Alexander Gottlieb Baumgarten

Aesthetica

Latin-English Facing-Page Edition

Edition 2a

Volumes I and II in One Book

The Latin text and Greek script follow the established facing-page sources, with verified corrections documented in the editorial notes. Identified quotations use independently published English translations, with citations and textual notes in a numbered page apparatus.

Editorial Methodology

Scope and textual basis

Edition 2a revises the English translation and its integration with the sourced quotations. All 903 surviving sections through § 904 have been reviewed against the Latin; the original numbering gap at § 594 is retained. Verified transcription errors in the Latin or Greek are corrected with their evidence recorded in the editorial notes. Original anomalies are distinguished from transcription errors and are not silently regularized.

Witnesses and terminology

Baumgarten's Latin controls the interpretation. The 1739 *Metaphysica*, with comparison of the 1757 text; the 1741 *Philosophische Brieffe*; Meier's 1783 German adaptation edited by Eberhard; historical dictionaries; biographies; and later commentary provide distinct kinds of evidence. The comparison-source register identifies the actual editions consulted and their limitations. Kant's own annotations are distinguished from student lecture notes.

Sensitive cognition includes the lower cognitive faculties, including imagination and memory. Confused cognition need not be false and can be clear without being distinct. The analogue of reason denotes the coordinated lower faculties. Perfection admits degrees; soundness and acquired disposition render *soliditas* and *habitus* according to context. Beauty and ugliness retain their technical aesthetic senses.

Quotations and notes

Named historical translations supply the sourced English quotations. Their wording is distinguished from Baumgarten's adaptations and from the surrounding translated argument. Repeated source passages have been consolidated where necessary, retaining their source markers; differences of wording, extent, or sense are explained in the notes. The apparatus retains 1,077 verified records, ten deferred records, and one excluded record. Deferred status means that a qualifying independent translation was not established; it does not turn an editorial rendering into a sourced quotation.

Unnumbered allusions and illustrative phrases may retain this edition's own translations. Quotation marks alone do not assert an independently sourced English witness; numbered source notes identify the documented historical translations.

Quotation notes restart at Volume II. Stable source identifiers connect the page notes, digital-source register, and keyed translation bibliography. Identifying a work as a comparison source does not imply that every entry or page was consulted.

Editorial review and preparation

The review checked grammatical relationships, negation, modality, technical vocabulary, quotation boundaries, and the coherence of the resulting English. Uncertain readings are identified rather than resolved by conjecture. Generative assistance supported source comparison, editorial proposals, programming, and verification under the commissioning instructions. Recorded source evidence and editorial reasoning remain distinct from mechanical checks of document integrity.

In the numbered facing text, Latin occupies even verso pages and English odd recto pages. Both historical prefaces and synopses are reproduced in Latin. The trim, mirrored margins, and running title follow the preceding edition; the final blank page completes the printing pair.

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Aesthetica

Volume I

Sections 1–613

Latin verso / English recto

The canonical source has no visible section 594 heading.

Praefatio. Quum A. 1742. rogarer quaedam consilia dirigendarum facultatum inferiorum in cognoscendo vero, novam per acroasin, exponere: more consueto, definitiones demonstrationesque praecipuas dictabam in calamos audientium, reliqua liberiori sermoni servabam illustranda.

Quae congesseram, tum quibusdam aliis doctissimis viris, quorum in manus scripta pervenerant, tum praesertim viro celeberrimo, Georgio Friderico Meier, professori Halensium dignissimo, ita placuerunt, ut in ea non solum per acroases in Fridriciana novas commentaretur, sed et ad scribendum eiusdem argumenti librum animum appelleret.

Duas operis utilissimi partes iam vidi, in iisque mea, non tam dexterrime versa in linguam vernaculam, quam multis optimis rebus amplificata atque exornata, singulari cum iucunditate deprehendi.

Quae dum amico suavissimo, lecturis eruditis, et mihi tacitus mecum gratulor, anno praeterlapso generosissimi nobilissimique commilitones me denuo conveniunt acroasin aestheticam postulaturi.

Honestissimo satisfacturus desiderio, memor, quantum ego quondam temporis fatigandis excipientium dextris impendere debuerim, quum dictarem, quorum antea mentionem inieci, mea tamen rogarer: prelo ea committere mecum constitui.

Nunquam autem ita mihi mea, si qua sunt, arriserunt, ut ea curis secundis eximerem.

Hinc et illa, quae octo ab hinc annis mente conceperam, novis accessionibus emendationibusque, si possim, meliora reddere mens fuit.

Quae per hanc hiemem absolvere scribendo licuit, nunc parvo, iusto tamen volumine, publici iuris sunto.

Reliquis exsequendis primum, quod nanciscar, otium consecrabo. Tunc forte plura praefari licebit.

Nunc unum est, quod gratus animus me monet publice testari, sicut Werenfelsii Vossiique scripta, in aliis, ita multum adiumenti mihi attulisse, quum meditarer iterum olim conscripta, celeberrimi Gesneri thesaurum, quem ego sane non linguae solum, sed etiam rerum ad veram pulcritudinem facientium oppido divitem expertus sum.

Quaecunque meam hanc, et reliquas curas obeundi muneris, quod acceptum fero sanctae providentiae, fortuna maneat, bonis viris, qui haec iudicabunt, mihi certe satis erit, protulisse me quaedam, quorum meditationes meis, non solum pulcriores, sed etiam meliores, et ingenia colere, et prodesse non parum moribus possint.

Scribebam Traiecti cis Viadrum a. d. 26. Mart. MDCCL.

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SYNOPSIS.

Prolegomena. §. 1–13.

Tractatio.

I. Aesthetica theoretica, P. I.

1) heuristica, C. I.

A) de pulcritudine cognitionis generatim, S. I. §. 14–27.
B) speciatim.
a) character aesthetici.
א) positivus.
α) natura, S. II. §. 28–46.
β) exercitatio, S. III. §. 47–61.
γ) disciplina, S. IIII. §. 62–77.
δ) impetus, S. V. §. 78–95.
ε) correctio, S. VI. §. 96–103.
ב) negativus, S. VII. §. 104–114.
b) ubertas aesthetica.
א) generatim, S. VIII. §. 115–118.
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α) materiae.
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a) topica, S. X. §. 130–141.
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β) personae, S. XII. §. 149–157.
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α) falsitas opposita, S. XXVIII. §. 445–477.

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א) generatim, S. XXVIIII. §. 478–504.
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a) fictionibus
I) historicis, S. XXX. §. 505–510.
II) poeticis, S. XXXI. §. 511–525.
b) fabulis, S. XXXII. §. 526–538.
γ) argumenta probantia, S. XXXIII. §. 539–554.
δ) studium veritatis aestheticum
א) absolutum, S. XXXIIII. §. 555–565.
ב) comparativum
a) in dogmaticis et historicis S. XXXV. §. 566–584.
b) poeticum, S. XXXVI. §. 588–613.
e) lux aesthetica
f) certitudo aesthetica
g) vita cognitionis aesthetica.

2) Methodologia, C. II.

3) Semiotica, C. III.

II) Aesthetica practica P. II.

Nota editoris. Sectio XXXVI re vera a § 585 incipit; synopsis originalis § 588 habet.

§ 1. Aesthetica (theoria liberalium artium, gnoseologia inferior, ars pulcre cogitandi, ars analogi rationis) est scientia cognitionis sensitivae.
§ 2. Naturalis facultatum cognoscitivarum inferiorum gradus solo usu citra disciplinalem culturam auctus aesthetica naturalis dici potest, et distingui, sicuti logica naturalis solet, in connatam, ingenium pulcrum connatum, et acquisitam, et haec denuo in docentem et utentem.

§ 3. Ad naturalem accedentis artificialis aesthetices, § 1, usus inter alios maior erit 1) scientiis intellectu potissimum cognoscendis bonam materiam parare, 2) scientifice cognita captui quorumvis accommodare, 3) cognitionis emendationem etiam extra distincte cognoscendorum a nobis pomoeria proferre, 4) bona principia studiis omnibus mansuetioribus artibusque liberalibus subministrare, 5) in vita communi, caetera si paria fuerint, in agendis rebus omnibus praestare.
§ 4. Hinc usus speciales, 1) philologicus, 2) hermeneuticus, 3) exegeticus, 4) rhetoricus, 5) homileticus, 6) poeticus, 7) musicus, e.c.
§ 5. Obiici posset nostrae scientiae, § 1, 1) eam nimis late patere, quam ut uno libello, una acroasi possit exhauriri. Resp. concedendo. Sed praestat aliquid nihilo; 2) eam eandem esse cum rhetorica et poëtica. Resp. a) latius patet, b) complectitur his cum aliis artibus, ac inter se communia, quibus heic loco convenienti, semel perspectis quaelibet ars sine tautologiis inutilibus suum fundum felicius colat. 3) Eandem esse cum critica. Resp. a) est etiam critica logica, b) quaedam critices species est pars aesthetices, c) huic praenotio quaedam aesthetices reliquae paene necessaria est, nisi velit in diiudicandis pulcre cogitatis, dictis, scriptis disputare de meris gustibus.

§ 6. Obiici posset nostrae scientiae 4) indigna philosophis et infra horizontem eorum esse posita sensitiva, phantasmata, fabulas, affectuum perturbationes, e. c. Resp. a) philosophus homo est inter homines, neque bene tantam humanae cognitionis partem alienam a se putat, b) confunditur theoria pulcre cogitatorum generalis et praxis ac exsequutio singularis.

§ 7. Obi. 5) confusio mater erroris. Resp. a) sed conditio, sine qua non, inveniendae veritatis, ubi natura non facit saltum ex obscuritate in distinctionem. Ex nocte per auroram meridies. b) Ideo curanda est confusio, ne inde errores, quot et quanti penes incurios, c) non commendatur confusio, sed cognitio emendatur, quatenus illi necessario admixtum est aliquid confusionis.

§ 8. Obi. 6) cognitio distincta praestat. Resp. a) Apud finitum spiritum tantum in gravioribus, b) unius positio non est alterius exclusio, c) ideo secundum regulas distincte cognitas directum imus pulcre cognoscenda primum; ex quibus eo perfectior aliquando surgat distinctio, §§ 3, 7.

§ 9. Obi. 7) Per cultum analogi rationis, verendum est, ne quid detrimenti capiat rationis et soliditatis territorium. Resp. a) hoc argumentum est in plus probantibus, quia idem periculum est, quotiescunque perfectio composita quaeritur; ad cautionem incitans, non neglectum verae perfectionis suadens. b) Incultum et corruptius analogon rationis non minus officit rationi severiorique soliditati.
§ 10. Obi. 8) Aesthetica ars est, non scientia. Resp. a) Hi non sunt oppositi habitus. Quot olim artes tantum iam sunt simul scientiae? b) nostram artem demonstrari posse, probabit experientia, patet a priori, quia psychologia e. c. suppeditant certa principia, mereri eandem, ut elevetur in scientiam, docent usus, in aliis, §§ 3, 4 commemorati.

§ 11. Obi. 9) Aesthetici nascuntur, non fiunt, uti poetae. Resp. Hor. A. Poet. v. 408. Cic. de Or. l. II. c. 60. Bilfinger in dilucidd. § 268. Breitinger von Gleichnissen p. 6. Aestheticum natum iuvat theoria completior, rationis auctoritate commendabilior, exactior, minus confusa, certior, minus trepida, § 3.

§ 12. Obi. 10) Facultates inferiores, caro, debellandae potius sunt, quam excitandae et confirmandae. Resp. a) Imperium in facultates inferiores poscitur, non tyrannis. b) Ad hoc, quatenus naturaliter impetrari potest, manu quasi ducet aesthetica. c) Facultates inferiores non, quatenus corruptae sunt, excitandae confirmandaeque sunt aestheticis, sed iisdem dirigendae, ne sinistris exercitiis magis corrumpantur, aut pigro vitandi abusus praetextu tollatur usus concessi divinitus talenti.

§ 1. Aesthetics (the theory of the liberal arts, the theory of lower cognition, the art of thinking beautifully, the art of the analogue of reason) is the science of sensitive cognition.

§ 2. The natural degree of development of the lower cognitive faculties, increased through exercise alone without systematic training, may be called natural aesthetics. Like natural logic, it may be divided into an innate form—the inborn talent for beautiful thought—and an acquired form; the latter may in turn be divided into a didactic form and an applied form.

§ 3. Among the more important uses of artificial aesthetics (§1), which supplements natural aesthetics, will be: 1) to prepare good material for the sciences apprehended chiefly through the intellect; 2) to adapt scientific knowledge to anyone's capacity for understanding; 3) to extend the improvement of cognition even beyond the boundaries of what we can cognize distinctly; 4) to supply sound principles for all humane studies and liberal arts; 5) other things being equal, to enable us to excel in all the affairs of everyday life.

§ 4. Hence its particular applications: 1) philological, 2) hermeneutical, 3) exegetical, 4) rhetorical, 5) homiletic, 6) poetic, 7) musical, and so on.

§ 5. One might object to our science (§1): 1) that its scope is too broad to be exhausted in one small book or one course of lectures. Reply: Granted. But something is better than nothing. 2) That it is the same as rhetoric and poetics. Reply: a) Its scope is broader. b) It includes what these arts share both with other arts and with each other. Once these common principles have been examined here in their proper place, each art can cultivate its own field more successfully, without needless repetition. 3) That it is the same as criticism. Reply: a) There is also logical criticism. b) One kind of criticism is part of aesthetics. c) Some preliminary acquaintance with the rest of aesthetics is almost indispensable to that kind of criticism, unless, in judging beautiful thoughts, speech, and writing, one wishes merely to dispute matters of taste.

§ 6. One might object to our science: 4) that objects of sensitive cognition, images of the imagination, fables, agitations of the passions, and the like are unworthy of philosophers and lie beneath their horizon. Reply: a) A philosopher is a human being among other human beings, and is wrong to regard so large a part of human cognition as alien to himself. b) This confuses the general theory of beautiful thought with its practice and execution in particular cases.

§ 7. Objection 5: Confusion is the mother of error. Reply: a) Yet it is an indispensable condition of discovering truth wherever nature makes no leap from obscurity to distinctness. From night, through dawn, comes noon. b) Confusion must therefore receive careful attention, lest it produce errors as numerous and serious as those found among the careless. c) Confusion is not being commended; cognition is being improved insofar as some confusion is necessarily mixed with it.

§ 8. Objection 6: Distinct cognition is superior. Reply: a) For a finite mind, only in more important matters. b) Affirming one does not exclude the other. c) We therefore first set out, according to distinctly known rules, to guide what is to be cognized beautifully; from these cognitions a still more perfect distinctness may eventually arise (§§3, 7).

§ 9. Objection 7: It is to be feared that cultivating the analogue of reason may harm the domain of reason and intellectual soundness. Reply: a) This argument proves too much, since the same danger arises whenever a composite perfection is sought. It calls for caution, not for neglect of true perfection. b) An uncultivated and more corrupted analogue of reason is no less harmful to reason and to more rigorous thinking.

§ 10. Objection 8: Aesthetics is an art, not a science. Reply: a) These are not incompatible acquired dispositions. How many disciplines that were once only arts are now sciences as well? b) Experience will show that our art admits of demonstrative proof. This is evident a priori, since psychology and other disciplines supply principles that are certain; and the applications mentioned, among others, in §§3–4 show that this art deserves to be raised to the status of a science.

§ 11. Objection 9: Like poets, aestheticians are born, not made. Reply: Horace, Ars poetica, verse 408; Cicero, De oratore, book II, chapter 60; Bilfinger, Dilucidationes, §268; Breitinger, von Gleichnissen, p. 6. The born aesthetician benefits from a theory that is more complete, better commended by the authority of reason, more exact, less confused, more certain, and less wavering (§3).

§ 12. Objection 10: The lower faculties—the flesh—should be subdued rather than stimulated and strengthened. Reply: a) What is required is government of the lower faculties, not tyranny. b) Aesthetics will lead us to this, as if by the hand, insofar as it can be attained by natural means. c) Aestheticians should not stimulate and strengthen the lower faculties insofar as they are corrupt; they should guide them, so that misguided exercises do not corrupt them further, and so that the idle pretext of avoiding misuse does not abolish the use of a divinely granted talent.

§ 13. Aesthetica nostra § 1. sicuti logica, soror eius natu maior, est I) theoretica, docens, generalis, P. I. praecipiens 1) de rebus et cogitandis heuristice, C. I. 2) de lucido ordine, methodologia C. II. 3) de signis pulcre cogitatorum et dispositorum, semiotica, C. III. II) practica, utens, specialis. P. II. Utrimque: *cui lecta potenter erit res, Nec facundia deseret hunc, nec lucidus ordo.* Hor. E. *Res sit prima tibi, sit lucidus ordo secunda, Signaque postremo tertia cura loco.*

§ 14. Aesthetices finis est perfectio cognitionis sensitivae, qua talis, § 1. Haec autem est pulcritudo, Metaphysic. §§ 521, 662. et cavenda eiusdem, qua talis, imperfectio, § 1. Haec autem est deformitas, Metaphysic. §§ 521, 662.
§ 15. Perfectiones cognitionis sensitivae adeo reconditas, ut vel omnino nobis obscurae maneant, vel non nisi intelligendo possimus eas intueri, non curat aestheticus, qua talis. § 14.
§ 16. Imperfectiones cognitionis sensitivae adeo reconditas, ut vel omnino nobis obscurae maneant, vel non nisi iudicio intellectuali possint detegi, non curat aestheticus, qua talis, § 14.
§ 17. Cognitio sensitiva est a potiori desumta denominatione complexus repraesentationum infra distinctionem subsistentium. Huius exsistentis si vel solam pulcritudinem ac elegantiam, deformitatemve solam, §§ 15, 16. simul vellemus intelligendo nunc circumspicere, sicut intuetur aliquando saporis eruditi spectator, venerum macularumve genericarum per diversas suas classes, specificarum, numericarumve mole velut obruta fatisceret distinctio scientiae necessaria, § 1. Hinc primum lustremus pulcritudinem, omni paene sensitivae cognitioni pulcrae quatenus communis est, universalem et catholicam cum eius opposito, § 14.
§ 18. Pulcritudo cognitionis sensitivae erit universalis, § 14. 1) consensus cogitationum, quatenus adhuc ab earum ordine et signis abstrahimus, inter se ad unum, qui phaenomenon sit, § 14. Metaphysic. § 662. Pulcritudo rerum et cogitationum, distinguenda a pulcritudine cognitionis, cuius prima et primaria pars est, § 13. et pulcritudine obiectorum et materiae, quaecum ob receptum rei significatum saepe, sed male confunditur. Possunt turpia pulcre cogitari, ut talia, et pulcriora turpiter.

§ 19. Pulcritudo cognitionis sensitivae universalis, § 14. quia nulla perfectio, sine ordine, Metaphys. § 95. 2) consensus ordinis est, quo res pulcre cogitatas meditemur, et internus, et cum rebus, phaenomenon, § 14. Pulcritudo ordinis et dispositionis.

§ 20. Pulcritudo cognitionis sensitivae universalis est, § 14. quia signata non percipimus sine signis, Met. § 619. 3) consensus signorum internus, et cum ordine, et cum rebus, phaenomenon, pulcritudo significationis, qualis dictio et eloquutio, quando signum est oratio s. sermo, et simul actio, quando sermo viva voce habetur. Habes tres cognitionis gratias catholicas, §§ 18, 19.

§ 21. Totidem esse possunt, cavendaeque sunt deformitates, vitia, maculae cognitionis sensitivae, vel in cogitationibus et rebus, § 18, vel in coniunctione plurium cogitatorum, § 19, vel in significatione, § 20. M. § 121, quo numeravimus ordine, § 13.
§ 22. Ubertas, magnitudo, veritas, claritas, certitudo, et vita cognitionis; quatenus consentiunt in una perceptione, et inter se, e.g. ubertas et magnitudo ad claritatem, veritas et claritas ad certitudinem, omnes reliquae ad vitam, quatenus varia cognitionis alia, §§ 18–20, consentiunt ad easdem, dant omnis cognitionis perfectionem, M. §§ 669, 94. phaenomena sensitivae pulcritudinem, § 14. universalem, § 17, praesertim rerum et cogitationum, § 18. in quibus iuvat *Copia, nobilitas, veri lux certa moventis*.

§ 23. Angustiae, vilitas, falsitas, M. § 551. obscuritas imperspicua, dubia fluctuatio, M. § 531. inertia, M. § 669. sunt omnis cognitionis imperfectiones, M. § 94. phaenomena sensitivam deformant, § 14. generatim, § 17. praecipua rerum et cogitationum vitia, § 21.

§ 24. Pulcritudo cognitionis sensitivae, § 14. et ipsa rerum elegantia, § 18. sunt perfectiones compositae, §§ 18–20, 22. etiam universales, § 17. M. § 96. Quod et hinc patet, quod nulla perfectio simplex nobis sit phaenomenon. M. § 444. Hinc admittunt exceptiones admodum multas, non habendas in vitiis, etiamsi fiant phaenomena, modo maximum, qui locum habet, consensum phaenomenon non tollant, hinc sint, quae possunt, paucissimae minimae. M. § 445.

§ 13. Our aesthetics (§1), like logic, its elder sister, is: I) theoretical, didactic, and general (Part I), giving precepts 1) on subject matter and matters for thought—heuristics (Chapter I); 2) on lucid order—methodology (Chapter II); 3) on the signs of what has been beautifully thought and arranged—semiotics (Chapter III). II) It is practical, applied, and particular (Part II). In both parts: "Let but our theme be equal to our powers,
Choice language, clear arrangement, both are ours."[1] Horace, *Epistles*. "Let the matter be first for you, let lucid order be second, and let signs be the third concern in the last place."

§ 14. The aim of aesthetics is the perfection of sensitive cognition as such (§1). This is beauty (Metaphysics, §§521, 662). The imperfection of that cognition as such is to be avoided (§1). This is ugliness (Metaphysics, §§521, 662).

§ 15. The aesthetician, as such, is not concerned with perfections of sensitive cognition so hidden that they either remain wholly obscure to us or can be apprehended only through the intellect (§14).

§ 16. Imperfections of sensitive cognition so hidden that they either remain wholly obscure to us or can be detected only by intellectual judgment do not concern the aesthetician as such, § 14.

§ 17. Sensitive cognition is a complex of representations that fall short of distinctness, named after its predominant part. If we now tried to survey intellectually, all at once, even its beauty and elegance alone, or its ugliness alone, §§ 15, 16, as a spectator of cultivated taste sometimes apprehends them, the distinctness necessary to science would break down, as though overwhelmed by the mass of generic, specific, and individual beauties or blemishes in their various classes, § 1. Let us therefore first examine universal beauty, common to almost every beautiful sensitive cognition, together with its opposite, § 14.

§ 18. The universal beauty of sensitive cognition, § 14, consists in: 1) the agreement of thoughts with one another toward a unity, insofar as we still abstract from their order and signs, provided that this agreement is manifest, § 14, *Metaphysics*, § 662. This is the beauty of things and thoughts. It must be distinguished both from the beauty of cognition, of which it is the first and primary part, § 13, and from the beauty of objects and subject matter, with which it is often wrongly confused because of the accepted meaning of the word "thing." Ugly things can be thought beautifully as ugly, and more beautiful things can be thought in an ugly manner.

§ 19. Since there is no perfection without order, *Metaphysics*, § 95, the universal beauty of sensitive cognition, § 14, consists secondly in the manifest agreement of the order in which we contemplate things beautifully thought: agreement both within that order and with the things themselves, § 14. This is the beauty of order and arrangement.

§ 20. Since we do not perceive things signified without signs, *Metaphysics*, § 619, the universal beauty of sensitive cognition, § 14, consists thirdly in the manifest agreement of signs, both internally and with the order and the things. This is the beauty of signification: for example, diction and expression when the sign is speech or discourse, together with delivery when the discourse is spoken aloud. These are the three universal graces of cognition, §§ 18, 19.

§ 21. There can be correspondingly many forms of ugliness, faults, and blemishes in sensitive cognition, and they must be avoided: in things and thoughts, § 18; in the combination of several thoughts, § 19; or in signification, § 20, *Metaphysics*, § 121, following the order in which we have enumerated them, § 13.

§ 22. The richness, greatness, truth, clarity, certainty, and life of cognition produce the perfection of cognition of every kind, *Metaphysics*, §§ 669, 94, insofar as they agree within one perception and with one another: for example, richness and greatness contribute to clarity, truth and clarity to certainty, and all the others to life; the other diverse elements of cognition, §§ 18–20, must likewise agree toward these same ends. When manifest, these qualities produce the universal beauty of sensitive cognition, § 14, § 17, especially the beauty of things and thoughts, § 18. The following is a useful reminder: "abundance, nobility, the sure light of moving truth."

§ 23. Narrowness, baseness, falsity, *Metaphysics*, § 551, impenetrable obscurity, wavering doubt, *Metaphysics*, § 531, and lifelessness, *Metaphysics*, § 669, are imperfections of cognition of every kind, *Metaphysics*, § 94. When manifest, they make sensitive cognition ugly, § 14, in general, § 17: they are the principal faults of things and thoughts, § 21.

§ 24. The beauty of sensitive cognition, § 14, and the elegance of things themselves, § 18, are composite perfections, §§ 18–20, 22, even when universal, § 17, *Metaphysics*, § 96. This also follows from the fact that no simple perfection is manifest to us, *Metaphysics*, § 444. They therefore admit very many exceptions, which are not to be counted as faults even when manifest, provided they do not destroy the greatest manifest agreement possible in the case. Consequently, such exceptions should be as few and as small as possible, *Metaphysics*, § 445.

[1] **Source and locus.** Horace, *Ars Poetica* 40-41. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419, *The Art of Poetry* 40-41. T108. **Direct source.** https://www.gutenberg.org/cache/epub/5419/pg5419-images.html#id00400. **Textual note.** The concordance runs the two hexameter lines together and capitalizes *Nec* after the comma. The source comparison restores the line break and lower-case *nec*. Conington translates the complete sense of both lines in rhyming English verse rather than word for word.

§ 25. Quibus positis ponitur pulcritudo, si dicamus elegantia, exceptiones, quales § 24. descripsimus, quando e.g. regula pulcritudinis debilior cedit fortiori, minus foecunda foecundiori, propior ulteriori, cui subordinatur, e.c. M. § 446. erunt non inelegantes. Hinc in regulis pulcritudinis in cognoscendo constituendis bene simul earundem robur attenditur, M. § 180.

§ 26. Perceptio quatenus est ratio, est argumentum. Sunt ergo argumenta locupletantia, nobilitantia, probantia, illustrantia, persuadentia, moventia, § 22. quorum aesthetica non solum poscit vim et efficaciam, M. § 515. sed etiam elegantiam, § 25. Pars cognitionis, in qua peculiaris detegitur elegantia, est figura, (*schema*.) Sunt ergo figurae 1) rerum et cogitationum, § 18, sententiae; 2) ordinis, § 19; 3) significationis, quo figurae dictionis, § 20. Figurarum sententiae tot, quot argumentorum, sunt genera.

§ 27. Pulcritudo cognitionis, § 14. quum sit effectus pulcre cogitantis huius viribus vivis nec maior, nec nobilior, M. §§ 331, 332. ante omnia delineemus aliquam genesin et ideam pulcre cogitaturi, characterem felicis aesthetici, enumerationem eorum, quae in anima naturaliter pulcrae cognitionis causae propiores sunt. Ob rationes autem § 17. allatas subsistamus nunc in generali ac veluti catholico charactere, qualem omnis generis pulcre cogitata requirunt, non descendentes in specialem aliquem, complementum generalis ad datam certam determinatae speciei pulcram cognitionem actu praestandam.

§ 28. Ad characterem felicis aesthetici generalem, supponendo generaliora, § 27. requiritur: I. aesthetica naturalis connata, § 2. (*physis*, natura, *euphyia*, *euexia psyches geneseos*), dispositio naturalis animae totius ad pulcre cogitandum, quacum nascitur.
§ 29. Ad naturam, de qua § 28. 1) ingenium venustum et elegans connatum, ingenium latius dictum connatum cuius facultates inferiores facilius excitentur et ad elegantiam cognitionis apta proportione conspirent.

§ 30. Ad ingenium venustum, de quo § 29. A) facultates cognoscitivae inferiores, earumque dispositiones naturales, a) acute sentiendi, M. § 540. non solum, ut anima nanciscatur primam pulcre cogitandi materiam sensibus externis, sed etiam ut sensu interno, intimaque conscientia, M. § 535. mutationes et effectus reliquarum suarum facultatum possit experiri directura. Ut facultas sentiendi conspiret olim reliquis, tanta sit ingenio venusto, quae non semper et ubique, suis sensationibus quibuscunque, quascunque sit oppressura cogitationes heterogeneas, § 29.
§ 31. b) Dispositio naturalis ad imaginandum, § 30. qua ingenium venustum sit *εὐφαντασίωτον*; quia 1) saepe praeterita pulcre cogitanda sunt; 2) praesentia saepe praetereunt ante, quam absolvatur pulcra eorundem cogitatio; 3) non ex solis praesentibus, sed et praeteritis, futura cognoscuntur. Ut conspiret imaginatio reliquis aliquando facultatibus, tanta sit in ingenio venusto, quae non semper et ubique suis phantasmatibus obscuret reliquas perceptiones omnes naturaliter debiliores singulas singulis imaginationibus. § 29. Ad phantasiam si referatur facultas fingendi, uti saepe apud veteres, duplex eius est in ingenio venusto maioris necessitas.

§ 32. c) Dispositio naturalis ad perspicaciam, § 30. M. § 573. qua suggerenda per sensum et phantasiam e.c. §§ 30, 31. acumine et ingenio quasi poliantur. Per has facultates et pulcritudo cognitionis, quatenus proportiones phaenomena poscit, et disproportiones phaenomena non admittit, et ipsa pulcra ingenii latius dicti proportio praestanda est, § 29. M. § 572. Hinc quoniam acumen sub ingenii nomine non raro simul delitescit, omnis pulcra cognitio nonnunquam ingenio adscribitur. Ut tamen et perspicacia probe conspiret aliquando cum reliquis animi facultatibus tanta sit, quae non nisi satis sibi praeparatam in materiam feratur, § 29.

§ 33. d) Dispositio naturalis ad recognoscendum et memoria, M. § 579. Mnemosyne musarum mater veteribus dicebatur ad memoriam imaginationis etiam reproductionem referentibus, § 31. Neque tamen ipsa recognoscendi facultate supersedere potest pulcre e.g. narraturus, immo fingentem, ne antecedentia turpiter sequentibus repugnent, oportet esse memorem.
§ 34. e) Dispositio poetica, M. § 589, quae tanta requiritur, ut excellentiori practicorum aestheticorum classi nomen poetarum conciliaverit. Nec mirabitur psychologus perpendens, quanta pulcrae meditationis portio combinando praescindendoque phantasmata formanda sit. Ut cum reliquis tamen facultatibus probe conspiret, tanta sit, quae mundum a se quasi creatum non subtrahat reliquarum e.g. perspicaciae, § 31. politionibus. § 29.

§ 35. f) Dispositio ad saporem non publicum, immo delicatum, M. § 608, qui cum perspicacia, § 31. sensorum, phantasmatum, fictionum e.c. iudex inferior sit, M. § 607. quotiescunque diiudicari singula per intellectum, M. § 641. non interest pulcritudinis, § 15.

§ 25. If we call those features whose presence entails beauty elegances, then exceptions of the kind described in § 24 will not be inelegant: for example, when a weaker rule of beauty yields to a stronger one, a less fruitful rule to a more fruitful one, or a more immediate rule to a more remote one to which it is subordinate, and so forth, *Metaphysics*, § 446. Thus, when establishing rules for beauty in cognition, we should also attend to their strength, *Metaphysics*, § 180.

§ 26. A perception, insofar as it is a ground, is an argument. There are therefore arguments that enrich, ennoble, prove, illuminate, persuade, and move, § 22. Aesthetics demands of them not only force and efficacy, *Metaphysics*, § 515, but also elegance, § 25. A part of cognition in which a particular elegance is discerned is a figure (*schema*). There are accordingly figures 1) of things and thoughts—figures of thought, § 18; 2) of order, § 19; and 3) of signification, including figures of diction, § 20. There are as many kinds of figures of thought as there are kinds of arguments.

§ 27. Since the beauty of cognition, § 14, is an effect of the person who thinks beautifully, and is neither greater nor nobler than that person's living powers, *Metaphysics*, §§ 331, 332, let us first sketch the formation and conception of someone who will think beautifully: the character of the successful aesthetician, an enumeration of those features in the soul that are naturally the more immediate causes of beautiful cognition. For the reasons given in § 17, however, we shall for now remain with the general and, as it were, universal character required by beautiful thoughts of every kind. We shall not descend to a particular character that supplements the general one for actually producing a given beautiful cognition of a determinate kind.

§ 28. The general character of the successful aesthetician, presupposing the more general conditions, § 27, requires: I. innate natural aesthetics, § 2 (*physis*, nature, *euphyia*, *euexia psyches geneseos*): the natural disposition of the whole soul for thinking beautifully, with which it is born.

§ 29. The nature described in § 28 includes 1) an inborn charming and elegant talent: talent in the broader sense, whose lower faculties are more readily stimulated and cooperate in a proportion suited to elegance of cognition.

§ 30. The charming talent described in § 29 includes A) the lower cognitive faculties and their natural dispositions: a) the disposition to sense acutely, *Metaphysics*, § 540, not only so that the soul may obtain the primary material for beautiful thought through the external senses, but also so that through internal sense and intimate consciousness, *Metaphysics*, § 535, it can experience the changes and effects of its other faculties in order to direct them. If the faculty of sensing is eventually to cooperate with the others, its strength in a charming talent must not be such that its sensations invariably overwhelm thoughts of other kinds, § 29.

§ 31. b) A natural disposition to imagine, § 30, by which a charming talent is *εὐφαντασίωτον*; for 1) past things must often be thought beautifully; 2) present things often pass away before beautiful thought about them is complete; and 3) future things are known from past as well as present things. If imagination is eventually to cooperate with the other faculties, its strength in a charming talent must not be such that its images invariably obscure all other perceptions that, taken individually, are naturally weaker than individual imaginings, § 29. If the inventive faculty is included under imagination, as it often is among the ancients, there is a twofold need for a stronger imagination in charming talent.

§ 32. c) A natural disposition to discernment, § 30, *Metaphysics*, § 573, by which the material supplied through sense, imagination, and the like, §§ 30, 31, is polished, as it were, by acuteness and wit. These faculties must secure both the beauty of cognition, which requires manifest proportions and excludes manifest disproportions, and the beautiful proportion of talent in the broader sense itself, § 29, *Metaphysics*, § 572. Since acuteness is often also tacitly included under the name of wit, all beautiful cognition is sometimes attributed to wit. Yet, if discernment is eventually to cooperate properly with the other faculties of the mind, its strength must be such that it operates only on material sufficiently prepared for it, § 29.

§ 33. d) A natural disposition to recognition and memory, *Metaphysics*, § 579. The ancients called Mnemosyne the mother of the Muses, including under memory the reproduction of images as well, § 31. Someone who is, for example, to narrate beautifully cannot dispense with the faculty of recognition itself; indeed, even an inventor must remember, lest earlier details conflict unbeautifully with later ones.

§ 34. e) A poetic disposition, *Metaphysics*, § 589, required to such a degree that it has earned the more excellent class of practising aestheticians the name of poets. A psychologist will not wonder at this when considering how much of beautiful contemplation must be formed by combining and separating imaginative images. Yet, if it is to cooperate properly with the other faculties, its strength must be such that it does not withdraw the world it has, as it were, created from their refinements—for example, those of discernment, § 31, § 29.

§ 35. f) A disposition to a taste that is not commonplace but delicate, *Metaphysics*, § 608. Together with discernment, § 31, this should serve as the lower judge of sensations, imaginative images, inventions, and the like, *Metaphysics*, § 607, whenever judging each of them through the intellect, *Metaphysics*, § 641, does not serve the interest of beauty, § 15.

§ 36. g) Dispositio ad praevidendum, M. § 595, et praesagiendum, M. § 610. Quam observantes veteres in ingeniis pulcrioribus, quanta non est in multis, extraordinariam, veluti prodigium quoddam ac miraculum, divinis adscribebant. Unde poetae denuo vates. Neque tamen haec, in medio posita transeundo, requirenda tantum est ad nescio quae oracula aesthetica; quoniam ad omnem cognitionis vitam, primariam pulcritudinem, requiritur. § 22. M. § 665. Ut conspirare tandem cum aliis haec facultas et dispositio divinatrix possit, § 29. M. § 616. tanta sit, quae suo loco ac tempore nec sensationi, multo minus imaginationi cedat heterogeneae, §§ 30, 31.

§ 37. h) Dispositio ad significandas perceptiones suas, M. § 619, nunc magis, nunc minus necessaria, prout character pulcre tantum cogitantis, intra animam, vel efferentis etiam pulcre cogitata simul attenditur. Neque tamen in priori potest omnino deesse, § 20. Ut consentiat aliquando cum reliquis non sit tanta, quae pulcritudini necessarium intuitum supprimat: § 35. M. § 620.

§ 38. Ad ingenium venustum, de quo § 29, B.) facultates cognoscitivae superiores, M. § 624, quatenus a) intellectus et ratio per imperium animae in semet ipsam multum non raro conferunt, ad excitandas facultates inferiores, M. § 730. b) consensus harum et apta pulcritudini proportio saepe non nisi per intellectus et rationis usum obtinetur, § 29. c) magnae vividitatis in analogo rationis consectarium spiritui naturale est pulcritudo intellectus, M. § 637. et rationis, perspicientiae nexus extensive distinctae.

§ 39. Ingenium venustum naturaliter dispositum est, ut aliquando, non a statu suo praeterito solum; quicquid memoria regerat, sed ab ipsis sensationibus externis abstrahendo, fictum aliquem statum, ut futurum; attendat, eundem, ut bonum, vel malum; perspicaciter intueatur, et signis convenientibus ob oculos ponere possit, sub intellectus et rationis imperio, §§ 30–38.

§ 40. Vel per iocum, vel per gravem errorem, excludit sanos Helicone Democritus, § 39. M. § 594. et ineptior est, M. § 639, bona pars, quae pretium ac nomen hominis venusti nancisci sperat, *Si tribus Anticyris caput insanabile nunquam Tonsori Licino commiserit.* Hor.

§ 41. Maiores facultates inferiores, eaeque naturaliter tales, requiruntur in pulcre cogitaturo, § 29. Hae vero non solum esse simul cum superioribus naturaliter magnis possunt, M. § 649, sed ad eas etiam, ut conditio, sine qua non, requiruntur. M. § 637. Hinc est opinio praeiudicata; natura repugnare pulcritudinem ingenii severioribus intelligendi ratiocinandique dotibus, quatenus a natura connascuntur acceptae.

§ 42. Potest esse ingenium pulcrum, quod intellectus et rationis usum male neglexit, potest esse ingenium philosophicum et mathematicum non satis instructum ab ornamentis analogi rationis. Si potest esse ingenium vel mediocriter venustum ad scientias tamen solidiores ineptum ipsa natura: non tamen esse potest ingenium istis concipiendis natum, omni venustati cognitionis, uti nascitur, inhabile. M. §§ 649, 247.

§ 43. Ingenia potius superiora ac universalia per omnes aetates, Orpheus et philosophiae poeticae statores, Socrates, *eiron* dictus, Plato, Aristoteles, Grotius, Cartesius, Leibnitius docent a posteriori bene convenire, ac in una sede, non nimis angusta, morari posse dispositionem ad pulcre solideque cogitandum, etiam ex severiori disciplina philosophorum ac mathematicorum.

§ 44. Ad aestheticum natum, § 28, requiritur 2) indoles dignam et moventem cognitionem pronius secutura, facultatumque appetitiuarum ea proportio, qua in pulcram cognitionem facilius feratur, s. temperamentum aestheticum connatum, M. § 732.

§ 45. Quum omnis homo feratur in omne genus appetibilium, quatenus ipsi cognitum est, e.c. M. § 665, locemus eorum aliqua circiter, uti aestheticum decet, § 15, secundum dignitatis ordinem: Pecunia, opes, labor, otium comparativum, deliciae externae, libertas, honor, amicitia, vigor et valetudo corporis firma, virtutum umbrae, cognitio pulcra cum suo corollario virtute amabili, cognitio superior cum suo corollario virtute veneranda. Licebit ergo temperamentis aestheticis tribuere magnitudinem aliquam pectoris connatam, instinctum in magna potissimum, praesertim apud attendentes, quam facilis inde transitus fit ad maxima. §§ 38, 41.

§ 36. g) A disposition to foresight, *Metaphysics*, § 595, and presentiment, *Metaphysics*, § 610. When the ancients observed this in finer talents to an extraordinary degree uncommon in others, they attributed it, as a kind of prodigy and miracle, to divine powers. Hence poets were again called seers. This faculty, mentioned here in passing, is not required merely for some supposed aesthetic oracles: it is required for all the life of cognition, a primary beauty, § 22, *Metaphysics*, § 665. If this divinatory faculty and disposition are ultimately to cooperate with the others, § 29, *Metaphysics*, § 616, they must be strong enough not to yield, at their proper place and time, to sensation, much less to imagination of another kind, §§ 30, 31.

§ 37. h) A disposition to signify one's perceptions, *Metaphysics*, § 619. This is more or less necessary according to whether we consider the character of someone who merely thinks beautifully within the soul or who also expresses beautiful thoughts. Yet it cannot be wholly absent even in the former case, § 20. If it is eventually to agree with the other faculties, it must not be so strong as to suppress the intuitive apprehension necessary to beauty, § 35, *Metaphysics*, § 620.

§ 38. The charming talent described in § 29 also includes B) the higher cognitive faculties, *Metaphysics*, § 624, insofar as a) intellect and reason, through the soul's government of itself, often contribute greatly to stimulating the lower faculties, *Metaphysics*, § 730; b) the agreement of those faculties and the proportion suited to beauty are often obtained only through the use of intellect and reason, § 29; and c) great vividness in the analogue of reason naturally has, for the mind, the consequence of beauty in intellect, *Metaphysics*, § 637, and in reason—insight into connections that is extensively distinct.

§ 39. A charming talent is naturally disposed eventually to abstract not only from its past state, whatever memory brings back, but also from external sensations themselves; to attend to an invented state as future; to apprehend it discerningly as good or evil; and to be able to set it before the eyes through suitable signs, under the government of intellect and reason, §§ 30–38.

§ 40. Whether in jest or through serious error, Democritus excludes the sane from Helicon, § 39, *Metaphysics*, § 594. Still more foolish, *Metaphysics*, § 639, are many who hope to gain the esteem and reputation of a charming person: "Whose head, too hot for hellebore to cool,

Was ne'er submitted to a barber's tool."[2] Horace.

§ 41. Naturally stronger lower faculties are required in someone who will think beautifully, § 29. These can not only coexist with naturally strong higher faculties, *Metaphysics*, § 649; they are also indispensable conditions of those higher faculties, *Metaphysics*, § 637. It is therefore a prejudice to suppose that beauty of talent is naturally incompatible with the more rigorous gifts of understanding and reasoning, insofar as these are received from nature at birth.

§ 42. There can be a beautiful talent that has wrongly neglected the use of intellect and reason, and a philosophical or mathematical talent insufficiently furnished with the excellences of the analogue of reason. Even if a moderately charming talent can be naturally unfit for the more rigorous sciences, a talent born capable of grasping those sciences cannot be, by birth, incapable of every grace of cognition, *Metaphysics*, §§ 649, 247.

§ 43. Rather, exceptional and universal talents throughout the ages—Orpheus and the founders of poetic philosophy, Socrates called *eiron*, Plato, Aristotle, Grotius, Descartes, and Leibniz—show a posteriori that dispositions to think beautifully and soundly can agree well and dwell together in one sufficiently capacious mind, even by the more rigorous standards of philosophers and mathematicians.

§ 44. The born aesthetician, § 28, also requires 2) a disposition more readily responsive to worthy and moving cognition, and a proportion among the appetitive faculties that makes the person more readily drawn toward beautiful cognition: innate aesthetic temperament, *Metaphysics*, § 732.

§ 45. Since every human being is drawn toward every kind of desirable object insofar as it is known, and so forth, *Metaphysics*, § 665, let us arrange some such objects in an approximate order of dignity, as befits an aesthetician, § 15: money, wealth, work, relative leisure, external pleasures, freedom, honor, friendship, vigor and sound bodily health, shadows of virtues, beautiful cognition with its corollary of lovable virtue, and higher cognition with its corollary of venerable virtue. We may therefore attribute to aesthetic temperaments a certain innate greatness of heart, an impulse especially toward great things; this is particularly evident to those who attend to the ease of the transition from these to the greatest things, §§ 38, 41.

[2] **Source and locus.** Horace, *Ars Poetica* 300-301. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Preserve Baumgarten's `nunquam` and capitalization in the quotation layer. The source-comparison line uses the modern spelling `numquam`.

§ 46. Secundum tritam temperamentorum doctrinam melancholicum solet commendari non satis discernentibus pulcras meditationes prolixiores a brevioribus et abstinendis satis cito. His sanguineus, qui dicitur, illis melancholicus aptior erit. Quoniam autem malunt esse cholerici, *Quos tulit ad scenam ventoso gloria curru, Magnum opus aggressis eadem det gloria vires.*

§ 47. Ad characterem felicis aesthetici requiritur II.) *ἄσκησις* et exercitatio aesthetica, crebrior repetitio actionum in hoc homogeneatarum, ut sit aliquis ingenii ac indolis, §§ 28–46, descriptorum consensus in datum thema; s. ne quis ab Orbiliis data themata cogitet, in unum cogitandum, in rem unam, § 18, ut habitus pulcre cogitandi sensim acquiratur, M. § 577.

§ 48. Natura, de qua S. II. non potest vel per brevius tempus, in eodem gradu subsistere. M. § 550, hinc nisi continuis exercitiis augeantur eius vel dispositiones vel habitus, § 47, decrescit, quantacunque ponatur, nonnihil ac torpescit, M. § 650. Neque tamen exercitia tantum commendo facultatum, de quibus S. II. sed aesthetica, § 47. Sunt exercitia naturam satis pulcram corrumpentia ac deturpantia, vitanda phaenomena, § 16, apud ingenia activa et semper agentia aliquid, non felicius, quam meliorum commendabili substitutione, M. § 698.

§ 49. Aliquem iam consensum in ipsis exercitiis aestheticis, et iis quidem omnibus posco, § 47. Alias non sunt effectus pulcrae naturae, hinc nec eius vim augent, § 47. M. § 139. Sed tantum aliquem. Palaria non poscunt milites, quantos pugna. Concedo, quaedam naturam satis pulcram nonnihil simul corrumpentia aestheticus, § 16. Concedo etiam deturpantia nonnihil, § 48, modo magis consentiant, ac dissentiunt, a potiori quae dicamus aesthetica, § 47. Concedo tandem, quorum maior est deformitas pulcritudine, modo comitetur ea conscientia, § 35, turpitudinis superponderantis, per quam non, si male nunc, et olim sic erit, M. § 666.

§ 50. Non ingenii solum, sed huius ac indolis, de quibus S. II. § 49. aliquem consensum postulo in exercitiis aestheticis, § 47. Colatur ingenium mortuis ac inertibus exercitiis, Ethic. § 403, neglecta prorsus indole, vel omnino corrupta, depressaque, e.g. in passionem dominantem, praevalentemque cupidinem hypocriseos, ferociae athleticae, sodalitii nepotum, ambitionis, licentiae, bacchanalium, desidiae, pigritiae, curarum oeconomicarum, vel omnino pecuniae, § 46, ubique pellucens pectoris exilis vilitas, quicquid venuste cogitatum videatur, deturpabit, § 48.

§ 51. Erecta servetur, uti videbitur, aut erigatur, si quibus aliter modis fieri potest, indoles, M. § 732. ingenio, de quo S. II. rudi relicto, Ethic. § 403. nascentur inde forte, quas § 45 dixi, virtutum umbrae; sed partim pellucens ubique ruditas ingenii motus, quos bonos dixeris, boni cordis, uti loqui solent, deturpabit, § 48. partim aversatus saltem cognitionem pulcram animus, aut eam non sufficienter appetens, ingenium, malis ausibus, eo sinet torpescere, non invitus, § 48. unde nunquam ad pulcre quid cognoscendum allevari denuo possit. § 27.

§ 52. Exercitia aesthetica, § 47, erunt 1) *αὐτοσχεδιάσματα* citra directionem artis eruditae, qua polleat exercendus, suscepta. Huc horridus ille numerus Saturnius, quo priscus Cascorum agricola, fortis et levans animum fesso tempore, § 50, *Versibus alternis opprobria rustica fudit.* Hor. Huc generis humani omnia ante artes eruditas inventas pulcrae cognitionis specimina, huc cuiusvis pulcrioris naturae primi igniculi omnem artem antevertentes, quando e.g. sicut Ovidius de se memorat, *Quicquid tentabit dicere, versus erit.*

§ 46. According to the familiar doctrine of temperaments, those who fail to distinguish sufficiently between longer beautiful contemplations and shorter ones that must be brought to a timely end usually commend the melancholic temperament. The so-called sanguine temperament is more suited to the latter, the melancholic to the former. But since those described in the following verses prefer to be choleric, let this wish apply to them: "those whom glory has carried to the stage in a windy chariot, let the same glory give strength to those who have undertaken a great work."[3]

§ 47. The character of the successful aesthetician requires II) ἄσκησις, or aesthetic exercise: repeated actions alike in this respect, that the talent and disposition described in §§ 28–46 agree to some extent upon a given theme—or, lest anyone think of themes assigned by schoolmasters like Orbilius, upon one matter for thought, one subject, § 18—so that a settled capacity for thinking beautifully is gradually acquired, *Metaphysics*, § 577.

§ 48. The natural endowment discussed in Section II cannot remain at the same level even for a short time, *Metaphysics*, § 550. Unless its dispositions or acquired capacities are increased by continual exercises, § 47, it declines somewhat and grows sluggish, however great it is assumed to be, *Metaphysics*, § 650. Yet I recommend aesthetic exercises, § 47, rather than exercises of the faculties in Section II without qualification. Some exercises corrupt and disfigure an otherwise sufficiently beautiful nature. When this is manifest, such exercises must be avoided, § 16; for active talents always engaged in something, no means is more successful than replacing them with commendable better exercises, *Metaphysics*, § 698.

§ 49. I require some agreement in the aesthetic exercises themselves, indeed in every one of them, § 47. Otherwise they are not effects of a beautiful nature and therefore do not increase its power, § 47, *Metaphysics*, § 139. But I require only some agreement: drill at the stake does not demand soldiers as accomplished as battle does. Speaking as an aesthetician, I allow some exercises that at the same time somewhat corrupt a sufficiently beautiful nature, § 16. I also allow exercises that somewhat disfigure it, § 48, provided agreement outweighs disagreement, so that we call them aesthetic from their predominant character, § 47. Finally, I allow exercises in which ugliness exceeds beauty, provided they are accompanied by awareness, § 35, of that predominating ugliness, an awareness through which it will not be so hereafter, even if it is bad now, *Metaphysics*, § 666.

§ 50. In aesthetic exercises, § 47, I require some agreement not of talent alone but of talent and the disposition discussed in Section II, § 49. Suppose talent is cultivated through dead and lifeless exercises, *Ethics*, § 403, while disposition is entirely neglected, or corrupted and debased into, for example, a ruling passion and predominant desire for hypocrisy, athletic ferocity, the company of wastrels, ambition, license, revelry, idleness, laziness, household concerns, or simply money, § 46. The baseness of a narrow heart, showing through everywhere, will then make ugly whatever may seem to have been charmingly thought, § 48.

§ 51. Suppose, conversely, that disposition is kept elevated, as it appears to be, or elevated by whatever other means may be possible, *Metaphysics*, § 732, while the talent discussed in Section II remains uncultivated, *Ethics*, § 403. Perhaps this will produce the shadows of virtues mentioned in § 45. Yet, on the one hand, uncultivated talent showing through everywhere will disfigure impulses that one might call good, proceeding from a good heart, as people say, § 48. On the other hand, a mind averse to beautiful cognition, or at least insufficiently desirous of it, will willingly allow talent, through misguided efforts, to become so sluggish, § 48, that it can never again be raised to cognize anything beautifully, § 27.

§ 52. Aesthetic exercises, § 47, will be 1) improvisations undertaken without the direction of a learned art mastered by the person exercising. Here belongs that rough Saturnian measure used by the sturdy farmer of the ancient Casci to refresh his spirit in a time of weariness, § 50, in the exchange described by Horace: "Where wit had licence, and man bantered man;"[4] Here belong all humanity's specimens of beautiful cognition before the learned arts were invented, and the first sparks of any finer natural endowment that precede all art: for example, as Ovid recalls of himself, "Spontaneously, my lines ran according to befitting numbers, and whatever I tried to express, the same was poetry."[5]

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[3] **Deferred status.** composite quotation or quotation plus Baumgarten's own continuation. **Source and locus.** The first line adapts Horace, *Epistles* 2.1.177: quem tulit ad scaenam ventoso gloria curru. **Available translation witness.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. **Direct research source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Exact-phrase searches located `Magnum opus aggressis eadem det gloria vires` only in Baumgarten and in editions or discussions reproducing this section. Horace supplies only the first, singular line; Baumgarten changes *quem* to *Quos* and *scaenam* to *scenam*. The second line is probably Baumgarten's own hexameteric continuation, but no independent pre-Baumgarten source or existing English translation of the complete two-line unit was located. Conington's translation therefore cannot be represented as covering the second line.

[4] **Source and locus.** Horace, *Epistles* 2.1.146. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Conington renders the surrounding Fescennine passage as a continuous English verse paragraph. This line is the direct counterpart of Horace 2.1.146.

[5] **Source and locus.** Ovid, *Tristia* 4.10.25-26, especially line 26. **Translation and edition.** Henry T. Riley, *The Fasti; Tristia; Pontic Epistles; Ibis; and Halieuticon of Ovid* (London: H. G. Bohn, 1851), p. 339. T007. **Direct source.** https://archive.org/details/fastitristiapont00ovid. **Textual note.** Baumgarten converts Ovid's first-person past statement into a generalizing third-person future (`tentabit ... erit`) and uses `Quicquid`. Riley's translation follows Ovid's source passage, not Baumgarten's grammatical adaptation.

§ 53. In aestheticis etiam egregie caveamus, ne ingenium rude ac ineruditum pro iisdem habeamus. Ethic. § 405. Homeri sane, ac Pindari, e.c. sane non rude fuit: *Ingenium, non incultum, non turpiter hirtum,* Hor. archetypa tamen artium eruditarum potius fuere, quam ectypa. Potest ineruditum esse ingenii, etiam aesthetici, § 29, admodum politi, § 52. Ethic. § 403. sicut eruditus ingenii, qua pulcritudinem spectat, satis rudis, § 42.

§ 54. Sicuti musicam Leibnitius dixit exercitium arithmeticum, numerare se nescientis animae: sic etiam per exspectationem casuum similium, et inde veluti connatam imitationem primam, nescius adhuc paene se cogitare, multo magis se pulcre cogitare, iam exerceatur infans, bona fortuna si quis educandus incidit in manum artificis, qui os tenerum pueri figurat, ac balbum. § 37. *Torquet ab obscaenis iam nunc sermonibus aurem, Mox etiam pectus praeceptis format amicis,* §§ 50, 45. *Recte facta refert.* §§ 31, 32, 35. *orientia tempora,* § 36. *notis* § 30. *Instruit exemplis,* § 32, e.c. Hor. L. II. ep. 1. v. 126.

§ 55. Exerceatur ingenium natura pulcrum porro, iamque semet ipsum exercet apertius, § 54, etiamsi nesciat, quid agat, dum confabulatur puer, dum ludit, praesertim ubi ludorum inventor est, aut parvulus director inter commilitones, iisque gnaviter intentus iam sudat, et multa fert, multa facit, dum videt, dum audit, dum legit, quae pulcre intelligat; modo dirigantur talia omnia secundum §§ 49–51, ut aesthetica sint exercitia, § 47.

§ 56. Fallimur adulti etiam non raro, quando legendo vel audiendo pulcre dicta, vel scripta, e.c. pulcre ea intelligimus, eorumque pulcritudinem intuemur et quasi gustamus, § 35, ut auctori quidem: *pulcre! bene! recte*, taciti intra nos acclamemus, neque tamen nos cum ipso simul imitando pulcre cogitare satis animadvertamus. Hinc exercitium aestheticum maius est, ac plerumque videtur, § 54, exemplaria bellissimorum auctorum *Nocturna versare manu, versare diurna.* § 54. *Graiis (Gallis) ingenium, Graiis (Gallis) dedit ore rotundo Musa loqui, praeter laudem nullius avaris.* Hor.

§ 57. Per se patet maiora iam exercitia maiores vires et dare et testari *αὐτοσχεδιάσματα εὐφυσικά*, quae proprio Marte fundit animus *αὐτόματος*, quando iam sine cortice natare vel doctus §§ 54–56 vel natus est, § 53.

§ 58. Exercitia aesthetica erunt 2) correctiora ac certiora, si accesserit ad connatam S. II. et acquisitam aestheticam naturalem, dominam naturam, § 2, ars erudita, §§ 47–57. sine qua ingenia pulcra quidem, neque tamen divina, viam ad elegantias cognitionis saepe experiantur, *Quale per incertam lunam, sub luce maligna, Est iter in silvis, ubi caelum condidit umbra Iuppiter; et rebus nox abstulit atra colorem.* Virg.

§ 59. Utrumque genus exercitiorum, §§ 52, 58, quotiescunque pulcram cognitionem exercendus efficienter decernit, non ingenium solum, sed et indolem et temperamentum aestheticum in habitum deducit et consuetudine confirmat, § 45, intendens connatam pectoris magnitudinem, § 46. M. § 247.

§ 53. In aesthetics too we must take particular care not to equate uncultivated talent with unlearned talent, *Ethics*, § 405. The talent of Homer and Pindar, for example, was certainly not uncultivated: "Not small your wit, nor rugged and unkempt;"[6] Horace. Yet they were models for the learned arts rather than products copied from them. An unlearned person can possess a highly polished talent, including aesthetic talent, § 29, § 52, *Ethics*, § 403, just as a learned person can have a talent quite uncultivated with respect to beauty, § 42.

§ 54. Just as Leibniz called music an arithmetical exercise of a soul not knowing that it is counting, so too, through the expectation of similar cases, and from that through a first imitation as if innate, the infant is already being exercised, though he still scarcely knows that he is thinking, much less that he is thinking beautifully - with good fortune, if the one to be educated falls into the hand of a skilled teacher, § 37, whom Horace describes: "His lessons form the child's young lips, and wean
The boyish ear from words and tales unclean;
As years roll on, he moulds the ripening mind,
And makes it just and generous, sweet and kind;"[7] §§ 50, 45. "He tells of worthy precedents, displays
The example of the past to after days,"[8] §§ 31, 32, 35; § 36; § 30; § 32, and so forth, Horace, Book II, Epistle 1, verse 126.

§ 55. Let the talent that is beautiful by nature be further exercised, and it already exercises itself more openly, § 54, even if it does not know what it is doing, while the boy converses, while he plays, especially when he is the inventor of games, or a little director among his comrades, and, already earnestly intent on them, sweats, bears many things and does many things; while he sees, while he hears, while he reads things that he may understand beautifully - provided that all such things are directed according to §§ 49–51, so that they may be aesthetic exercises, § 47.

§ 56. Even as adults, we are often mistaken when, on reading or hearing beautiful speech or writing, for example, we understand it beautifully and apprehend, as it were taste, its beauty, § 35. We silently applaud the author within ourselves: "beautifully! well! rightly!" Yet we fail sufficiently to notice that, in imitating the author, we too are simultaneously thinking beautifully. Thus the following handling of the finest authors' works is a greater aesthetic exercise than is commonly recognized, § 54: "And turn her volumes over day and night.
…
To Greece, fair Greece, ambitious but of praise,
The Muse gave ready wit, and rounded phrase."[9] Horace. Baumgarten adds "the French" as an alternative to "the Greeks".

§ 57. It is self-evident that naturally gifted improvisations are greater exercises, both giving and displaying greater powers. The mind pours them forth spontaneously, by its own resources, when it has either learned to swim without a supporting cork, §§ 54–56, or been born able to do so, § 53.

§ 58. Aesthetic exercises will be 2) more correct and more certain if learned art, §§ 47–57, is added to innate natural aesthetics, Section II, and acquired natural aesthetics—to mistress Nature, § 2. Without this art, talents that are beautiful but not divine often experience the path to the elegances of cognition as follows: "even as one walks in the forest beneath the jealous light of a doubtful moon, when Jupiter shrouds the sky in shadow and black night blots out the world."[10] Virgil.

§ 59. Each kind of exercise, §§ 52, 58, whenever the person exercising effectively resolves upon beautiful cognition, develops not only talent but also disposition and aesthetic temperament into a settled capacity and strengthens them through practice, § 45, increasing the innate greatness of heart, § 46, *Metaphysics*, § 247.

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[6] **Source and locus.** Horace, *Epistles* 1.3.21-22. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Baumgarten abbreviates and reshapes the Horatian wording, omitting `non tibi parvum` and replacing `est et` with a second `non`. Conington's compact English line translates the complete source phrase.

[7] **Source and locus.** Horace, *Epistles* 2.1.127-128. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** The selected English includes Conington's preceding line, from Epistles 2.1.126, to complete the syntax of the two lines quoted by Baumgarten.

[8] **Source and locus.** Horace, *Epistles* 2.1.130. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Baumgarten quotes only the opening clause of Horace 2.1.130. Conington distributes the source sentence across a couplet, so both English lines are retained here; their scope extends beyond Baumgarten's isolated opening clause.

[9] **Source and locus.** Horace, *Ars Poetica* 269 and 323-324. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** This concordance entry combines two non-contiguous passages. The final English page should show a visible ellipsis between them. Preserve Baumgarten's `versare` and the parenthetical `Gallis` readings in the quotation layer; the critical source reads `versate` and `Graiis`.

[10] **Source and locus.** Virgil, *Aeneid* 6.270-272. **Translation and edition.** J. W. Mackail, *The Aeneid of Virgil* (London: Macmillan, 1885), Book VI, lines 270-272; Project Gutenberg eBook 22456. T095. **Direct source.** https://www.gutenberg.org/ebooks/22456. **Textual note.** Mackail's sentence begins with Virgil 6.268. The selected excerpt starts at the simile corresponding to Baumgarten's quoted lines.

§ 60. Aesthetica dynamica s. critica virium dati hominis ad datam datae cognitionis pulcritudinem assequendam, connatas naturae vires metiri nequit, nisi ex effectibus, exercitiis, § 27. ubi iuste sic concluditur: Tantum est *autoschediasma*, tantum specimen dati hominis; ergo tanta etiam eius est connata natura, quae accedentibus praeviis exercitiis eo pertingere potuerit. M. § 57. Neque tamen aeque bene saepius infertur: Ad tantum *autoschediasma*, vel specimen vires dati hominis, uti nunc sunt, non suffecere; ergo destituitur connascenda ad meditationes eiusmodi natura, M. § 60.

§ 61. Aesthetico dynamico saepe opus erit tentaminibus (periculis) aestheticis, exercitiis ideo; inter alia, decretis, ut experiatur, an vires dati hominis, et quantae ad datam pulcram cognitionem sufficiant, M. § 697. Tunc si bene procedunt tentamina, experientia affirmativa vires suffecisse satis recte se habet, § 60, si minus procedant, non semper naturae defectus est in caussa, multo minus a defectu cuiusdam specialis forte characteris aesthetici ad datum periculum requisiti, ad defectum generalis etiam, aliorumve forte specialium valet consequentia, § 27. Ciceronis pericula poetica, Ovidii ac Horatii pericula epopoeiae non bene successerunt.

§ 62. Ad characterem felicis aesthetici generalem, § 27, requiritur III.) *mathesis* et disciplina aesthetica, theoria perfectior in materiam et formam pulcrae cognitionis propius influentium, ac ea per naturam solam, et solum eius usum impetrari solet, severioribus iam exercitiis in usum deducenda, ne vagetur habitus ex rerum cogitandarum, vel ex regularum earumque rationum ignorantia vel incertitudine, cogitetur licenter, aut omnes visuros peccata sua putans, quae tamen ipse nesciat, ab ipso pulcrae meditationis usu deterreatur, §§ 47, 48.

§ 63. Ad disciplinam aestheticam pertinet 1) omnis pulcra eruditio, i.e. eruditio, quatenus obiectorum, de quibus pulcre cogitandum aliquando sit, cognitionem inerudita meliorem exhibet, qua imbutum ingenium naturaliter pulcrum, exercitationibusque quotidianis excitatum, qua motum, qua affectum, et incoctum, uti Persius habet, pectus aestheticum, felicius in datum thema pulcre cogitandum consentire possint, §§ 62, 47.

§ 64. Pulcrae eruditionis potiores partes sunt disciplinae, deum, universum, hominem, qua statum praesertim moralem, historias, nec exclusis quidem mythicis, et antiquitates, signorumque genium exhibentes, § 63.

§ 65. In disciplinarum eiusmodi doctrina aestheticus tantum eam curat perfectionem, quae fiat in pulcre meditandis phaenomenon, §§ 14, 15. partim negative, dum dat vitare *paroramata* deturpantia, partim positive, dum unica saepe phrasi vel signo satis brevi cogit eruditum lectorem spectatoremve magna quaevis ab auctore tantae doctrinae exspectare, licet dissimulet erudita plura per exceptionem non inelegantem, §§ 48, 25.

§ 66. Huc non referimus pueriles quasvis institutiones, § 54, non tumultuariam in disciplinis tractandorum notitiam, usu, vaga lectione, auditionibusque promiscuis comparatam, de qua S. III, sed methodicam et virilem eorundem peritiam, quantumcunque perfectam, quoniam illa magis, sed et eatenus tantum, quatenus magis efficit § 65 commemorata.

§ 67. Neque tamen aestheticum polyhistora postulamus vel pansophum, quoniam character generalis tantum eruditionem generatim postulat, in ea pulcrae cognitionis specie, in qua quis excellere cogitat, character specialis partes eo propius facientes eruditionis curatius determinabit, in quibus hospitem esse dedecet, hanc cognitionis pulcrae speciem qui sibi colendam sumpserit, § 27.

§ 68. Ad disciplinam aestheticam pertinet 2) theoria de forma pulcrae cognitionis, de modo ac ratione legitimis eam viis comparandi; perfectior, ac per naturam solam et solum eius usum impetrari solet, iam accuratioribus et adstrictioribus exercitiis in usum deducenda, § 62. Iam autem complexus regularum ordine dispositarum ars vocari solet. Hinc in charactere boni aesthetici generali nascitur requisitum artis aestheticae.

§ 69. In characteribus felicis aesthetici specialibus, e.g. oratoris, poetae, musici e.c. dudum desideriis huius requisiti satisfactum est arte rhetorica, poetica, musica, e.c. Quicquid de earum iucunditate, utilitate, necessitate disseri solet, paululum attollendo notiones in magis generalia potest ad artem aestheticam applicari, cuius haec praedicata tam late patent, ac laudes reliquarum simul sumtarum, § 68.

§ 70. Iam sumere licebit artem hoc praestantiorem esse 1) quo patentiores regulas complectitur, i.e. quarum applicatio pluribus in occasionibus utilis, immo necessaria est, quo completior ipsa est, regularum sufficientium breve tamen compendium, 2) quo fortiores et graviores regulas exhibet, i.e. quas nunquam sine maiori detrimento negligas, 3) quo exactiores eas exponit, et accuratiores, 4) quo magis perspicuas, 5) quo certiores et ex veris principiis, animabus regularum, derivatas, 6) quo magis allicientes ad dirigendas ex suis praescriptis actiones et ipsam praxin, § 22.

§ 60. Dynamic aesthetics, or the assessment of a given person's powers to attain a given beauty of cognition, can measure innate natural powers only from their effects, namely exercises, § 27. Here the following inference is valid: this person's improvisation or specimen reaches such a level; therefore the person's innate nature is sufficient to have reached that level with the addition of previous exercises, *Metaphysics*, § 57. But the following frequent inference is not equally sound: the person's powers as they now stand did not suffice for such an improvisation or specimen; therefore the person lacks the native endowment for contemplations of this kind, *Metaphysics*, § 60.

§ 61. The dynamic aesthetician will often need aesthetic tests or trials: exercises chosen, among other purposes, to discover whether a given person's powers suffice for a particular beautiful cognition, and to what extent, *Metaphysics*, § 697. If the trials go well, the affirmative experience that the powers sufficed is sound evidence, § 60. If they do not, a defect in natural endowment is not always the cause. Still less may one infer from the lack of a particular aesthetic character needed for a given trial that the general character, or other particular characters, is also lacking, § 27. Cicero's poetic trials and Ovid's and Horace's attempts at epic did not succeed well.

§ 62. The general character of the successful aesthetician, § 27, requires III) learning and aesthetic discipline: a more perfect theory of the things that more directly influence the matter and form of beautiful cognition than the theory ordinarily attained through nature alone and its exercise. This theory must now be put into practice through more rigorous exercises, lest the acquired capacity go astray through ignorance or uncertainty about the matters to be thought or about rules and their grounds; lest one think without restraint; or lest one be deterred from beautiful contemplation itself by supposing that everyone will see faults of which one is oneself unaware, §§ 47, 48.

§ 63. Aesthetic discipline includes 1) all beautiful learning: learning insofar as it provides better knowledge of objects about which one may eventually think beautifully than unlearned cognition provides. Imbued with this learning, naturally beautiful talent stimulated by daily exercise, together with the aesthetic heart moved, affected, and, as Persius puts it, steeped in it, can cooperate more successfully upon a given theme for beautiful thought, §§ 62, 47.

§ 64. The more important parts of beautiful learning are disciplines that present God, the universe, the human being especially in the moral condition, histories including mythical histories, antiquities, and the characteristic nature of signs, § 63.

§ 65. In learning of this kind, the aesthetician is concerned only with perfection that becomes manifest in beautiful contemplation, §§ 14, 15. Negatively, it enables avoidance of disfiguring oversights; positively, often through a single phrase or a very brief sign, it makes a learned reader or spectator expect great things from an author of such learning, even when the author conceals much of that learning by an exception that is not inelegant, §§ 48, 25.

§ 66. We do not include here just any childhood instruction, § 54, nor the haphazard acquaintance with the subjects treated in these disciplines acquired through practice, miscellaneous reading, and indiscriminate listening, discussed in Section III. We mean methodical and mature expertise in these subjects, however perfected, because it produces the effects mentioned in § 65 more effectively—and only insofar as it does so.

§ 67. And yet we do not demand that the aesthetician be a polymath or a universal sage, since the general character requires learning in general. In that species of beautiful cognition in which someone intends to excel, the special character will more carefully determine the parts of erudition that more closely contribute to it; in these one ought not remain a stranger, if he has undertaken to cultivate this species of beautiful cognition for himself, § 27.

§ 68. To aesthetic discipline belongs 2) theory concerning the form of beautiful cognition, concerning the manner and method of attaining it through legitimate means; more perfect than what is usually obtained by nature alone and the use of nature alone, and now to be put into practice by more accurate and stricter exercises, § 62. Now a complex of rules arranged in order is usually called an art. Hence in the general character of the good aesthetician there arises the requirement of aesthetic art.

§ 69. In the special characters of the successful aesthetician - for example, of the orator, poet, musician, and so forth - this requirement has long been satisfied by rhetorical, poetic, musical art, and so forth. Whatever is customarily argued about their pleasantness, usefulness, and necessity can, by raising the notions a little into more general ones, be applied to aesthetic art, whose claims to these qualities extend as widely as those of the other arts taken together, § 68.

§ 70. We may now assume that an art is more excellent: 1) the broader the rules it comprises—rules useful, indeed necessary, on more occasions—and the more complete the art itself is as a nevertheless brief compendium of sufficient rules; 2) the stronger and weightier the rules it presents, which can never be neglected without greater harm; 3) the more exact and accurate its exposition of them; 4) the clearer that exposition; 5) the more certain the rules and the more they are derived from true principles, the souls of rules; and 6) the more they induce us to direct our actions and practice itself according to their prescriptions, § 22.

§ 71. Artis autem aestheticae leges per omnes artes liberales, quasi cynosura quaedam specialium, diffunduntur, et adhuc patentiorem sphaeram habent, ubicunque praestat pulcre, quam turpiter, quicquam cognoscere, cuius non opus est cognitione scientifica. Hinc magis, ac ulla specialium, § 69, meretur in formam artis redigi, completius quoddam systema pulcritudinis in cognoscendo tandem exhibitura, ac seiuncta deducendarum ex eadem artium *apospasmatia*. Completi quid in specialibus ob infinitam varietatem sperari non potest, nisi surgendo ad fontes et pulcritudinis et cognitionis, ad utriusque naturam, primas utriusque divisiones divisa ob principium exclusi tertii inter duo contradictoria exhaurientes scrutemur, quod fiet artem aestheticam in formam scientiae redigendo, § 70.

§ 72. Superior regula semper fortior est sibi subordinatis omnibus. Hinc artis aestheticae leges fortiores sunt inde derivandis specialium artium regulis omnibus, ab his exceptione non ineleganti facienda, quando colliduntur. Iam autem his solis cognitis aliter eveniet, aut etiam illis, vix ac ne vix quidem, veluti in fundo, aut e longinquo, perspectis, his autem in omni ornatu exemplorumque apparatu praestringentibus oculos, non sine graviori detrimento. Hinc complexus legum aestheticarum, prae specialioribus suis consectariis, meretur in formam artis redigi, quae simul earundem robur satis evidenter ponat ob oculos, in formam scientiae redacta, § 70.

§ 73. Falsa regula semper peior, quam nulla. Iam autem ex uno alterove exemplo tantum abstractae, ac sine ulteriori ratione pro universalibus venditae leges, quid aliud sunt, quam a particulari ad universale satis hiulca consequentia? Quoties hinc, nisi omnino falsae, tamen peccant in quantitate? Iam autem inductio completa nunquam haberi potest. Hinc opus est perspicientia veritatis regularum graviorum a priori, quam dein confirmet ac illustret experientia, sicut illius inveniundae forte primum fuit subsidium. Indigent hinc artes speciales, si veras a spuriis regulis seiungere sit animus, ulteriori principio, ex quo speciales suas regulas cognoscere possint, et hoc, ars aesthetica, ne per eandem male fidam expectationem casuum similium unice stabiliendum sit, ut in formam scientiae redigatur. § 70.

§ 74. Quum intellectus et ratio moraliter necessario directores omnium pulcre cogitatorum, esse debeant, § 39, illud autem regulis pulcre cogitandi distincte non perceptis fieri nequeat; M. §§ 624, 640. non sufficit has perspicue proponi, ac multis illustrari, praesertim quum talis earum confusa cognitio iam sine disciplina per aestheticam naturalem acquisitam impetrari possit, § 62. Ne ergo tota disciplina aestheticae artis in meram aliquam coordinationem, ac dispositionem regularum ab analogo rationis analogon rationis unice directuro formatarum abeat, § 68, distincte regulas etiam et intellectuali cum perspicuitate concipere laborat utiliter in formam scientiae simul elevata. § 70.

§ 71. The laws of aesthetic art extend throughout all the liberal arts as a kind of guiding star for the particular arts. Their scope is broader still: wherever it is better to cognize something beautifully than unbeautifully, and scientific cognition of it is not required. Thus aesthetic art deserves more than any particular art, § 69, to be given an organized artistic form, since it will eventually present a more complete system of beauty in cognition than the separate fragments of the arts to be derived from it. Because of their infinite variety, completeness in the particular arts cannot be hoped for unless we rise to the sources of beauty and cognition, investigate the nature of each, and examine their primary divisions, which exhaust what they divide through the principle of the excluded middle between contradictories. This will be achieved by giving aesthetic art the form of a science, § 70.

§ 72. A higher rule is always stronger than every rule subordinate to it. The laws of aesthetic art are therefore stronger than all the rules of the particular arts derived from them; when they conflict, an exception to the latter is not inelegant. But matters will turn out otherwise, with serious harm, if only the particular rules are known, or if the higher ones are scarcely perceived in the background or at a distance while the particular rules dazzle the eyes with all their ornament and array of examples. The body of aesthetic laws therefore deserves priority over its more particular consequences in being organized into an art, and, by being given the form of a science, in making the strength of those laws sufficiently evident, § 70.

§ 73. A false rule is always worse than no rule. But laws abstracted only from one or another example, and offered as universal without further grounds, what else are they than a plainly defective inference from the particular to the universal? How often, then, if they are not altogether false, do they nevertheless err in their claimed scope? But complete induction can never be had. Hence there is need of insight into the truth of weightier rules a priori, which experience may then confirm and illustrate, just as perhaps it was the first aid in discovering that truth. Hence the special arts need, if one intends to separate true rules from spurious ones, a further principle from which they can know their special rules; and this principle, namely aesthetic art, must be given the form of a science, lest it be established solely by the same poorly trustworthy expectation of similar cases, § 70.

§ 74. Since intellect and reason must, by moral necessity, govern all beautiful thought, § 39, and cannot do so unless the rules of beautiful thinking are distinctly perceived, *Metaphysics*, §§ 624, 640, it is not enough to present these rules clearly and illustrate them with many examples. Such confused cognition of them can already be acquired without formal discipline through acquired natural aesthetics, § 62. To prevent the whole discipline of aesthetic art from becoming merely an arrangement of rules formed by the analogue of reason to govern that analogue alone, § 68, it is therefore useful to raise the art into a science that strives to grasp its rules distinctly and with intellectual clarity, § 70.

§ 75. Quod olim Leibnitius de metaphysicis ante restaurationem eorundem per ipsum coeptam: *Video plures, qui mathematicis doctrinis delectantur, a metaphysicis abhorrere, quod in illis lucem in his tenebras animadvertant. Cuius rei potissimam caussam arbitror esse, quod notiones generales, et quae maxime nobis notae creduntur, humana negligentia atque inconstantia cogitandi ambiguae atque obscurae sunt factae, et quae vulgo afferuntur, definitiones, ne nominales quidem sunt, adeo nihil explicant.* Acta er. Lips. A. 1694. idem de disciplinis artium liberalium ob similem caussam affirmaverim. De disciplinis, inquam, et regularum coacervationibus. Exsecutionem enim pulcerrimorum operum quanquam docti indoctique passim, si sapiunt, admirari coguntur vel inviti, sequuntur etiam et laudant plurimi: tamen severioris etiam scientiae patroni plerique doctrinas eiusmodi speciosa miracula directuras cum plebe consentiendo contemnunt, *Ingenium misera quia fortunatius arte Credunt.* Quid autem? si curatis ex definitionibus, et vere explicantibus aliquid pulcri atque venusti per apte cohaerentem axiomatum, consectariorumque concatenationem resolverentur, prima certe, cognoscendi, non bene solum, sed et belle problemata? Quid? si non ars solum, characterem pulcri ingenii generalem ingressa sisteretur, sed etiam induta scientiae pallium? Certius et tutius ad eius regulam, non Lesbiam, ornatum cogitationis postulantia tum exsequeremur, tum diiudicaremus, § 70.

§ 76. Neque vanus augur arbitror fore, si praedixerim, quod aliquibus exemplis iam expertus scribo, per eandem se viam non paucis ingeniis, non parvis, erectioribusque animis commendatura bona liberalium studia, ut non puerilia tantum, sed et viris, iisque sapientibus, digna, sicuti sint, videantur, eoque moveant, ut vel ipsi audeant aliquid novi et egregii in aestheticis exercitiis vel saltim de artibus eo ducentibus moderatius, aequius, honorificentius iudicent, de applicationibus earundem, uti iudices, bene satis instructi, magisque competentes. § 70.

§ 77. Iterum moneo. Ille ego non sum qui aesthetica scientia, quasi numeris omnibus absolutum, mihi vel aliis fingam ingenium generatim venustum, vel omnino speciatim laudabilem oratorem, poetam, musicum e.c. Iam postulavi, ante theoriam eiusmodi, naturam, ingenium, indolem, exercitia, culturam ingenii nunc sine aliqua eruditione vix satis impetrandam, regularum pulcre cogitandi peritiam, quam unice probavi vere praestare, si sit prima saltim et primaria sua ex parte scientia. Nunc denuo postulo correctiora ac certiora illa exercitia, de quibus § 58. in quibus nulla dies sine linea, sine quibus mortuas ipse speculativasque, quas vocant, regulas, utiles quidem, quibus tamen non utaris, nunquam edico profuturas, eo, quo maxime debent. Nec ita multa post plura postulabo. Postulabit recte adhuc plura specialem felicis aesthetici characterem informaturus, § 27.

§ 75. Leibniz once said about metaphysics before the restoration of it begun by himself: "I see that most of those who devote themselves with pleasure to the study of mathematics entertain a dislike for that of metaphysics because in the former they find clearness and in the latter obscurity. I think that the principal reason of this is that general notions, which are believed to be perfectly known by all, have become ambiguous and obscure by the negligence of men and by the inconsistency of their thoughts, and that what are ordinarily given as definitions are not even nominal definitions, because they explain absolutely nothing."[11] *Acta Eruditorum Lipsiensia*, 1694. I would affirm the same, for a similar reason, about the disciplines of the liberal arts. I say, about disciplines and heaps of rules. For although learned and unlearned alike everywhere, if they have sense, are compelled even unwillingly to admire the execution of the most beautiful works, and very many also imitate and praise them, yet most patrons even of more rigorous science, agreeing with the common people, despise doctrines meant to direct such splendid miracles because they believe talent more fortunate than wretched art. Baumgarten adapts Horace's words about Democritus; Conington renders their original context: "Because Democritus thinks fit to say,

That wretched art to genius must give way,
Stands at the gate of Helicon, and guards
Its precinct against all but crazy bards,
Our witlings keep long nails and untrimmed hair,
Much in brown studies, in the bath-room rare."[12] But what if, from carefully made definitions that truly explain something beautiful and graceful, through a suitably coherent chain of axioms and consequences, problems - certainly primary problems - of cognizing not only well but beautifully were solved? What if not only art entered into the general character of beautiful talent and were presented, but also clothed in science? More surely and safely, according to its rule, which is no pliant Lesbian rule, we would both execute and judge what demands ornament of thought, § 70.

§ 76. I do not think myself an idle prophet in predicting what I have already experienced in some examples: by this same path the sound pursuit of the liberal arts will commend itself to many substantial talents and elevated minds. These studies will appear worthy, as they are, not only of children but of adults, including the wise. They will thus move people either to attempt something new and excellent in aesthetic exercises or at least to judge the arts that lead to them more moderately, fairly, and honorably, as judges better informed and more competent concerning their applications, § 70.

§ 77. I warn again. I am not the one who, by aesthetic science, would imagine for myself or others a talent generally charming, as if perfect in every respect, or altogether, in particular, a praiseworthy orator, poet, musician, and so forth. Before theory of this sort I have already required nature, talent, disposition, exercises, cultivation of talent now scarcely obtainable sufficiently without some erudition, and expertise in the rules of thinking beautifully; of this I have argued only that it truly excels when it is a science at least in its initial and principal part. Now I again require those more correct and more certain exercises of which § 58 spoke: exercises in which there is no day without a line, without which I never declare that dead and, as they say, merely speculative rules - useful indeed, but rules you do not use - will profit in the way in which they most ought. Nor after many things will I require very many more. One who would form the special character of the successful aesthetician will rightly require still more, § 27.

[11] **Source and locus.** Gottfried Wilhelm Leibniz, *De primae philosophiae emendatione, et de notione substantiae*, *Acta Eruditorum* (March 1694), opening paragraph. **Translation and edition.** George Martin Duncan, trans. and ed., *The Philosophical Works of Leibnitz*, 2nd ed. (New Haven: Tuttle, Morehouse & Taylor, 1908), pp. 74-75. T015. **Direct source.** https://archive.org/details/philosophicalwor01leib. **Textual note.** Baumgarten's printed text reads `plures`, `nobis`, and `ne nominales quidem sunt`; Leibniz's source reads `plerosque`, `omnibus`, and `nec nominales sunt quidem`. The negation `ne`, omitted in the earlier transcription, is restored here from Baumgarten's print. Duncan's translation correctly reads not even nominal definitions.

[12] **Source and locus.** Horace, *Ars Poetica* 295-297, especially line 295. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Horace's sentence has singular *credit* and names Democritus as its subject later. Baumgarten extracts the causal clause, changes *credit* to plural *Credunt*, and supplies its subject from his preceding prose. Conington's six-line context is retained to complete the English sentence; only its opening couplet directly translates the quoted clause.

§ 78. Ad characterem felicis aesthetici generalem § 27 requiritur IV. impetus aestheticus (pulcra mentis incitatio, inflammatioque, *horme*, ecstasis, furor, *enthousiasmos*, *πνεῦμα θεοῦ*), cuius haec est genesis: Excitatior natura, S. II. iam in ipsis *autoschediasmatis*, S. III. magis adiuta, doctrinis ingenium acuentibus et magnam animam nutrientibus, S. IIII. pro positu corporis, animaeque statu antecedente, M. §§ 512, 596. faventibus circumstantiis, M. § 323. iam ad ipsum pulcre cogitandi actum facultates suas inferiores, habitus, vires, huc usque mortuas, M. § 220, eo intendit, ut maiores consensu phaenomeno vivant, quam quas multi alii circa idem thema, vel ipse homo, non ita concitus alio tempore, possent exhibere, atque adeo dent effectus his suis viribus vivis aequales, viribus ordinariis maiores, et ad eas se circiter habentes, uti quadratum ad radicem. Status animae, cuius genesin descripsi, est ipsa illa *horme*, cuius antea dixi varias pro graduum diversitate denominationes.

§ 79. In minoribus huius fervoris gradibus, effectus vi mentis ordinaria maior, ut talis, non patet omnibus, si vere tamen adfuerit *horme*, eveniet tentanti, dum friget, *Ut sibi quivis Speret idem, sudet multum frustraque laboret Ausus idem.* Hor. Character eius apud ipsum iustum sui aestimatorem, eo non nunquam corripiendum, erit, 1) si e.g. scripta sua, dum scribit, et immediate post conceptionem ipsi minus placeant, ac post aliquid temporis heterogeneis occupationibus insumti; 2) ipsa maior celeritas, character etiam virium vivarum in physicis.

§ 80. Psychologis patet in tali impetu totam quidem animam vires suas intendere, maxime tamen facultates inferiores, ita, ut omnis quasi fundus animae, M. § 511. surgat nonnihil altius, et maius aliquid spiret, pronusque suppeditet, quorum obliti, quae non experti, quae praevidere non posse nobis ipsis, multo magis aliis, videbamur. Hic animae fundus quum a multis adhuc ignoretur, etiam philosophis, effectus eius extraordinarius, quem § 78 descripsimus, diis adscriptus est auctoribus, secundum illud Lucretii: *Ignorantia caussarum conferre deorum Cogit ad imperium res, et concedere regnum, ut Quorum operum caussas nulla ratione videre Possunt, haec fieri divino numine rentur.*

§ 81. Lustremus aliquas incitationis eiusmodi opportunitates pro positu corporis aut aucupandas, aut saltim oblatas arripiendas, in quibus *aut nunc, aut nunquam*. Eo refero 1) motionem agitationemque corporis, praesertim non nihil melancholici, e.g. per equitationem celeriorem. § 46. Hinc forte pegasus hippocrenen recludens, hinc tot in itineribus carmina scripta. *Mirum est, ut animus agitatione motuque corporis excitetur.* Plin. L. I. ep. 6.

§ 82. 2) Occasio impetus ad venuste cogitandum est, status animae, in quo praevisio praesagiumque naturaliter faciliores sunt, M. § 602, ad eleganter cogitanda praesertim necessariae vires, ordinario maxime debiles, § 39. M. § 597, et mens sana in corpore sano, E. § 254, per venustum alterius ingenium ad imitationem inclinatur, §§ 56, 44. Hac ratione excitatus *Φοιβόλημτος* est. Ita, circa criticas huius vitae vicissitudines, instante magna mutatione, plurimum habitura momenti; *poscere fata Tempus erit. Deus, ecce, deus!* § 80.

§ 78. The general character of the successful aesthetician, § 27, requires IV) aesthetic impulse: beautiful arousal and kindling of the mind, *horme*, ecstasy, frenzy, enthusiasm, spirit of God. Its development is as follows. A natural endowment already stimulated, Section II, in improvisations themselves, Section III, and further assisted by teachings that sharpen talent and nourish greatness of soul, Section IIII, responds to the condition of the body and the preceding state of the soul, *Metaphysics*, §§ 512, 596, under favorable circumstances, *Metaphysics*, § 323. In the very act of beautiful thought it now intensifies its lower faculties, acquired capacities, and powers, hitherto dead, *Metaphysics*, § 220, so that, living in manifest agreement, they exceed the powers that many others could display concerning the same theme, or that the same person could display at another time without such arousal. They thus produce effects equal to these living powers, greater than ordinary powers, and standing to the latter approximately as a square to its root. This state of the soul is the very *horme* for which I gave different names according to differences of degree.

§ 79. In lesser degrees of this fervor, not everyone recognizes the effect as exceeding the mind's ordinary power. Yet, if *horme* has truly been present, someone attempting the same while uninspired will experience this: "A hackneyed subject I would take and treat
So deftly, all should hope to do the feat,
Then, having strained and struggled, should concede
To do the feat were difficult indeed."[13] Horace. For a fair judge of himself who is sometimes seized by this impulse, its signs will be: 1) for example, his writings please him less while he writes and immediately after their conception than after some time spent on other kinds of occupation; and 2) the greater speed itself, which is also a sign of living forces in physics.

§ 80. To psychologists it is evident that in such an impulse the whole soul indeed intensifies its powers, yet chiefly the lower faculties, so that the whole depth of the soul, as it were, *Metaphysics*, § 511, rises somewhat higher, breathes something greater, and readily supplies things we had forgotten, things we had not experienced, things that we seemed, to ourselves and still more to others, unable to foresee. Since this depth of the soul is still unknown to many, even philosophers, its extraordinary effect, which we described in § 78, has been ascribed to divine authors, as Lucretius describes people driven "Through ignorance of the causes to assign
All such things to the empire of the gods,
Acknowledging their power to be supreme.
…
Yet of these operations by no means
Can they perceive the causes, and so fancy
That they must come to pass by power divine."[14]

§ 81. Let us survey some opportunities of such incitement, either to be sought out according to the condition of the body, or at least seized when offered, in which it is "now or never." To this I refer 1) bodily movement and activity, especially of a somewhat melancholic body, for example by faster riding, § 46. Hence perhaps Pegasus opening Hippocrene; hence so many poems written on journeys. "[I]t is surprizing how much the mind is excited, by the Agitation and Motion of the Body."[15] Pliny, Book I, Epistle 6.

§ 82. 2) An occasion for the impulse to think charmingly is a state of the soul in which foresight and presentiment become naturally easier, *Metaphysics*, § 602. These powers, especially necessary for elegant thought, are ordinarily very weak, § 39, *Metaphysics*, § 597. In such a state a sound mind in a sound body, *Ethics*, § 254, is inclined to imitation by another person's charming talent, §§ 56, 44. Someone aroused in this way is *Φοιβόληπτος*. Thus, at critical turns in life, when a momentous change is impending: "They had reached the threshold, when the maiden cries: It is time to enquire thy fate: the god, lo! the god!"[16] § 80.

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[13] **Source and locus.** Horace, *Ars Poetica* 240-242. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Baumgarten begins within Horace 240 and stops within 242. Conington restores the omitted opening thought in his first English line; the four selected lines stop before his rendering of `tantum series iuncturaque pollet`, which Baumgarten does not quote.

[14] **Source and locus.** Lucretius, *De rerum natura* 6.58-61. Lines 6.60-61 repeat 1.153-154 and are omitted as an interpolation in some modern editions. **Translation and edition.** R. C. Trevelyan, *Translations from Lucretius* (London: George Allen & Unwin, 1920), Project Gutenberg eBook 64024. T112. **Direct source.** https://www.gutenberg.org/ebooks/64024. **Textual note.** Trevelyan's selected Book VI text translates 6.58-59 but omits 6.60-61. The final three English lines above are his translation of the identical transmitted lines at 1.153-154. Baumgarten spells `caussarum` and `caussas`, inserts `ut`, and prints `haec` where the comparison text reads `ac`.

[15] **Source and locus.** Pliny the Younger, *Epistles* 1.6.2. **Translation and edition.** Mr. Pelham, in *Pliny's Epistles in Ten Books, Done into English by Several Hands* (London: printed for W. Mears, 1724), Book I, Letter VI. T179. **Direct source.** https://ota.bodleian.ox.ac.uk/repository/xmlui/handle/20.500.12024/3180. **Textual note.** The bracketed capital supplies a sentence opening for an excerpt that follows a comma in Pelham's continuous English sentence. The translator's historical spellings and capitalization are preserved.

[16] **Source and locus.** Virgil, *Aeneid* 6.45-46. **Translation and edition.** J. W. Mackail, *The Aeneid of Virgil* (London: Macmillan, 1885), Book VI, lines 45-46; Project Gutenberg eBook 22456. T095. **Direct source.** https://www.gutenberg.org/ebooks/22456. **Textual note.** Virgil has direct speech followed by `ait`; Baumgarten recasts the phrase as `Tempus erit`. Mackail translates Virgil's source syntax rather than Baumgarten's grammatical adaptation, so the complete English sentence is retained as context.

§ 83. 3) Historiae (Clio), etiam fictae, praesertim heroicae, (Calliope), vel tristioris (Melpomene), vel laetioris eventus (Thalia), musicae, (Terpsichore) saltationes, (Erato) picturae, (Polyhymnia) et quaevis liberalium artium specimina, dum ad aemulandum provocant, ipsa natura extra nos positorum, dum vel amabiliter ludit, vel maioribus mundi e.g. solis, spectaculis in stuporem rapit. (Uranie), § 82. Hac ratione concitatus *mousoleptos kai mousopataktos* est. Hinc Musae non minus, ac Gratiae, sociae sunt, neque bene divelluntur. Una florente e.g. circa tempora Alexandri M. Augusti, Ludovici XIIII. floruerunt etiam aliae.

§ 84. 4) Otium comparativum, E. § 267. M. § 638. quando mens curis soluta laborum negotiorumque reponit onus et per amoena § 83. ambulacra temere errans, § 81. serena patet in secessu divinis afflatibus, § 80. Hoc forsan est in Helicone pascere, somniare in Parnasso. *O! dulce otium honestumque, ac paene omni negotio pulcrius! o! mare! o! litus! verum secretumque Mouseion! quam multa invenitis! quam multa dictatis!* Plin. L. I. ep. 9.

§ 85. 5) Si pulcre cogitaturo requiritur status, qualem § 39 descripsi, praesertim in sensationibus themati satis heterogeneis constituto, aquae potori, pro positu corporis, § 78, opportunus erit generosioris laticis modicus haustus, quo remittentibus nonnihil sensationibus e.g. molestis clarescere necessariae e.g. hilares imaginationes et praevisiones eo magis possint. M. § 554. Hunc autem satis multis esse fontibus historici naturae narrant. Pone talem vim in Aganippe fuisse.

§ 86. Fontanae eiusmodi praeferent vinum § 85. cum Horatio iudicantes *Nulla placere diu neque vivere carmina posses Quae scribuntur aquae potoribus. Ille liquor docuit voces inflectere cantu,* § 83. *Movit et ad certos nescia membra modos,* § 81. *Bacchus et agricolae magno confecta labore Pectora tristitiae dissoluenda dedit.*

§§ 84, 52. *Bacchus et afflictis requiem mortalibus affert, Crura licet dura compede pulsa sonent.*

§ 85. Tib. Hinc et Bacchus incitationis inflammationisque aestheticae auctor est. § 80. licet illepide fallatur, qui fictam Horatii od. L. II. 19. III. 25. ebrietatem bona ac germana fide, ceu veram, imitaturus, tamdiu libat Apollini ac Musis, Bacchoque litat, donec iam iamque promturus oracula *Sternitur, exanimisque tremens procumbit humi* – Virg.

§ 83. 3) Histories (Clio), including invented histories, especially heroic ones (Calliope), or those ending sadly (Melpomene) or happily (Thalia); music (Terpsichore), dances (Erato), paintings (Polyhymnia), and all specimens of the liberal arts insofar as they provoke emulation; and nature itself outside us, when it either plays charmingly or transports us with wonder at the greater spectacles of the world, such as the sun (Urania), § 82. A person aroused in this way is *mousoleptos kai mousopataktos*. Hence the Muses, like the Graces, are companions and should not be torn apart. When one flourished, as in the times of Alexander the Great, Augustus, and Louis XIV, the others flourished too.

§ 84. 4) Relative leisure, *Ethics*, § 267, *Metaphysics*, § 638, when the mind, released from cares, puts aside the burden of labors and affairs, and while wandering at random through pleasant walks, § 83, § 81, lies serenely open in retreat to divine inspiration, § 80. This perhaps is to graze on Helicon, to dream on Parnassus. "O sweet and honourable Leisure, preferable (I had almost said) to any Business whatsoever! O Sea! O Shore! You true and private Studying-Place! How many things you dictate to me? How many things you occasion me to invent?"[17] Pliny, Book I, Epistle 9.

§ 85. 5) If someone who is to think beautifully requires the state described in § 39, especially while experiencing sensations foreign to the theme, a moderate draught of a more potent liquid may be opportune for a water-drinker, depending on bodily condition, § 78. As troublesome sensations, for example, somewhat subside, the needed images and anticipations—cheerful ones, for example—can become clearer, *Metaphysics*, § 554. Natural historians report such a draught to be available from quite a number of springs. Suppose Aganippe possessed this power.

§ 86. Those judging with Horace will prefer wine to spring water of this sort, § 85. Horace writes: "No verse, you know, Maecenas, can live long
Writ by a water-drinker." Tibullus continues the theme: "Song followed soon, a prompting of the god,
And rhythmic dance of lightly leaping feet.
Of Bacchus the o'er-wearied swain receives
Deliverance from all his pains;"[18]
(§§ 83, 81, 84, 52); "Bacchus gives comfort when a mortal grieves,
And mirth to men in chains."[19]
§ 85, Tibullus. Hence Bacchus too is the author of aesthetic incitement and inflammation, § 80, although he is mistaken in a tasteless way who, intending in good and genuine faith to imitate as true the feigned drunkenness of Horace, Odes II.19 and III.25, pours libations to Apollo and the Muses, and sacrifices to Bacchus, until, just about to utter oracles, he resembles the animal in Virgil: "The ox rolls over, and quivering and lifeless lies along the ground."[20]

[17] **Source and locus.** Pliny the Younger, *Epistles* 1.9.6. **Translation and edition.** John Toland (identified in the edition as Mr. Toland), in *Pliny's Epistles in Ten Books, Done into English by Several Hands* (London: printed for W. Mears, 1724), Book I, Letter IX. T179. **Direct source.** https://ota.bodleian.ox.ac.uk/repository/xmlui/handle/20.500.12024/3180. **Textual note.** Baumgarten omits Pliny's first exclamation, spells `pulcrius`, and transliterates the Greek *μουσεῖον* as `Mouseion`. Toland renders it as `Studying-Place` and reverses the order of Pliny's final `invenitis` and `dictatis` clauses in English.

[18] **Source and locus.** 1. Horace, *Epistles* 1.19.2-3. 2. Tibullus, *Elegies* 1.7.37-40. **Translation and edition.** 1. John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. 2. Theodore C. Williams, *The Elegies of Tibullus* (Boston and New York: Houghton Mifflin, 1908), Project Gutenberg eBook 9610. T108, T115. **Direct source.** https://www.gutenberg.org/ebooks/5419; https://www.gutenberg.org/ebooks/9610. **Textual note.** Only the opening couplet is Horatian. The following quatrain is Tibullus 1.7.37-40. Both authors are identified separately in the text and source reference. Horace reads `nec ... possunt`; Baumgarten prints `neque ... posses`. Conington imports `Maecenas` from the surrounding passage. Williams explicitly allows himself latitude as a verse translator, and his English is correspondingly freer than the Latin.

[19] **Source and locus.** Tibullus, *Elegies* 1.7.41-42. **Translation and edition.** Theodore C. Williams, *The Elegies of Tibullus* (Boston and New York: Houghton Mifflin, 1908), Project Gutenberg eBook 9610. T115. **Direct source.** https://www.gutenberg.org/ebooks/9610. **Textual note.** The lines are attributed to Tibullus, rather than Horace. Baumgarten's printed page itself follows these lines with `Tib.` The differences `afflictis`, `affert`, and `compede` are orthographic variants of the comparison text. Williams gives a free verse rendering: his `mirth to men in chains` compresses the concrete image of shackled legs striking against a hard fetter.

[20] **Source and locus.** Virgil, *Aeneid* 5.481. **Translation and edition.** J. W. Mackail, *The Aeneid of Virgil* (London: Macmillan, 1885), Book V, line 481; Project Gutenberg eBook 22456. T095. **Direct source.** https://www.gutenberg.org/ebooks/22456. **Textual note.** Baumgarten stops before Virgil's delayed subject `bos`. Mackail restores that subject at the beginning of the English sentence.

§ 87. 7) Nova occasio est castis aestheticis, qui sedentes adversus, identidem, nescio quam, spectant et audiunt dulce ridentem. Misere quod omnes eripit sensus ipsis. Nam simul quam Lesbiam auspiciunt, nihil est super illis. *Lingua sed torpet, tenuis sub artus Flamma dimanat, sonitu suopte Tintinant aures, gemina teguntur Lumina nocte.* Cat. Quando autem absentes angiportum perambulant, § 81. clausam ianuam fenestrasque vacuas salutantes, subito se in montes et lucos ex urbe removent, § 84. ibique suum naturae miraculum procul vident dulce ridens, dulce loquens audiunt, fingunt, scribunt, canunt, psallunt, pingunt. Silva interpres harum curarum et conscia sidera, § 83. ne sperare quidem ausos esse, quae praevident summa cum voluptate perfrui, § 82. Certe Venus ac Amor horum potius caussa habentur auctores incitationis, de qua loquimur, § 78, quam ob prostibulorum praecones, *Quando immunda crepant ignominiosaque,* §§ 54, 59.

§ 88. Veriores forsan, ac dii sunt, § 80, occasiones erunt, 8.) si quem *Decisis humilem pennis, inopemque paterni Et laris et fundi paupertas impulit audax, Ut versus faceret,* sicut Horatium, qui de se pergit per iocum narrare, quod bene multi serio verissimum putant: *Quod non desit, habentem, Quae poterunt unquam satis expurgare cicutae, Ni melius dormire putem, quam scribere versus?*

§ 89. 9) Indignatio *Archilochum proprio rabies armavit iambo.* Hor. Horatius eandem occasionem sibi praesagit, Serm. L. II. 1. v. 40–60. Iuvenalis eam statim ab initio spirat: *Semper ego auditor tantum nunquamne reponam Vexatus toties rauci Theseide Codri?* e.c. *Difficile est satiram non scribere. Nam quis iniquae Tam patiens urbis, tam ferreus, ut teneat se?* e.c. *Quid referam, quanta siccum iecur ardeat ira?* e.c. *Haec ego non credam Venusina digna lucerna. Haec ego non agitem? Si natura negat, facit indignatio versum Qualemcunque potest, quales ego.* Sat. I. Ita pergit in reliquis. Ex eodem fonte Demosthenis et Ciceronis Philippicae, huius Verrinae et Catilinariae, Ovidii *Ibis*, e.c.

§ 87. 7) A new occasion belongs to chaste aestheticians who, sitting opposite, again and again look upon and hear some woman sweetly laughing. Miserably, this steals all their senses from them. For as soon as they catch sight of Lesbia, nothing remains for them: "My tongue is dulled, my limbs adown
Flows subtle flame; with sound its own
Rings either ear, and o'er are strown
Mine eyes with night."[21] Catullus. But when, absent, they walk through a narrow street, § 81, greeting a closed door and empty windows, suddenly they remove themselves from the city into mountains and groves, § 84; there from afar they see their miracle of nature sweetly smiling, hear her sweetly speaking, imagine, write, sing, play, and paint. The forest is interpreter of these cares and the stars their witnesses, § 83. They scarcely dared hope for the things they foresee and enjoy with the highest pleasure, § 82. Certainly Venus and Love are held to be authors of this incitement, of which we speak, § 78, more for these reasons than because of heralds of brothels, "when they creak out foul and shameful things," §§ 54, 59.

§ 88. More real occasions, perhaps, than gods, § 80, will be 8) poverty that drives someone to verse, as it did Horace: "Then when Philippi turned me all adrift
A poor plucked fledgeling, for myself to shift,
Bereft of property, impaired in purse,
Sheer penury drove me into scribbling verse:"[22] He goes on to narrate about himself in jest what many, in seriousness, think most true: "But now, when times are altered, having got
Enough, thank heaven, at least to boil my pot,
I were the veriest madman if I chose
To write a poem rather than to doze."[23]

§ 89. 9) Indignation: "Archilochus, inspired by fiery rage,
Called forth Iambics:"[24] Horace. Horace foretells the same occasion for himself, Satires II.1, lines 40–60. Juvenal breathes it immediately from the beginning: "Must I always be a hearer only? Shall I never retaliate, though plagued so often with the Theseid of Codrus, hoarse with reciting it?
… it is difficult not to write satire. For who can be so tolerant of this iniquitous city, who so case-hardened, as to contain himself!
… Why need I tell with what indignation my parched liver boils ...?
… Shall I not deem these themes worthy of the lamp of Venusium? Shall I not lash these?
… If nature denies the power, indignation would give birth to verses, such as it could produce, like mine and Cluvienus'."[25] Satire I. So he proceeds in the rest. From the same source come the Philippics of Demosthenes and Cicero, Cicero's Verrines and Catilinarians, Ovid's *Ibis*, and so forth.

[21] **Source and locus.** Catullus, *Carmina* 51.9-12. **Translation and edition.** Sir Richard F. Burton, verse translation in *The Carmina of Caius Valerius Catullus*, with a prose translation by Leonard C. Smithers (London, 1894), Project Gutenberg eBook 20732. T092. **Direct source.** https://www.gutenberg.org/ebooks/20732. **Textual note.** Baumgarten and the concordance read `dimanat`; the comparison text and Burton's Latin edition read `demanat`. Catullus 51 adapts Sappho, but the Latin passage quoted by Baumgarten is Catullus's and Burton's selected English is a translation of that Latin poem.

[22] **Source and locus.** Horace, *Epistles* 2.2.50-52. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Conington includes Horace 2.2.49 to make the image of the plucked fledgling intelligible. Horace's source is first-person (facerem); Baumgarten converts it to third-person (faceret) while speaking about Horace.

[23] **Source and locus.** Horace, *Epistles* 2.2.52-54. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Baumgarten omits the source's opening sed and spells unquam; the comparison text has umquam. Conington renders the implied madness rather than translating Horace's cicutae (hemlock) literally.

[24] **Source and locus.** Horace, *Ars Poetica* 79. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Conington distributes the single Latin line across the opening portion of an English couplet; the rest of his second line translates Horace 80 and is therefore omitted.

[25] **Source and locus.** Juvenal, *Satires* 1.1-2, 30-31, 45, 51-52, and 79-80. **Translation and edition.** Lewis Evans, *The Satires of Juvenal, Persius, Sulpicia, and Lucilius, Literally Translated into English Prose* (New York: Harper & Brothers, 1881), Project Gutenberg eBook 50657. T106. **Direct source.** https://www.gutenberg.org/ebooks/50657. **Textual note.** Baumgarten stitches together six non-contiguous portions of Juvenal's opening satire without marking every omission. Visible ellipses identify the gaps between these units in the English selection. Baumgarten has nunquamne, toties, Codri, satiram, and Qualemcunque; the comparison text has numquamne, totiens, Cordi, saturam, and qualemcumque. He also omits the source's final vel Cluvienus; Evans necessarily retains Cluvienus.

§ 90. Satis cognata indignationi est 10) irrisio, M. § 684. Horatio tamen magis amica, ac indignatio, minus amara, plusque salis, quam fellis habens. Hinc *αὐτοσχεδιάσματα*, de quibus § 52, militumque currus triumphales stipantium. Hinc vetus *Comoedia non sine multa Laude, sed in vitium libertas excidit, et vim Dignam lege regi.* Hor. Hinc Aristophanes, hinc Lucianus paene omnis, et plura Martialis epigrammata.

§ 91. 11) Omnes animi commotiones, quae tantae non sunt, ut omnem symbolicam paene cognitionem intuitus opprimat, quando de pulcre non cogitandis tantum, sed et efferendis loquimur; 12) omnes fortunae casus tristiores, nisi frangant, laetiores, nisi obtundant et distrahant omnino animum, § 82. Plus tamen elegantiarum sinistris auctorum fatis debemus, quam admodum ridentibus.

§ 92. 13) Agmen claudat in catalogo facile locupletando iuventus, seu potius illa huius vitae periodus, qua nondum *akmen* suam eo usque transiit anima, ut imaginationes etiam insigniter decreverint. Sicut enim facultates cognoscitivae inferiores primae sunt in eadem phaenomena, ita et eodem, quo creverunt, ordine minuuntur naturaliter. Unde duabus iam potiorem pulcre cogitandi materiem suppeditaturis, §§ 30, 31, languescentibus transiisse iudicatur eleganter cogitandi princeps opportunitas. Unde Horatius non praecipit solum, *Solve senescentem mature sanus equum, ne Peccet ad extremum ridendus, et ilia ducat,* sed etiam spectatus satis et donatus iam rude non vult antiquo ludo includi, *Et versus et caetera ludicra ponens.*

§ 93. Per se patet 1) his occasionibus non utendum esse contra fortiores vitae beatae leges; 2) occasiones eas esse tantum, non caussas solitarias, quibus circumfluere possit laevum aut tardum ingenium sine effectu, qui quaerebatur, § 78.

§ 94. In maiori pulcra meditatione, quum difficilior fit pulcritudo totius ac pulcritudo cuiusvis partis, pulcritudo rerum et ordinis pulcritudine signorum, §§ 18–20, ad priores potissimum informandas utendum est impetu mentis aesthetico, dum fervet opus, et eius occasionibus, §§ 78–92.

§ 95. Durante *enthousiasmo*, dum pulcre ponere totum partesque principes intenditur omnis anima, § 78, laudabiliter a minoribus minorum partium elegantiis exasciandis abstrahit ingenium etiam satis felix, M. § 529, ne fiat simile fabro, qui *Et ungues Exprimit et molles imitatur aere capillos Infelix operis summa, quia ponere totum Nesciet. Hunc ego me, si quid componere curem, Non magis esse velim, quam pravo vivere naso, Spectandum nigris oculis nigroque capillo.* Hor.

§ 90. 10) Ridicule is sufficiently akin to indignation, *Metaphysics*, § 684, yet it is friendlier to Horace than indignation: less bitter, having more salt than gall. Hence the improvisations discussed in § 52 and those of soldiers accompanying triumphal chariots. Hence old comedy, as Horace describes it: "The elder Comedy had next its turn,

Nor small the glory it contrived to earn:
But freedom passed into unbridled spite,
And law was soon invoked to set things right:"[26] Horace. Hence Aristophanes, hence almost all of Lucian, and many epigrams of Martial.

§ 91. 11) All agitations of the soul which are not so great that intuition overwhelms almost all symbolic cognition, when we are speaking not only of things to be thought beautifully, but also of their expression; 12) all the sadder turns of fortune, unless they break the mind, and happier ones, unless they dull and wholly distract the mind, § 82. Yet we owe more elegances to the adverse fates of authors than to their highly favorable ones.

§ 92. 13) Let youth close this easily enlarged catalogue—or rather that period of life in which the soul has not passed so far beyond its *akme* that even its imaginings have notably diminished. Just as the lower cognitive faculties are the first to become manifest in the soul, they naturally diminish in the same order in which they grew. When the two faculties that supply the chief material for beautiful thought, §§ 30, 31, are declining, the principal opportunity for elegant thought is judged to have passed. Hence Horace not only enjoins: "Give rest in time to that old horse, for fear

At last he founder 'mid the general jeer."[27] He also, having been sufficiently tested and already awarded the wooden sword, refuses to be confined again to his former school: "So now I bid my idle songs adieu,"[28]

§ 93. It is self-evident 1) that these occasions must not be used contrary to the stronger laws of a happy life, and 2) that they are only occasions, not sufficient causes on their own: an awkward or sluggish talent may be surrounded by them without producing the desired effect, § 78.

§ 94. In an extensive beautiful contemplation, the beauty of the whole is more difficult than the beauty of any single part, and the beauty of things and order more difficult than the beauty of signs, §§ 18–20. The mind's aesthetic impulse and its occasions, §§ 78–92, should therefore be used chiefly to form the former kinds of beauty while the work is at its most ardent.

§ 95. While *enthousiasmos* lasts, when the whole soul is directed toward beautifully shaping the whole and the principal parts, § 78, even a quite successful talent laudably withdraws from polishing the lesser elegances of smaller parts, *Metaphysics*, § 529, lest it become like the craftsman described by Horace: "Fix on some casual sculptor; he shall know

How to give nails their sharpness, hair its flow;
Yet he shall fail, because he lacks the soul
To comprehend and reproduce the whole.
I'd not be he; the blackest hair and eye
Lose all their beauty with the nose awry."[29] Horace.

[26] **Source and locus.** Horace, *Ars Poetica* 281-283. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Baumgarten begins after Horace's successit vetus his and capitalizes Laude and Dignam. Conington's opening line restores the omitted verb and subject modifier.

[27] **Source and locus.** Horace, *Epistles* 1.1.8-9. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Conington makes the implied audience explicit through the imperative Give rest; the English founder compresses the image of the horse stumbling and drawing its heaving flanks.

[28] **Source and locus.** Horace, *Epistles* 1.1.10. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Baumgarten changes Horace's finite first-person pono to the participle ponens, omits Nunc itaque, and spells caetera; the comparison text has cetera. Conington translates the source line rather than Baumgarten's adapted syntax.

[29] **Source and locus.** Horace, *Ars Poetica* 32-37. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Baumgarten omits Horace's opening location and subject (Aemilium circa ludum faber imus) and begins with the craftsman's details. Conington retains the complete comparison so that its syntax and point remain clear.

§ 96. Quaedam pulcre cogitanda efferenda sunt ita, ut non admittant curas posteriores, et esse debeant velut extemporalia; e.g. colloquia et epistolae vere familiaria. In his ubi summa nitet, resque principes vere pulcrae sunt, § 94, quoniam castigationes non habuere locum, hoc iniquior iudex sim, si paucis *Offendar maculis, quas aut incuria fudit, Aut humana parum cavit natura.* § 95.

§ 97. Quaedam pulcre cogitata non obligamur efferre prius, quam omnes iis, quas potuimus, gratias conciliavimus, curas posteriores admittentia. In his, quoniam omnis partialis pulcritudo, caeteris paribus, auget pulcritudinem totius, M. § 185, characterem felicis aesthetici coronat V) correctionis studium, limae labor et mora, seu habitus protensa attentione in pulcre informatum opus, quantum possis, minores, minutarum etiam eius partium, perfectiones augendi, tollendi imperfectiones, aliquantula phoenomena, citra detrimentum totius, § 27. Pulcra cogitatio omnis erit, ut pictura. *Haec* § 96 *amat obscurum, volet haec* § 97 *sub luce videri, Iudicis argutum quae non formidat acumen, Haec* § 96 *placuit semel, haec* § 97 *decies repetita placebit.* Hor.

§ 98. Correctio quum facilior sit pulcra totius elaboratione, §§ 94, 97, auctor *Ni turpem putat inscitus metuitque lituram,* Hor. aut offenditur limae labore ac mora, M. § 527: ubi iam transiit mentis impetus maior, § 78, *Ut primum cessit furor, et rabida ora quierunt,* Virg. poterit peragi, iam distinctius praelucente intellectu et ratione, iudicioque intellectuali, § 38, ad aesthetices etiam artificialis regulas singula exigente, S. IV.

§ 99. Aesthetica artificialis non solum diriget pulcre cogitatorum, vel turpiuscule, conscientiam, ut ita dicam antecedentem, S. IV, et concomitantem, S. V, sed etiam consequentem, § 98, tunc nondum inutilem, quando adhuc *Membranis intus positis delere licebit, Quod non edideris,* § 98.

§ 100. Si quis limam, quibus probe potuisset, § 97, tamen adhibere neglexerit, hoc id iniquius ferre solent acutiores, quod vident, qui potuit maius, eum et suffecisse minori, § 98, sed spectatores suos non duxisse tanti, quorum ius aestumant contemptum sui contemtu auctoris rependere, et sic, nugae quae viderentur, *seria ducent In mala derisum semel exceptumque sinistre.*

§ 96. Some matters for beautiful thought must be expressed without allowing later revision and must be virtually extemporaneous, such as genuinely familiar conversations and letters. Where the whole shines and the principal matters are truly beautiful, § 94, I would be an unfair judge to object to a few blemishes when correction has had no opportunity. The cited verse expresses this allowance: "But when I meet with beauties thickly sown,
A blot or two I readily condone,
Such as may trickle from a careless pen,
Or pass unwatched: for authors are but men."[30] § 95.

§ 97. Certain beautifully thought things, allowing later revision, we are not obliged to bring forth before we have won for them all the graces that we could. In these, since every partial beauty, other things equal, increases the beauty of the whole, *Metaphysics*, § 185, V) devotion to revision crowns the character of the successful aesthetician: the labor and delay of the file, or a settled capacity, through sustained attention upon the beautifully formed work, of increasing as far as you can the lesser perfections, even of its minute parts, and of removing imperfections that are to some extent manifest, without detriment to the whole, § 27. Every beautiful thought will be like a picture. "One loves the shade; one would be seen in light,
And boldly challenges the keenest sight:
One pleases straightway; one, when it has passed
Ten times before the mind, will please at last."[31] Horace; see §§ 96–97.

§ 98. Correction is easier than the beautiful elaboration of the whole, §§ 94, 97. Provided the author does not foolishly regard blotting as shameful—the fault Horace attributes to Rome: "But out, alas! she deems it shame to blot."[32]—and is not deterred by the labor and delay of the file, *Metaphysics*, § 527, correction can be completed after the mind's greater impulse has passed, § 78: "So soon as the spasm ceased and the raving lips sank to silence,"[33] Virgil. Intellect and reason then give more distinct guidance, and intellectual judgment, § 38, tests each detail against the rules of artificial aesthetics as well, Section IV.

§ 99. Artificial aesthetics will direct not only the antecedent awareness, so to speak, of thoughts formed beautifully or somewhat unbeautifully, Section IV, and the concomitant awareness, Section V, but also the consequent awareness, § 98, which is still useful while unpublished work can be erased, as Horace puts it: "What's kept at home you cancel by a stroke:
What's sent abroad you never can revoke."[34] § 98.

§ 100. If someone neglects to apply the file where correction was quite possible, § 97, more discerning readers are apt to resent it all the more. They see that the person who could accomplish the greater task could also have managed the lesser, § 98, but did not value the audience enough to do so. They consider themselves entitled to repay this contempt for them with contempt for the author. Thus what might seem trifles has the following result: "Such trifles bring to serious grief ere long
A hapless bard, once flattered and led wrong."[35]

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[30] **Source and locus.** Horace, *Ars Poetica* 351-353, especially 352-353. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Baumgarten extracts the consequence and omits the concessive opening in Horace 351. Conington's complete four-line sentence restores that opening; its final couplet is the direct counterpart of Baumgarten's excerpt.

[31] **Source and locus.** Horace, *Ars Poetica* 363-365. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Conington's four lines correspond directly to Horace 363-365. Baumgarten capitalizes each extracted sentence opening and spells decies; the comparison text has deciens.

[32] **Source and locus.** Horace, *Epistles* 2.1.167. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Conington's she is Rome, the subject established in the preceding lines. Baumgarten's text has Ni and the adjective inscitus where the comparison text has sed and the adverb inscite. These substantial differences are retained without regularizing the Latin from Horace alone; their precise textual status remains unresolved.

[33] **Source and locus.** Virgil, *Aeneid* 6.102. **Translation and edition.** J. W. Mackail, *The Aeneid of Virgil* (London: Macmillan, 1885), Project Gutenberg eBook 22456. T095. **Direct source.** https://www.gutenberg.org/ebooks/22456. **Textual note.** Mackail begins the following clause (Aeneas the hero begins) in the same sentence; it is omitted here because Baumgarten's quotation ends with quierunt.

[34] **Source and locus.** Horace, *Ars Poetica* 389-390. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Baumgarten quotes only through quod non edideris and omits Horace's concluding nescit vox missa reverti. Conington's couplet retains that conclusion because it completes the contrast and the English syntax.

[35] **Source and locus.** Horace, *Ars Poetica* 451-452. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Baumgarten begins inside Horace's sentence and omits its explicit subject, hae nugae. Conington restores that subject as Such trifles.

§ 101. Neglectum correctionis, de qua loquimur, Horatius unicam caussam iudicat esse, cur Romani Graecis in scribendo cedant, A. P. v. 291, reprehendens eum in Lucilio peculiariter, Serm. I, 10. Quam necessaria sit ultima lima, doceat Apelles post tabulam, Virgilius Aeneida flammis per testamentum legans, Ovidius, qui malis exsilii solis excusat eius neglectum, *de Ponto* I. ep. V. 17. Romae non semel lituras a se fieri meminit, II. ep. XIV. et in ipso oratore laudat, si sua *limet tenui cura*, IV. ep. VI. consentiente Cicerone, cuius oratori ne minuta quidem negligenter tractanda sunt, limatumque dicendi genus exemplo ac praeceptis commendatur.

§ 102. Si quis interim cum Nasone senserit: *Nec tamen emendo, labor hic, quam scribere, maior. Mensque pati durum sustinet aegra nihil, Scilicet incipiam lima mordacius uti, Et sub iudicium singula verba vocem?* confundit ille, plus taedii secum ferens, et plus virium postulans. Prius concedo quadrare in emendationem, non posterius, § 98. Devorandum autem est, quicquid sit taedii ob reverentiam, quae tua probaturis *Maxima debetur,* § 100.

§ 103. Sunt, quibus assuevimus pueri, volentes etiam viri, scilicet, ut alius sua corrigat, quem deesse sibi queruntur: *Suus cuique attributus est error; Sed non videmus, manticae quod in tergo est.*

Concedo recitationem veterum, nisi corrumpatur et haec adulationibus, saluberrimum esse consilium, et iuste queri, cui desit vir bonus et prudens, qui rogatus in nostris diiudicandis, dum adhuc nonum forsan in annum premuntur, *Fiat Aristarchus.* Neque tamen ab eiusmodi censore plura postulanda sunt, quam ut vel dicat: *Corrige, sodes, hoc et hoc*, vel ut *incomtis allinat atrum Transverso calamo signum.*

Ut ipse meliora suggerat, non aequus est, qui rogat virum vir. Est cuilibet sua cogitandi ratio, in quibusdam propria. Si circiter aequales viribus sumus ego, mihique recitans, facilius utique mihi nonnunquam esset mea cogitandi ratione totum opus absolvere, § 78, quam remissiori animo, § 98, per cogitationes alienas ita meas interferere, ut meliores sint in auctoris impetu ab eodem fusis, conducant tamen et haereant apte reliquis, a me meaque cogitandi ratione non profectis. *Si defendere delictum, quam vertere malis; Nullum ultra verbum aut operam insumamus inanem, Quin sine rivali teque et tua solus ames.*

Hor.

§ 104. *Naturale cogitandi genus* si dicatur naturalibus animae cogitaturae viribus, obiectorum eorumque naturae proportionatum, quibus et quorum in usus vel delectationem cogitatio suscepta praesumenda est, seu brevius has naturas imitatum, adeo necessarium est pulcre cogitaturo naturale cogitandi genus, § 14, ut minus adhuc cognita animae pulcre cogitaturae, multorumque obiectorum natura, omne venustae cogitationis artificium hac unica regula comprehendi videretur: *Naturam imitare*.

§ 105. Hinc pulcre cogitaturus caveat, 1) ne laudem ingenii venusti affectet, nisi omnino, tamen insigniter, destitutus ea, quam § 11 descripsimus, natura, contra naturam, asinus ad lyram; 2) ne forsitan habens naturae generatim, quantum satis est, specialem tamen characterem et naturae quandam inflexionem, ut ita dicam, peculiarem requirentia sibi cogitare sumat, ante quam viderit, an speciali suo etiam characteri has naturae dotes indiderit, alias cogitaturus praeter naturam; Suffenus, *Homo venustus, et dicax et urbanus,*

§ 101. Horace judges the neglect of correction, of which we are speaking, to be the single cause why the Romans yield to the Greeks in writing, *Ars Poetica*, verse 291, especially reproving it in Lucilius, *Satires* I.10. How necessary final polishing is may be taught by Apelles behind his painting, by Virgil bequeathing the *Aeneid* to the flames in his will, by Ovid, who excuses neglect of it only by the evils of exile, *Ex Ponto* I.5.17. He recalls that he made repeated corrections at Rome, II.14, and he praises it in the orator himself, if he "files his own things with fine care," IV.6, with Cicero agreeing; for in Cicero's orator not even minute things are to be handled negligently, and a polished mode of speaking is commended by example and precepts.

§ 102. If someone nevertheless agrees with Ovid: "And yet I correct them not: this were a greater labour than to write them, and the mind that is sick, is able to endure no hardship. Should I, forsooth, begin to use polished language with more attention, and should I repeat every word according to rule?"[36] he confuses what brings greater tedium with what requires greater powers. I grant that revision has the former quality, but not the latter, § 98. Whatever tedium it entails must be endured out of the respect "owed most greatly" to those who will judge your work, § 100.

§ 103. Some childhood expectations willingly remain with us as adults: we want someone else to correct our work and complain when that person is lacking: "Each of us has his assigned delusion: but we see not what's in the wallet on our back."[37]

I grant that the ancient practice of reading aloud to others is excellent counsel, unless it too is corrupted by flattery. One rightly regrets lacking a good and prudent person who, when asked to judge our works while they are perhaps still being held back into the ninth year, will "become an Aristarchus." Yet we should ask no more of such a critic than to say "Correct this and that, please," or to mark rough passages with a black stroke of the pen. Conington renders the latter description: "A wise and faithful counsellor will blame

Weak verses, note the rough, condemn the lame,"[38]

It is unfair for one person to demand that another supply the better alternatives. Everyone has a way of thinking of their own, sometimes a distinctive one. If the reader and I are roughly equal in ability, it may be easier for me to complete a whole work in my own manner, § 78, than, in a calmer state, § 98, to insert thoughts into another person's work that surpass those produced in the author's inspiration while still fitting and agreeing with the remainder, which did not originate in my own way of thinking. "But if you chose to vindicate the crime,

Not mend it, he would waste no further time,

But let you live, untroubled by advice,

Sole tenant of your own fool's paradise."[39]

Horace.

§ 104. If a natural mode of thinking means one proportioned to the natural powers of the soul that will think, and to the objects and their nature, for which and for whose use or pleasure the thought is presumed to be undertaken—in brief, one that imitates these natures—then such a mode is indispensable to beautiful thought, § 14. When the nature of the thinking soul and of many objects was still less well known, the whole art of graceful thought accordingly seemed to be contained in this single rule: imitate nature.

§ 105. Hence someone about to think beautifully should beware 1) of seeking praise for charming talent while substantially, even if not wholly, deprived of the natural endowment described in § 11: this is thinking against nature, an ass at the lyre; 2) lest perhaps, while having sufficient general natural endowment, he nevertheless undertake matters for thought that require a special character and, so to speak, a peculiar inflection of nature, before he has seen whether nature has also placed these gifts in his special character; otherwise he will think beyond nature. Take Suffenus: "That Suffenus, Varus, whom thou know'st right well, is a man fair spoken, witty and urbane,"[40]

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[36] **Source and locus.** Ovid, *Epistulae ex Ponto* 1.5.17-20. **Translation and edition.** Henry T. Riley, *The Fasti, Tristia, Pontic Epistles, Ibis, and Halieuticon of Ovid* (London: Henry G. Bohn, 1851), p. 382. T007. **Direct source.** https://archive.org/details/fastitristiapont00ovid. **Textual note.** Riley's polished language with more attention is a loose rendering of lima mordacius uti (literally, to use the file more bitingly), and according to rule renders sub iudicium. The prose passage nevertheless covers all four quoted lines continuously.

[37] **Source and locus.** Catullus, *Carmina* 22.20-21. **Translation and edition.** Leonard C. Smithers, prose translation in *The Carmina of Caius Valerius Catullus* (London: printed for the translators, 1894), Project Gutenberg eBook 20732. T092. **Direct source.** https://www.gutenberg.org/ebooks/20732. **Textual note.** Smithers's wallet conveys the two-pocketed mantica of the proverb: a person sees another's faults in front but not the faults carried on his own back.

[38] **Source and locus.** Horace, *Ars Poetica* 446-447. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Conington compresses the black transverse pen-stroke into note the rough. Baumgarten's allinat differs from the comparison text's adlinet and should be retained as a recorded textual variant unless the scan shows a transcription error.

[39] **Source and locus.** Horace, *Ars Poetica* 442-444. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Baumgarten adapts Horace's past counterfactual malles, insumebat, and amares to malis, insumamus, and ames. Conington translates the original Horatian construction, not Baumgarten's grammatical recasting.

[40] **Source and locus.** Catullus, *Carmina* 22.2. **Translation and edition.** Leonard C. Smithers, prose translation in *The Carmina of Caius Valerius Catullus* (London: printed for the translators, 1894), Project Gutenberg eBook 20732. T092. **Direct source.** https://www.gutenberg.org/ebooks/20732. **Textual note.** Smithers includes Catullus 22.1 to supply the subject Suffenus; Baumgarten excerpts the predicate and omits the source's est.

cuius si versus legas *Tum bellus ille, et urbanus Suffenus unus caprimulgus, aut fossor Rursus videtur; tantum abhorret ac mutat.*
Cat. Utrumque cogitandi genus est invita Minerva susceptum: *Tu nihil invita dices faciesve Minerva.*

Hor. Cic. Off. L. I, 110.
§ 106. Genus cogitandi naturale rectissime sequutus, § 104, ne, nubem pro Iunone, amplectatur pinguem et crassam Minervam, *Rusticus, abnormis sapiens,* non tam iuvenilia, quam puerilia sua, si quid non aspernandae naturae, § 11, pelluceat, iam omnibus numeris absoluta statuens, S. III, aut etiam rudi ingenio contentus per omnem vitam, pro naturali laudando, sequatur rude cogitandi genus, cuius ad naturam saepe satis mediocrem, nihil doctrinae, nihil artis accesserit, S. IV.

§ 107. Rude cogitandi genus duplici ratione fit satis deforme phaenomenon, § 14. 1) inscito (indocto, inerudito) cogitandi genere; quando vel in eum gradum eruditionis pulcrae, quem generatim in omni requirimus ultra plebem sapere auso, gravius impingitur, vel apparet speciatim de aliquibus efferre suas cogitationes aliquem, ceu venustas, voluisse, quorum naturam vel mediocri doctrina potuisset nosse penitius, § 104, de quibus tamen ignoret, quicquid *Non omnis fricti ciceris sciat ac nucis emtor*, §§ 66, 67.

§ 108. Rude cogitandi genus est, 2) iners cogitandi genus, denuo vel generatim probe fundatarum eleganter cogitandi regularum, vel speciatim eius artis peculiaris aut ignorantiam prodens, cuius tamen specimen profitearis, §§ 106, 68, 60, aut neglectum exceptionibus, quibus nihil insit elegantiae, §§ 25, 72.

§ 109. Duplicis huius, §§ 107, 108, duplex *In vitium ducit culpae fuga, dum caret arte* vera naturam belle supplente, S. IV. Primum est umbratile et scholasticum cogitandi genus, quando in iis, quae pulcram cogitandi rationem requirunt, adeoque naturam, etiam alteram, consuetudinem elegantioris inter moratiores vivendi generis imitari sequi que debent, § 104, aut tantum constipatur eruditionis reconditioris, ut desinat esse pulcritudo, § 15, aut omnino speciem eruditionis tantum apud pueros et grammaticorum aliquos mentientia congeruntur.

§ 110. Alterum est affectatum et coactum cogitandi genus, naturam per artem male supplens, quando *artes*, nescio quae, nimia subtilitatis affectatione frangunt atque concidunt, quod Quintilianus docet, quicquid est in meditationum elegantiis generosius. Peius haec naturale cogitandi genus, § 105, enecans se exserit 1) quando naturalis unice decor et non fucatus suffecisset, artis tamen cuiuscunque pigmenta vocantur in subsidium superfluum, hic nocens; 2) ubi satis infelix aliquis fuit, ut in malas deceptricis artis regulas incideret; 3) ubi bonae artis regulae applicantur, ubi locum habent, sed inepte, § 105. E. § 336.

§ 111. Alii naturale cogitandi genus recte sequuti, § 104, cum natura confundunt ordinarium eius statum, et vires, aliqua licet doctrina promotas, S. IV, mortuas tamen et remissas, ex quibus nullum per impetum, nullam per inflammationem viventibus languidum (frigidum, somnolentum, oscitans) cogitandi genus contra S. V.

Yet: "But when thou readest these, that refined and urbane Suffenus is seen on the contrary to be a mere goatherd or ditcher-lout, so great and shocking is the change."[41]
Catullus. Each mode of thinking is one undertaken with Minerva unwilling: "You will not fly in queen Minerva's face
In action or in word."[42]
Horace; Cicero, *On Duties* I.110.

§ 106. In rightly seeking to follow the natural mode of thinking, § 104, let him not, embracing a cloud for Juno, embrace a fat and coarse Minerva, "a rustic, untutored sage," judging his own things not so much youthful as childish, if anything of a nature not to be despised, § 11, shines through, to be already finished in every respect, Section III; or, even content with crude talent through his whole life, in the name of a praiseworthy natural mode, follow an uncultivated mode of thinking, to whose often rather mediocre nature nothing of doctrine, nothing of art, has been added, Section IV.

§ 107. The uncultivated mode of thinking becomes manifestly ugly to a considerable degree in two ways, § 14. 1) By an ignorant (untaught, unerudite) mode of thinking; when either someone falls seriously short of the degree of beautiful learning which, in general, we require in everyone who dares to be wise beyond the crowd, or when it appears that someone specifically wanted to present his thoughts about certain things as charming, whose nature he could have known more deeply even by moderate learning, § 104, yet about which he knows nothing beyond what any buyer of roasted chickpeas and nuts would know. Baumgarten adapts Horace's image; Conington renders its original context: "For those who have a father or a horse
Or an estate will take offence of course,
Nor think they're bound in duty to admire
What gratifies the vetch-and-chestnut-buyer."[43] §§ 66, 67.

§ 108. The uncultivated mode of thinking also takes the form of, 2) an unskilled mode of thinking, again betraying either ignorance of well-founded rules for thinking elegantly in general, or specifically ignorance of that particular art in which you nevertheless claim to offer a specimen, §§ 106, 68, 60, or neglect through exceptions in which there is nothing of elegance, §§ 25, 72.

§ 109. Escape from these two faults, §§ 107, 108, can itself go wrong in two ways, as the following verse says: "Thus zeal to 'scape from error, if unchecked
By sense of art, creates a new defect."[44] What is needed is true art that supplements nature beautifully, Section IV. The first resulting fault is a cloistered and scholastic mode of thinking. In matters requiring beautiful thought, one should imitate and follow nature, including the second nature formed by the custom of more elegant life among cultivated people, § 104. Instead, one either packs in so much obscure learning that beauty disappears, § 15, or heaps up material that merely passes for learning among children and certain grammarians.

§ 110. The other is an affected and forced mode of thinking, supplementing nature badly through art, when certain "arts," I know not what, by excessive affectation of subtlety break and cut to pieces whatever is nobler in elegant contemplations, as Quintilian teaches. This defect appears more grievously when it destroys the natural mode of thinking, § 105: 1) when a natural and unpainted grace alone would have sufficed, yet the pigments of some art are called in as a superfluous aid, here a harmful one; 2) where someone was unfortunate enough to fall into the bad rules of a deceptive art; 3) where the rules of a good art are applied where they have a place, but ineptly, § 105, *Ethics*, § 336.

§ 111. Others, having rightly followed the natural mode of thinking, § 104, confuse with nature its ordinary state and powers, although improved by some instruction, Section IV, yet dead and relaxed; from these powers, brought to life by neither impulse nor kindling, comes a languid (cold, sleepy, yawning) mode of thinking, contrary to Section V.

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[41] **Source and locus.** Catullus, *Carmina* 22.9-11. **Translation and edition.** Leonard C. Smithers, prose translation in *The Carmina of Caius Valerius Catullus* (London: printed for the translators, 1894), Project Gutenberg eBook 20732. T092. **Direct source.** https://www.gutenberg.org/ebooks/20732. **Textual note.** Baumgarten replaces Catullus's contextual haec cum legas tu with Tum and otherwise follows lines 9-11 closely. Smithers translates the complete source construction.

[42] **Source and locus.** Horace, *Ars Poetica* 385. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Conington reverses the source's order of speaking and doing for the sake of the English rhyme, but covers both verbs.

[43] **Source and locus.** Horace, *Ars Poetica* 248-250, especially line 249. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Baumgarten's Non omnis ... sciat ac ... emtor differs substantially from the standard source text nec, siquid ... probat et ... emptor. Conington's four-line context is retained because it supplies the governing syntax. The divergence remains unresolved; the Latin is retained rather than replaced by Horace's unadapted wording.

[44] **Source and locus.** Horace, *Ars Poetica* 31. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Baumgarten has dum where the comparison text has si. Conington's if therefore follows the standard source rather than Baumgarten's recorded variant.

§ 112. *Dum vitant stolidi vitia, in contraria currunt,* ieiunumque languorem in cogitando cauturi incidunt in parenthyrsum et effraene cogitandi genus, quod excusso non intellectus solum et rationis iugo, sed spicerioris etiam saporis negligens, citra ullam rationem phaenomenon, quae circiter sufficeret, tantum furorem prae se ferent, qui naturam, sed male sani sincipitis, unice videatur imitari, § 104. Tali vesano deridendo Horatius artis suae dedicavit epilogum: *Certe furit, ac velut ursus, Obiectos caveae valuit si frangere clathros, Indoctum doctumque fugat.*

§ 113. Sicut pigri philosophi ac medici nonnunquam naturam, quasi deum ex machina, legunt asylum suae desidiae, sunt etiam, qui naturale cogitandi genus appellant, nisi omnino rude, inscitum ac iners, §§ 106–108, incomtum tamen et incompositum, quando non in ipso solum impetu animi, de quo S. V, non satis lente festinas, et quicquid occurrit primo, tanquam optimum, adoptas, sed etiam postea, quae satis cito fudisti, vel nunquam animo castigandi retractas, vel non sine blanda parentum indulgentia, qua quicquid eradicandum esset vitii, vix tangunt, ne naturam suorum perdant, veriti. Cavendum hoc malum genus cogitandi, secundum S. VI, limato cogitandi genere.

§ 114. Neque tamen commendatur lima magis atterens, quam poliens, excessus in corrigendo, vel in foetus ingenii, qui subiti et extemporales postulantur, tantum studii diligentiaeque impendens, ut lucernam olentes male non habeant pulcram subitaneorum verisimilitudinem, § 96, vel impetus ad maiora dati prodigus, qui in minutulis eundem moratur aut distrahit, contra § 95, vel ita sua retractans, quando *motus omnis animi, tanquam ventus, cogitantem deseruit, et omnis ardor consedit*, ut flaccescant non sine aliqua vi primum fusa, reiectisque quibusdam, aliis, velut ornamentis, adiectis, omnis incitatio et quasi flamma pulcre cogitandorum simul exstinguatur, § 111. Eiusmodi lima minorem maiori praefert elegantiam exceptione non eleganti, § 25, quia *festantem levia nervi Deficiunt animique.* Hor.

§ 115. Si quis partim ab enumeratis S. II–VII iam instructus, partim non abhorrens, satis felix futurus aestheticus, § 27, consilium amplius rogaverit, de pulcre cogitando generatim, § 17, praesertim de pulcritudine rerum, § 18, *utar vice cotis, acutum Reddere quae ferrum valet, exsors ipsa secandi. Munus et officium, nil scribens ipse, docebo: 1) Unde parentur opes.* Hor. Prima nempe cura sit in rebus cogitandis ubertas (copia, abundantia, multitudo, divitiae, opes) M. § 575, sed aesthetica, qua datum subiectum, certus cogitaturus, de dato obiecto, certa cogitandi materia, plura pulcre cogitare possit, § 22.

§ 112. "While fools shun [one sort of] vices, they fall upon their opposite extremes."[45] Intending to guard against meagre languor in thinking, they fall into *parenthyrsus* and an unbridled mode of thinking; this, having shaken off not only the yoke of intellect and reason, but also neglecting a more seasoned taste, displays, without any manifest ground even approximately sufficient, only such fury as seems to imitate only the nature of an unsound head, § 104. To mock such a madman Horace dedicated the epilogue of his art: "So much is plain, he's mad: like bear that beats
His prison down and ranges through the streets,
This terrible reciter puts to flight
The learned and unlearned left and right."[46]

§ 113. Just as lazy philosophers and physicians sometimes choose nature, like a deus ex machina, as the refuge of their idleness, there are also those who call a mode of thinking natural which, if not altogether rude, ignorant, and inert, §§ 106–108, is nevertheless unpolished and unrevised; when not only in the very impulse of the soul, of which Section V spoke, you do not hasten slowly enough and adopt whatever first occurs as best, but even afterward either never review with a mind to correct the things you poured out quickly enough, or review them with the flattering indulgence of parents, by which they scarcely touch whatever fault should be rooted out, fearing to destroy the nature of their offspring. This bad mode of thinking must be guarded against, according to Section VI, by a polished mode of thinking.

§ 114. Yet the file is not commended when it wears down more than it polishes: an excess in correcting, either spending so much study and diligence on offspring of talent that are required to be sudden and extemporaneous that, smelling of the lamp, they lack the beautiful plausibility of spontaneity, § 96; or squandering an impulse given for greater things, delaying or distracting it in tiny details, against § 95; or reviewing one's own works after all movement of the soul has deserted the thinker like a departing wind and all ardor has subsided, so that what first poured forth with some force grows slack; with some things rejected and others added as ornaments, all incitement and the flame of beautiful thought are extinguished together, § 111. Cicero describes the loss of this ardor: "But afterwards, when he took up the pen in his leisure hours, and his passion had sunk into a calm, his Elocution became dull and languid. ... But no man can revive at pleasure the ardour of his passions; and when that has once subsided, the fire and pathos of his language will be extinguished."[47] Such a file prefers lesser elegance to greater by an inelegant exception, § 25, because "Attempts at ease emasculate my verse."[48] Horace.

§ 115. If someone, partly already instructed by the things enumerated in Sections II–VII and partly not out of harmony with them, as one who will become a sufficiently successful aesthetician, § 27, asks for further counsel about thinking beautifully in general, § 17, especially about the beauty of things, § 18, I shall take the role described by Horace: "Well, never mind: mine be the whetstone's lot,
Which makes steel sharp, though cut itself will not.
Although no writer, I may yet impart
To writing folk the precepts of their art,
Whence come its stores, what trains and forms a bard."[49] Horace. Therefore the first concern in matters for thought should be abundance (copiousness, plenty, multitude, riches, resources), *Metaphysics*, § 575, but aesthetic abundance, by which a given subject, a definite thinker, about a given object and a definite subject matter, can think many things beautifully, § 22.

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[45] **Source and locus.** Horace, *Satires* 1.2.24. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Perseus Digital Library text. T066. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi004/phi0893.phi004.perseus-eng2.xml. **Textual note.** Baumgarten's stolidi differs from the standard source's stulti, although both mean fools. Smart's bracketed phrase makes explicit the contrast implied by the source context.

[46] **Source and locus.** Horace, *Ars Poetica* 472-474. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Baumgarten ends before Horace's explicit subject recitator acerbus; Conington necessarily restores it as This terrible reciter. The clathros/clatros difference is orthographic.

[47] **Source and locus.** Cicero, *Brutus* 93, combining two noncontiguous clauses in the same section. **Translation and edition.** E. Jones, *Cicero's Brutus or History of Famous Orators; also His Orator, or Accomplished Speaker*, Project Gutenberg eBook 9776. T116. **Direct source.** https://www.gutenberg.org/ebooks/9776. **Textual note.** Baumgarten appears to stitch and rewrite two clauses. Cicero has hominem defecerat, not cogitantem deseruit, and ardor animi ... isque cum consedit, not omnis ardor consedit. The ellipsis in the selected English marks the omitted intervening sentence. The exact form of Baumgarten's recasting remains uncertain; Cicero's unadapted wording is not substituted for it.

[48] **Source and locus.** Horace, *Ars Poetica* 26-27. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** The standard source reads sectantem, while the concordance reads festantem. Long-s typography is a likely cause, so the Baumgarten scan requires direct verification. Conington compresses Horace's image into a single line.

[49] **Source and locus.** Horace, *Ars Poetica* 304-307. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Baumgarten changes Horace's fungar to utar, inserts his own enumeration marker 1), and stops after unde parentur opes. Conington's final line completes Horace's source line and is retained to preserve intelligible English syntax.

§ 116. Sic incipit laudes Isaei Plinius: *Summa est facultas, ubertas, copia*, L. II. ep. 3. Quam primo dividamus in absolutam, omni pulcre cogitando necessariam, §§ 115, 22, et relativam, illum absolutae gradum, qui quibusdam pulcre cogitandis forte necessarius est, e.g. minus notis, aut admodum utilibus minus attento tamen inculcandis, quemque *latitudinem platonicam* dicamus, sequuti Plinium eundem, quando Euphratis quidem sermonem omnem *copiosum*, § 115, dicit; eundem tamen affirmat frequenter *latitudinem illam platonicam effingere*, L. I. ep. X.

§ 117. Etiamsi non velit pulcre meditaturus aliquando latitudinem comparativam sequi, § 116, tamen copia rerum vere affluens satis eam eleganter, quasi per lancem saturam, ostentat, velut ex longinquo, ne spectator exhauriri putet materiam postea monstrandis propius, § 115. Ita Virgilius: *Non mihi si linguae centum sint, oraque centum, Ferrea vox,* e.c. Ita Cicero: *Nullius tantum est flumen ingenii, nulla dicendi aut scribendi tanta vis, tantaque copia, quae, non dicam exornare, sed enarrare,* e.c.

§ 118. Ubertas aesthetica, porro est vel obiectiva, (rerum, materialis) quatenus in obiectis et cogitandis ipsis est praecipua ratio, cur per humani vires ingenii possint ubertim pingi; vel subiectiva, (ingenii et personae) possibilitas physica et potentia certi hominis, etiam secundum quid, et hypothetice talis certam rem ubertim repraesentandi. Sunt obiecta, velut ultro suas divitias offerentia. Vix in mentem incidunt, *apparetque beata pleno Copia cornu.* Hor. Tunc modo capacitatis habueris, quantum satis est, non aliis solum, sed et tibi copia *Manabit ad plenum benigno Ruris honorum opulenta cornu.* Hor.

§ 119. Horizon (sphaera) cognitionis humanae est finitus materiarum ex universitate rerum infinita numerus, quae mediocri ingenio humano latius dicto possunt clarescere; harum quae possunt ab ingenio mediocriter philosophico perfectius concipi, horizontem logicum (territorium et sphaeram) rationis et intellectus constituunt; quae possunt ingenio mediocriter aesthetico pulcre splendescere, horizontem aestheticum (territorium et sphaeram pulcri rationis analogi) constituunt. Si qua *Desperas tractata nitescere posse, relinque.* § 115.

§ 116. Thus Pliny begins the praises of Isaeus: "He possesses the utmost readiness, copiousness, and abundance of language."[50] Book II, Epistle 3. Let us first divide it into absolute abundance, necessary for all beautiful thought, §§ 115, 22, and relative abundance, that degree of absolute abundance which may be necessary for certain things to be thought beautifully, for example less known things, or very useful things that must be impressed upon a less attentive person; and let us call this *Platonic breadth*, following the same Pliny, when he says that all the speech of Euphrates is indeed "copious," § 115, yet also affirms that he frequently "shapes that Platonic breadth," Book I, Epistle 10.

§ 117. Even if one about to meditate beautifully should at some time not wish to pursue relative breadth, § 116, nevertheless a truly overflowing abundance of things displays it elegantly enough, as if by a full platter, as though from afar, lest the spectator think the matter exhausted by what will subsequently be shown in closer detail, § 115. Thus Virgil: "Nay, though a hundred tongues, a hundred mouths

Were mine, a voice of iron."[51] and so forth. Thus Cicero: "No one is blessed with such a stream of genius, no one is endowed with such vigour and richness of eloquence, either as a speaker or as a writer, as to be able, I will not say to extol, but even, O Caius Caesar, plainly to relate all your achievements."[52] and so forth.

§ 118. Furthermore, aesthetic abundance is either objective (of things, material), insofar as in the objects and the things to be thought themselves there is the principal ground why they can be painted abundantly by the powers of human talent; or subjective (of talent and person), the natural possibility and capacity of a particular person, even one specified only in certain respects and hypothetically, of representing a definite thing abundantly. There are objects as if offering their riches of their own accord. As soon as they come to mind, Horace's image of Plenty applies: "Come back to earth; and Plenty, see,

With teeming horn."[53] Horace. Then, provided only that you have had enough capacity, abundance will flow not only to others but also to you, as in Horace's invitation: "Come hither, and the fields and groves

Their horn shall empty at your feet."[54] Horace.

§ 119. The horizon (sphere) of human cognition is the finite number of matters from the infinite universe of things which can become clear to an average human talent, taken more broadly. Of these, those which can be conceived more perfectly by a talent of moderate philosophical ability constitute the logical horizon (territory and sphere) of reason and intellect; those which can shine beautifully for a talent of moderate aesthetic ability constitute the aesthetic horizon (territory and sphere of the beautiful analogue of reason). Leave aside whatever you despair of making shine by your treatment. Baumgarten adapts Horace's description: "And what he judges will not turn to gold

Beneath his touch, he passes by untold."[55] § 115.

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[50] **Source and locus.** Pliny the Younger, *Epistles* 2.3.1. **Translation and edition.** William Melmoth, *The Letters of Pliny*, revised by F. C. T. Bosanquet, Project Gutenberg eBook 2811. T098. **Direct source.** https://www.gutenberg.org/ebooks/2811. **Textual note.** Baumgarten reverses the source order copia ubertas to ubertas, copia. Melmoth expands the nouns into an English predicate and supplies of language from the immediate context.

[51] **Source and locus.** Virgil, *Georgics* 2.43-44. **Translation and edition.** James Rhoades, *Virgil's Georgics in English*, Project Gutenberg eBook 232. T096. **Direct source.** https://www.gutenberg.org/ebooks/232. **Textual note.** Rhoades's preceding lines supply the negative main clause; the selected excerpt corresponds exactly to the conditional phrase quoted by Baumgarten.

[52] **Source and locus.** Cicero, *Pro Marcello* 4. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero, Literally Translated* (London: Henry G. Bohn, 1856), Perseus Digital Library text. T053. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi032/phi0474.phi032.perseus-eng1.xml. **Textual note.** Baumgarten stops before Cicero's governing conclusion, C. Caesar, res tuas gestas possit. Yonge's full sentence restores it so that the English is grammatical. Baumgarten also places est after tantum where the comparison text places it after flumen.

[53] **Source and locus.** Horace, *Carmen Saeculare* 59-60. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace*, Project Gutenberg eBook 5432. T109. **Direct source.** https://www.gutenberg.org/ebooks/5432. **Textual note.** Conington's Come back to earth also renders the source's preceding redire Virtus audet, which Baumgarten omits. His final clause, and Plenty, see, / With teeming horn, corresponds directly to Baumgarten's excerpt. Apparet/adparet is an orthographic difference.

[54] **Source and locus.** Horace, *Odes* 1.17.15-16. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace*, Project Gutenberg eBook 5432. T109. **Direct source.** https://www.gutenberg.org/ebooks/5432. **Textual note.** Conington renders ruris honorum concretely as the fields and groves and recasts the overflowing horn as one emptied at the addressee's feet.

[55] **Source and locus.** Horace, *Ars Poetica* 150. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Baumgarten converts Horace's third-person statement, desperat ... relinquit, into a second-person imperative, Desperas ... relinque. Conington translates the unadapted source construction.

§ 120. Infra horizontem aestheticum posita sunt, quae ex obscuritate comparativa et relativa mediocriter aestheticum ingenium protrahere non potest in lucem pulcram. Qualia si themata sibi sumat pulcre cogitaturus, aut id serio fiet, et nascetur rerum inopia et *meditationis exilitas*, contra §§ 115, 119, aut delabetur in allotria, aut periculose iocabitur. Hinc esto eiusmodi *Thema irrepertum, et sic melius situm, Quum terra celat, spernere fortior.* Hor. Conferantur *admiranda rerum admirabilium encomia*.

§ 121. *Carmina vel caelo possit deducere lunam,* nec ego tamen suaserim pulcre cogitaturo sibi materiem legere, supra horizontem aestheticum positam, nec ea tantum hic intelligo, vel maxime, quae horizontem cognitionis humanae transcendunt omnino, § 119, sed ea potissimum, quae ex superiori scientiarum distincta adaequataque cognitione non potest ad pulcram illam lucem deducere mediocriter aestheticum ingenium, quae rosea placeat, non praestringat oculos analogi rationis et inferiorum cognoscendi facultatum. Si tentaveris nihilominus, aut incides in incommoda, § 120 commemorata, aut iocis expones, quae gravissima putas, aut illigaberis angustis illis at concisis disputationibus, quas Antonius apud Ciceronem *de Or.* L. II, 61, philosophis generatim Graecis exprobrat, non sine solenni formula: *Verbum prorsus nullum intelligo.* Quod contra § 22.

§ 122. Egone vero reiciam ac reprehendam concisum cogitandi genus, cui tot ambitiosa scriptionum mearum ornamenta philosophicarum immolavi, quod nunc ipse sequor, licet paulisper laxius? Utinam Zenoni iam Stoico deprehensa veritas, quam repetit Ciceronis *Orator*, 113, 114, et Quintilianus II, 21, nostris saltem temporibus fieret apertior, esse duo cogitandi genera, alterum perpetuum, et latius, quod rhetorices sit, alterum concisum, et contractius, quod dialectices. Illud horizonti aesthetico, hoc logico proprium autumo, § 119. Comparationem *compressae in pugnum manus et explicitae* meam non facio. Sufficit concisum cogitandi genus in scientificis, praesertim acroamaticis, apprime necessarium, quod Aristoteles iam vidit, aestheticus sane, sicut practicus, ita theoreticus, alieno in loco et extra rationis circulos esse posse vitium, et si qua in iis, quae copiosam orationem requirunt, *crebris parvisque conatibus se attollunt in horizontem logicum, inaequalia tantum et velut confragosa, nec admirationem consequi eminentium, et planorum gratiam perdere.* VIII, 5. Virtute ac facultate rationali non tam est minute atque concise in aestheticis utendum, quam in disputationibus scientiarum logicis, XII, 2.

§ 123. Horizonti aesthetico logicoque possunt esse multae materiae communes, § 119; hinc ideo, quia aliquid in scientiis pertractatur, non excluditur idem ex sphaera pulcritudinis omnino; sed quatenus punctim et minutim cum accuratione philosophica mathematicaque conciperetur, § 121. Quatenus autem eadem materia vel intellectu pulcro ipsa M. § 637, notae autem eius sensitive ac vivide, vel ipsa etiam, nunc certe, vivida tantum ac venusta cogitari potest, intra horizontem aestheticum recipitur.

§ 120. Things placed beneath the aesthetic horizon are those which a moderately aesthetic talent cannot draw forth from comparative and relative obscurity into beautiful light. If one about to think beautifully takes such themes for himself, either this will be done seriously, and there will arise poverty of material and *thinness of contemplation*, contrary to §§ 115, 119, or he will slip into irrelevant matters, or he will jest dangerously. Hence be strong enough to disdain such an undiscovered theme, better left buried in the earth. Baumgarten substitutes a theme for the gold in Horace's image: "Of strength more potent to disdain
Hid gold, best buried in the mine."[56] Horace. Compare "the admirable encomia of admirable things."

§ 121. "Songs can the very moon draw down from heaven."[57] Yet I would not therefore advise one about to think beautifully to choose for himself material placed above the aesthetic horizon; and here I do not understand only, or especially, those things which wholly transcend the horizon of human cognition, § 119, but chiefly those things which a moderately aesthetic talent, from the higher, distinct, and adequate cognition of the sciences, cannot bring down to that beautiful, rosy light which pleases and does not dazzle the eyes of the analogue of reason and the lower cognitive faculties. If nevertheless you try, you will either fall into the difficulties mentioned in § 120, or expose to jokes the things you think most serious, or be bound up in those narrow yet concise disputations which Antonius in Cicero, *On the Orator* II.61, reproaches to Greek philosophers generally, not without the solemn formula: "I do not understand a single word of them."[58] This is contrary to § 22.

§ 122. Shall I then reject and censure the concise mode of thinking, to which I have sacrificed so many ambitious ornaments of my philosophical writings, and which I myself now follow, though a little more loosely? Would that the truth already detected by Zeno the Stoic, which Cicero's *Orator*, 113, 114, and Quintilian II.21 repeat, might become clearer at least in our times: that there are two modes of thinking, one continuous and broader, which belongs to rhetoric, the other concise and more contracted, which belongs to dialectic. I think the former proper to the aesthetic horizon, the latter to the logical, § 119. I do not adopt the comparison reported by Quintilian: "He compared the latter to the closed fist, the former to the open hand."[59] It is enough that the concise mode of thinking, in scientific writings, especially acroamatic ones intended for formal instruction, is highly necessary, as Aristotle already saw; yet in aesthetics, whether practical or theoretical, it can be a fault when misplaced and outside reason's proper domain, and frequent small attempts to raise matters requiring copious speech into the logical horizon produce the defect described by Quintilian: "And where eloquence seeks to secure elevation by frequent small efforts, it merely produces an uneven and broken surface which fails to win the admiration due to outstanding objects and lacks the charm that may be found in a smooth surface."[60] VIII.5. Rational power and faculty are not to be used so minutely and concisely in aesthetic matters as in logical disputations of the sciences, XII.2.

§ 123. Many matters can be common to the aesthetic and logical horizons, § 119. Hence, because something is treated in the sciences, the same thing is not therefore excluded altogether from the sphere of beauty, but only insofar as it would be conceived point by point and minutely with philosophical and mathematical accuracy, § 121. But insofar as the same material itself can be thought either through beautiful intellect, *Metaphysics*, § 637, while its characteristics are thought sensitively and vividly, or can itself, at least on this occasion, be thought only vividly and charmingly, it is received within the aesthetic horizon.

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[56] **Source and locus.** Horace, *Odes* 3.3.49-50. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace*, Project Gutenberg eBook 5432. T109. **Direct source.** https://www.gutenberg.org/ebooks/5432. **Textual note.** Baumgarten substitutes Thema for Horace's aurum, turning hidden gold into an undiscovered theme while retaining the rest of Horace's syntax. Conington necessarily translates the original image of gold, not Baumgarten's substitution. Irrepertum/inrepertum and quum/cum are orthographic variants.

[57] **Source and locus.** Virgil, *Eclogues* 8.69. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten has the singular possit where the source has the plural possunt agreeing with carmina. Rhoades follows the source's plural construction.

[58] **Source and locus.** Cicero, *De oratore* 2.61. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (New York: Harper & Brothers, 1860). T200. **Direct source.** https://pages.pomona.edu/~cmc24747/sources/cic_web/de_or_2.htm. **Textual note.** Watson's them refers to philosophical books whose titles promise familiar subjects but whose compressed arguments, Antonius says, are unintelligible. Intelligo/intellego is an orthographic difference.

[59] **Source and locus.** Quintilian, *Institutio oratoria* 2.20.7, reporting Zeno's comparison of dialectic and rhetoric. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian* (Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** In Quintilian, the closed fist represents concise dialectic and the open hand continuous rhetoric. Baumgarten extracts only the two hand images and joins them with et.

[60] **Source and locus.** Quintilian, *Institutio oratoria* 8.5.29. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian* (Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten inserts in horizontem logicum, which is absent from Quintilian, and changes the finite verbs consequuntur and perdunt into infinitives governed by his surrounding sentence. Butler translates the continuous source text and therefore does not represent Baumgarten's inserted phrase.

§ 124. *Quid sit bonum, praeter honestatem? Verine sensus? Quae sit solis magnitudo? Quaestiones eiusmodi procul ab oratoris persona esse facile omnes intelligere existimat Cicero. Nam quibus,* inquit, *in rebus summa ingenia philosophorum plurimo cum labore consumta intelligimus, eas, sicut aliquas parvas res, oratori attribuere magna amentia videtur.* Recte vidit esse quaedam in scientiis supra horizontem aestheticum, § 121, quae sicut omnis pulcre meditaturus, ita orator, perperam sibi themata legeret, § 122. Quaestiones autem exempli loco commemoratas, si non orator, aestheticus certe practicus satis eleganter, arbitror, enarrare posset, modo aliam cogitandi de iisdem rationem sequeretur, ac demonstrator ethicus, logicus, physicus atque mathematicus, § 123.

§ 125. Non de omnibus quidem pulcre cogitandi datur copia, §§ 119–121, oratoremque plenum atque perfectum, qui de omnibus rebus possit varie copioseque dicere, Cic. *de Or.* I, 59, cum sapiente Stoico, *Discipulorum inter iubeo plorare cathedras:* neque tamen venuste cogitandi facultas tantum est in civilibus controversiis aut aliis levioris momenti quaestionibus: sed in ipsis disciplinarum etiam et scientiarum 1) dogmatibus, theologicis, physicis, practicis, historicis, e.c. materialiter spectatis, quando ita cogites illa, significesque, *ut videaris voluisse esse illis, qui non sunt eruditissimi, familiaris,* ib. II, 61. 2) illustrationibus scholiorum instar interspergendis, § 123. cf. Cic. *de Or.* I, 61.

§ 126. Theologi primi fuerunt theogoniarum cantores, *referre quibus Musa dedit fidibus divos, puerosque deorum.*

Hor. *Cythara crinitus Iopas Personat aurata, docuit quae maximus Atlas. Hic canit errantem lunam, solisque labores, Unde hominum genus et pecudes; unde imber et ignes,* e.c. *Ingeminant plausum Tyrii Troesque sequuntur.*

§ 124. "Whether there is anything good besides honesty? Whether the senses may be trusted? ... What is the size of the sun? But I imagine that all men can easily see that all such questions are far removed from the business of an orator; for it appears the excess of insanity to attribute those subjects, in which we know that the most sublime genius of philosophers has been exhausted with infinite labour, as if they were inconsiderable matters, to a rhetorician or an orator."[61] Cicero says this. He rightly saw that there are certain things in the sciences above the aesthetic horizon, § 121, which an orator, like anyone about to meditate beautifully, would wrongly choose as themes for himself, § 122. Yet the questions mentioned as examples, if not an orator, then certainly a practical aesthetician, I judge, could expound quite elegantly, provided he followed a different way of thinking about them than someone giving a demonstration in ethics, logic, physics, or mathematics, § 123.

§ 125. Indeed, the capacity to think beautifully is not available for every subject, §§ 119–121, and I bid the complete and perfect orator, who can speak on all things variously and copiously, Cicero, *On the Orator* I.59, to go weep among the pupils' benches along with the Stoic wise man, adapting Horace's dismissal: "Demetrius and Tigellius, off! go pule

To the bare benches of your ladies' school!"[62] Yet the faculty of thinking charmingly is not only in civic disputes or other questions of lighter moment, but also in the very doctrines of disciplines and sciences: 1) theological, physical, practical, historical, and so forth, considered as subject matter, when you think and express them so as to be accessible to those who are not deeply learned. Baumgarten adapts Cicero's description of writers "Who have adopted such a style that they seem to wish to be familiar to us who are not of the deepest erudition."[63] ibid. II.61; 2) in illustrations to be interspersed as explanatory notes, § 123; compare Cicero, *On the Orator* I.61.

§ 126. The first theologians were singers of theogonies; such subjects head Horace's list: "The glorious gods, the gods' heroic seed,

The conquering boxer, the victorious steed,

The joys of wine, the lover's fond desire,

Such themes the Muse appropriates to the lyre."[64]

Horace. "On a gilded lyre
the flowing-haired Iopas woke a song
taught him by famous Atlas: of the moon
he sang, the wanderer, and what the sun's
vast labors be; then would his music tell
whence man and beast were born, and whence were bred
clouds, lightnings. ... Loudly the Tyrians their minstrel praised,
and Troy gave prompt applause."[65]

[61] **Source and locus.** Cicero, *De inventione* 1.8. **Translation and edition.** Charles Duke Yonge, *The Treatises of M. T. Cicero* (London: Henry G. Bohn, 1853), public-domain text reproduced by TtoposText. T231. **Direct source.** https://topostext.org/work/800. **Textual note.** The marked ellipsis omits Cicero's intervening question quae sit mundi forma, which Baumgarten also omits. Baumgarten changes Cicero's first-person plural existimamus into third-person reporting (existimat Cicero), substitutes persona for officio, and makes several smaller orthographic or inflectional changes.

[62] **Source and locus.** Horace, *Satires* 1.10.91. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** The preceding citation of Cicero does not supply the attribution of this verse. The verse itself is Horace, and Baumgarten's reference to the Stoic wise man supplies its local frame. Baumgarten has the masculine discipulorum where Horace has the feminine discipularum; Conington accordingly writes ladies' school. The masculine form is retained; whether it is authorial or transcriptional remains unresolved.

[63] **Source and locus.** Cicero, *De oratore* 2.61. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (New York: Harper & Brothers, 1860). T200. **Direct source.** https://pages.pomona.edu/~cmc24747/sources/cic_web/de_or_2.htm. **Textual note.** Baumgarten changes Cicero's third-person plural subject to a second-person singular address and changes nobis, qui non sumus to illis, qui non sunt. Watson translates Cicero's unadapted syntax.

[64] **Source and locus.** Horace, *Ars Poetica* 83-85. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Baumgarten moves Horace's governing referre from the end of the three-line list to its beginning and quotes only the gods and their sons. Conington's stanza retains the complete list because its rhyme and syntax are indivisible; entry 70 below draws on the same source lines for the list's second half.

[65] **Source and locus.** Virgil, *Aeneid* 1.740-747. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** The ellipsis marks the three source lines Baumgarten skips before resuming with the applause. Baumgarten's docuit quae differs from Virgil's docuit quem, whose antecedent is Iopas, and plausum differs from the source's ablative plausu. Both forms require checking against Baumgarten's scan. Cythara/cithara is an orthographic difference.

Virg. Aen. I.745. *Rem tibi Socraticae poterunt ostendere chartae. Qui didicit, patriae quid debeat, et quid amicis, Quo sit amore parens, quo frater amandus et hospes, Quod sit conscripti, quod iudicis officium, quae Partes in bellum missi ducis,*

habebit, unde nomen et honorem venustae quondam sapientiae restituat, si noverit res gravissimas ad vulgarem popularemque sensum accommodare, § 123, atque ita *lenire tigres rabidosque leones Saxa movere sono testudinis, ac prece blanda, Publica privatis secernere, sacra profanis, Concubitu prohibere vago, dare iura maritis, Oppida moliri, leges incidere ligno.*

Hor. *Historia vero, testis temporum, lux veritatis, vita memoriae, magistra vitae, nuncia vetustatis,*

quam eleganter possit immortalitati commendari, § 125, vel unum Livii genus cogitandi doceat, *fusum atque tractum, et cum lenitate quadam aequabili profluens.*

cf. Cic. *de Or.* L. II, 36, 64.

§ 127. Intra horizontem aestheticum posita sunt, praeter communia ipsi cum horizonte logico, §§ 121–126, de quibus plura cogitare pulcrius datur ingenio mediocriter aesthetico, quae tamen scientificis curis et exactionibus, § 120, perspicere, vel vires hominum non patiuntur, vel operae pretium rerum suarum satagenti non videatur, § 119. Exempli gratia liceat *Hunc pugilem victorem, et equum certamine primum, Et iuvenum curas, et libera vina referre.*

§ 128. Aestheticum dynamicum, exploraturum, an materia quaedam satis locuples futura sit, vel aliena pericula docebunt, §§ 60, 61, vel sua, dum vires quasi praetentat in themate, quando primo venit in mentem, aut sola natura, S. II, nonnihil in pulcre cogitando exercita, S. III, aut adiuta per artem, S. IV. Si maiore se sentiat impetu mentis latum in certum thema, nihilo tamen minus, nescio quam rerum inopiam et informandi iam ipsius operis exilitatem ieiunam experiatur, § 120, aut, sicca quidem omnia ac sincera, minutim tamen et concisus animo obversantia, nihil dubitet illud relinquere, sive sic in rebus, sive sic in ipso, iam certe, potior ratio, unde de eius eleganter exsequendi facultate desperandum sit, S. V et § 119.

Virgil, *Aeneid* I.745. "The page of Plato may suggest the thought,
Which found, the words will come as soon as sought.
The man who once has learned to comprehend
His duty to his country and his friend,
The love that parent, brother, guest may claim,
The judge's, senator's, or general's aim,
That man, when need occurs, will soon invent
For every part its proper sentiment."[66]
Such a person will have a source from which he may restore the name and honor of the wisdom once esteemed for its charm, if he knows how to accommodate the gravest matters to ordinary popular understanding, § 123, and thus to perform the civilizing work Horace describes: "Orpheus, the priest and harper, pure and good,
Weaned savage tribes from deeds and feasts of blood,
Whence he was said to tame the monsters of the wood.
Amphion too, men said, at his desire
Moved massy stones, obedient to the lyre,
And Thebes arose. 'Twas wisdom's province then
To judge 'twixt states and subjects, gods and men,
Check vagrant lust, give rules to wedded folk,
Build cities up, and grave a code in oak."[67]
Horace. As for history, "By what other voice, too, than that of the orator, is history, the evidence of time, the light of truth, the life of memory, the directress of life, the herald of antiquity, committed to immortality?"[68]
Livy's mode of thinking alone can teach how elegantly history may be commended to immortality, § 125. Cicero describes the appropriate style: "The sort of language and character of style to be observed must be regular and continuous, flowing with a kind of equable smoothness."[69]
Compare Cicero, *On the Orator* II.36, 64.

§ 127. Within the aesthetic horizon are placed, besides the things common to it with the logical horizon, §§ 121–126, those matters about which it is granted to a moderately aesthetic talent to think more beautifully and more abundantly, but which either human powers do not permit one to inspect with scientific scrutiny and exactness, § 120, or which do not seem worth the effort to someone occupied with their own affairs, § 119. For example, one may treat the subjects in Horace's list: "The conquering boxer, the victorious steed,
The joys of wine, the lover's fond desire,
Such themes the Muse appropriates to the lyre."[70]

§ 128. The dynamic aesthetician who investigates whether a subject will be sufficiently rich can learn either from other people's trials, §§ 60, 61, or from personal trials, testing the powers against a theme when it first comes to mind: through natural endowment alone, Section II, somewhat exercised in beautiful thought, Section III, or assisted by art, Section IV. If even a strong mental impulse toward a theme produces poverty of material and meager prospects for shaping the work, § 120, or if everything comes to mind sound and unadulterated but dry, minute, and compressed, one should not hesitate to leave that theme. This holds whether the chief reason for lacking confidence in an elegant treatment lies in the material or in oneself, at least for the present, Section V and § 119.

[66] **Source and locus.** Horace, *Ars Poetica* 310-315. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Baumgarten omits Horace's intervening verbaque line and ends before ille profecto. Conington's continuous eight-line passage retains both because the English grammar and rhyme require them. Plato is Conington's specific rendering of the broader Socraticae chartae.

[67] **Source and locus.** Horace, *Ars Poetica* 393-399. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Baumgarten joins three excerpts while omitting the clauses that name Orpheus and Amphion and the phrase ducere quo vellet. Conington's continuous passage restores those subjects and translates the complete sequence.

[68] **Source and locus.** Cicero, *De oratore* 2.36. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (New York: Harper & Brothers, 1860). T138. **Direct source.** https://www.attalus.org/cicero/deoratore2A.html. **Textual note.** Baumgarten extracts Cicero's fivefold description of history and omits the governing question. Watson's complete sentence restores that syntax. Nuncia/nuntia is an orthographic variant.

[69] **Source and locus.** Cicero, *De oratore* 2.64. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (New York: Harper & Brothers, 1860). T138. **Direct source.** https://www.attalus.org/cicero/deoratore2A.html. **Textual note.** Baumgarten changes Cicero's adverb aequabiliter to the adjective aequabili and ends before the contrast with forensic roughness and pointed sentences. Watson's selected clause follows the same boundary.

[70] **Source and locus.** Horace, *Ars Poetica* 84-85. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Conington's third line supplies the Muse and lyre from Horace's preceding line 83, completing the grammar of the list. Baumgarten adds Hunc before pugilem and otherwise follows lines 84-85.

§ 129. Ars his periculis commendanda duplex est 1) analogica qua ex uno pulcro cognito per principium reductionis idem (simile, aequale, congruens) partialiter aliud colligitur. Hinc omnis imitatio virilis pendet, et quicquid est ubique parodiarum. Per hanc Theocritum in eclogis, Homerum in *Aeneide* sequutus est Virgilius, Menandrum Terentius, e.c. Quam nec ego me diffiteor utiliorem expertum esse. Ne nimis metuas censores plagii vitio creatos, en! edictum iudicis sane competentis: *Publica materies privati iuris erit,* Hor. Neque tamen eiusdem definitiones negligas: *Nec verbum verbo curabis reddere. Nec desilies imitator in artum Unde pedem proferre pudor vetet, aut operis lex.*

§ 130. 2) Topica seu topologia, quae definitur ars seu disciplina inveniendorum argumentorum, § 26. Cic. *top.* 2. Eandem *inveniendi artem* Cicero salutans, l.c. 6, et Aristoteles etiam multis tradens, sua velut auctoritate stabilierunt. Interim si dicendum, quod res est, non est ea tam heuristica, quam ars praedicata certi subiecti secundum certum notionum subiecto sociarum ordinem in memoriam revocandi.

§ 131. Potest doctrina topicorum dividi in logicam cognitioni intellectuali potissimum argumenta suppeditaturam, § 130; et aestheticam, cognitionem sensitivam quae promoveat, § 17. Logica erit denuo vel analytica, subsidium incidendi in quaestiones, quas deinde demonstrare nitaris et ex complete certis complete certa reddere, vel dialectica, subsidium hylen aliquam copiamque sibi comparandi notionum praeceptionumque de dato probabili, unde colligere liceat rationum decidendi prae rationibus dubitandi superpondium. Hanc sibi colendam sumsit Aristoteles; ita tamen, ut multa eo facientia non analyticis solum, sed et aestheticis applicari commode possint topicis, § 130.

§ 132. Notio subiecto, quod meditandum sumis, socianda, ut periculum facias, an fieri tibi possit argumentum, vel latius, locupletans aut nobilitans, aut illustrans, aut movens, § 26, vel strictius, probans aut persuadens, § 131, pars illius seriei, cuius ordinem memoriae mandasti, locus est seu sedes argumenti. Tales loci commendantur vel universales, omnibus quaestionibus, thematibus omnibus, aptandi, successive cum re quacunque, de qua meditari velis, combinandi; vel particulares, certis tantum thematibus certi generis proprii ac peculiares, et pro ratione disciplinarum, e.g. ad quas datum thema referri posset, diversi, § 131.

§ 129. The art to be recommended for these trials is twofold: 1) analogical, by which, from one known beautiful thing, through the principle of reduction, something else partly the same, similar, equal, or congruent is inferred. Hence all mature imitation depends, and whatever there is everywhere of parody. By this Virgil followed Theocritus in the eclogues and Homer in the *Aeneid*; Terence followed Menander, and so forth. I do not deny that I have found this more useful. Lest you fear too much improperly constituted judges of plagiarism, behold the edict of a certainly competent judge: "But, with some few precautions, you may set
Your private mark on public chattels yet."[71] Horace. And yet do not neglect his qualifications of that ruling:
"Nor, bound too closely to the Grecian Muse,
Translate the words whose soul you should transfuse,
Nor act the copyist's part, and work in chains
Which, once put on by rashness, shame retains."[72]

§ 130. 2) Topics, or topology, which is defined as the art or discipline of finding arguments, § 26, Cicero, *Topics* 2. Cicero, calling it the art of discovering arguments at the cited place, 6, and Aristotle, teaching it at length, established it as if by their authority. Cicero's phrase occurs in this criticism: "But the art of discovering arguments, which is called topics, and which was more serviceable for practical use, and certainly prior in the order of nature, they have wholly disregarded."[73] Meanwhile, to state the matter plainly, it is less an art of discovery than the art of recalling to memory the predicates of a certain subject according to a certain order of notions associated with that subject.

§ 131. The doctrine of topics can be divided into logical, which will chiefly supply arguments to intellectual cognition, § 130, and aesthetic, which promotes sensitive cognition, § 17. Logical topics in turn will be either analytic, an aid for finding questions which you then try to demonstrate and render completely certain from things completely certain; or dialectic, an aid for acquiring for oneself some material (*hyle*) and a stock of notions and precepts about a given probable matter, from which it is permitted to gather the preponderance of reasons for deciding over reasons for doubting. Aristotle undertook to cultivate this latter kind, yet in such a way that many things belonging to it can conveniently be applied not only to analytic topics but also to aesthetic topics, § 130.

§ 132. A notion to be associated with the subject which you take up for meditation, so that you may make trial whether it can become for you an argument, either more broadly, enriching or ennobling or illustrating or moving, § 26, or more strictly, proving or persuading, § 131, is part of that series whose order you have committed to memory; it is a locus, or source of argument. Such topics are recommended either as universal, to be adapted to all questions and all themes, to be combined successively with any matter whatever on which you wish to meditate; or as particular, proper and peculiar only to certain themes of a certain kind, and different according to the disciplines, for example, to which a given theme could be referred, § 131.

[71] **Source and locus.** Horace, *Ars Poetica* 131. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Horace's si introduces conditions supplied in the following lines. Baumgarten omits si and presents the maxim categorically; Conington signals the omitted conditions with with some few precautions.

[72] **Source and locus.** Horace, *Ars Poetica* 133-135. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Baumgarten omits Horace's fidus interpres and punctuates the remaining material as two sentences. Conington translates the complete three-line source passage and renders the contrast between translation and imitation idiomatically.

[73] **Source and locus.** Cicero, *Topica* 6. **Translation and edition.** C. D. Yonge, *The Treatises of M. T. Cicero*, including *Topica*; historical translation transcribed by Attalus. T144. **Direct source.** https://www.attalus.org/cicero/topica.html. **Textual note.** Baumgarten quotes only the two-word phrase inveniendi artem, which Yonge renders as the art of discovering arguments. The longer selected sentence supplies Cicero's governing syntax and the named discipline.

§ 133. Universalium eiusmodi locorum formula paullisper ad naturalem cogitandi rationem inflexa, pueris etiam notus est versus: *Quis? quibus auxiliis? quid? quomodo? cur? ubi? quando?* Aliam, olim pluris habitam, et logicis etiam pertractatam, § 132, decem exhibent categoriae, sive primus eas coordinaverit, sive iam constructas ab aliis celebriores tantum reddiderit Aristoteles. Novam, scientiis etiam profuturam, magno hiatu promisit Lullus, de qua vel ea legens, quae S. R. Bruckeri *hist. philos. crit.* T. IV. P. II. narrat p. 16–21, vix temperare tibi poteris, quin applices arti futili Martialis illud: *Turpe est difficiles habere nugas, Et stultus labor est ineptiarum.* Aliam sequutus est Ramus, Ciceronis imitator ibi etiam, ubi oratoris persona non sufficit, § 119. Ex quo caussalis invaluit methodus per omnes eruditorum ordines.

§ 134. Hac ratione § 132, posses in quocunque subiecto percurrere I. genus summum, II. intermedia, III. infimum, IV. speciem, V. individua, in quocunque I. essentiam et essentialia, II. attributa propria et communia, III. modos IV. respectus et relationes. Nec opus est nova arte, si quis subsidiis eiusmodi delectabitur, aut ea sibi profutura putaverit. Memoriae manda sciagraphiam ontologicorum aliquam praecipua eorundem definita comprehensam, et habebis topica catholica § 132.

§ 135. Particulares locos dabit quaevis disciplina satis complete cognita; si potiora momenta per eandem et in eius obiectis attendenda brevem in summam comprehensa insigas altius memoriae, quorum ad seriem eo pertinentia propius themata possis successive praesentare divitias eorum nonnihil exploraturus, tuasque dehinc rationes subducere. Huc faciet eruditio pulcra, § 66. Themata singularia et ideae saltim notas tales attendendas habent potissimum, et praedicata, quibus disciplinae cuiusdam maxime cognatae forulos excutere non sine commodo possis, aut differentia talium idearum numerica magnam partem cognita loco locorum communium succedet. Hac etiam deficiente nec ideam eiusmodi tibi thema sume, sine necessitate, § 115.

§ 136. Equidem, ex quo puerilibus exercitiis egressus sum, si quid ad elegantiae potius rationes, quam logicorum exactitudinem, demonstrationisque rigorem, § 119, meditandum sum ausus componere, nunquam memini topica, sive malis universalia, § 132, sive particularia quaedam, § 135, ad nunc demum aliquam mihi comparandam exsequendorum copiam et ubertatem, vel desiderare, vel adhibere, vel experiri adeo singulariter utilia. Si tamen de iisdem iudicium meum interponere liceat, distinguendum mihi et hic videtur inter palaria, copiose cogitandi ausus exercitii potissimum caussas susceptos, et ipsam pugnam, edenda, vel exhibenda saltim pluribus, ceu perfectum nonnihil et absolutum opus ingenii iam in aliis mediocriter exercitati. S. III.

§ 137. In exercitiis, qualia descripsi § 136, sine dubio lego ad bene multa themata intra horizontem aestheticum constituta, § 119, reflexionem crebriorem et gnaviter continuatam, secundum quaecunque topica, vel maxime catholica, § 132, quoniam exerceri quacunque ratione copiose cogitandi facultatem, caetera si fuerint paria, praestat, quam vel omnino non acquiri maiorem, vel torpescere vix cultam aliquantulum et velut exarescere, § 48. Quo perfectiora erunt, quo magis commoda exercendi viribus et memoriae, hoc quidem magis erunt in universalibus etiam alia topica suadenda prae aliis, § 133, 134. neque tamen vel ipsam Lullii artem aliquoties sequi dissuaderem, si fiat non sine naevorum insignium aliqua conscientia, § 133, 49.

§ 133. The formula of universal places of this kind, bent a little toward the natural way of thinking, is the verse known even to boys: "Who, what, where, by what aids, why, how, and when."[74] Another formula, once held in higher regard and also treated by logicians, § 132, is displayed by the ten categories, whether Aristotle first coordinated them or merely made more celebrated those already constructed by others. Lullus promised a new one, destined also to benefit the sciences, with extravagant promises; about it, even while reading what S. R. Brucker narrates in his *Critical History of Philosophy*, vol. IV, part II, pp. 16–21, you will scarcely be able to restrain yourself from applying Martial's saying to that futile art: "One should be ashamed to produce difficult trifles, and the toil spent on affectations is folly."[75] Ramus followed another, imitating Cicero even where the role of the orator is not sufficient, § 119. From this the causal method became prevalent throughout the learned professions.

§ 134. In this way, § 132, you could run through in any subject: I. the highest genus, II. intermediate genera, III. the lowest genus, IV. the species, V. individuals; in anything: I. essence and essentials, II. proper and common attributes, III. modes, IV. respects and relations. Nor is there need of a new art, if anyone will take pleasure in aids of this kind or think them useful to himself. Commit to memory some sketch of ontological matters, comprising their principal defined items, and you will have universal topics, § 132.

§ 135. Any discipline known sufficiently completely will give particular places, if you impress more deeply on memory its more important points, gathered into a brief summary, which must be attended to throughout it and in its objects; to their series you may successively present themes more closely belonging to them, intending to explore somewhat their riches, and then draw your own conclusions. Beautiful erudition will contribute to this, § 66. Singular themes and ideas have, at least, such marks and predicates especially to be attended to, by which you can not without advantage shake out the little drawers of some most closely related discipline; or the individual differentiation of such ideas, known for the most part, will take the place of common topics. If even this is lacking, do not take such an idea as a theme for yourself without necessity, § 115.

§ 136. Indeed, from the time when I left behind childish exercises, if I dared to compose anything for meditation according to the principles of elegance rather than according to the exactness of logicians and the rigor of demonstration, § 119, I never recall either needing topics, whether you prefer universal ones, § 132, or certain particular ones, § 135, or applying them, or finding them so exceptionally useful for now at last acquiring for myself some abundance and richness of things to be carried out. Yet if I may insert my judgment about the same matters, here too it seems to me that one must distinguish between drill at the stake (*palaria*), attempts at copious thought undertaken chiefly for exercise, and the battle itself, which is to be published, or at least displayed to several people, as something perfected and as the finished work of a talent already moderately exercised in other things. Sect. III.

§ 137. In exercises such as those I described in § 136, I without doubt choose, for very many themes placed within the aesthetic horizon, § 119, a rather frequent and energetically continued reflection according to whatever topics, even the most universal ones, § 132, since to exercise the faculty of thinking copiously in whatever way, other things being equal, is better than either not acquiring a greater faculty at all or letting one scarcely cultivated a little grow sluggish and, as it were, dry up, § 48. The more perfect they are, the better suited to the exerciser's powers and memory, so much the more, in universal topics too, some topics will indeed be recommended before others, § 133, 134. Yet I would not dissuade someone from sometimes following even Lull's art itself, provided it is done not without some awareness of its notable blemishes, § 133, 49.

[74] **Source and locus.** the traditional seven-circumstance mnemonic quoted by Thomas Aquinas, *Summa theologiae* I-II, question 7, article 3. **Translation and edition.** Fathers of the English Dominican Province, *The Summa Theologica of St. Thomas Aquinas*, complete American edition; Project Gutenberg eBook 17897. T090. **Direct source.** https://www.gutenberg.org/ebooks/17897. **Textual note.** Baumgarten calls this a verse known even to boys but names no author. Aquinas attributes the seven circumstances to Cicero and quotes the mnemonic in its usual order. Baumgarten keeps all seven terms but rearranges them as who, by what aids, what, how, why, where, when; the selected historical translation follows Aquinas's source order.

[75] **Source and locus.** Martial, *Epigrams* 2.86.9-10. **Translation and edition.** W. Y. Sellar and G. G. Ramsay, eds., *Extracts from Martial* (Edinburgh: James Thin, 1884), introduction, p. xxviii and note. T006. **Direct source.** https://archive.org/details/extractsfrommart00martrich. **Textual note.** Baumgarten quotes Martial's two lines exactly apart from capitalization and punctuation. The historical edition gives the English in a footnote while discussing Martial's opposition to artificial literary display.

§ 138. Exercitia, de quibus § 136, sed illa iam correctiora et certiora, de quibus § 58, multo magis meditationes iam non amplius exercitii caussa potissimum institutae, § 136, sibi recte dictum putant: *Non circa vilem patulumque moraberis orbem, Quod non proposito conducat et haereat apte,* si vel maxime venerit in mentem, recisurus, § 18. In his itaque personae memor sibi impositae facile praevidens ex catholicis topicis § 132, quae quadrent rebus omnibus, vix ac ne vix quidem sperari posse, nisi universalissima et maxime communia themati suo praedicata, longius altiusque petitas magisque, quam fas est, tritas ambages exhibitura, vel meditationi perfectionem tantum § 15, ultra horizontem aestheticum constitutam, § 121, conciliatura, minus curabit horum topicorum subsidio hylen corradere, parum aut nihil ad venuste cogitandum profuturam. § 132.

§ 139. De topicis particularibus mitius sentire veritas iubet, § 132. Licet enim eorum sectator etiam in peccatum, de quo § 138, possit incidere, vel in affectatum cogitandi coactumque genus, § 110, possunt tamen hi scopuli pulcre vitari copiam nihilominus bellam ex alicuius disciplinae veluti votiva tabula cum suo themate comparata reportaturo, § 135. In exemplis peregrinis nunc non haerebo. Versum mnemonicum § 22, reor utiliter topicorum aestheticorum, § 131, vices subiturum apud eos, qui singularum, quas exhibet, vocum satis lautam sibi notitiam, vel per hanc, quam meditor, theoriam, vel aliunde comparaverunt, ingenioque mediocriter felici, secundum S. II–V thema quoddam, non primo statim ex adspectu reiiciendum, § 120, 121, praeiudicialibus veluti quaestionibus, excutiendum sibi sumunt, an aptam eleganter cogitandi materiam sit ipsis large liberaliterque suggesturum. § 118, 128.

§ 140. Aliam addamus formulam topicorum aestheticorum, § 131. Quo plures, quo perfectiores facultates animae inferiores, quo plura, quo maiora, quo magis cohaerentia, sub intellectus et rationis imperio, poterunt conferre ad pulcre cogitandum thema datum, hoc erit illud pulcrae meditationi aptius, § 22. M. § 185. Hinc cui animus est, quem § 128, 139, descripsimus, psychologus ubi fuerit, quod multis ex rationibus arbitror apprime necessarium, percurrat suum thema praeiudicialiter, ut ita dicam, examinandum ad satis completum facultatum animae sensitivarum aliquem catalogum, his circiter quaestionibus: An datum thema saepe sensi, an multa in eodem? an satis digna? an verisimilia? an ea in luce, quam vivide satis sistere possim? e.c. § 139. an sentire adhuc possum? an licet illud imaginari? an multa in eo? e.c. An novi multa eidem similia, aequalia, congruentia, proportionata? Reliqua suggeret psychologia, e.g. M. P. III. S. II–XVII. et vel ipsa eius synopsis aestheticorum, § 131, sicut ontologicorum synopsis catholicorum topicorum vices subitura, § 134, ex ipsa tractatione facillime locupletandae, si placuerit huc vocare, quod videatur *non hos concessum munus ad usus*, § 119, 123.

§ 141. Si praeliminaribus eiusmodi, secundum artem quamcunque topicam, § 130–140, institutis collectionibus occupatum corripuerit ille mentis impetus ac incitatio, de quibus S. V, iam tibi satis superque profuisse velitationes iudicans, reiice, quicquid est ubique locorum, § 132, pendeant opera topicorum interrupta, tuque in eventum festinans et in medias res non secus, ac notas, raptus, aggredere totum, pone caput, informa partes principes futuri operis, *vocant quia carbasa venti, Totos pande sinus,*

§ 138. Exercises, of which § 136 speaks, but those already more corrected and more certain, of which § 58 speaks, and much more meditations now no longer chiefly undertaken for the sake of exercise, § 136, properly take the following as addressed to them: "Avoid careering and careering still
In the old round, like carthorse in a mill;
...
And whatsoe'er between the acts they chant
Should all be apt, appropriate, relevant."[76] One should be ready to cut away whatever fails to advance the purpose and fit appropriately, however readily it has come to mind, § 18. Therefore in these cases, mindful of the role one has undertaken and easily foreseeing that from universal topics, § 132, which fit all things, hardly, indeed scarcely at all, can anything be hoped for except the most universal and most common predicates for his theme, likely to display circumlocutions sought too far and too high and more worn than is permissible, or likely to procure for the meditation only a perfection, § 15, placed beyond the aesthetic horizon, § 121, he will care less to gather, with the aid of these topics, *hyle* that will profit little or nothing for thinking gracefully. § 132.

§ 139. Truth bids us judge more favorably about particular topics, § 132. For although a follower of them can also fall into the fault of which § 138 speaks, or into an affected and forced kind of thinking, § 110, nevertheless these rocks can be beautifully avoided by one who will still carry away a fine abundance from some discipline, as from a votive tablet compared with his theme, § 135. I shall not now linger over foreign examples. I think that the mnemonic verse of § 22 will usefully take the place of aesthetic topics, § 131, among those who have acquired for themselves a sufficiently ample knowledge of the several words it displays, either through this theory that I am contemplating or from elsewhere, and who, with a reasonably successful talent, according to Sections II–V, take up some theme, not to be rejected immediately at first sight, § 120, 121, to be tested by preliminary questions, whether it will suggest to them, abundantly and liberally, matter fit for thinking elegantly. § 118, 128.

§ 140. Let us add another formula of aesthetic topics, § 131. The more numerous and more perfect the lower faculties of the soul are, and the more, the greater, and the more coherent the things they will be able to contribute, under the command of intellect and reason, toward thinking a given theme beautifully, the more apt that theme will be for beautiful meditation, § 22. Metaphysics § 185. Hence, when a person has the disposition that we described in § 128 and § 139, and when he has become a psychologist, which I judge for many reasons to be especially necessary, let him run through his theme, for preliminary examination, so to speak, against some sufficiently complete catalogue of the sensitive faculties of the soul, with roughly these questions: Have I often perceived the given theme, and many things in it? Are they sufficiently worthy? Are they plausible? Are they in a light in which I can present them vividly enough? etc., § 139. Can I still sense it? Can I imagine it? Are there many things in it? etc. Do I know many things similar, equal, congruent, and proportioned to it? Psychology will suggest the rest, for example *Metaphysics*, Part III, Sections II–XVII; and even its own synopsis will take the place of aesthetic topics, § 131, just as a synopsis of ontological matters takes the place of universal topics, § 134, to be very easily enriched from the treatment itself, if one wishes to summon here what seems "not a gift granted for these uses," § 119, 123.

§ 141. If, after preliminary collections of this sort have been instituted according to whatever topical art, § 130–140, that impulse and incitement of mind of which Section V speaks should seize you while you are occupied, then, judging that the skirmishes have now benefited you enough and more than enough, set aside every topic, § 132; leave your work on the topics unfinished, and you, hastening toward the result and, carried into the midst of things as though they were familiar, take up the whole, lay down its leading conception, shape the principal parts of the future work; spread every fold of sail because the winds call to the canvas. Baumgarten adapts Juvenal's exhortation: "All vice is at its acme; up with your sails and shake out every stitch of canvas!"[77]

[76] **Source and locus.** Horace, *Ars Poetica* 132 and 195. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Baumgarten joins lines separated by more than sixty verses in Horace. He drops the conditional si from line 132 and detaches line 195 from the chorus whose intervening songs Horace regulates. The ellipsis in the English marks that large source gap rather than an omission within either selected couplet.

[77] **Source and locus.** Juvenal, *Satires* 1.149-150, adapted. **Translation and edition.** G. G. Ramsay, *Juvenal and Persius* (Loeb Classical Library 91; London: William Heinemann; New York: G. P. Putnam's Sons, 1918). T182. **Direct source.** https://en.wikisource.org/wiki/Juvenal_and_Persius/The_Satires_of_Juvenal/Satire_1. **Textual note.** Only totos pande sinus is verbatim Juvenal. Baumgarten replaces Juvenal's preceding declaration and utere velis with his own vocant quia carbasa venti, preserving and extending the sailing metaphor. Ramsay's complete sentence therefore gives the source meaning behind both the retained words and Baumgarten's adaptation.

ne, dum tuam pertexis telam topicam inglorius, *nec Zephyros audis spirare secundos,*

rem maximam cunctando perdas, et occasionem amittas, loco praeparatoriorum, egregie conficiendi partem operis ipsius gravissimam, § 95, qua si gnaviter esses usus opportunitate, *utrumque Iuppiter Simul secundus incidisset in pedem.* Cat.

§ 142. Sectio XI. Argumenta locupletantia. Iam definivi argumentum latius, et mentionem locupletantium argumentorum inieci, simul ostendens figurarum sententiae classes easdem commode, quas argumentorum assignari. § 26. Iam facile colligamus, quo maior argumenti vis sit, hoc ipsum maius meliusque fore, si vero ad ubertatem alterius, e.g. thematis primarii, non solum, sed ad eius pondus simul et gravitatem e.c. haud parum eleganter conferat, hoc maiorem ipsi vim et robur attribui debere. Erit itaque secundum hanc intensionis scalam argumentum et figura pulcerrima, quae cognitionem et locupletiorem, et graviorem et veriorem et clariorem et certiorem et ardentiorem alterius, e.g. thematis primarii, simul efficiant, § 22.

§ 143. Quanquam multiplex argumentorum et figurarum esse simul efficacia potest, possunt tamen ad unam dictarum classium referri, vel a potiori sua vi desumta denominatione, vel ab ea, cuius finem nunc maxime attendimus. Hinc argumenta figuraeque mihi locupletantes iam sunt, quarum vel unica, quod minime probaverim, vel potissima, quod magis, vel nunc saltim attendenda vis est aliquid conferre ad abundantiam divitiasque totius operis belle cogitandi, licet deinceps reliquis cogitationum gratiis § 22 easdem non minus faventes deprehensuri simus, quod maxime probaverim. § 142.

§ 144. Topica quaecunque saltim significatu primo § 143 dabunt ingenio mediocriter instructo locupletantia argumenta. § 130–140. Quae subindicavi § 139, 140, primis tantum locis, locorumque divisionibus mere talia, reliquis autem, praeter copiam, aliam simul, vel omnino plures, gratias secundum eorum ordinem meditanti sistent ob oculos. § 143. Hinc, quem reliqua poscunt successivum iudicii actum ex hyle suaque confusa seligentem, an et quo quid adhiberi possit fine, duo ultima topicorum genera statim iungent simultaneum inventionis, aut recordationis potius, actui. § 130.

§ 145. In figuris significationis, e.g. dictionis, ipsis sunt quaedam eo quidem ordinario relatae, § 26, quarum tamen vis et elegantia, si quis iis, uti vir, utatur, in ipsis se rebus et cogitationibus exserat, ob quam in figuris sententiae, rite locatae, locum mereantur. Exempla figurarum dictionis, uti vocantur, adducam, quoniam earum nomina notiora sunt, et earum quidem aliquas, quas locupletantes dixeris. Pleonasmus videtur otiosi quid expressisse, dictumque iam satis per vocabula socia, neque tamen figura est, sed vitium, nisi, quod otiosum censebatur, acuto iudici saltim ad pleniorem rei significatae cognitionem admodum negotiosum deprehendatur. § 143.

§ 146. Synonymia totalis non est figura, partialis est, si per differentias synonymo cuiusvis adhaerentium conceptuum res significata copiosius saltim sistatur, ac per unum synonymorum partialium fieri potuisset. Exergasiae par est ratio in Phrasibus s. pluribus vocabulis iam inter se quidem constructis nonnihil, neque tamen punctum constituentibus. Synthesis, aut synesis potius, et compositio, dum vocabula iungit contra syntaxin, ut videtur, et hinc cogit, praeter expresse posita, partialiter synonyma eorum, cogitare, quibus syntaxis faveat, si figura est, est synonymia, quae figura sit, cryptica. Ipsa huc ellipsis, si lector auditorve lacunam deprehendat in vocabulis, *Quaeque latent, meliora putans,* multo plura suppleturus ipse sibi tradat, ac tribus verbis exprimi potuissent. § 145.

Do not lose the most important opportunity by delay, ingloriously continuing to weave your topical web and ignoring the favorable winds, as in Virgil's question: "Nor hearest thou the voice
of friendly zephyrs calling?"[78]
Otherwise you miss the chance to complete the most weighty part of the work itself, § 95, instead of its preliminaries. Had you used the opportunity energetically, Jupiter would have favored both sheets of your sail at once. Baumgarten adapts Catullus's phrase: "or whether favorable Jove fell on both the sheets at once"[79]

§ 142. Section XI. Enriching Arguments. I have already defined argument more broadly and introduced mention of enriching arguments, at the same time showing that the same classes of figures of thought can conveniently be assigned as of arguments, § 26. Now we can readily infer that the greater the force of an argument is, the greater and better the argument will be; but if it contributes elegantly, and not a little, not only to the abundance of another thing, for example of the primary theme, but also at the same time to its weight and gravity, etc., then a greater force and strength ought to be attributed to it. Therefore, according to this scale of intensity, the most beautiful argument and figure will be the one that simultaneously makes the cognition of another thing, for example of the primary theme, richer, weightier, truer, clearer, more certain, and more ardent, § 22.

§ 143. Although the efficacy of arguments and figures can be multiple at the same time, nevertheless they can be referred to one of the classes mentioned, either by a name taken from their predominant force or from that end to which we are now especially attending. Hence for me enriching arguments and figures are now those whose sole force, which I would least approve, or predominant force, which I would approve more, or at least force now to be attended to, is to contribute something to the abundance and riches of the whole work of beautiful thinking, although afterward we shall discover that the same things favor the remaining graces of thoughts, § 22, no less, which I would approve most of all. § 142.

§ 144. Any system of topics can supply a moderately trained talent with enriching arguments, at least in the first sense of § 143, § 130–140. The systems indicated in § 139 and § 140 present merely enriching arguments only in their initial topics and divisions; in the later ones they also bring another grace, or several graces, before the person following their order, § 143. Other systems require a subsequent act of judgment to select from their confused material whether something can be used and to what end. The last two kinds of topics instead unite this judgment simultaneously with the act of invention—or rather recollection, § 130.

§ 145. Among figures of signification, for example of diction, there are some related to that class in the ordinary way, § 26; yet their force and elegance, if someone uses them maturely, may unfold themselves in the things and thoughts themselves, on account of which, when properly placed among figures of thought, they deserve a place. I shall adduce examples of figures of diction, as they are called, because their names are better known, and indeed some of them that you would call enriching. Pleonasm seems to have expressed something redundant, and something already said sufficiently through neighboring words; nevertheless it is not a figure but a vice unless what was judged redundant is discovered, at least by an acute judge, to make a substantial contribution to a fuller cognition of the thing signified. § 143.

§ 146. Total synonymy is not a figure; partial synonymy is, if through the differences of the concepts adhering to any synonym the thing signified is at least presented more copiously than could have been done through one of the partial synonyms. The same account applies to exergasia in phrases, or in several words already somewhat constructed with one another, yet not constituting a period. Synthesis, or rather synesis, and composition, when it joins words against syntax, as it seems, and from this compels one, besides the things expressly posited, to think the partial synonyms that would satisfy the syntax, if it is a figure, is synonymy, a concealed figure. Ellipsis itself belongs here, if the reader or hearer detects a gap in the words, "thinking the things that lie hidden better," and supplies for himself much more than could have been expressed in three words. § 145.

[78] **Source and locus.** Virgil, *Aeneid* 4.562. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten omits Virgil's preceding demens and changes the question into a clause governed by his own ne. Williams places his rendering Senseless man after the selected question, so it is excluded here in keeping with Baumgarten's excerpt.

[79] **Source and locus.** Catullus, *Carmina* 4.20-21. **Translation and edition.** Leonard C. Smithers, prose translation in *The Carmina of Gaius Valerius Catullus* (London: Printed for the Translators, 1894), modernized by Perseus. T041. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0472/phi001/phi0472.phi001.perseus-eng4.xml. **Textual note.** Baumgarten extracts the second half of Catullus's alternative and turns it into the apodosis of his own unreal condition. Smithers's sheets clarifies that pedem is the lower corner or sheet of a sail in this nautical context.

§ 147. Hypallage, sane, figura non erit, nisi sensus verborum, in quibus lingua mentem praecurrere videbatur, cum illo, qui vel quasi correctionibus additur, vel lectori auditorique quasi corrigendus relinquitur, saltim rem plenius sistat et rotundius, ac sine affectata hypallage fieri potuisset, § 145, 143. Homoeoteleuton, iugum poetis nostratium aliquibus intolerabile, sunt alii, qui multum ad ubertatem copiam et divitias cogitationum conferre dicant, ita, ut parum absit, quin inter topica referatur, § 130. Periphrasis in aliis finibus eleganter assequendis hunc etiam finem habere potest laudabilis, ut, si praevideas uno vocabulo unum etiam tantum conceptum excitandum de re, tot de eadem conceptus partiales unius excites loco, quot uni substituis voci per periphrasin vocabula, § 145.

§ 148. Figurarum, quae solent etiam haberi in figuris sententiae, § 145, unam tantum exempli loco nominabo in locupletantibus, praeteritionem, qua si probe noveris uti, vel etiam eius crypsi, synathroismo, non id solum assequeris, ut multa possis, et tamen breviter, dicere, § 143, sed simul ut spectator, animadvertens, quam lautam supellectilem, quasi negligens, sicco pede transeas, sibi velut ipse tacitus dicat, § 117, (quod et ego de quacunque re vere pulcra, quam nobis natura concessit, dictum velim) *Materia tanta abundat copia, Labori faber ut desit, non fabro labor,* Phaedr.

§ 149. Sectio XII. Uberitas ingenii. Uberrima sit, etiam aesthetice, § 115, res, quam thema forsan mihi sumerem, non tamen in illam tantum oculos figo, sed etiam ad me prudenter *Respicio, et, quae sit me circum copia lustro,* Virg. Si quid eleganter cogitare ferat animus, quaeritur etiam de ubertate subiectiva, § 118. Sicut in opticis, in aestheticis etiam quilibet suum horizontem habet, et potest aliquid esse multorum in horizonte aesthetico, quod tamen non est intra meum, sed illum vel transcendit, vel infra eundem deprimitur, § 119–121, vel saltim est extra eum. Sicut in geographicis horizon apparens, nunc latior est, nunc angustior, ita meus horizon aestheticus potest contrahi, potest dilatari. Sunt ingenia, quorum nonnunquam, *Tres caeli spatium distat non amplius ulnas*.

§ 150. Est in primis venuste cogitandi regulis, § 149, *sumere materiam suis aequam, Viribus, et versare diu, quid ferre recusent, Quid valeant humeri.* Hinc ad requisita pulcre cogitaturae personae non tantum S. II–VI memorata pertinent, sed et peculiariter, ut vires eius etiam sufficiant, ad datam materiem, et data quidem occasione, dato tempore et loco, copiose e.c. § 22, cogitandam.

§ 147. Hypallage, certainly, will not be a figure unless the sense of the words, in which the tongue seemed to run ahead of the mind, together with that sense which is either added as if by corrections or left as if to be corrected by the reader or hearer, presents the thing at least more fully and more completely than could have happened without the deliberate hypallage, § 145, 143. Homoeoteleuton, a yoke intolerable to some of our poets, is said by others to contribute much to the richness, abundance, and wealth of thoughts, so that it is not far from being counted among the topics, § 130. Periphrasis, while elegantly pursuing other ends, can also have this laudable end: if you foresee that by one word even only one concept would be aroused about a thing, you may arouse, in place of one, as many partial concepts about the same thing as the words you substitute by periphrasis for a single word, § 145.

§ 148. Of the figures that are also usually counted among figures of thought, § 145, I shall name only one among the enriching figures as an example: praeterition. If you have learned to use it well, or even its concealed form, synathroism, you will attain not only this, that you can say many things and yet briefly, § 143, but at the same time that the spectator, noticing what splendid furnishings you pass over, as if neglecting them, without stopping over them, may say to himself, as if silently, § 117 – and I would wish this said also about any truly beautiful thing that nature has granted us – "Yet if the spacious field we view,
More men are wanting for the plan,
Rather than matter for the man."[80] Phaedrus.

§ 149. Section XII. Richness of Talent. Let the thing that I might perhaps take as my theme be extremely rich, even aesthetically, § 115; nevertheless I do not fix my eyes only on it, but prudently also look back to myself, in Virgil's words: "Then my eyes
looked round me seeking aid."[81] Virgil. If the mind is inclined to think something elegantly, inquiry is also made about subjective richness, § 118. Just as in optics, so also in aesthetics, each person has his own horizon; and something can be in the aesthetic horizon of many people that nevertheless is not within mine, but either transcends it, or falls below it, § 119–121, or at least is outside it. Just as in geography the apparent horizon is now wider, now narrower, so my aesthetic horizon can be contracted and can be enlarged. Some talents sometimes have a horizon as narrow as that in Virgil's riddle: "Say in what clime–and you shall be withal
my great Apollo–the whole breadth of heaven
opens no wider than three ells to view."[82]

§ 150. Among the first rules of thinking gracefully, § 149, is "Good authors, take a brother bard's advice:
Ponder your subject o'er not once nor twice,
And oft and oft consider, if the weight
You hope to lift be or be not too great."[83] Hence the requirements of a person who is going to think beautifully include not only the conditions mentioned in Sections II–VI, but also especially this: that his powers be sufficient for thinking the given matter, and indeed for thinking it copiously, etc., § 22, on the given occasion, at the given time and place.

[80] **Source and locus.** Phaedrus, *Fables* 3, epilogue 6-7. **Translation and edition.** Christopher Smart, *The Fables of Phaedrus Translated into English Verse* (London: G. Bell and Sons, 1913), Perseus Digital Library text. T076. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0975/phi001/phi0975.phi001.perseus-eng1.xml. **Textual note.** Baumgarten changes Phaedrus's concessive Quamvis materiae tanta abundet copia to the declarative Materia tanta abundat copia. Smart's rhymed version preserves the source's concluding inversion between worker and work rather than Baumgarten's altered opening grammar.

[81] **Source and locus.** Virgil, *Aeneid* 2.564. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten follows Virgil's wording exactly apart from punctuation and capitalization. Williams renders copia contextually as aid: the following source line says that all Aeneas's companions have departed.

[82] **Source and locus.** Virgil, *Eclogues* 3.104-105. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten quotes the answer-bearing portion of Damoetas's riddle but omits Dic, quibus in terris, the parenthetical promise, and the governing pateat. He also prints Tres/distat where the Virgil text has tris/pateat. Quintilian, *Institutio oratoria* 8.6.52, independently quotes the same Virgilian riddle and confirms the identification.

[83] **Source and locus.** Horace, *Ars Poetica* 38-40. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Horace directly addresses writers in the second-person plural: sumite, vestris, versate. Baumgarten recasts the imperative sequence as the infinitive sumere, changes vestris to suis, and retains the indirect questions about what the shoulders can bear. Humeri/umeri is an orthographic variant.

§ 151. Nunc specialis etiam excolendus aestheticorum certi datique generis character est, § 27, ne personam induas, cui sustinendae, neque natus, neque factus es, § 150. I. an genius tibi caeteroquin satis bene nato etiam faveat ad datam certae speciei materiam belle pingendam? e.g. S. II. § 105. *Aude Caesaris invicti res dicere, multa laborum Praemia laturus. Cupidum, pater optime, vires Deficiunt. Neque enim quivis horrentia pilis Agmina, nec fracta pereuntes cuspide Gallos; Aut labentis equo describit vulnera Parthi.* Hor. Serm. l. 1. 10.

§ 152. II. An exercitiis ad speciale belle cogitandi genus, quo datum thema pertinet, et longa iam manu dudum praeparatus es, et adhuc praesto habes per ea semel obtentam dexteritatem, quanta sufficiet? S. III. Ad latinam poesin minus aptos expertus sum poetas, etiam natos, per academias prima demum artis in hac lingua carmen scribendi rudimenta posituros. *Dicendo homines, ut dicant, efficere solent.*
Vere autem etiam illud dicitur, si intermittatur exercitatio, *sumto spatio ad cogitandum paratius atque accuratius dicendi, perverse dicere homines, perverse dicendo, facillime consequi*,

licet olim in dicendo non male versatos. Cic. de Or. l. 150. *Saepe ego longos Cantando puerum memini me condere soles. Nunc oblita mihi tot carmina. Vox quoque Moerin Iam fugit ipsa.*

Virg.
§ 153. III. An iis pulcrae eruditionis partibus mediocriter instructus es, ad quam electum eligendumve tibi thema propius spectat, an artem calles specialem, ad cuius regulas peculiare tuum opus exigendum est atque componendum? § 67, 69. S. IV. Recte dicitur quilibet de iis, quae ignorat, turpissime dicere. Quod si verum non est, quod Socrates dicere solebat, omnes in eo, quod scirent, satis esse eloquentes, illud est, profecto, verius, neminem in eo disertum esse posse, quod nesciat. Cic. de Or. I. 63. *Quid est enim tam furiosum, quam verborum vel optimorum atque ornatissimorum sonitus inanis, nulla subiecta sententia, nec scientia?* l.c. 51.

§ 154. *Doctrina si vim promoveat insitam, Rectique cultus pectora roborant*,

§ 151. The special character of aestheticians of a given kind must now also be cultivated, § 27, lest you assume a role that neither nature nor training has fitted you to sustain, § 150. I. Even if you are otherwise well endowed, does your genius also favor the beautiful portrayal of this particular kind of subject matter? For example, Section II, § 105: "Sing of great Caesar's victories: a bard
Who works at that is sure to win reward.
Would that I could, my worthy sire! but skill
And vigour lack, how great soe'er the will.
Not every one can paint in epic strain
The lances bristling on the embattled plain,
Tell how the Gauls by broken javelins bleed,
Or sing the Parthian tumbling from his steed."[84] Horace, *Sermones* 1.10.

§ 152. II. Have exercises in the particular kind of beautiful thought to which the theme belongs prepared you well in advance, and do you still command the proficiency once acquired through them to a sufficient degree? Section III. I have found even born poets less suited to Latin poetry when they begin learning the rudiments of writing verse in that language only at university. "men by speaking succeed in becoming speakers."[85]
Yet if practice in speaking with greater preparation and accuracy after taking time to think is interrupted, even people once practiced in speaking may very readily become bad speakers by speaking badly. Baumgarten combines these phrases from Cicero in a different order: "men by speaking badly make sure of becoming bad speakers. ... after taking time to consider, to speak with greater preparation and accuracy."[86]
Cicero, *De oratore*, l. 150. "Oft, as a boy, I sang the sun to rest,
but all those songs are from my memory fled,
and even his voice is failing Moeris now;"[87]
Virgil.

§ 153. III. Are you moderately instructed in those parts of beautiful erudition to which the theme chosen, or to be chosen, by you more nearly belongs? Do you know the special art according to whose rules your particular work must be examined and composed? § 67, 69. Section IV. It is rightly said that everyone speaks most shamefully about the things he does not know. But if it is not true, as Socrates used to say, that all people are sufficiently eloquent in that which they know, this, certainly, is truer: no one can be eloquent in that which he does not know. Cicero, *De oratore* I.63. "For what savours so much of madness, as the empty sound of words, even the choicest and most elegant, when there is no sense or knowledge contained in them?"[88] ibid. 51.

§ 154. Provided education advances innate powers and right cultivation strengthens the mind, as Horace says: "But care draws forth the power within,
And cultured minds are strong for good:"[89]

[84] **Source and locus.** Horace, *Satires* 2.1.10-15. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** The passage is an exchange between Trebatius and Horace, but Baumgarten runs both voices together as one quotation and omits the preceding condition aut si tantus amor scribendi te rapit. His pereuntes differs from the source's pereuntis; vulnera/volnera is orthographic. The source is *Satires* 2.1, despite the ambiguous abbreviated citation printed after Baumgarten's quotation.

[85] **Source and locus.** Cicero, *De oratore* 1.149. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (New York: Harper & Brothers, 1860), lightly modernized online by Attalus. T136. **Direct source.** https://www.attalus.org/cicero/deoratore1B.html. **Textual note.** Cicero presents the saying as something students have heard and by which they are misled when they practise without skill. Baumgarten extracts it from that warning and turns solere into the finite solent, making the phrase an independent maxim.

[86] **Source and locus.** Cicero, *De oratore* 1.150. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (New York: Harper & Brothers, 1860), lightly modernized online by Attalus. T136. **Direct source.** https://www.attalus.org/cicero/deoratore1B.html. **Textual note.** Baumgarten takes two clauses from the same section but places the second one first, changing Cicero's dicere after accuratius to dicendi and printing sumto for sumpto. Cicero contrasts bad practice with prepared speech; Baumgarten recombines the phrases inside his own warning about interrupted practice. The ellipsis restores the source order rather than Baumgarten's.

[87] **Source and locus.** Virgil, *Eclogues* 9.51-54. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten omits Virgil's opening statement that time carries away everything, even the mind, and ends before the proverbial explanation that wolves saw Moeris first. The quoted central lament otherwise follows the source, with punctuation and capitalization changes.

[88] **Source and locus.** Cicero, *De oratore* 1.51. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (New York: Harper & Brothers, 1860), lightly modernized online by Attalus. T135. **Direct source.** https://www.attalus.org/cicero/deoratore1A.html. **Textual note.** Baumgarten follows Cicero's text exactly apart from capitalization and an added comma before nec scientia.

[89] **Source and locus.** Horace, *Odes* 4.4.33-34. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Horace has the adversative sed and indicative promovet. Baumgarten substitutes conditional si and subjunctive promoveat so that the first line becomes the protasis governing his own sentence in section 154. Conington translates Horace's original declarative syntax.

§ 153, non inscitum cogitandi genus dominae naturae § 151, diligentiaeque, § 152, *qua una virtute omnes virtutes reliquae continentur*,
Cic. de Or. II. 150, maculam affricat § 107, inersve cogitandi genus easdem *Non ignoratae premit artis crimine turpi*, § 108. *Non quivis videt immodulata poemata iudex. Idcircone vager? scribamque licenter? an omnes Visuros peccata putem mea? Tutus et intra Spem veniae cautus, vitavi denique culpam; Non laudem merui.*

§ 155. IV. An nunc humana ea parte locatus es in re, ut omnino possis exspectare mentis impetum incitationemque, sine qua nihil egregii, an eam definite inflammationem animi sentis, aut sperare conceditur, qualem et quantam, et intensive, et extensive, et protensive, datum tuum sumendumve thema poposcerit? S. V. *Iudicis officium est, ut res, ita tempora rerum Quaerere. Quaesito tempore tutus eris. Carmina secessum scribentis et otia poscunt*, § 84. *Me mare, me venti, me fera iactat hiems.*

Ov. trist. l. 1. *Arma gravi numero violentaque bella parabam, Edere, materia conveniente modis. Par erat inferior versus. Risse Cupido*, § 87. *Dicitur, atque unum surripuisse pedem.*

Ov. Am. l. 1. *Phoebus volentem proelia me loqui, Victas et urbes, increpuit lyra*, § 82. *Ne parva Tyrrhenum per aequor Vela darem.*

Hor. od. IV. 15.
§ 156. V. An satis tibi nunc erit otii spatiique non ad pertexendam solum telam, quam magno forsan cum impetu mentis exordiaris, ne cadat illud in te: *Amphora coepit Institui, currente rota, cur urceus exit?*

§ 153, no ignorant mode of thinking rubs a stain on mistress nature, § 151, and on diligence, § 152, described by Cicero as "diligence; a single virtue, in which all other virtues are comprehended."[90]
Cicero, *De oratore* II.150, § 107; nor does an unskilled mode of thinking bring against them the shameful charge of ignorance of the art, § 108. Baumgarten adapts the charge in Horace, whose surrounding passage reads: "And brand our tragedy with want of skill
Or want of labour, call it which you will.
What then? false rhythm few judges can detect,
And Roman bards of course are all correct.
What shall a poet do? make rules his sport,
And dash through thick and thin, through long and short?
Or pick his steps, endeavour to walk clean,
And fancy every mud-stain will be seen?
What good were that, if though I mind my ways
And shun all blame, I do not merit praise?"[91]

§ 155. IV. Are you now situated in human affairs, so that you can altogether expect the impulse and incitement of mind without which there is nothing excellent? Do you definitely feel, or can you reasonably hope for, that inflammation of soul, of such a kind and quantity, in intensity, extent, and duration, as your given theme, or the theme to be taken up, will have demanded? Section V. "'Tis a judge's duty to investigate both the circumstances and the time of an act. If they ask the time you will be secure. ... Poetry requires the writer to be in privacy and ease; I am harassed by the sea, by gales, by wintry storms."[92]
§ 84. Ovid, *Tristia* l. 1. "For mighty wars I thought to tune my lute,
And make my measures to my subject suit.
Six feet for ev'ry verse the muse design'd,
But Cupid laughing, when he saw my mind,
From ev'ry second verse a foot purloin'd."[93]
§ 87. Ovid, *Amores* l. 1. "Of battles fought I fain had told,
And conquer'd towns, when Phoebus smote
His harp-string: "Sooth, 'twere over-bold.
To tempt wide seas in that frail boat.""[94]
§ 82. Horace, *Odes* IV.15.

§ 156. V. Will there now be enough leisure and time for you, not only to finish weaving the web that perhaps you begin with a great impulse of mind, lest this saying fall upon you: "That crockery was a jar when you began;
It ends a pitcher: you an artist, man!"[95]

[90] **Source and locus.** Cicero, *De oratore* 2.150. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (New York: Harper & Brothers, 1860), lightly modernized online by Attalus. T139. **Direct source.** https://www.attalus.org/cicero/deoratore2C.html. **Textual note.** Baumgarten quotes Cicero's relative clause but supplies diligentiae in his own surrounding grammar. The selected translation restores the antecedent so that the referent of qua una virtute remains explicit.

[91] **Source and locus.** Horace, *Ars Poetica* 262-268. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Baumgarten changes Horace's initial aut to Non to fit his own negative syntax, omits the line about unworthy indulgence granted to Roman poets, and repunctuates the following deliberative questions. Conington's continuous passage retains the omitted line because its sense and rhyme lead into the questions. Immodulata/inmodulata and omnes/omnis are orthographic or inflectional differences.

[92] **Source and locus.** Ovid, *Tristia* 1.1.37-42. **Translation and edition.** Arthur Leslie Wheeler, *Ovid: Tristia, Ex Ponto* (Loeb Classical Library; London: William Heinemann, 1939 reprint of the 1924 edition), Internet Archive scan. T014. **Direct source.** https://archive.org/details/ovid tristiaexpon011949mbp. **Textual note.** Baumgarten joins lines 37-38 to lines 41-42, omitting the two intervening lines about calm thought and his own clouded circumstances. He also prints poscunt where the source has quaerunt. The ellipsis marks the omission; Wheeler's continuous translation has been excerpted accordingly.

[93] **Source and locus.** Ovid, *Amores* 1.1.1-4. **Translation and edition.** John Dryden, "Elegy I," in *Ovid's Art of Love ... and Amours* (New York: Calvin Blanchard, 1855), Perseus Digital Library text. T071. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi001/phi0959.phi001.perseus-eng2.xml. **Textual note.** Baumgarten's Risse is a typographical or orthographic departure from risisse. Dryden expands the four Latin lines to five English lines; his fifth line supplies the translation of surripuisse pedem and is therefore retained.

[94] **Source and locus.** Horace, *Odes* 4.15.1-4. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten's urbes is the regularized form of the source edition's accusative urbis. Conington renders the nautical metaphor as a direct admonition spoken by Phoebus.

[95] **Source and locus.** Horace, *Ars Poetica* 21-22. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** The couplet concludes Horace's illustration of a work that begins with one design and ends in another. Conington translates amphora and urceus as "jar" and "pitcher" while making the question more colloquial.

Hor. sed etiam ad limam adeo commendabilem? S. VI. Quod tamen in solos foetus ingenii dictum velim, quos aliquis exponere publicae luci cogitat, neque tamen, ut extemporalia. § 96. quia *Tunc operae celeris nimium, curaque carentis.*
iure reus agi poteris, sicut ab Horatio Lucilius, *Garrulus atque piger scribendi ferre laborem, Scribendi recte; nam ut multum, nil moror.*

e.c. Hor. Serm. l. 4, 12.
§ 157. Generatim § 152–156 ideo tantum expositae sunt; ut videas, quae tibi praecipue cogitanda sint. § 151, 118. non autem, ut inde caussis desidiae indulgeas, et iam hunc, iam alium, defectum prae te ferens semper habeas, propter quod tibi, nihil audenti omnino, ignoscas. Quint. X. 3. Infra horizontem aestheticum, vel omnem, § 120, vel tuum posita tibi themata legens, male fluctus moveres in simpulo, § 150. Supra horizontem aestheticum, vel omnem, § 121, vel tuum posita sectatus, male fieres imitator Icari, § 150, qui *ceratis ope Daedalea Nititur pennis vitreo daturus Nomina ponto.* Utramque maculam ita cave, ut nec studia tua infinita cunctatione fraudes, quae, quum modum excedit, verendum est, ne inertiae et desidiae vel etiam timiditatis nomen accipiat. Plin. II. ep. 10.

§ 158. Sectio XIII. Absoluta brevitas. Si divitiae et rerum S. VIIII et personae S. XII affluant, ne iam tibi plaudas, ut apud Terentium Pamphilus sibi: *Quis me est fortunatior venustatisque adeo plenior?* De magnis acervis eiusmodi, copiosaque sua cogitandorum 1) ea, tot ac tanta tollenda sunt in usus tuos, ex quibus completi quid pro fine, quem tibi proposuisti, componi possit ac effici. Completionem non postulo, quam in definitionibus logicus, ac problematibus philosophicomathematicis, requirat, sed eam, in qua nihil turpiter desit, nihil ad finem insufficientiae fiat phaenomenon, nihil eo pertinentium, nisi forte per solam intellectus vim, desideretur. § 16. Id consecutum cogitandi genus, plenum atque perfectum erit. Omne quidem bene plenum cogitandi genus cumulatum etiam erit atque copiosum, referta tamen atque cumulata potest esse cogitatio de re quapiam, neque plena neque perfecta, quod ultimum est ubertatis aestheticae, § 115.

§ 159. Sit vasta, sit diffusa cogitatio, nisi simul omnibus numeris absoluta videatur ac integra, si quid aestheticorum aequum iudicem desiderare patiatur et rerum quarum, si quid omittat, salva pulcritudine quod deesse non potest, manca quodammodo, ac inchoata potius, quam perfecta censeatur. Huc hiulca ac abrupta cogitandi ratio, scatens saltibus aesthetice illegitimis. § 158. Quint. IV. 2.

Horace; but also for final polishing, so highly commended? Section VI. Yet I would wish this said only about offspring of talent that someone thinks of exposing to public light, and not about extemporaneous things, § 96, because you may rightly be charged with the imputation of being too precipitate and careless,[96]
just as Lucilius is by Horace: "Fluent, yet indolent, he would rebel
Against the toil of writing, writing WELL,
Not writing MUCH; for that I grant you."[97]
etc. Horace, *Sermones* l. 4, 12.

§ 157. Generally, §§ 152–156 have been set out only so that you may see what things must chiefly be thought about by you, § 151, 118, not so that from them you may indulge pretexts for idleness and, putting forward now this defect, now another, always have something on account of which you may pardon yourself while daring nothing at all. Quintilian X.3. If you choose for yourself themes placed below the aesthetic horizon, either the general horizon, § 120, or your own, you would badly stir waves in a ladle, § 150. If you follow themes placed above the aesthetic horizon, either the general horizon, § 121, or your own, you would badly become an imitator of Icarus, § 150, as in Horace: "On waxen wings, Iulus, he
Soars heavenward, doom'd to give his name
To some new sea."[98] Avoid both faults in such a way that you also do not cheat your studies by endless delay; when it exceeds measure, it must be feared that it will receive the name of inertia and idleness, or even timidity. Pliny II, ep. 10.

§ 158. Section XIII. Absolute Brevity. If riches both of things, Section IX, and of the person, Section XII, flow abundantly, do not yet applaud yourself, as Pamphilus in Terence does himself: "Who is there happier than I, and, in fact, more full of joyousness?"[99] From great heaps of this kind, and from your abundant supply of things to be thought, 1) those things, so many and so great, must be taken for your uses from which something complete can be composed and effected for the end you have proposed to yourself. I do not demand the completion that the logician requires in definitions and in philosophico-mathematical problems, but that in which nothing is disgracefully lacking, no insufficiency for the end becomes manifest, and nothing belonging to it is found wanting except perhaps by the force of intellect alone, § 16. The kind of thinking that has attained this will be full and perfect. Every properly full mode of thinking will indeed also be heaped up and copious; nevertheless a thought about some matter can be packed and heaped up, yet neither full nor perfect, which latter is the goal of aesthetic richness, § 115.

§ 159. Let the thought be vast, let it be diffuse; unless at the same time it seems finished and whole in every respect, if it leaves a fair aesthetic judge wanting something, and if it omits something among the things that, with beauty preserved, cannot be absent, it is judged in a certain way incomplete, and rather begun than perfected. To this belongs a gapped and abrupt manner of thinking, teeming with aesthetically illegitimate leaps. § 158. Quintilian IV.2.

[96] **Source and locus.** Horace, *Ars Poetica* 261. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Perseus Digital Library text. T067. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi006/phi0893.phi006.perseus-eng2.xml. **Textual note.** In Horace the phrase is one of two alternative charges governed by premit in line 262. Baumgarten substitutes Tunc for aut and uses the adapted fragment in his own syntax. Smart's words are excerpted from his translation of the complete sentence.

[97] **Source and locus.** Horace, *Satires* 1.4.12-13. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Horace is criticizing Lucilius for fluency without sufficient care. Conington's capitalization reproduces his typographical emphasis on the contrast between writing well and writing much.

[98] **Source and locus.** Horace, *Odes* 4.2.2-4. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten omits Horace's vocative Iulle and begins with the instrumental phrase. Conington relocates "Iulus" inside the translated clause and supplies the subject "he" from the preceding line of the ode.

[99] **Source and locus.** Terence, *Hecyra* 848. **Translation and edition.** Henry Thomas Riley, *The Comedies of Terence* (New York: Harper & Brothers, 1874), Perseus Digital Library text. T039. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0134/phi005/phi0134.phi005.perseus-eng2.xml. **Textual note.** Riley continues the same numbered dramatic line with Pamphilus's next questions, but the selected sentence corresponds exactly to the words quoted by Baumgarten.

§ 160. 2) Ea omnia, quae salvo pulcritudinis gradu prorsus abesse possunt, relinquenda, vel etiam arrepta primum obvia reiicienda denuo sunt, quia heic superflua distrahentia nocent, M. § 638. Haec est brevitas laudabilis absoluta. Nec enim solum *Breve sit, quod turpiter audes,* Iuv. sed etiam, si quid suaviter. Neque tamen haec brevitas rationem habet ad tempus brevibus huiusmodi cogitationibus vere pulcris imbibendis insumendum, *Saepe fuit brevior, quam mea verba, dies*. Ov. Quis autem laudabilem Ovidio brevitatem omnino denegaverit? Habebit ea potius rationem ad multitudinem, paucitatemque cogitandorum de dato themate data ratione, plene tamen atque perfecte, § 158. Supervacuis forte nonnunquam perditur *breve, at irreparabile tempus*. Bene locatae vero in brevitatem hanc laudabilem exhibentibus *Saepe citae vitae longis sermonibus horae.*

§ 161. Brevis narrationis plena descriptio apud Ciceronem, de Inv. I. 28, definitionem § 160 illustrabit. Cogitatio absolute laudabiliterque brevis erit, si, unde necesse est, inde initium sumetur, et non ab ultimo repetetur; et si, cuius rei satis erit summam dixisse, eius partes non dicentur. Nam saepe satis est, quod factum sit, dicere, non, ut enarres, quomodo sit factum, et si non longius, quam quod scitu opus est, in narrando (meditando) procedatur; et, si nullam in rem aliam transibitur, et, si ita dicatur, ut non nunquam ex eo, quod dictum sit, id, quod dictum non sit, intelligatur, et, si non modo id, quod obest, verum etiam id, quod nec obest, nec adiuvat, praeteribitur, et, si semel unumquodque dicetur, et, si non ab eo, in quo proxime destitum erit, deinceps incipietur. cf. Quint. IV. 2.

§ 162. Non enim in narratione solum, sed ubique belle cogitaturo utique praecipue media haec tenenda est via, quantum opus est, § 158, quantum sat est, § 160. *Fallit voluptas, et quae delectant, minus longa videntur. Ut amoenum ac molle iter, etiamsi est spatii amplioris, minus tamen fatigat, quam durum aridumque compendium.* Quint. VIII. 2. Iuvat l. II. Aen. Virg. 800 circiter versibus breviter *Troiae supremum audire laborem.* v. 11.

§ 163. Hinc et pulcre cogitaturis optandum cogitandi genus, quod diceremus philosophi adaequatum et finem exacte consequens, M. § 882, cui nihil insit incompleti § 159, nihil abundantis § 160, quantum id assequi, hoc vitare possit analogon rationis § 15, 16. Aliter eveniet, 1) *Plenior ut si quos delectet copia iusto, Cum ripa simul avulsos ferat Aufidus acer,*

Hor. quorum cuius, quando *Apparent rari nantes in gurgite vasto,*

acclames illud: *Nihilo sapientior, ex quo Plenior es;*

§ 160. 2) All those things that can be entirely absent without loss of the degree of beauty must be left aside, or even, if initially seized because they first occurred to mind, must be rejected again, because here superfluous distracting things harm, *Metaphysics* § 638. This is laudable absolute brevity. For brevity is required not only in what you undertake shamefully, as in Juvenal's admonition, "Let your evil days be short;"[100] but also in what you undertake pleasantly. Yet this brevity has no relation to the time to be spent in absorbing brief thoughts of this kind that are truly beautiful: "oft the day was too short for my words."[101] Ovid. But who would altogether deny laudable brevity to Ovid? Rather, it concerns the number of things to be thought about a given theme in a given way, yet fully and perfectly, § 158. Sometimes perhaps "brief but irreparable time" is lost on superfluities; but for those who exhibit well-placed things in this laudable brevity, "often hours of swift life pass in long conversations."

§ 161. The full description of a brief narration in Cicero, *De inventione* I.28, will illustrate the definition of § 160. A thought will be absolutely and laudably brief if a beginning is taken from where it is necessary, and does not reach back to the remotest beginning; and if, for a matter of which it will be enough to have stated the summary, its parts are not stated. For it is often enough to say what has been done, not to narrate how it has been done; and if in narrating, or meditating, one proceeds no further than what needs to be known; and if one passes over into no other matter; and if it is said in such a way that sometimes from what has been said that which has not been said is understood; and if not only what obstructs, but also what neither obstructs nor helps, is passed over; and if each thing is said once; and if what follows does not begin from that at which the preceding item most nearly stopped. Compare Quintilian IV.2.

§ 162. For not only in narration, but everywhere for one who is going to think beautifully, this middle way especially must be held: as much as is needed, § 158, as much as is enough, § 160. "pleasure beguiles the attention, and that which delights us ever seems less long, just as a picturesque and easy journey tires us less for all its length than a difficult short cut through an arid waste."[102] Quintilian VIII.2. It is pleasing, in book II of Virgil's *Aeneid*, in about 800 verses, "to hear in brief of all our evil days
and Troy's last throes"[103] v. 11.

§ 163. Hence, for those about to think beautifully, the desirable kind of thinking is the one that we philosophers would call adequate and exactly attaining its end, *Metaphysics* § 882, in which there is nothing incomplete, § 159, nothing excessive, § 160, so far as the analogue of reason, § 15, 16, can attain that completeness and avoid that excess. Otherwise, 1) the following may occur: "Hence it comes to pass, that the rapid Aufidus carries away, together with the bank, such men as an abundance more copious than what is just delights."[104] Horace. When a few swimmers appear in the vast whirlpool, as in Virgil's "Look, how the lonely swimmers breast the wave!"[105]
you may address each with Horace's phrase: "and though you are nothing wiser, since you become richer",[106]

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[100] **Source and locus.** Juvenal, *Satires* 8.165. **Translation and edition.** G. G. Ramsay, *Juvenal and Persius* (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1918), transcribed by Roger Pearse. T214. **Direct source.** https://www.tertullian.org/fathers/juvenal_satires_08.htm. **Textual note.** Ramsay translates the line together with the following injunction about faults ending with one's first beard. Only the first clause, which corresponds to Baumgarten's excerpt, is retained here.

[101] **Source and locus.** Ovid, *Epistulae ex Ponto* 2.4.12. **Translation and edition.** Arthur Leslie Wheeler, *Ovid: Tristia, Ex Ponto* (Loeb Classical Library; London: William Heinemann, 1939 reprint of the 1924 edition), Internet Archive scan. T014. **Direct source.** https://archive.org/details/ovidtristiaexpon011949mbp. **Textual note.** Wheeler joins this clause to his translation of the preceding hexameter: "Oft did the hours seem too swift for our long talks." The selected words isolate Baumgarten's quoted pentameter.

[102] **Source and locus.** Quintilian, *Institutio oratoria* 4.2.46. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vols. 1-4 (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten cites Quintilian VIII.2, but the quoted passage is at 4.2.46. He reverses the source's order in minus longa quae delectant to quae delectant, minus longa without changing the sense.

[103] **Source and locus.** Virgil, *Aeneid* 2.11. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten quotes the object of the desire expressed in the preceding clause and uses it as an example of Virgil's compressing the fall of Troy into one book. Williams's first English line also renders breviter and context supplied immediately before Baumgarten's excerpt, so it is retained.

[104] **Source and locus.** Horace, *Satires* 1.1.57-58. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten's quos separates what the source edition prints as siquos, and avulsos/avolsos is an orthographic variant. Smart preserves the clause's inverted causal order but makes its antecedent explicit as "such men."

[105] **Source and locus.** Virgil, *Aeneid* 1.118. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Apparent/adparent is an orthographic variant. Williams's English verse numbering diverges from the Latin because of expansion; the line is identified by wording and context, not by the encoded English line number.

[106] **Source and locus.** Horace, *Epistles* 2.2.153-154. **Translation and edition.** Christopher Smart, *The Works of Horace*, Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten removes the concessive cum, initial conjunction, and Horace's following question about continuing to use the same advisers. He thereby turns the central contrast into an exclamation addressed to someone made fuller, but not wiser.

alicuius autem sepulcro titulum inscribas: *Brevior duxi securius aevum. Ipsa nocet moles.*

Claud. 2) Aut ut in vitia § 121, 122, 159 notata incurras, vel *inornata ut brevitas fiat indocta*,

§ 108. Quint. IV. 2.

§ 164. Brevitas absoluta § 160 poscit, ut cuius pulcrae meditationis parti tantum modo venustatis detur, quantum pulcritudo totius admittit, § 19. Parsimonium et sobrietatem aestheticam. E. § 289, 260. *Parsimonia est scientia vitandi sumtus supervacuos, aut ars re familiari* (copia divitiisque, de quibus S. VIII–XII) *moderate utendi. Parcissimum tamen hominem vocamus pusilli animi atque contracti,* § 120, 149, *quum infinitum intersit inter modum* (quem parcus servat), *et angustias*, § 23. M. § 551. Sen. de Ben. II. 34. Sive malis esse *parcissimus elegantium*, uti Crassus, sive *parcorum elegantissimus*, uti Scaevola, Cic. de claris or. 148, satisfacies erudito palato, quoties in pleno cogitandi genere et perfecto, § 158, exhibebis ipsi *Parca, quod satis est, manu.* § 160, 162.

§ 165. Ut brevitas absoluta generatim id, quod philosophi nunc dicimus nimis prolixum cogitandi genus cavebit, § 160; sic elegantiarum parsimonia praecipue, *ne gravidis procumbat culmus aristis*, § 164. *Luxuriem segetum tenera depascet in herba*, § 158. *Nam si luxuria foliorum exuberat umbra, Nequicquam pingues paleae teret area culmos.*

Virg. Georg. l. 191. Luxurians cogitandi genus s. *kallopismos* est, vel per omne meditationis filum plus venustatum et figurarum, § 26, ad singulas paene particulas constipans, ac fert pudica totius pulcritudo, vel nonnunquam saltim aliquam partem comptius effingens et alteram, ac pulcra totius admittit concinnitas. De prima venuste cogitaturi luxurie, cuius omnia dicta factaque quasi sesamo et papavere sparguntur, Petr. valeat illud sapientis: *pleon hemisu pantos*,

de utraque: *Persicos odi, puer, apparatus.*

or write on someone's tomb: "Better to have put up with the Sabines and Veii; in narrower bonds I passed securer days. My very magnitude undoes me;"[107]
Claudian. 2) Or you will fall into the faults noted in §§ 121, 122, 159, or unadorned brevity will become uncultivated, contrary to Quintilian's warning: "for our brevity must not be devoid of elegance, without which it would be merely uncouth"[108]
§ 108. Quintilian IV.2.

§ 164. Absolute brevity, § 160, requires that to each part of a beautiful contemplation only so much charm be given as the beauty of the whole admits, § 19. Aesthetic parsimony and sobriety. *Ethics* §§ 289, 260. "Economy is the science of avoiding unnecessary expenditure, or the art of using one's income with moderation: yet we call a man of mean and narrow mind, most economical, although there is an immeasurable distance between moderation and meanness."[109] Here "income" denotes the abundance and riches discussed in Sections VIII–XII; see §§ 120, 149. "Moderation" is the measure preserved by the frugal person, as distinct from narrowness; see § 23. *Metaphysics* § 551. Seneca, *De beneficiis* II.34. Whether you prefer to be "the most sparing of the elegant," like Crassus, or "the most elegant of the sparing," like Scaevola, Cicero, *De claris oratoribus* 148, you will satisfy cultivated taste whenever, in a full and perfect kind of thinking, § 158, you present to it "No more than life requires."[110] § 160, 162.

§ 165. As absolute brevity in general will guard against what we philosophers now call an overly prolix kind of thinking, § 160, so parsimony of graces checks their excessive growth, §§ 164, 158, as in Virgil's images:
"Or why of him, who lest the heavy ears
O'erweigh the stalk, while yet in tender blade
Feeds down the crop's luxuriance ...
But if the shade with wealth of leaves abound,
Vainly your threshing-floor will bruise the stalks
Rich but in chaff."[111]
Virgil, *Georgics* I. 191. A luxuriant kind of thinking, or *kallopismos*, exists either when it packs more charms and figures, § 26, into nearly every little part throughout the whole thread of meditation, than the modest beauty of the whole can bear; or when sometimes it fashions one part or another more elaborately than the beautiful harmony of the whole admits. About the first luxury of one who is going to think gracefully, whose every word and deed is sprinkled as if with sesame and poppy, Petronius, let that saying of the wise person hold: *Fools! They know not how much more the half is than the whole*;[112]
about both, "No Persian cumber, boy, for me;"[113]

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[107] **Source and locus.** Claudian, *De bello Gildonico* 107-108. **Translation and edition.** Maurice Platnauer, *Claudian*, vol. 1 (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1922), LacusCurtius transcription. T155. **Direct source.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Claudian/De_Bello_Gildonico%2A.html. **Textual note.** The speaker is the personified city of Rome, lamenting that her immense population has made her vulnerable to interruption of the grain supply. Baumgarten omits the opening reference to Veii and the following wish to return to Rome's former boundaries.

[108] **Source and locus.** Quintilian, *Institutio oratoria* 4.2.46. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vols. 1-4 (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Quintilian states that brevity should not be unadorned, lest it become uncultivated. Baumgarten omits the negatives and recasts the warning as a possible result introduced by ut: "so that unadorned brevity becomes uncultivated." Butler translates the source syntax rather than Baumgarten's adaptation.

[109] **Source and locus.** Seneca, *De beneficiis* 2.34.4. **Translation and edition.** Aubrey Stewart, *L. Annaeus Seneca: On Benefits* (London: George Bell and Sons, 1887), FullTextArchive transcription. T172. **Direct source.** https://www.fulltextarchive.com/book/L-Annaeus-Seneca-On-Benefits/. **Textual note.** Seneca's source passage is continuous. The concordance's two omission marks represent Baumgarten's parenthetical glosses inserted inside the quotation, not missing Senecan words. Sumtus/sumptus, atque/et, and quum/cum are spelling or connective variants.

[110] **Source and locus.** Horace, *Odes* 3.16.44. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Horace's phrase completes the stanzaic sentence in which it is best for a prayer to obtain, "with sparing hand, what is enough." Conington compresses the image of the sparing hand into the limit expressed by "No more."

[111] **Source and locus.** Virgil, *Georgics* 1.111-112 and 1.191-192. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** Baumgarten combines two agricultural images separated by about eighty Virgilian lines. In the first he changes depascit to the future depascet; in the second he replaces at with Nam and prints plural pingues paleae for singular pinguis palea. Nequicquam/nequiquam is orthographic. The ellipsis marks the actual gap between the source passages.

[112] **Source and locus.** Hesiod, *Works and Days* 40. **Translation and edition.** Hugh G. Evelyn-White, *Hesiod, the Homeric Hymns and Homerica* (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1914), Project Gutenberg eBook 348. T103. **Direct source.** https://www.gutenberg.org/ebooks/348. **Textual note.** Baumgarten quotes only the gnomic predicate, "how much more the half is than the whole," omitting Hesiod's opening address to fools. This edition preserves the concordance's original Greek rather than transliterating it.

[113] **Source and locus.** Horace, *Odes* 1.38.1. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** apparatus/adparatus is an orthographic variant. Conington's "cumber" renders the Persian luxury or elaborate equipment rejected by the speaker.

§ 166. Brevitatem omne pulcre cogitandi genus decentem, § 160, plenam illam et refertam, § 158, non mancam, non hiulcam, § 159, parcam tamen ac sobriam, § 164, non luxuriantem aut maculosam, § 165, uno nomine rotundam brevitatem dicere liceat. Ergo silvae tuae, quanta quanta sit, S. VIII–XII, lacunas exple ac hiatus, §§ 158, 159, simul tamen *Luxuriantia compescens*, § 165, et ad brevitatis laudabilis parsimoniaeque regulas omnia concinne rotundans, §§ 160–164, non aestheticam, § 115, sed *Fastidiosam, desere copiam*.

§ 167. Sicut ubertas aesthetica vel absoluta fuit, vel relativa, § 116, ita distinguenda etiam est ab absoluta brevitate laudabili ac rotunda, de qua S. XIII, relativa brevitas, maior ille gradus absolutae, § 160, qui quibusdam forte cogitandis eleganter necessarius et peculiaris est. Haec brevitas habet etiam aliquam rationem ad tempus cogitationibus hoc significatu brevibus imbibendis insumendum. § 160. Neque de meditatione brevitatem relativam poscente dici potest, quod Plinius de Ciceronis orationibus habet, optimam esse, quae maxima, quod minus accurate addit: *bonus liber melior est quisque, quo maior*. l. ep. 20, quae tota controversiam aestheticam continet huc pertinentem, et in aliis distinctione brevitatis absolutae relativaeque tollendam, vincente Plinio.

§ 168. Multae enim lites inde ortae sunt, in definiendis pulcre cogitandorum generibus brevitatem relativam poscentibus, § 167, quando aliquibus in tali genere 1) absoluta brevitas, non satis a relativa distincta, recte iudicabatur apprime necessaria, §§ 160, 166, 2) occurrebant casus speciales bene multi sub tali genere contenti poscentes simul brevitatem utique relativam, 3) gratior apud plerosque brevitas etiam relativa deprehendebatur universim. Tunc enim aliis, 1) non distinctius, ac priores, brevitatem absolutam a relativa discernentibus tali thematum generi non tribuenda videbatur universim brevitas, quia 2) sub eiusmodi genere continebantur casus, ubi praevaricatio sit, cursim ac breviter (relative) attingere, quae sunt inculcanda, infigenda, repetenda, 3) brevitas (relativa) in tali thematum genere semper et promiscue non placeat, nisi inertibus, quorum delicias desidiamque, quasi iudicium, respicere, ridiculum sit. Nam si hos in consilio habeas, non solum satius esse (relative) breviter dicere, sed omnino non dicere.

§ 169. Quoniam heic nondum methodus naturalis, quam mathematicam dicunt, principia sufficientia decidendarum eiusmodi controversiarum, § 168, anteponere tractationi praesenti permisit, aliquas tantum exempli loco videamus. I. *An in caussis agendis nihil aeque, ac brevitas placet?* Haec est Pliniana l.c. quaestio, cui nostris temporibus adiungamus similem quaestionem de sacris ex suggestu habendis orationibus. R. Absoluta brevitas, § 160, sed rotunda, § 166, est una ex primis utrarumque dotibus, neque tamen primaria, poscens in aliquibus relativam etiam per omnia, in aliis, qua quasdam partes, § 167. In omnibus autem non potest, multo minus in singulis omnium partibus potest haec relativa ferri, tantum abest, ut laudari, tantum abest, ut tanquam iucundissima, possit aestimari a severo, licet non moroso, iudice. § 168.

§ 170. II.) *An narrationem oportet esse brevem?* Iam Aristoteles ab Isocrate dissentit praeceptum brevitatis irridens, tanquam necesse sit, longam aut brevem esse expositionem, ne liceat ire per medium. Theodori quoque scholae negant, quia nec breviter utique, nec dilucide semper sit utile exponere. Quint. IIII. 2. Cicero facit cum Isocrate, *et adhuc sub iudice lis est.* Id certum est absolutam brevitatem in narrationibus bene multis maiorem brevitatem relativam postulare, ac in aliis aliquibus orationis partibus, §§ 160, 167. Relativae enim brevitatis denuo dantur gradus, § 167. Recte Quintilianus l.c. brevitatem narrationis oratori suadens, tamen: *Vitanda est*, inquit, *illa Sallustiana brevitas, quamquam in ipso virtutis obtinet locum, et abruptum sermonis genus*, § 159, *quod otiosum fortasse lectorem minus fallat, audientem transvolat, nec dum repetatur, exspectat*. e.c.

§ 166. It is permitted to call by one name rounded brevity: the brevity fitting every kind of beautiful thinking, § 160, that full and well-stocked brevity, § 158, neither incomplete nor gapped, § 159, yet sparing and sober, § 164, not luxuriant or stained, § 165. Therefore, in your forest of material, however extensive it may be, Sections VIII–XII, fill up the gaps and openings, §§ 158, 159, while nevertheless "checking luxuriant things," § 165, and by rounding everything harmoniously according to the rules of laudable brevity and parsimony, §§ 160–164, abandon an abundance that is not aesthetic, § 115, but "wearisome."

§ 167. Just as aesthetic abundance was either absolute or relative, § 116, so also from absolute, laudable, and rounded brevity, about which Section XIII treated, there must be distinguished relative brevity: that greater degree of absolute brevity, § 160, which may be particularly necessary for thinking certain things elegantly. This brevity also has some relation to the time to be spent in taking in thoughts brief in this sense, § 160. Nor can it be said about a meditation requiring relative brevity what Pliny has about Cicero's speeches, that the best is the longest, to which he adds, less accurately: "as with all other good things, the more there is of a good book, the better it is."[114] Letter 20 contains the whole aesthetic controversy belonging here, and in other cases to be removed by the distinction between absolute and relative brevity, Pliny winning.

§ 168. For many disputes have arisen from this, in defining the kinds of things to be thought beautifully that require relative brevity, § 167: when to some people in such a kind 1) absolute brevity, not sufficiently distinguished from relative brevity, was rightly judged especially necessary, §§ 160, 166; 2) very many special cases contained under such a kind occurred that at the same time certainly required relative brevity; 3) even relative brevity was found generally more pleasing among most people. Then, to others 1) distinguishing absolute from relative brevity no more clearly than the former group, brevity seemed not to be attributed universally to such a kind of themes, because 2) under such a kind were contained cases in which it is a dereliction to touch cursorily and briefly, that is relatively, on what must be driven home, fixed in, and repeated; 3) relative brevity in such a kind of themes pleases always and without distinction only the idle, whose delights and idleness, as though they were judgment, it would be ridiculous to respect. For if you have these people in counsel, it would be better not only to speak briefly, relatively, but not to speak at all.

§ 169. Since here the natural method, which they call mathematical, has not yet allowed sufficient principles for deciding controversies of this kind, § 168, to be placed before the present treatment, let us look at only some by way of example. I. Is nothing so pleasing in pleading as brevity? This is the question drawn from Pliny's description of someone "who admires in pleading nothing so much as brevity"[115]; to it in our times let us add the similar question about sacred orations to be delivered from the pulpit. Answer: absolute brevity, § 160, but rounded, § 166, is one of the first excellences of both, though not the primary one; in some cases it requires relative brevity throughout, in others relative brevity as to certain parts, § 167. But this relative brevity cannot be accepted in every case, still less in every part of every case, so far is it from being praised, so far from being able to be judged most pleasant by a rigorous, though not captious, judge, § 168.

§ 170. II. "Must narration be brief?" Already Aristotle disagrees with Isocrates, mocking the precept of brevity as though an exposition must be long or brief and it were not permitted to go by the middle way. The schools of Theodorus also deny it, because neither brief exposition in every case nor clear exposition at all times is useful. Quintilian IIII.2. Cicero sides with Isocrates, "and the controversy still waits the determination of a judge."[116] This is certain: absolute brevity in very many narrations requires a greater relative brevity than in some other parts of an oration, §§ 160, 167. For there are again degrees of relative brevity, § 167. Quintilian, in the cited place, rightly advises the orator to brevity of narration; nevertheless, he says, "We must therefore avoid even the famous terseness of Sallust (though in his case of course it is a merit), and shun all abruptness of speech, since a style which presents no difficulty to a leisurely reader, flies past a hearer and will not stay to be looked at again;"[117] § 159, etc.

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[114] **Source and locus.** Pliny the Younger, *Letters* 1.20.4. **Translation and edition.** J. B. Firth, *The Letters of the Younger Pliny* (London: Walter Scott, 1900), Project Gutenberg eBook 3234. T102. **Direct source.** https://www.gutenberg.org/ebooks/3234. **Textual note.** Baumgarten suppresses Pliny's introductory comparison, ut alia bona, and uses the remaining maxim as evidence that a good work may gain from length.

[115] **Source and locus.** Pliny the Younger, *Letters* 1.20.1. **Translation and edition.** J. B. Firth, *The Letters of the Younger Pliny* (London: Walter Scott, 1900), Project Gutenberg eBook 3234. T102. **Direct source.** https://www.gutenberg.org/ebooks/3234. **Textual note.** Baumgarten recasts Pliny's relative clause about his unnamed friend as a direct question, substitutes placet for probat, and prints the older spelling caussis.

[116] **Source and locus.** Horace, *Ars poetica* 78. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten omits grammatici certant, Smart's immediately preceding "the critics dispute," and retains the proverbial image of a suit still awaiting judgment.

[117] **Source and locus.** Quintilian, *Institutio oratoria* 4.2.45. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vols. 1-4 (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten drops Quintilian's quare and etiam and moves brevitas before the parenthesis. Butler's "terseness" distinguishes the criticized Sallustian compression from ordinary brevity.

§ 171. Occasione brevis narrationis Cicero lepidum et satis usitatum perstringit errorem, quando: *Multos*, ait, *imitatio decipit brevitatis*, (relativae) *ut, dum se breves putent esse, longissimi sint, quia dent operam, ut res multas breviter dicant, non, ut omnino paucas res dicant, et non plures, quam necesse sit*. de Inv. I. 28. Exemplum ibi profert, quale est et in Quint. l.c. Meo concipiendi modo dicerem studium relativae brevitatis cum neglectu absolutae, longissimam quasi brevitatem, non solas orationes deturpantem. (longissimum quasi laconismum.)

§ 172. Vidisse tamen et Ciceronem verum in sententia brevitatem relativam in narrando non omnino probantium, docet l. de Or. III. 202, ubi suadet aliquando adhibere *commorationem una in re permultum moventem et illustrem explanationem, rerumque, quasi gerantur, sub adspectum paene subiectionem*, quae et in exponenda re, § 170, plurimum valeat, et ad illustrandum id, quod exponitur, et ad amplificandum, ut iis, qui audiunt illud, quod augebimus, quantum efficere oratio poterit, tantum esse videatur, § 116; aliquando autem *praecisionem* (brevitatem relativam) et *plus ad intelligendum, quam dixeris, significationem, et disiuncte concisam brevitatem et extenuationem*, e.c. utramque referens ad figuras sententiae, § 26.

§ 173. Neque moror graeculorum quorundam distinctionem inter *circumcisam expositionem*, i.e. *syntomon*, et brevem, quando illa supervacuis carens, i.e. vere et absolute brevis, § 160, haec definitur, ut quae possit aliquid ex necessariis desiderare, quoniam haec, nisi de verbis litigare iuverit, vitium est, §§ 158, 159, nomine brevitatis, quae virtus est, §§ 160, 167, prorsus indigna. Quint. l.c. Alias distinctionem inter concisum distincte ratiocinandi genus et *syntomon* ex una, ac brevitatem aestheticorum rotundam, § 166, relativam etiam, § 167, ex altera parte lubens concedo. §§ 121, 122.

§ 174. III. Maior iam consensus criticorum est brevitatem relativam requiri in sententiis. *Quicquid praecipies, esto brevis; ut cito dicta Percipiant animi dociles teneantque fideles; Omne supervacuum pleno de pectore manat.*

Hor. A.P. 335. *Est brevitate opus, et currat sententia, neu se Impediat verbis lassas onerantibus aures.*

Serm. I. 10. *Brevitas non modo senatoris, sed etiam oratoris magna laus est in sententia*.

Cic. de leg. III. 40. Amatores quidem multis iam ante Ciceronem saeculis et Philisto Syracusio defuerunt; et ipsi Thucididi, quia eorum concisis sententiis, §§ 121, 122, interdum etiam non satis apertis cum brevitate, tum nimio acumine officit Theopompus. Cic. de claris or. 66. Neque tamen paucos amatores Thucididi, ipsique Tacito, conciliavit grata posteritas et fatum eorum scripta servans, dum alia *Defert in vicum vendentem thus et odores, Et piper, et quicquid chartis amicitur ineptis.*

§ 171. On the occasion of brief narration Cicero touches on a curious and quite common error of relative brevity when he says: "the imitation of brevity takes in many people, so that, when they think that they are being brief, they are exceedingly prolix, while they are taking pains to say many things with brevity, not absolutely to say but few things and no more than are necessary."[118] *De inventione* I.28. He brings forward an example there, of the sort that is also in Quintilian, cited place. In my way of conceiving it, I would call the pursuit of relative brevity with neglect of absolute brevity a brevity of extreme length, disfiguring not speeches alone: a very long quasi-laconism.

§ 172. Yet that Cicero also saw what was true in the opinion of those not wholly approving relative brevity in narration is taught by *De oratore* III.202, where he recommends dwelling on a matter and vividly exhibiting it: "For dwelling on a single circumstance often has a considerable effect; and a clear illustration and exhibition of matters to the eye of the audience, almost as if they were transacted before them."[119] This has very great force both in setting forth a matter, § 170, and for illustrating what is set forth, and for amplifying it, so that to those who hear, the thing that we are enlarging may seem as great as speech can make it, § 116. But sometimes he recommends "cutting-off" – relative brevity – and the alternatives in this list: "There is also intimation that more is to be understood than you have expressed; distinct and concise brevity; and extenuation"[120] etc., referring both to figures of thought, § 26.

§ 173. I do not dwell on the distinction made by certain petty Greek authorities between a "circumcised exposition," that is, *syntomon*, and a brief exposition, when they define the former as lacking superfluities—thus truly and absolutely brief, § 160—but allow the latter to lack necessary matter. Unless we enjoy verbal disputes, the latter is a fault, §§ 158, 159, wholly undeserving of the name of brevity, which is an excellence, §§ 160, 167. Quintilian, cited place. I do, however, readily grant the distinction between a concise, closely compressed manner of distinct reasoning on the one hand and rounded aesthetic brevity, § 166, including relative brevity, § 167, on the other, §§ 121, 122.

§ 174. III. There is now greater agreement among critics that relative brevity is required in maxims. "Whatever precepts you give, be concise; that docile minds may soon
comprehend what is said, and faithfully retain it. All superfluous
instructions flow from the too full memory."[121]
Horace, *Ars poetica* 335. "There is need of conciseness that the sentence may run, and not embarrass itself with verbiage, that overloads the sated ear;"[122]
Sermones I.10. "brevity in parliamentary oratory, and all kinds of oratory, is the best recommendation of a speech."[123]
Cicero, *De legibus* III.40. Certainly admirers were lacking, already many centuries before Cicero, even to Philistus of Syracuse, and to Thucydides himself, because Theopompus overshadows their compressed statements, §§ 121, 122, sometimes insufficiently clear because of both brevity and excessive subtlety. Cicero, *De claris oratoribus* 66. Yet grateful posterity and the fate that preserved their writings have won many admirers for Thucydides, and for Tacitus himself, while it allows other writings to "be conveyed into the street that sells frankincense, and spices, and pepper, and whatever is wrapped up in impertinent writings."[124]

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[118] **Source and locus.** Cicero, *De inventione* 1.28 (modern section 20). **Translation and edition.** C. D. Yonge, *The Orations of Marcus Tullius Cicero*, vol. 4 (London: George Bell & Sons, 1856), Wikisource transcription. T164. **Direct source.** https://en.wikisource.org/wiki/On_Invention/Book_1. **Textual note.** The concordance explicitly marks an omission after *brevitatis*; it does not supply the omitted wording. Baumgarten also changes *cum* to *dum* and the second *cum* to *quia*, and prints *breviter* where the cited edition has *brevi*.

[119] **Source and locus.** Cicero, *De oratore* 3.202. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (London: Henry G. Bohn, 1860), Attalus transcription. T143. **Direct source.** https://www.attalus.org/cicero/deoratore3C.html. **Textual note.** Baumgarten converts Cicero's finite clauses to accusative phrases governed by his own discussion and prints adspectum for aspectum.

[120] **Source and locus.** Cicero, *De oratore* 3.202. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (London: Henry G. Bohn, 1860), Attalus transcription. T143. **Direct source.** https://www.attalus.org/cicero/deoratore3C.html. **Textual note.** The passage immediately follows entry 119 in Cicero, so the concordance's attribution to Quintilian is erroneous. Baumgarten inflects the nouns as objects of his own sentence. His disiuncte differs from Cicero's distincte and should be retained as a documented textual variant rather than silently normalized.

[121] **Source and locus.** Horace, *Ars poetica* 335-337. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Smart renders pectore freely as "memory." Baumgarten's capitalization does not affect the quotation's wording.

[122] **Source and locus.** Horace, *Satires* 1.10.9-10. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten prints et where the source has ut and modernizes inpediat/auris to impediat/aures. Smart's "sated" is a contextual rendering of lassas, literally "weary."

[123] **Source and locus.** Cicero, *De legibus* 3.40. **Translation and edition.** Francis Barham, *The Political Works of Marcus Tullius Cicero: Comprising His Treatise on the Commonwealth; and His Treatise on the Laws*, vol. 2 (London: Edmund Spettigue, 1842), Ganino transcription. T177. **Direct source.** https://www.ganino.com/anteanus/marcus_tullius_cicero_on_the_law_3. **Textual note.** Baumgarten removes Cicero's connective Nam. Barham expands senatoris and oratoris contextually as parliamentary and general oratory.

[124] **Source and locus.** Horace, *Epistles* 2.1.269-270. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Horace writes deferar, "may I be conveyed"; Baumgarten changes it to defert, "it conveys," so that posterity or fate becomes the grammatical subject in his sentence. Thus/tus and quicquid/quidquid are orthographic variants.

Interim Ciceronis observatio docebit ultimum modum esse brevitati relativae etiam in sententiis, § 170.

§ 175. IV. *Acutior est atque velocior in urbanitate brevitas*.
Quint. VI. 4. ubi quidem in sequentibus Marsi definitionem urbanitatis adducens: *Urbanitas est virtus quaedam in breve dictum coacta maxime idonea ad resistendum; vel lacessendum, pro ut quaeque res ac persona desiderat*, addit: *Cui brevitatis exceptionem detraxeris, omnes orationis virtutes complexa sit. Cur autem brevem esse voluerit Marsus, nescio. — Nec tamen iudicium Marsi hominis eruditissimi subtraham*.

Confirmat Marsi iudicium Horatius, simulque rationem videtur subinnuere, quando poscit sermonem *Interdum urbani parcentis viribus, atque Extenuantis eas consulto*.

§§ 164, 172. Hor. Serm. I. 10.
§ 176. Breviter: Para opes, S. VIII, unde possunt expectari, S. VIIII, unde sumpseris, parum curaverim, S. X; para tu modo, S. XI, fodes, S. XII, paratas exhibe rotunda brevitate, S. XIII, meditationique tua posthinc commemorandarum venustatum, § 22, non immemor, *Conveniet voto longa, § 116, brevisque, S. XIIII, meo*. Ov.

§ 177. Secunda cura sit in rebus venuste cogitandis § 115 magnitudo, M. § 515, sed aesthetica, quo nomine 1) pondus obiectorum, § 18, et gravitatem, M. § 166, 2) proportionatarum obiectis cogitationum, 3) cum foecunditate utrorumque, M. § 166, complectamur. § 22. *Illud vere magnum, quod subinde cogitandum considerandumque nobis occurrit* (*polle he anatheoresis*), *quod vix, ac ne vix quidem, animo excidere potest, sed constanti, firma, et indelebili memoria retinetur*. Longinus. S. VI.

§ 178. *Ingenium cui sit, cui mens divinior, atque os Magna § 177 sonaturum, des nominis huius honorem*,

ut poeta dicatur, et musicus, si magna canat, et pictor, si magna pingat e.c. *Voluminibus ipsis auctoritatem aliquam et pulcritudinem adiicit magnitudo*.

Meanwhile Cicero's observation will teach that there is an ultimate limit to relative brevity even in maxims, § 170.

§ 175. IV. "On the other hand brevity in wit gives greater point and speed."[125]
Quintilian VI.4. There, in the following discussion, he quotes Marsus' definition and adds his own reservations: "Urbanity is a certain quality of language compressed into the limits of a brief saying and adapted to delight and move men to every kind of emotion, but specially suitable to resistance or attack according as the person or circumstances concerned may demand. But this definition, if we except the quality of brevity, includes all the virtues of oratory. ... Why he insisted on brevity being essential I do not know... However, out of respect to the judgment of Marsus, who was a man of the greatest learning, I will add …"[126]
Horace confirms Marsus' judgment, and at the same time seems to hint at the reason, when he calls for speech "now and then that of a graceful rallier that curbs the force of his
pleasantry and weakens it on purpose."[127]
§§ 164, 172. Horace, *Sermones* I.10.

§ 176. Briefly: prepare resources, Section VIII, from where they can be expected, Section VIIII; from where you have taken them I care little, Section X. Only prepare them, Section XI; dig them up, Section XII; display them, once prepared, with rounded brevity, Section XIII; and, mindful of the graces still to be discussed, § 22, your meditation will accord with my wish whether long, § 116, or short, Section XIIII. Baumgarten adapts Ovid's preference: "With every size my passion does agree,
And tall and short are both alike to me."[128] Ovid.

§ 177. The second concern in matters to be thought gracefully, § 115, should be magnitude, *Metaphysics* § 515, but aesthetic magnitude. By this name we include 1) the weight of objects, § 18, and gravity, *Metaphysics* § 166; 2) the weight and gravity of thoughts proportioned to the objects; 3) together with the fruitfulness of both, *Metaphysics* § 166. § 22. "For what is truly great gives abundant food for thought: it is irksome, nay, impossible, to resist its effect; the memory of it is stubborn and indelible."[129] – *polle he anatheoresis* – Longinus, Section VI.

§ 178. "To him who has genius, who has a soul of a diviner cast, and a greatness of expression, give the honor of this appellation."[130]
§ 177. That is, he may be called poet, and musician if he sings great things, and painter if he paints great things, etc. "even the mere volumes themselves acquire a certain additional dignity and beauty from mere bulk."[131]

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[125] **Source and locus.** Quintilian, *Institutio oratoria* 6.3.45. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vols. 1-4 (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), LacusCurtius transcription. T123. **Direct source.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Quintilian/Institutio_Oratoria/6C%2A.html. **Textual note.** Baumgarten removes sed and illa. Butler renders urbanitate as "in wit" here, according to the chapter's discussion of urbane humor.

[126] **Source and locus.** Quintilian, *Institutio oratoria* 6.3.104 and 6.3.108. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vols. 1-4 (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), LacusCurtius transcription. T123. **Direct source.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Quintilian/Institutio_Oratoria/6C%2A.html. **Textual note.** Baumgarten omits part of Marsus' definition after coacta, removes si and eam, and changes aut to ac. His dash then bridges sections 6.3.104 and 6.3.108, omitting Quintilian's intervening criticism and revised definition. The final Nec differs from the source's Ne.

[127] **Source and locus.** Horace, *Satires* 1.10.13-14. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Smart supplies "pleasantry" from the preceding context and takes urbani substantivally as a graceful or urbane rallier.

[128] **Source and locus.** Ovid, *Amores* 2.4.36. **Translation and edition.** John Dryden and others, *Ovid's Art of Love ... and Amours* (New York: Calvin Blanchard, 1855), Perseus Digital Library text. T071. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi001/phi0959.phi001.perseus-eng2.xml. **Textual note.** Baumgarten changes the plural conveniunt to singular conveniet and inserts cross-references between the words of Ovid's line. The automatic candidate's same-numbered English verse belonged to a different poem; the selected couplet is the actual translation within Elegy 2.4.

[129] **Source and locus.** Pseudo-Longinus, *On the Sublime* 7.3 (Baumgarten cites chapter 6 in the division used by his edition). **Translation and edition.** W. H. Fyfe, *Aristotle: The Poetics; Longinus: On the Sublime; Demetrius: On Style* (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1927), Attalus transcription. T153. **Direct source.** https://www.attalus.org/translate/longinus.html#7. **Textual note.** Baumgarten quotes a Latin rendering of the Greek, preserving only the phrase polle he anatheoresis in Greek. His chapter number reflects an older division; current editions place the test of sublimity in chapter 7. The original Greek script is to be restored in the eventual typeset version.

[130] **Source and locus.** Horace, *Satires* 1.4.43-44. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** The concordance has removed Baumgarten's cross-reference inserted between Magna and sonaturum. Smart's "greatness of expression" captures the literal image of a mouth that will sound great things.

[131] **Source and locus.** Pliny the Younger, *Letters* 1.20.5. **Translation and edition.** J. B. Firth, *The Letters of the Younger Pliny* (London: Walter Scott, 1900), Project Gutenberg eBook 3234. T102. **Direct source.** https://www.gutenberg.org/ebooks/3234. **Textual note.** Baumgarten omits quin etiam, changes quandam to aliquam, and uses the spellings pulcritudinem and adiicit. Firth's "mere bulk" renders the sentence's personified magnitudo.

Plin. ep. l. 20. Magnitudinem autem aestheticam primo dividamus denuo, sicut ubertatem, § 116, in absolutam, omni pulcre cogitando necessariam, § 177, et relativam ac comparativam, illum absolutae gradum, qui quibusdam pulcre cogitandis peculiariter et speciatim requiritur. Utramque noverit, et probe distinguat, *Artis severae si quis ardet effectus, Mentemque magnis applicat, simul ac morem Frugalitatis § 164 lege callet exacta*.

Petr.
§ 179. Quemadmodum vere pulcre cogitantes, quando non latitudinem sectantur comparativam, § 116, et multo minus in circumductum et diffusum et abundans luxuriando cogitandi genus incidere laborant, § 165, inopiae, § 120, se ipsos reos agunt extenuatione, § 175, nonnunquam forsan ironica: ita iidem, iisdem forsan ex caussis, sublimia non cogitantes, et multo minus amantes tumescere, se dicunt animi pusilli, neque tamen auditores sibi volunt credulos. Ita Horatius: *Dii bene fecerunt, inopis me quodque pusilli Finxerunt animi, raro ac perpauca loquentis. At tu conclusas hircinis follibus auras*.

e.c. Ita Martialis IX. 50: *Ingenium mihi, Gaure, probas sic esse pusillum*, § 177, *Carmina quod faciam, quae brevitate placent*,
S. XIII. *Confiteor. Sed tu, bis denis grandia libris Qui scribis Priami proelia, magnus homo es*.

§ 180. Magnitudo aesthetica relativa et comparativa multos quidem gradus habet, § 178, nunc tamen eam, uti decet aestheticum, §§ 15, 16, in tres tantum usitatos grammaticis gradus dividamus, ut quaedam magna sint, absolute scilicet, §§ 178, 177, in positivo, quaedam in comparativo, quaedam in superlativo. Prima sint *humiles myricae*, secunda *arbusta*, tertia *silvae*. *Non omnes arbusta iuvant, humilesque myricae, Si canimus silvas, silvae sint consule dignae*, Virg.
§ 181. Magnitudo aesthetica, § 177, et absoluta, § 178, et relativa, § 180, porro est vel naturalis, cum libertate propius non connexis conveniens, vel moralis, obiectis cogitationibusque tribuenda, quatenus propius cum libertate connectuntur. Naturalis est e.g. Virg. Aen. V. 421, quando *Entellus duplicem ex humeris reiecit amictum Et magnos membrorum artus, magna ossa lacertosque Exuit, atque ingens media constitit arena*. e.c. Ubertim S. VIII cogitentur intra horizontem aestheticum constituta themata, S. VIIII, locis S. X et argumentis locupletantibus, S. XI, si noveris uti, S. XII, habebunt eadem simul magnitudinem, absolutam certe, naturalem, § 177. Hinc ad hanc parum opus est novis regulis.

Pliny, letter I.20. But let us first divide aesthetic magnitude again, like abundance, § 116, into absolute, necessary for all beautiful thinking, § 177, and relative and comparative, that degree of the absolute which is required peculiarly and especially for certain things to be thought beautifully. Anyone aspiring to great artistic achievement should know both and distinguish them well. Petronius expresses the associated requirement of frugality: "If any man seeks for success in stern art and applies his mind to great tasks, let him first perfect his character by the rigid law of frugality."[132]
§ 164. Petronius.

§ 179. Just as those who truly think beautifully, when they do not pursue comparative breadth, § 116, and much less strive to fall, by luxuriating, into a roundabout, diffuse, and abundant kind of thinking, § 165, accuse themselves of poverty, § 120, through understatement, § 175, sometimes perhaps ironically: so these same persons, perhaps from the same causes, not attempting sublime thoughts and still less favoring bombast, call themselves of a little mind, and yet they do not wish their hearers to take those professions literally. Thus Horace: "The gods have done a good part by me, since they have framed me of an humble and meek disposition, speaking but seldom, briefly: but do you, as much as you will, imitate air which is shut up in leathern bellows,"[133]
etc. So Martial IX.50: "You prove to me, Gaurus, that my genius is in this way a puny one, because I make poems that please by their brevity."[134]
§ 177, Section XIII. "I confess it. But you, who in twice six books write of Priam's wars in grand style, are you a great man?"[135]

§ 180. Relative and comparative aesthetic magnitude indeed has many degrees, § 178; yet now, as suits an aesthetician, §§ 15, 16, let us divide it into only the three degrees familiar to grammarians: that some things are great, namely absolutely, §§ 178, 177, in the positive; some in the comparative; some in the superlative. Let the first be "lowly tamarisks," the second "shrubs," the third "woods." "Not all men love coppice or lowly tamarisk: sing we woods, woods worthy of a Consul let them be."[136] Virgil.

§ 181. Aesthetic magnitude, § 177, both absolute, § 178, and relative, § 180, is further either natural, fitting things not more closely connected with freedom, or moral, to be attributed to objects and thoughts insofar as they are more closely connected with freedom. It is natural, for example, in Virgil, *Aeneid* V.421, when Entellus stands forth: "So saying, he dropped down the double-folded mantle from his shoulders, stripped bare the huge joints, the huge arms and thews, and towered gigantic in the midmost ring."[137] etc. If themes placed within the aesthetic horizon, Section VIIII, are thought abundantly according to Section VIII, with topics, Section X, and enriching arguments, Section XI, if you know how to use them, Section XII, the same themes will also have magnitude, certainly absolute and natural magnitude, § 177. Hence for this there is little need of new rules.

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[132] **Source and locus.** Petronius, *Satyricon* 5. **Translation and edition.** Michael Heseltine, *Petronius* (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1913), Perseus Digital Library text. T075. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0972/phi001/phi0972.phi001.perseus-eng1.xml. **Textual note.** Baumgarten replaces ambit with ardet, prius mores with simul ac morem, and poliat with callet. Heseltine translates Petronius' source text; the eventual edition should flag Baumgarten's adaptation rather than alter the existing translation.

[133] **Source and locus.** Horace, *Satires* 1.4.17-19. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten prints Dii and ac where the source has di and et. He stops after the image of compressed air, while Horace continues with the bellows' action at the forge. Smart supplies the addressee from context; it is Crispinus.

[134] **Source and locus.** Martial, *Epigrams* 9.50.1-2. **Translation and edition.** Walter C. A. Ker, *Martial: Epigrams*, vol. 2 (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1919), Internet Archive scan. T012. **Direct source.** https://archive.org/details/martialepigrams02martiala. **Textual note.** Baumgarten quotes the premise of Martial's answer to Gaurus; entry 135 continues the same epigram.

[135] **Source and locus.** Martial, *Epigrams* 9.50.3-4. **Translation and edition.** Walter C. A. Ker, *Martial: Epigrams*, vol. 2 (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1919), Internet Archive scan. T012. **Direct source.** https://archive.org/details/martialepigrams02martiala. **Textual note.** Baumgarten prints bis denis, "twice ten," where Martial's text has bis senis, "twice six." Ker's translation follows the source's twelve books. The interrogative force of magnus homo es should be retained.

[136] **Source and locus.** Virgil, *Eclogues* 4.2-3. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** The initial silvae in the concordance is the end of Virgil's preceding line and is not part of the two quoted verses proper. Baumgarten prints omnes for omnis and capitalizes at his own line divisions.

[137] **Source and locus.** Virgil, *Aeneid* 5.421-423. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten replaces Virgil's Haec fatus with the explicit subject Entellus and changes consistit to constitit; humeris/umeris and arena/harena are orthographic variants. Williams's verse numbering expands the Latin, so identification is by wording and context.

§ 182. Magnitudinem aestheticam moralem, i.e. per libertatem legibus moralibus conformiter determinatam, quae possibilis est, § 181, deprehendo 1) in obiectis eorumque variis et consectariis, si citra detrimentum virtutis cogitari possunt pluribus, et caeteroquin eleganter, 2) in iisdem, si dictis modis cogitari possunt serius aut citius ad virtutem tandem consentientia, 3) in cogitationibus, si proportionari exaequarique suis obiectis et materiis ita possunt, ne quid detrimenti, 4) ut tandem certe nonnihil emolumenti capiat res virtutis bonorumque morum saluberrima, pulcerrima. § 177. Liceat hanc moralem magnitudinem aestheticam brevius dignitatem aestheticam dicere, et iam post § 115 videre, *2) Quid deceat, quid non, quo virtus, quo ferat error*. § 22.

§ 183. Nolim hanc cogitationum venustatem, veluti per *metabasin eis allo genos*, et quasi falx in alienam messem immitteretur, nunc derivari tantum ex severioribus vitae beatae superioribusque legibus, aut omnino ex genuini Christianismi sanctissimis oraculis. Malim eam heic considerari, velut conditionem, sine qua non, operis ingeniorum vere pulcri, qua deficiente prorsus, non spiritui solum, non rationi solum, § 15, sed ipsi rationis analogo per magnitudinem pectoris connatam, § 45, usu, § 50, disciplinaque, § 63, confirmatam suffulto pelluceat quaedam deformitas elegantia quaedam alia tamen deturpans, quoniam iis immorari non licet sine morum iactura, per exceptionem, sane, non elegantem, § 25, vel ex eius arbitrio, qui mores ex solo sapore, neque tamen publico meretricioque, metiretur, § 35.

§ 184. Iam hinc enim constabit, turpissimas licet poenas aliter sentientibus minantem, falli tamen Catullum, et turpiter falli, quando c. 16: *Castum*, ait, *esse decet pium poetam Ipsum, versiculos nihil necesse est Qui tum denique habent salem et leporem, Si sunt molliculi et parum pudici, Et, quod pruriat, excitare possunt*.

Quanquam non verius Martialis l. I. 35. *Lex haec carminibus data est iocosis: Non possunt, nisi pruriant, placere*,
dignum ille tamen patella reperit operculum ita turpem suam legem, uti decet, probans: *quis stolatum Permisit meretricibus pudorem?*

§ 165. Rectius utique Persius sat. 1, nisi peccat in forma: *Hic neque more probo videas, neque voce serena*, § 183, *Ingentes trepidare Titos, quum carmina lumbum Intrant, ac tremulo scalpuntur ubi intima versu*.

§ 182. I find possible moral aesthetic greatness—greatness determined through freedom in conformity with moral laws, § 181—1) in objects, their various features and consequences, if they can be thought about at length and otherwise elegantly without harm to virtue; 2) in those same objects, if, thought about in these ways, they sooner or later agree with virtue; 3) in thoughts, if these can be proportioned and made equal to their objects and material without harm; and 4) if the supremely wholesome and beautiful cause of virtue and good conduct eventually receives some benefit, § 177. Let us call this moral aesthetic greatness, more briefly, aesthetic dignity; after § 115 we shall now consider: "what gives grace, what not; what is the tendency of excellence, what that of error."[138] § 22.

§ 183. I would not derive this grace of thoughts here solely from the more rigorous and higher laws of a happy life, or from the most sacred oracles of authentic Christianity, as though crossing into another subject (*metabasis eis allo genos*) and putting a sickle into someone else's harvest. I prefer to consider it here as an indispensable condition of a truly beautiful work of talent. When it is wholly lacking, some ugliness shines through and disfigures other elegance, not only for the intellect or reason, § 15, but even for the analogue of reason sustained by innate greatness of heart, § 45, strengthened by practice, § 50, and discipline, § 63. One cannot dwell on such matters without moral loss, an exception that is certainly inelegant, § 25, even in the judgment of someone who measures morals by taste alone, provided the taste is neither commonplace nor meretricious, § 35.

§ 184. For from this it will now be clear that Catullus, although threatening the most shameful punishments to those who think otherwise, is nevertheless mistaken, and shamefully so, when in poem 16 he says: "For pious poet it behoves be chaste Himself; no chastity his verses need; Nay, gain they finally more salt of wit When over softy and of scanty shame, Apt for exciting somewhat prurient,"[139]

Martial I.35 is no more truthful: "This is the rule assigned to jocular poems, to be unable to please unless they are prurient."[140]

Yet he found a lid worthy of the dish when, as is fitting, he proves his shameful law: "Who brings garments into Flora's festival, and permits prostitutes the

modesty of the stole?"[141]

§ 165. Persius, Satire 1, is certainly more correct, unless his form is at fault: § 183, "Thereupon, as the thrilling strains make their way into the loins, and tickle the inward parts, you may see the burly sons of Rome, quivering in no seemly fashion, and uttering no seemly words."[142]

[138] **Source and locus.** Horace, *Ars poetica* 308. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** The prefixed "2)" is Baumgarten's enumeration, not part of Horace's verse. Smart uses "grace" and "excellence" to distinguish deceat and virtus.

[139] **Source and locus.** Catullus, *Carmina* 16.5-9. **Translation and edition.** Sir Richard Francis Burton, *The Carmina of Caius Valerius Catullus* (London: printed for the translators, 1894), Perseus Digital Library text. T040. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0472/phi001/phi0472.phi001.perseus-eng3.xml. **Textual note.** Baumgarten omits nam, changes ac to et in both instances, and prints excitare where the source has incitare. Burton's deliberately archaic English is retained as an existing public-domain translation.

[140] **Source and locus.** Martial, *Epigrams* 1.35.10-11. **Translation and edition.** Walter C. A. Ker, *Martial: Epigrams*, vol. 1 (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1919), Internet Archive scan. T011. **Direct source.** https://archive.org/details/martialepigrams01martiala. **Textual note.** Baumgarten turns Martial's dependent ne possint into the independent non possunt and changes iuvare to placere. Ker's prose uses "please" for iuvare and therefore also fits Baumgarten's substitution.

[141] **Source and locus.** Martial, *Epigrams* 1.35.8-9. **Translation and edition.** Walter C. A. Ker, *Martial: Epigrams*, vol. 1 (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1919), Internet Archive scan. T011. **Direct source.** https://archive.org/details/martialepigrams01martiala. **Textual note.** Baumgarten omits quis Floralia vestit et, retains the original question word for the second clause, and changes permittit to the perfect permisit. Ker's "stole" means the matron's stola, whose modesty is incongruously granted to prostitutes.

[142] **Source and locus.** Persius, *Satires* 1.19-21. **Translation and edition.** George Gilbert Ramsay, *Juvenal and Persius* (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1918), Wikisource transcription. T185. **Direct source.** https://en.wikisource.org/wiki/Juvenal_and_Persius/The_Satires_of_Persius/Satire_1. **Textual note.** Baumgarten prints Hic for tunc, neque for nec, Ingentes for ingentis, quum for cum, and ac for et. Ramsay renders Titos interpretively as "sons of Rome" and rearranges the clauses in English; the quoted material is otherwise complete.

§ 185. Dignitas aesthetica, § 182, pars et species magnitudinis aestheticae, sicut haec, §§ 177, 178, vel absoluta erit, omni pulcre cogitando necessaria, de qua iureconsultos romanos imitati, quicquid cogitare fusius contra bonos mores esset, illi nos ne cogitando quidem immorari posse censeamus, §§ 183, 184, vel relativa, quae quibusdam pulcre cogitandis peculiaris requiritur, non eodem in gradu in omnibus, § 178. De hac loquitur Cornelius, quando *non dubitat fore plerosque, qui suum genus scribendi leve, et non satis dignum summorum virorum personis iudicent*, et Cicero de Fin. l. 1, suspicatus aliquos futuros, qui hoc genus scribendi (*quae philosophi graeco sermone tractarunt, latinis litteris mandans*,) etsi sit elegans, personae tamen et dignitatis esse negent.

§ 186. De eadem relativa, § 185, tantum intelligendus est Cicero, quando Off. l. I. 130 pulcritudinis duo genera constituit, quorum in altero venustas sit, in altero dignitas, venustatem muliebrem ducens, dignitatem virilem. Nam et ipse poscit in oratoris perfecti vultu, ne dignitatem solum sed etiam venustatem afferat, Or. 60, et dignitati, Fam. X. ep. 6, sane non venustatem, sed deformitatem opponit. Est et matronis sua dignitas et praecisius, uti ICtum decet, § 15, Ulp. de senator.: *Maior dignitas est in sexu virili*. Interim pace Ciceronis et auctoritate, licebit omnia, quibus omnino deest dignitas, etiam absoluta, deformia dicere, §§ 185, 177, et in vera, mascula praesertim pulcritudine, e.g. actionis, ad venustatem in primis dignitatem poscere, de Or. l. I. 142, et statuere *deformari rem personamque detrahendo spoliandoque dignitatem*. Or. pro Caelio 3.

§ 187. Neque diffiteor hoc confidentius me germanam dignitatem in primis pulcre cogitandorum venustatibus legere, § 186, germanis potissimum scribentem; quoniam expertus novi, in aliis, in quibus gens germanorum romanis est apprime similis, hanc etiam laudem utrique populo communem esse, de qua Cic. pro Mur. 23. *Omnes artes, quae nobis populi romani* (nationis germanicae) *studia conciliant, et admirabilem dignitatem et pergratam utilitatem debent habere*. Vel absolutam dignitatem universim et strenue commendari arti nostrae aestheticae, relativam etiam clarius ob oculos ponenti, forte non sua solum constabit absoluta dignitas, sed et relativa quaedam tribuetur a gravibus, neque tamen tetricis, inter cives iudicibus. § 185.

§ 185. Aesthetic dignity, § 182, a part and species of aesthetic magnitude, like magnitude itself, §§ 177, 178, will be either absolute, necessary for all beautiful thinking. About it, imitating the Roman jurists, whatever it would be against good morals to think at greater length, we should judge that we ought not dwell on even in thought, §§ 183, 184. Or it will be relative, which is required as peculiar to certain things to be thought beautifully, not in the same degree in all, § 178. Cornelius speaks of this when he writes: "I do not doubt that there will be many, Atticus, who will think this kind of writing trifling in its nature, and not sufficiently adapted to the characters of eminent men."[143] And Cicero, *De finibus* book 1, suspected that some would deny that his kind of writing, though elegant, befitted his person and dignity: he was committing to Latin literature what philosophers had treated in Greek. He describes this undertaking: "I was not ignorant, Brutus, when I was endeavouring to add to Latin literature the same things which philosophers of the most sublime genius and the most profound and accurate learning had previously handled in the Greek language."[144]

§ 186. Cicero must be understood only of the same relative dignity, § 185, when in *De officiis* I.130 he establishes two kinds of beauty, in one of which there is charm, in the other dignity, taking charm as feminine and dignity as masculine. For he himself requires that the countenance of the perfect orator convey not only dignity but also charm, *Orator* 60; and to dignity, *Ad familiares* X, ep. 6, he opposes surely not charm but ugliness. Matrons too have their dignity, and more precisely, as befits a jurist, § 15, Ulpian, *On Senators*, asks whether a man of praefectorian rank takes precedence over a woman of consular rank: "I should hold that he does, because the male sex deserves the greater
honour."[145] Meanwhile, with Cicero's leave and authority, it will be permitted to call everything ugly in which dignity, even absolute dignity, is wholly lacking, §§ 185, 177; and in true beauty, especially masculine beauty such as that of action, to require dignity above all for charm, *De oratore* I.142; and to maintain that depriving a thing or person of dignity disfigures it. Cicero illustrates this kind of attack: "I should reply first to those things which the accusers have advanced with the general view of disparaging him and for the sake of detracting from his honour and despoiling him of his dignity."[146] *Pro Caelio* 3.

§ 187. Nor do I deny that I, writing especially for Germans, choose authentic dignity more confidently among the foremost graces of things to be thought beautifully, § 186. For I know by experience that in other matters, in which the German nation is especially similar to the Romans, this praise too is common to both peoples, about which Cicero, *Pro Murena* 23: "For all arts which can conciliate for us the good-will of the Roman people ought to possess both an admirable dignity, and a very delightful utility."[147] (and of the German nation). If absolute dignity is universally and vigorously commended to our aesthetic art, which also places relative dignity more clearly before the eyes, perhaps not only its own absolute dignity will be established, but a certain relative dignity too will be attributed to it by serious, yet not gloomy, judges among the citizens. § 185.

[143] **Source and locus.** Cornelius Nepos, preface 1. **Translation and edition.** John Selby Watson, *Cornelius Nepos: Lives of Eminent Commanders* (London: George Bell and Sons, 1886), Tertullian.org transcription. T221. **Direct source.** https://www.tertullian.org/fathers/nepos.htm. **Textual note.** Baumgarten converts Nepos's first-person non dubito into the third-person non dubitat, substitutes suum genus scribendi for hoc genus scripturae, and omits the address Attice. Watson translates Nepos's source rather than Baumgarten's grammatical recasting.

[144] **Source and locus.** Cicero, *De finibus bonorum et malorum* 1.1. **Translation and edition.** Charles Duke Yonge, *The Academic Questions, Treatise De Finibus, and Tusculan Disputations of M. T. Cicero* (London: Henry G. Bohn, 1853; reprinted 1875), EpicureanFriends transcription. T222. **Direct source.** https://texts.epicureanfriends.com/04-Cicero-OnEnds/. **Textual note.** Baumgarten omits Cicero's opening, address, and modifiers, changes tractavissent to tractarunt, and recasts mandaremus as the participle mandans. Yonge's full sentence makes those grammatical differences visible.

[145] **Source and locus.** Justinian, *Digest* 1.9.1 pr. (Ulpian, *On the Edict* 62). **Translation and edition.** Charles Henry Monro, *The Digest of Justinian*, vol. 1 (Cambridge: Cambridge University Press, 1904), Internet Archive scan and OCR. T005. **Direct source.** https://archive.org/details/digestjustinian00monrgoog. **Textual note.** Baumgarten extracts Ulpian's causal clause and turns it into a stand-alone maxim. Monro's "honour" translates dignitas in its legal context; the antecedent of "he does" is a man of praefectorian rank taking precedence over a woman of consular rank.

[146] **Source and locus.** Cicero, *Pro Caelio* 3. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 2 (London: Henry G. Bohn, 1856), Perseus Digital Library text. T050. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi024/phi0474.phi024.perseus-eng1.xml. **Textual note.** Cicero describes the accusers' aim of disfiguring Caelius and of diminishing and stripping away his dignity. Baumgarten changes this into a general proposition about disfiguring a thing and a person; Yonge therefore cannot be quoted as a syntactically exact translation of Baumgarten's maxim.

[147] **Source and locus.** Cicero, *Pro Murena* 23. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 2 (London: Henry G. Bohn, 1856), Perseus Digital Library text. T048. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi014/phi0474.phi014.perseus-eng2.xml. **Textual note.** The concordance omission marker represents Baumgarten's parenthetical insertion nationis germanicae, not lost wording in Cicero. Baumgarten also omits enim and regularizes concilient to conciliant.

§ 188. Erunt interim, nisi fallor, et in germanis civibus, qui § 182 n. 1 et 3 satis liberaliter concedant, tamen n. 2 et 4 postulari iudicent aliquid; quod ubique requirere, quando pulcre cogitatur, videatur iusto venustoque rigidius. Verum his excusabor facilius, quando 1) expresse et explicite paraenetica didicerint curatius distinguere ab iis, quae tacite et implicite et longa veluti manu, admodum mediate vel ad minorum morum praecepta non omnino nihil conferant, 2) vitam pulcrae cognitionis dotem primariam, § 22, penitius inspexerint, quam variis illa se modis ac gradibus belle soleat exserere. Nunc § 160 ita me defendam: ut negem mihi vitio verti posse, si vel eadem, vel omnino minora poposcerim, respectu disciplinae morum aut probitatis, ac ille, qui se ipse dicit, *Epicuri de grege porcum*, Horatius de poetis generatim iterum asserit iterumque, e.g. *Et prodesse volunt et delectare poetae Et simul et iucunda et idonea dicere vitae. Omne tulit punctum, qui miscuit utile dulci Lectorem delectando pariterque monendo*.

§ 189. Magnitudo tandem aesthetica, § 177, hinc et dignitas, § 182, tam absolutae, quam relativae, §§ 178, 185, erunt vel obiectivae (rerum, materiae), quatenus in obiectis et cogitandis ipsis est praecipua ratio, cur per pulcrum ingenium et pectus, S. II, proportionata in magnitudine ac dignitate possint pingi, vel subiectivae (personae) possibilitates physicae potentiaeque certi hominis, etiam secundum quid et hypothetice tales, cum appetitionibus et decreto datam materiem, qua pote, qua fas est, in magnitudine et dignitate venuste sistendi ob oculos. Has posteriores dicamus magnanimitatem et gravitatem aestheticam. E. § 489.

§ 190. Sunt res, et materiae, quarum adspectu primo describendarum cum aliqua pulcritudine statim exprimatur nobis, quod olim Virgilio: *Maior rerum mihi nascitur ordo, Maius opus moveo*. VII. 44. Aen. Tunc felix ille, qui iustus aestimator sui vere tamen de themate tali a se pulcre exsequendo, possit praedicere, quod idem de saeculis aureis se vivo redituris: *Non me carminibus vincet nec Thracius Orpheus, Nec Linus, huic mater quamvis, atque huic pater adsit, Orphei Calliopea, Lino formosus Apollo. Pan deus Arcadia mecum si iudice certet, Pan etiam Arcadia dicet se iudice victum*. § 189.

§ 191. Magnitudo materiae aesthetica absoluta, § 189, poscit, ne cogitanda ac themata sumantur pulcre meditaturo obiecta ac materiae, quibus intra horizontem hominum aestheticum constitutis, §§ 119, 127, omnino deest magnitudo, § 177, nugae vere tales (res infimae et nugatoriae, quisquiliae, ineptiae). *Poetam non audio in nugis*, Cic. Par. 3. Unde sat. V. 19 Persius optime: *Non equidem hoc studeo bullatis ut mihi nugis Pagina turgescat, dare pondus idonea fumo. Excutienda damus praecordia*, § 182.

§ 188. Meanwhile there will be, unless I am mistaken, even among German citizens, those who grant § 182 numbers 1 and 3 rather liberally, yet judge that something is demanded by numbers 2 and 4; and to require this everywhere, whenever one thinks beautifully, will seem more rigid than is just and charming. But I shall be more easily excused by them when 1) they have learned more carefully to distinguish things explicitly and expressly exhortatory from those which tacitly, implicitly, and very indirectly and at a distance, contribute something even to precepts of minor conduct; 2) they have looked more deeply into life, the primary excellence of beautiful cognition, § 22, and how beautifully it is accustomed to put itself forth in various modes and degrees. Now, § 160, I shall defend myself thus: I deny that it can be turned into a fault for me if, with respect to moral discipline or probity, I have demanded either the same or altogether less than he who calls himself "a pig from Epicurus' herd," Horace, repeatedly asserts of poets generally. Baumgarten makes the two aims cumulative: poets wish both to benefit and to delight, and to say things at once pleasant and useful for life. Horace's original alternatives and concluding recommendation read: "Poets wish either to profit or to delight; or to deliver at once both the pleasures and the necessaries of life. [...] He who joins the instructive with the agreeable, carries off every vote, by delighting and at the same time admonishing the reader."[148]

§ 189. Finally, aesthetic magnitude, § 177, and hence also dignity, § 182, both absolute and relative, §§ 178, 185, will be either objective – of things, of material – insofar as in the objects and things to be thought themselves there is the principal ground why, through a beautiful talent and heart, Section II, they can be depicted with proportionate magnitude and dignity; or subjective – of the person – the natural possibilities and capacities of a certain human being, even those such only in a qualified and hypothetical respect, together with the desires and resolve for setting the given material beautifully before the eyes in magnitude and dignity, so far as one can and so far as it is right. Let us call these latter aesthetic magnanimity and gravity. *Ethics* § 489.

§ 190. There are things and materials at whose first sight, when they are to be described with some beauty, we are immediately moved to utter what Virgil once expressed: "Events of grander march impel my song, and loftier task I try."[149] *Aeneid* VII.44. Then happy is the one who, a fair judge of his own abilities, yet truly about such a theme to be beautifully carried out by himself, can predict what the same poet predicted about the golden ages returning while he was alive: "Nor Thracian Orpheus should out-sing me then, nor Linus, though his mother this, and that his sire should aid - Orpheus Calliope, and Linus fair Apollo. Nay, though Pan, with Arcady for judge, my claim contest, with Arcady for judge great Pan himself should own him foiled, and from the field retire."[150] § 189.

§ 191. Absolute aesthetic magnitude of the material, § 189, requires that one who is going to meditate beautifully not take as objects and materials for thinking themes which, though placed within the human aesthetic horizon, §§ 119, 127, wholly lack magnitude, § 177: genuine trifles – lowest and trifling things, rubbish, inanities. Baumgarten invokes Cicero's remark about a poet's trifles; in its original contrast Cicero says: "I overlook the trifling faults of a poet; but shall I approve my fellow-citizen's life while he is counting his misdeeds with his fingers?"[151] Cicero, *Paradoxa* 3. Hence Persius, Satire V.19, very well: "Nay, indeed, it is no aim of mine that my page should swell with pretentious trifles, fit only to give solidity to smoke. [...] I now shake out my heart to you at the bidding of the Muse."[152] § 182.

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[148] **Source and locus.** Horace, *Ars poetica* 333-334 and 343-344. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten changes Horace's opening alternatives, aut ... aut, to cumulative et ... et, and joins lines 333-334 directly to lines 343-344, omitting eight intervening lines. The ellipsis supplied above must remain in the eventual edition.

[149] **Source and locus.** Virgil, *Aeneid* 7.44-45. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten's wording agrees with the source apart from capitalization. Williams's English verse counts differ from the Latin line numbers; the quoted sentence appears at English lines 55-56.

[150] **Source and locus.** Virgil, *Eclogues* 4.55-59. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten adds deus after Pan and changes Virgil's subjunctive dicat to the future dicet. Rhoades translates Virgil's source and does not represent either change explicitly.

[151] **Source and locus.** Cicero, *Paradoxa Stoicorum* 3.26. **Translation and edition.** Cyrus R. Edmonds, *Cicero's Three Books of Offices, or Moral Duties; also His Cato Major, an Essay on Old Age; Laelius, an Essay on Friendship; Paradoxes; Scipio's Dream; and Letter to Quintus on the Duties of a Magistrate* (New York: Harper & Brothers, 1892), Stoic Breviary transcription. T130. **Direct source.** https://stoicbreviary.blogspot.com/p/text-cicero-stoic-paradoxes-tr.html. **Textual note.** Baumgarten extracts the first clause and uses it as a maxim against verbal trifles. In Cicero, it forms the first half of a contrast between tolerating a poet's small technical fault and refusing to excuse a citizen's moral fault. Edmonds therefore renders non audio contextually as "I overlook."

[152] **Source and locus.** Persius, *Satires* 5.19-22. **Translation and edition.** George Gilbert Ramsay, *Juvenal and Persius* (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1918), Wikisource transcription. T187. **Direct source.** https://en.wikisource.org/wiki/Juvenal_and_Persius/The_Satires_of_Persius/Satire_5. **Textual note.** Baumgarten prints bullatis where the source has pullatis and silently omits secreti loquimur, tibi nunc, hortante Camena between the two quoted portions. Ramsay's "heart" translates praecordia idiomatically.

§ 192. *Si quis rixatur de lana saepe caprina, et Propugnat nugis armatus*, huc § 191 materia litis vere pertinet, nisi velit omnino suas tricas ultra horizontem aestheticum tollere, § 121. Catullus atque Martialis in ea sua cogitata, quae scripserunt ex turpi lege, de qua § 184, iusto leniores sunt, quando ea nugas vocant, alia tamen pulcrius a se concepta involventes eodem titulo sunt interpretandi ex § 179. Habentur etiam saepius in nugis, quae non sunt, qualia § 100, et forsan huc opinio Democriti, probe intellecta, quam Cicero male refutatam de Div. II. 20, non aequius in magnis nugis habet, ac *physicorum genere nihil* ait *arrogantius esse*.

§ 193. Dignitatem aestheticam, § 182, et absolutam et relativam, § 185, et obiectivam et subiectivam, quatenus in ea deprehenduntur n. 1 et 3, § 182, liceat in sequentibus negativam, quatenus autem simul n. 2 et 4 § c. considerantur, positivam appellare. Et quoniam nobilem iam *ἤθους aesthetici* partem aggredimur, definiam illud, psychologis saltim perspicue, generatim ante omnia per studium possibilitatis moralis, M. § 723, aestheticum, vel in aestheticis observatum. *Ἦθος* nomine, ut ego quidem sentio, caret sermo romanus. *Mores appellantur – Sed ipsam rei naturam spectanti mihi non tam mores significari videntur, quam morum quaedam proprietas.* Quint. VI. 3.

§ 194. *Ἦθος aestheticum* habet etiam speciem suam partemque, ex qua negativum dicatur, §§ 193, 182, cuius haec est formula: Res, ordo, significatio, e.g. dictio, § 13, si pulcrae intenduntur, ita instituantur, ne quid moraliter absurdi in iisdem, vel ipsi rationis analogo pelluceat, §§ 16, 22; et alteram speciem ac partem, ex qua positivum appelletur, et secundum quam eadem, quae modo dixi, vere etiam consentire moribus et cum iisdem congruere, pulcre convenire cum illis, quae moraliter, ethice, oeconomice, civiliter ex usibus consuetudinibusque fieri possunt, fiat phaenomenon, vel ipsi rationis analogo observabile, § 23.

§ 195. Veniamus ad unam *ἦθος* partem ex primis, § 194, quam naturalis nunc meditandi ratio subministrabit. Dignitas aesthetica, si vel absolutam tantum intelligas, §§ 182, 185, postulat, ne qua cogitanda, multo minus themata sumantur, quibus intra horizontem aestheticum constitutis, ubertimque ac vivide e.c. § 22 percipiendis omnis omnino deest dignitas, obiecta vilia et plebeia, quae luto potius, quam myricis, § 178, conferas, et has humiles nuncupans illa humillima dicas et abiecta.

§ 196. *Ut quisque optime natus institutusque est* (haec autem est aesthetici practici persona, §§ 45, 54, 63), *nihil abiectum, nihil humile*, § 195, *cogitant*.

Cic. de Fin. V. 57. Eorum nemo *Migret in obscuras humili sermone tabernas, Offenduntur enim, quibus est equus, et pater et res*.

§ 192. In the case described here—"another often wrangles about a goat's hair, and armed engages for any trifle"[153]—the dispute really does belong to the material of § 191, unless the disputant proposes to raise those complications above the aesthetic horizon, § 121. Catullus and Martial are unduly lenient when they call the thoughts written under the shameful rule of § 184 mere trifles. When they include more beautiful conceptions under the same label, however, they should be understood according to § 179. Things that are not trifles are also often counted as such, including those in § 100. Perhaps the same is true of Democritus' properly understood opinion, which Cicero unsuccessfully refutes in *De divinatione* II.20 and treats as extravagant nonsense, no more fairly than in his assertion about natural philosophers: "and there is no more arrogant class"[154]

§ 193. Let it be permitted in what follows to call negative aesthetic dignity, § 182, both absolute and relative, § 185, and objective and subjective, insofar as numbers 1 and 3 are found in it, § 182; but positive insofar as numbers 2 and 4 are at the same time considered. And since we now approach a noble part of *aesthetic ethos*, I shall define it, at least clearly for psychologists, generally and before all else as an aesthetic concern for moral possibility, *Metaphysics* § 723, or such a concern observed in aesthetic matters. Roman speech, as I at least think, lacks a word for *ἦθος*. "it is however rendered by *mores* (morals) [...] But close consideration of the nature of the subject leads me to think that in this connexion it is not so much morals in general that is meant as certain peculiar aspects"[155] Quintilian VI.3.

§ 194. *Aesthetic ethos* also has its own species and part from which it is called negative, §§ 193, 182. Its formula is this: things, order, signification, for example diction, § 13, if they are intended to be beautiful, should be so arranged that nothing morally absurd shines through in them, even to the analogue of reason, §§ 16, 22. It has another species and part from which it is called positive; according to it, the same things I have just named truly also agree with morals, are congruent with them, and beautifully fit with those things that morally, ethically, in household affairs, and in civic life can occur from usages and customs, so that this becomes manifest and observable even to the analogue of reason, § 23.

§ 195. Let us come to one of the foremost parts of *ἦθος*, § 194, which the natural order of inquiry will now supply. Aesthetic dignity, even if you understand only absolute dignity, §§ 182, 185, requires that no things to be thought, much less themes, be taken up which, though placed within the aesthetic horizon and to be perceived abundantly and vividly, etc., § 22, wholly lack every dignity: base and plebeian objects. These you would compare with mud rather than with tamarisks, § 178; and, calling the latter humble, you would call the former lowest and abject.

§ 196. "Hence the abler and more accomplished a man is, the less he would care to be alive at all if debarred from taking part in affairs, although allowed to batten on the most exquisite pleasures. [...] insatiable in their appetite for study, they forget all else besides, and harbour not one base or mean thought."[156] – and this is the role of the practising aesthetician, §§ 45, 54, 63 – § 195. Cicero, *De finibus* V.57. None of them "may deviate into the low style of obscure, mechanical shops [...] For [at such stuff] all are offended, who have a horse, a father, or an estate"[157]

[153] **Source and locus.** Horace, *Epistles* 1.18.15-16. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg transcription. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten replaces Horace's alter with the conditional si quis and inserts et before propugnat. Smart translates the proverbial lana caprina literally as "a goat's hair."

[154] **Source and locus.** Cicero, *De divinatione* 2.30. **Translation and edition.** William Armistead Falconer, *Cicero: De senectute, De amicitia, De divinatione* (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1923), Perseus Digital Library text. T057. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi053/phi0474.phi053.perseus-eng1.xml. **Textual note.** Cicero's quo genere refers parenthetically to natural philosophers as a class. Baumgarten converts the phrase to physicorum genere, adds the implied infinitive esse, and presents it as an independent maxim. The English selection is confined to the complete parenthetical observation about the class's arrogance, omitting the unfinished continuation about Democritus.

[155] **Source and locus.** Quintilian, *Institutio oratoria* 6.2.8-9. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 2 (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1921), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** The omitted material explains that Latin lacks an exact equivalent for Greek ethos and discusses the naming of moral philosophy. Baumgarten's two clauses otherwise follow Quintilian closely. Butler renders morum quaedam proprietas expansively as "certain peculiar aspects."

[156] **Source and locus.** Cicero, *De finibus bonorum et malorum* 5.57. **Translation and edition.** H. Harris Rackham, *Cicero: De finibus bonorum et malorum* (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1931), LacusCurtius transcription. T156. **Direct source.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Cicero/de_Finibus/5*.html. **Textual note.** Baumgarten joins the opening and closing parts of Cicero's section 57 while omitting the extended argument between them. The source begins with the singular quisque and ends with plural thinkers as its subject; the abbreviated quotation consequently looks grammatically discontinuous.

[157] **Source and locus.** Horace, *Ars poetica* 229 and 248. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg transcription. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten silently joins line 229 to line 248. Horace first warns that a god or hero should not descend into the speech of low shops, and nineteen lines later says that respectable spectators are offended by obscene or disgraceful words. The two clauses do not form one sentence in the source.

Hor. Neque huc tantum traho turpissimam obscenitatem, de qua §§ 184, 192, sed et humi repentem adulationem, *laudare paratam Si bene — , aut si quid fecit amicus, Quod proferre palam non possit lingua modeste*,

Iuv. et luxuriantem contumeliis conviciisque lixas inter et calones maledicentiam, quam olim quidam critici, bona mens! qui Critici! documentum ubertatis suae copiaeque voluerunt. § 195.

§ 197. In diiudicanda magnitudine ac dignitate materiarum absoluta, ne magna pusillis, *sine pondere habentia pondus*, § 177, digna indignis, § 182, fanda nefandis, § 196, temere misceantur, non excluduntur ex materiis pulcre cogitandis, 1) vere nonnullam habentia magnitudinem, aliquando summam, § 178, in quibus tamen non nemo, gigantum fraterculus, qui se solum putat aliquid magni, ac omnia refert ad grandem, quam in se solus miratur, mensuram, nihil omnino, nisi nihili facienda, vili pendenda, nugas meras, potest deprehendere. Non opus est musicam Epaminondae citare, quamdiu ipsa religio multis, *nisi cum re, vilior alga est*.

§ 198. 2) Quibus deest utique quaedam magnitudo relativa ac comparativa, neque tamen absoluta, § 178, e.g. in colloquiis epistolisque familiaribus, in quibus vel duo nonnunquam *satis magnum alter alteri theatrum sumus*. Sen. Talem se sistit Corydon: *Despectus tibi sum, nec quis sim quaeris, Alexi, Quam dives pecoris nivei, quam lactis abundans. Mille meae Siculis errant in montibus agnae*. e.c. Virg. Ecl. II. 19.

§ 199. 3) Quae non ipsa solum, sed et cum suis variis consectariisque satis multis pura mente cogitari possunt, etiam copiose, vivide e.c. § 22, licet impura mens possit in ipsis eorumque variis et consectariis simul non pauca virtuti inimica excogitare, e.g. si, *Tityre, lentus in umbra Formosam resonare doces Amaryllida silvas*. 4) quae morosae virtuti, vel etiam fucatae taedium afferunt, quando ab aliis cogitantur, innocentia, non sine suspicione invidiae: e.g. Mart. IX. 98: *quod amamur, quodque probamur*.

Horace. Nor do I draw hither only the most shameful obscenity, about which §§ 184, 192, but also flattery creeping along the ground, ready "to throw up his hands and applaud if his friend spit or hiccup nicely, or if his golden basin make a gurgle when turned upside down"[158]
Juvenal; and abusive speech luxuriating in insults and revilings among sutlers and camp-followers, which some critics once – good heavens, what critics! – wanted to be a proof of their abundance and copiousness. § 195.

§ 197. In judging the absolute magnitude and dignity of materials, lest great things be rashly mixed with small, "things without weight" with things having weight, § 177, worthy things with unworthy, § 182, speakable with unspeakable, § 196, the following are not excluded from materials to be thought beautifully: 1) things that truly have some magnitude, sometimes the highest, § 178, in which nevertheless some little brother of the giants, who thinks that he alone is something great and refers all things to the grand measure that he alone admires in himself, can detect nothing at all except things to be treated as nothing, held cheap, mere trifles. There is no need to cite the music of Epaminondas, as long as religion itself for many people, "unless with property, is cheaper than seaweed."

§ 198. 2) Things to which a certain relative and comparative magnitude is certainly lacking, but not absolute magnitude, § 178, for example in familiar conversations and letters, in which even two persons may sometimes say, "each of us is enough of an audience for the other"[159] Seneca. Corydon presents himself as such: "You scorn me, Alexis, who or what I am care not to ask - how rich in flocks, or how in snow-white milk abounding: yet for me roam on Sicilian hills a thousand lambs"[160] etc. Virgil, *Eclogue* II.19.

§ 199. 3) Things which can be thought with a pure mind not only in themselves but also with their various aspects and sufficiently numerous consequences, even copiously and vividly, etc., § 22, although an impure mind can at the same time devise in those things and their various aspects and consequences not a few things hostile to virtue; for example, the innocent scene captured in Virgil's words: "while, Tityrus, you sit careless in the shade, and, at your call, "Fair Amaryllis" bid the woods resound"[161] 4) Things which cause displeasure to morose virtue, or even to counterfeit virtue, when they are thought by others, though they are innocent – not without suspicion of envy; for example Martial IX.98: "He is bursting with envy, because I am loved and praised."[162]

[158] **Source and locus.** Juvenal, *Satires* 3.106-108. **Translation and edition.** George Gilbert Ramsay, *Juvenal and Persius* (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1918), Wikisource transcription. T183. **Direct source.** https://en.wikisource.org/wiki/Juvenal_and_Persius/The_Satires_of_Juvenal/Satire_3. **Textual note.** The source has masculine paratus, not Baumgarten's paratam. Baumgarten suppresses ructavit after si bene and replaces Juvenal's remaining bawdy particulars with the general phrase "or if a friend has done something that a modest tongue cannot utter openly." Ramsay also euphemizes portions of the source, so his wording is cited as an existing translation of Juvenal, not as a literal rendering of Baumgarten's paraphrase.

[159] **Source and locus.** Seneca, *Epistulae morales* 7.11, quoting Epicurus, fragment 208 Usener. **Translation and edition.** Richard M. Gummere, *Seneca: Epistles 1-65* (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1917), Seneca Letters transcription. T209. **Direct source.** https://senecaletters.com/en/letters/7. **Textual note.** The immediate speaker is Epicurus, whom Seneca explicitly names before quoting. Baumgarten's attribution to Seneca identifies the transmitting author rather than the original speaker and extracts only the second half of Epicurus's sentence.

[160] **Source and locus.** Virgil, *Eclogues* 2.19-21. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten prints quis for Virgil's qui and relocates nivei so that it appears to modify pecoris rather than lactis. Rhoades follows the source syntax and renders agnae as "lambs."

[161] **Source and locus.** Virgil, *Eclogues* 1.4-5. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten omits Virgil's preceding contrast, nos patriam fugimus; tu, but retains the vocative Tityre. Rhoades's word order follows the complete source sentence.

[162] **Source and locus.** Martial, *Epigrams* 9.97.11. **Translation and edition.** anonymous prose translation, *The Epigrams of Martial* (Bohn's Classical Library; London: George Bell and Sons, 1897), Tertullian.org transcription. T220. **Direct source.** https://www.tertullian.org/fathers/martial_epigrams_book09.htm. **Textual note.** Baumgarten extracts Martial's reason for another person's envy and omits the governing rumpitur invidia. The Bohn prose version renders probamur as "praised."

§ 200. 5) Quae non omnibus personis ac aetatibus, temporibus ac locis conveniant, aliquibus autem utique; salva tam magnitudine, quam dignitate absolutis, § 197, e.g. quae solebant cum Lucilio, *ubi se a vulgo et scena in secreta remorant Virtus Scipiadiae ac mitis sapientia Laeli Nugari*, § 192, *faciles, discincti et ludere, donec Decoqueretur olus*. Hor. Serm. II. 1.75. 6) non explicite, immediate, aut propius virtutes inculcantia. e.g. Lucretii l. 49: *De summa caeli ratione deumque Disserere incipiam, et rerum primordia pandam, Unde omnes natura creet res, aucet, alatque, Quove eadem rursum natura perempta resolvat*. e.c.

§ 201. 7) Quibus utique deest quaedam dignitas relativa ac comparativa, neque tamen absoluta, § 188, e.g. *Epaminondam saltasse commode, scienterque tibiis cantasse*. Corn. Huc Anacreon et celebris Catulli passer, vivens, c. 2, ac mortuus, c. 3: *Lugete, o veneres, cupidinesque, Et quantum est hominum venustiorum! Passer mortuus est meae puellae, Passer, deliciae meae puellae*. e.c.

§ 202. Quibus et magnitudo convenit et dignitas absoluta, §§ 182, 185, materiae, relativam et magnitudinem, § 180, et dignitatem habebunt 1) myricae, minimam, cum aliqua latitudine, quae deceat aestheticum, §§ 15, 16, honore uno ex minoribus dignae, tenues. Huc et personas, obiecta personalia, pertinere ne dubites, referamus et nos, post Demetrium, *Vulteium nomine Menam, Praeconem, tenui censu, sine crimine natum, Et properare loco et cessare, et quaerere, et uti, Gaudentem parvisque sodalibus, et lare curto, Et ludis, et post decisa negotia Campo*. e.c. Hor. I. ep. 7.55.

§ 203. II. Silvae, maximam, cum eadem aestheticum decente latitudine, § 202, honore uno ex maximis dignae, excellente magnae, grandes atque sublimes. Non pugnabo contra Senecam, quando magnitudinem et dignitatem rerum intrinsecam spectans: *Omnia*, inquit, *vitia, non refert, in quantum procedant, extendantque se. Angusta sunt, misera, depressa*, § 195. *Sola sublimis et excelsa* (moraliter etiam) *virtus est. Nec quicquam magnum est, nisi quod simul et placidum*, nisi forsan in effatum ultimum, de Ira I. 16. Nobis autem hic sermo est de magnitudine et dignitate obiectiva, non quatenus ipsis obiectis inhaeret, sed quatenus obiectis inhaerens, quicquid illud sit, rationem propiorem continet, ut de obiectis magnae dignaeque cogitationes formari possint, §§ 189, 18.

§ 200. 5) Things that do not fit all persons and ages, times and places, yet certainly fit some, while both absolute magnitude and dignity are preserved, § 197; for example, those things that used to be done with Lucilius, "Yet, when the valorous Scipio, and the mild philosophical Laelius, had
withdrawn themselves from the crowd and the public scene, they used to
divert themselves with him, and joke in a free manner, while a few
vegetables were boiled [for supper]."[163] § 192. Horace, *Sermones* II.1.75. 6) Things not explicitly, immediately, or more closely inculcating virtues; for example Lucretius I.49: "I prove the supreme law of Gods and sky, And the primordial germs of things unfold, Whence Nature all creates, and multiplies And fosters all, and whither she resolves Each in the end when each is overthrown."[164] etc.

§ 201. 7) Things to which a certain relative and comparative dignity is certainly lacking, but not absolute dignity, § 188; for example, that "Epaminondas danced gracefully and played the pipes skillfully." Cornelius. Here belong Anacreon and the celebrated sparrow of Catullus, living in poem 2 and dead in poem 3: "Weep every Venus, and all Cupids wail, And men whose gentler spirits still prevail. Dead is the Sparrow of my girl, the joy, Sparrow, my sweeting's most delicious toy."[165] etc.

§ 202. The materials to which both absolute magnitude and dignity are suited, §§ 182, 185, will have relative magnitude, § 180, and dignity as follows. 1) Tamarisks, the least degree, allowing some latitude appropriate to aesthetic judgment, §§ 15, 16, worthy of one of the lesser honors: slender things. Lest you doubt that persons too, personal objects, belong here, after Demetrius let us also cite the description of Vulteius Mena: "he is by name, Vulteius Maena, an auctioneer, of small fortune, of a character perfectly unexceptionable, that he could upon occasion ply busily, and take his ease, and get, and spend; delighting in humble companions and a settled dwelling, and (after business ended) in the shows, and the Campus Martius"[166] etc. Horace, *Epistles* I.7.55.

§ 203. II. Woods, the greatest degree, with the same latitude befitting the aesthetician, § 202, worthy of one of the greatest honors, preeminently great, grand, and sublime. I shall not fight with Seneca when, looking at the intrinsic magnitude and dignity of things, he describes vices and contrasts them with virtue, sublime even morally: "Such qualities, it matters not to what height or length they reach, are all narrow, pitiable, grovelling. Virtue alone is lofty and sublime, and nothing is great that is not at the same time tranquil."[167] § 195—except perhaps as to the final saying, *De ira* I.16. But our discourse here concerns objective magnitude and dignity, not insofar as it inheres in the objects themselves, but insofar as what inheres in the objects, whatever it may be, contains the more immediate ground why great and worthy thoughts can be formed about the objects, §§ 189, 18.

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[163] **Source and locus.** Horace, *Satires* 2.1.71-74. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Jack Lynch transcription. T181. **Direct source.** https://jacklynch.net/Texts/horace-satire-2.1.html. **Textual note.** Baumgarten omits quin, cum illo, and soliti; prints vulgo, scena, and olus for volgo, scaena, and holus; uses ac for et; and has the apparent form Scipiadiae for Scipiadae. His faciles supplies a new predicate for nugari. Smart's pronoun "him" refers to Lucilius in Horace's full context.

[164] **Source and locus.** Lucretius, *De rerum natura* 1.54-57. **Translation and edition.** William Ellery Leonard, *De Rerum Natura* (New York: E. P. Dutton, 1916), Perseus Digital Library text. T061. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0550/phi001/phi0550.phi001.perseus-eng1.xml. **Textual note.** Baumgarten omits nam tibi, prints omnes for omnis and aucet for auctet, and otherwise follows the four lines. Leonard's "I prove" renders disserere incipiam freely and absorbs the omitted opening address.

[165] **Source and locus.** Catullus, *Carmina* 3.1-4. **Translation and edition.** Sir Richard Francis Burton and Leonard C. Smithers, *The Carmina of Gaius Valerius Catullus* (London: printed for the translators, 1894), Perseus Digital Library text. T040. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0472/phi001/phi0472.phi001.perseus-eng3.xml. **Textual note.** The quoted Latin is complete. Differences are confined to capitalization and punctuation. The translators preserve the verse form and render venustiorum expansively as "whose gentler spirits still prevail."

[166] **Source and locus.** Horace, *Epistles* 1.7.55-59. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg transcription. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Besides orthographic variation in the name, Baumgarten prints natum where the source has notum and curto where it has certo. Smart follows the source readings, rendering sine crimine, notum as "of a character perfectly unexceptionable" and lare certo as "a settled dwelling."

[167] **Source and locus.** Seneca, *De ira* 1.21.4. **Translation and edition.** John W. Basore, *Seneca: Moral Essays*, vol. 1 (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1928), Loebolus scan. T208. **Direct source.** https://s3.amazonaws.com/loebolus/L214.pdf. **Textual note.** Baumgarten substitutes vitia for ista, adds et before placidum, and appears to mark a short parenthetical insertion after excelsa rather than an omission from Seneca. Basore's "such qualities" follows the source demonstrative and refers to luxury, avarice, lust, and ambition in the preceding discussion.

§ 204. Sicut itaque recti quidam habitus, non abiecti quidem ac humiles, tenues tamen illi possunt esse, § 202, partim in destitutis magnitudine quadam relative maiori naturali, partim expertes multis variis consectariisque, etiam moralibus, sed per analogon rationis observabilioribus, §§ 181, 182; ita pravi quidam habitus et facinora videantur esse posse magna pulcre cogitaturo materia, vel omnino grandis, quando 1) varia eorum, etiam ad materiale remotum et proximum realia pertinentia, M. § 914, ipsumque formale simul habeant magnitudinem naturalem per plura etiam consectaria, denuo vel ex materiali, vel ex formali mali effluentia per ipsum analogon rationis detegenda; 2) non tam ipsorum formale dictorum, quam huius ingens deformitas thema pulcre sistendum ob oculos aesthetice meditaturo sumitur, quod utique fieri potest dignissime, §§ 18, 203. Ita Catilinae scelus et Ciceroni et Salustio thema grande fuisse videatur, § 89. Nec facile, nisi in eiusmodi thematibus, aliquis, ex Petronii consilio, *ingentis quatiat Demosthenis arma, Grandiaque indomiti Ciceronis verba minetur*.

§ 205. Nec excludam obiectis aesthetice grandibus, § 203, ea, quibus est magnitudo naturalis tantum, § 187, relative una ex maximis, etiamsi moraliter videantur indifferentia, si sistantur in dignitate, negativa quidem tantum, § 193, quam tamen summa cum diligentia tuearis, § 203. Ita Lucr. I. 720 grandia de Sicilia: *Hic est magna Charybdis et hic Aetnea minantur Murmura flammarum*.
An satis dignum, quando pergit: *rursum se colligere iras?*
Equidem *ego*: *Magna modis multis miranda videtur Gentibus humanis regio*,

grandia cogitaturus non addidissem: *visendaque fertur*.
cf. Aen. III. 571 sqq.
§ 206. Interim in ipsis generice maximis, § 203, eminent, quibus ad magnitudinem naturalem et dignitatem negativam, quas ex maximis dixeris, accedat etiam dignitas aliqua positiva, § 193. Huc referrem, si Ciceronem ex animi sententia scripsisse putarem, de nat. deorum l. II. 166: *Nemo vir magnus sine aliquo afflatu divino unquam fuit*.
167: *Magnis viris prospere eveniunt semper omnes res, si quidem satis a nostris, et a principe philosophorum, Socrate, dictum est de uberitatibus virtutis et copiis*.

§ 204. Therefore, just as certain right dispositions, though not abject and low, can nevertheless be slender, § 202, partly because they lack a certain relatively greater natural magnitude, partly because they lack many varied features and consequences, even moral ones, that are more observable through the analogue of reason, §§ 181, 182; so certain depraved dispositions and crimes may seem able to be great material, or altogether grand material, for one who is going to think beautifully, when 1) their various aspects, even those real aspects belonging to remote and proximate material, *Metaphysics* § 914, and also the formal element itself, at the same time have natural magnitude through several consequences, again flowing either from the material or from the formal element of evil and to be detected by the analogue of reason; 2) not so much the formal element of the said things themselves as its immense ugliness is taken as the theme to be placed beautifully before the eyes by one meditating aesthetically, which can certainly be done most worthily, §§ 18, 203. Thus Catiline's crime seems to have been a grand theme for both Cicero and Sallust, § 89. Nor easily, except in themes of this kind, could one fulfill Petronius' counsel: "let him loose the reins, and shake the weapons of mighty Demosthenes like a free man. [...] and lofty words such as undaunted Cicero uttered."[168]

§ 205. I shall not exclude from aesthetically grand objects, § 203, those having only natural greatness, § 187, in one of its highest relative degrees, even if they seem morally indifferent. They must be presented with at least negative dignity, § 193, guarded with the greatest care, § 203. Thus Lucretius I.720 treats Sicily grandly: "Here the waste Charybdis; and here Aetna rumbles threats"[169]

Is his continuation sufficiently dignified: "To gather anew such furies of its flames"[170]?

For my part, when aiming at grandeur, after calling the region great and wonderful to humankind I would not have added *visendaque fertur* (literally, "and is said to be worth seeing"). Leonard renders the two source portions together, without a separately assignable phrase for these words: "And though for much she seem The mighty and the wondrous isle to men"[171]

[172].

Compare *Aeneid* III.571 ff.

§ 206. Meanwhile, among the generically greatest things themselves, § 203, those stand out to which, in addition to natural magnitude and negative dignity, which you would call among the greatest, there also accedes some positive dignity, § 193. Here I would refer, if I thought Cicero had written from his own conviction, *De natura deorum* II.166: "There never, therefore, was a great man without divine inspiration."[173]

167: "But to truly great men all things ever happen prosperously; as has been sufficiently asserted and proved by us Stoics, as well as by Socrates, the prince of philosophers, in his discourses on the infinite advantages arising from virtue."[174]

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[168] **Source and locus.** Petronius, *Satyricon* 5. **Translation and edition.** Michael Heseltine, *Petronius* (Loeb Classical Library; London: William Heinemann; New York: Macmillan, 1913), Perseus Digital Library text. T075. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0972/phi001/phi0972.phi001.perseus-eng1.xml. **Textual note.** Baumgarten omits liber et before the first clause and silently joins it to a line that occurs six lines later. The intervening passage moves from Greek oratory through Roman writing, private verse, feasts, and war.

[169] **Source and locus.** Lucretius, *De rerum natura* 1.722-723. **Translation and edition.** William Ellery Leonard, *De Rerum Natura* (New York: E. P. Dutton, 1916), Perseus Digital Library text. T061. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0550/phi001/phi0550.phi001.perseus-eng1.xml. **Textual note.** Baumgarten prints magna for vasta and Aetnea for Aetnaea. Leonard compresses the personified murmura flammarum minantur into "Aetna rumbles threats."

[170] **Source and locus.** Lucretius, *De rerum natura* 1.723. **Translation and edition.** William Ellery Leonard, *De Rerum Natura* (New York: E. P. Dutton, 1916), Perseus Digital Library text. T061. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0550/phi001/phi0550.phi001.perseus-eng1.xml. **Textual note.** Baumgarten's fragment completes the syntax of entry 169 and adds interrogative punctuation. Leonard reorganizes the personification so that Aetna, rather than the murmuring flames, is the English subject.

[171] **Source and locus.** Lucretius, *De rerum natura* 1.726-727. **Translation and edition.** William Ellery Leonard, *De Rerum Natura* (New York: E. P. Dutton, 1916), Perseus Digital Library text. T061. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0550/phi001/phi0550.phi001.perseus-eng1.xml. **Textual note.** The concordance's initial ego has no counterpart in the Lucretian line, which begins quae cum. The sentence continues with visendaque fertur in the next concordance entry. Leonard identifies the regio as Sicily and renders it as "isle." The inseparable English passage is printed once, with both source markers; Baumgarten's surrounding gloss is distinguished from Leonard's wording.

[172] **Source and locus.** Lucretius, *De rerum natura* 1.727. **Translation and edition.** William Ellery Leonard, *De Rerum Natura* (New York: E. P. Dutton, 1916), Perseus Digital Library text. T061. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0550/phi001/phi0550.phi001.perseus-eng1.xml. **Textual note.** This fragment completes the line begun in entry 171. Leonard renders the whole clause gentibus humanis regio visendaque fertur as one verse and does not assign a separable English phrase to visendaque fertur. Its English is included in the single continuous quotation carrying both markers.

[173] **Source and locus.** Cicero, *De natura deorum* 2.167. **Translation and edition.** C. D. Yonge, *Cicero's Tusculan Disputations; Also, Treatises on the Nature of the Gods, and on the Commonwealth* (New York: Harper & Brothers, 1877), Project Gutenberg text. T088. **Direct source.** https://www.gutenberg.org/ebooks/14988. **Textual note.** Baumgarten omits igitur and prints afflatu and unquam where the comparison text has adflatu and umquam. Yonge's "therefore" represents the connective absent from Baumgarten's excerpt.

[174] **Source and locus.** Cicero, *De natura deorum* 2.167. **Translation and edition.** C. D. Yonge, *Cicero's Tusculan Disputations; Also, Treatises on the Nature of the Gods, and on the Commonwealth* (New York: Harper & Brothers, 1877), Project Gutenberg text. T088. **Direct source.** https://www.gutenberg.org/ebooks/14988. **Textual note.** Baumgarten omits autem; recasts prosperae as prospere eveniunt; separates si quidem; prints philosophorum for philosophiae and uberitatibus for ubertatibus; and adds punctuation. Yonge explicates a nostris as "by us Stoics" and renders ubertatibus ... et copiis expansively.

168: *mala et impia consuetudo est contra deos disputandi, sive animo id fit, sive simulate*.

§ 207. Sunt enim utique, quod Quintilianus habet, VIII. 3, *alia aliis honestiora, sublimiora*, e.c. sicut et magis minusve tenuia, § 202. Neque tenuitas, neque sublimitas heic consideranda est illa, quam intellectus forsan et ratio sola tandem in distincte, quantum fieri potest, repraesentatis detegat, §§ 15, 16, sed a minimis ad maxima observabilium et pulcre sistendorum elegans per analogon rationis, non sine dignitate, paullatim exsurgens complexus materiarum omnis, dividatur in partes aequales tres. Infima erit aesthetice tenuis, suprema aesthetice sublimis, quaevis suos iterum gradus et magnitudinis et dignitatis comprehensa. § 203.

§ 208. III. Arbusta, mediam inter tenuia et sublimia § 207 partem occupantia, materiae mediocres, interiectae, intermediae; et quasi temperatae, vicinae tenui sublimique, utriusque participes, vel, utriusque, si verum quaerimus, potius expertes. Cic. Huc e.g. Pamphili descriptio apud Ter. Andr. I. 1: *Quod plerique omnes faciunt adolescentuli, Ut animum ad aliquod studium adiungant, aut equos Alere, aut canes ad venandum, aut ad philosophos, Horum ille nihil egregie praeter cetera Studebat, et tamen omnia haec mediocriter*. e.c.

§ 209. Longinus videtur magnum, § 177, etiam relative tale, § 203, et in magnis eiusmodi maximum confundere, quando: *οὐδὲν ὑπάρχει μέγα, ὃ τὸ καταφρονεῖν ἐστὶ μέγα*,

ait, S. VII, exemplaque adducit generatim honores et dignitates, et quae habent *πολὺ τὸ ἔξωθεν προστραγῳδούμενον*,
caussam inserens, quia sapienti nequeant videri bona eximia, quorum contemtus sit aureae mediocritatis, quaeque contemnentes, quando ea habere possunt, magis admiramur, quam iisdem fruentes, § 207. Quando porro characterem bonorum sublimium exhibet, si sint *διὰ παντὸς ἀρέσκοντα καὶ πᾶσιν*,

quaeritur an huic maiori quicquam unquam certo subsumi possit. Si possit, erit illud sane non magnum, sed maximum, e.g. quando S. VIII poscit, *τὸ σφοδρὸν καὶ ἐνθουσιαστικὸν πάθος*,

confer Senecam citatum, § 203.

168: "for it is a pernicious and impious custom to argue against the Gods, whether it be done seriously, or only in pretence and out of sport."[175]

§ 207. For there are certainly, as Quintilian has it, VIII.3, "some things more honorable, more sublime than others," etc., just as there are things more or less slender, § 202. Neither slenderness nor sublimity is to be considered here as that which perhaps intellect and reason alone finally detect in things represented distinctly, as far as possible, §§ 15, 16. Rather, the whole complex of materials, elegantly and gradually rising through the analogue of reason from the least to the greatest of things observable and to be beautifully presented, not without dignity, should be divided into three equal parts. The lowest will be aesthetically slender, the highest aesthetically sublime, each class again containing its own degrees of magnitude and dignity. § 203.

§ 208. III. Shrubs, occupying the middle part between slender and sublime things, § 207, are middling materials, interposed, intermediate, and, as it were, tempered; neighboring the slender and the sublime, sharing in both, or, if we seek the truth, rather lacking both. Cicero. Here belongs, for example, the description of Pamphilus in Terence, *Andria* I.1: "What all young men, for the most part, do - devote their attention to some particular pursuit, either to training horses or dogs for hunting, or to the philosophers; in not one of these did he engage in particular beyond the rest, and yet in all of them in a moderate degree."[176] etc.

§ 209. Longinus seems to confuse the great, § 177, even relatively great things, § 203, with the greatest among such things when he says: *It is proper to observe that in human life nothing is truly great which is despised by all elevated minds.*[177]

Section VII. He gives honors and dignities as examples, along with things described as *which are surrounded by a great external parade of pomp and circumstance*.[178]

His reason is that goods whose contempt belongs to the golden mean cannot seem exceptional to the wise, and that we admire those who could possess them but disdain them more than those who enjoy them, § 207. When he further gives the following criterion of sublime goods—*In general we may regard those words as truly noble and sublime which*

always please and please all readers.[179]

—we may ask whether anything can ever certainly be subsumed under that major premise. If so, it will be not merely great but greatest: for example, what he requires in Section VIII, *The second is (2) a vigorous and spirited treatment of the passions.*[180]

Compare Seneca as cited in § 203.

[175] **Source and locus.** Cicero, *De natura deorum* 2.168. **Translation and edition.** C. D. Yonge, *Cicero's Tusculan Disputations; Also, Treatises on the Nature of the Gods, and on the Commonwealth* (New York: Harper & Brothers, 1877), Project Gutenberg text. T088. **Direct source.** https://www.gutenberg.org/ebooks/14988. **Textual note.** Baumgarten omits enim and ex. Yonge renders ex animo as "seriously" and expands simulate into "in pretence and out of sport."

[176] **Source and locus.** Terence, *Andria* 55-59. **Translation and edition.** Henry Thomas Riley and George Colman, *The Comedies of Terence* (New York: Harper & Brothers, 1874), Perseus Digital Library text. T035. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0134/phi001/phi0134.phi001.perseus-eng2.xml. **Textual note.** The quotation is complete. The comparison text prints caetera for Baumgarten's cetera and differs principally in punctuation and capitalization.

[177] **Source and locus.** Pseudo-Longinus, *On the Sublime* 7.1. **Translation and edition.** H. L. Havell, *Longinus on the Sublime* (London and New York: Macmillan, 1890), Project Gutenberg text. T091. **Direct source.** https://www.gutenberg.org/ebooks/17957. **Textual note.** The standard source text has the genitive relative οὗ where the concordance records ὃ. Baumgarten extracts the maxim from a longer sentence; Havell restores its human-life setting and supplies "by all elevated minds" from the context.

[178] **Source and locus.** Pseudo-Longinus, *On the Sublime* 7.1. **Translation and edition.** H. L. Havell, *Longinus on the Sublime* (London and New York: Macmillan, 1890), Project Gutenberg text. T091. **Direct source.** https://www.gutenberg.org/ebooks/17957. **Textual note.** The 1750 scan and the standard source read προστραγῳδούμενον; the extra epsilon in προσετραγῳδούμενον entered in the modern concordance transcription. The relative pronoun in Havell's English links the phrase to wealth, honour, glory, power, and related objects in the complete sentence.

[179] **Source and locus.** Pseudo-Longinus, *On the Sublime* 7.4. **Translation and edition.** H. L. Havell, *Longinus on the Sublime* (London and New York: Macmillan, 1890), Project Gutenberg text. T091. **Direct source.** https://www.gutenberg.org/ebooks/17957. **Textual note.** The concordance forms ἀπέχοντα and πάθη are not Baumgarten's printed text. Direct inspection of *Aesthetica* (1750), p. 118, confirms ἀρέσκοντα and πᾶσιν, which agree with *On the Sublime* 7.4 and with Baumgarten's Latin discussion of a quality that pleases everyone at every time.

[180] **Source and locus.** Pseudo-Longinus, *On the Sublime* 8.1. **Translation and edition.** H. L. Havell, *Longinus on the Sublime* (London and New York: Macmillan, 1890), Project Gutenberg text. T091. **Direct source.** https://www.gutenberg.org/ebooks/17957. **Textual note.** Baumgarten quotes the second of Longinus's five sources of the sublime and omits δεύτερον δὲ. Havell turns the nominal phrase into a description of literary treatment rather than rendering πάθος as a singular "passion."

§ 210. Recte Longinus S. VIII sublime, § 203, distinguit a pathetico, quia quaedam *Curae leves loquuntur, ingentes stupent*. Sen. et esse sublime potest sine perturbationibus animi, § 205, fidenter tamen simul affirmans, nihil tam magnificum esse, quam affectum vehementem, ubi opus est. § 206. In quaestione, quam multis expendit, S. XXXXIII sqq., an praestet magnitudo (relativam intellige sublimitatem, § 203) inter quaedam, quae peccent, mediocribus, per omnia sanis et vitio carentibus, § 208, habebit omnino sibi affirmanti facilem in assentiendo philosophum aestheticum, si sublimitas et eam ambientia recte cogitanda sint adeo pulcra, ut subductis macularum adhaerentium summis, priorum tamen aggregatum pulcrius ac venustius sit residuum, ac mediocre quoddam aliud thema sic cogitatum, ut etiamsi non appareant eius gradui pulcritudinis subtrahendae maculae, tamen aggregatum pulcre cogitandorum de eodem infra priorem summam subsistat. Addamus ob sublimitatem sociam multa, quae in mediocribus, § 208, non viderentur solum, sed et essent maculae, nec has quidem esse, sed tantum videri, vere exceptiones non inelegantes, § 25.

§ 211. Virtutem bonosque mores heic tantum consideramus, quatenus phaenomena fiunt, aut per commercium hominum externamque vivendi rationem observantur, non exclusis ipsis virtutum umbris, § 45. quarum discrimen a vera virtute, non nisi per intellectum ac rationem detegeretur, §§ 15, 16. Unde patebit cultus externi divini, morum, rituum, cerimoniarum ac consuetudinum, perspicaciae declaratae, disciplinae corporis comioris, curae status externi, officiorum humanitatis generatim et praesertim decori, tam positivi, quam negativi, nonnihil aliam esse rationem ad ethica graviora, ac solet intelligi a meditante vitae praecepta beatae, quantum eius fieri potest, per puram rationem, E. §§ 110–383. e.c.

§ 212. Nec aesthetico semper, immo perquam raro potius virtus bonique mores spectantur in statu hominis naturali generatim et velut in illimitato, sicut ethicis accuratioribus plerumque solum. E. §§ 1, 9. Heic potius considerantur, uti existunt, non in specialibus solum status naturalis modificationibus, E.P. II. sed et simul in statibus hominum socialibus, in nexibus familiarum et consanguinitatum, diversorum vitae generum, societatum inde varie discrepantium, civitatum et ex civili vinculo redundantium infinitorum paene respectuum, nec eorum universalium tantum, quos abstrahit philosophus, sed particularium, immo singularium, quatenus a positu corporis in hoc illoque pendent, pro locis aetatibusque mutabiles. § 22. Heic apprime sunt attendenda iam ea, quae *non eadem omnibus sunt honesta atque turpia, sed omnia maiorum institutis iudicantur*. Corn.

§ 213. Ex his punctis visus, §§ 211, 212. si contempleris virtutem moresque laudabiles, et pluribus utique differre gradibus inter se, deprehendes et posse tamen cum aliqua rotunditate, § 166. dividi, sicut diligentia dividitur gradus culpae dolive cognituris, et praedicanda tantum non omnia grammaticis, §§ 180, 207. in simpliciter, honestam vivendi rationem, illum bene morati vivendi generis gradum, ad quem obtinendum cuiuscunque conditionis et educationis et consuetudinum necessitudinumque persona, si velit esse bona, vires sufficientes habere videatur, in mores vivendique rationem nobilem, illum bene morati ex §§ 211, 212. vivendi generis gradum, quem in melius natis feliciusque iam educatis ordinario non sine usu, vel omnino aliqua disciplina, reperias tantum ordinario, adeoque quemcumque hominem eo pertingere vix posse, licet decreverit, non sine verisimilitudine iudices, et in heroicam tandem virtutem, vivendique rationem singulari cum maiestate coniunctam, illum optime vivendi modum ex §§ 211, 212. conceptum, quem vel attingere, vel aequabilem et bono significatu semper eundem sibi conservare, quod difficilius est, *pauci, quos aequus amavit*
Juppiter, atque ardens evexit ad aethera virtus,
Diis geniti, potuere.

§ 214. Qui novit vivere, E. § 390. differentias, § 213. breviter notatas satis perspicue sibi ipse tradet uberius, nec haerebit in hac dignitatis aestheticae § 182. relativae, § 185. et obiectivae § 189. concipienda veluti scala; Simpliciter honestum vivendi genus: tenuia, § 202. == nobile: mediocria, § 208. == heroicum: sublimia, § 203.

§ 210. Longinus rightly distinguishes the sublime, § 203, from the impassioned in Section VIII, as Seneca expresses the contrast: "Light cares speak out, the weighty have no words."[181] Moreover, the sublime can exist without disturbances of the soul, § 205. Yet at the same time he confidently affirms that nothing is so magnificent as vehement affect when it is needed, § 206. In the question which he discusses at length, Section XXXXIII ff., whether magnitude – understand relative sublimity, § 203 – among things that have certain faults surpasses things of middle rank wholly sound and free of fault, § 208, the aesthetic philosopher will certainly assent easily to him when he affirms it, provided that the sublimity and the things surrounding it to be rightly thought are so beautiful that, after the sums of adhering stains have been subtracted, the remaining aggregate of the former is still more beautiful and charming than some other theme of middle rank thought in such a way that, even if no stains to be subtracted from its degree of beauty appear, nevertheless the aggregate of things to be beautifully thought about it stands below the former sum. Let us add that, because of accompanying sublimity, many things which in matters of middle rank, § 208, would not only seem to be stains but would be stains, are not even stains here, but only seem so: truly not inelegant exceptions, § 25.

§ 211. Virtue and good morals are considered here only insofar as they become phenomena, or are observed through social intercourse and the external manner of living; the very shadows of virtues, § 45, are not excluded, whose difference from true virtue would be detected only through intellect and reason, §§ 15, 16. From this it will be evident that external divine worship, morals, rites, ceremonies and customs, manifest discernment, cultivation of more courteous bodily bearing, attention to outward circumstances, duties of humanity generally and especially of decorum, both positive and negative, have a somewhat different relation to the weightier ethical matters than is usually understood by one meditating, through pure reason as far as this can be done, on the precepts of the blessed life, *Ethics* §§ 110–383, etc.

§ 212. Nor are virtue and good morals always, indeed rather very rarely, viewed by the aesthetician in the natural state of the human being generally and, as it were, without limitation, as is generally the sole setting in which more exact ethicists consider them, *Ethics* §§ 1, 9. Here they are rather considered as they exist: not only in the special modifications of the natural state, *Ethics, Part* II, but at the same time in the social states of human beings, in the bonds of families and kinships, of diverse kinds of life, of societies variously differing from that point, of states, and of the almost infinite relations flowing from the civil bond; and not only in those universals which the philosopher abstracts, but in particular, indeed singular, relations, insofar as they depend on bodily circumstances in this or that case, changeable according to places and ages, § 22. Here one must especially attend to the variation described by Cornelius: "the same things are not becoming or unbecoming among all people, but that every thing is judged by the usages of men's forefathers"[182] Cornelius.

§ 213. If from these points of view, §§ 211, 212, you contemplate virtue and praiseworthy morals, you will discover both that they differ from one another by many degrees and that they can nevertheless be divided with a certain roundness, § 166, just as diligence is divided by those determining degrees of fault or fraud, and almost all things to be predicated are divided by grammarians, §§ 180, 207: into the simply honorable manner of living, that grade of a morally well-ordered life for obtaining which a person of any condition, education, customs, and connections, if he wishes to be good, seems to have sufficient powers; into noble morals and a noble manner of living, that grade of a morally well-ordered way of life from §§ 211, 212 which you ordinarily find, not without practice or even some discipline, only in those better born and already more happily educated, and so you judge with probability that not just any person could reach it merely by resolving to do so; and finally into heroic virtue, and a manner of living joined with singular majesty, that best mode of living conceived from §§ 211, 212, which only the few described in the following verse can attain or, what is more difficult, preserve as even and always the same in a good sense: "Few, very few, whom righteous Jove did bless, Or quenchless virtue carried to the stars, Children of gods, have such a victory won."[183]

§ 214. The person who knows how to live, *Ethics* § 390, will more fully set forth for himself clearly enough the differences briefly noted at § 213, and he will have no difficulty conceiving this as a kind of ladder of aesthetic dignity, § 182, relative dignity, § 185, and objective dignity, § 189: the simply honorable kind of living: slender things, § 202; the noble: middling things, § 208; the heroic: sublime things, § 203.

[181] **Source and locus.** Seneca, *Phaedra* 607. **Translation and edition.** Frank Justus Miller, *The Tragedies of Seneca* (Chicago: University of Chicago Press, 1907), Project Gutenberg text. T110. **Direct source.** https://www.gutenberg.org/ebooks/57999. **Textual note.** The quotation is complete and differs from the comparison text only in punctuation. In the play Phaedra speaks the line while struggling to confess her desire to Hippolytus.

[182] **Source and locus.** Cornelius Nepos, *Lives of Eminent Commanders*, preface 3. **Translation and edition.** John Selby Watson, *Justin, Cornelius Nepos, and Eutropius* (London: George Bell and Sons, 1886), Tertullian.org transcription. T221. **Direct source.** https://www.tertullian.org/fathers/nepos.htm. **Textual note.** Nepos's infinitives depend on intelligent in the preceding clause. Baumgarten turns both into independent finite clauses, sunt and iudicantur. Watson renders honesta atque turpia contextually as "becoming or unbecoming."

[183] **Source and locus.** Virgil, *Aeneid* 6.129-131. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten prints atque where the source has aut, besides the orthographic forms Juppiter and Diis. The omitted subject of potuere is understood from the surrounding account of returning from the underworld; Williams makes that success explicit as "such a victory."

§ 215. Quae rerum humanarum est limitatio, nulla paene talis est, quae non duplicem, ut Epictetus ait, ansam habeat, tolerandam alteram, alteram minus. Non obiecta solum absolute digna, sed ipsa sublimia, si quadam ex parte sui considerantur, habent eadem simul aliam, ex qua si penitius inspiciantur, non sublimitas solum pereat, sed et omnis non raro dignitas. Par ratio magnitudinis naturalis, prout comparetur. S. XV. XVI. Hinc eo facilius est observatu quaedam obiecta, quasdam materias, prima fronte quae videantur semper eadem, pro diversis tamen respectibus, variis ac momentis, quibus potissimum attendas, nunc humilia fore, saltim tenuia, nunc mediocria, alia nunc mediocria, nunc sublimia. Quaedam obiecta per omnes relativae magnitudinis, dignitatisque gradus possunt transcurrere, prout diversis ex lateribus spectatorum oculis obiiciantur. §§ 202–214. *Quam multum interest, quid a quoque fiat? Eadem enim facta claritate vel obscuritate facientium aut tolluntur altissime, aut humillime deprimuntur*. e.c. Plin. VI. ep. 24.

§ 216. In bucolicis, ubi plerumque tenuia sectatur Virgilius, Ecl. V. 35. ex MS'tis legit Vossius: *Infelix lolium et steriles nascuntur avenae*, quod ipsi, non sine ratione, minus videtur, ac idem § 215. in Georgicis, ubi mediocria quaeruntur obiecta, l. I. 154. ita cogitatum: *Infelix lolium et steriles dominantur avenae*. Si quis interim grandem, sicut Prudentius, *Hamartigeniam* meditaturus picturae lapsus inscriberet: *Infelix lolium et steriles nascuntur avenae*, picturae miseriarum corruptelarumque, quas post se nunc etiam trahit: *Infelix lolium et steriles dominantur avenae*, et picturae demum eventus ultimi, naturalis quidem, at deplorandi: *Infelix lolium et steriles uruntur avenae*; inter alia, pro gravitate materiae, magnificentius concepta, non reor harum cogitationum ullam materias arduas depressuram. § 215. Pacis fructus et tenues, et mediocres, et grandes, esse possunt materiae.

§ 217. Sectio XVIII. Ratio cogitationum ad materias generatim. Magnitudo aesthetica postulat, ut cogitationes proportionentur ac exaequentur suis obiectis, personalibus ac realibus, ipsique cogitanti subiecto, quatenus ipsum, aut status eius aliquis, sit suum simul obiectum, aut obiectum, cui congruenter cogitandum sit. § 177. Genus cogitandi minus magnis vel absolute, vel relative talibus, obiectis *βάθος* est, (humile, humi repens cogitandi genus). Genus cogitandi maius suis obiectis tumor est (frigus, tumidum et inflatum, nimis altum, nimis exaggeratum cogitandi genus). Aequalitas cogitationum cum obiectis absolute magnis laus est, cuius oppositum peccans in defectu *βάθος*, in excessu tumor est.

§ 218. Ita Cicero, sequutus Aristotelem, neque humilem nec abiectam orationem probat, nec nimis altam et exaggeratam, plenam tamen eam vult esse gravitatis, § 189. ut eos, qui audiunt, ad maiorem possit admirationem traducere. Or. 192. Quam primum humilitas dignitati generatim opponitur, ut Cic. pro Rosc. 156. illa pulcris ex meditationibus exsulet. § 195. Sed exsulet simul tumor. § 217. *Num manus affecta recta est, quum in tumore est? aut num aliud quodpiam membrum tumidum ac turgidum non vitiose se habet? Sic igitur inflatus animus et tumens in vitio est, sapientis autem animus semper vacat vitio; nunquam turgescit, nunquam tumet*. Cic. Tusc. quaest. III. 19.

§ 219. *Laudis amore tumes?* § 217. *Sunt certo piacula, quae te*
Ter pure lecto poterunt recreare libello.

§ 215. Such is the limitation of human things that there is almost none of them which does not have, as Epictetus says, a double handle, one by which it can be borne, the other less so. Not only objects absolutely worthy, but sublime objects themselves, if they are considered from some part of themselves, at the same time have another part from which, if they are inspected more deeply, not only sublimity but often every dignity disappears. The same reasoning applies to natural magnitude, according as it is compared: Sections XV and XVI. Hence it is easier to observe that certain objects, certain materials, which at first sight seem always the same, nevertheless according to diverse respects, and according to various features to which you chiefly attend, will now be low, at least slender, now of middle rank; others now of middle rank, now sublime. Certain objects can pass through all degrees of relative magnitude and dignity according as they are set before the eyes of spectators from diverse sides, §§ 202–214. "How much does the fame of human actions depend upon the station of those who perform them! The very same conduct shall be either applauded to the skies or entirely overlooked, just as it may happen to proceed from a person of conspicuous or obscure rank."[184] etc. Pliny, *Epistles* VI.24.

§ 216. In bucolic poems, where Virgil for the most part pursues slender things, Vossius reads from manuscripts at *Eclogue* V.35: "there but wild oats and barren darnel spring"[185] which not without reason seems to him less than the same thing, § 215, as it is thought in the *Georgics*, where middling objects are sought, I.154: "Unhappy darnel and sterile oats hold sway." Meanwhile, if someone, intending to meditate a grand *Hamartigenia* like Prudentius, were to write over a picture of the fall, "Unhappy darnel and sterile oats are born," and over a picture of the miseries and corruptions which it even now drags after itself, "Unhappy darnel and sterile oats hold sway," and finally over a picture of the ultimate outcome, natural indeed but lamentable, "Unhappy darnel and sterile oats are burned," among other thoughts conceived more magnificently in proportion to the gravity of the material, I do not think any of these thoughts would lower the dignity of lofty subject matter, § 215. The fruits of peace can be slender, middling, and grand materials.

§ 217. Section XVIII. The Relation of Thoughts to Materials in General. Aesthetic magnitude requires that thoughts be proportioned and equalized to their objects, persons and things, and to the thinking subject itself, insofar as it, or some state of it, is at the same time its own object, or an object to which thought must be congruently fitted, § 177. A kind of thinking less than objects that are great, either absolutely or relatively, is *βάθος* (a low, ground-creeping kind of thinking). A kind of thinking greater than its objects is bombast (tumor) (frigidity; a swollen and inflated, too lofty, too exaggerated kind of thinking). Equality of thoughts with absolutely great objects is a merit; its opposite, erring by defect, is *βάθος*, and by excess is bombast.

§ 218. Thus Cicero, following Aristotle, approves neither low nor abject speech, nor speech that is too lofty and exaggerated, yet he wants it to be full of gravity, § 189, so that it can lead those who hear to greater admiration, *Orator* 192. Whenever lowness is opposed to dignity as such, as Cicero has it in *Pro Roscio* 156, let it be banished from beautiful meditations, § 195. But let bombast be banished at the same time, § 217. "Is the hand as it should be, when it is affected with a swelling? or is it possible for any other member of the body, when swollen or enlarged, to be in any other than a disordered state? Must not the mind, then, when it is puffed up, or distended, be out of order? But the mind of a wise man is always free from every kind of disorder: it never swells, never is puffed up."[186] Cicero, *Tusculan Disputations* III.19.

§ 219. § 217. "Do you swell with the love of praise? There are certain purgations which can restore you, a certain treatise, being perused thrice with purity of mind."[187]

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[184] **Source and locus.** Pliny the Younger, *Letters* 6.24.1. **Translation and edition.** William Melmoth, revised by F. C. T. Bosanquet, *Letters of Pliny* (Bohn's Classical Library; London: George Bell and Sons, 1888), Project Gutenberg text. T098. **Direct source.** https://www.gutenberg.org/ebooks/2811. **Textual note.** Differences are confined to punctuation. Melmoth-Bosanquet explicates claritate vel obscuritate as the performer's conspicuous or obscure rank and renders humillime deprimuntur as being "entirely overlooked."

[185] **Source and locus.** Virgil, *Eclogues* 5.37. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** The quotation is complete and differs only in capitalization and punctuation. Rhoades reverses the nouns, rendering steriles avenae first as "wild oats" and infelix lolium second as "barren darnel."

[186] **Source and locus.** Cicero, *Tusculan Disputations* 4.19. **Translation and edition.** C. D. Yonge, *Cicero's Tusculan Disputations; Also, Treatises on the Nature of the Gods, and on the Commonwealth* (New York: Harper & Brothers, 1877), Project Gutenberg text. T088. **Direct source.** https://www.gutenberg.org/ebooks/14988. **Textual note.** Baumgarten prints affecta, recta, quum, and nunquam for adfecta, recte, cum, and numquam, and moves animus between inflatus and et tumens. Yonge recasts Cicero's rhetorical questions while preserving the analogy between bodily and mental swelling.

[187] **Source and locus.** Horace, *Epistles* 1.1.36-37. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg text. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten prints certo, an apparent error, where piacula requires the neuter plural certa. Smart takes libello as "a certain treatise" and explains pure as purity of mind.

Hor. Hic autem erit vel practice, per exempla, vel theoretice simul ostendens, tunc etiam, quando cogitationes res vocamus, § 18. verum esse illud: *Est modus in rebus, sunt certi denique fines,*
Quos ultra citraque nequit consistere rectum.

Huius enim sanctissimae legis probe memor, non humilia solum vitabis, sed ob eandem etiam tibi ipsi dices intra praecordia: *Intempestivos igitur compesce tumores*.
Ov. Trist.
§ 220. *Decipimur specie recti pars maxima.*
Professus grandia turget:
Serpit humi tutus nimium timidusque procellae.
Hor.
Rectius cursum teneas nec altum
Semper urgendo, neque, dum procellas
Cautus horrescis, nimium premendo
Littus iniquum.
§ 217. Sequeris enim tunc naturale cogitandi genus; § 104. quoniam *profecto, hoc sic est, ut puto;*
Omnibus nobis ut res dant sese, ita magni
atque humiles, § 195. *sumus*.
Ter. Hec. III. 3.
§ 221. Vitandum est itaque I. nugigerum (*nugivendulum*) cogitandi genus de nugis vere talibus; § 191. nugantium, i.e. aequales obiectis cogitationes informantium exhibentiumque. Quoniam enim hoc cogitandi genus vel absolute magnis minus est § 178. recte, § 177. primum βάθος genus constituitur, § 217. *Nimirum sapere est abiectis utile nugis,*
Et tempestivum pueris concedere ludum: Ex eiusmodi enim mustaceo laureolam non quaesiverit, nisi Plauti forsan aliquis *nugipolyloquides*.

Horace. The little book will show, either practically through examples or at the same time theoretically, that even when we call thoughts things, § 18, that saying is true: "there is a mean in things; finally, there are certain boundaries, on
either side of which moral rectitude can not exist."[188]
For, well mindful of this most sacred law, you will avoid not only unduly low thoughts, but for the same reason you will also say to yourself within your breast: "Wherefore restrain your unseasonable anger"[189]
Ovid, *Tristia*.
§ 220. "The great majority of us poets, father, and youths worthy such a father, are misled by the appearance of right. [...] one, that pretends to be sublime, proves bombastical: he who is too cautious and fearful of the storm, crawls along the ground."[190]
Horace. "Licinius, trust a seaman's lore: Steer not too boldly to the deep, Nor, fearing storms, by treacherous shore Too closely creep."[191]

§ 217. For then you will follow the natural kind of thinking, § 104, because "Assuredly it is the fact, in my opinion, just as matters befall us all, so are we elated or depressed."[192]

§ 195. Terence, *Hecyra* III.3.
§ 221. Therefore, first, a trifle-bearing (*trifle-selling*) kind of thinking about trifles that are truly such must be avoided, § 191: the kind belonging to triflers, that is, to those forming and displaying thoughts equal to their objects. For since this kind of thinking falls below even absolutely great objects, § 178, § 177, it is rightly classified as the first kind of bathos, § 217. "In a word, it is of the first consequence to be wise in the rejection of trifles, and leave childish play to boys for whom it is in season."[193] For no one would seek a little laurel crown from such a spice-cake, except perhaps some Plautine *nugipolyloquides*.

[188] **Source and locus.** Horace, *Satires* 1.1.106-107. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg text. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** The quotation is complete and differs only in capitalization and punctuation. Smart makes the ethical force of rectum explicit as "moral rectitude."

[189] **Source and locus.** Ovid, *Tristia* 5.6.45. **Translation and edition.** Arthur Leslie Wheeler, *Ovid: Tristia, Ex Ponto* (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1924), Loebolus scan. T207. **Direct source.** https://s3.amazonaws.com/loebolus/L151.pdf. **Textual note.** The quotation is complete and differs only in capitalization and punctuation. Wheeler renders the figurative plural tumores directly as the addressee's singular "anger."

[190] **Source and locus.** Horace, *Ars poetica* 24-28. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg text. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten moves pars maxima from before vatum to after the first sentence, omits vatum and its address to the Pisos, and skips Horace's two intervening examples. Smart renders turget by the now-rare "bombastical."

[191] **Source and locus.** Horace, *Odes* 2.10.1-4. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten replaces Rectius vives, Licini with the nautical paraphrase Rectius cursum teneas, varies the first neque to nec, and prints Littus for litus. Conington likewise makes the nautical metaphor primary.

[192] **Source and locus.** Terence, *Hecyra* 379-380. **Translation and edition.** Henry Thomas Riley and George Colman, *The Comedies of Terence* (New York: Harper & Brothers, 1874), Perseus Digital Library text. T039. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0134/phi005/phi0134.phi005.perseus-eng2.xml. **Textual note.** Differences are confined to capitalization and punctuation. Riley and Colman render magni atque humiles contextually as "elated or depressed."

[193] **Source and locus.** Horace, *Epistles* 2.2.141-142. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg text. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** The wording is unchanged apart from capitalization and punctuation. Smart expands sapere est utile into "it is of the first consequence to be wise."

§ 222. II. Genus cogitandi de nugis vere talibus § 191. ac si essent aliquid, §§ 177, 178. primum tumoris genus, § 217. cuius species prima est, si malis quibus nugas loces in absolute magnis, licet tenuibus, § 202. secunda, quoties easdem tentaveris mediocribus inserere, § 208. maxima, si de iisdem veluti de grandibus ac sublimibus cogites, § 203. Ridicule semper *Maxima de nihilo nascitur historia*. In primis tamen, quando *Non de vi, neque caede, nec veneno,*
Sed lis est mihi de tribus capellis,
Vicini queror has abesse furto,
Hoc iudex sibi postulat probari,
Tu Cannas Mithridaticumque bellum
Et periuria Punici furoris
Et Sullas, Mariosque, Muciosque,
Magna voce sonas, manuque tota.
Iam dic, Posthume, de tribus capellis. Mart. VI. 19.

§ 223. Ne tamen meras vetiti leges, prohibentesque scribere videamur, positive suadetur materiis absolute saltim magnis aequale et proportionatum adhibere cogitandi genus, quod absolute saltim, satis magnum, et proposito conducens, apteque haerens ex veritate rei dicere liceat. §§ 177, 217. Erit autem illud simul genus cogitandi satis dignum, saltim absolute, et negative, §§ 182, 185, 193. simulque magnitudini dignitatique relativae suarum materiarum satis adaequatum, § 162.

§ 224. Hinc iam denuo dissuadetur minus dignum cogitandi genus, ob defectum improportionatum obiectis et materiis, vel absolute dignis, vel relative talibus, in suo *βάθος* genere species semper eminentior turpitudine, §§ 217, 182. In diversis per hoc cogitandi genus speciebus nunc animadvertendum est in vile de abiectis cogitandi genus humillimis suis obiectis § 195. proportionatum et aequale, primi *βάθους* generis turpiorem speciem. § 221. e.g. Hor. ep. 8. Serm. I. 8. Cat. 15, 16.

§ 225. Neque minus heic est reiicienda species, tumoris in primo genere quae potest locum habere, si nugis vere talibus, immo abiectis et humillimis, sit tamen animus, nescio quid, dignitatis; non eius absolutae tantum, sed et relativae, forsan et maiestatis nonnihil, si diis placet, affricandi, § 222. e.g. si quis parasitus minuti alicuius Trimalcionis ligurierit ius, et reduce die, cuius nomen hic habet, *Iam longum invalidi collum cervicibus aequat*
Herculis Antaeum procul a tellure tenentis.

§ 226. Moratum cogitandi genus latius dicitur omne *ἦθος* § 193. strenue observans. Ita ad Horatii A.P. 319.
Interdum speciosa locis, morataque recte
Fabula, nullius veneris, sine pondere et arte:
Validius oblectat populum meliusque moratur,
Quam versus inopes rerum nugaeque canorae. iam Acron annotavit, *fabulam recte moratam esse, in qua singularium personarum mores optime exprimuntur*. Magna pars autem omnis *ethous* in pulcre cogitandis demum propter verisimilitudinem, deinde persuasionem, vitam denique, poscitur, adeoque nunc nondum evolvi potest per naturalem methodum scientiae, nec adeo nunc hoc significatu moratum cogitandi genus licet exhaurire, vel, nisi per transennam et quasi praecipiendo sequentia, postulare, § 22.

§ 222. Second, a kind of thinking about trifles that are truly such, § 191, as if they were something, §§ 177, 178, is the first kind of bombast, § 217. Its first species occurs if, wrongly, you place trifles among absolutely great things, although slender ones, § 202; the second, whenever you try to insert the same trifles among middling things, § 208; the greatest, if you think about them as though about grand and sublime things, § 203. It is always ridiculous that "the greatest history is born from nothing," especially when: "My suit has nothing to do with assault, or battery, or poisoning, but is about three goats, which, I complain, have been stolen by my neighbour. This the judge desires to have proved to him; but you, with swelling words and extravagant gestures, dilate on the Battle of Cannae, the Mithridatic war, and the perjuries of the insensate Carthaginians, the Sullae, the Marii, and the Mucii. It is time, Postumus, to say something about my three goats."[194] Martial VI.19.

§ 223. Yet lest we seem to write mere laws of prohibition and forbiddance, it is positively advised that for materials at least absolutely great there be applied a kind of thinking equal and proportioned to them, one which may be called, at least absolutely, sufficiently great, genuinely serving the proposed end and fitting it appropriately, §§ 177, 217. But it will at the same time be a sufficiently worthy kind of thinking, at least absolutely and negatively, §§ 182, 185, 193, and at the same time sufficiently adequate to the relative magnitude and dignity of its materials, § 162.

§ 224. Hence, again, a less dignified mode of thinking is discouraged: as falling short of due proportion to objects and materials, whether absolutely worthy or relatively such, it is in its kind of *βάθος* always a species more outstanding in ugliness, §§ 217, 182. Among the diverse species belonging to this kind of thinking one must now notice, in the vile kind of thinking about abject things, a species proportioned and equal to its most humble objects, § 195, yet an uglier species of the first kind of *βάθος*, § 221; for example Horace, *Epode* 8, *Satires* I.8, Catullus 15 and 16.

§ 225. No less must one reject here the species which can have a place in the first kind of bombast, if, to trifles truly such, indeed to abject and most humble things, someone nevertheless intends to smear on I know not what of dignity; not only absolute dignity, but relative dignity too, and perhaps even some little majesty, if the gods please, § 222. For example, a parasite of some little Trimalchio licks up his sauce and, on the return of the patron's name-day, indulges in the comparison captured by Juvenal: "and compare the scraggy neck of some weakling to the brawny throat of

Hercules when holding up Antaeus from the earth"[195]

§ 226. A mode of thinking attentive to ethos in the wider sense is called every kind of thinking that vigorously observes *ἦθος*, § 193. Thus, on Horace, *Ars poetica* 319, "Sometimes a play, that is showy with common-places, and where the manners are well marked, though of no elegance, without force or art, gives the people much higher delight and more effectually commands their attention, than verse void of matter, and tuneful trifles."[196] Acron has already noted that "a play is rightly moralized in which the manners of individual persons are very well expressed."[197] But a great part of all *ἦθος* in things to be beautifully thought is required for verisimilitude, then for persuasion, and finally for life; and therefore it cannot yet be unfolded by the natural method of the science, nor therefore may this ethos-observing mode of thinking now be exhausted, or demanded except in passing and, as it were, by anticipating what follows, § 22.

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[194] **Source and locus.** Martial, *Epigrams* 6.19.1-9. **Translation and edition.** anonymous prose translator, *The Epigrams of Martial* (Bohn's Classical Library, 1897), Tertullian.org transcription. T219. **Direct source.** https://www.tertullian.org/fathers/martial_epigrams_book06.htm. **Textual note.** Differences are punctuation, capitalization, and the orthographic Posthume/Postume. The prose translation explicates magna voce and manu tota as "swelling words and extravagant gestures."

[195] **Source and locus.** Juvenal, *Satires* 3.88-89. **Translation and edition.** G. G. Ramsay, *Juvenal and Persius* (London: William Heinemann; New York: G. P. Putnam's Sons, 1918), Wikisource transcription. T173. **Direct source.** https://en.wikisource.org/wiki/Page:Juvenal_and_Persius_by_G._G._Ramsay.djvu/125. **Textual note.** Baumgarten prints Iam where the source has et. Ramsay supplies "compare" from the preceding syntax and contrasts the weakling's neck with Hercules' powerful throat.

[196] **Source and locus.** Horace, *Ars poetica* 319-322. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg text. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Differences are confined to punctuation and capitalization. One local digital Latin witness has the typographical error valdius; both Baumgarten and the standard reading have validius. Smart translates morataque recte as "where the manners are well marked."

[197] **Deferred status.** NO INDEPENDENT ENGLISH TRANSLATION OF THE SCHOLIUM LOCATED. **Source and locus.** Pseudo-Acro, scholium on Horace, *Ars poetica* 319. **Textual note.** The concordance labels this wording as Horace, but Baumgarten explicitly introduces it with "iam Acron annotavit." It is the explanatory scholium, not Horace's verse. A bibliographic check found the note in the Latin Pseudo-Acro editions but found English only in Giorgio A. Pinton's 2015 translation of the 1536 commentaries, a copyright-era publication that does not meet this edition's public-domain or out-of-copyright requirement. No eligible earlier English translation of the scholium was located; this edition's English translation of Baumgarten was deliberately not recycled as external evidence.

§ 227. Moratum cogitandi genus strictius, dicitur aequalem dignis, vel absolute saltim, vel etiam comparative, materiis ac obiectis, semper adaequabilem proportionate cogitandi rationem servans, et inde faventem de cogitantis moribus praesumptionem spectatori velut extorquens. Quintilianus Ciceronem in his se sequi professus expositionem poscens *moratam*: *sed in oratione*, addit, *morata debent esse omnia cum dignitate, quae poterunt*. IIII. 2. Et hoc iam est moratum illud cogitandi genus, quod non solum heic per antecedentia licet, sed etiam necesse est postulare, si quis ad vere pulcra cogitata velit adspirare. §§ 182, 185.

§ 228. Genus cogitandi bene moratum strictius, erit denuo vel absolute tale, vel etiam comparative et relative, §§ 227, 185. vel negative tantum, vel etiam positive, §§ 193, 194. Nunc sufficiat argumentis, vel ex ipsa pulcritudinis forma, § 183. desumtis dissuadere genus cogitandi male moratum strictius, sed absolute, vel impium, vel inhonestum, vel indecorum, etiamsi vilibus humillimisque forsan materiis turpiter electis proportionatum sit. § 224. *Si bene te novi, metues, liberrime Lolli,*
Scurrantis speciem praebere professus amicum.
Ut matrona meretrici dispar erit atque
Discolor, infido scurrae distabit amicus. Hor. I. ep. 18.

§ 229. Hoc lubentius genus bene moratum in cogitando, quod strictius tale dixi, § 227. sedulo distinxi a morato latius cogitandi genere, quo saepius observavi venusta ingenia per ipsum verisimilitudinis et morum felicius exprimendorum ardorem, i.e. dum aliquam partem de morato cogitandi genere sectantur, eo delabi, ut alteram perdant ex oculis, quam dignitas poscit, § 227. absoluta, § 228. vel ipsa a verisimilitudine suadens exceptionem non inelegantem, si vitari non possit utriusque perfectionis collisio. § 25. Hinc Iuvenalis obscenitas et multorum satyricorum aliorum licentiae.

§ 230. Sectio XVIIII. Tenue cogitandi genus. Interest magnitudinis aestheticae, ut cogitationes exaequentur etiam relativae suorum obiectorum S. XVII. magnitudini, § 217. Hinc triplex nascitur cogitandi genus, cum duplici quodlibet sua *parekbasi*; quod in oratione tantum deprehendentes olim vel triplicem eius characterem, vel ideam, vel formam, vel etiam figuram omnino dixerunt: *Triplex dicendi genus est, sublime, modestum,*
Et tenui filo. Aus.

§ 231. I. Tenue cogitandi genus (subtile, attenuatum, deductum, gracile, atticum, *ischnon*) est tenuibus, § 202. materiis ita proportionatum, § 230. ut et absolutae dignitatis satis tenax, § 223. et strictius, etiam relative, moratum, § 228. simpliciter honesto vivendi generi non modo non contrarietur, § 213. sed eius etiam moribus ex §§ 211, 212. diiudicatis probe consentiat, § 214. Huic iam dudum, Terentii tempore, vetus poeta, sed censor vitio creatus, obiecit, ut vitium: *Tenui esse oratione et scriptura levi,*
Quia nusquam insanum scripsit adolescentulum
Cervam videre fugere et sectari canes,
Et eam plorare, orare, ut subveniat sibi.

§ 227. A morally fitting mode of thinking in the stricter sense is said to be one that preserves a way of thinking equal to worthy materials and objects, whether at least absolutely or also comparatively worthy, consistently adequate and proportionate, and from this, as it were, wrests from the spectator a favorable presumption about the morals of the thinker. Quintilian, professing that in these matters he follows Cicero, asks for a "moralized" exposition; he adds: "But everything in a speech should be characteristic and worthy of the occasion as far as possible."[198] IV.2. And this is now that morally fitting mode of thinking which, from what precedes, it is not only permitted here but also necessary to demand if one wishes to aspire to truly beautiful thoughts, §§ 182, 185.

§ 228. The morally fitting mode of thinking in the stricter sense will again be either absolutely such, or also comparative and relative, §§ 227, 185; either negative only, or also positive, §§ 193, 194. For now let it suffice, with arguments drawn even from the very form of beauty, § 183, to dissuade from a morally ill-fitting mode of thinking in the stricter sense, but absolutely so: impious, dishonorable, or indecorous, even if it is proportioned to base and perhaps most humble materials chosen shamefully, § 224. "If I rightly know your temper, most ingenuous Lollius, you will beware of imitating a flatterer, while you profess yourself a friend. As a matron is unlike and of a different aspect from a strumpet, so will a true friend differ from the toad-eater."[199] Horace, *Epistles* I.18.

§ 229. I have carefully distinguished the morally fitting mode of thought in the stricter sense, § 227, from thought attentive to ethos in the broader sense, all the more willingly because I have often seen graceful talents lose the former while pursuing the latter. In their very zeal for probability and more successful expression of manners, they lose sight of the aspect demanded by dignity, § 227, absolute dignity, § 228. Absolute dignity can itself recommend an exception to probability that is not inelegant when conflict between the two perfections cannot be avoided, § 25. The failure to observe this explains Juvenal's obscenity and the license of many other satirists.

§ 230. Section XVIIII. The Slender Kind of Thinking. It belongs to aesthetic magnitude that thoughts be equalized also to the relative magnitude of their objects, Section XVII, § 217. Hence a threefold kind of thinking arises, each with its own two deviations (*parekbasis*); those who once detected this only in speech called it simply its threefold character, or idea, or form, or even figure: "Three are the modes of eloquence, the exalted, the restrained, and the close-wove."[200] Ausonius.

§ 231. I. The slender kind of thinking (subtle, attenuated, finely spun, slender, Attic, *ischnon*) is proportioned to slender materials, § 202, in such a way, § 230, that it both holds sufficiently to absolute dignity, § 223, and, in the stricter sense, is morally fitting, even relatively, § 228; it not only is not contrary to the simply honorable kind of living, § 213, but also agrees well with its manners as judged from §§ 211, 212, § 214. Against it long ago, in Terence's time, an old poet, improperly appointed as a critic, claimed, as though it were a fault, that Terence's plays "are poor in their language, and of meagre style; because he has nowhere described a frantic youth as seeing a hind in flight, and the hounds pursuing; while he implores and entreated that he would give her aid."[201]

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[198] **Source and locus.** Quintilian, *Institutio oratoria* 4.2.64. The quotation begins with sed; the first moratam belongs to Baumgarten's preceding prose. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian* (London: William Heinemann; New York: G. P. Putnam's Sons, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten writes expositionem poscens moratam immediately before introducing Quintilian; extraction joined that adjective to the quotation. Butler renders morata as "characteristic" and cum dignitate as "worthy of the occasion."

[199] **Source and locus.** Horace, *Epistles* 1.18.1-4. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg text. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Differences are punctuation and capitalization. Smart's dated "toad-eater" renders scurra in the closing contrast.

[200] **Source and locus.** Ausonius, *Griphus ternarii numeri* 66-67. **Translation and edition.** Hugh G. Evelyn-White, *Ausonius*, volume 1 (London: William Heinemann; New York: G. P. Putnam's Sons, 1919), Internet Archive scan. T004. **Direct source.** https://archive.org/details/deciausonius01ausouoft/page/364/mode/2up. **Textual note.** Baumgarten substitutes Triplex for the source's trinum. Evelyn-White renders tenui filo idiomatically as "close-wove."

[201] **Source and locus.** Terence, *Phormio*, prologue 5-8. **Translation and edition.** Henry Thomas Riley and George Colman, *The Comedies of Terence* (New York: Harper & Brothers, 1874), Perseus Digital Library text. T038. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0134/phi004/phi0134.phi004.perseus-eng2.xml. **Textual note.** Differences are confined to punctuation and capitalization. The English begins in mid-sentence because Terence's tenui esse depends on the preceding "is wont to say." Riley's note observes that the pronouns leave it ambiguous whether the hind or the frantic youth makes the plea for aid.

§ 232. Cum hoc cogitandi genere laudabili, sed aesthetico tamen, multi, Cicerone duce, confundunt, de rebus gravissimis philosophice, quantumque fieri potest, scientifice disquirendi genus, quoniam in hoc conveniunt, ut utrisque desit ille splendor, qui solet ambire graviora phaenomena, vere bona, § 211. et determinatissima quaevis grandia, quae tantum non singularia, § 212. e.g. *de diis immortalibus, de pietate, de concordia, de amicitia, de communi civium, de hominum, de gentium iure, de aequitate, de temperantia, de magnitudine, de omni virtutum genere* sit cogitandum. *Philosophis ego, ut de his rebus omnibus, in angustiis, consumendi otii caussa, disserant, quam concessero: illud tamen oratori tribuam et dabo, ut, de quibus illi tenui quodam et exiguo sermone* (logico, § 122. qua potiorem suam partem ad aesthetices regulas non exigendo, quas transcendit) *disputant, hic cum omni gravitate et iucunditate explicet*. (aesthetica) §§ 124, 123. v. Cic. de Or. I. 56, 57. de Fin. III. 40. Or. 46.

§ 233. Tenue cogitandi genus suos iterum gradus admittit, § 231, quorum primum et infimum genus cogitandi tenuiculum dixeris, § 207. Exemplum esto grammatica, partes alienas non occupans. Nam tenuis (vel maxime) a fonte, quando *pueris olim dant crustula blandi*
Doctores, elementa velint ut discere prima. Hor. assumtis poetarum historiarumque viribus, pleno iam satis alveo fluit, Quint. II. 1. neque tamen in omni disciplinarum ambitu surgit ultra tenuitatem, § 202. Ad superiores tenuitatis gradus referamus orationem Ciceronis, pro Caecina, quando eam ipse refert ad subtile cogitandi genus, temperato gravique contradistinctum.

§ 234. Si suum argumentum et materiem felicius exprimat, tenue cogitandi genus, non inepte de eo dixeris: *In tenui labor, at tenuis non gloria*.
Virg. cf. Prop. III. 1. *Habet enim certos sui studiosos, qui non tam habitus corporis opimos, quam gracilitates consectentur, quos, valetudo modo bona sit, tenuitas ipsa delectat. – Habet suos laudatores, qui hac ipsa subtilitate admodum gaudeant*.

Cic. de cl. Or. 64. Neque sine naso sunt hi laudatores, §§ 230, 202, *neque semper arcum*
Tendit Apollo.
§ 235. Neque generatim de triplici cogitationum charactere, quem nunc informamus, praeconcipienda est opinio, ac si per longiorem etiam meditationem aestheticam unus ex his character in omnibus pulcre cogitandis ac singulis debeat aequabiliter transcurrere: neque de tenui cogitandi genere, § 230. Opere in longo prout materiae necessario inaequales aliqualiter coniunguntur, ita habet illud et suam materiis proportionatam et apte haerentem cogitationum nunc *anesin* et remissionem, nunc *epasin* et elevationem, manente totius denominatione ab illo charactere, qui regnat et potior est. § 217.

§ 232. With this laudable, though still aesthetic, kind of thinking many, with Cicero as guide, confuse the kind of inquiry into the gravest things philosophically and, as far as possible, scientifically, because they agree in this: both lack that splendor which usually surrounds weightier phenomena, truly good things, § 211, and highly determinate grand things, almost individual in specificity, § 212. For example, one must think "of the immortal gods, of piety, of concord, of friendship, of the common rights of their fellow-citizens, or those of all mankind, of the law of nations, of equity, of temperance, of greatness of mind, of every kind of virtue"[202] "But when I have given them liberty to reason on all these subjects in corners to amuse their leisure, I shall give and assign to the orator his part, which is, to set forth with full power and attraction the very same topics which they discuss in such tame and bloodless phraseology."[203] Baumgarten understands the philosophers' discourse here as logical, § 122, for the most part beyond the rules of aesthetics, and the orator's powerful and attractive exposition as aesthetic, §§ 124, 123. See Cicero, *De oratore* I.56–57; *De finibus* III.40; *Orator* 46.

§ 233. The slender kind of thinking again admits its own degrees, § 231. The first and lowest of these you may call the very slender mode of thinking, § 207. Let grammar be the example, when it does not encroach on other disciplines. At its source it is slender, even especially so, as illustrated by Horace's comparison: "as good-natured teachers at first give cakes to their boys, that they may be willing to learn their first rudiments"[204] Horace. Yet when the powers of poets and historians have been taken up, it now flows in a sufficiently full channel, Quintilian II.1; and nevertheless, in the whole range of disciplines, it does not rise beyond slenderness, § 202. To the higher degrees of slenderness let us refer Cicero's speech *Pro Caecina*, when he himself refers it to the subtle kind of thinking, contrasted with the temperate and grave.

§ 234. If the slender kind of thinking expresses its own argument and material more successfully, you would not ineptly say of it: "Slight though the poet's theme, not slight the praise."[205]
Virgil; compare Propertius III.1. "there are some who are so extravagantly fond of him, as to prefer a graceful air to a vigorous constitution, and who are perfectly satisfied with a slender and an easy shape, if it is only attended with a moderate share of health. [...] notwithstanding he has so many admirers, who are charmed with his very slenderness."[206]
Cicero, *Brutus* 64. Nor are these admirers lacking discernment, §§ 230, 202; as Horace says of Apollo, "neither does he always bend his bow."[207]

§ 235. Nor should an opinion be preconceived generally about the threefold character of thoughts which we are now shaping, as if, even through a longer aesthetic meditation, one of these characters ought to run uniformly through all things to be beautifully thought and through each of them; nor should this be assumed about the slender kind of thinking, § 230. In a long work, just as necessarily unequal materials are joined together in some way, so it has its own relaxation and remission of thoughts, now its *anesis*, and now its *epasis* and elevation, proportioned to the materials and fittingly adhering to them, while the name of the whole remains from that character which predominates, § 217.

[202] **Source and locus.** Cicero, *De oratore* 1.56. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (London: Henry G. Bohn, 1860), Attalus transcription with minor alterations. T135. **Direct source.** https://www.attalus.org/cicero/deoratore1A.html#56. **Textual note.** Baumgarten omits animi after magnitudine, prints virtutum for virtutis, and uses the orthographic form diis for dis. Watson makes the parallel senses of communi explicit as the common rights of citizens and of all humanity.

[203] **Source and locus.** Cicero, *De oratore* 1.57. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (London: Henry G. Bohn, 1860), Attalus transcription with minor alterations. T135. **Direct source.** https://www.attalus.org/cicero/deoratore1A.html#57. **Textual note.** Baumgarten recasts Cicero's quibus ego as Philosophis ego, adds omnibus, and has angustiis, quam, exiguo, and reversed gravitate et iucunditate where the source reads angulis, cum, exsanguique, and iucunditate et gravitate. The concordance's omission marker represents Baumgarten's own parenthetical interruption between sermone and disputant; it is not missing source text.

[204] **Source and locus.** Horace, *Satires* 1.1.25-26. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg text. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten begins after Horace's quid vetat? ut, so the comparison lacks its governing "as." The retained words otherwise differ only in capitalization and punctuation.

[205] **Source and locus.** Virgil, *Georgics* 4.6. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** The difference is punctuation alone. The source file's line numbering is displaced here because Rhoades expands the preceding Latin, but the quoted sentence is the direct rendering of this verse.

[206] **Source and locus.** Cicero, *Brutus* 64. **Translation and edition.** Edward Jones, *Cicero's Brutus, or History of Famous Orators* (1776), Attalus transcription with a few modernized words and spellings. T131. **Direct source.** https://www.attalus.org/cicero/brutus1.html#64. **Textual note.** Baumgarten suppresses Cicero's intervening qualification about Lysias's occasional muscular strength, then restarts with Habet instead of sed habet tamen and omits eius. Jones carries Cicero's extended bodily metaphor into English.

[207] **Source and locus.** Horace, *Odes* 2.10.19-20. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg text. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Differences are capitalization and punctuation. Smart's pronoun depends on Apollo in the immediately preceding English clause.

§ 236. In eadem oratione Cicero de Inv. II. 51. iubet aliquas argumentationes tenuius, acutius et subtilius tractare, aliquos autem locos, e.g. facti atrocitatem augentes, et negantem malorum misereri oportere, ab accusatore, qui ostendat adversariorum calumniam cum indignatione, quique misericordiam captet cum conquestione, a defensore, tractari vult gravius, ornatius, et cum verbis, tum etiam sententiis excellentibus. Quis nescit soccum comoediae tenue, cothurnum tragoediae sublime cogitandi genus postulare? *Interdum tamen et vocem comoedia tollit,*
Iratusque Chremes tumido delitigat ore,
Et tragicus plerumque dolet sermone pedestri
Telephus aut Peleus, quum pauper et exsul uterque
Proiicit ampullas et sesquipedalia verba,
Si curat cor spectantis tetigisse querela. Hor.
§ 237. Tenue cogitandi genus iam Ciceronem subtile vocare vidimus, § 233. et Quintilianus VIII. 3. expresse *subtiliter* et *magnifice* dicere ponit opposita. Quanquam id fiat ex alia significatione subtilium, quam qualem exhibet M. § 576. tamen similitudo vocabulorum nonnihil forte contulit ad rerum etiam et acutiorum philosophi distinctionum, cum tenuibus et minime gravi cogitandi ratione confusionem. § 232. Non aspernatur tenue cogitandi genus omnem ornatum, sectatur potius non raro facetias et iocos, § 202, sed simpliciter honestos, § 231. Hic character, si quis alius, ipsam fert ludicram cogitandi rationem, qua, inter alia, *mikra megalos* efferas ironice. Ita videtur Horatius in illos ludere, qui primariam *ὕψος* virtutem longas et magnas et sonoras voces quaerunt, quando Serm. I. 2 statim ab initio: *Ambubaiarum collegia, pharmacopolae,*
Ohe! quam sesquipedalia verba! Sed perge,
videbis simplicem tenuitatem.
§ 238. Neque tamen in tenui cogitandi genere *subtile palatum* rerum gnari iudicis *acutissimum aliquid subtilissimumque* quaesiverit, partim quia tenuibus materiis, § 231. summam acuminis perspicaciaeque vim impendere parum abesset ab inani argutatione, M. § 576. partim *ipsa, quam veritas ipsa limatur in disputatione, subtilitas*, vel prorsus non est horizontis aesthetici § 121. vel saltim moribus simpliciter honestis tantum et aesthetice conceptis non satis eleganter congrueret, §§ 231, 228. In tenui simplicius vivendi ratione moris non est *subtiliter magis, quam dilucide, dicere*. § 213. Hoc significatu cogitationum *elegans subtilitas*, ne copiose quidem cogitandi rationi repugnans in temperatis potius, et ipsis arduis cogitationum characteribus quaerenda est, § 230.

§ 239. Attenuatum cogitandi genus forsitan ex Ciceronis locis, ubi de tali dicendi genere loquitur, posset probari esse unum ex mediis characteribus sublatis et amplis cogitandi rationibus opponendum, si multus esse vellem in eruendis romanis cogitationum denominationibus, § 231. Quando Horatius: *Rectius Iliacum carmen deducis in actus*,
e.c. videtur iam innuere epopoeian ipsis tragoediis ita grandiorem esse, ut res ex illa in hanc transumtae videantur attenuari. Hinc deductum simpliciter cogitandi genus utique depressum ad tenuitatem usque denotare videtur. Quale bucolicorum plerumque. *Quum canerem reges et proelia, Cynthius aurem*
Vellit et admonuit: Pastorem Tityre, pingues
Pascere oportet oves, deductum dicere carmen, § 155.
Agrestem tenui meditabor arundine musam.

§ 236. Cicero, *De inventione* II.51, directs that within the same speech some arguments be treated more delicately, sharply, and subtly. Other topics should be treated more weightily and ornately, with elevated words and thoughts: by the prosecutor, for example, topics magnifying the deed's atrocity and denying that wicked people deserve pity; by the defender, topics exposing opponents' false accusations with indignation or seeking pity through lament. Who does not know that comedy's sock calls for a slender mode of thinking and tragedy's buskin a sublime one? "Nevertheless sometimes even comedy exalts her voice, and passionate Chremes rails in a tumid strain: and a tragic writer generally expresses grief in a prosaic style. Telephus and Peleus, when they are both in poverty and exile, throw aside their rants and gigantic expressions if they have a mind to move the heart of the spectator with their complaint."[208] Horace.

§ 237. We have already seen Cicero call the slender kind of thinking subtle, § 233, and Quintilian VIII.3 expressly sets speaking "subtly" and "magnificently" as opposites. Although this happens from another meaning of subtle things than the one displayed at *Metaphysics* § 576, nevertheless the similarity of words has perhaps contributed somewhat to confusing subjects and the philosopher's sharper distinctions with slender and least weighty thinking, § 232. The slender kind of thinking does not disdain every ornament; rather, it often pursues witticisms and jokes, § 202, but simply honorable ones, § 231. This character, if any does, carries the very playful way of thinking by which, among other things, you may ironically bring forth "small things grandly." Thus Horace seems to mock those who seek the chief virtue of *ὕψος* in long, large, and sonorous words, when at the very beginning of *Satires* I.2 he writes: "The tribes of female flute-players, quacks"[209] My, what words a foot and a half long! But read on: you will see simple slenderness.

§ 238. Nor, however, in the slender kind of thinking should the "subtle palate" of a judge knowledgeable in things seek "something most acute and most subtle." This is partly because to spend the highest power of acuteness and perspicacity on slender materials, § 231, would be little removed from empty quibbling, *Metaphysics* § 576; and partly because "the very subtlety by which truth itself is polished in disputation" either is wholly outside the aesthetic horizon, § 121, or at least would not agree elegantly enough with simply honorable manners conceived aesthetically, §§ 231, 228. In the slender, simpler manner of living, it is not customary "to speak more subtly than clearly," § 213. In this sense, an "elegant subtlety" of thoughts, not even opposed to a copious manner of thinking, should rather be sought in the temperate and even in the elevated characters of thought, § 230.

§ 239. The attenuated kind of thinking could perhaps be proved, from Cicero's passages where he speaks of this kind of speaking, to be one of the middle characters opposed to lofty and ample ways of thinking, if I wished to be lengthy in unearthing Roman names for thoughts, § 231. When Horace says, "and you with more prudence will reduce the Iliad into acts"[210]

etc., he already seems to imply that epic poetry is so much grander than the tragedies themselves that things transferred from it into tragedy seem to be attenuated. Hence the unqualified term finely spun thinking certainly seems to denote a style depressed down to slenderness. Such is usually the style of bucolic poems: "When I sought to tell of battles and of kings, the Cynthian god plucked at mine ear and warned me: "Tityrus, beseems a shepherd-wight to feed fat sheep, but sing a slender song." [...] will rather tune to the slim oaten reed my silvan lay."[211]

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[208] **Source and locus.** Horace, *Ars poetica* 93-98. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg text. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten has aut for the source's et between Telephus and Peleus, quum for cum, and querela for querella. Smart renders ampullas et sesquipedalia verba as "rants and gigantic expressions."

[209] **Source and locus.** Horace, *Satires* 1.2.1. Only Ambubaiarum collegia, pharmacopolae is the Horatian quotation; the remainder is Baumgarten's comment. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg text. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** The concordance extraction joined Baumgarten's italicized exclamation and direction to Horace's italicized opening words. Horace continues with mendici, mimae, balatrones, but Baumgarten stops after pharmacopolae. Smart's selected fragment stops at the same point.

[210] **Source and locus.** Horace, *Ars poetica* 129. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg text. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten removes tuque and makes Rectius the opening word. Smart's "and you" represents the omitted subject and conjunction.

[211] **Source and locus.** Virgil, *Eclogues* 6.3-5 and 6.8. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten omits Virgil's intervening lines 6-7, prints Quum for Cum, and modernizes the accusative plurals pinguis ovis to pingues oves. Rhoades renders deductum carmen as "a slender song" and tenui arundine as a "slim oaten reed."

Virg.
Te nostrae, Vare, myricae, § 180.
Te nemus omne canet.
Virg. ecl. VI. 3. Quando autem Horatius, *suamet vineta caedens*, poetas, inquit: *Nos lamentari non apparere labores,*
Nostros, et tenui deducta poemata filo.
ep. II. 1. 225. sine dubio voluit *epos* intelligi ex § 179.
§ 240. Non Virgilius solum est *quondam gracili modulatus avena*,

Aen. I. 1. sed in orationibus etiam ad Atticum cum cogitandi genus referebatur gracilitas quaedam et subtilitas, §§ 237, 238. quam propriam illis graecis, § 56, ferebant imitari non posse romanos, § 187. Hos ita solatur Quintilianus, XII. 10: *Non possumus esse tam graciles? simus fortiores*.

M. § 515. *Subtilitate vincimur? valeamus pondere*. M. § 166. Recte simul monet, sinistre hi demum, qui *tenui venula per calculos fluunt*, Atticum saporem tribui, quia similis Lysiae gracilitati credi non possit Pericles (atticus), *quem fulminibus et caelesti fragori compareant comici, dum illi conviciantur*.

Idem gracilitatem alio in loco fabellis Aesopi adscribit, quae fabulis nutricularum proxime succedant. Ob quas tamen, optimi ingeniorum aestimatores, *Aesopo ingentem statuam posuere Attici,*
Servumque collocarunt aeterna in basi, § 234.
Patere honoris scirent ut cuncti viam,
Nec generi tribui, sed virtuti gloriam.
Phaedr. II. 9.
§ 241. Epistolas et dialogos generatim ad hoc cogitandi genus male vocant. § 231. Esto: Cicero videbatur *plebeio sermone agere cum Papirio Paeto in epistolis*. Perge legere, et videbis hic plebeium ex notione strictiori plebis romanae, non vero ex ea, qua nos vile et abiectum ita dicimus aliquando, intelligendum esse. Sed etiamsi pro tenui positum esset, an valet consequentia: Si Cicero ad Paetum tenui sermone usus est: in nullis epistolis ultra tenuitatem est elevanda cogitatio? Esto: *epistolas quotidianis verbis texere solemus*. Fam. IX. 21. An ideo nec licet quidem res, nisi quotidianas, litteris inferere? §§ 96, 114 docebunt, quid subsit errori veritatis.

§ 155. Virgil. § 180. "of thee, O Varus, shall our tamarisks and all the woodland ring"[212]

Virgil, *Eclogue* VI.3. But when Horace, "cutting his own vineyards," says of poets: "when we lament that our labors do not appear, and war poems, spun out in a fine thread"[213]

Epistles II.1.225, he undoubtedly wished *epos* to be understood from § 179.

§ 240. Virgil is presented as speaking through the slender reed: "Lo I am he who led the song through slender reed to cry"[214]

Aeneid I.1. In speeches too, when the kind of thinking was referred to the Attic style, a certain slenderness and subtlety were meant, §§ 237, 238, which they said was proper to those Greeks, § 56, and that the Romans could not imitate it, § 187. Quintilian consoles them thus, XII.10: "Since we cannot be so delicate, let us be stronger."[215]

Metaphysics § 515. "Are we surpassed in subtlety? Let us be strong in weight," *Metaphysics* § 166. At the same time he rightly warns that it is wrong to assign Attic flavor only to those who "flow through pebbles with a thin little vein," as his contrast of Pericles and Lysias shows: "What of Pericles? Can we believe that his style was like the slender stream of Lysias' eloquence, when the comedians, even while they revile him, compare his oratory to the bolts and thunder of the skies?"[216]

The same author elsewhere ascribes gracility to Aesop's little fables, which immediately follow nurses' tales. Yet those tales were recognized by excellent judges of talent: "The Athenians erected a statue to the genius of Aesop, and placed him, though a slave, upon an everlasting pedestal, that all might know that the way to fame is open to all, and that glory is not awarded to birth but to merit."[217]

§ 234. Phaedrus II.9.

§ 241. Letters and dialogues are wrongly assigned in general to this mode of thinking, § 231. Granted: Cicero describes his style to Papirius Paetus in these words: "But, after all, what do you think of my style in letters? Don't I talk with you in the vulgar tongue?"[218] Go on reading, and you will see that here "plebeian" is to be understood from the stricter notion of the Roman plebs, not from that notion by which we sometimes call something vile and abject. But even if it were put for slender, does the consequence hold: if Cicero used slender discourse to Paetus, then in no letters is thought to be raised beyond slenderness? Granted: "we are accustomed to weave letters with everyday words," *Ad familiares* IX.21. For that reason is it not even permitted to bring into letters any matters except everyday ones? §§ 96, 114 will teach what truth underlies this error.

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[212] **Source and locus.** Virgil, *Eclogues* 6.10-11. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Differences are capitalization and punctuation alone. Rhoades renders the repeated te once and turns canet into the idiomatic "ring."

[213] **Source and locus.** Horace, *Epistles* 2.1.224-225. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg text. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten replaces cum lamentamur with Nos lamentari and repunctuates nostros. Smart supplies "war" from the literary context; Horace's poemata alone does not state the genre.

[214] **Source and locus.** the ancient pre-proem traditionally prefixed to Virgil's *Aeneid*, line 1a. **Translation and edition.** William Morris, *The Aeneids of Virgil, Done into English Verse* (London: Longmans, Green, and Co., 1900), Project Gutenberg text. T100. **Direct source.** https://www.gutenberg.org/ebooks/29358. **Textual note.** Baumgarten cites *Aeneid* 1.1, following editions that printed the four-line pre-proem before arma virumque. Modern scholarship generally regards those lines as an early non-Virgilian interpolation. Baumgarten omits Ille ego, qui and carmen from the line.

[215] **Source and locus.** Quintilian, *Institutio oratoria* 12.10.36. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian* (London: William Heinemann; New York: G. P. Putnam's Sons, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** The only textual difference is Baumgarten's question mark for the source's colon. Butler renders graciles contextually as "delicate."

[216] **Source and locus.** Quintilian, *Institutio oratoria* 12.10.24. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian* (London: William Heinemann; New York: G. P. Putnam's Sons, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten extracts Quintilian's relative clause, with no substantive change. Butler translates the whole sentence so that the referent Pericles and the contrast with Lysias remain explicit.

[217] **Source and locus.** Phaedrus, *Fables* 2, epilogue 1-4 (sometimes numbered 2.9). **Translation and edition.** Henry Thomas Riley, revised with material by Christopher Smart, *The Fables of Phaedrus, Literally Translated into English Prose with Notes* (London: George Bell and Sons, 1887), Project Gutenberg text. T097. **Direct source.** https://www.gutenberg.org/ebooks/25512. **Textual note.** Baumgarten's older reading Aesopo ingentem means "a huge statue to Aesop"; the critical reading followed by Riley, Aesopi ingenio, means "a statue to the genius of Aesop." The remaining lines agree apart from punctuation and capitalization.

[218] **Source and locus.** Cicero, *Letters to Friends* 9.21.1. Cicero's words are plebeio sermone agere tecum; Baumgarten supplies the name and setting. **Translation and edition.** Evelyn S. Shuckburgh, *The Letters of Cicero: The Whole Extant Correspondence in Chronological Order* (London: George Bell and Sons, 1908-1909), Perseus Digital Library text. T059. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi056/phi0474.phi056.perseus-eng1.xml. **Textual note.** Baumgarten changes Cicero's second-person tecum to the third-person description "with Papirius Paetus" and adds "in letters." Shuckburgh's "vulgar tongue" uses vulgar in its older sense of common or everyday speech.

§ 242. Virtutes in tenui dicendi genere numerant, 1) vel proprietatem, vel puritatem, 2) perspicuitatem, 3) probabilitatem, 4) evidentiam aliqui. Alii has omnes omnium pulcre cogitandi characterum communes esse dotes recte dicunt, § 22. Proprietatem si ex mente priorum per absentiam troporum, et puritatem per absentiam ornatus, concipiamus, haec involvet illam pulcritudo. Pari ratione perspicuitatem et probabilitatem, s. verisimilitudinem involvet evidentia, M. § 531. Restarent itaque defectus ornatus et evidentia. Sed prior nec est virtus, nec est in omni cogitandi genere, quod tenue tamen est. § 247. Posterior ubique requiritur ex duplici titulo. § 22. Quid ergo restat huic characteri proprium? Utrumque non solum, modo recte intelligatur, sed et plura. cf. Cic. Or. 76–90.

§ 243. I. Puritas a sordibus, quae tenue cogitandi genus deprimerent infra magnitudinem et dignitatem aestheticam absolutam, § 202. coniuncta cum cautione solicita omnis illius ornatus, qui cogitationes de tenuibus vel ultra terminos magnitudinis naturalis in sua materia, vel ultra limites dignitatis obiectis aptae, morumque simpliciter honestorum elevaret, § 231. II. Evidentia; quantam et ex parte verisimilitudinis, et ex parte perspicuitatis, et ex parte persuasionis, § 22. exspectare possis assequendam ab omnibus simpliciter honesto vivendi generi deditis, § 213. ab omnibus, inquam, in quibus indoli tali proportionalem ingenii culturam supponere licet. § 45.

§ 244. Promiseram plures tenui cogitationum generi proprias virtutes, § 242. Unam nunc adducere liceat exempli gratia. III. Rotunda ea brevitas, § 166. quam ab homine simpliciter honesto, ingenii proportionate culti, § 243. possis aequus exspectare. § 231. nisi praestandam, non difficulter tamen capiendam et sobrio iudicio laudandam, si praestetur ab alio. Quantum haec differant, et interim tamen inter se conveniant, videamus in duplici Romae descriptione: 1) *Urbem, quam dicunt Romam, Meliboee, putavi*
Stultus ego huic nostrae similem, quo saepe solemus
Pastores ovium teneros depellere foetus. e.c. Virg. ecl. 1. Hanc tenuiculam, § 233. exspectarem a quovis simpliciter honesto, qui metro latino nollet uti, quod non pertinet ad res. § 18. II. *Hoc, quodcumque vides, hospes, qua maxima Roma est;*
Ante phrygem Aeneam collis et herba fuit. e.c. Prop. IIII. 1–35. Hanc in tenuibus maiorem, honesto tamen cuiuis probe capiendam et ex ipsius simplici vivendi ratione minore in honestis eam tamen non inconsiderate probandam esse reor.

§ 245. A tenui cogitandi genere probe distinguantur, 1. genus cogitandi de rebus, tenuibus quidem, absolute tamen magnis, § 202. ita easdem deprimens, ut contra suam naturam in meras nugas et naenias transformentur. § 191. Secundum βάθος genus, § 217. et primum cogitandi genus nugatorum in re seria de rebus maioribus proportionatas tantum nugis cogitationes foventium. cf. § 221.

§ 246. Non sum nescius characteri tenui solere, velut unicum vitium opponi siccum et exile, aridum et exsangue, ieiunum atque frivolum cogitandi genus. Sed 1) habet et speciem tumoris sibi oppositam 2) siccitas nonnunquam non solum in severioribus etiam intellectus et rationis, purioris etiam, meditationibus a censoribus vitio creatis male reprehenditur, qui logicum et aestheticum cogitandi genus nesciunt distinguere, sed in ipsis etiam aestheticis a iudice competente laudatur. Non provocabo ad illam Plauti, quae suum virum fuit rata siccum, frugi, continentem, amantem uxoris maxime. Cicero, quando cauendam oratori presso, § 239. inopiam et ieiunitatem §§ 120, 128. ait, quomodo id fieri debeat, expositurus in exemplo Cottae, de hoc: Nihil erat, inquit, in eius oratione, nisi sincerum, nihil, nisi siccum, atque sanum, et pergit laudare. *De cl. Or.* 202. Sane hic siccum non vituperatur.

§ 242. Some count among the virtues in the slender kind of speaking: 1) either propriety or purity, 2) perspicuity, 3) probability, 4) evidentness. Others rightly say that all these are common endowments of all characters of beautiful thinking, § 22. If, according to the mind of the former group, we conceive propriety through the absence of tropes, and purity through the absence of ornament, the latter beauty, purity, will include the former, propriety. By the same reasoning evidentness will involve perspicuity and probability, or verisimilitude, *Metaphysics* § 531. Therefore there would remain absence of ornament and evidentness. But the former is neither a virtue, nor is it present in every kind of thinking that is nevertheless slender, § 247. The latter is required everywhere on two grounds, § 22. What then remains proper to this character? Not only both, provided they are rightly understood, but also several other things. Compare Cicero, *Orator* 76–90.

§ 243. I. Purity from sordid things that would depress the slender kind of thinking below absolute aesthetic magnitude and dignity, § 202, joined with careful avoidance of all that ornament which would raise thoughts about slender things either beyond the boundaries of natural magnitude in their material, or beyond the limits of dignity suited to the objects and to simply honorable morals, § 231. II. Evidentness: as much as you can expect to be attained, with regard to verisimilitude, with regard to perspicuity, and with regard to persuasion, § 22, by all those devoted to the simply honorable kind of living, § 213; by all, I say, in whom it is permitted to suppose a cultivation of talent proportionate to such a disposition, § 45.

§ 244. I promised several excellences proper to slender thought, § 242. Let me now give another example: III. the rounded brevity, § 166, that one may fairly expect from a simply honorable person with proportionately cultivated talent, § 243, § 231. If such a person cannot produce it, they should at least readily understand and soberly praise it when another does. Two descriptions of Rome show how these levels differ while still agreeing: 1) "The city, Meliboeus, they call Rome, I, simpleton, deemed like this town of ours, whereto we shepherds oft are wont to drive the younglings of the flock."[219] and so forth, Virgil, *Eclogue* 1. I would expect this very slender description, § 233, from any simply honorable person who did not attempt Latin meter, which does not belong to the subject matter, § 18. II) "All that thou beholdest, stranger, where mighty Rome lies spread, was grass and hill before the coming of Phrygian Aeneas."[220] and so forth, Propertius IV.1–35. This is greater within the slender class, yet I think any honorable person can understand it properly and approve it with consideration from the standpoint of a simpler manner of life occupying a lower grade among honorable manners.

§ 245. From the slender kind of thinking one must carefully distinguish: 1. a kind of thinking about things which are indeed slender, yet absolutely great, § 202, depressing those same things in such a way that, against their nature, they are transformed into mere trifles and trivial songs, § 191. This is the second kind of bathos, § 217, and the first kind of thinking of triflers in a serious matter, who cherish thoughts about greater things proportioned only to trifles. Compare § 221.

§ 246. I am not unaware that a dry and thin, arid and bloodless, meager and frivolous kind of thinking is customarily opposed to the slender character, as though it were its sole fault. But 1) it also has a form of swelling opposed to it; 2) dryness is sometimes wrongly censured as a fault not only in more rigorous contemplations of intellect and reason, even purer reason, by improperly appointed critics who do not know how to distinguish the logical and the aesthetic kind of thinking, but is even praised in aesthetic matters themselves by a competent judge. I shall not appeal to that woman in Plautus who thought her husband dry, thrifty, self-controlled, and very loving toward his wife. Cicero, when he says that want and meagerness are to be avoided by the compressed orator, § 239, §§ 120, 128, then, about Cotta as an example to show how this should be done, says of him: "There was nothing in his style but what was neat, compact, and healthy."[221] and he goes on praising him, *Brutus* 202. Certainly here "dry" is not being blamed.

[219] **Source and locus.** Virgil, *Eclogues* 1.20-22. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Differences are capitalization, punctuation, and the orthographic foetus/fetus. Rhoades renders stultus ego as "I, simpleton."

[220] **Source and locus.** Propertius, *Elegies* 4.1.1-2. **Translation and edition.** H. E. Butler, *Propertius, with an English Translation* (London: William Heinemann; New York: G. P. Putnam's Sons, 1912), Internet Archive scan. T017. **Direct source.** https://archive.org/details/propertiu00prop/page/262/mode/2up. **Textual note.** Baumgarten prints the Greek accusative Aeneam where Butler's Latin text has the regular Latin form Aenean; other differences are capitalization and punctuation.

[221] **Source and locus.** Cicero, *Brutus* 202. **Translation and edition.** Edward Jones, *Cicero's Brutus, or History of Famous Orators* (1776), Attalus transcription with a few modernized words and spellings. T133. **Direct source.** https://www.attalus.org/cicero/brutus3.html#202. **Textual note.** Differences are punctuation alone. Jones maintains Cicero's three-part stylistic-health metaphor with "neat, compact, and healthy."

§ 247. Quintilianus omnino videtur siccum inter laudes virilis dignitatis ponere, quando II. 4. optime suadet, ut tenera adhuc aetas plura § VIII. audeat, et inveniat, et inventis gaudeat, sint licet illa non satis sicca interim ac severa. Facile remedium esse ubertatis nimiae, sterilitas nullo modo vinci. Macrobius eloquentiam Maronis laudat, nunc siccam, nunc floridam. Quando autem Gellius, XIII. 1. se sicca et incomposita § 113. et propemodum vita oratione dicit attingere, quae Favorinus non sine copia et venustate, latius, amoenius, splendidius et profluentius exsequutus sit: vel hinc patet siccum, si vitio vertatur, latitudini potius et copiae, § VIII. opponendam esse parekbasin, quam magnitudini aestheticae, § XV. vel absolutae, vel relativae alicui. Verum saepius inveniemus et gnavos horum criticos extensionem pulcram et intensionem cogitationum venustam confudisse. § 187.

§ 248. Erit itaque Siccum Cogitandi Genus potius comparative breve, vel laude dignum, § 246. § XIII. ubi parsimonia iusserit aesthetica, §§ 164, 246. vel vituperio, si praestitisset latitudo quaedam aesthetica, §§ 116, 247. Ex hac definitione intelligo Ciceronem *De opt. gen. or.* 12: Si intelligentiam ponunt in audiendi fastidio. §§ 242, 243. neque eos quicquam excelsum magnificumque delectat: dicant se subtile quiddam §§ 237, 238. et politum velle, grave ornatumque contemnere. Id vero desinant dicere, qui subtiliter dicant, eos solos Attice dicere, § 240. id est, quasi sicce et integre. Et ample, et ornate, et copiose, cum eadem integritate, Atticorum est.

§ 249. 3) Exile sicco videtur esse paene totaliter synonymon, §§ 246–248. si Plinium sequamur, cuius temporibus forsan theoria, theoriam dico, non praxin, altius evecta fuit aesthetica, ac ipso Ciceronis tempore. Hic enim V. ep. 17. quando: Apte, inquit, et varie nunc attollebatur, nunc residebat, excelsa depressis, exilia plenis, severis iucunda mutabat, omnia ingenio pari. e.c. quis non videt, eum a) exilia etiam hic laudare velle; b) ea tamen non excelsis, sed plenis (relative i. e. latis et diffusis) contra distingui, c) excelsis potius expresse depressa contradistingui, et to attolli residere. Neque dissentire videatur Cicero, quando copiam exilem uberrimae opponit.

§ 250. Tunc etiam Cicero, quando in notatum § 246. incidit errorem, exilis et sicci probat congruentiam, § 249. dum *De Or.* II. 159. Stoicus, § 122. ait, multa reperit, quae negat ullo modo posse dissolui, § 121. et genus sermonis (primo et ipsius meditationis) affert, non liquidum, non fusum, ac profluens; sed exile, aridum, concisum ac minutum § 121. quod si quis (intellectus et rationis purioris patronus) probabit, ita probabit, ut oratori tamen aptum non esse fateatur. Haec enim nostra oratio (aesthetica) multitudinis est auribus accommodanda, ad oblectandos animos, ad impellendos, ad ea probanda, quae non aurificis statera, sed quadam populari trutina examinantur.

§ 251. Nunquam concesserim, omnia esse spinosa et exilia, § 249. quae sunt longe a nostris sensibus abhorrentia, § 250. utinam tamen in philosophorum cogitandi genere, quod distinctius et solidius esse debet, ac aesthetica, non tam facile esset, ad hunc usque diem, exempla reperire! quibus hanc enormem confusionem tegere, vel etiam defendere possis, ac Ciceroni fuit exemplo, quod profert *De Or.* I. 83. Interim non excusatur Cicero; aut, si mavis, Crassus apud Ciceronem, qui ieiune et exiliter asserit quosdam de iisdem rebus, de quibus Democritus et Plato e.c. bene, disputavisse, uti Chrysippum, quem acutissime ferant, neque ob eam rem philosophiae non satisfecisse. *De Or.* I. 1.50. Pergit enim: Quid ergo interest? aut qui discernes eorum, quos nominavi (Democriti et Platonis e.c.) ubertatem in dicendo et copiam ab eorum (Chrysippi e.c.) exilitate, qui hac dicendi varietate et elegantia non utuntur? Unum erit, profecto, quod ii, qui bene dicunt, afferunt proprium, compositam orationem, et ornatam, et artificio quodam et expolitione distinctam.

§ 247. Quintilian seems altogether to place the dry among the praises of manly dignity when, at II.4, he very well advises that young learners should attempt more things, § VIII, should invent, and should rejoice in what they have invented, even if those things are meanwhile not sufficiently dry and severe. There is an easy remedy for excessive abundance; sterility can in no way be conquered. Macrobius praises the eloquence of Maro as now dry, now florid. But when Gellius, XIII.1, says that he touches in a dry and unpolished, § 113, and almost meagre speech the things that Favorinus had treated with no lack of abundance and grace, more broadly, more pleasantly, more splendidly, and more flowingly, even from this it is clear that the dry, if it is turned into a fault, is a *parekbasis* to be opposed to breadth and abundance, § VIII, rather than to aesthetic magnitude, § XV, whether absolute or some relative magnitude. Yet we shall often find even diligent critics of these matters confusing beautiful extension with graceful intensity of thoughts, § 187.

§ 248. Therefore the Dry Kind of Thinking will rather be comparatively brief, either worthy of praise, § 246, § XIII, where aesthetic economy has commanded it, §§ 164, 246, or worthy of blame, if some aesthetic breadth would have been preferable, §§ 116, 247. From this definition I understand Cicero, *On the Best Kind of Orators* 12: But if they place all their intelligence in a certain fastidiousness of ear,[222] §§ 242, 243, and nothing lofty and magnificent delights them, let them say that they want something subtle, §§ 237, 238, and polished, and that they despise what is weighty and ornate. But let them stop saying that only those who speak subtly speak Attically, § 240, that is, as if dryly and with integrity. To speak amply, ornately, and copiously, with the same integrity, also belongs to the Attic speakers.

§ 249. 3) The thin seems to be almost totally synonymous with the dry, §§ 246–248, if we follow Pliny, in whose times perhaps aesthetic theory – I say theory, not practice – was carried higher than in Cicero's own time. For when he says, V. epistle 17: "The style was cleverly varied, in some places it soared, in others it was subdued; passing from the grand to the commonplace, from thinness to richness, and from lively to severe, and in each case with consummate skill."[223] etc., who does not see that he a) wishes even here to praise thin things; b) yet distinguishes them not from lofty things, but from full things, that is, relatively broad and diffuse things; c) explicitly contrasts low things rather with lofty things, and contrasts rising with subsiding. Nor does Cicero seem to disagree, when he opposes thin abundance to the richest abundance.

§ 250. Then Cicero also, when he falls into the error noted at § 246, proves the agreement of the thin and the dry, § 249, when at *De Oratore* II.159 he says that the Stoic, § 122, finds many things which he denies can in any way be resolved, § 121, and brings forward a kind of discourse, primarily also of his own thought, not liquid, not poured out and flowing, but thin, arid, cut-short, and minute, § 121. If anyone, a defender of purer intellect and reason, approves this, he will approve it in such a way that he nevertheless admits it is not suited to the orator. For this speech of ours, aesthetic speech, must be fitted to the ears of the multitude, to delight minds, to impel them, and to prove those things that are examined not by a goldsmith's scale but by a certain popular balance.

§ 251. I would never grant that all things are thorny and thin, § 249, which are far removed from our senses, § 250. Would that, however, in the philosophers' kind of thinking, which ought to be more distinct and sound than aesthetic thinking, it were not so easy, down to this very day, to find examples by which you could cover over or even defend this enormous confusion, as the example was for Cicero which he brings forward at *De Oratore* I.83. Meanwhile Cicero is not excused, or, if you prefer, Crassus in Cicero, who asserts that certain men, on the same matters about which Democritus and Plato and so on disputed well, for example Chrysippus, whom they report to be very acute, disputed meagerly and thinly, yet did not on that account fail to satisfy philosophy, *De Oratore* I.1.50. For he continues: Where then lies the difference? Or by what term will you discriminate the fertility and copiousness of speech in those whom I have named, from the barrenness of those who use not this variety and elegance of phrase? One thing there will certainly be, which those who speak well will exhibit as their own; a graceful and elegant style, distinguished by a peculiar artifice and polish.[224]

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[222] **Source and locus.** Cicero, *De optimo genere oratorum* 12. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 4 (1903 reprint), Project Gutenberg text. T086. **Direct source.** https://www.gutenberg.org/ebooks/11080. **Textual note.** Baumgarten omits Cicero's adversative opening sin autem, capitalizes the resulting clause, and prints the spelling intelligentiam for the critical text's intellegentiam. Yonge's "all" and "a certain" make the idiom explicit rather than adding a new proposition.

[223] **Source and locus.** Pliny the Younger, *Letters* 5.17.2. **Translation and edition.** J. B. Firth, *The Letters of the Younger Pliny* (London: Walter Scott, 1900), Project Gutenberg text. T102. **Direct source.** https://www.gutenberg.org/ebooks/3234. **Textual note.** Baumgarten omits enim and changes only the punctuation. Firth supplies "style" from the preceding discussion of Calpurnius Piso's elegiac poem and renders the three antithetical pairs idiomatically.

[224] **Source and locus.** Cicero, *De oratore* 1.50. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (New York: Harper & Brothers, 1860), as transcribed by Attalus. T135. **Direct source.** https://www.attalus.org/cicero/deoratore1A.html#50. **Textual note.** Baumgarten moves in dicendo after ubertatem, prints ii and afferunt where the comparison text has ei and adferunt, and adds commas. He stops before Cicero's warning that style without understood subject matter comes to nothing or invites ridicule.

§ 252. Nam aut Chrysippus de iisdem rebus, de quibus Democritus et Plato e.c. nudam veritatem exposuerunt non nihil involutam aesthetices peplo, adeo misere philosophatus est, ac Mnesarchus, de quo l.c. 83. et multo minus philosophiae satisfecit, ac aesthetices regulis; aut complete, graviter, exacte, distincte, scientifice et, ut ita dicam, cogenda rationi intellectuique proposuit in naturali brevitate ac simplici cultu, quae illi, Democritus, Plato e.c. per compositam orationem, ornatum artificium, et expolitionem (aestheticas), analogo rationis propinarunt, et minus sane maturo iudicio ipsi obiicitur ieiunum et exile cogitandi genus, ac apte connexis osteologi sceletis, abdomen illis deesse. Verum quocunque se haec modo habeant, id tamen vel ex hoc Ciceronis loco colligas, exilitatem potius ubertatis defectum et ieiunitatem aliquam, §§ 120, 128. significare, quam magnitudinis dignitatisque maculam. § 249.

§ 253. Rem conficiet, arbitror, iudicium Ciceronis de Rutilio, *De cl. Or.* 114: Sunt eius orationes ieiunae, multa praeclara de iure, (res non tenues, nisi fallor). Doctus vir et graecis literis eruditus, Panaetii auditor, prope perfectus in stoicis, (nec haec ad vivendi genus simpliciter honestum ex aestheticorum formula.) quorum peracutum et artis plenum orationis genus (nec haec tenuitatem sapiunt et illi similia, §§ 237, 238. et stoicis tumor potius, quam nimia depressio convenit), sed tamen exile, nec satis populari assensioni accommodatum (quia contra praecepta Zenonis non semper distinguebant practice satis, quae compressas in pugnum manus, quaeque desiderarent explicitas, § 122.) Neque quicquam contra hanc Ciceronis decisionem moveo, nisi forsitan contra universalitatem, qua stoicis generatim exilitatem exprobrat. Si quis ex accuratiorum philosophorum acroamasi, quibus interfuit assiduus, eorum meditationem logicam et intellectualem strenue sequutus, descendit ad praxin et usum aesthetice cogitandorum, ipsiusque cogitandi rationi non nihil adhuc adhaeret illius distinctae accurationis, logicaeque praecisionis, cui adsuevit, nunc nimium, et praesens in tempus omittendum, excusandus ipse forsitan est aequis iudicibus, neque tamen eius cogitandi ratio, qua dialectica sapit, est defendenda, quasi pulcra et ipsa elegansque dici mereatur. §§ 121, 124.

§ 254. 4) Aridum cogitandi genus ad vitium in tenui cogitandi ratione defectu peccans, § 245. praesertim qua dignitate sufficienti destituitur, exprimendum paene dixerim aptiorem denominationem, ex hoc Ovidii loco:
Tu levior § 189. foliis tum, quum sine pondere, § 177. succi
Mobilibus ventis arida facta volant.

Si quis tamen eandem vitiosam brevitatem, de qua §§ 247–253. eodem notari putaverit, habebit rationes non contemnendas e.g. Quando Quintilianus II. 4. historicam narrationem esse vult, neque aridam prorsus, neque ieiunam, neque rursus sinuosis et accersitis descriptionibus, in quas plerique imitatione poeticae licentiae ducuntur, lascivientem.

§ 165. et addit: Vitium utrumque, peius tamen illud, quod ex inopia, quam quod ex copia venit.

(scilicet in pueris, §§ 247, 248.) Quis hic non videt, aridum esse vitium in defectu, quod luxurianti cogitandi generi, vitio in excessu peccanti, opponitur, ut eamus per medium inopiae, perspicuique apparatus?

§ 252. For either Chrysippus, concerning the same matters about which Democritus and Plato and so on set forth naked truth somewhat wrapped in the veil of aesthetic form, philosophized as wretchedly as Mnesarchus, about whom see the same passage 83, and satisfied philosophy much less than he satisfied the rules of aesthetics; or he proposed, completely, weightily, exactly, distinctly, scientifically, and, so to speak, in a form compelling to reason and intellect, in natural brevity and simple adornment, the things which those others, Democritus, Plato, and so on, offered to the analogue of reason through composed speech, ornate artifice, and aesthetic polishing. Then accusing him of a meager and thin kind of thinking would show even less mature judgment than faulting an osteologist's properly articulated skeletons for lacking a belly. But however these things stand, you may gather at least from this passage of Cicero that thinness signifies rather a defect of richness and a certain meagerness, §§ 120, 128, than a stain on magnitude and dignity, § 249.

§ 253. The matter will be completed, I think, by Cicero's judgment about Rutilius, *Brutus* 114: "His Orations are very dry, but his juridical remarks are excellent."[225] – matters not slender, unless I am mistaken. He was a learned man, educated in Greek letters, a pupil of Panaetius, almost perfect among the Stoics – and these things do not belong to the simply honorable kind of living according to the formula of the aestheticians. Their kind of speech was very sharp and full of art – and these things do not savor of slenderness and things similar to it, §§ 237, 238, and swelling befits the Stoics rather than excessive depression – but nevertheless thin, and not sufficiently accommodated to popular assent, because, contrary to Zeno's precepts, they did not always distinguish sufficiently in practice which matters required hands compressed into a fist and which required hands opened out, § 122. Nor do I object to this decision of Cicero, except perhaps against the universality by which he reproaches the Stoics generally with thinness. If someone, from the lectures of the more exact philosophers, which he attended assiduously, has strenuously followed their logical and intellectual meditation, and descends to the practice and use of thinking aesthetically, and if something of that distinct exactness and logical precision to which he has become accustomed still clings to his way of thinking, now too much and needing to be omitted for the present occasion, perhaps he himself is to be excused by fair judges. Yet his manner of thinking, insofar as it retains a dialectical character, is not to be defended as though it deserved to be called beautiful and elegant in itself, §§ 121, 124.

§ 254. 4) I would almost say that the arid kind of thinking is a more apt denomination for expressing the fault in the slender way of thinking that errs by deficiency, § 245, especially insofar as it is lacking sufficient dignity, from this passage of Ovid:

"You are lighter than withered leaves driven by the inconstant winds, or than stalks of wheat parched by the continual heat of the sun."[226]

§§ 189, 177.

Yet if someone thinks that the same faulty brevity, discussed in §§ 247–253, is marked by the same word, he will have reasons not to be despised, for example when Quintilian II.4 prescribes for historical narration: "It should be neither dry nor jejune (for why spend so much labour over our studies if a bald and naked statement of fact is regarded as sufficiently expressive?); nor on the other hand must it be tortuous or revel in elaborate descriptions, such as those in which so many are led to indulge by a misguided imitation of poetic licence."[227]

§ 165. And he adds: "Both these extremes are faults; but that which springs from poverty of wit is worse than that which is due to imaginative excess."[228]

– namely in boys, §§ 247, 248. Who does not see here that the arid is a fault by defect, which is opposed to the luxuriant kind of thinking that sins by the fault of excess, so that we may go through the middle between want and conspicuous display?

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[225] **Source and locus.** Cicero, *Brutus* 114. **Translation and edition.** Edward Jones, *Cicero's Brutus, or History of Famous Orators* (London, 1776), Project Gutenberg text. T116. **Direct source.** https://www.gutenberg.org/ebooks/9776. **Textual note.** The sole textual difference is Baumgarten's comma for the source's semicolon. Cicero is describing Publius Rutilius Rufus; Jones's "dry" and "juridical remarks" interpret ieiunae and multa ... de iure from that context.

[226] **Source and locus.** Ovid, *Heroides* 5.109-110. **Translation and edition.** anonymous, *The Epistles of Ovid* (London: J. Nunn, 1813), Perseus Digital Library text. T072. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi002/phi0959.phi002.perseus-eng2.xml. **Textual note.** Baumgarten uses quum and succi where the comparison edition has cum and suci, and his running text inserts cross-references after levior and pondere. The 1813 prose translator combines Ovid 5.109-112 into one sentence: the leaves and winds translate Baumgarten's two quoted lines, while the additional wheat simile translates the next two, unquoted lines.

[227] **Source and locus.** Quintilian, *Institutio oratoria* 2.4.3. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian* (London: William Heinemann; New York: G. P. Putnam's Sons, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Quintilian's subject is historical narration. Baumgarten makes the adjectives and participle accusative to depend on historicam narrationem in his own framing, changes atque to neque, and prints the older form accersitis. Butler translates Quintilian's complete sentence, including the parenthesis Baumgarten omits.

[228] **Source and locus.** Quintilian, *Institutio oratoria* 2.4.4. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian* (London: William Heinemann; New York: G. P. Putnam's Sons, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten's extra comma after inopia is the only textual difference. Butler's "extremes," "of wit," and "imaginative" draw out the contrast established by the preceding sentence.

§ 255. Dicam tamen apertius meam sententiam, qua Aridum Cogitandi Genus latius omne illud esse iudico, quod observari potest minus virium ac roboris habere, M. § 515. ac mascula pulcritudo requireret, cuius languidum cogitandi genus est quaedam modificatio. § 111. Ex hac mente cogitationum ariditas erit φαινόμενος omnis defectus, vel ubertatis, vel dignitatis, vel verisimilitudinis, vel vividitatis, vel persuasionis, vel vitae, quantas data pulcritudo requireret. § 22.

§ 256. Ex hac notione videtur Quintilianus II. 4. tantopere protestari contra magistrum aridum, eum comparans siccis ac sine humore ullo terris, quae teneris potissimum plantis evitandae sint. Si qui talem nanciscantur pueri, fieri eos humiles statim, et velut terram spectantes, qui nihil supra quotidianum sermonem attollere audeant, (vel ubertate, vel dignitate, vel verisimilitudine e.c. § 255.), maciem illis pro sanitate, et iudicii loco infirmitatem esse; et dum satis student vitio carere, in id ipsum incidere vitium, quod virtutibus careant. Ex eadem forte se dicit in institutionibus suis aliquid nitoris et iucunditatis admiscuisse, ne ieiuna atque arida, (quae saltim analogo rationis videretur eiusmodi) praeceptorum traditio, animos averteret, et aures, praesertim tam delicatos, raderet. III. 1. cf. § 122.

§ 257. Quando idem VIII. pr.: Neque Asiani, inquit, aut quocumque alio genere corrupti res non viderunt, aut eas non collocaverunt: neque quos aridos vocamus, stulti aut in causis caeci fuerunt, sed his in eloquendo iudicium et modus, illis vires defuerunt!

hos Asianos, illos aridos interpretor ex l. XII. 10. ubi de aridis, exsuccis (exsuccis) et exsanguibus: Hi sunt, ait, qui suae imbecillitati sanitatis appellationem, quae est maxime contraria, obtendant, qui, quia clariorem vim, M. § 515. eloquentiae, velut solem, ferre non possint, umbra magni nominis delitescunt.

De Asianis autem: illis iudicium maxime et modum deesse.

§ 258. 5) Exsangue cogitandi genus habeo in synonymis aridi, ex significatu, §§ 255–257. quemadmodum exsangue generatim per enervationem explicat Cicero: Ut si gladium, inquiens: puero parvo, aut si imbecillo seni aut debili dederis, ipse impetu suo nemini noceat. — ita, quum hominibus enervatis ac exsanguibus, consulatus, tanquam gladius, esset datus, qui per se pungere neminem unquam potuissent, e.c. *Or. pro Sext.* 24.

§ 259. 6) Ieiunum cogitandi genus est synonymon sicci, quando hoc in vitiis legitur. §§ 248, 128. Ita Quintilianus, § 254. et quando docuit grammaticae, poetarum interpreti, musica, astronomia, philosophia, eloquentiaeque non mediocri opus esse, hac, ut res illarum dicat proprie et copiose, pergit: Quo minus sunt ferendi, qui hanc artem, ut tenuem (quod sinistri quid significans cum exili, sicco, subtilique, quando culpatur, coincidit) ac ieiunam cavillantur.

§ 255. I shall state my view more plainly. In the broader sense, an arid mode of thinking is any mode observed to have less force and strength, *Metaphysics* § 515, than masculine beauty requires. Languid thought is one modification of it, § 111. On this understanding, aridity is any manifest deficiency of richness, dignity, probability, vividness, persuasion, or life relative to what the given beauty requires, § 22.

§ 256. From this notion Quintilian, II.4, seems to protest so strongly against the arid teacher, comparing him to dry lands without any moisture, which must be avoided especially by tender plants. If boys obtain such a teacher, they immediately become lowly and, as it were, looking at the ground, people who dare to raise nothing above everyday speech, whether by richness, dignity, verisimilitude, etc., § 255; leanness is for them in place of health, and weakness in place of judgment. And while they strive hard to be free from fault, they fall into that very fault, because they lack virtues. Perhaps for the same reason he says that he mixed some brightness and pleasantness into his own *Institutes*, lest a meager and arid handing-down of precepts – which at least to the analogue of reason would seem such – should turn minds away and grate on the ears, especially ears so delicate, III.1; compare § 122.

§ 257. When the same author says in the preface to VIII: "The failure of the orators of the Asiatic and other decadent schools did not lie in their inability to grasp or arrange the facts on which they had to speak, nor, on the other hand, were those who professed what we call the dry style of oratory either fools or incapable of understanding the cases in which they were engaged. No, the fault of the former was that they lacked taste and restraint in speaking, while the latter lacked power."[229]

I interpret the former as the Asians, the latter as the arid, from book XII.10, where, concerning the arid, the sapless, and the bloodless, he says: "For it is they that flaunt their weakness under the name of health, in defiance of the actual truth, and because they cannot endure the dazzling rays of the sun of eloquence, hide themselves beneath the shadow of a mighty name."[230]

Concerning the Asianic orators he writes: "while the latter were deficient alike in taste and restraint."[231]

§ 258. 5) I hold the bloodless kind of thinking among the synonyms of the arid, from its meaning, §§ 255–257, just as Cicero generally explains bloodlessness as lack of vigor: he says: "If you give a sword to a little child, or to a powerless and decrepit old man, he himself by his own violence cannot injure any one, but still if the sword touches the naked body of even the strongest man, it is possible that he may be wounded by the mere sharpness and power of the weapon; in like manner, when the consulship had been given as a sword to enervated and worn-out men, who, of their own strength, would never be able to wound any one, they, armed with the name of supreme command, murdered the republic."[232] etc., *Pro Sestio* 24.

§ 259. 6) The meager kind of thinking is a synonym of the dry, when the latter is counted as a fault, §§ 248, 128. So says Quintilian, § 254. And when he has taught that grammar, as interpreter of the poets, needs music, astronomy, philosophy, and no mediocre eloquence, so that with eloquence it may speak of their matters properly and copiously, he continues: "For this reason those who criticise the art of teaching literature as trivial and lacking in substance put themselves out of court."[233]

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[229] **Source and locus.** Quintilian, *Institutio oratoria* 8, proem 17. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian* (London: William Heinemann; New York: G. P. Putnam's Sons, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten omits enim, prints quocumque, moves in eloquendo, changes ac to et, and heightens the punctuation. Butler resolves his as the Asianic orators ("the former") and illis as the dry orators ("the latter"), the same interpretation Baumgarten states immediately afterward.

[230] **Source and locus.** Quintilian, *Institutio oratoria* 12.10.15. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian* (London: William Heinemann; New York: G. P. Putnam's Sons, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten omits enim and repunctuates the sentence; the remaining words agree. Butler expands the solar comparison into "dazzling rays" and identifies the great name, in his accompanying note, as Attic.

[231] **Source and locus.** Quintilian, *Institutio oratoria* 12.10.16. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian* (London: William Heinemann; New York: G. P. Putnam's Sons, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten converts Quintilian's finite clause into indirect speech after his own "concerning the Asians," changing modus to modum, deesset to deesse, and ac to et. In Quintilian's contrast, "the latter" are the Asianic orators, as opposed to the concise and sound Attic school.

[232] **Source and locus.** Cicero, *Pro Sestio* 24. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero* (London: George Bell & Sons, 1891), Perseus Digital Library text. T049. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi022/phi0474.phi022.perseus-eng1.xml. **Textual note.** Baumgarten's running text marks the internal break with a dash, but the concordance loses that signal. He omits Cicero's explanation of how even a weak holder can wound a defenceless body with a sharp sword, then also stops before the main-clause conclusion about murdering the republic. Other differences include parvo puero/puero parvo, atque/ac, cum/quum, tamquam/tanquam, and umquam/unquam.

[233] **Source and locus.** Quintilian, *Institutio oratoria* 1.4.5. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian* (London: William Heinemann; New York: G. P. Putnam's Sons, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten inserts a long parenthetical comment after tenuem and resumes with ac where Quintilian has atque. The concordance represents that comment by an omission marker. Butler translates ars here as the art of teaching literature and treats tenuem ac ieiunam as a single charge.

I. 4. Pari ratione Cicero reprehendit opinionem vulgi, qua Antonius ieiunior, Crassus habebatur plenior, et Quintilianus obtrectatorum Ciceronis exponit malevolentiam, quum a quibusdam eum dictum refert ieiunum ac aridum,

ab aliis: Asianum ac redundantem et in repetitionibus nimium.

Vituperari per invidiam ob contraria Aureae laus est mediocritatis. Interim iure quodam talionis, connivente veluti quadam Nemesi, priorem accusationem Ciceroni intentatam, esse docebit, §§ 251, 252.

§ 260. De posteriori accusatione ipse ita loquitur, ut denuo ieiunitatis notionem aestheticam satis figere videatur, quando *Quaest. Tusc.* II. 3. de suis orationibus: Nonnulli, inquit, quum obruerentur copia sententiarum atque verborum, ieiunitatem et famem se malle dicebant, quam ubertatem et copiam. Unde erat exortum genus Atticorum, § 240. iis ipsis, qui id sequi se profitebantur, ignotum, qui iam conticuere, paene ab ipso foro irrisi.

§ 261. 7) Frivolum cogitandi genus habeo in synonymis nugatorii, §§ 221, 245. ut concedam quidem secundum Βάθος genus esse frivolum, non autem omnia frivole cogitata posse huc trahi, quando defectum magnitudinis absolutae in iis, quae tenue cogitandi genus poscunt, consideramus. § 246. Haesi non nihil in diducendis notionibus vocabulorum, quibus per varias linguas aequipollentibus plebs criticorum utitur, conviciorum instar, quae centesima non intelligit iis utentium muliercula: ut, si quando fuerint sanis adhibenda criticis, aesthetici secum ante possint reputare, quid sibi probandum, et an id aperte satis exponere possint, in diiudicato locum habere, quod vocibus eiusmodi significatur.

§ 262. In secundo Βάθος genere § 245. turpior erit species materiam tenuem quidem, at satis tamen et magnam et dignam describi simpliciter honestis moribus conveniente, deprimens in indignum, vel simpliciter honestis moribus, § 224. Vile de Tenvibvs Cogitandi Genus. In hanc deformitatem Plautus saepius incidit, et vergit eo Virgilii Menalcas, qui, inter alia, durius exprobrata:
Quid domini facient, audent quum talia fures?
Nonne ego te vidi Damonis, pessime, caprum
Excipere insidiis, multum latrante Lycisca?
e.c. ecl. III.
Sed retrahitur apta Damoetae primum admonitione:
Parcius ista viris tamen obiicienda memento;
e.c. pergensque nihilominus, honesta invitatione ad certamen musicum. Si admittamus eclogae sensum, quem ferunt, mysticum, Virgilio non imputabimus, si quid Menalcas primo crassius loqui videatur.

Here the unfavorable sense coincides with "thin," "dry," and "subtle" when these are terms of blame. I.4. In the same way Cicero criticizes the common opinion by which Antonius was considered more meager and Crassus fuller; and Quintilian exposes the malice of Cicero's detractors, describing Cicero as "that very man, who is now regarded by some as being too jejune and dry,"[234]
and recording the opposite charge: "And yet even his own contemporaries ventured to attack him on the ground that he was bombastic, Asiatic, redundant, given to excessive repetition."[235]
To be criticized through envy for contrary faults is praise of the golden mean. Meanwhile, as §§ 251, 252 will show, the former accusation was brought against Cicero by a certain law of retaliation, with a kind of Nemesis tacitly permitting it.

§ 260. About the latter accusation he himself speaks in such a way that he again seems sufficiently to fix the aesthetic notion of meagerness, when in *Tusculan Disputations* II.3 he says about his own speeches: "some people ... declare, when they are overwhelmed with a flow of words and sentences, that they prefer the utmost poverty of thought and expression to that plenty and copiousness"[236] From this arose a school of Atticists, § 240, unknown to the very men who professed to follow it, who have now fallen silent, almost laughed out of the forum itself.

§ 261. 7) I hold the frivolous kind of thinking among the synonyms of trifling thinking, §§ 221, 245, so that I do grant that the second kind of *Βάθος* is frivolous, but not that all things thought frivolously can be drawn here, when we are considering the defect of absolute magnitude in those things that require the slender kind of thinking, § 246. I have lingered over distinguishing the notions of words, equivalent through various languages, which the common crowd of critics uses like insults, though not one little woman in a hundred of those using them understands them, so that, if they are ever to be applied by sound critics, aestheticians may first be able to consider with themselves what has to be proved, and whether they can explain it plainly enough, that the fault signified by such words actually occurs in the work being judged.

§ 262. In the second kind of *Βάθος*, § 245, the more shameful species will be the Base Kind of Thinking about Slender Things: a species that depresses material which is indeed slender, yet still sufficiently great and worthy to be described in a way fitting simply honorable morals, into something unworthy even of simply honorable conduct, § 224. Plautus often falls into this ugliness, and Virgil's Menalcas inclines toward it, when, among other things, he utters rather harsh reproaches: "With thieves so daring, what can masters do?
Did I not see you, rogue, in ambush lie
for Damon's goat, while loud Lycisca barked?"[237] etc., *Eclogue* III. But he is first drawn back by Damoetas' apt warning: "Hold! not so ready with your jeers at men!"[238] etc., and, when he nevertheless persists, by an honorable invitation to a musical contest. If we admit the mystical sense of the eclogue, as they report it, we shall not impute it to Virgil if Menalcas first seems to speak somewhat coarsely.

[234] **Source and locus.** Quintilian, *Institutio oratoria* 12.10.13. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian* (London: William Heinemann; New York: G. P. Putnam's Sons, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** The man is Cicero. Baumgarten changes Quintilian's nominative predicatives ieiunus ... et aridus to an accusative report governed by dictum and substitutes ac for et. Butler's "some" preserves Quintilian's anonymous a quibusdam.

[235] **Source and locus.** Quintilian, *Institutio oratoria* 12.10.12. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian* (London: William Heinemann; New York: G. P. Putnam's Sons, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** The object of the criticism is Cicero. Baumgarten omits the first charge, tumidiorem ("bombastic"), starts at Asianum, and changes the following et to ac. Quintilian continues with three further accusations not included by Baumgarten.

[236] **Source and locus.** Cicero, *Tusculan Disputations* 2.3. **Translation and edition.** Charles Duke Yonge, *Cicero's Tusculan Disputations* (New York: Harper & Brothers, 1877), Project Gutenberg text. T088. **Direct source.** https://www.gutenberg.org/ebooks/14988. **Textual note.** Baumgarten writes Nonnulli and quum, changes Cicero's subjunctive dicerent within an extended conditional sentence to the independent indicative dicebant, and adds a comma before quam. Yonge's "thought and expression" explicates the metaphors ieiunitatem et famem.

[237] **Source and locus.** Virgil, *Eclogues* 3.16-18. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten changes faciant to facient, cum to quum, and the source's non ego to the explicitly interrogative Nonne ego; he also replaces the first line's exclamation mark with a question mark. Rhoades translates the transmitted rhetorical sense rather than these surface distinctions.

[238] **Source and locus.** Virgil, *Eclogues* 3.7. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten's obiicienda and semicolon differ only orthographically and typographically from obicienda and the source colon. Rhoades renders the warning as direct rustic dialogue rather than reproducing the literal imperative "remember."

§ 263. Tenue cogitandi genus uti omnes generatim maculas venustatem cogitationum derupantes habet sibi oppositas, ita et §§ 246–261. notatas, praesertim

Si succus pecori, si lac subducitur agnis.

Nunc autem parekbaseon ipsi propriatum curiosi tantum animadverterimus II. Secvndvm Tvmoris Genus de materiis tenuibus, aut tenuibus maiorum variis consectariisque maiores, vel vere, vel apparenter tales, concipiuntur cogitationes, ac earum et relativa magnitudo et dignitas comparativae minimae permittere videantur. Huius prima denuo species erit tenuia ea levans, quo materias tantum mediocres adscendere phaenomenon sit, § 208. secunda, altius adhuc tollens § 203. donec

Sublimi feriant sidera vertice:

§ 264. Secundam tumoris, de quo § 263. speciem Plautus exagitat exemplo militis gloriosi, qui Pyrgopolinices ita statim scenam aperit:

Curate, ut splendor meo sit clipeo clarior,
Quam solis radii esse olim, quum sudum est,
solent, e.c.

parato respondere Artotrogo salutante virum

Fortem atque fortunatum, et forma regia,
Tum bellatorem: Mars haud ausit dicere
Neque aequiparare suas virtutes ad tuas.

cf. Ter. *Eun.* IV. 6. v. 3–5.

Ab eadem retrahit illud Quintiliani VI. 2:

In parvis (litibus) tragoedias movere tale est,
quale si personam Herculis et cothurnos aptare
infantibus velis.

§ 265. Eandem secundam speciem ut mire illustrat Petronii Trimalcio tunc etiam, quando non omnino nugas agere videtur, caduceum tenens, Minerva ducente, ratiocinari discens, dispensator factus, et tandem in tribunal excelsum levato mento a Mercurio raptus, cum suo lepore pinnis sibi ornato, ut Pegasus videretur, e.c. ita primam, § 263. pingit in Trimalcionis dispensatore aureos numerante, qui deprecantibus pro servo ipsus: Non tam, respondet, iactura me monet, quam negligentia nequissimi servi. Vestimenta accubitoria perdidit, quae mihi natali meo donauerat cliens quidam, Tyria sine dubio, sed iam semel lota. Quicquid ergo est, dono vobis.

§ 263. As the slender kind of thinking has opposed to itself all stains in general that spoil the grace of thoughts, so too it has those noted in §§ 246–261, especially if vigor is drained from the flock and milk from the lambs, adapting Virgil's phrase: "filching the life-juice, from the lambs their milk."[239] Now, however, let us carefully note only the deviations peculiar to it: II. the Second Kind of Bombast. In it, concerning slender matters, or concerning slender features and consequences of greater matters, thoughts are conceived greater, whether truly or apparently such, than their relative magnitude and comparatively minimal dignity seem to permit. Its first species will again be the one that raises slender things to the point which only material of middle rank manifestly reaches, § 208; the second raises them still higher, § 203, until "with lofty head they strike the stars."

§ 264. Plautus satirizes the second species of bombast, about which see § 263, by the example of the boastful soldier, Pyrgopolinices, who immediately opens the scene thus: "Take ye care that the lustre of my shield is more bright than the rays of the sun are wont to be at the time when the sky is clear."[240]

etc.; Artotrogus being ready to answer, greeting him as a man "valiant and successful, and of princely form. Mars could not dare to style himself a warrior so great, nor compare his prowess with yours."[241]

Compare Terence, *Eunuch* IV.6, vv. 3–5. Quintilian's remark at VI.2 draws one back from the same fault: "For to embark on such tragic methods in trivial cases would be like putting the mask and buskins of Hercules on a small child."[242]

§ 265. As Petronius' Trimalchio wonderfully illustrates that same second species even when he does not seem to be dealing wholly in trifles – holding the caduceus, with Minerva leading, learning to keep accounts, made a steward, and finally, with chin lifted, snatched by Mercury onto a lofty tribunal, with his hare adorned with wings to resemble Pegasus, etc. – so he depicts the first species, § 263, in Trimalchio's steward counting gold coins. When people plead on behalf of the slave himself, he answers: "It is not the loss I mind so much as the villain's carelessness. He lost my dinner dress, which one of my clients gave me on my birthday. It was Tyrian dye, of course, but it had been washed once already. Well, well, I make you a present of the fellow."[243]

[239] **Source and locus.** Virgil, *Eclogues* 3.6. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten changes both occurrences of et ("both ... and") to si ("if ... if") and prints succus for sucus. Rhoades's participial line translates Virgil's transmitted coordination and depends syntactically on the preceding English line about the hired shepherd milking the flock.

[240] **Source and locus.** Plautus, *Miles gloriosus* 1-2. **Translation and edition.** Henry Thomas Riley, *The Comedies of Plautus*, vol. 1 (London: G. Bell and Sons, 1912), Perseus Digital Library text. T032. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0119/phi012/phi0119.phi012.perseus-eng2.xml. **Textual note.** Baumgarten prints clipeo for clupeo and expands Plautus's quom sudumst to quum sudum est. His e.c. is the abbreviation for et cetera, not part of the dramatic verse. Riley continues with Pyrgopolinices' purpose for polishing the shield, but that following clause is outside Baumgarten's quotation.

[241] **Source and locus.** Plautus, *Miles gloriosus* 10-12. **Translation and edition.** Henry Thomas Riley, *The Comedies of Plautus*, vol. 1 (London: G. Bell and Sons, 1912), Perseus Digital Library text. T032. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0119/phi012/phi0119.phi012.perseus-eng2.xml. **Textual note.** Baumgarten's aequiparare is an orthographic or lexical variant of the comparison text's aequiperare; the remaining differences are capitalization and punctuation. Riley translates virtutes in the singular collective sense as "prowess."

[242] **Source and locus.** Quintilian, *Institutio oratoria* 6.1.36. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian* (London: William Heinemann; New York: G. P. Putnam's Sons, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten cites the passage as Quintilian 6.2, whereas the modern sectioning is 6.1.36. He removes the opening *nam ira* and demonstrative *has*, isolates *litibus* parenthetically, changes *quasi si* to *quale si*, and spells *coturnos* as *cothurnos*. Butler's "tragic methods" translates the metaphorical *tragoedias movere* rather than reproducing "stir tragedies."

[243] **Source and locus.** Petronius, *Satyricon* 30. **Translation and edition.** Michael Heseltine, *Petronius* (Loeb Classical Library; London: William Heinemann; New York: Macmillan, 1913), Perseus Digital Library text. T075. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0972/phi001/phi0972.phi001.perseus-eng1.xml. **Textual note.** Baumgarten changes *movet* to *monet*, replaces *mea cubitoria* with *accubitoria*, and moves *donaverat* ahead of *cliens quidam*. Most substantially, Petronius asks *Quid ergo est?* and gives the slave (*eum*) to the intercessors; Baumgarten writes *Quicquid ergo est* and omits the object, making the printed conclusion read "whatever it is, I give [it] to you." Heseltine translates Petronius's unaltered scene.

§ 266. II. Medivm Cogitandi Genus (aequabile, mediocre, interiectum, et temperatum,) est de materiis mediocribus § 208. ita cogitans, ut non earum solum magnitudini naturali, sed et dignitati relativae morumque nobilitati non solum nihil repugnantis contineat, sed etiam apprime conveniat et proportionatum sit. An illud intermedium tenui sublimique, an inter tenue et sublime medium dici posse disputant ad Cic. *Or.* 21. § 208. Ubi Cicero: Uno tenore, ait, ut aiunt, in dicendo, (cogitando) fluit, nihil afferens, praeter facilitatem et aequabilitatem. e.c.

§ 267. Video Ciceronem non sua, sed aliorum ex definitione loqui. Quum autem idem orationum suarum forense cogitandi genus distinguat ab aequabili temperatoque cogitandi genere, quod in libris de philosophia sequitur, *De Off.* I. 3. augetur multis suspicio, ipsum de medio § 266. cogitandi genere loqui voluisse, quando de philosophicis sermo est, quum tamen orationibus generatim vim dicendi maiorem tribuat. Ex eodem errore genus hoc cogitandi medium historiis adscribitur, § 126. quasi proprium et universale singulis. Aeqvabile potius Cogitandi Genus Lativs dicitur suis ubique materiis congruens, cum illis se deprimens, cum iisdem surgens, Strictivs et comparative eas materias et eo respectu pertractans, ut tanta non opus sit varietate cogitandi respectu magnitudinis dignitatisque relativae, quanta phaenomenon feret, si vel aliae res, vel eaedem, sed diverso respectu, magisque vario, pulcre perpendendae essent.

§ 268. Habet character cogitationum medius certam semper aequabilitatem, dum neque tenuitatis limites descensu neque sublimitatis terminos transcendit adscensu § 266. sed non omnis aequabilitas in cogitando medium simul characterem exprimit, est etiam tenui, est sua sublimibus aequabilitas, § 267.

§ 269. Mediocre dixissem medium cogitandi genus, nisi duplex obstaret ambiguitas, 1) eorum, qui mediocritatem illam amant cum peripateticis, quae est inter nimium et parum quoque significatu omne laudabile mediocre est, 2) eorum qui non cum Horatio solum faciunt, quando edicit:

mediocribus esse poetis
Non homines, non dii, non concessere columnae;

sed idem etiam ob similem rationem ad omnia venustius cogitanda trahunt, quae, quam primum a summa voluptate, vel paulum decedant;

Ut gratas inter mensas symphonia discors,
Et crassum unguentum et Sardo cum melle papaver,
Offendant, poterat duci quia cena sine istis:

Hoc significatu nullum laudabile mediocre est in aestheticis. Adeoque medium cogitandi genus illis non solum, his non bene, mediocre videretur. § 266.

§ 266. II. The Medium Kind of Thinking – equable, middling, intermediate, and tempered – is the kind that thinks about material of middle rank, § 208, in such a way that it contains nothing at odds not only with their natural magnitude, but also with their relative dignity and the nobility of conduct, and is moreover especially fitting and proportioned to them. Whether it can be called an intermediate between the slender and the sublime, or a medium between slender and sublime, they debate at Cicero, *Orator* 21, § 208. There Cicero says: "This species of Eloquence flows along in a uniform course, having nothing to recommend it, but it's peculiar smoothness and equability."[244] Baumgarten applies the description of speech to thinking.

§ 267. I see that Cicero is speaking not from his own definition, but from that of others. But since the same man distinguishes the forensic mode of thought of his speeches from the equable and tempered kind of thinking which he follows in his books on philosophy, *On Duties* I.3, the suspicion is increased for many that he meant to speak about the medium kind of thinking, § 266, when the discourse is about philosophical writings, although he nevertheless grants a greater force of speaking to orations generally. From the same error this medium kind of thinking is ascribed to histories, § 126, as if it were proper and universal to each. Rather, the Equable Kind of Thinking, taken more broadly, is everywhere congruent with its materials, lowering itself with them and rising with them; taken more strictly, it treats those materials comparatively and under that respect in such a way that so much variety of thinking is not needed with respect to relative magnitude and dignity as would become manifest if either other things, or the same things under a different and more varied respect, had to be beautifully weighed.

§ 268. The medium character of thoughts always has a certain equability, since it neither crosses the limits of slenderness by descent nor the boundaries of sublimity by ascent, § 266. But not every equability in thinking also expresses the medium character: the slender has its own equability, and the sublime has its own, § 267.

§ 269. I would have called the middle mode of thinking mediocre if two ambiguities did not stand in the way. 1) Those who, with the Peripatetics, love the mean between too much and too little use the term in a sense in which everything praiseworthy is mediocre. 2) Others agree with Horace: "[A] mediocrity in poets neither gods, nor men, nor [even] the booksellers' shops have endured."[245] and extend the same judgment to every elegant thought that departs even a little from the highest pleasure: "As at an agreeable entertainment discordant music, and muddy perfume, and poppies mixed with Sardinian honey give offense, because the supper might have passed without them."[246] In this second sense nothing praiseworthy in aesthetics is mediocre. Thus the first group would not reserve the term for the middle mode, and the second could not properly apply it to that mode, § 266.

[244] **Source and locus.** Cicero, *Orator* 21. **Translation and edition.** E. Jones, *Cicero's Brutus or History of Famous Orators; also His Orator, or Accomplished Speaker* (London, 1776), Project Gutenberg text. T116. **Direct source.** https://www.gutenberg.org/ebooks/9776. **Textual note.** Baumgarten extracts the first half of Cicero's sentence, omits the demonstrative subject *isque*, and stops before the alternative description of modest verbal and conceptual ornaments. Apart from the orthographic *afferens/adferens* and added punctuation, the quoted words are unchanged. Jones's "smoothness" renders *facilitatem*.

[245] **Source and locus.** Horace, *Ars poetica* 372-373. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten begins after the first half of verse 372 ("yet he is valued"), capitalizes the next verse, and prints *dii* for *Di*. Smart's "booksellers' shops" explains the metonymic *columnae*, the pillars on which booksellers displayed their wares.

[246] **Source and locus.** Horace, *Ars poetica* 374-376. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten changes Horace's indicative *offendunt* ("give offence") to subjunctive *offendant* and adds capitalization and commas. The rest of the extract follows Horace. Smart renders singular *papaver* collectively as "poppies."

§ 270. Temperatum idem cur dicatur cogitandi genus, § 267. iam vidimus, quum vere Temperatvm Cogitandi Genus; vel mediocritatem laudabilem in omni cogitationum vi, § 22. significet, § 269. Lativs; vel Strictivs idem adhibitum tali themati inter eiusmodi respectus, in quibus vehementiores animi contentiones esse pulcrae non possent. Primum est, quale exspectes cogitandi genus.
Aequam valentis rebus in arduis
Servare mentem, non secus in bonis
Ab insolenti temperatam
Laetitia.
Quando Cicero *De Or.* II. 212: Non est, inquit, ulla temperatior oratio, quam illa, in qua asperitas contentionis oratoris ipsius humanitate conditur, remissio autem lenitatis quadam gravitate et contentione firmatur: sane, medii cogitandi generis, de quo nunc loquimur praecepta dare non voluit. Mihi hic videtur loqui de genere cogitandi, quod temperatum latius dixi.
§ 271. In Oratore autem 91–96. de nulla re certius loqui iudicetur Cicero prima fronte, quam de medio cogitandi genere, de quo nos etiam, § 266. Interponit illud humili et amplissimo, modicum et temperatum appellans. Interim describit illud, robustius quidem, ac humile; in quo tamen nerviorum vel minimum, plenius humili; quam autem ornatum copiosumque, summissius, in quo loci communes sine contentione dicantur, quales (oratores) euadant fere e philosophorum scholis, quorum quisque per se probetur, nisi coram sit comparatus ille fortiori, (de quo deinde, amplius, copiosius, gravius.) Jam hinc suspiceris temperatum cogitandi genus hic adhuc, ut medium vi ac robore, § 270. generatim, et, ut ita dicam, in abstracto considerari, tunc demum laudem adepturum, vel vituperium, si viderimus, quibus applicetur materiis formisque cogitandi pulcre, quatenus inter se differunt, velut in concreto. Omnem dubitationem eximet ipse Cicero, tandem non temperatum dicendi genus in eloquentibus, sed eum demum eloquentem agnoscens, qui humilia subtiliter, § XVIII. magna graviter, mediocria temperate potest dicere. Neque adeo temperatum Ciceronis genus, sed temperatum mediocria, (media, arbusta) cogitandi genus illud est, quod medium in vere pulcris dici mereatur, § 266. idemque strictius erit temperatum ex significatu § 270, 268.
§ 272. Medium cogitandi genus admittit iterum suos gradus, § 266. prout vel a tenui, vel a sublimi propius abest. Quemadmodum tenuium in bucolicis Virgilii, § 239. Scaliger imum cogitandi genus, § 233. deprehendit in Moeri, medium in Gallo, sublime in Sileno: ita in medio cogitandi genere, georgicorum eiusdem, imum denuo collocat, in aratione et satione, medium in fabula Aristaei, sublime in pestilentia. Pari ratione mihi videtur medium in aestheticis cogitandi genus, et medium in orationibus, § 271. probe differre, quanquam nec nego vel huius esse denuo gradus. Ad hoc referuntur orationes Ciceronis pro lege Manilia, pro Marcello, pro Cornelio Balbo, post reditum ad Quirites, et in senatu. In quibus interim aliquam magnitudinis differentiam lubenter concedo.

§ 273. Opere in longo medium cogitandi genus non excludit quaedam sublimia, quaedam tenuia, § 235. Haec non ex pede, ac modulo § 272. tantum, sed etiam, quae, sola si essent, non sine tumore, vel in mediis haberentur materiis. e.g.
saepe exiguus mus,
Sub terris posuitque domos, atque horrea fecit.
Georg. I. 181. Virg.
Saepius et tectis penetralibus extulit ova
Angustum formica terens iter.

§ 270. Why the same kind of thinking is called tempered, § 267, we have already seen, since the truly Tempered Kind of Thinking, taken more broadly, signifies a praiseworthy mean in every force of thoughts, § 22, § 269; or, taken more strictly, signifies the same kind applied to such a theme under aspects that more vehement exertions of the mind could not be beautiful. The first is the kind of thinking expected of someone capable of preserving the balance commended by Horace: "An equal mind, when storms o'ercloud,
Maintain, nor 'neath a brighter sky
Let pleasure make your heart too proud,
O Dellius, Dellius! sure to die,"[247] When Cicero, *De Oratore* II.212, says, "[N]or is there any species of eloquence better tempered than that in which the asperity of contention in the orator is mitigated by his humanity, or in which the relaxed tone of gentleness is sustained by a becoming gravity and energy."[248] he certainly did not intend to give precepts for the medium kind of thinking of which we are now speaking. Here he seems to me to speak about the kind of thinking that I called tempered in the broader sense.

§ 271. At first sight Cicero seems, in *Orator* 91–96, to be speaking precisely of the middle mode of thinking discussed here, § 266. He places it between the low and the fullest modes, calling it moderate and tempered. He describes it as stronger and fuller than the low, though possessing very little sinew, and less elevated than the ornate and copious mode. Its common topics are delivered without vehemence; speakers of this sort commonly emerge from philosophical schools and win approval when considered alone, unless directly compared with a stronger speaker, whom Cicero goes on to describe as more ample, copious, and weighty. This suggests that tempered thought is still considered here abstractly as intermediate in force and strength, § 270. Its praise or blame depends on the concrete materials and forms to which it is applied. Cicero removes the doubt by recognizing as eloquent only the speaker able to treat low subjects subtly, § XVIII, great subjects weightily, and middle subjects temperately. It is therefore tempered thought about middle subjects—"middle things, arbusta"—that deserves the name of a genuinely beautiful middle style, § 266, and is tempered in the strict sense of § 270 and § 268.

§ 272. The medium kind of thinking again admits its own degrees, § 266, according as it is nearer either to the slender or to the sublime. Just as Scaliger, among the slender things in Virgil's bucolics, § 239, detects the lowest kind of thinking, § 233, in Moeris, the middle in Gallus, and the sublime in Silenus, so in the medium kind of thinking of the same poet's *Georgics* he again places the lowest in plowing and sowing, the middle in the tale of Aristaeus, and the sublime in the pestilence. By a similar reasoning the medium kind of thinking in aesthetic matters and the medium kind in orations, § 271, seem to me to differ clearly, although I do not deny that even this latter has degrees again. To this belong Cicero's speeches *For the Manilian Law*, *For Marcellus*, *For Cornelius Balbus*, *After His Return to the Quirites*, and *After His Return in the Senate*. Meanwhile I willingly grant some difference of magnitude among them.

§ 273. In a long work the middle mode of thinking does not exclude some sublime or slender passages, § 235. These are not merely higher or lower on its own internal scale, § 272: they may include subjects that, taken alone, could not be counted even as middle material without inflation. For example: "[O]ft builds the tiny mouse
Her home, and plants her granary, underground,"[249]
Virgil, *Georgics* I.181; "Oft, too, the ant from out her inmost cells,
Fretting the narrow path, her eggs conveys;"[250]

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[247] **Source and locus.** Horace, *Odes* 2.3.1-4. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Horace addresses Dellius with the imperative *memento* ("remember") and continues with *moriture Delli*. Baumgarten replaces *memento* by genitive *valentis*, integrating the verses into his phrase *quale exspectes cogitandi genus* as the kind of thinking one would expect "of one capable of preserving an even mind"; he also omits the address to Dellius. Conington translates the complete source stanza opening and so preserves the imperative structure that Baumgarten changes.

[248] **Source and locus.** Cicero, *De oratore* 2.212. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (New York: Harper & Brothers, 1860), lightly modernized online by Attalus. T139. **Direct source.** https://www.attalus.org/cicero/deoratore2C.html#212. **Textual note.** Baumgarten turns Cicero's connective *neque est* into the independent *Non est* and adds a comma after *oratio*; the remainder follows the source. Watson translates *conditur* as "is mitigated" and the second *contentione* as "energy," capturing the rhetorical balance rather than repeating one English term.

[249] **Source and locus.** Virgil, *Georgics* 1.181-182. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** Baumgarten begins after Virgil's introductory clause about the various pests, capitalizes *Sub*, and adds commas around the verse break and before *atque*. Rhoades reverses the Latin order and makes the mouse feminine in English, but translates the complete quoted image.

[250] **Source and locus.** Virgil, *Georgics* 1.379-380. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** Baumgarten capitalizes *Angustum* and stops after *iter*, although Virgil's sentence continues in the same verse with a new weather sign, the vast rainbow drinking moisture. Rhoades closes the ant image before moving to that next sign and therefore provides a self-contained English counterpart to Baumgarten's extract.

Ib. 380.
Grandium mediis mistorum exemplum esto
Sol etiam exstincto miseratus Caesare Romam,
Quum caput obscura nitidum ferrugine texit,
Impiaque aeternam timuerunt saecula noctem.
e.c. nisi hic Virgilium Georg. I. 465–510. vere iusto nonnihil altius evectum velis concedere:
Ut, quum carceribus sese effudere quadrigae,
Addunt se in spatia, et frustra retinacula tendens,
Fertur equis auriga, nec audit currus habenas,

v. 512.
§ 274. De aequabilitate medii cogitationum elegantium generis iam vidimus § 268. Hinc in virtutibus ipsi propriis, ex relatione Ciceronis, § 266. sola restaret facilitas. Sed quaenam haec sit virtus, et ita quidem concipienda, ut medio cogitandi generi sola sua maneat et propria? Non ago nunc Ciceronis interpretem. Indicabo potius, quam ipsa natura huius characteris facilitatem sibi peculiarem postulet, eam scilicet et tantam rotundae brevitatis mensuram, tantasque reliquarum venerum, § 22. gratias nec minores, nec maiores, quantam quiuis nobile vivendi genus assequutus et proportionalem illi culturam ingenii facile se vel ipsum praestare, vel saltim sine longiori opera pulcre intellecturum deprehensurumque possit considere, § 266. si denuo abstrahamus a difficultate eloquutionis, § 244. quae huc non pertinet, § 18. Hinc et tantopere laudata Ciceroni suavitas in temperato dicendi genere, huic medio cogitandi generi tribuitur respectu spectatoris, in quo nobile vivendi genus licet supponere. Cic. Or. 91. § 271.

§ 275. Ob eandem facilitatem § 274. restrictam iam vel medium cogitandi genus prudenter affectans, obiectum sibi personale, s. eos, quibus, quorumve in gratiam potissimum cogitet, non constituit, nisi quibus nobilem vivendi rationem eique proportionatam cognitionis venustatem liceat adscribere,
Non, quodcumque semel chartis illeveris, omnes
Gestiet a furno redeuntes scire lacuque,
Et pueros et anus,
Non laborat, ut se miretur turba, vel omni honestate destitutorum, vel infra horizontem morum simpliciter-honestorum cognitionisque, quae solet horum comes esse, subsistentium,
Contentus paucis lectoribus.
Si plures nanciscatur, uti fit, sequentes antecedentium gregem, qua itur, et nunc simul, cisi paene fortuito, qua eundum est, his etiam suavis et facilis est, quantum illud citra Βάθος fieri potest, interim tacitus cum Horatio sentiens:
Satis est equitem mihi plaudere.
Egregie vero falleremur, heic si vel solos, vel omnes, nobili loco natos animo concipere vellemus. §§ 211–214.

§ 276. Ab hoc laudabili medias materias cogitandi genere, § 266. peccando distat in defectu Tertivm Bathovs Genvs easdem minoribus inferioribusque cogitandi rationibus explicans, quam quae mediae magnitudinis ac dignitatis obiecto conveniant. § 217. Sive eius species prima subsistat intra eos tenuiter cogitandi limites, qui tenuibus non adeo inepte sederent materiis, sive species eius secunda, secunda simul cogitandi ratio nugatorum in re seria, § 245. deprimat omnino materiam suam mediocrem in sphaeram nugarum et ineptiarum, § 191.

ibid. 380. An example of grand material mixed with middle material is the sun mourning Caesar: "He too it was, when Caesar's light was quenched,
For Rome had pity, when his bright head he veiled
In iron-hued darkness, till a godless age
Trembled for night eternal."[251]
and so forth; unless one wishes to concede that Virgil, *Georgics* I.465–510, has here indeed risen somewhat above the proper height: "[A]s when
The four-horse chariots from the barriers poured
Still quicken o'er the course, and, idly now
Grasping the reins, the driver by his team
Is onward borne, nor heeds the car his curb."[252]
verse 512.

§ 274. We have already seen, § 268, about the equability of the medium kind of elegant thoughts. Hence, among the virtues proper to it, according to Cicero's report, § 266, only ease would remain. But what is this virtue, and indeed to be conceived in such a way that it remains its own distinctive quality of the medium kind of thinking? I am not now acting as Cicero's interpreter. Rather, I shall indicate what ease the very nature of this character demands for itself as peculiar: namely, that measure, and that much, of rounded brevity, and those graces of the remaining charms, § 22, neither smaller nor greater, which anyone who has attained a noble mode of living and a cultivation of talent proportioned to it may confidently think that he can either readily achieve himself, or at least understand beautifully and discover without longer labor, § 266, if we again abstract from the difficulty of expression, § 244, which does not belong here, § 18. Hence also the sweetness so greatly praised by Cicero in the tempered kind of speaking is attributed to this medium kind of thinking with respect to the spectator, in whom it is permissible to suppose a noble mode of living. Cicero, *Orator* 91; § 271.

§ 275. On account of ease so qualified, § 274, someone prudently aiming even at the middle mode of thinking does not establish for himself a personal object or audience, or those for whom, or chiefly for whose favor, he thinks, except those to whom it is permissible to ascribe a noble manner of living and a beauty of cognition proportioned to it. He must not behave like the poet described in Horace's original passage: "[A]nd whatever he has once blotted upon his paper, he will take a pleasure in letting all the boys and old women know, as they return from the bakehouse or the lake."[253] He does not labor so that a crowd may admire him, whether of those stripped of every honesty, or of those subsisting below the horizon of simply honorable morals and of the cognition that is usually their companion: "content with few readers." If he obtains more, as happens, following the herd of those who went before, where people happen to go, and on this occasion also, though almost accidentally, where they ought to go, then even for these he is sweet and easy, insofar as that can happen short of Bathos; meanwhile he silently thinks with Horace: "It is enough for me, that the knight [Maecenas] applauds."[254] But we would be very greatly mistaken here if we wished to conceive in mind either only, or all, those born in a noble rank. §§ 211–214.

§ 276. From this praiseworthy kind of thinking middle materials, § 266, the Third Kind of Bathos, by erring through deficiency, stands apart, explaining the same materials by smaller and lower ways of thinking than those which would suit an object of middle magnitude and dignity, § 217. Its first species remains within those limits of thinking slenderly which would not sit so ineptly on slender materials, whereas its second species – at the same time the second way of thinking of triflers in a serious matter, § 245 – wholly depresses its middling material into the sphere of trifles and absurdities, § 191.

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[251] **Source and locus.** Virgil, *Georgics* 1.466-468. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** In Virgil, *Ille* ("he") refers back to the sun named in the preceding sentence. Baumgarten replaces it with explicit *Sol*, modernizes *cum* to *Quum*, and prints *Impiaque* for *inpiaque*. Rhoades retains the source's anaphoric "He" and expands Caesar's death metaphorically as the quenching of his light.

[252] **Source and locus.** Virgil, *Georgics* 1.512-514. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** Baumgarten writes *quum* for *cum*, adds reflexive *se* to *addunt in spatia*, and changes *neque* to *nec*, besides adding commas. Rhoades's "car" in the final line is the chariot that no longer responds to its controlling rein or curb.

[253] **Source and locus.** Horace, *Satires* 1.4.36-38. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Horace's hostile speaker says that the poet will want everyone to know whatever *he* has written: *inleverit* and *gestiet* are third-person singular, while *omnis ... redeuntis* is accusative plural. Baumgarten prefixes *Non*, changes *inleverit* to second-person *illeveris*, and prints *omnes ... redeuntes*. Smart translates Horace's source grammar, not Baumgarten's altered construction.

[254] **Source and locus.** Horace, *Satires* 1.10.76. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten isolates the maxim from Horace's comparison with the bold actress Arbuscula, who disregarded the rest of the audience after being hissed. Smart supplies Maecenas in editorial brackets as the approving *eques* or knight.

§ 277. Utriusque speciei exempla denuo Plautus dabit, quando res arcessit ex medio, neque tamen non vel in humilem paene tenuitatem, vel omnino labitur in sales illiberales.
Adspice, Plautus,
Quo pacto partes tutetur amantis ephebi,
Ut patris attenti, - - -
Quam non adstricto, § 235, 236. percurrat
pulpita socco!
Gestit enim nummum in loculos demittere, post
hoc
Securus, cadat, an recto stet fabula talo.
Hor. II. ep. 1. 170.
Dum posterioris praesertim criminis reos agit Catullus,
Plenos ruris et inficetiarum
Annales Volusi,
32. al. 36.
in idem, vel affine, vitium incidit, quod felicius vitauit c. 39. in materia satis simili, medium cogitandi genus pulcrius exprimens. Illud carmen volo, quod aliis 44:
O! funde noster, seu Sabine, seu Tiburs,
e.c.
§ 278. Turpior utriusque speciei gradus est, praesertim secundae § 276. quando de mediis cum aliqua morum nobilitate, § 213, 214. cogitandum est, cogitatur autem de iisdem pellucentibus ubique moribus vix simpliciter honestis, aut omnino dissolutis et illiberalibus. Haec ultima erit Abiecta de Mediis Cogitandi Ratio. Taedet exemplorum obscenorum, quo carmen Catulli 25. al. 29. et epithalamia sexcenta. Huc potius ad primam speciem illustrandam animus Menedemi in Ter. Heaut. Act. I. sc. I. tota, cui Chremes: *Habes*
Servos complures. Proinde quasi nemo siet,
Ita tute attente illorum officia fungere:
Ipse de se Act. V. sc. I:
In me quiduis harum rerum convenit,
Quae sunt dicta in stultum: caudex, stipes,
asinus, plumbeus.

§ 277. Plautus will again give examples of each species, when he fetches a matter from the middle, and nevertheless slips either into almost low tenuity or altogether into illiberal jokes. "See how Plautus supports the character of a lover under age, how that of a covetous father, how those of a cheating pimp: how Dossennus exceeds all measure in his voracious parasites; with how loose a sock he runs over the stage: for he is glad to put the money in his pocket, after this regardless whether his play stand or fall."[255]

§§ 235, 236. Horace, *Epistles* II.1.170. While Catullus especially charges others with the latter fault – "That teem with boorish jest of sorry blade,
Volusius' Annals, paper scum-bewrayed."[256]

32, or in another numbering 36 – he falls into the same or a related fault, which he avoided more successfully in poem 39, on a sufficiently similar material, expressing the medium kind of thinking more beautifully. I mean that poem which is numbered 44 by others: "O Farm our own, Sabine or Tiburtine,"[257]

etc.

§ 278. A baser degree of each species, especially of the second, § 276, occurs when one must think about middle things with some nobility of morals, § 213, 214, but one thinks about those same things with morals everywhere showing through that are scarcely simply honorable, or wholly dissolute and illiberal. This last will be the Abject Way of Thinking about Middle Things. I grow weary of obscene examples, to which belong Catullus' poem 25, otherwise 29, and countless epithalamia. Rather, to illustrate the first species, consider Menedemus' disposition throughout Act I, scene 1 of Terence's *Heauton Timorumenos*; to him Chremes says: "No man in these parts has a better or a more valuable estate, no one more servants; and yet you discharge their duties just as diligently as if there were none at all."[258] He says of himself in Act V, scene 1: "Any one of those epithets which are applied to a fool is suited to myself, such as dolt, post, ass, lump of lead."[259]

[255] **Source and locus.** Horace, *Epistles* 2.1.170-176. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten begins at *adspice* near the end of verse 170, prints *partes* for *partis*, and omits Horace's clauses about the scheming pimp and Dossennus among gluttonous parasites. His cross-references inserted after *adstricto* are commentary rather than Horatian text. Smart's continuous translation restores both omitted clauses; "sock" is the low comic stage shoe, and the play's standing on a straight heel is rendered "stand or fall."

[256] **Source and locus.** Catullus, *Carmina* 36.19-20. **Translation and edition.** Sir Richard Francis Burton and Leonard C. Smithers, *The Carmina of Gaius Valerius Catullus* (London: printed for the translators, 1894), Perseus Digital Library text. T040. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0472/phi001/phi0472.phi001.perseus-eng3.xml. **Textual note.** Catullus has nominative *pleni* agreeing with *Annales*. Baumgarten changes this to accusative *Plenos* so the phrase fits his own governing construction (*reos agit*), and stops before the coarse final apposition *cacata charta*. The second half of Burton and Smithers's final English line ("paper scum-bewrayed") translates that omitted apposition and is retained here to show the published translation's complete couplet.

[257] **Source and locus.** Catullus, *Carmina* 44.1. **Translation and edition.** Sir Richard Francis Burton and Leonard C. Smithers, *The Carmina of Gaius Valerius Catullus* (London: printed for the translators, 1894), Perseus Digital Library text. T040. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0472/phi001/phi0472.phi001.perseus-eng3.xml. **Textual note.** Baumgarten adds an exclamation mark and commas but otherwise quotes Catullus's opening exactly. *Tiburs* means "Tiburtine," belonging to Tibur, not the place-name itself.

[258] **Source and locus.** Terence, *Heauton timorumenos* 64-66. **Translation and edition.** Henry Thomas Riley, *The Comedies of Terence* (New York: Harper & Brothers, 1874), Perseus Digital Library text. T036. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0134/phi002/phi0134.phi002.perseus-eng2.xml. **Textual note.** In Terence, *servos complures* completes the preceding comparison: no one has a better estate or more slaves. Baumgarten supplies second-person *Habes* ("you have") and thereby turns the noun phrase into an independent direct assertion. Riley translates Terence's continuous source sentence; his "and yet" conveys *proinde quasi* idiomatically.

[259] **Source and locus.** Terence, *Heauton timorumenos* 876-877. **Translation and edition.** Henry Thomas Riley, *The Comedies of Terence* (New York: Harper & Brothers, 1874), Perseus Digital Library text. T036. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0134/phi002/phi0134.phi002.perseus-eng2.xml. **Textual note.** Baumgarten writes *quiduis* for *quidvis*, changes punctuation, and ends the extract before Menedemus says that none of the insults can apply to Chremes because Chremes's stupidity surpasses them all. Riley treats the four nouns as abusive epithets and renders *plumbeus* concretely as "lump of lead."

§ 279. A medio cogitandi genere, § 266. in excessu recedit Tertivm Tvmoris Genvs obiecta media tantis exornans cogitationibus, quantas sublimia sibi solis vindicare ius habent. Huc literatorum, qui se solos cum suis aliquid putant, parenthyrsi, quoties sua cogitant, doctores scholasticorum Seraphici et irrefragabiles, succedentes his, dictatores perpetui, imperatores maximi, et magistri equitum reipublicae litterariae, qui nunquam, nisi cum Cicerone, loquuntur, nec in quenquam, nisi velut in Catilinam, qui oppidis, ubi scholas habent, forum, rostra, capitolium, capitolio patres conscriptos et consules, consulibus sellas curules, fasces, secures, sibimet ipsis triumphos tribuunt atque decernunt ex animi sententia.
Tune Syri, Damae aut Dionysii filius, audes
Deiicere e saxo cives, aut tradere Cadmo?
Hor. I. Serm. 6.
§ 280. Ex his vitiis § 276–279. inter se confusis nascitur demum Flvctvans et Incertvm Cogitandi Genvs, quatenus medio cogitationum opponi characteri meretur, quando aliquis medium cogitandi genus meditando sectatus, dum non potest assequi, nunc tenuium, nunc sublimium obiectorum in limites vagatur, ubi pedem figat, gradumque sistat, ignarus, Frustra natura generis, quod elegit, eiusmodi ingenio suadet, quod pater Phaetonti;
Nec preme, nec summum molire per aethera
currum:
Phaetonti tamen simile est
Hoc modo summa petit, modo per decliua
viasque
Praecipites spatio terrae propiore feretur.
Ov. Met. II. 205.
§ 281. III. Svblime Cogitandi Genvs, (magnificum, magnum, altum, summum, plenum, cf. § 178. grave, copiosum, cf. § 116. ornatum, validum, *μεγαλοπρεπές*, *ἀξίωμα*, *ὕψος*, *ὑψηλόν*.) est suis vere grandibus cogitandi materiis, §§ 203–207. ita congruens, ut iisdem simul satis dignum § 223. et optime moratum, § 228. non modo non contrarietur heroicae virtuti, rationique cogitandi, quam haec comitem, nisi ducem, habere solet, sed et moribus singulari cum maiestate coniunctis probe consentiat. § 213. 194.

§ 282. Non per iocum solum Terentius iubet
Davum sublimem intro rapi, quadrupedem-
que constringi,

sed et Horatius ridet.
Hunc, dum sublimis versus ructatur, et errat,
Qui, veluti merulis intentus, decidit, auceps
In puteum, foveamve.

§ 279. From the medium kind of thinking, § 266, the Third Kind of Bombast recedes in excess, adorning middle objects with thoughts so great that only sublime things have the right to claim them for themselves. To this belong the misplaced raptures of men of letters who, together with their own productions, think themselves alone to be something whenever they think their own thoughts; the Seraphic and Irrefutable Doctors of the scholastics; after these, perpetual dictators, greatest emperors, and masters of horse of the republic of letters, who never speak except with Cicero, and never against anyone except as if against Catiline; who assign and decree, according to their pleasure, to the towns where they have schools a forum, rostra, and capitol, to the capitol conscript fathers and consuls, to the consuls curule chairs, fasces, and axes, and to themselves triumphs. "What? do you, the son of a Syrus, a Dana, or a Dionysius, dare to cast down the citizens of Rome from the [Tarpeian] rock, or deliver them up to Cadmus [the executioner]?"[260] Horace, *Satires* I.6.

§ 280. From these vices, § 276–279, when confused with one another, there finally arises the Wavering and Uncertain Kind of Thinking, insofar as it deserves to be opposed to the medium character of thoughts: when someone, having followed the medium kind of thinking in meditation, cannot attain it, and wanders now into the bounds of slender objects, now of sublime objects, not knowing where to plant his foot and hold his ground. In vain the nature of the kind which he has chosen offers such a talent the advice that Phaethon's father gave him: "Drive not too low,
nor urge the chariot through the highest plane."[261] Yet such a talent is like Phaethon carried by his runaway horses: "They dragged the chariot
through devious ways, and soared amid the heights;
dashed down deep pathways, far, precipitous,
and gained a level near the scorching earth."[262] Ovid, *Metamorphoses* II.205.

§ 281. III. The Sublime Kind of Thinking – magnificent, great, high, highest, full, cf. § 178; grave, copious, cf. § 116; ornate, strong, *μεγαλοπρεπές*, *ἀξίωμα*, *ὕψος*, *ὑψηλόν* – is so congruent with its truly grand materials of thinking, §§ 203–207, that, being at the same time sufficiently worthy of them, § 223, and most excellently fitting in character, § 228, it not only does not oppose heroic virtue and the way of thinking which this virtue usually has as companion, if not as guide, but also fits well with manners joined to a singular majesty, § 213, § 194.

§ 282. It is not only Terence who uses the term in jest in the orders concerning Davus: "Carry him off on your shoulders in-doors as fast as possible.
…
Take care he's kept well secured; and, do you hear? Tie him up hands and feet together."[263]
Horace too laughs: "If, like a fowler intent upon his game, he should fall into a well or a ditch while he belches out his fustian verses and roams about ..."[264]

[260] **Source and locus.** Horace, *Satires* 1.6.38-39. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten adds a comma after *Syri*, prints *Dionysii* for *Dionysi*, *Deiicere* for *deicere*, *e saxo* for *de saxo*, and *cives* for *civis*. Smart's "Dana" represents *Damae* rather than Baumgarten's punctuation and supplies the Tarpeian Rock and Cadmus's office in editorial brackets.

[261] **Source and locus.** Ovid, *Metamorphoses* 2.135. **Translation and edition.** Brookes More, *Metamorphoses* (Boston: Cornhill Publishing Company, 1922), Perseus Digital Library text. T073. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng3.xml. **Textual note.** Baumgarten changes only capitalization, punctuation, and the line break. More expands *aethera* as the "highest plane"; the following source verses explicitly explain that the safe course is the middle one.

[262] **Source and locus.** Ovid, *Metamorphoses* 2.206-207. **Translation and edition.** Brookes More, *Metamorphoses* (Boston: Cornhill Publishing Company, 1922), Perseus Digital Library text. T073. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng3.xml. **Textual note.** Ovid's plural verbs refer to Phaethon's runaway horses. Baumgarten replaces introductory *Et* with *Hoc*, changes plural *petunt* and *feruntur* to singular *petit* and future *feretur*, and prints *decliua* for *declive*. More translates Ovid's source grammar, including the plural subject implicit in the preceding context, rather than Baumgarten's adapted sentence.

[263] **Source and locus.** Terence, *Andria* 861 and 865. **Translation and edition.** Henry Thomas Riley, *The Comedies of Terence* (New York: Harper & Brothers, 1874), Perseus Digital Library text. T035. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0134/phi001/phi0134.phi001.perseus-eng2.xml. **Textual note.** Baumgarten combines two commands separated by a brief exchange in Terence. He identifies the demonstrative *hunc* as Davus and converts the imperatives *rape* and *constringito* into passive infinitives governed by his own *iubet*. The result is a faithful synopsis of the commands but is not a contiguous Terentian sentence. *Quadrupedem* pictures Davus bound like a four-footed creature; Riley explains the practical sense as having hands and feet tied together.

[264] **Source and locus.** Horace, *Ars poetica* 457-459. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten changes nominative *hic* to accusative *Hunc* so the passage can depend on his own verb *ridet*, and replaces conditional *si* with relative *Qui*. He also adds commas. Smart's "fustian verses" gives the satirical force of *sublimis versus* rather than treating "sublime" as praise.

Nobis heic serio, suoque loco locata sublimitas exploranda est. e.g. *Non fortibus solum, sed etiam fulgentibus armis praeliatus in causa est Cicero Cornelii, quum assequutus esset dicendo, ut populus romanus admirationem suam, non acclamatione tantum, sed etiam plausu, confiteretur. Sublimitas; profecto, et magnificentia, et nitor; et auctoritas expressit istum fragorem. Nec tam insolita laus esset prosequuta dicentem, si usitata et caeteris similis affuisset oratio.*

Quint. VIII. 3. Huc comparatio Elegiae et Tragoediae, Ov. Am. III. 1. ubi illa fatetur:
Non ego contulerim sublimia carmina nostris,
Obruit exiguas regia vestra fores.
§ 283. Magnificum adhuc saepius adhaerente conceptu superflui et ostentationis, quasi levis notae macula quadam, adspergitur. Ita Clitipho apud Terentium, Heaut. I. 2. gratulatur Cliniae, qui
Habet bene et pudice eductam, ignaram artis
meretriciae.
Mea,
addens, *est potens, procax, magnifica,*
sumtuosa, nobilis.
Pari ratione Tibullus: II. 6.
Castra peto, valeatque Venus, valeantque
puellae.
Et mihi sunt vires, et mihi facta tuba est.
Magna loquor. Sed magnifice mihi magna
loquuta
Excutiunt clausae fortia verba fores.
rediturus ad humilem suam querimoniam l. 5:
Ure ferum et torque: libeat ne dicere quic-
quam
Magnificum posthac, horrida verba doma.

Here, for us, sublimity placed seriously and in its own place must be explored. For example: "[T]he speaker who possesses it fights not merely with effective, but with flashing weapons.

If in his defence of Cornelius Cicero had confined himself merely to instructing the judge and speaking in clear and idiomatic Latin without a thought beyond the interests of his case, would he ever have compelled the Roman people to proclaim their admiration not merely by acclamation, but by thunders of applause? No, it was the sublimity and splendour, the brilliance and the weight of his eloquence that evoked such clamorous enthusiasm.

Nor, again, would his words have been greeted with such extraordinary approbation if his speech had been like the ordinary speeches of every day."[265]

Quintilian VIII.3. To this belongs the comparison of Elegy and Tragedy, Ovid, *Amores* III.1, where the former confesses: "I should not compare heroic measures with my own; thy palaces quite

overwhelm my humble abodes."[266]

§ 283. The word magnificent is still rather often sprinkled with an adhering concept of superfluity and ostentation, as though tinged with a slight reproach. Thus Clitipho in Terence, *Heauton Timorumenos* I.2, congratulates Clinia in these words: "[He] has a mistress of virtuous and modest breeding, and a stranger to the arts of a courtesan."[267]

adding: "Mine is a craving, saucy, haughty, extravagant creature, full of lofty

airs."[268]

In a like way Tibullus II.6: "Venus, good-bye! Now, off I go! Good-bye, sweet ladies all!

I am all valor, and delight to hear the trumpets call.

Large is my brag! But while with pride my project I recite,

I see her bolted door,–and then my boasting fails me quite."[269]

returning to his humble complaint in I.5: "Aye! Twist me! Plague me! Never shall I say

Such boast again."[270]

[265] **Source and locus.** Quintilian, *Institutio oratoria* 8.3.2-4. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian* (Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten applies Quintilian's general image of "flashing weapons" directly to Cicero, changing *modo* to *solum*. He then converts Quintilian's hypothetical question into an affirmative *quum* clause and omits the intervening description of merely instructive, useful, idiomatic, and clear speech. Other changes include *illum* to *istum*, *fuisset* to *affuisset*, and several spellings and punctuation marks. Butler translates the complete source sequence, so his question preserves precisely the hypothetical form that Baumgarten recasts.

[266] **Source and locus.** Ovid, *Amores* 3.1.39-40. **Translation and edition.** Henry Thomas Riley, *The Amores; or, Amours* (London: George Bell & Sons, 1885), Project Gutenberg eBook 47676. T105. **Direct source.** https://www.gutenberg.org/ebooks/47676. **Textual note.** Baumgarten changes only punctuation and capitalization. Riley's "heroic measures" renders *sublimia carmina* as high-style epic verse; his plural "palaces" and "abodes" expand the singular architectural metonymies *regia* and *fores*.

[267] **Source and locus.** Terence, *Heauton timorumenos* 226-227. **Translation and edition.** Henry Thomas Riley, *The Comedies of Terence* (New York: Harper & Brothers, 1874), Perseus Digital Library text. T036. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0134/phi002/phi0134.phi002.perseus-eng2.xml. **Textual note.** Baumgarten changes *ac* to *et* and leaves *Mea* suspended for the next concordance entry. Terence's preceding context supplies Clinia as the subject and Antiphila as the unexpressed object of *habet*; Riley accordingly supplies "mistress" in English. The bracketed pronoun trims Riley's longer contextual sentence without changing his wording for the quotation itself. The English corresponding to the suspended Mea is given once, with the continuation in entry 268.

[268] **Source and locus.** Terence, *Heauton timorumenos* 227. **Translation and edition.** Henry Thomas Riley, *The Comedies of Terence* (New York: Harper & Brothers, 1874), Perseus Digital Library text. T036. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0134/phi002/phi0134.phi002.perseus-eng2.xml. **Textual note.** Baumgarten's preceding entry ends with Terence's *Mea*; read together, the two entries reproduce the source wording apart from punctuation. Riley turns the five predicates into an idiomatic character sketch and supplies "creature" as the English head noun.

[269] **Source and locus.** Tibullus, *Elegies* 2.6.9-12. **Translation and edition.** Theodore C. Williams, *The Elegies of Tibullus: Being the Consolations of a Roman Lover Done in English Verse* (Boston and New York: Houghton Mifflin Company, 1908), Project Gutenberg eBook 9610. T115. **Direct source.** https://www.gutenberg.org/ebooks/9610. **Textual note.** The standard source text has *laeta tuba est* ("the trumpet delights me"), where Baumgarten prints *facta tuba est*. It also has masculine dative *locuto*, agreeing with the speaker represented by *mihi*, where Baumgarten prints *loquuta*. Williams translates the source readings and recasts the shut door's expulsion of bold words as the speaker seeing the door and losing his boast.

[270] **Source and locus.** Tibullus, *Elegies* 1.5.5-6. **Translation and edition.** Theodore C. Williams, *The Elegies of Tibullus: Being the Consolations of a Roman Lover Done in English Verse* (Boston and New York: Houghton Mifflin Company, 1908), Project Gutenberg eBook 9610. T115. **Direct source.** https://www.gutenberg.org/ebooks/9610. **Textual note.** Baumgarten prints adverb *posthac* as one word where the source edition has *post haec*, and changes punctuation. Williams compresses the commands to burn, twist, and tame the speaker into "Twist me! Plague me!" and renders *magnificum* in its contextual sense of a proud or grandiose boast.

Clarius Cornelius, a quo laudatur Atticus, elegans, non magnificus, splendidus, non sumtuosus, qui omni diligentia munditiam non affluentem, affectarit, supellex modica, non multa, ut in neutram partem conspici posset. Ipse Cicero, magnifici patronus contra Atticos vel quasi, § 248. non abstinet ab hac vocis sequiori significatione. Pro Rosc. Com. 5. *Usque eone te diligis, et magnifice circumspicis?*

eum alloquitur, quem mox accusabit amentiae.

§ 284. Nobis autem hic magnificentia cogitatur, § 281. ex descriptione Ciceronis de Inv. II. 163. *rerum magnarum et excelsarum, cum animi ampla quadam et splendida propositione, agitatio atque administratio.*

Secundum quam *magnificentiae publicae amantem* dicit, inimicum *privatae luxuriae*, § 281. 165. populum Romanum, Or. pro Mur. ex qua rectissime, Off. I. 72: *Capessentibus,* inquit, *rempublicam, nihilominus, quam philosophis, haud scio, an magis etiam, et magnificentia, et despicientia adhibenda sit rerum humanarum, quam saepe dico, et tranquillitas animi, atque securitas, siquidem nec anxii futuri sunt, et cum gravitate constantiaque victuri.*

Secundum eandem notionem magnificentiae concedit eam et vitae privatae cum simplicitate simul convenire posse § 213. philosophus, l. c. 92. *Haec praescripta* (vitae privatae) *servantem licet magnifice, graviter, animoseque vivere, atque etiam simpliciter, fideliter, atque vitae hominum amice.*

Ex eadem concipio verissimum Agamemnonis effatum apud Petronium, *sibi nihil esse magnificum, quod pueris placeret.*

§ 285. Hinc igitur colligamus, quam animo sibi formauerit ideam de magnifico cogitandi genere orator, qui et ipse sciuit, et subinnuit l. II. de Or. 89. se eius quasi quoddam exemplar esse, dum narrat Sulpicium, qui loquentem L. Crassum imitari promiserat, omnino in illud genus Crassi magnificum natura ipsa ductum esse, § II. quae tamen addens, non satis, proficere potuisset nisi eodem studio atque imitatione incidisset, atque ita dicere consuesset, ut tota mente Crassum atque omni animo intueretur. Hinc eius primum praeceptum imitatio. § 56.

More clearly Cornelius, by whom Atticus is praised, calls him elegant, not magnificent; splendid, not costly; one who with all diligence aimed at neatness not overflowing, furniture moderate, not much, so as to attract notice for neither excess nor deficiency. Cicero himself, the patron of the magnificent against the Attics, or almost so, § 248, does not abstain from this unfavorable meaning of the word. In *Pro Roscio Comoedo* 5, "Are you then so fond of yourself, have you such a magnificent opinion of yourself, as to ask for money from us on the strength, not of your account-books, but of your memoranda?"[271]
he addresses a man whom he will soon accuse of madness.

§ 284. But here we understand magnificence, § 281, from Cicero's description in *De Inventione* II.163: "Magnificence is the consideration and management of important and sublime matters with a certain wide seeing and splendid determination of mind."[272]
According to this, in the speech *Pro Murena*, he calls the Roman people "a lover of public magnificence," an enemy of "private luxury," § 281, § 165; and from this most rightly, *On Duties* I.72, he says: "Statesmen, too, no less than philosophers–perhaps even more so–should carry with them that greatness of spirit and indifference to outward circumstances to which I so often refer, together with calm of soul and freedom from care, if they are to be free from worries and lead a dignified and self-consistent life."[273]
According to the same notion of magnificence, the philosopher grants that it can also coexist in private life with simplicity, § 213, in the same place, 92, concerning the precepts of private life: "By observing these rules, one may live in magnificence, dignity, and independence, and yet in honour, truth and charity toward all."[274]
In the same sense I understand as entirely true Agamemnon's principle in Petronius, that nothing appealing to boys is magnificent, which the source expresses within a condition: "[A]nd if they would convince themselves that what took a boy's fancy was never fine ..."[275]

§ 285. Hence, therefore, let us gather what idea the orator had formed for himself in mind concerning the magnificent kind of thinking: he both knew himself, and suggested in book II of *De Oratore* 89, that he was as it were a certain exemplar of it, when he related that Sulpicius, who had undertaken to imitate L. Crassus speaking, had been led altogether into that magnificent kind of Crassus by nature itself, § II; but he adds that Sulpicius could not have advanced sufficiently through this natural endowment unless he had directed his study and imitation toward that same model, and had become accustomed to speaking in such a way that he contemplated Crassus with his whole mind and with his whole soul. Hence its first precept is imitation, § 56.

[271] **Source and locus.** Cicero, *Pro Q. Roscio Comoedo* 5. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 1 (London: George Bell & Sons, 1903), Perseus Digital Library text. T044. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi003/phi0474.phi003.perseus-eng2.xml. **Textual note.** Baumgarten stops after *circumspicis*, adds a comma, and turns the opening clause into a complete question. Cicero's source continues with the result clause *ut ... petas*, which explains the arrogance at issue. Yonge's full sentence is retained because its English syntax depends on that continuation; "magnificent opinion" renders the adverb *magnifice*.

[272] **Source and locus.** Cicero, *De inventione* 2.163 (2.54). **Translation and edition.** Charles Duke Yonge, *De Inventione* (London: Henry G. Bohn, 1853), Wikisource text. T165. **Direct source.** https://en.wikisource.org/wiki/On_Invention/Book_2#54. **Textual note.** Baumgarten omits Cicero's defining subject and copula, *magnificentia est*, and changes *cogitatio* ("consideration" or "thought") to *agitatio* ("agitation" or "active handling"), besides adding commas. Yonge translates the received *cogitatio* and preserves the definition's explicit subject.

[273] **Source and locus.** Cicero, *De officiis* 1.72. **Translation and edition.** Walter Miller, *De Officiis* (Cambridge, MA: Harvard University Press; London: William Heinemann, 1913), Perseus Digital Library text. T058. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi055/phi0474.phi055.perseus-eng1.xml. **Textual note.** Baumgarten omits *autem*, writes *rempublicam* and *nihilominus* as single words, and substitutes subjunctive *sit* for *est*. He also punctuates the period much more heavily. Miller's "greatness of spirit" and "indifference to outward circumstances" render *magnificentia* and *despicientia rerum humanarum* as coordinated qualities required in public life.

[274] **Source and locus.** Cicero, *De officiis* 1.92. **Translation and edition.** Walter Miller, *De Officiis* (Cambridge, MA: Harvard University Press; London: William Heinemann, 1913), Perseus Digital Library text. T058. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi055/phi0474.phi055.perseus-eng1.xml. **Textual note.** Baumgarten prints an ellipsis between *praescripta* and *servantem*, although the received sentence is continuous there. His final *atque vitae hominum amice* differs from the critically marked and textually doubtful *† vere hominum amice* printed by Miller's edition. Miller's "truth and charity toward all" reflects that edition's adopted wording and interpretation, not Baumgarten's variant.

[275] **Source and locus.** Petronius, *Satyricon* 4. **Translation and edition.** Michael Heseltine, *Petronius* (London: William Heinemann; New York: G. P. Putnam's Sons, 1913), Perseus Digital Library text. T075. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0972/phi001/phi0972.phi001.perseus-eng1.xml. **Textual note.** Petronius places these words inside an unreal condition and governs them with *ut persuaderent*. Baumgarten extracts the infinitive clause beginning with *sibi* and integrates it under his own reporting syntax. Heseltine's "fine" gives *magnificum* its evaluative sense in a critique of schoolboys' taste.

§ 286. Nec caret ambiguitate sua *magni* denominatio, § 291. Non huc traham magnum hominem aliquando pro stolido dictum videri, § 179. Sane, in laudem non dici magnam linguam ab Horatio mythologia docet, ubi sic Apollinem alloquitur:
Dive, quem proles Niobea magnae
Vindicem linguae, Tityosque raptor
Sensit. IV. od. 6.
Nec magnos Iuvenalis amicos, nec magnos Horatii pueros sincere laudari hac appellatione puto. Interim bona fide magnum relative comparativeque § 178. cogitatum dicamus vere magnis apte congruens, § 291. Ad huius penitiorem intellectionem notemus adhuc ad §§ 203–207. de magnis materiis 1) alia clariora esse, alia maiora. Cui effato confirmando totam ep. XVI. l. III. destinavit Plinius, illustrans huc facientibus exemplis. 2) huc pertinentia magna vix verisimilia videri plurimis. Horatius cuidam
noto sibi nomine tantum
narrat apud Maecenatem sibi non opus esse submovere alios, ut in gratiam eius intimius penetret, nec officere,
Ditior hic, aut est quia doctior. Est suus unicuique locus. Magnum narras, vix credibile.
Ille, nescio quis, regerit.

§ 287. Altum cogitandi genus, § 291. et nimis altum §§ 217, 218. ne confundantur. Illud pingit Horatius, IV. od. 9.
Iudex honestum praetulit utili, et
Reiecit alto dona nocentium
Vultu, et per obstantes catervas
Explicuit sua victor arma.
Et Cicero Tusc. quaest. II. 11. *Fortes non modo fortuna adiuvat, ut est in veteri proverbio, sed multo magis ratio, quae quibusdam quasi praeceptis confirmat vim fortitudinis. Te natura excelsum quendam videlicet, et altum, et humana despicientem genuit. Itaque facile in animo forti contra mortem habita oratio insedit.* e.c.
§ 288. Copiosum ac plenum cogitandi genus si quos pro sublimi habere videas, § 281. memor, §§ 247, 187. quid assertis insit veri diudicaturus oculos mentis ante omnia figo in virtutis huic cogitandi generi propriae et peculiaris summam veluti formulam: Tantum rotundae brevitatis, tantum verisimilitudinis, e.c. § 22. neque plus, neque minus, in grande tuum thema cogitando confer, quantum quemvis ad heroicam virtutem et huius comitem, cogitandi rationem, ingeniique elevationem evectum, vel ipsum thematibus eiusmodi adspersurum fuisse, vel saltim ab aliis allatum pulcre intellecturum esse possis confidere. § 281.

§ 289. Hinc sublime cogitandi genus multo adhuc minus, ac medium, § 275. quemvis ex turba sibi spectatorem, obiectum personale, legit, et eum, cuius in gratiam potissimum cogitet. Minima nec ingenia, nec pectora, curans admodum, nec veritum oculos huiusmodi praestringere potius, quam reficere, duplex mortalium genus suum sibi templum quasi designat, in quo delectando graviter laboret. 1) Summos homines non ingeniis solum superioribus excellentes, sed et indole praeclaros et maiestatem in moribus singularem consuetudine velut alteram quandam naturam, adeptos. His ubi cogitat de rebus gravissimis, in quibus illi tamen versari quotidie, quibus familiares esse, in quibus quasi habitare supponendi sunt. Eleganter et magnifice cogitat, et plene quidem atque perfecte, § 158. tantum tamen abest, ut eximia quadam cum copia, meditationisque manifesta latitudine cum iisdem sua communicet, ut potius relativae etiam brevitatis, § XIII. studiosum sit et Laconismi vere grandis.

§ 286. Nor does the designation of "great" lack its own ambiguity, § 291. I shall not drag in here the fact that a great man sometimes seems to be called so in the sense of stupid, § 179. Certainly mythology teaches that a great tongue is not said in praise by Horace, where he addresses Apollo thus: "Thou who didst make thy vengeful might
To Niobe and Tityos known,
And Peleus' son, when Troy's tall height
Was nigh his own ..."[276] IV, ode 6. Nor do I think Juvenal's great friends or Horace's great boys are sincerely praised by this appellation. Meanwhile, in good faith, let us call a thought great, relatively and comparatively, § 178, when it is aptly congruent with things truly great, § 291. For a deeper understanding of this, let us further note, with reference to §§ 203–207, concerning great materials: 1) some are more famous, others greater. Pliny devoted the whole sixteenth letter of book III to confirming this utterance, illustrating it with examples that bear on this point. 2) Great things belonging here seem scarcely believable to most people. Horace tells someone "known to himself only by name" that with Maecenas he has no need to push others aside in order to penetrate more intimately into his favor. He continues: "It is never of any disservice to me, that any particular person is wealthier or a better scholar than I am: every individual has his proper place." The stranger replies: "You tell me a marvelous thing, scarcely credible."[277]

§ 287. Let the high kind of thinking, § 291, and the too-high kind, §§ 217–218, not be confused. Horace depicts the former, IV, ode 9: "You bend the expedient to the right,
Turn haughty eyes from bribes away,
Or bear your banners through the fight,
Scattering the foeman's firm array."[278] And Cicero, *Tusculan Disputations* II.11: "For not only does Fortune, as the old proverb says, assist the bold, but reason does so in a still greater degree; for it, by certain precepts, as it were, strengthens even courage itself. You were born naturally great and soaring, and with a contempt for all things which pertain to man alone; therefore a discourse against death took easy possession of a brave soul."[279] etc.

§ 288. If you see some people hold the copious and full kind of thinking as sublime, § 281, mindful of §§ 247 and 187, and about to judge what truth lies in what has been asserted, I fix the eyes of the mind before all else on the summary formula of the virtue proper and peculiar to this kind of thinking: bring into your great theme, in thinking it, so much rounded brevity, so much verisimilitude, etc., § 22, neither more nor less, as you can trust that anyone raised to heroic virtue, to the manner of thinking that accompanies it, and to elevation of talent, either would himself have sprinkled upon themes of this sort, or at least would have beautifully understood when supplied by others. § 281.

§ 289. Hence the sublime kind of thinking, much less even than the middle kind, § 275, chooses an arbitrary spectator from the crowd as its audience, a personal object, and the one chiefly for whose sake it thinks. Caring very little for very small intellects or hearts, and not fearing to dazzle eyes of this sort rather than refresh them, it marks out for itself, as it were, a temple of a twofold kind of mortals, in delighting whom it labors gravely. 1) The highest human beings, outstanding not only in superior talents but also distinguished in natural disposition, and having acquired, through practice as a second nature, a singular majesty in morals. When for these it thinks about the gravest things, in which they nevertheless are to be supposed to be occupied daily, with which they are familiar, in which they as it were dwell, it thinks elegantly and magnificently, and indeed fully and perfectly, § 158. Yet it is so far from communicating its matters to them with some exceptional copiousness and manifest breadth of meditation that, rather, it is concerned with relative brevity too, § XIII, and for a truly grand Laconism.

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[276] **Source and locus.** Horace, *Odes* 4.6.1-3. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell & Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten ends the sentence after *sensit*, but Horace continues the list with Achilles, "Peleus' son." Conington rearranges the Latin syntax and therefore introduces that third object before completing his stanza. His "vengeful might" conveys Apollo's role as *vindex*.

[277] **Source and locus.** Horace, *Satires* 1.9.51-52. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten reorders *est locus uni cuique suus* as *Est suus unicuique locus*, joins *uni cuique*, and replaces Horace's dialogue punctuation with separate declarative sentences. Smart supplies the first-person comparison ("than I am") from the surrounding conversation at Maecenas's house.

[278] **Source and locus.** Horace, *Odes* 4.9.41-44. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell & Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten adds *et* before both *reiecit* and *per obstantes*, prints *vultu* for *voltu* and *obstantes* for *obstantis*, and alters capitalization and punctuation. Conington addresses Lollius directly and makes the alternatives explicit with "Or," following the ode's larger second-person construction.

[279] **Source and locus.** Cicero, *Tusculan Disputations* 2.11. **Translation and edition.** Charles Duke Yonge, *Tusculan Disputations* (1877 edition), Attalus digital text. T145. **Direct source.** https://www.attalus.org/cicero/tusc2.html#11. **Textual note.** Baumgarten omits *enim*, prints accusative plural *fortes* for the source spelling *fortis* and *veteri* for *vetere*, adds commas, and moves *oratio* before *insedit*. Yonge's "the bold" translates the proverb's accusative plural, while "soaring" interprets *excelsum ... et altum*.

§ 290. Iupiter ad Mercurium post brevem expositionem eorum, quae displiceant in Aenea, Virg. Aen. IV. 236:
Naviget. Haec summa est, hic nostri nuncius esto.
Mercurius fidus parentis interpres ad Aeneam, caetera quum exprobrando retulisset, huc ne ipsum quidem adeo breve mandatum expresse addit, v. 275. quoniam pius Aeneas, illud ex expositis potuit colligere:
Ardet abire fuga, dulcesque relinquere terras,
Attonitus tanto monitu imperioque deorum.
Mnesthea Sergestumque vocat fortemque Cloanthum
Classem aptent taciti, socios ad littora cogant,
Arma parent, et, quae sit rebus caussa novandis
Dissimulent. v. 290.
Satisne breviter magnus Aeneas ad primos sociorum de rebus magnis, quarum hi dudum periti erant?

§ 291. 2) Alterum hominum genus, quibus sublime cogitandi genus servire potissimum et placere studeat, § 289. illi sunt, qui vel ad supra descriptos, aesthetico saltim, referri posse videantur, excelsam tamen aliquam et insigniter sublimem rem adhuc ignorare, aut omnino per errorem vilipendere supponendi sunt, vel igniculos quidem magni animi heroicaeque virtutis gerunt sub pectore, habentes, quod ad sublimia quaevis erigi possit ac incitari, non tamen habent semper in promtu, quantum satis est magnanimitatis praesentis ad grandia quaedam, sibi satis nova, vel brevissime sibi exposita, statim amplectenda, quo merentur, impetu. § 288. Utrisque sublime cogitandi genus iam salva gravitate, non ubertim solum, sed etiam copiosius, inauditam materiae suae magnitudinem, amplissimam dignitatem, incredibile pondus, et divino quodam ardore dignissimam maiestatem, exquisitissimarum figurarum in ornatu pudico ac matronali, splendide declarabit. § 116.

§ 292. Iam fingamus nobis mente, vel Athenienses, quibus Demosthenes, vel Romanos, quibus Cicero suis in orationibus de sublimibus aliquando vere pulcre cogitare laborarunt. Vel substituamus etiam illis, ex nostra vivendi ratione, concionem de gravissimis sacrorum momentis habendam. Quam hic pauci cogitari possunt ad primum obiectorum personalium genus § 289. pertinentes? Ex iis autem ipsis, quotquot sint, esse tamen quidam possunt, qui, caeteroquin optimi, rigidique virtutis severioris, aut boni publici strenui defensores, id interim, de quo nunc agitur, praesertim admodum determinatum, vel omnino singulare si sit et individuum, nunc forsan ignorantes, nunc omnino contra illud praeoccupati, parum illi pretii existimationisque tribuerent, nisi meliora doceremur. § 291.

§ 293. Reliqui omnes, quorum in commodum orator sublime cogitandi genus possit suum facere, erunt, in quibus generosiores utique latent instinctus, sunt, quae possint divina luce collustrari sacrisque incitationibus inflammari, nunc autem bona pars minus attenta; alii satis remisso cum animo accedunt, vel ideo, quia sibi nota iam satis temere statuunt, quae sint audituri. His circumstantiis utique sublime cogitandi genus oratoris, cuius ad haec voces bene multae possunt audientem transvolare; quas lector iterata forte lectione maturius perpenderit, § 170. multum copiae, multum ubertatis et amplitudinis ad perfectam suam plenitudinem requiret, et latitudinem paene Platonicam, §§ 158, 116.

§ 290. Jupiter, to Mercury, after a brief exposition of the things that displease him in Aeneas, Virgil, *Aeneid* IV.236: "Let him to sea! Be this our final word:
this message let our herald faithful bear."[280] Mercury, faithful interpreter of his father, when he had reported the rest reproachfully to Aeneas, does not even expressly add this command itself, so brief as it is, verse 275, because dutiful Aeneas could gather it from what had been set forth: "He fain would fly at once and get him gone
from that voluptuous land, much wondering
at Heaven's wrathful word.
…
he summoned to his side
Mnestheus, Sergestus, and Serestus bold,
and bade them fit the fleet, all silently
gathering the sailors and collecting gear,
but carefully dissembling what emprise
such novel stir intends ..."[281] verse 290. Was great Aeneas brief enough to the foremost of his comrades about great matters, with which they had long been familiar?

§ 291. 2) The other kind of human beings, whom the sublime kind of thinking should especially strive to serve and please, § 289, are those who either seem able to be referred, at least aesthetically, to the persons described above, yet must be supposed still to be ignorant of some lofty and notably sublime matter, or to undervalue it wholly through error; or who indeed carry in their hearts little sparks of a great mind and of heroic virtue, having something that can be raised and stirred toward any sublime things, but do not always have ready at hand as much present magnanimity as is enough for immediately embracing certain grand things, sufficiently new to them or very briefly set forth to them, with the impulse they deserve, § 288. To both groups, while gravity is preserved, the sublime kind of thinking will now splendidly declare not only richly but with more expansive abundance the unheard-of magnitude of its material, its most ample dignity, its incredible weight, and its majesty worthy of a certain divine ardor, in the chaste and matronly adornment of the most exquisite figures, § 116.

§ 292. Now let us imagine in the mind either the Athenians, for whom Demosthenes, or the Romans, for whom Cicero, in their speeches sometimes labored to think truly and beautifully about sublime things. Or let us also substitute for them, from our own way of living, an address to be delivered on the weightiest sacred matters. How few here can be thought to belong to the first kind of personal objects, § 289? Yet from those very persons, however many they may be, there can be some who, otherwise excellent and strict defenders of a more severe virtue or strenuous defenders of the public good, would nevertheless assign little value and esteem to the matter now under discussion, especially if it is very determinate, or wholly singular and individual, now perhaps ignorant of it, now wholly prejudiced against it, unless we were taught better, § 291.

§ 293. All the rest, for whose benefit the orator can make the sublime kind of thinking his own, will be those in whom nobler impulses certainly lie hidden, things are present that can be illuminated by divine light and inflamed by sacred incitements, but now a good part is less attentive; others approach with a rather relaxed mind, or for this reason, that they rashly decide that the things they are going to hear are already sufficiently known to them. In these circumstances, indeed, the sublime kind of thinking of the orator, whose many utterances can fly past the hearer in these matters, utterances that perhaps the reader will weigh more maturely by repeated reading, § 170, will require much copiousness, much richness and amplitude for its perfect fullness, and an almost Platonic breadth, §§ 158, 116.

[280] **Source and locus.** Virgil, *Aeneid* 4.237. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin Company, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten prints *nuncius* for *nuntius* and divides the single source sentence after *Naviget*. Williams expands the command to sail into "Let him to sea!" and understands *hic ... nuntius* as the message that Mercury, Jove's herald, must carry.

[281] **Source and locus.** Virgil, *Aeneid* 4.281-291, with 4.283-287 omitted. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin Company, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten skips the five verses in which Aeneas wonders how to approach Dido and turns over possible plans. More strikingly, he replaces Virgil's *Serestum* with the name *Cloanthum*. He also prints *dulces* for *dulcis*, removes enclitic *-que* from *sociosque*, writes *caussa*, changes the word order of *quae rebus sit causa*, and adds punctuation. The selected Williams passage marks the omitted deliberation with an ellipsis. It retains Serestus, following the received source rather than Baumgarten's Cloanthus.

§ 294. Tragoediae adhuc magis necessariam cum sublimitate sua copiam et ubertatem etiam comparativam fecit

grata novitate morandus,
Spectator, functusque sacris, et potus, et exlex,
v. 223–224. H. A. P.
Quod numero plures, virtute et honore minores,
Indocti, stolidique et depugnare parati,
Si discordet eques, media inter carmina poscunt,
Aut ursum, aut pugiles. His nam plebecula gaudet.
Verum equiti quoque iam migravit ab aure
voluptas
Omnis ad ingratos oculos et gaudia vana.
Hor. II. ep. 1. v. 275.

§ 295. Quae quum ita se habeant, contrahamus in nervum controversiam. § 288. 1) Est quoddam sublime genus cogitandi, quod simul, non plenum solum, sed et copiosum est, illudque si semel relativae brevitatis fines transgressum est, gnaviter oportet esse locuples; apparatusque vere regios, et magnificentiam publicam testatos exponere, §§ 289–294. 2) non omne sublime cogitandi genus simul copiosum est, § 289. in relative magnis potius maxima relative etiam brevia, §§ 207–209. 3) non omne copiosum dicendi genus sublime est. § VIII. § 281. Adeoque copiosum et sublime desinant in synonymis habere, qui nolunt Asianorum titulis condecorari. *Ὕψος ἀπότομον* in Demosthene, *ἐν χύσει* Ciceroni plerumque tribuit Longinus. § XII.

§ 296. Sublime cogitandi genus grave (*δεινόν*) si dicitur, § 281. de relativa quadam et comparativa gravitate, graduque eius maximo denominationem accepit, quoniam omnis magnitudo aesthetica postulat etiam aliquam, absolutam certe, gravitatem, § 189. Si dicitur ornatum, § 281. ambiguitas tolli potest ad imitationem § 295. et emendatur plerumque per adiectum, quasi synonymon, aliud vocabulum: e.g. *ornatum et grave*. *Ornatos in dicendo gravesque viros* Scaevolae apud Ciceronem de Or. I. 42. si interpretemur, sublimitatem attingere qui cogitando dicendoque possint, videbimus eos recte mediis interpositos philosophis refutare Crassum, qui oratorem in omnis sermonis disputatione copiosissime posse versari, quasi suo iure sumpserat. § 125. Augeretur inconcinnitas a Crasso asserti, si copiosissimum et sublime confunderemus, § 295. et ornatum, l. c. 50. § 257.

§ 297. Sublime cogitandi genus qui tandem validum dicunt, § 281. denuo videntur de relativo quodam et comparativo robore loqui velle, quod huic utique cogitandi generi summum generice debet adscribi, § 288. Iam tenue poscit aliquid nervorum ac sanguinis, §§ 242–244. plus medium, § 274. sublime plurimum. M. § 515. Videamus insignem eius vim et efficaciam paullo distinctius, ut eandem a spurii sublimis larva sit hoc facilius distinguere.

§ 298. 1) Habet sublime cogitandi genus summas generice divitias, §§ 158, 288. quas nonnunquam paene omnes relinquit, § 160. unico veluti, sed pretiosissimo, tantum adamante fulgens, § 280. unde tacitus tecum concludas ad opes reliquas, §§ 177, 148. non nunquam magnificentius exponit, § 293. Unde tunc *periagogai kai peribolai*, circumducta quaedam et accumulata meditandi ratio, non sine synathroismis, § 148. Neque tamen omnis sublimis, nec in sublimibus summa, meditatio circumducta est et accumulata, multo minus omnis circumducta meditandi ratio, et adhuc minus longitudo quaedam et diffusio distorsioque signorum tantum e.g. dictionis et vocabulorum, grandis atque sublimis est. § 295. Aristophanes habet vocabulum sex versuum, et repit Plauti

Quodsemelarripidesnunquamposteaeripides,
§ 237.

§ 294. The following spectator makes copiousness and richness, even in a relative degree, still more necessary for tragedy alongside its sublimity: "[B]ecause the spectator on festivals, when heated with wine and disorderly, was to be amused with captivating shows and agreeable novelty."[282] verses 223–224, Horace, *Ars Poetica*. The audience's condition is further described here: "[T]hey who are in number more, in worth and rank inferior, unlearned and foolish, and (if the equestrian order dissents) ready to fall to blows, in the midst of the play, call for either a bear or boxers; for in these the mob delight. Nay, even all the pleasures of our knights is now transferred from the ear to the uncertain eye, and their vain amusements."[283] Horace, *Epistles* II.1, verse 275.

§ 295. Since these things stand so, let us bring the controversy to its essential point, § 288. 1) There is a certain sublime kind of thinking that is at the same time not only full but also copious; and if it has once crossed the boundaries of relative brevity, it ought energetically to be rich and to display truly royal displays that testify to public magnificence, §§ 289–294. 2) Not every sublime kind of thinking is at the same time copious, § 289; rather, among relatively great things, the greatest are also relatively brief, §§ 207–209. 3) Not every copious kind of speaking is sublime, § VIII, § 281. And therefore let those who do not wish to be adorned with the titles of the Asiatics cease to have "copious" and "sublime" as synonyms. Longinus usually attributes *ὕψος ἀπότομον*, abrupt sublimity, to Demosthenes, and *ἐν χύσει*, in diffusion or outpouring, to Cicero, § XII.

§ 296. If the sublime kind of thinking is called grave, *δεινόν*, § 281, it has received its denomination from a certain relative and comparative gravity, and from its highest degree, since every aesthetic magnitude also demands some gravity, certainly an absolute one, § 189. If it is called ornate, § 281, the ambiguity can be removed after the manner of § 295, and is usually corrected by adding another word, as if synonymous: for example, "ornate and grave." If we interpret Scaevola's "men ornate and grave in speaking" in Cicero, *De Oratore* I.42, as men who can attain sublimity in thinking and speaking, we shall see that, with these speakers interposed among the philosophers, they rightly refute Crassus, who had assumed, as if by his own right, that an orator could range most copiously in discussion of every subject, § 125. The inconsistency of the assertion brought forward by Crassus would be increased if we confused the most copious with the sublime, § 295, and the ornate, in the same place, 50, § 257.

§ 297. Those who finally call the sublime kind of thinking strong, § 281, seem again to wish to speak of a certain relative and comparative force, which certainly ought to be ascribed in the highest broad degree to this kind of thinking, § 288. Even the slender style already demands something of sinews and blood, §§ 242–244; the middle demands more, § 274; the sublime demands most. M. § 515. Let us look a little more distinctly at its remarkable power and efficacy, so that it may thereby be more easily distinguished from the mask of spurious sublimity.

§ 298. 1) The sublime kind of thinking has the highest generic riches, §§ 158 and 288, which it sometimes leaves almost entirely aside, § 160, shining, as it were, with only one jewel, but a most precious diamond, § 280, from which you may silently infer the remaining wealth, §§ 177 and 148. Sometimes it displays them more magnificently, § 293. Hence then come *periagogai kai peribolai*, certain circumductions and envelopings, a circumductive and accumulated manner of meditating, not without accumulations, § 148. And yet not every sublime meditation, nor the highest meditation among sublime things, is circumductive and accumulated; much less is every circumductive manner of meditating, and still less some mere length and diffusion and distortion of signs, for example of diction and words, grand and sublime, § 295. Aristophanes has a word of six verses, while Plautus crawls along with: *Quodsemelarripidesnunquamposteaeripides*, § 237.

[282] **Source and locus.** Horace, *Ars poetica* 223-224. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten begins with *grata novitate* and omits Horace's coordinated *inlecebris erat et*. Smart's "captivating shows" translates that omitted phrase, while "agreeable novelty" translates the words Baumgarten retains. Baumgarten also adds commas and capitalizes *Spectator*.

[283] **Source and locus.** Horace, *Epistles* 2.1.183-188. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten prints singular-dative *equiti* where the source has genitive *equitis*, and the substantive variant *ingratos oculos* ("ungrateful eyes") where Horace has *incertos oculos*. Smart therefore translates the received text's "uncertain eye," not Baumgarten's adjective. Baumgarten also changes capitalization and punctuation.

§ 299. 2) Magnitudinem cogitandorum, etiam naturalem, § 181. eam servat, quae nec comparata primario themati, personisve vel loquentibus, vel obiectis personalibus, in nihilum comparativum abeat, evanescens, e.g. § 198. nec e contrario sub eadem comparatione illa, quae iam dixi, primarium thema, e.c. quando semper in magnis maxima legitur magnitudo cogitandorum quorumvis, si grandia quidem illa, thema, e.c. fuerint, neque tamen in magnis maxima, § 207. elevet potius, obscuret, et minuat, quam amplificet, ornet et extollat. Par est sublimi cogitationum generi cura dignitatis generice maximae, sed in maxime dignis gradus simul, ut ita dicam, specifici, § 207. ne tollatur altius, aut deprimatur, ac et hic requirit, earum etiam partium laterumque, ex quibus eximia contemplanda sunt, ut talia, sedulo cautis vergentibus ad mediocritatem, vel omnino tenuitatem variis lateribusque cogitandi non male electi, § 215. nisi opere in longo habeat aliquando locum et hic. § 235.

§ 300. Exemplum huius cogitandi generis Cicero ipse suam orationem pro Rabirio citat, eodemque iure suo referuntur oratio pro Milone paullatim surgens, Catilinaria II. Philippica II. et in Pisonem. In Aeneide imum ex grandibus cogitandi generibus Scaliger in descriptione ludorum L. V. medium L. I. summum L. II. et VI. deprehendit. Liceat ex sacris exemplum addere. Sit magnum in maximis, quod Longino § IX. vehementer placuit: *Sit lux et fuit*.

Maius est: *Tetelestai*.

Maximum: *Sit deus omnia in omnibus*.

§ 301. 3) Sublime cogitandi genus verisimilitudinem, § 22. sed eam proprie tantum sectatur, quae ingeniis superioribus et animis erectioribus comprehendi probarique possit, § 288. licet eadem plebeculae sit vix credibilis, § 286. nec apud nobiles sic satis animos facilem inveniat fidem. § 213. Quam suam verisimilitudinem aut tacitae spectatoris *anatheoresei*, § 177. relinquit, § 289. aut eam adeo luculenter probat, §§ 291–294. ut abhorrens primo, vel maxime a sensibus nostris, nunc tandem, non solum, non odium, sed etiam admirationem et desiderium sui pariat veritas. § 293.

§ 302. Sublime Pompeii dictum, quum dissuadente nauta per tempestatem navem conscenderet: *Proficisci me necessarium est, vivere non est necesse*,
contradictionis apertae damnat Gallorum nonnemo. Neque defendat, Pompeio aequalis animus, nec accuset Caesar aliquis, vel hostis. Ambo enim pulcre intelligunt. §§ 288, 301. *Magnum est efficere, ut quis intelligat, quid sit illud verum et simplex bonum, quod non possit ab honestate seiungi.*
Cic. qu. ac. l. 7. Quod bonum quale sit, sane, non solus Epicurus verbis negat *sine voluptatibus sensum moventibus se suspicari posse*,

§ 299. 2) Sublime thought preserves a greatness in its content, even natural greatness, § 181, that does not vanish into comparative insignificance when set beside the primary theme or the persons speaking or addressed, as in § 198. Conversely, it does not invariably select the very greatest associated thoughts when the principal theme and persons, though grand, are not greatest within that class, § 207. Such disproportion would depreciate, obscure, and diminish the principal material rather than amplify, adorn, and elevate it. Sublime thought likewise attends to dignity that is greatest in its broad class, but also to the particular degree within that class, § 207, raising or lowering it no further than this requires. It considers excellent objects from the aspects that show their excellence, carefully avoiding features and sides that tend toward middle rank or slenderness, § 215, unless such variation has its place in a long work, § 235.

§ 300. Cicero himself cites as an example of this kind of thinking his speech *For Rabirius*; and with the same right there are referred to it the speech *For Milo*, gradually rising, the second *Catilinarian*, the second *Philippic*, and *Against Piso*. In the *Aeneid*, Scaliger detects the lowest of the grand kinds of thinking in the description of the games in book V, the middle in book I, and the highest in books II and VI. Let it be permitted to add an example from sacred writings. Let that be great among the greatest which strongly pleased Longinus, § IX: "[L]et there be light, and there was light."[284]

Greater is: *It is finished.*[285]

Greatest: "that God may be all in all."[286]

§ 301. 3) The sublime kind of thinking pursues verisimilitude, § 22, but properly only that verisimilitude which can be comprehended and approved by superior talents and more elevated minds, § 288, even though that same thing is scarcely credible to the little populace, § 286, and does not easily find ready belief among minds otherwise sufficiently noble, § 213. This verisimilitude of its own it either leaves to the tacit *anatheoresis*, reconsideration, of the spectator, § 177, § 289, or it proves it so luminously, §§ 291–294, that truth, at first at variance, even strongly so, with our ordinary apprehension, now finally produces not only no hatred, but even admiration and desire for itself, § 293.

§ 302. Some French critic condemns Pompey's sublime saying as an open contradiction. Boarding a ship in a storm despite a sailor's warning, he said: "To sail is necessary; to live is not."[287]

A mind equal to Pompey's would not undertake its defense, nor would a Caesar, even as an enemy, accuse it: both understand it beautifully, §§ 288 and 301. "Again, if you follow Zeno, it is a hard thing to make any one understand what that genuine and simple good is which cannot be separated from honesty ..."[288]

Cicero, *Academic Questions*, book 1, 7. Cicero reports Epicurus's verbal denial: "Epicurus asserts that he is wholly unable to comprehend what the character of that good may be which is unconnected with pleasures which affect the senses."[289]

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[284] **Source and locus.** Pseudo-Longinus, *On the Sublime* 9.9, adapting Genesis 1:3. **Translation and edition.** H. L. Havell, *Longinus on the Sublime* (London: Macmillan and Co., 1890), Wikisource scan. T193. **Direct source.** https://en.wikisource.org/wiki/Page:On_the_Sublime_1890.djvu/54. **Textual note.** Baumgarten's *Sit ... et fuit* follows the shortened form in Pseudo-Longinus, rather than the Vulgate's *fiat lux et facta est lux*. He also omits "God said." Havell repeats "light" in English for clarity, although the Longinian Greek omits the second φῶς found in the Septuagint.

[285] **Source and locus.** John 19:30. **Translation and edition.** *The Holy Bible, King James Version* (1611), Project Gutenberg eBook 10. T085. **Direct source.** https://www.gutenberg.org/ebooks/10. **Textual note.** The perfect passive form τετέλεσται can be rendered more analytically as "it has been completed" or "it has been accomplished." The King James Version supplies the compact traditional English equivalent that best matches Baumgarten's isolated word.

[286] **Source and locus.** 1 Corinthians 15:28, quoted in its Vulgate form. **Translation and edition.** *The Holy Bible, King James Version* (1611), Project Gutenberg eBook 10. T085. **Direct source.** https://www.gutenberg.org/ebooks/10. **Textual note.** Baumgarten omits the purpose conjunction *ut* and lowercases *deus*. His retained subjunctive *sit* depends grammatically on wording outside the excerpt, whereas the King James Version's "that ... may be" preserves the source clause's explicit purpose construction.

[287] **Source and locus.** Plutarch, *Life of Pompey* 50.1. **Translation and edition.** Bernadotte Perrin, *Plutarch's Lives*, volume 5 (Cambridge, MA: Harvard University Press; London: William Heinemann, 1917), Lexundria text. T191. **Direct source.** https://lexundria.com/plut_pomp/50/prr. **Textual note.** Baumgarten generalizes Greek πλεῖν ("to sail") as *proficisci* ("to set out"), adds *me*, and varies the predicate between *necessarium est* and *necesse*. Perrin preserves the Greek's compact verbal parallelism.

[288] **Source and locus.** Cicero, *Academica* 1.7. **Translation and edition.** Charles Duke Yonge, *The Academic Questions* (London: George Bell & Sons, 1875), Project Gutenberg eBook 29247. T099. **Direct source.** https://www.gutenberg.org/ebooks/29247. **Textual note.** Baumgarten drops Cicero's conditional introduction, *sive enim Zenonem sequare*, writes *intelligat* for *intellegat*, and adds several commas. Yonge renders *magnum est* idiomatically as "it is a hard thing" and translates the clause within Cicero's explicit reference to Zeno.

[289] **Source and locus.** Cicero, *Academica* 1.7, reporting Epicurus. **Translation and edition.** Charles Duke Yonge, *The Academic Questions* (London: George Bell & Sons, 1875), Project Gutenberg eBook 29247. T099. **Direct source.** https://www.gutenberg.org/ebooks/29247. **Textual note.** Read alone, Baumgarten's concordance fragment appears positive because it omits Cicero's emphatic *ne ... quidem*. In section 302, however, Baumgarten's own preceding *negat* governs this infinitive and restores the negative force: *non solus Epicurus verbis negat sine voluptatibus sensum moventibus se suspicari posse*. He also omits Cicero's *omnino*. Yonge's "wholly unable" translates the complete Ciceronian syntax.

sed plures ad hunc usque diem factis, inter eos etiam, in quibus summos mores et virtutem excellentem suspicetur aestheticus. Neque tamen illius nuda veritas *acute, argute, obscure*, uti videatur analogo rationis, § 121. *studio philosophiae severiori disseritur tantum, quo nullum* Varroni Platonique videatur *maius aut melius a diis datum munus homini*:

sed iam etiam aestheticis et vere sublimibus tot meditationibus est exposita, et exponitur paene quotidie, eiusdem verisimilitudo, ut ex hac parte rerum humanarum parum aut nihil superesse desiderandum videatur. § 301.

§ 303. 4) Summa in luce magnum hoc exsplendescit cogitationum genus, § 22. sed in ea, cui ferendae, cui capiendae, cui fruendae potissimum aquilarum oculi requirantur, § 288. Quos aliquando iam supponit, § 289. et eo splendore satiat, ad quem ipsa caecutiat Minervae noctua, aliquando mira arte naturaliter bonos nondum tot radiis imbibendis adsuetos, vel etiam desuetos iterum, ita sensim allicit, et blande pascendo simul acuit atque confirmat, ut tandem ibi solem meridianum, plana ac perspicua omnia mirentur, ubi caecitatem et tenebras et obscuritatem non ita multo ante sibi deprehendere visi erant. § 291.

§ 304. Ut hanc verissimam sublimium lucem, obscuritatem apparentem, possis in exemplo dignoscere a tenebris, lege, sis, vaticinium Sibyllae Aen. VI. 83–97. ubi privilegium quasi poeta habuisse obliviscendi verae perspicuitatis ob verisimilem oraculorum caliginem. Quamvis et ipse dicat
Talibus ex adyto dictis Cumaea Sibylla,
Horrendas canit ambages, antroque remugit
Obscuris vera involvens,
tamen deprehendes vere sublimia, quae nec nunc, quid sibi velint, quantumque habeant ponderis, quivis ex plebe litteratorum intelligat, interim nihil obscuritatis in verbis et ratione cogitandi, praeter id, quod in futuris ordinarium est, et ob deficientem omnimodae determinationis eorundem notitiam in homine, vel maximo, mero tamen homine, vehementer necessarium, adeoque post eventum et impletionem historiae fabulave perito satis pervium.

§ 305. 5) Sublime cogitandi genus persuadet, § 22. sed iis persuadendis tantum, certe potissimum, laborat, quorum iam intimis praecordiis insevit virtutis rectorumque morum semina, cum certitudine, magnitudo pectoris, § 45. insignior. Quibus non cognita solum, sed et ipsorum caussa non indigentia probationibus quum insint principia: his nunc tribus, quod aiunt verbis, aut omnino vel unico, instruit, quasi immotis fundamentis suam persuasionem brevissimis, nunc pro diversa obiectorum suorum personalium conditione, §§ 289–294. tot pondera, tot sententias, tot firmamenta congerit in certius reddendum suum thema, non illa trita, sed magni quid semper spirantia, ut maiores animi plenissime persuadeantur, minores obruantur, et ad prudentissimum, quod ab ipsis sperari potest, ad silentium compellantur.

§ 306. Exemplum persuasionis, et eius quidem efficacissimae, per unam vocem habet Suetonius in Caesare. 70. *Decumanos Romae cum ingentibus minis, summoque etiam urbis periculo, missionem et praemia flagitantes, ardente tunc in Africa bello, nec adire cunctatus est quamquam deterrentibus amicis, neque dimittere. Sed una voce, qua Quirites eos pro militibus appellarat, tam facile circumegit et flexit, ut et milites esse confestim responderint, et quamvis recusantem ultro in Africam sint sequuti.* Paullo fusius persuasit idem Caesar, verae sublimitatis aestheticae peritus, metum imminentis hostis suos deponere amplificando ementiendoque copiarum eius numerum, 66.

Many others deny it in their deeds even today, including some in whom the aesthetician would suspect the highest conduct and excellent virtue. Yet its bare truth is not discussed only "acutely, keenly, obscurely,"—as it may appear to the analogue of reason, § 121—in rigorous philosophical study, the gift that Varro and Plato praise here: "Nor do I think, as Plato says, that any more important or more valuable gift has been given to men by the gods."[290]

Its probability has also been set forth in so many aesthetic and truly sublime contemplations, and continues to be set forth almost daily, that little or nothing seems left to desire in this aspect of human affairs, § 301.

§ 303. 4) This great mode of thought shines in the strongest light, § 22, but a light that especially requires eagle's eyes to bear, apprehend, and enjoy, § 288. Sometimes it presupposes such eyes, § 289, and satisfies them with a brilliance before which Minerva's own owl grows dim-sighted. Sometimes, by remarkable art, it gradually attracts eyes naturally sound but unaccustomed, or no longer accustomed, to taking in so many rays. By gently feeding them it sharpens and strengthens them, until they marvel at the noonday sun and find everything plain and clear where, not long before, they seemed to detect blindness, darkness, and obscurity, § 291.

§ 304. So that you may be able, in an example, to distinguish this truest light of sublime things, apparent obscurity, from darkness, please read the prophecy of the Sibyl, *Aeneid* VI.83–97, where the poet seems to have had, as it were, the privilege of forgetting true perspicuity because of the plausible murk of oracles. He himself says: "Thus from her shrine Cumaea's prophetess
Chanted the dark decrees; the dreadful sound
Reverberated through the bellowing cave,
Commingling truth with ecstasies obscure."[291] Nevertheless, you will detect truly sublime things, whose meaning and whose weight not everyone in the literary crowd understands even now; meanwhile there is nothing obscure in the words and manner of thinking except what is ordinary in future things and, because knowledge of their complete determination is lacking in a human being, even the greatest, yet still merely human, extremely necessary; and therefore after the event and fulfillment, it is sufficiently accessible to one skilled in history or fable.

§ 305. 5) Sublime thought persuades, § 22, but it seeks to persuade only—or at least chiefly—those in whose innermost hearts exceptional greatness of heart, § 45, has already implanted the seeds of virtue and right conduct with certainty. They possess principles that are known and require no proof for those people themselves. Sublime thought sometimes builds its persuasion upon these very brief principles as upon immovable foundations, in a few words, as the saying goes, or even one. At other times, according to the differing condition of the audience, §§ 289–294, it heaps up weighty considerations, thoughts, and supports to make the theme more certain. These are no stale commonplaces but continually breathe greatness, so that greater minds are fully persuaded and lesser ones overwhelmed and brought to the most prudent response that can be expected of them: silence.

§ 306. An example of persuasion, and indeed of the most efficacious persuasion, through one word, Suetonius has in Caesar, 70. "Again at Rome, when the men of the Tenth clamoured for their discharge and rewards with terrible threats and no little peril to the city, though the war in Africa was then raging, he did not hesitate to appear before them, against the advice of his friends, and to disband them. But with a single word, calling them "citizens," instead of "soldiers," he easily brought them round and bent them to his will; for they at once replied that they were his "soldiers" and insisted on following him to Africa, although he refused their service."[292] A little more fully the same Caesar, skilled in true aesthetic sublimity, persuaded his men to lay aside fear of the threatening enemy by amplifying and falsely inventing the number of the enemy's forces, 66.

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[290] **Source and locus.** Cicero, *Academica* 1.7, explicitly referring to Plato. **Translation and edition.** Charles Duke Yonge, *The Academic Questions* (London: George Bell & Sons, 1875), Project Gutenberg eBook 29247. T099. **Direct source.** https://www.gutenberg.org/ebooks/29247. **Textual note.** Baumgarten extracts the predicate phrase from Cicero's sentence and identifies both Varro and Plato in his own surrounding text. Yonge preserves Cicero's explicit "as Plato says," while rendering singular *homini* with the generic plural "men." Cicero remains the immediate textual source of Baumgarten's wording.

[291] **Source and locus.** Virgil, *Aeneid* 6.98-100. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin Company, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten changes capitalization and introduces commas, but otherwise follows Virgil's text. Williams expands the three Latin verses to four English lines, interprets *ambages* as "dark decrees," and renders *obscuris* with "ecstasies obscure."

[292] **Source and locus.** Suetonius, *The Deified Julius* 70.1. **Translation and edition.** John C. Rolfe, *Suetonius*, volume 1 (London: William Heinemann; New York: Macmillan, 1914), Perseus Digital Library text. T081. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1348/abo011/phi1348.abo011.rolfe-eng1.xml. **Textual note.** Baumgarten writes *Decumanos* for *Decimanos*, omits *autem*, uses *nec* where the source has the first *neque*, substitutes *et* for the dative pronoun *ei* before *milites*, and spells *secuti* as *sequuti*. He also stops before Suetonius's final punishment of the most mutinous soldiers. Rolfe translates the complete source syntax up to that omitted sentence.

§ 307. Pollio Asinius parum integra veritate compositos putat commentarios Caesaris, 56. quantum tamen inest plerisque, quae scribit, persuasionis? Putares eos legens rectissime fecisse, qui, Catullo si fides est, nihil potuit,
Nisi uncta devorare patrimonia.
Non deterreor eorum opinione, qui hos commentarios humiles iudicant, quo minus eorum heic mentionem faciam. Quoniam eorum verba satis et pueri capiunt et aliquem sensum, quantum possunt pro aetate, non sunt ideo humiles, non tenue cogitandi genus demonstrant; et, nisi omnem tibi historiam placeat medium cogitandi genus amplecti debere, § 267. nullus dubito, quin ipsis aequabile quidem cogitandi genus, §§ 267, 268. et temperatum § 270. adscribam, et, cum Cicerone, nudum, rectum, ac omni ornatu orationis, tanquam veste detracta, venustum, ita tamen, qua res, sublime, ut, dum voluit (aut velle simulavit) alios habere parata, unde sumerent, qui vellent scribere historiam, ineptis gratum forsasse fecerit, qui illa volunt calamistris inurere, sanos quidem homines a scribendo deterruerit.

§ 308. 6) Sublime genus cogitationum in eo regnat, ut animos, sed generosioris impetus capaciores, §§ 289–294. nunc in summam inflammationem et divinum paene furorem incitare, nunc a turbulentissimis animi commotionibus ex re quapiam minutula ortis retrahere decoram ad serenitatem et altioris spiritus tranquillitatem valeat, § 288. prout, vel hic, vel ille status animorum heroibus est convenientior. § 213.

§ 309. Aeneas, l. II. frustra dissuadente Hectore in somnis, v. 295. *arma amens capit*,
furor iraque mentem
Praecipitant, pulcrumque mori succurrit
in armis,
v. 315.
Otriadae dictis in flammas et in arma fertur,
quo tristis Erynnis,
Quo fremitus vocat, et sublatus ad aethera
clamor.
v. 338.
Addentes se socios, per lunam oblatos, alloquitur:
Sic animis iuvenum furor additus,
v. 355.
Adhuc *furiata mente fertur* Aeneas v. 588. et est
dignus vindice nodus,
pium heroa a defensione patriae retrahere. En! adest deus, mater, dextra prehendens, et orationem suam, animum pectusque filii mulcentem, ecstatica visione corroborans. v. 589–625.

§ 307. Asinius Pollio thinks that Caesar's commentaries were composed with truth not quite intact, 56; yet how much persuasion is in most things that he writes? Reading them, you would think Caesar had acted entirely rightly, though, if Catullus is to be trusted, he could do nothing

Save fat paternal heritage devour?[293]

The opinion of those who judge these commentaries low does not deter me from mentioning them here. The fact that even boys can grasp their words well enough, and some of their meaning too, so far as their age permits, does not therefore make them low or show that they display a slender kind of thinking. And, unless it please you that all history must embrace the middle kind of thinking, § 267, I do not doubt at all that I should ascribe to them an equable kind of thinking, §§ 267 and 268, and a tempered kind, § 270, and, with Cicero, a naked, straight, and charming style, all ornament of speech stripped away as though a garment had been removed; yet, as to the subject matter, it is sublime. Thus, while he wished (or pretended to wish) that others should have materials ready from which those who wished to write history might draw, he perhaps gratified the foolish who want to curl those materials with curling irons, but he deterred sound men from writing.

§ 308. 6) The sublime kind of thoughts excels in this: that it can incite souls, but souls more capable of a nobler impulse, §§ 289–294, now into the highest inflammation and an almost divine frenzy, now draw them back from the most turbulent commotions of soul arising from some rather petty thing to a becoming serenity and to the tranquility of a higher spirit, § 288, according as either this or that state of souls is more fitting for heroes, § 213.

§ 309. In book II, despite Hector's vain warning in a dream, v. 295, Aeneas recounts: "wildly I armed me ...

Frenzy and vast rage
seized on my soul. I only sought what way
with sword in hand some noble death to die."[294]

v. 315. Under the impulse of Otriades's words, he continues: "By Panthus' word and by some god impelled,
I flew to battle, where the flames leaped high,
where grim Bellona called, and all the air
resounded high as heaven with shouts of war."[295]

v. 338. When companions appearing in the moonlight join him, he addresses them: "Thus did I rouse their souls."[296]

v. 355. Aeneas is still "carried along with a frenzied mind," v. 588, and it is "a knot worthy of an avenger" to draw the pious hero back from the defense of his fatherland. Look: a deity is present: his mother, grasping his right hand and strengthening her speech, which soothes the soul and breast of her son, by an ecstatic vision, vv. 589–625.

[293] **Source and locus.** Catullus, *Carmina* 29.22. **Translation and edition.** Sir Richard Francis Burton, *The Carmina of Caius Valerius Catullus* (London: printed for the translators, 1894), Perseus Digital Library text. T040. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0472/phi001/phi0472.phi001.perseus-eng3.xml. **Textual note.** Baumgarten capitalizes the extracted line and changes Catullus's question mark to a full stop. Burton's archaic "Save" corresponds to *nisi*, while "fat" conveys *uncta* in the sense of rich or sumptuous inheritances.

[294] **Source and locus.** Virgil, *Aeneid* 2.314 and 2.316-317. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin Company, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten changes Aeneas's first-person *capio* to third-person *capit* to fit his own report, omits the rest of verses 314-316 before resuming at *furor iraque*, and spells *pulchrum* as *pulcrum*. Williams's excerpt is correspondingly joined with an editorial ellipsis and retains Aeneas's original first person.

[295] **Source and locus.** Virgil, *Aeneid* 2.336-338. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin Company, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten omits *Talibus* and *et numine divom*, writes *Otriadae* for *Othryadae* and *Erynnis* for *Erinys*, and changes Aeneas's first-person *feror* to third-person *fertur*. Williams represents the omitted divine impulse explicitly and substitutes the Roman Bellona for Virgil's Erinys.

[296] **Source and locus.** Virgil, *Aeneid* 2.355. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin Company, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten ends the quotation after *additus* and replaces Virgil's colon with a comma, omitting the wolf simile that begins in the same verse. Williams converts the Latin passive ("frenzy was added to the young men's spirits") into an active summary spoken by Aeneas.

§ 310. Sectio XXII. Vitia Sublimi Opposita.

In cogitanda grandi materia cavendum est. II. Quartum Βάθους (manifesti) genus, in quo statim appareat magnitudine obiectorum comparativa et generice maxima, § 207. minores et inferiores esse mente formatas cogitationes, § 217. In quo 4 denuo species facili negotio detegas: 1) si in maximis generice denuo excellentia cogitentur quidem maximis generatim satis apta dignaque ratione, sed non adeo excellente, ac ipsa themata mereri videantur, 2) si silvae arbustis, 3) si silvae myricis exaequentur 4) si summa deprimantur omnino humum usque et in meras nugas intra animum venuste, si diis placet, cogitaturi redigantur. Ultima species tertiam classem nugatorum in re seria constituit, et eam quidem turpissimam, § 245.

§ 311. Ad primam *βάθους* huc pertinentis speciem referamus cogitandi rationem, quam in Homero iam reprehendit Longinus, S. VIIII. qua ille *ex hominibus, qui rebus Iliacis interfuerunt, quantum potest, deos* dum *facit*, *ex diis facit homines, quorum vulnera, dissidia, ultiones, lacrimas, vincula, et infelicem immortalitatem*

canat. Contra hoc vitium dirigi videtur Horatii praeceptum:
Intererit multum Divusne loquatur, an heros.

A. P. 114.
Ex hoc enim versu cum Bentleio *Davum* exulare iubeo. Ad eandem speciem deprimentis se nonnihil infra suam maiestatem sublimis, § 310. pertinet Homeri ab eodem Longino S. VIIII. observata declinatio ab Iliade in Odysseae amorem fabularum. Ob quem Homerum in Odyssea comparat *occidenti soli, cuius sine intensione caloris et virium maneat*
§§ 298–309. *magnitudo*. Non esse, ait, *ἴσον τόνον* Homeri in Odyssea, ac in Iliade, *οὐδ' ἐξωμαλισμένα τὰ ὕψη καὶ σχήματα μηδαμῶς λαμβάνοντα*,
breviter, *senectutem, sed senectutem Homeri*.

§ 310. Section XXII. Vices Opposed to the Sublime.

In thinking about grand material, one must beware of II) the fourth kind of *βάθος*, or manifest lowness: here it immediately becomes apparent that thoughts formed in the mind, § 217, fall below the comparative and generically greatest magnitude of their objects, § 207. In it you may again easily detect four species: 1) if excellent things within the highest broad class are indeed thought about in a manner generally enough suited and worthy for the greatest things, but not so excellently as the themes themselves seem to deserve; 2) if forests are equated with shrubs; 3) if forests are equated with tamarisks; 4) if the highest things are wholly depressed right down to the ground and reduced into mere trifles within the mind of one who is, if it please the gods, about to think charmingly. The last species constitutes the third class of triflers in a serious matter, and indeed the most shameful class, § 245.

§ 311. Let us assign to the first relevant kind of *βάθος* the manner Longinus censures in Homer, Section 9.

On the human participants: "[H]is men [were exalted] into deities."[297]

On the gods: "[T]he strange medley of wounds, quarrels, revenges, tears, bonds, and other woes ... was designed by its author to degrade his deities, as far as possible, into men ... while the gods, according to him, not only live for ever, but live for ever in misery."[298]

Against this vice Horace's precept seems directed, with a god contrasted to a hero. The published translation follows the received reading, which has Davus in place of the god: "It will make a wide difference, whether it be Davus that speaks, or a hero."[299]

Ars Poetica 114. With Bentley, I exclude *Davus* from this verse. The same kind of sublimity falling somewhat beneath its own majesty, § 310, includes the decline Longinus observes, Section 9, from the *Iliad* to the *Odyssey*'s love of tales. His comparison reads: "Hence Homer in his *Odyssey* may be compared to the setting sun: he is still as great as ever, but he has lost his fervent heat."[300]

§§ 298–309. He finds no equal tension (*ἴσον τόνον*) in the *Odyssey* compared with the *Iliad*: "[W]e begin to miss that high and equable sublimity which never flags or sinks."[301]

In brief, old age, but the old age of Homer.

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[297] **Source and locus.** Pseudo-Longinus, *On the Sublime* 9.7. **Translation and edition.** H. L. Havell, *Longinus on the Sublime* (London: Macmillan and Co., 1890), Wikisource text. T169. **Direct source.** https://en.wikisource.org/wiki/On_the_Sublime/Chapter_9. **Textual note.** Pseudo-Longinus first lists the sufferings of Homer's gods and only then concludes that Homer made the Trojan-era men gods and the gods men. Baumgarten reverses the expository order and divides the antithesis around his own *dum facit*. Havell likewise reverses the two halves in English; the bracketed verb makes the selected half intelligible in isolation.

[298] **Source and locus.** Pseudo-Longinus, *On the Sublime* 9.7. **Translation and edition.** H. L. Havell, *Longinus on the Sublime* (London: Macmillan and Co., 1890), Wikisource text. T169. **Direct source.** https://en.wikisource.org/wiki/On_the_Sublime/Chapter_9. **Textual note.** The concordance's initial *facit* is a merge artifact: in Baumgarten's sentence it completes the preceding, separately italicized clause (*deos dum facit*), after which the next italicized clause begins *ex diis facit homines*. Baumgarten compresses two Longinian sentences, relocates the catalogue of divine sufferings after the gods-to-men antithesis, and reduces the contrast between mortal death and divine misery to *infelicem immortalitatem*. Havell's two editorial ellipses mark those intervening parts of the existing translation that Baumgarten's rearrangement does not retain.

[299] **Source and locus.** Horace, *Ars poetica* 114, with Richard Bentley's conjectural *Divusne* substituted for the received *Davusne*. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten's scan confirms *Divusne* ("whether a god") and immediately explains, *cum Bentleio Davum exsulare iubeo* ("with Bentley I order Davus into exile"). The received Horatian line contrasts the stock slave Davus with a hero, and Smart translates that text. Bentley's reading, adopted by Baumgarten, instead contrasts a god with a hero and therefore changes the precept's hierarchy substantially.

[300] **Source and locus.** Pseudo-Longinus, *On the Sublime* 9.13. **Translation and edition.** H. L. Havell, *Longinus on the Sublime* (London: Macmillan and Co., 1890), Wikisource text. T169. **Direct source.** https://en.wikisource.org/wiki/On_the_Sublime/Chapter_9. **Textual note.** Baumgarten extracts and recasts the simile in Latin, supplying both *caloris* and *virium* for Greek *σφοδρότητος* ("intensity" or "vehemence"). The noun *magnitudo*, which completes his clause, occurs after the concordance excerpt in section 311. Havell's "still as great as ever" renders that retained magnitude idiomatically.

[301] **Source and locus.** Pseudo-Longinus, *On the Sublime* 9.13. **Translation and edition.** H. L. Havell, *Longinus on the Sublime* (London: Macmillan and Co., 1890), Wikisource text. T169. **Direct source.** https://en.wikisource.org/wiki/On_the_Sublime/Chapter_9. **Textual note.** Direct inspection of Baumgarten's page 189 confirms omega in *ἐξωμαλισμένα*; the concordance's *ἐξομαλισμένα* is therefore a modern transcription error to be corrected in the final compilation. Baumgarten's *σχήματα μηδαμῶς* ("figures in no way") reflects an older textual form, while the modern critical text reads *ἰζήματα μηδαμοῦ* ("sinkings nowhere"). Havell's "equable ... never flags or sinks" translates the latter sense. The opening *οὐδ'* depends on Pseudo-Longinus's preceding negative construction.

§ 312. Secundae speciei § 310. exemplum sit Timaeus apud Longinum S. IIII. qui *Alexandrum magnum* ait *intra pauciores annos totam Asiam subiugasse, quam* intra quos *panegyricam orationem de bello contra Persas Isocrates conscripserit*.
Egregia scilicet Macedonis illius cum Sophista comparatio. Vincit strenuitate Lacedomios Isocrates. Illi triginta annos in expugnanda Messene terunt, hic in conscribenda oratione panegyrica tantum decem. Huc et, praeter comparationes, traherem sublimium, nisi tenues, medias certe partes et varia, circumstantias dicunt, externa, praesertim si minus necessaria earundem commemoratio, nec brevissima videatur. An magnus interdum et Maro dormitat? e.g. Aen. I. 177.
Ac primum silicis scintillam excudit Achates,
Suscepitque ignem foliis; atque arida circum
Nutrimenta dedit, rapuitque in fomite flammam.
§ 313. Ad tertiam iusto submissioris de sublimibus cogitandi generis speciem § 310. nondum audeo referre omnes heroum cum bestiis, animantibusque comparationes. Interim tamen nostro, quod vivimus, saeculo solos reor leones et aquilas adhuc in maiori theatro suum locum tueri, praesertim auxilia ferente arte, quam heraldicam blasonicamque dicunt. Reliqua tantum non omnia loco graduque mota disparuerunt in heroicis, quando laus intenditur, animantia, dum philosophi, sintne machinae, sintne spiritus, evidentius inter se constituerint. Homeri adhuc heroes, ut canes, nisi latrant, tamen pugnant. Virgilii heroes, Aen. II. 355.
lupi ceu
Raptores, atra in nebula, quos improba ventris
Exegit caecos rabies, catulique relicti
Faucibus exspectant siccis: per tela, per hostes
Vadunt.
Agnoscas inter arma virosque Tityrum, expertum quam sit
Triste lupus stabulis.
§ 314. Horatii iam Drusus, IV. od. 4. comparatur lautius 1) aquilae, quam non *improba ventris rabies*, § 313. sed
Olim iuventus et patrius vigor,
Nido laborum propulit inscium.
Sed an satis dignum est, illi
Quod rex deorum regnum in aves vagas,
Permisit, expertus fidelem
Iuppiter in Ganymede flavo?

§ 312. An example of the second kind, § 310, is Timaeus in Longinus, Section 4: Alexander the Great was a man "who annexed the whole of Asia in fewer years than Isocrates spent in writing his panegyric oration in which he urges the Greeks to make war on Persia."[302][303]
A splendid comparison, of course, between the Macedonian and a sophist! Isocrates even surpasses the Lacedaemonians in exertion: they spent thirty years conquering Messene, he only ten composing his panegyric. Apart from such comparisons, I would include the middle-ranking, if not slender, parts and external circumstances of sublime matter, especially when their mention is unnecessary and not very brief. Does even great Virgil sometimes nod? For example, *Aeneid* I.177: "Then good Achates smote a flinty stone,
secured a flashing spark, heaped on light leaves,
and with dry branches nursed the mounting flame."[304]

§ 313. I do not yet dare to refer all comparisons of heroes with beasts and living creatures to the third species, § 310, of a kind of thinking about sublime things that is lower than is just. Yet in our century, in which we live, I think that lions and eagles alone still hold their place on the greater stage, especially with help brought by the art they call heraldic and blazonic. Almost all the rest, removed from their place and rank, have disappeared from heroic matters when praise is intended, until philosophers settle more clearly among themselves whether animals are machines or spirits. Homer's heroes still, like dogs, even if they do not bark, nevertheless fight. Virgil's heroes, *Aeneid* II.355: "Then like the ravening wolves, some night of cloud,
when cruel hunger in an empty maw
drives them forth furious, and their whelps behind
wait famine-throated; so through foemen's steel
we flew ..."[305] You might recognize among arms and men Tityrus, experienced in how "the wolf is grim for the folds."

§ 314. Now Horace's Drusus, ode 4.4, is compared more splendidly, 1) to an eagle driven from the nest not by "wicked madness of belly," § 313, but as the verse explains: "Stirr'd by warm youth and inborn power,
He quits the nest with timorous wing."[306]

But is the eagle's appointment sufficiently dignified for him? Horace writes: "Whom Jove o'er all the feather'd breed
Made sovereign, having proved him sure
Erewhile on auburn Ganymede."[307]

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[302] **Source and locus.** Pseudo-Longinus, *On the Sublime* 4.2, quoting Timaeus's eulogy of Alexander. **Translation and edition.** H. L. Havell, *Longinus on the Sublime* (London: Macmillan and Co., 1890), Wikisource text. T167. **Direct source.** https://en.wikisource.org/wiki/On_the_Sublime/Chapter_4. **Textual note.** Baumgarten turns Pseudo-Longinus's direct characterization of Timaeus's Alexander into an accusative-and-infinitive clause governed by his own *ait*. Greek *παρέλαβεν* means "took over" or "acquired"; Baumgarten's *subiugasse* and Havell's "annexed" both sharpen the military sense. The concordance divides the comparison before Isocrates's half, which is entry 303. The two halves are displayed as one continuous quotation with both markers.

[303] **Source and locus.** Pseudo-Longinus, *On the Sublime* 4.2, quoting Timaeus's eulogy of Alexander. **Translation and edition.** H. L. Havell, *Longinus on the Sublime* (London: Macmillan and Co., 1890), Wikisource text. T167. **Direct source.** https://en.wikisource.org/wiki/On_the_Sublime/Chapter_4. **Textual note.** Baumgarten's *intra quos* stands outside the indexed italic fragment but supplies the antecedent needed by *conscripserit*. Havell makes that relation explicit with "spent," and expands the title's *de bello contra Persas* into the speech "in which [Isocrates] urges the Greeks" to undertake the war. Entries 302 and 303 are therefore the two extracted halves of one comparison. The two source markers follow the single joined comparison.

[304] **Source and locus.** Virgil, *Aeneid* 1.174-176. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin Company, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten prints genitive *silicis* where the cited edition has dative *silici*, and uses the regularized spelling *suscepitque* for *succepitque*. He also substitutes a semicolon after *foliis* and changes capitalization. Williams compresses the transfer of the spark into leaves and dry fuel into three practical English actions.

[305] **Source and locus.** Virgil, *Aeneid* 2.355-359. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin Company, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten omits connective *inde*, prints *hostes* for the poetic accusative *hostis*, and changes Aeneas's first-person plural *vadimus* to third-person *vadunt* because he introduces the simile as an account of Virgil's heroes. He stops before *haud dubiam in mortem*. Williams retains the original narrative person; the terminal ellipsis marks the continuation that Baumgarten excludes.

[306] **Source and locus.** Horace, *Odes* 4.4.5-6. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell & Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten prints *iuventus*, the common noun for youth, where the source edition has the archaic poetic form *iuventas*. He also adds capitalization and closes a sentence where Horace's eagle simile continues. Conington makes the young eagle explicit through the pronoun "He" and interprets *laborum inscium* as the nestling's timid inexperience.

[307] **Source and locus.** Horace, *Odes* 4.4.2-4. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell & Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten changes Horace's relative *cui* to *Quod* so that the verse becomes the content of his question *an satis dignum est, illi quod ...?* He also prints *aves* for the poetic accusative *avis*, changes capitalization, and supplies the question mark. Conington translates the received relative construction and identifies the implied eagle through "Whom."

2) Leoni. Transeat. Sed an sunt etiam
Rhaetis sub Alpibus Vindelicorum obarmatae
Amazoniis securibus dextrae,
diuque
Lateque victrices catervae
laetis caprea pascuis
Intenta?

Si sunt, an eorum *in poena* nomen est Drusi memorabile?
habet victoria laudem?

§ 315. *Ohe! iam satis est, ohe!*
poeta!
Tu procedis adhuc, et ire quaeris.
Maiores aquilis leonibusque
Nosti, maxime, comparationes?
Comparat principes iuventutis romanae, quos Augustus, filiorum instar, habuit,
3) iuvencis:
Est in iuvencis, est in equis patrum
Virtus.
Hoc et in se deprehendetur exemplum et simile,
Magna modis tenuare parvis,
et, quamquam non ignoro boves olim maiori in reverentia habitos, ac nunc tamen, non Horatii carpendi gratia, sed amore veri, *βάθος* iudico, in quod si quis nunc simili in occasione prolaberetur, nisi Romani, § 212. certe
Germani tollent equites peditesque cachinnum,
et patres, quos Bentleius peditibus substituit.

2) To a lion. Let that pass. But should the armed Vindelicians described in "As tender kidling on the grass
Espies, uplooking from her food,
A lion's whelp, and knows, alas!
Those new-set teeth shall drink her blood:
So look'd the Raetian mountaineers
On Drusus:—whence in every field
They learn'd through immemorial years
The Amazonian axe to wield,
I ask not now: not all of truth
We seekers find: enough to know
The wisdom of the princely youth
Has taught our erst victorious foe ..."[308]
—the "troops victorious long and far,"—be represented as "a she-goat intent on happy pastures"? If they are, is the name of Drusus memorable "in their punishment"? "[N]o glory [is there] if I smite a woman's crime, nor conqueror's fame for such a victory won."[309]

§ 315. Addressing the poet, I borrow Martial's words to his book: "Enough, enough! little book!"[310] "You would still go on, and add to your bulk."[311]

Do you know comparisons greater than eagles and lions, greatest one? He compares the princes of Roman youth, whom Augustus had in the place of sons, 3) to young bullocks: "Strong bullocks, fiery colts, attest
Their fathers' worth ..."[312]

This example and simile itself displays the fault expressed in the verse: "And dwarf high themes in puny strain."[313]

Although I am not unaware that cattle were once held in greater reverence than now, nevertheless, not for the sake of carping at Horace but from love of truth, I judge it *βάθος*. If anyone should now slip into it on a similar occasion, if not the Romans, § 212, certainly "the Germans, horsemen and footmen, will raise a laugh," and the senators whom Bentley substituted for the footmen.

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[308] **Source and locus.** Horace, *Odes* 4.4.13-24, recombined by Baumgarten. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell & Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten dismantles and recombines four parts of Horace's extended eagle-and-lion comparison into a skeptical question: the Raetian Alps and Vindelici, their axe-armed hands, their formerly victorious troops, and the grazing *caprea*. He changes *Raetis* to *Rhaetis*, singular *Amazonia securi* to plural *Amazoniis securibus*, and extensively recasts case and word order. Conington's continuous stanza restores the source sequence and interprets *caprea* as a "tender kidling."

[309] **Source and locus.** Virgil, *Aeneid* 2.584, in the disputed Helen episode. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin Company, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** The concordance assigns the phrase to Horace because it occurs amid Baumgarten's discussion of *Odes* 4.4, but it completes Virgil's *feminea in poena est, nec habet victoria laudem*. Baumgarten removes *nec* and converts the clause into a question governed by his own preceding reasoning. Modern editors often bracket or delete the Helen episode (*Aeneid* 2.567-588); the local Latin witness marks the verses as deleted, whereas Williams includes and translates them.

[310] **Source and locus.** Martial, *Epigrams* 4.89.1. **Translation and edition.** anonymous prose translator in Henry G. Bohn, ed., *The Epigrams of Martial* (London: Bell & Daldy, 1865), Internet Archive/Wikimedia Commons scan. T120. **Direct source.** https://upload.wikimedia.org/wikipedia/commons/8/82/The_epigrams_of_Martial_%28IA_epigramsofmarti00mart%29.pdf. **Textual note.** Baumgarten omits Martial's vocative *libelle* and supplies his own address, *poeta*, immediately after the quotation. He also replaces commas with exclamation marks. The Bohn prose translation preserves the original address to the overlong little book.

[311] **Source and locus.** Martial, *Epigrams* 4.89.3. **Translation and edition.** anonymous prose translator in Henry G. Bohn, ed., *The Epigrams of Martial* (London: Bell & Daldy, 1865), Internet Archive/Wikimedia Commons scan. T120. **Direct source.** https://upload.wikimedia.org/wikipedia/commons/8/82/The_epigrams_of_Martial_%28IA_epigramsofmarti00mart%29.pdf. **Textual note.** Martial coordinates infinitives *procedere ... et ire* as the complements of *quaeris*: the book "seeks to continue and go on." Baumgarten changes *procedere* to finite *procedis*, adds a comma, and thus states first that the poet continues before asking whether he seeks to go farther. Bohn paraphrases the second infinitive as adding to the book's bulk.

[312] **Source and locus.** Horace, *Odes* 4.4.30-31. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell & Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten stops before *neque inbellem feroces / progenerant aquilae columbam*, converting the opening of Horace's generalization about inherited character into a self-contained maxim. Conington supplies the implied relation with "attest" and renders *virtus patrum* as "their fathers' worth."

[313] **Source and locus.** Horace, *Odes* 3.3.72. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell & Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** The Latin wording is exact apart from capitalization and terminal punctuation. In Horace it closes an address to the Muse and depends on the preceding injunction not to tell such material again; Baumgarten extracts the infinitive phrase as an example of bathos. Conington's "dwarf" makes the reductive force of *tenuare* unusually vivid.

§ 316. Quartam speciem § 310. memorati vitii ornet vetus illud:
Iuppiter interea cana nive conspuit Alpes.
et recentius: *emunctioris naris mortales*,
quando placet facetos et elegantes
Grandisonis pompare modis, tragicoque boatu.

Transmittatur enim *emunctae naris* homo Horatii,
madidique infantia nasi
apud Iuvenalem, cum ructantibus eorundem personis, quoniam tunc sublimia scribere non cogitarunt. § 310. Huc potius Hesiodi, vel quisquis poematis *scutum* dicti sit auctor, quam Longinus S. VIIII. reprehendit, *Tristitia, cuius ex naribus humores fluebant*.
Tu gravis es nobis, et saepe emungeris, exi
Ocius et propera. Sicco venit altera naso.
Iuv.
Longinus eiusdem vitii accusat Platonem et Xenophontem nonnumquam *διὰ τὰ ἤθη μικροχαρῆ*
sui metipsorum obliviscentes, quamquam ex Socratica sint palaestra, e.g. tunc, ubi Xenophon de republ. Laced. scribens pupillas, quae sunt in oculis, verecundas virgines dicat.

§ 316. Let the old saying illustrate the fourth species of the vice mentioned in § 310: "Jove with white snow the wintry Alps bespewed."[314]

And a more recent one: mortals "of a rather wiped nose,"[315]
when one chooses to parade witty and elegant people in grand-sounding measures and tragic roaring, borrowing this poetic language: "If heathen poets rave o'er fancied woe,
While in a turgid stream their numbers flow—
Whether the tragic buskin tread the stage ..."[316]
For let Horace's person "of a wiped nose" be passed over, and "the infancy of a wet nose" in Juvenal, together with the belching persons of the same writers, since at that time they were not thinking of writing sublime things, § 310. More properly under this heading belongs the *Grief* whom Longinus censures in Hesiod, or in whoever wrote the poem called *Shield*: "rheum from her nostrils flowed." Then Juvenal: "you've become a nuisance; you are for ever blowing your nose; be off, and quick about it! There's another wife coming who will not sniffle."[317]

Longinus accuses Plato and Xenophon of the same fault: "[They] sometimes forgot themselves in the pursuit of such paltry conceits."[318]
This is so despite their training in the Socratic school. For example, Xenophon, writing about the Spartan constitution, calls the pupils that are in the eyes modest maidens.

[314] **Source and locus.** Furius Bibaculus, fragment 15, preserved as an unnamed example in Quintilian, *Institutio oratoria* 8.6.17 and attributed to Furius by the ancient scholiasts on Horace, *Satires* 2.5.41. **Translation and edition.** Harold Edgeworth Butler, *The Institutio Oratoria of Quintilian*, vols. 1-4 (Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten substitutes *interea* ("meanwhile") for the source's *hibernas* ("wintry"). Butler translates the source witness and therefore has "wintry," not Baumgarten's temporal adverb. Quintilian cites the line as an example of a harsh metaphor; Baumgarten similarly calls it an old saying while classifying a species of bathos.

[315] **Deferred status.** NO INDEPENDENT SOURCE OR EXISTING TRANSLATION LOCATED. **Source and locus.** Unresolved. Baumgarten introduces this as *recentius* and appears to fashion it from the idiom *emunctae naris*, familiar from Horace, *Satires* 1.4.8, rather than quote a separately identifiable work. **Textual note.** Exact-phrase searching did not locate the expression outside Baumgarten. A search found early-modern uses of the generic comparative idiom *emunctioris naris*, but none securely supplying Baumgarten's plural phrase with *mortales*. Its comparative *emunctioris* and plural *mortales* distinguish it from Horace's *emunctae naris*, which Baumgarten quotes separately immediately afterward; *recentius* therefore most likely introduces a contemporary reformulation rather than Horace. This edition's English rendering has not been substituted for the requested independent translation.

[316] **Source and locus.** Caelius Sedulius, *Carmen paschale* 1.18. **Translation and edition.** Albert S. Cook, trans., *Asser's Life of King Alfred* (Boston: Ginn & Company, 1906), translating the Sedulius quotation in Asser 1; Project Gutenberg eBook 63384. T111. **Direct source.** https://www.gutenberg.org/files/63384/63384-h/63384-h.htm. **Textual note.** Baumgarten quotes only Sedulius's second hexameter and adds a period. Cook translates it within Asser's longer quotation and spreads its two coordinated images across "turgid stream" and "tragic buskin"; the wider excerpt is retained so that neither half is falsely presented as a complete line-for-line equivalent.

[317] **Source and locus.** The first clause is Baumgarten's Latin paraphrase of Pseudo-Longinus, *On the Sublime* 9.5, quoting Pseudo-Hesiod, *Shield* 267. The remaining verses are Juvenal, *Satires* 6.147-148. **Translation and edition.** H. L. Havell, *Longinus on the Sublime* (London: Macmillan and Co., 1890), for the Pseudo-Hesiodic fragment; G. G. Ramsay, *Juvenal and Persius* (London: William Heinemann; New York: G. P. Putnam's Sons, 1918), for Juvenal; Wikisource texts. T169, T174. **Direct source.** https://en.wikisource.org/wiki/On_the_Sublime/Chapter_9; https://en.wikisource.org/wiki/Page:Juvenal_and_Persius_by_G._G._Ramsay.djvu/181. **Textual note.** The concordance builder joined adjacent italic material and assigned the composite to the terminal abbreviation *Iuv.* Baumgarten's *Tristitia, cuius ...* is not Juvenal: it converts Pseudo-Longinus's Greek quotation about Achlys or Grief into a Latin relative clause. The ellipsis in the selected translation marks the boundary between the two independently translated sources.

[318] **Source and locus.** Pseudo-Longinus, *On the Sublime* 4.4. **Translation and edition.** H. L. Havell, *Longinus on the Sublime* (London: Macmillan and Co., 1890), Wikisource text. T167. **Direct source.** https://en.wikisource.org/wiki/On_the_Sublime/Chapter_4. **Textual note.** The received source has *τὰ οὕτως μικροχαρῆ* ("things so petty-pleasing"), while Baumgarten's printing has *τὰ ἤθη μικροχαρῆ* and omits the governing verb. His surrounding Latin supplies Plato and Xenophon as the subjects. Havell's "paltry conceits" translates the source expression in its complete sentence rather than attempting to reproduce Baumgarten's variant *ἤθη* separately.

§ 317. Omnium harum depressius iusto de grandibus cogitandi rationum gradus semper turpiores sunt, in quibus non magnitudo solum forte naturalis, sed etiam simul dignitas et in magnis necessarius rigidae honestatis et severioris virtutis amor laeditur per vile de sublimibus cogitandi genus e.g. Iovi adscriptum praemium nefandi lenocinii, § 314. et magna pars metamorphoseon Ovidii, eo procedens aliquando dedecorum, ut ipse sane non castus poeta putarit consultum, praefari, X, 300.

Dira canam. Procul hinc, natae, procul este,
parentes.
Aut mea si vestras mulcebunt pectora mentes;
Desit in hac mihi parte fides, nec credite
factum,
Vel, si credetis, facti quoque credite poenam.

Rectissime gravissimeque cavet Horatius, A. P. 227.

Ne, quicumque deus, quicumque adhibebitur heros
Regali conspectus in auro nuper et ostro,
Migret in obscuras humili sermone tabernas.

Huc heroum mutua convicia, quorum exempla non opus est in Homero quaerere, quum ante pauca saecula publicis adhuc in scriptis illustrium principum vel ipsos iam titulos maculārent.

§ 318. Pergens l. c. Horatius;

Ne, dum vitat humum, nubes et inania
captet,

hos deducit ad vitium maiora cogitaturis fugiendum II. Quartum tumoris genus, res excellenter magnas inani sublimitatis in cogitando specie nequicquam involvens. Cuius, meteoris quoniam vere materia et obiectum illustre non exaequetur, omnis tumor huius generis erit *βάθος κρυπτικόν*, §§ 217, 310. Potiores eius species, velut in ipso suo fonte videbimus, si praecipuarum de sublimi veritatum memores falsam earum conversionem, hinc detorsionem, hinc larvam et umbram sublimitatis attendemus in amplectentibus tumidam et sufflatam nubem pro Iunone.

§ 319. I. Sublime cogitandi genus est admodum pulcrum. Hoc verissimum, § 210. Hinc inferuntur male conversae: 1) Quicquid pulcrius reddendum, illud sublimandum est. Unde tumorum genera, huc usque considerata, 2) pulcella et comptula ac venustula erunt sublimia. Hic primus fons, primam tumoris nunc considerandi speciem dabit, § 318, si affectato pulcritudinis studio, fucos omnes et flosculos, et quicquid est ubique pigmentorum ac ornatus, periodos quovis globo rotundiores, argutas antitheses, et ipsas dictionis figuras ad nauseam usque congerentes, sublimiter se scripsisse somniant, §§ 165–307.

§ 317. Among all these ways of thinking too lowly of great things, the more shameful degrees are always those in which a vile manner of thinking about sublime things injures not only their perhaps merely natural magnitude, but also their dignity and the love of strict honor and sterner virtue required in great matters. Examples are the reward of unspeakable procuring ascribed to Jupiter, § 314, and a great part of Ovid's *Metamorphoses*, proceeding sometimes to such disgrace that the poet himself, certainly not chaste, thought it advisable to preface, X.300: "Of wicked and most cursed things to speake I now commence.
Yee daughters and yee parents all go get yee farre from hence.
Or if yee mynded bee to heere my tale, beleeve mee nought
In this beehalfe: ne think that such a thing was ever wrought.
Or if yee will beeleeve the deede, beleeve the vengeance too ..."[319] Horace very rightly and gravely warns, *Ars Poetica* 227: "[T]hat none who shall be exhibited as a god, none who is introduced as a hero lately conspicuous in regal purple and gold, may deviate into the low style of obscure, mechanical shops ..."[320] To this belong the mutual insults of heroes, examples of which need not be sought in Homer, since a few centuries ago they still stained in public writings even the very titles of illustrious princes.

§ 318. Horace continues in the same passage: "or, [on the contrary,] while he avoids the ground, affect cloudy mist and empty jargon."[321] He thus leads these people to a vice to be avoided by those intending to think greater things: II. the fourth kind of swelling, which vainly wraps excellently great things in an empty appearance of sublimity in thinking. Since the illustrious subject matter is not truly matched by these rhetorical meteors, every swelling of this kind will be *βάθος κρυπτικόν*, hidden bathos, §§ 217 and 310. We shall see its more important species as if in its very source, if, mindful of the chief truths about the sublime, we attend to their false conversion, thence their distortion, thence the mask and shadow of sublimity in those who embrace a swollen and puffed-up cloud instead of Juno.

§ 319. I. The sublime kind of thinking is very beautiful. This is most true, § 210. From this, by an invalid conversion, the following inferences are drawn: 1) whatever must be rendered more beautiful must be made sublime. Hence the kinds of swelling considered up to this point; 2) pretty little, neat little, and charming little things will be sublime. This first source will give the first species of swelling now to be considered, § 318: if, with an affected zeal for beauty, people heap together every cosmetic and little flower, and whatever pigment and ornament exists anywhere, periods rounder than any globe, sharp antitheses, and the very figures of diction to the point of nausea, and then dream that they have written sublimely, §§ 165–307.

[319] **Source and locus.** Ovid, *Metamorphoses* 10.300-303. **Translation and edition.** Arthur Golding, *The XV Bookes of P. Ouidius Naso, Entytuled Metamorphosis* (London: William Seres, 1567), Perseus Digital Library text. T074. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng4.xml. **Textual note.** Baumgarten prints *pectora* where the source has *carmina* ("songs"), as well as changing punctuation and capitalization. Golding translates the received source and consequently says "my tale," not anything corresponding to Baumgarten's substituted noun. His following line completes the punishment clause; the ellipsis limits the excerpt to the portion needed for the concordance quotation.

[320] **Source and locus.** Horace, *Ars poetica* 227-229. **Translation and edition.** Christopher Smart, trans., *The Works of Horace, Translated Literally into English Prose* (Philadelphia: Joseph Whetham, 1836), in *The Works of Horace* (Project Gutenberg eBook 14020). T087. **Direct source.** https://www.gutenberg.org/files/14020/14020-h/14020-h.htm. **Textual note.** Baumgarten regularizes poetic accusative *heros* only through capitalization and changes the source punctuation and sentence closure; the wording is otherwise the same. Smart reverses the order of *auro ... et ostro* as "purple and gold" and expansively interprets *humili sermone tabernas* as a low verbal style suited to mechanical shops.

[321] **Source and locus.** Horace, *Ars poetica* 230. **Translation and edition.** Christopher Smart, trans., *The Works of Horace, Translated Literally into English Prose* (Philadelphia: Joseph Whetham, 1836), in *The Works of Horace* (Project Gutenberg eBook 14020). T087. **Direct source.** https://www.gutenberg.org/files/14020/14020-h/14020-h.htm. **Textual note.** Baumgarten changes Horace's alternative *aut* to prohibitive *Ne*, thereby making the line an independent warning, and prints regular accusative plural *nubes* for poetic *nubis*. Smart translates the source's continuation and glosses the metaphorical *inania* as "empty jargon."

§ 320. II. Sublimia nonnumquam admodum brevia, nonnumquam excellenter copiosa sunt et affluentia, § 298. Hinc convertendo pessime torquentur; 1) quo brevior, 2) quo diffusior eris, hoc eris sublimior. Unde duplex tumoris species, 2) qua admodum sibi sublimis videtur, cuius
Sortilegis non discrepat sententia Delphis,
modo brevis sit, etiamsi in longissimam quasi brevitatem incidat. § 171. Huc Trimalcionis sublimis *urbanitas*, ubi lentissima voce *Carpe* saepius ingerens, Carpum, qui obsonium carpebat, eodem verbo vocabat, et imperabat. Petr. Huc autem propius pertinet, si quis e.g. de eo vere grandi, de quo praesertim exponenda mens esset, si quid sublimis cogitare vellet, adhibet tritum illud: *De hoc praestat nihil, quam pauca dicere*, adeoque nec nihil, nec pauca, nec multa, nec magna. Interim sibi plaudit, ac si maxima. Quid enim? Nonne brevissime peracta sunt omnia?

§ 321. 3) Qua alius tunc sibi sublimis videtur, quando omnia ita circumscribit, ut nec gallum quidem gallinaceum, satis longam vocem putet, sed praeferat illud Iuvenalis:
Quo mordetur gallina marito

Huc magis pertinet exemplum frigoris a Vossio allatum. Sex. Rufus habet: *per D. Brutum Hispanias obtinuimus, et usque ad Gades et Oceanum pervenimus*.
Idem ita tumens Florus narrat: *D. Brutus aliquanto latius Gallaecos, atque omnes Gallaeciae populos, formidatumque militibus flumen oblivionis, peragratoque victor Oceani littore, non prius signa convertit, quam cadentem in maria solem, obrutumque aquis ignem, non sine quodam sacrilegii metu et horrore deprehendit.*

§ 320. II. Sublime things are sometimes very brief, sometimes excellently copious and abundant, § 298. Hence, by conversion, they are very badly twisted: 1) the briefer you are, 2) the more diffuse you are, the more sublime you will be. From this comes a double species of swelling. The second species is that in which a man thinks himself very sublime as long as he is brief, even if he falls into a kind of very long brevity, § 171, and his pronouncement is Delphic. The quoted phrase comes from Horace's account of the chorus: "and the sentiments [of the chorus, then] expert in teaching useful things and prescient of futurity, differ hardly from the oracular Delphi."[322] To this belongs the sublime *urbanitas* of Trimalchio, who repeats his command in a very slow voice. Petronius explains the pun: *"Now, Carver." [...] "Oh, Carver, Carver." [...] You see the fellow who is carving his way through the meat? Well, his name is Carver. So whenever Trimalchio says the word, you have his name, and he has his orders.*[323] But more properly to this belongs the case of someone who, for example, about a truly grand subject on which he especially ought to explain his thought, if he wished to think anything sublime, uses the worn-out phrase: "About this it is better to say nothing than a few things," and therefore says neither nothing, nor a few things, nor many things, nor great things. Meanwhile he applauds himself, as if he had said the greatest things. For what? Have not all things been dispatched most briefly?

§ 321. The third species occurs when another man thinks himself sublime because he describes everything by circumlocution so that he thinks even the expression "barnyard cock" is not long enough, but prefers that line of Juvenal: "[He] is in raptures at the squeaking voice, not a whit superior in sound to that of the cock as he bites the hen."[324]

To this more belongs the example of frigidity adduced by Vossius. Sextus Rufus has: "We obtained the rebelling Lusitanians in Spain through Decimus Brutus and we attained the sea from Gades to Ocean."[325]

Florus, swelling in this way, narrates the same thing: "Decimus Brutus conquered a much wider district, which included the Celts and Lusitanians and all the peoples of Callaecia and the River of Oblivion, much dreaded by the soldiers, and, after marching victorious along the shores of the Ocean, did not turn back until, not without a certain dread of impiety and a feeling of awe, he beheld the sun sinking into the sea and its fires quenched in the waters."[326]

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[322] **Source and locus.** Horace, *Ars poetica* 218-219. **Translation and edition.** Christopher Smart, *The Works of Horace Translated Literally into English Prose* (New York: Harper & Brothers, 1836), Perseus Digital Library text. T067. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi006/phi0893.phi006.perseus-eng2.xml. **Textual note.** Baumgarten suppresses the first of Horace's two lines and changes perfect *discrepuit* to present *discrepat*. Smart translates the full sentence, whose subject is the chorus's morally instructive *sententia*. Baumgarten deliberately detaches the second line as an example of excessive brevity becoming obscure.

[323] **Source and locus.** Petronius, *Satyricon* 36.6-7. **Translation and edition.** Michael Heseltine, *Petronius* (London: William Heinemann; New York: G. P. Putnam's Sons, 1913), Perseus Digital Library text. T075. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0972/phi001/phi0972.phi001.perseus-eng1.xml. **Textual note.** The isolated word is simultaneously the imperative "carve" and a call to the servant Carpus. No one-word English equivalent preserves both functions. Heseltine therefore substitutes the speaking name "Carver" and translates enough context to disclose the joke that Baumgarten invokes as an extreme case of obscure brevity.

[324] **Source and locus.** Juvenal, *Satires* 3.90-91. **Translation and edition.** Rev. Lewis Evans, *The Satires of Juvenal, Persius, Sulpicia, and Lucilius, Literally Translated into English Prose* (New York: Harper & Brothers, 1881), Project Gutenberg eBook 50657. T106. **Direct source.** https://www.gutenberg.org/cache/epub/50657/pg50657-images.html. **Textual note.** Baumgarten extracts the relative clause, omitting its verb *sonat* and Juvenal's surrounding comparison and question. His preceding prose supplies the cock (*gallinaceus*). Evans makes that implied antecedent explicit and renders *marito* by the zoologically clearer "cock."

[325] **Source and locus.** Rufius Festus, *Breviarium rerum gestarum populi Romani* 5.1. **Translation and edition.** Thomas M. Banchich and Jennifer A. Meka, *Festus: Breviarium of the Accomplishments of the Roman People*, Canisius College Translated Texts 2 (Buffalo, NY: Canisius College, 2001), as reproduced by Attalus. T152. **Direct source.** https://www.attalus.org/translate/festus.html. **Textual note.** Baumgarten omits "the rebelling Lusitanians in Spain," expands the abbreviated *Decimum* only as *D.*, generalizes the object to plural *Hispanias*, and has *Gades et Oceanum* where the modern text reads *Gadis ad Oceanum mare*. The work circulated under several forms of the author's name, including Rufus and Sextus Rufus; modern catalogues normally call him Festus or Rufius Festus.

[326] **Source and locus.** Florus, *Epitome of Roman History* 1.33.12 (also numbered 1.17.12 in editions using the shorter book division). **Translation and edition.** E. S. Forster, *Lucius Annaeus Florus: Epitome of Roman History* (London: William Heinemann; New York: G. P. Putnam's Sons, 1929), Loeb Classical Library 231, LacusCurtius transcription. T129. **Direct source.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Florus/Epitome/1l%2A.html. **Textual note.** Baumgarten replaces Florus's *Celticos Lusitanosque* with *Gallaecos atque*, then repeats the region in *omnes Gallaeciae populos*; the selected translation follows the source witness and consequently says "Celts and Lusitanians." Other differences include abbreviation of *Decimus*, orthographic *littore*, and *deprehendit* for contracted *deprendit*.

§ 322. III. Sublime cogitandi genus ita maxima (generice,) cogitat, ut ad minuta, (omni magnitudine aesthetica destituta,) nunquam delabatur, § 299. Hinc convertitur principium; Qui ergo de re quapiam, tanquam de optima maxima, quae unquam est, fuit, erit, ita cogitat, ut et omnia eam ambientia, circumstantia, et ulla ratione concernentia, eo usque elevet, unde non datur vel imaginationi plus ultra, sublimiter ille, profecto, cogitabit. Habes quartam tumoris huc pertinentis, § 318, speciem. Hic est ille tumor, qui secundum Longinum. S. III. *altius insurgere vult, quam sublimia*, puerilis autem omnino sublimibus opponitur, § 318. Exemplum dabit tempestatis descriptio in Aen. l. I. comparata ea, quam Lucanus fluctibus suis aeque tumentem habet, l. V. in qua

(Neptuni) regno accessit terra secundo,
Quum mare convoluit gentes, quum littora Tethys
Noluit ulla pati, caelo contenta teneri.
Tunc quoque tanta maris moles crevisset in astra,
Ni superum rector pressisset nubibus undas.
fluctus in nubibus accipit imbrem. e.c.

§ 323. IV. Sublimia quorundam fidem superant, §§ 301, 286. Hinc, qua consequentia? tamen infertur: Omnem fidem superantia quo largius congeres, hoc sublimius cogitabis. Haec quinta tumoris, de quo nunc, § 318, species in incredibilitate qualicunque sublimitatem quaerentium. His semetipsum transcendere videbitur Ovidius, quando ait Me. VII. 104:

Ecce! adamanteis Vulcanum naribus efflant
Aeripedes tauri: tactaeque vaporibus herbae
Ardent, utque solent pleni resonare camini,
Pectora sic intus clausas volventia flammas,
Gutturaque usta sonant.

Hos sublimes Petronius ridet, qui nihil ex iis, quae in usu habemus audiunt, et vident, sed tyrannos edicta scribentes, quibus imperent filiis, ut patrum suorum capita praecidant, e.c.

§ 322. III. The sublime kind of thinking thinks the greatest things (in the generic sense), in such a way that it never slips down to small things, things deprived of all aesthetic magnitude, § 299. Hence the principle is converted: therefore, whoever thinks about some thing as if it were the best and greatest that ever is, was, or will be, and thinks in such a way that he also raises everything surrounding it, standing around it, and concerning it in any way at all, up to the point beyond which not even imagination is given a "further beyond," he will surely think sublimely. You have the fourth species of swelling belonging here, § 318. Longinus describes this swelling in Section III: "The characteristic, then, of bombast is that it transcends the Sublime."[327] The puerile, by contrast, is altogether opposed to the sublime, § 318. An example will be given by the description of the storm in *Aeneid* I, compared with that which Lucan has in book V, as swollen as its own waves, in which

"The earth and sea one second kingdom formed
And ocean knew no limit but the sky.
Now, too, the sea had risen to the stars
In mighty mass, had not Olympus' chief
Pressed down its waves with clouds: that night from heaven
Came not, as others; but the murky air
Was dim with pallor of the realms below;
The sky lay on the deep; within the clouds
The waves received the rain."[328]

§ 323. IV. Sublime things exceed some people's belief, §§ 301 and 286. Hence, by what consequence? nevertheless this is inferred: the more abundantly you heap up things exceeding all belief, the more sublimely you will think. This is the fifth species of swelling now under discussion, § 318, belonging to those who seek sublimity in incredibility of any sort. Ovid will seem to surpass himself for these people when he says at *Metamorphoses* VII.104:

"Anon the brazenhoved Bulles from stonie nostrils cast Out flakes of fire: their scalding breath the growing grasse did blast. And looke what noise a chimney full of burning fewell makes, Or Flint in softning in the Kell when first the fire it takes By sprincling water thereupon: such noyse their boyling brests Turmoyling with the firie flames enclosed in their chests, Such noise their scorched throtebolles make."[329]

Petronius laughs at these sublime writers, who hear and see nothing from among the things we have in use, but rather tyrants writing edicts by which they command sons to cut off the heads of their fathers, etc.

[327] **Source and locus.** Pseudo-Longinus, *On the Sublime* 3.4. **Translation and edition.** H. L. Havell, *Longinus on the Sublime* (London: Macmillan and Co., 1890), Wikisource text. T166. **Direct source.** https://en.wikisource.org/wiki/On_the_Sublime/Chapter_3. **Textual note.** Baumgarten translates rather than reproduces the Greek and draws the grammatical subject, *tumor*, from his preceding sentence. His comparative *altius ... quam sublimia* recasts the Greek claim that "the swollen" (*to oidoun*) tries to overtop "the heights." The source Greek was checked against the Perseus text at https://github.com/PerseusDL/canonical-greekLit/blob/master/data/tlg0560/tlg001/tlg0560.tlg001.perseus-grc2.xml.

[328] **Source and locus.** Lucan, *Civil War* (*Pharsalia*) 5.622-629. **Translation and edition.** Sir Edward Ridley, *The Pharsalia of Lucan* (London: Longmans, Green, and Co., 1905), Perseus Digital Library text. T070. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0917/phi001/phi0917.phi001.perseus-eng2.xml. **Textual note.** Baumgarten's own prose identifies Lucan, but the concordance builder inherited "Virgil" from the preceding comparison with the *Aeneid*. Baumgarten drops *Adiuvit*, supplies "(Neptuni)," changes *Nunc* to *Tunc*, and then jumps from line 626 to the final clause of line 629, marking omitted material with *e.c.* Ridley's continuous passage is retained so the two pieces are not falsely represented as adjacent in Lucan.

[329] **Source and locus.** Ovid, *Metamorphoses* 7.104-110. **Translation and edition.** Arthur Golding, *The XV Bookes of P. Ouidius Naso, Entytuled Metamorphosis* (London: William Seres, 1567), Perseus Digital Library text. T074. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng4.xml. **Textual note.** Baumgarten suppresses Ovid's alternative comparison in lines 107-108 (*aut ubi ... aquarum*) and joins the furnace simile directly to *pectora sic*. Golding translates the continuous source, so his Flint and water comparison remains in the excerpt. Capitalization, punctuation, and the exclamation after *Ecce* are also Baumgarten's.

§ 324. V. Sublimia non omnibus omnia lucent, § 303. Hinc inepte concluditur: Quo obscurius, hoc sublimius. Habes sextam tumoris et ineptae sublimitatis, § 318, speciem. Huius amicis Tacitus Livio, Lucanus et Statius Virgilio praestant, qua sublimitatem, quoniam intellectu saepe difficiliores sunt. Videamus exemplum. Virgilius Augusto:

Iam pridem nobis caeli te regia, Caesar,
Invidet, atque hominum queritur curare triumphos, Georg. I. 503.

Statius, inventionis gloriam habere quia non potest, ob obscuritatem tamen, fautoribus huius palmam sublimitatis eripuisse videbitur Virgilio, sic Titum alloquens:

O! Latiae decus addite famae!
Quem nova maturi subeuntem exorsa parentis
Aeternum sibi Roma cupit: licet ardior omnes
Limes agat stellas, et te plaga lucida caeli
Pleiadum, Boreaeque et hiulci fulminis expers
Sollicitet: licet ignipedum fraenator equorum
Ipse tuis alte radiantem crinibus arcum
Imprimat, aut magni cedat tibi Iuppiter aequa
Parte poli, maneas hominum contentus habenis
Undarum terraeque potens, et sidera dones.

§ 325. Haec Statiana Virgilii periphrasis in hac tumoris specie novam mihi modificationem revocat in mentem, quando tumidum cogitandi genus quasi obscurum, § 303, explicat per vere obscurum et simul asiatico, nescio quo, apparatu omnem sublimitatem opprimit. Si nauta, cui timenti procellam Caesar: *Bono*, ait, *animo esto. Caesarem vehis*,
non intellexit Caesarem, de quo non pugnabo, quaeritur, an Lucani Caesarem intellexisse credibile sit, quando ille sane verbosus ad rectorem navis: l. V.

Sperne minas, inquit, pelagi, ventoque furenti
Trade sinum. Italiam si caelo auctore recusas,
Me pete. Sola tibi causa haec est iusta timoris
Vectorem non nosse tuum, quem numina nunquam
Destituunt, de quo male tunc fortuna meretur,
Quum post vota venit.

Ita Lucani Caesar verum in Caesarem adhuc per decem versus subobscure commentatur, et tamen succenset suo paene Caesari poeta *non plura loquuto:*

§ 324. V. Not every sublime thing is clear to everyone, § 303. Hence it is foolishly concluded: the more obscure, the more sublime. You have the sixth species of swelling and inept sublimity, § 318. To advocates of this view, Tacitus surpasses Livy, and Lucan and Statius surpass Virgil, with respect to sublimity, because they are often more difficult to understand. Let us see an example. Virgil to Augustus: "Long since the courts of heaven
Begrudge us thee, our Caesar, and complain
That thou regard'st the triumphs of mankind."[330] *Georgics* I.503. Since Statius cannot possess the glory of invention, nevertheless, because of obscurity, he will seem to the supporters of this view to have snatched the palm of sublimity away from Virgil, addressing Titus thus:
"and of thee, O glory added to the Latian name, whom succeeding early to thy sire's latest exploits Rome longs to be her own for ever. Yea, though a closer bound confine the stars, and the shining quarter of the sky that knows nought of Pleiads or Boreas or rending thunderbolt tempt thee, though he who curbs the fiery-footed steeds set with his own hand upon thy locks the exalted radiance of his diadem, or Jupiter yield thee an equal portion of the great heaven, abide contented with the governance of men, thou lord of earth and sea, and give constellations to the sky."[331]

§ 325. This Statian periphrasis of Virgil, in this species of swelling, recalls to my mind a new modification: when the swollen kind of thinking explains what is supposedly obscure, § 303, through what is truly obscure and at the same time, by some Asiatic apparatus or other, crushes all sublimity. Caesar told the sailor who feared a storm: "Be of good cheer: you carry Caesar."[332]
If the sailor did not understand Caesar—about which I shall not contend—the question is whether it is credible that he understood Lucan's Caesar, when that man, truly verbose, says to the steersman of the ship, book V:
"Scorn the threatening sea,
Spread out thy canvas to the raging wind;
If for thy pilot thou refusest heaven,
Me in its stead receive. Alone in thee
One cause of terror just: thou dost not know
Thy comrade, ne'er deserted by the gods,
Whom fortune blesses e'en without a prayer."[333]
Thus Lucan's Caesar comments, still for ten verses and rather obscurely, on the true Caesar; and nevertheless the poet almost grows angry with his own Caesar for saying no more, in the narrator's phrase: "No more having said ..."[334]

[330] **Source and locus.** Virgil, *Georgics* 1.503-504. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** Baumgarten's wording is exact apart from capitalization and punctuation; "Georg. I. 503" is his citation rather than part of the verse. Rhoades uses three English lines for Virgil's two hexameters.

[331] **Source and locus.** Statius, *Thebaid* 1.22-31. **Translation and edition.** J. H. Mozley, *Statius*, vol. 1 (London: William Heinemann; New York: G. P. Putnam's Sons, 1928), Loeb Classical Library 207, Theoi transcription. T224. **Direct source.** https://www.theoi.com/Text/StatiusThebaid1.html. **Textual note.** Baumgarten omits Statius's preceding *bella Iovis teque* and turns the invocation into an exclamation. More significantly, he prints *maturi* for source *mature* and *ardior* for *artior*; the latter obscures the "closer/narrower bound" translated by Mozley. His *fraenator* is an orthographic form of source *frenator*. Other differences are capitalization and punctuation.

[332] **Source and locus.** Cassius Dio, *Roman History* 41.46.3-4. Parallel versions with Caesar's Fortune added occur in Plutarch, *Caesar* 38.3, and Appian, *Civil Wars* 2.57. **Translation and edition.** Earnest Cary, *Dio's Roman History*, vol. 4 (London: William Heinemann; New York: G. P. Putnam's Sons, 1916), Loeb Classical Library 66, LacusCurtius transcription. T178. **Direct source.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Cassius_Dio/41%2A.html#46. **Textual note.** Baumgarten's two short Latin clauses closely reproduce Dio's version and omit the Fortune motif found in Plutarch and Appian. His contrast is therefore between this compact historical saying and Lucan's much longer epic amplification. The source is a report of Caesar's speech, not a passage from Caesar's own surviving works.

[333] **Source and locus.** Lucan, *Civil War* (*Pharsalia*) 5.578-583. **Translation and edition.** Sir Edward Ridley, *The Pharsalia of Lucan* (London: Longmans, Green, and Co., 1905), Perseus Digital Library text. T070. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0917/phi001/phi0917.phi001.perseus-eng2.xml. **Textual note.** Baumgarten excerpts the opening six lines of a speech that continues for another ten lines. His *caelo/causa/nunquam/Quum* correspond to the edition's *coelo/caussa/numquam/cum*; capitalization and punctuation also differ. Ridley interprets *de quo male ... meretur* positively as Fortune "blessing" Caesar even before prayer, rather than reproducing its paradoxical idiom word for word.

[334] **Source and locus.** Lucan, *Civil War* (*Pharsalia*) 5.593. **Translation and edition.** H. T. Riley, *The Pharsalia of Lucan, Literally Translated into English Prose with Copious Notes* (London: Henry G. Bohn, 1853), C. Chinn's digital formatting. T203. **Direct source.** https://pages.pomona.edu/~cmc24747/sources/lucan/BC_5.htm. **Textual note.** The words belong to Lucan's narrator, not to Caesar; the concordance label was inherited from the speaker of the preceding quotation. Baumgarten uses expanded *loquuto* where the source has contracted *locuto* and adds a colon. The grammatical phrase is a dative absolute, "when he had said no more," leading directly into the storm's interruption. Baumgarten ironically treats it as if Lucan were annoyed that his Caesar had not spoken even longer. The selected English is limited to the introductory clause corresponding to Baumgarten's short extract; the following storm narrative is not repeated.

§ 326. VI. Sublimia adeo persuadent, § 308, ut potius *extra se rapere*, et vim ac impetum inexpugnabilem afferentia se supra omnem auditorem erigere, quam persuadere dicantur Longino, S. I. Hinc praeiudicium: Magna de magnis si tollam argumenta, magnis de magnis erunt maxime persuasibilia. Ex quo denuo septima tumoris, de quo § 318, species, se exserens nunc vasta persuasoriorum copia, quando paene nullis opus fuisset, nunc altissime petitorum enthymematum syrmate, nunc praesertim inani magnitudinis umbra in ipsis argumentis re ipsa tritissimis.
Huc certitudinis omnino nihil habentia similia, modo a Phoebo, iride, grandine, et quicquid est ubique meteororum, desumta sint. Huc exempla, licet vere nihil probantia, saltim Cambysen et Epaminondam, Alexandrum Magnum, Xerxen, Persarum Ionum, atque Scipiones crepent. Huc testimonia Stagyritae, renati Euphorbi, lusciniae Atticae, Venusini oloris, Bilbilitani vatis, cygni Mantuani, philosophi *kat' exochen*, aut Christinae, virginis solium contemnere doctae e.c. quando defensoribus illis tempus non eget.

§ 327. VII. Quaedam sublimia movent vehementissime, § 308. Hinc pessima conversio: Quo ferventius bacchaberis, hoc sublimius cogitabis. Unde octava tumoris, de quo § 318, species, qua sublimia cogitaturus repente in parenthyrsum incidas, qui, quando in sublimibus aliquem, veluti vertigo Phaetontem, abripit, a Longino S. II. post Theodorum, describitur *affectus intempestivus*, et inanis, ubi affectu non opus est, aut immodicus, ubi mediocri opus est.
Saepe enim, velut ebrietatis vi, quidam ad affectus, qui non in re positi sunt, sibi proprios et scholasticos abripiuntur. Deinde merito ignominiae notam subeunt, coram auditoribus nihil omnino commotis. Dum sunt in ecstasi coram nihil simile passi.

§ 328. Augetur huius tumoris turpitudo, si nec intempestivus quidem et nimius affectus, qua decet ratione, concipiatur, ita ut fleas sententiolis, periodis postules; et in summo horrore pueriliter arguteris. Quo tumidae elaborationes thematum a Petronio commemoratorum: *piratae cum catenis in littore stantes, et responsa in pestilentia data, ut virgines tres aut plures immolentur*.
Iam finge tibi iuvenem inflatis declamationibus eius modi contritum, et omnes has tumoris species in unum thema, veluti iura coqui, confundere institutum, et deprehendes lepidum Petronii dictum: *Qui inter haec nutriuntur, non magis sapere possunt, quam bene olere, qui in culina habitant.*

§ 329. Argumenta Augentia dicamus, quorum vel unica, vel potior, vel nunc maxime attendenda vis est, § 143, ut congruentem cum cogitandis magnitudinem cogitationibus nostris concilient, M. § 162. Liceat enim hic augmenta tantum vere talia, vere pulcra, nomine augentium insignire, quum argumenta tumoris iam Meteororum nomen nacta sint, et Argumenta Βάθους Deprimentia dici possint, a quibus Extenuantia distinguo, invitantia ad minorem cogitandorum magnitudinem mente formandam; ac primo visa est, haec enim, verisimilia et caeteroquin pulcra, dico augentia, sane non thema, sed magnitudinem et dignitatem cogitationum, cuius utique interest, ut iusto metiri singula pede meditatus videatur.

§ 326. VI. Sublime things persuade so greatly, § 308, that, according to Longinus, Sect. I, they are said rather "to snatch one outside oneself," and, by bringing an unconquerable force and impulse, to raise themselves above every hearer, than merely to persuade. Hence a prejudice: if I raise grand arguments about great things, they will be supremely persuasive to great people concerning great things. From this again comes the seventh species of swelling, about which § 318, showing itself now in a vast abundance of persuasive arguments when there would have been need of almost none, now in the dragging train of enthymemes sought from the highest places, now especially in the empty shadow of magnitude within arguments that in reality are utterly worn out.

To this belong comparisons having absolutely nothing of certainty, provided only that they have been drawn from Phoebus, the rainbow, hail, and whatever meteors exist anywhere. To this belong examples, even if proving truly nothing, provided at least that they rattle on about Cambyses and Epaminondas, Alexander the Great, Xerxes, the Persians, the Ionians, and the Scipios. To this belong testimonies of the Stagirite, of the reborn Euphorbus, of the Attic nightingale, of the Venusian swan, of the Bilbilitan poet, of the Mantuan swan, of the philosopher *kat' exochen*, or of Christina, the virgin taught to despise the throne, etc., when the occasion has no need of such defenders.

§ 327. VII. Certain sublime things move most violently, § 308. Hence the worst conversion: the more fervently you rave like a Bacchant, the more sublimely you will think. From this comes the eighth species of swelling, about which § 318: when someone about to think sublime things suddenly falls into *parenthyrsum*; this, when it carries someone away in sublime matters like a dizziness seizing Phaethon, is described by Longinus, Sect. II after Theodorus, as untimely emotion, empty where there is no need of emotion, or excessive where moderate emotion is needed.

For often, as if by the force of drunkenness, certain people are carried away into emotions that are not placed in the thing itself, but are their own and scholastic. Then deservedly they incur the mark of disgrace before hearers who have been moved absolutely not at all. While they are in ecstasy, those before them have suffered nothing similar.

§ 328. The shamefulness of this swelling is increased if not even the untimely and excessive emotion is conceived in the fitting way, so that you weep with little maxims, demand with periods, and in the utmost horror quibble childishly. Hence the swollen elaborations of the themes mentioned by Petronius: "It is pirates standing in chains on the beach, tyrants pen in hand ordering sons to cut off their fathers' heads, oracles in time of pestilence demanding the blood of three virgins or more ..."[335]

Now imagine for yourself a young man worn down by inflated declamations of this sort, and trained to mix all these species of swelling into one theme, like a cook mixing sauces; and you will understand Petronius' witty saying: "People who are fed on this diet can no more be sensible than people who live in the kitchen can be savoury."[336]

§ 329. Let us call those augmenting arguments whose sole, principal, or now especially to-be-attended-to force is, § 143, to give our thoughts a magnitude proportionate to the things to be thought, M. § 162. For here let it be permitted to mark with the name augmenting only increases that are truly such and truly beautiful, since the arguments of swelling have already acquired the name meteors, and arguments of bathos can be called depressing arguments; from these I distinguish attenuating arguments, which invite the mind to represent what is to be thought as smaller than it first appeared. When these arguments are plausible and otherwise beautiful, I call them augmenting: they augment, to be sure, the magnitude and dignity of the thoughts, not the theme. For that dignity requires the thinker to appear to have measured each thing by the proper standard.

[335] **Source and locus.** Petronius, *Satyricon* 1.1. **Translation and edition.** Michael Heseltine, *Petronius* (London: William Heinemann; New York: G. P. Putnam's Sons, 1913), Perseus Digital Library text. T075. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0972/phi001/phi0972.phi001.perseus-eng1.xml. **Textual note.** Baumgarten joins Petronius's first and third examples, omitting the intervening tyrant theme and changing the repeated *sed* to *et*. He also prints nominative *piratae* for source accusative *piratas*, *littore* for *litore*, and *in pestilentia* for *in pestilentiam*. Heseltine's continuous sentence is retained to expose the omitted middle example.

[336] **Source and locus.** Petronius, *Satyricon* 2.1. **Translation and edition.** Michael Heseltine, *Petronius* (London: William Heinemann; New York: G. P. Putnam's Sons, 1913), Perseus Digital Library text. T075. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0972/phi001/phi0972.phi001.perseus-eng1.xml. **Textual note.** Apart from initial capitalization, Baumgarten reproduces the sentence exactly. The pun turns on *sapere*, which can concern both wisdom and taste, and *olere*, "to smell." Heseltine answers it with "sensible" and "savoury," preserving more of the culinary wordplay than a strictly literal rendering would.

§ 330. In figuris augentibus §§ 329, 26, est etiam *auxesis*, augmentum vel incrementum, cuius tamen vagus est significatus. Longinus eam primo S. XI. ita describit, ut cum figura, quam nunc climacem quidam, alii gradationem vocant, figura sane augente, § 329, coincidat, dein autem reiicit definitionem *auxeseos*, quam concedit esse scriptorum artis, ex qua sit *logos peplethysmenos tois hypokeimenois*, secundum quam omne argumentum augens pulcrius ex significatu, § 329, dicerem auxesin, s. augmentum. § 26.
Tandem *auxesin* ipse definit, ut, quantum ex loco per lacunam corrupto colligi potest, eandem videatur complecti velle, quicquid est *ischyropoiein ten epimonen*, quicquid diutius inhaerendo certae materiae vim eius et cogitationum de eadem intendit, sive verisimilitudinem, sive lucem, sive persuasionem, sive vitam, sive tandem strictius maiorem dignioremque tantum cogitandi de data materia rationem promoveat. § 172.
Facile apparet ultimum significatum esse latissimum, et paene coincidere, cum notione argumenti longioris generatim, medium latiorem, primum strictiorem. Si vocabulo opus haberem, eligerem figendum significatum medium cum *technographois*.

§ 331. Quemadmodum Longinus artem sublimis *βάθους τέχνην* S. II. adhuc vocat, qua ratione caelum profundum dicitur: ita idem adhuc consulit *φοιβάζειν τοὺς λόγους* in sublimibus S. VIII. et in primam sublimium ingeniorum classem refert *φοιβαστικάς* S. XIII.
Ex eo autem *βάθος* oppositum sublimi vel maxime vitium, § 217, significat ex usu loquendi frequentissimo, et Antilongini recentioris *ars rependi* ironica hunc satis fixit. Pari ratione quanquam de Phoebo et meteoris naturae loqui non turpiter in vere etiam sublimibus aliquando licet, § 126, tamen tumide frigideque meteora ubique, quasi deum ex machina, vocantes in subsidium, si quando tollere humo se plumbei audebant, eo rem deduxerunt, ut iam Longinus S. III. ex usu loquendi, quo tales meteororum praecones, qualem § 202 vidimus, *μετεωρολόγοι*, immo *μετεωρολογεῖν*, dicebantur, sublimia meteoris opponat, et nunc Phoebus et *Φοιβολογεῖν* in eundem vitiosum significatum venerit.

§ 332. In figuris et argumentis augentibus momentum, quod habent ad magnitudinem absolutam, indagemus solum generatim. Unde per se patebit, quomodo se relativam etiam ad magnitudinem, et tenuitatem, mediocritatem, et sublimitatem habeant. Ad hanc facere dicit Longinus S. XV. imaginem, quam *hypotyposin* dicimus, quae tamen est potius lucis sublimitatem potissimum ambientis, § 303, argumentum et figura, quam ut immediate, vel potissimum magnitudinem cogitationum de re quapiam augeat, § 329, 172. cf. Longini S. XVII.
Pari ratione putarem interrogationem, de qua Longinus S. XVIII. potius ad persuasionem facere, tantam etiam, quantam sublimis meditatio postulat, § 305, quam ad ipsam immediate magnitudinem augendam. Nec *asyndeton*, de quo Longinus S. XIX. negaverim ad ubertatem et *synathroismum* quendam magis spectare sublimia decentem cum decora brevitate, §§ 295, 148, quam ad intendendam propius et immediate magnitudinem. § 329.

§ 333. Repetitionem autem, de qua Longinus S. XXI. huc utique suo iure voco, quoties figura est, § 26. quanquam enim et ad persuadendum et ad incitandum aliquando suam etiam eximiam exserere possit efficaciam, primo tamen id semper efficit, quod nunc in primis attendimus, ut maius illud aliquid, et dignius animadversione nostra, multumque ponderis in se habens censeatur; quod dignum visum est iterum iterumque revocari in animum sistique velut ob oculos plus vice simplici.
Exemplum videbis in Longino. Sed nolo tantum argumenta sublimium, § 332. Huc in tenuibus repetitum illud: *Fortunate senex*.

§ 330. Among augmenting figures, §§ 329 and 26, there is also *auxesis*, augmentation or increase, whose meaning, however, is vague. Longinus first describes it, Sect. XI, in such a way that it coincides with the figure which some now call climax, others gradation - certainly an augmenting figure, § 329. Then, however, he rejects the definition of *auxesis* which he grants to belong to writers of the art, according to which it would be *logos peplethysmenos tois hypokeimenois*; on that definition I would more appropriately call every augmenting argument, in the sense of § 329, an auxesis, or augmentation, § 26.

Finally he himself defines *auxesis* so that, as far as can be gathered from a passage corrupted by a lacuna, he seems to want it to include whatever is *ischyropoiein ten epimonen*, whatever by clinging longer to a certain matter intensifies its force and the thoughts about it, whether it promotes probability, or light, or persuasion, or life, or finally, more strictly, only a greater and more dignified way of thinking about the given matter, § 172.

It is easy to see that the last meaning is the broadest, and almost coincides with the notion of a longer argument in general; the middle one is broader, the first stricter. If I had need of the word, I would choose, with the writers on the art, to fix the middle meaning.

§ 331. Just as Longinus still calls the art of the sublime *βάθους τέχνην*, Sect. II, in the way in which the sky is called deep, so the same writer still recommends inspired speech in sublime matters, Sect. VIII: *[Genuine passion] bursts out with a kind of "fine madness" and divine inspiration, and falls on our ears like the voice of a god.*[337] He also refers *φοιβαστικάς* to the first class of sublime talents, Sect. XIII.

Subsequently, however, very frequent usage makes *βάθος* signify the opposite of the sublime, indeed its chief fault, § 217; and the ironic *art of sinking* of the more recent Anti-Longinus has sufficiently fixed this meaning. In the same way, although it is sometimes permitted, without shame, to speak of Phoebus and the meteors of nature even in truly sublime things, § 126, nevertheless those who, swollenly and coldly, call meteors everywhere to their aid, as if a god from a machine, whenever they, though leaden, dared to lift themselves from the ground, have brought the matter to such a point that Longinus already, Sect. III, from the usage according to which such proclaimers of meteors, like the one we saw in § 202, were called *μετεωρολόγοι*, indeed *μετεωρολογεῖν*, sets sublime things against meteors; and now Phoebus and *Φοιβολογεῖν* have come into the same vicious meaning.

§ 332. In figures and augmenting arguments we shall investigate only in general their contribution to absolute magnitude. From this it will be clear of itself how they also stand in relation to relative magnitude, to slightness, the middle degree, and sublimity. Longinus says that the image which we call *hypotyposis*, Sect. XV, contributes to this; yet it is rather an argument and figure of light, which especially surrounds sublimity, § 303, than something that immediately, or above all, augments the magnitude of thoughts about some matter, §§ 329, 172; compare Longinus, Sect. XVII.

For the same reason I would think that interrogation, about which Longinus speaks in Sect. XVIII, contributes rather to persuasion, indeed as much persuasion as sublime meditation requires, § 305, than to augmenting magnitude itself immediately. Nor would I deny that *asyndeton*, about which Longinus speaks in Sect. XIX, looks more to abundance and to a certain *synathroism* befitting sublime things with decorous brevity, §§ 295, 148, than to intensifying magnitude more closely and immediately, § 329.

§ 333. Repetition, however, about which Longinus speaks in Sect. XXI, I certainly include here in its own right whenever it is a figure, § 26. For although it can sometimes also exert its own exceptional efficacy for persuading and for inciting, nevertheless it always first effects what we are now especially attending to: that the thing be judged as something greater, more worthy of our attention, and having much weight in itself; something that has seemed worthy of being called back again and again into the mind and set, as it were, before the eyes more than a single time.

You will see an example in Longinus. But I do not mean only arguments of sublime things, § 332. To this belongs, in the slight style, that repeated phrase: "So in old age, you happy man, your fields
will still be yours ...

Happy old man, who 'mid familiar streams
and hallowed springs, will court the cooling shade!"[338]

[337] **Source and locus.** Pseudo-Longinus, *On the Sublime* 8.4. **Translation and edition.** H. L. Havell, *Longinus on the Sublime* (London: Macmillan and Co., 1890), Wikisource text. T168. **Direct source.** https://en.wikisource.org/wiki/On_the_Sublime/Chapter_8. **Textual note.** Baumgarten converts source participle *φοιβάζον* into the infinitive *φοιβάζειν* and extracts its object, literally "to make the words Phoebean," hence to inspire them as Apollo inspires an oracle. Havell renders the image dynamically as speech reaching the ear "like the voice of a god."

[338] **Source and locus.** Virgil, *Eclogues* 1.47 and 1.52. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten cites the repeated two-word opening rather than one complete verse. Rhoades varies the first occurrence to "you happy man" but translates the second directly as "Happy old man"; both contexts are therefore quoted to retain the repetition on which Baumgarten's argument depends.

Virg. ecl. I. ab eo, qui dixerat: *Non equidem invideo, miror magis*.
Item illud ecl. 4. venientis iterum ad se ipsum ex turpi satis ecstasi: *Ah! Corydon, Corydon! quae te dementia cepit! Daphninque tuum tollemus ad astra, Daphnin ad astra feremus, amavit nos quoque Daphnis*,

ecl. V. e.c.
§ 334. Hyperbaton, de quo Longinus S. XXII. potius ad vitam et pathetica, praesertim quanta sublimibus conveniunt, § 308, quam immediate et propius ad magnitudinem, § 329. Ex iis, quarum Longinus S. XXIII. mentionem iniicit, figuris huc praesertim climax et gradatio, de qua iam § 330.
Quando scilicet, vel mirabilius magnificentiusque, vel saltim aliquo modo augendi aliquid ornandique gratia cum elevatione nonnulla, id primum cogitatur, quod datae materiei conveniat, veluti in gradu positivo consideratae, illudque tanquam unum et mensura si acceptum est, statim additur maius, hinc denuo maius, et sic porro, donec tandem maximum ipsis his praemissis, debilioribus uti tot luminibus, illustratum in omni sua amplitudine percipiatur.
Unum exemplum, etiam ob alia, adscribam: *O! tempora! o! mores! Senatus haec intelligit, consul videt. Hic tamen vivit: Vivit?* § 333. *immo vero etiam in senatum venit, fit publici consilii particeps, notat et designat oculis ad caedem unumquemque nostrum*. Cic. in Cat. I.

§ 335. Huic oppositum vitium, magnum *βάθος* incrementum, quod *ars rependi* vocat anticlimacem, vehementer cavendum est, quo succederent in pulcre cogitandis post maiora, digniora ac graviora, repente, tanquam in primariis notis aequipollentia, in secundariis autem, minus aliquid, levius aut indignius iis, quae antecesserunt, involventia.
Longinus S. XLIII. huius vitii satis lepidum exemplum ex Theopompo, § 174, commemorans eum inter alia reprehendit, qui ex sublimioribus in humiliora decurrat, quum e contrario debuisset *auxesin* facere. Hic denuo Longinus, non ex sua ipsius notione, nec ex definitione scriptorum artis, sed strictius vocem *auxeseos* adhibet. § 330.
§ 336. Argumenta, quae Longinus S. XXIIII–XXVIIII percurrit, omnia mediate potius augent, per unam reliquarum cardinalium meditationis elegantiarum, § 22, quam ut immediate propius pondus ac magnitudinem concilient. Metaphorae autem, de quibus Longinus S. XXXII, similia et comparationes, de quibus idem S. XXXVII, quamquam bellae plerumque simul aliam vim et efficaciam habent, § 142, tamen et huc trahendae sunt, quatenus apud catos auctores virgularum mensoriarum simul vices subeunt.
Quas ideo subministrant, ut ex earum nota magnitudine ac data, significatus improprii comparatique thematis magnitudinem dignitatem ac pondus, forsan adhuc minus tibi cognita, tacitus tecum metiaris. § 329. Dic aliquem malum civem! quantitas adhuc indeterminata est. Dic eundem pestem reipublicae. Nonne gradus calamitatis publicae, quem esse in pestilentia notum est, auget simul pravitatem et detrimentum in significatu improprio publico, antea minus cognitum?

Virgil, Eclogue I, by the one who had said, "I grudge you not the boon, but marvel more."[339]
Likewise that phrase from Eclogue 4, of one coming back to himself again from a rather shameful ecstasy: "Ah! Corydon, Corydon, what hath crazed your wit?" And, in Eclogue V: "Yet will I, too, in turn, as best I may, sing thee a song, and to the stars uplift
thy Daphnis—Daphnis to the stars extol,
for me too Daphnis loved."[340]
Eclogue V, etc.

§ 334. Hyperbaton, about which Longinus speaks in Sect. XXII, contributes rather to liveliness and emotional effects, especially those as great as suit sublime matters, § 308, than immediately and more closely to magnitude, § 329. Of those figures of which Longinus begins to make mention in Sect. XXIII, here especially belong climax and gradation, about which already in § 330.

That is, when, either more wonderfully and magnificently, or at least in some way for the sake of augmenting and adorning something with some elevation, one first thinks what suits the given matter, considered as it were in the positive degree; and if that has been accepted as a unit and a measure, immediately something greater is added, then again something greater, and so on, until at last the greatest thing, illuminated by these preceding weaker things as by so many lights, is perceived in all its amplitude.

I shall write down one example, also for other reasons: "Shame on the age and on its principles! The senate is aware of these things; the consul sees them; and yet this man lives. Lives! aye, he comes even into the senate. He takes a part in the public deliberations; he is watching and marking down and checking off for slaughter every individual among us."[341] § 333. Cicero, Against Catiline I.

§ 335. The fault opposed to this, a great increase of *βάθος*, which the *art of sinking* calls anticlimax, must be vehemently guarded against. By it, in things beautifully thought, after greater, more dignified, and weightier things there would suddenly follow items presented as equivalent in their primary marks, but involving in their secondary marks something smaller, lighter, or less worthy than what preceded them.

Longinus, Sect. XLIII, while recalling a fairly neat example of this vice from Theopompus, § 174, reproaches him among other things because he runs down from more sublime things into humbler ones, whereas, on the contrary, he ought to have made an *auxesis*. Here again Longinus uses the word *auxesis* not from his own notion, nor from the definition of writers of the art, but more strictly, § 330.

§ 336. The arguments which Longinus surveys in Sects. XXIV–XXIX all augment rather mediately, through one of the remaining cardinal elegances of meditation, § 22, than by more directly and immediately conferring weight and magnitude. But metaphors, about which Longinus speaks in Sect. XXXII, and similes and comparisons, about which the same author speaks in Sect. XXXVII, although when beautiful they generally have at the same time another force and efficacy, § 142, nevertheless must also be drawn here, insofar as among shrewd authors they at the same time take on the functions of measuring rods.

They supply these so that, from their known and given magnitude, you may silently measure for yourself the magnitude, dignity, and weight, perhaps still less known to you, of the theme signified figuratively and through comparison, § 329. Say that someone is a bad citizen: the quantity is still undetermined. Say that the same person is a plague of the republic. Does not the degree of public calamity known to exist in a plague at the same time magnify the previously less known depravity and public harm in its figurative referent?

[339] **Source and locus.** Virgil, *Eclogues* 1.11. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten stops at the first four words of Meliboeus's line and replaces Virgil's semicolon and colon with no internal punctuation. Rhoades's "the boon" supplies from the dialogue the object that Virgil leaves implicit.

[340] **Source and locus.** Virgil, *Eclogues* 2.69 and 5.51-52. Baumgarten cites the first line as "ecl. 4," but it is from *Eclogue* 2. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** The concordance joined two adjacent italic examples from two different poems. Baumgarten changes Virgil's punctuation around *Ah* and uses accusative *Daphnin* where the source edition prints *Daphnim*. The first example repeats Corydon's name; the second repeats both Daphnis and the ascent to the stars. They remain separated above so no continuous Virgilian passage is invented.

[341] **Source and locus.** Cicero, *First Oration against Catiline* 2. **Translation and edition.** C. D. Yonge, *The Orations of Marcus Tullius Cicero* (London: Henry G. Bohn, 1856), Perseus Digital Library text. T047. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi013/phi0474.phi013.perseus-eng2.xml. **Textual note.** Baumgarten adds exclamation marks after both interjections, prints *intelligit* for *intellegit*, expands genitive *consili* to *consilii*, and closes *unum quemque* into one word. He also redistributes sentence punctuation to emphasize the repeated *vivit*. Yonge turns *O tempora, o mores* into the idiomatic moral exclamation "Shame on the age and on its principles!"

§ 337. Virgilius species arborum enumerare difficile cogitans, gradum difficultatis, quam aestheticus pro impossibilitate habet physica, quantus sit, comparando pingit Georg. II. 105. numerum, inquiens, et nomina specierum: *Si quis scire velit, Lybici velit aequoris idem / Discere quam multae Zephyro turbentur arenae, / Aut, ubi navigiis violentior incidit Eurus, / Nosse, quot Ionii veniant ad littora fluctus.*

§ 338. Eadem autem haec argumenta augentia § 336 hoc cautius adhibenda sunt, quo certius mathematica cognitio rationis analogo *Periculosae plenum opus aleae est*, ne, vel *φαινομένοις* etiam, § 16, erres in calculo, quo facto ex iisdem fontibus et larga seges argumentorum deprimentium, §§ 313–315, et meteororum, § 329. Quorum nescio, an non Plato quaedam exempla dederit in metaphorica descriptione corporis humani, quam ex dialogo, qui Timaeus dicitur, partim Longinus suis inserit, et in qua iam circulationem sanguinis Plato docuisse perhibetur, cor dicens fontem *τοῦ περιφερομένου σφοδρῶς αἵματος κατὰ πάντα τὰ μέλη*.

An sine tumore collum dicitur *Isthmus inter arcem capitis et pectus*?

An errant, qui in comparatione reipublicae cum *poculo*, in quo *deus furens per deum sobrium* (aquam) *castigatur*, *βάθος*,

et manifestum, et crypticum, tumorem, deprehendere sibi videntur? § 310.

§ 339. Argumentum augens, et huc primario pertinens, est in Longino S. XXXVIII hyperbole tam in cogitando quopiam, ut magno, quam in cogitando alio, ut parvo, limites ordinarios transgressa, si vere sit figura. § 26. Posterior, *diasyrmus*, est argumentum extenuans, § 329, non satis aliquibus apte *Tapinosis* dicta, quae potius pro graeca denominatione omnis argumenti deprimentis, saltim in vitiis, habenda est. Huc vocavi hyperbolen, quae figura sit.

Iam saepius enim prae me tuli phaenomena illa, in pulcre cogitatis dictisque observata et graecis plerumque denominationibus ornata, quae pueri discimus, ut figuras, tunc demum hoc titulo digna me iudicare, si cum ratione sufficiente locata deprehenduntur, et insigne quid in focum pulcritudinis sua etiam ex parte conferant. Hinc Longino hyperbolae crypticae maxime placent, ita limites altitudinis profunditatisque transgressae, ut tamen ne illud quidem factum videatur. Exemplum in communi germanorum phrasi deprehendo; quando vehementer ex vulnere suo cruentatum in suo natare sanguine dicunt.

§ 337. Virgil, thinking that it is difficult to enumerate the species of trees, paints by comparison how great the degree of difficulty is, a degree which the aesthetician treats as a physical impossibility, in *Georgics* II.105, saying of the number and names of the species: "Who lists to know it, he too would list to learn
How many sand-grains are by Zephyr tossed
On Libya's plain, or wot, when Eurus falls
With fury on the ships, how many waves
Come rolling shoreward from the Ionian sea."[342]

§ 338. But these same augmenting arguments, § 336, must be used with all the more caution, the more certain it is that mathematical cognition by the analogue of reason is "a work full of dangerous hazard," lest, even in the *phainomena*, § 16, you err in calculation; once this has happened, from the same sources there is also a rich harvest of depressing arguments, §§ 313–315, and of meteors, § 329.

Of these I do not know whether Plato has not given certain examples in the metaphorical description of the human body, which Longinus partly inserts among his own materials from the dialogue called the *Timaeus*; and in which Plato is already said to have taught the circulation of the blood, describing the heart as a source of blood: *And the heart, which is the junction of the veins and the fount of the blood which circulates vigorously through all the limbs, they appointed to be the chamber of the bodyguard.*[343]

Does the description of the neck avoid bombast? It reads: "They planted the mortal kind apart therefrom in another chamber of the body, building an isthmus and boundary for the head and chest by setting between them the neck, to the end that they might remain apart."[344]

Are those mistaken who, in the comparison of the republic with a cup—"A State should be like a bowl of mixed wine, where the wine when first poured in foams madly, but as soon as it is chastened by the sober deity of water, it forms a fair alliance, and produces a potion that is good and moderate."[345]

—think they detect both manifest *βάθος* and its cryptic form, swelling? § 310.

§ 339. An augmenting argument, and one primarily belonging here, is hyperbole in Longinus, Sect. XXXVIII, transgressing ordinary limits both in thinking of something as great and in thinking of something else as small, if it is truly a figure, § 26. The latter, *diasyrmus*, is an attenuating argument, § 329, not very aptly called by some *tapinosis*; this term should rather be held as the Greek designation for every depressing argument, at least among faults. I have included hyperbole here insofar as it is a figure.

For I have often already declared that those phenomena, observed in beautifully thought and spoken things and generally adorned with Greek names, which we learn as boys as figures, I judge worthy of this title only when they are found placed with sufficient reason and when, in their own way, they contribute something notable to the focus of beauty. Hence cryptic hyperboles are especially pleasing to Longinus: they transgress the limits of height and depth in such a way that even that transgression does not seem to have occurred. I find an example in a common German phrase, when they say that someone violently bloodied from his wound swims in his own blood.

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[342] **Source and locus.** Virgil, *Georgics* 2.105-108. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** Baumgarten replaces Virgil's opening *quem qui* with *si quis*, thereby making the comparison syntactically independent of the preceding sentence. He also prints *Lybici/arenae/littora* for *Libyci/harenae/litora* and changes capitalization and punctuation. Rhoades renders the comparison as a five-line English passage.

[343] **Source and locus.** Plato, *Timaeus* 70b. **Translation and edition.** R. G. Bury, *Plato in Twelve Volumes*, vol. 9, *Timaeus* (Cambridge, MA: Harvard University Press; London: William Heinemann, 1929), Perseus Digital Library text. T025. **Direct source.** https://github.com/PerseusDL/canonical-greekLit/blob/master/data/tlg0059/tlg031/tlg0059.tlg031.perseus-eng2.xml. **Textual note.** Baumgarten quotes only the genitival description of the blood and moves *σφοδρῶς* forward: Plato's text has *τοῦ περιφερομένου κατὰ πάντα τὰ μέλη σφοδρῶς αἵματος*. The larger sentence identifies the heart as both the junction of the veins and the blood's fountain; Bury's complete clause is therefore retained so that the grammatical referent remains visible.

[344] **Source and locus.** Plato, *Timaeus* 69e, with language from 70a compressed into the paraphrase. **Translation and edition.** R. G. Bury, *Plato in Twelve Volumes*, vol. 9, *Timaeus* (Cambridge, MA: Harvard University Press; London: William Heinemann, 1929), Perseus Digital Library text. T025. **Direct source.** https://github.com/PerseusDL/canonical-greekLit/blob/master/data/tlg0059/tlg031/tlg0059.tlg031.perseus-eng2.xml. **Textual note.** Plato calls the neck the intervening *isthmus and boundary* of head and chest. Baumgarten's *arcem capitis* is not a direct equivalent of that phrase: it appears to compress the head with the nearby image of reason issuing commands *from the citadel* (*ἐκ τῆς ἀκροπόλεως*) at 70a. The record therefore treats his words as a Latin paraphrase rather than as Plato's exact wording.

[345] **Source and locus.** Plato, *Laws* 6.773d. The Platonic image is the portion ending with *castigatur*; *βάθος* is Baumgarten's own subsequent critical term. **Translation and edition.** R. G. Bury, *Plato in Twelve Volumes*, vols. 10-11, *Laws* (Cambridge, MA: Harvard University Press; London: William Heinemann, 1926), Perseus Digital Library text. T026. **Direct source.** https://github.com/PerseusDL/canonical-greekLit/blob/master/data/tlg0059/tlg034/tlg0059.tlg034.perseus-eng2.xml. **Textual note.** Baumgarten reduces Plato's personification of wine and water to "a raging god is chastened by a sober god," supplying *(aquam)* in his own prose. The concordance extractor joined the later italicized *βάθος* ("depth") to the quotation and represented the intervening prose as an omission. That Greek noun is not part of *Laws* 773d and should remain outside the quotation.

§ 340. Nec ego, secundum aestheticorum virgulam mensoriam reiicerem hyperbolen Herodoti, qua dicit in Thermopilis pugnantes graecos *barbarorum iaculis sepultos*, nec comicum illud: *agrum habet, cuius terra minor est epistola Laconica*.
Multo iam sequior est *diasyrmus*, *tapeinotetos auxesis*, quem Ciceroni Quintilianus adscribit, VIII. 6: *Fundum Varro vocat, quem possum mittere funda, / Ni tamen exciderit, qua cava funda patet.*
O! mediocrem poetam Tullium!
Esset formaliter venustior diasyrmus Catulli in Furii paupertatem c. 23 al. 20, si vel simpliciter honestorum morum rationem per omnia maiorem habuisset auctor: *Furi, cui neque servus est, nec arca, / Nec cimex, nec araneus, nec ignis. / Dentes vel silicem comesse possunt. / Atqui corpora sicciora cornu, / Aut si quid magis, aridum est, habetis / Sole et frigore et esuritione.*

e.c.
§ 341. Nec excusare audeo hyperbolen Isocratis excedentem, qua 1) statim in exordio 2) orationis, non poematis, 3) in qua veram Athenarum prae Spartis eminentiam in beneficiis Graeciae collatis promittebat ostendere, suo se gladio petens, et admonens auditorem contra se ipse, verbis tantam vim tribuit, ut possis iisdem et res magnas humiles efficere, et parvas magnitudine vestire, e.c. Quid enim, Sophista, proficies tale quid ausus verbis unice, nisi ut vel repas, vel tumeas?
Praeferamus hyperbolen Iuvenalis, cui quaedam, Sat. VI. *Tot premit ordinibus, tot adhuc compagibus altum / Aedificat caput. Andromachen a fronte videbis, / Post minor est. Credas aliam, / breviorque videtur / Virgine Pygmaea nullis adiuta cothurnis.*

§ 342. Quam in argumentis augentibus paene primam legimus, venusta repetitio, § 333, multas sub se comprehendit figurarum species, quae in figuris dictionis habentur ordinario, et tunc quando vere supra memoratam repetitionis vim habent, fiunt simul figurae sententiae, § 26. Repetitio est vel totalis, vel partialis, e.g. mutatis saltim relationibus respectibusque, quos casus significare solent, unde polyptoton, cuius et Longinus S. XXIII mentionem iniicit.
Et ad quam figuram audaci, sed vera, philosophia Vossius et repetitionem variatis numeris, gradibus, generibus, modis, temporibus et personis retulit. Huc illud Calvi: *Factum esse ambitum omnes scitis, et vos hoc scire omnes sciunt.* Alia ratione repetitio dividitur in immediatam et coniunctam, ac in mediatam et disiunctam.

§ 340. Nor, according to the measuring rod of the aestheticians, would I reject Herodotus' hyperbole, by which he says that the Greeks fighting at Thermopylae were "buried by the missiles of the barbarians," nor that comic saying: "He was owner of a piece of ground, less than a Laconic epistle."[346]
Much inferior, however, is the *diasyrmus*, the *tapeinotetos auxesis*, which Quintilian ascribes to Cicero, VIII.6: "Vetto gives the name of farm to an estate which might easily be hurled from a sling, though it might well fall through the hole in the hollow sling, so small is it."[347]
O, what a mediocre poet, Tully!

Catullus' *diasyrmus* against the poverty of Furius, poem 23 or 20, would be formally more graceful if the author had simply had greater regard throughout for honorable morals: "Furius, you who have neither a slave, nor a coffer, nor a bug, nor a spider, nor fire, but have both a father and a step-mother whose teeth can munch up even flints,—

...

And you have bodies drier than horn (or if there is anything more arid still, if ought there be), parched by sun, frost, and famine."[348]
etc.
§ 341. Nor do I dare to excuse Isocrates' excessive hyperbole, by which, 1) immediately in the exordium, 2) of a speech, not a poem, 3) in which he promised to show the true eminence of Athens over Sparta in benefits conferred on Greece, attacking himself with his own sword and warning the hearer against himself, he attributed so much force to words that by the same words you could both make great things humble and clothe small things with magnitude, etc. For what, sophist, will you accomplish by daring some such thing with words alone, unless either you crawl or swell?
Let us prefer Juvenal's hyperbole describing a certain woman, Satire VI: "So numerous are the tiers and storeys piled one upon another on her head! In front, you would take her for an Andromache; she is not so tall behind; you would not think it was the same person. What if nature has made her so short of stature that, if unaided by high heels, she looks no bigger than a pigmy?"[349]
§ 342. Graceful repetition, which we read as almost first among augmenting arguments, § 333, includes under itself many species of figures that are ordinarily counted among figures of diction; and when they truly have the force of repetition mentioned above, they become at the same time figures of thought, § 26. Repetition is either total or partial, for example when at least the relations and respects which grammatical cases usually signify are changed; whence polyptoton, of which Longinus also begins to make mention in Sect. XXIII.
And to this figure Vossius, by a bold but true philosophy, referred repetition with grammatical number, degree, gender, mood, tense, and person varied. To this belongs that saying of Calvus: "You know, gentlemen, that bribery has been committed and everybody knows that you know it."[350] In another way repetition is divided into immediate and conjoined repetition, and into mediate and disjoined repetition.

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[346] **Source and locus.** Pseudo-Longinus, *On the Sublime* 38.5, quoting an otherwise unidentified comic verse. **Translation and edition.** Anonymous "Master of Arts of the University of Oxford," *Longinus on the Sublime: A New Translation, Chiefly According to the Improved Edition of Weiske* (London: S. Cornish and Co., 1841), sec. 38. T010. **Direct source.** https://archive.org/details/longinusonsublim00long_0/page/79/mode/2up. **Textual note.** Baumgarten's Latin closely follows the traditional sense of the comic line. The modern Greek text quoted above says only "a letter"; the qualifier "Laconic" appears in the older English translation and in Baumgarten's *Laconica*, reflecting the interpretive textual tradition he used. Pseudo-Longinus introduces the verse as a comic example but supplies no author or play.

[347] **Source and locus.** Quintilian, *Institutio Oratoria* 8.6.73, quoting two lines from an otherwise unknown humorous work of Cicero. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, 4 vols. (Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten prints *Varro* for Quintilian's *Vetto* and first- person *possum* for third-person *possit*. His following exclamation, "O, what a mediocre poet, Tully!", is Baumgarten's sarcastic judgment on Cicero's verse, not a third line of the ancient fragment; the concordance merged it because the entire sequence was italicized. Quintilian, rather than being the verse's author, is its preserving witness.

[348] **Source and locus.** Catullus, *Carmina* 23.1-4 and 23.12-14. **Translation and edition.** Leonard C. Smithers, modernized from the Smithers and Sir Richard Francis Burton translation, *The Carmina of Gaius Valerius Catullus* (London: printed for the translators, 1894), Perseus Digital Library text. T041. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0472/phi001/phi0472.phi001.perseus-eng4.xml. **Textual note.** Baumgarten omits line 3, which supplies *pater et noverca* as the subject of *dentes ... possunt*, and then omits lines 5-11 before resuming at line 12. He also adds commas and changes capitalization. The ellipsis and the omitted grammatical subject are restored in the comparison text so that the two separate excerpts are not mistaken for a continuous sentence.

[349] **Source and locus.** Juvenal, *Satire* 6.502-506. **Translation and edition.** G. G. Ramsay, *Juvenal and Persius* (London: William Heinemann; New York: G. P. Putnam's Sons, 1918), Loeb Classical Library 91, Wikisource transcription. T184. **Direct source.** https://en.wikisource.org/wiki/Juvenal_and_Persius/The_Satires_of_Juvenal/Satire_6. **Textual note.** Baumgarten omits *cedo si breve parvi / sortita est lateris spatium* between *aliam* and *breviorque*, while his punctuation makes the remaining words appear continuous. He also prints *compagibus* for the comparison edition's *conpagibus*. Ramsay's prose renders the entire thought through line 506, including the words Baumgarten suppresses.

[350] **Source and locus.** Calvus, speech against Vatinius, fragment preserved by Quintilian, *Institutio Oratoria* 6.1.13. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, 4 vols. (Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten makes the first clause explicitly infinitival by adding *esse*, reverses *scitis omnes* to *omnes scitis*, and changes *hoc vos* to *vos hoc*. Quintilian identifies the sentence as Calvus's pointed remark in his prosecution speech against Vatinius; Butler supplies "gentlemen" to represent the forensic audience.

§ 343. Repetitio disiuncta totalis est anaphora, § 342, figura, si ponderosior res ipsa signi repetitione primum in locum collocati iterum iterumque insigitur alta mente reponenda, unde *anatheoresis* vere sperari possit. Talis est figura, sane non dictionis tantum, in anathemate Mosis et *makarismo* Christi.
Repetamus exemplum ex Lucilio post Lactantium: *Virtus, Albine, est pretium persolvere verum, / Queis in versamur, queis vivimus, rebus posse. / Virtus est homini, scire id, quod quaeque habet res. / Virtus scire homini rectum, utile, quid sit honestum, / Quae bona, quae mala item, quid inutile, turpe, inhonestum, / Virtus, quaerendae rei finem scire modumque.* e.c.

§ 344. Eandem, nisi maiorem, vim habet in fine repetens, quae commendare vult altiori perpensioni, epistrophe, vel epiphora, si vere sit figura, § 342. Qualis Plauti: *Qui omnia se simulant scire, nec quicquam sciunt, / Quod quisque in animo habet, aut habiturus est, sciunt, / Idque, quod in aurem rex reginae dixerit, / Sciunt, quod Iuno fabulata est cum Iove, / Quae neque futura, neque facta sunt, tamen ii sciunt.*

Iam maior est apud Ciceronem, II. Philipp. *Doletis tres exercitus populi Romani interfectos? interfecit Antonius. Desideratis clarissimos cives? Eos quoque eripuit vobis Antonius. Auctoritas huius ordinis afflicta est? afflixit Antonius.*

Pessimi fuit ominis in Maximinum epiphora, quae inerat versibus graecis, quos in eum dictos narrat Iulius Capitolinus in hanc sententiam: *Qui ab uno non potest, a multis occiditur. Elephas grandis est, et occiditur. Leo fortis est, et occiditur. Tygris fortis est, et occiditur. Cave multos, si singulos non times.*

§ 343. Total disjoined repetition is anaphora, § 342, a figure if the weightier thing itself is marked by repetition of a sign placed in the first position, again and again, as something to be stored deep in the mind, whence true *anatheoresis* can be hoped for. Such is the figure, surely not merely of diction, in the anathema of Moses and the *makarismos* of Christ.

Let us repeat an example from Lucilius after Lactantius: "It is virtue, O Albinus, to pay the proper price, To attend to the matters in which we are engaged, and in which we live. It is virtue for a man to know the nature of everything. It is virtue for a man to know what is right and useful and honourable, What things are good, and what are evil. What is useless, base, and dishonourable. It is virtue to know the end of an object to be sought and the means of procuring it."[351] etc.

§ 344. Epistrophe, or epiphora, if it is truly a figure, § 342, has the same force, if not a greater one, by repeating at the end what it wants to commend to deeper consideration. Such is that of Plautus: "of those who pretend that they know everything, and yet know nothing. They know, forsooth, what each person either has in his mind, or is likely to have; they know what the king whispered in the ear of the queen; they know what Juno talked about in conversation with Jupiter; that which neither is nor is likely to be, do these fellows know."[352]

Its force is greater in Cicero, *Philippic* II: "Do you, O conscript fathers, grieve that these armies of the Roman people have been slain? It is Antonius who slew them. Do you regret your most illustrious citizens? It is Antonius, again, who has deprived you of them. The authority of this order is overthrown; it is Antonius who has overthrown it."[353]

Of worst omen for Maximinus was the epiphora that lay in Greek verses, which Julius Capitolinus says were spoken against him to this effect: "And he who cannot be slain by one, is slain by many.

The elephant is huge, and he is slain!

The lion is brave, and he is slain!

The tiger is brave, and he is slain!

Beware of many together, if you fear not one alone."[354]

[351] **Source and locus.** Lucilius, *Satires* fr. 1196-1201 Warmington (1326-1331 Marx), preserved by Lactantius, *Divine Institutes* 6.5.3. **Translation and edition.** William Fletcher, "The Divine Institutes," in Alexander Roberts and James Donaldson, eds., *The Ante-Nicene Fathers*, vol. 7 (Buffalo, NY: Christian Literature Publishing Co., 1886), New Advent transcription. T194. **Direct source.** https://www.newadvent.org/fathers/07016.htm. **Textual note.** Baumgarten modernizes archaic *quis ... potesse* to *queis ... posse*, prints indicative *habet* for *habeat*, and places *rei* before *finem*. His excerpt stops after the sixth of thirteen surviving lines. Fletcher's "nature of everything" interprets *id quod quaeque habeat res*, and "means of procuring it" interprets *modum* more expansively than a literal "measure."

[352] **Source and locus.** Plautus, *Trinummus* 205-209. **Translation and edition.** Henry Thomas Riley, *The Comedies of Plautus*, vol. 1 (London: G. Bell and Sons, 1912), Perseus Digital Library text. T034. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0119/phi019/phi0119.phi019.perseus-eng2.xml. **Textual note.** Baumgarten expands Plautus's contractions *habiturust* and *fabulatast* to *habiturus est* and *fabulata est*. He also prints *idque* for *sciunt id*, *ii* for *illi*, and, most significantly, *quae neque futura, neque facta sunt* for the edition's *quae neque futura neque sunt*. Riley's opening lower-case "of" belongs syntactically to the preceding words in the play; it is retained because the selected passage begins where Baumgarten's quotation begins.

[353] **Source and locus.** Cicero, *Second Philippic* 55. **Translation and edition.** C. D. Yonge, *The Orations of Marcus Tullius Cicero, Literally Translated*, *The Fourteen Orations against Marcus Antonius* (London: George Bell and Sons, 1903; translation first published in the nineteenth century), Perseus Digital Library text. T020. **Direct source.** https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Aabo%3Aphi%2C0474%2C035%3A2. **Textual note.** The source edition has the accusatives *tris* and *civis*, where Baumgarten prints *tres* and *cives*. It also has *adflicta/adflixit* for Baumgarten's assimilated *afflicta/afflixit*, and places *vobis* before *eripuit*. Baumgarten turns Cicero's colons into questions and answers. Yonge adds the vocative "O conscript fathers" from the immediate rhetorical setting.

[354] **Source and locus.** *Historia Augusta*, *The Two Maximini* 9.4-5. The narrator says that a mime delivered Greek verses in Maximinus's presence and then gives their Latin sense. **Translation and edition.** David Magie, *The Scriptores Historiae Augustae*, vol. 2 (London: William Heinemann; New York: G. P. Putnam's Sons, 1924), *The Two Maximini*. T171. **Direct source.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Historia_Augusta/Maximini_duo%2A.html. **Textual note.** The concordance's attribution to Cicero is erroneous. Baumgarten's own context identifies Julius Capitolinus, the traditional author assigned to this life. Baumgarten drops the source's initial *et*, omits *occidi* after *potest*, and prints *elephas/tygris* for *elephans/tigris*. Because the *Historia Augusta* calls its wording only the Latin sense of Greek verses, neither the lost Greek wording nor its author can be recovered from this passage.

§ 345. Symploce, epanalepsis, anadiplosis, ploce, epizeuxis, repetitorum positu differentes, quem ego parum curaverim in rebus, in hoc conveniunt figurae, ut venuste repetant, penitius consideranda, § 333. Est eiusmodi elegantia in Ov. Fast. II. *Una dies Fabios ad bellum miserat omnes, / Ad bellum missos perdidit una dies.*
In tenui praesertim genere cogitandi, si qua tamen comparative prae reliquis esse aliquid iudicandum est, adhiberi solent cum imitatione suavi morum per simplex vivendi cogitandique genus usitatorum, quoniam eius modi homines, raro cogitant, quae non sibimet ipsi saltim dicant, adeoque gravius sibi visum iterum iterumque cogitantes iterum etiam iterumque significant. Hinc hae figurae tam crebrae in bucolicis, Catulli hendecasyllabis, anacreonticis e.c.
Surgamus. Solet esse gravis cantantibus umbra. / Iuniperi gravis umbra, nocent et frugibus umbrae.

§ 346. Quam gradationem, quod incrementum climacis sub nomine iam numeravimus cum Longino in argumentis ac figuris augentibus, § 334, eius aliquam speciem aliqui climacis nomine donantes in figuris etiam dictionis habent, incremento recte ad figuras sententiae relato. Tunc Climax strictius dicitur, quando minus illud, dum ab eodem ad maiora scandimus, simul repetitur, § 333.
Videamus exemplum ex Epicharmo apud Athenaeum ex versione Vossii, quia simul, uti legitur, in ultimis anticlimacis reliqua deturpantis § 335 exemplum exhibet: *Ex sacrificio epulum, ex epulo compotatio, quod festivum mihi quidem visum, ex compotatione petulans comessatio, ex comessatione furor, ex furore lis apud iudicem, ex lite ac iudicio condemnatio, ex condemnatione compedes, gangraena, vel sideratio, et mulcta.*

§ 347. Quanquam figuras omnes sententiae Vossius dicit in rebus ipsis quandam habere dignitatem: non tamen omnes huc traho, nec plurimas, sed eas potissimum, quas ex medio significatu vocis, § 330, *auxeseis* dicas, § 329. Nec enim opus est incrementum, nec minorem, satis adhuc verisimilem, hyperbolen synecdochice tantum auxesin dicere, nec superlationem *meiotiken* catachrestice tapinosin, § 339.
Interim incrementi, § 334, quod climax stricte non sit, § 346, breve adhuc videamus exemplum ex Seneca, qui *turpissimam ex negligentia iacturam* eorum dolet, quorum, *si volueris attendere, magna vitae pars elabitur male agentibus, maxima nihil agentibus, tota aliud agentibus.*

§ 345. Symploce, epanalepsis, anadiplosis, ploce, and epizeuxis, differing by the position of the repeated items - a distinction I would give little weight when considering the subject matter - agree in this as figures: that they gracefully repeat things to be considered more deeply, § 333. There is an elegance of this sort in Ovid, *Fasti* II: "One day had sent to war the whole Fabii, one day cut off those sent."[355]

Especially in the slight kind of thinking, if something is nevertheless to be judged comparatively significant beside the rest, they are usually employed with a sweet imitation of manners accustomed to a simple kind of living and thinking; because people of this sort rarely think things which they do not at least say to themselves, and therefore, thinking again and again what has seemed weightier to them, they also signify it again and again. Hence these figures are so frequent in bucolic poems, in Catullus' hendecasyllables, in Anacreontic poems, etc.

"Come, let us rise: the shade is wont to be
baneful to singers; baneful is the shade
cast by the juniper, crops sicken too
in shade."[356]

§ 346. We have already counted gradation or increase, with Longinus, among augmenting arguments and figures under the name of climax, § 334. Some writers give the name climax to one species of this and also count it among figures of diction, while rightly assigning increase to figures of thought. Climax is then more strictly so called when that lesser thing is repeated at the same time as we climb from it to greater things, § 333. Let us see an example from Epicharmus in Athenaeus, from Vossius' version, because at the same time, as it is read, in the final elements it gives an example of an anticlimax that disfigures the rest, § 335: "A. After the sacrifice, a feast . . . after the feast, drinking. B. Fine, in my humble opinion! A. Yes, but after drinking comes mockery, after mockery filthy insult, after insult a law-suit, after the law-suit a verdict, after the verdict shackles, the stocks, and a fine."[357]

§ 347. Although Vossius says that all figures of thought have a certain dignity in the things themselves, nevertheless I do not draw them all here, nor most of them, but especially those which, from the middle meaning of the word, § 330, you would call *auxeseis*, § 329. For there is no need to call increase, nor a lesser hyperbole still sufficiently plausible, only synecdochically an auxesis, nor to call a superlation *meiotike* catachrestically a tapinosis, § 339.

Meanwhile let us still see a brief example of increase, § 334, which is not strictly climax, § 346, from Seneca, who laments "the most shameful loss from negligence" in an account that Baumgarten quotes with an ascending sequence: a large part, the largest part, the whole. The published translation follows a different Latin order in its first two terms: "Furthermore, if you will pay close heed to the problem, you will find that the largest portion of our life passes while we are doing ill, a goodly share while we are doing nothing, and the whole while we are doing that which is not to the purpose."[358]

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[355] **Source and locus.** Ovid, *Fasti* 2.235-236. **Translation and edition.** William Thynne, *A Translation of Ovid's Fasti into English Prose, with Notes*, part 1 (Dublin: John Cumming, 1833), book 2. T121. **Direct source.** https://upload.wikimedia.org/wikipedia/commons/e/e5/A_translation_of_Ovid%27s_Fasti_into_English_prose..._%28IA_translationofovi00ovid%29.pdf. **Textual note.** Baumgarten's wording agrees with the Latin source; only capitalization and the replacement of the source's colon with a comma differ. Thynne translates *perdidit* idiomatically as "cut off."

[356] **Source and locus.** Virgil, *Eclogue* 10.75-76. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten divides the first Virgilian line into two sentences and replaces the semicolon in the second line with a comma. The wording itself is unchanged.

[357] **Source and locus.** Epicharmus, fragment 146 Kassel-Austin, preserved by Athenaeus, *Deipnosophistae* 2.36d (Kaibel 2.38). Baumgarten expressly quotes Vossius's Latin rendering rather than the Greek. **Translation and edition.** Charles Burton Gulick, *Athenaeus: The Deipnosophists*, vol. 1 (Cambridge, MA: Harvard University Press; London: William Heinemann, 1927), book 2. T234. **Direct source.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Athenaeus/2A%2A.html. **Textual note.** Vossius turns the fragment's dialogue into a continuous causal chain. Some links are interpretive: Greek *κῶμος* is a revel, *ὑανία* denotes pig-like or filthy behaviour, *δίκα* a legal action, *σφαλός* a wooden stock, and *ζημία* a penalty or fine. Baumgarten's *furor*, *lis apud iudicem*, and *gangraena, vel sideratio* therefore should not be treated as words directly recoverable from Epicharmus's Greek.

[358] **Source and locus.** Seneca, *Moral Epistles* 1.1. **Translation and edition.** Richard M. Gummere, *Seneca: Ad Lucilium Epistulae Morales*, vol. 1 (Cambridge, MA: Harvard University Press; London: William Heinemann, 1917), letter 1, "On Saving Time." T204. **Direct source.** https://pages.pomona.edu/~cmc24747/sources/seneca/sen_ep_1.htm. **Textual note.** Baumgarten's sequence is *magna ... maxima ... tota*; the Latin witness accompanying Gummere has *maxima ... magna ... tota*. Gummere's corresponding order, largest ... great ... whole, therefore reflects a different Latin witness rather than a mistranslation of Baumgarten's gradation. Baumgarten also omits the initial *et*, places *vitae* before *pars*, and omits the repeated *vita* in the final member. The historical English is retained, with the difference of witnesses made explicit.

§ 348. Synathroismum, quem aliqui congeriem dicunt, iam in argumentis locupletantibus vidimus, § 148, et in augentibus ad sublimitatem usque, § 298. Valet enim et in tenui, et in medio cogitandi genere complexus eiusmodi, quo congestarum veluti totum animis offertur, magnam absolute, quantamque relativa quaeritur, excitare perceptionem.
Ita Cicero, pro lege Manilia: *Quod denique belli genus esse potest, in quo eum (Pompeium) non exercuerit fortuna reipublicae? Civile, Africanum, Transalpinum, Hispaniense, mixtum ex civitatibus atque ex bellicosissimis nationibus, servile, navale bellum, varia et diversa genera bellorum et hostium, non solum gesta ab hoc uno, sed etiam confecta.*
Congeries maior, hinc et celerior, huc etiam pertinet epitrochasmus, Virg. Aen. IV. *faces in castra tulissem, / Implessemque foros flammis, natumque patremque / Cum genere extinxem, memet super ipsa dedissem.*

§ 349. In augentibus sine dubio habeamus Parrhesian, implicite vel explicite ostendentem, ut certa meditatio meditationisve significatio decerneretur, opus nobis insigni fuisse libertatis nisu, non nisi post luctam aliquam vicisse tamen in animo meliorem caussam. Post eiusmodi enim prologum, vel tacitam insinuationem, sane non vulgaria solent exspectari ac trita.
Hoc argumentum an figura dicatur semper, an nunquam rhetoribus, mihi perinde est. Utitur eodem cum effectu, Sinon apud Virgilium, quando inter praemissa iam huc pertinentia, Aen. II, 77: *Cuncta equidem tibi, rex, fuerint quaecumque, fatebor / Vera, inquit, neque me Argolica de gente negabo. / Hoc primum. Nec, si miserum fortuna Sinonem / Finxit, vanum etiam mendacemque improba finget.*

§ 350. Pergit fictus Sinon *meta polles parrhesias*, donec attentionem acuisse se satis putat. Tum vero luctam intra animum denuo simulat. 101. *Sed quid ego haec autem nequicquam ingrata revolvo?*

e.c. quo effectu? *Tum vero ardemus scitari et quaerere caussas, / Ignari scelerum tantorum artisque Pelasgae / Prosequitur pavitans.*

§ 348. Synathroismus, which some call a congeries, we have already seen among enriching arguments, § 148, and among augmenting arguments even up to sublimity, § 298. For an aggregate of this kind, presenting the accumulated things to the mind as a whole, can also in the slight and middle styles arouse a perception that is great absolutely and has the relative magnitude being sought.

Thus Cicero, *For the Manilian Law*: "In short, what description of war can there be in which the fortune of the republic has not given him practice? Civil war, African war, Transalpine war, Spanish war, promiscuous war of the most warlike cities and nations, servile war, naval war, every variety and diversity of wars and of enemies, has not only been encountered by this one man, but encountered victoriously."[359]

A greater congeries, and hence also a swifter one, also belongs here: epitrochasmus, Virgil, *Aeneid* IV: "Would I had
attacked their camp with torches, kindled flame
from ship to ship, until that son and sire,
with that whole tribe, were unto ashes burned
in one huge holocaust–myself its crown!"[360]

§ 349. Among augmenting arguments let us undoubtedly have parrhesia, implicitly or explicitly showing that, to resolve upon a certain thought or its expression, we needed a notable effort to exercise freedom, and that only after some struggle did the better cause nevertheless conquer in the mind. For after a prologue of this sort, or a tacit insinuation, certainly not common and worn-out things are usually expected.

Whether this argument is always called a figure by rhetoricians, or never, is all the same to me. Sinon in Virgil uses it with the same effect when, among premises already belonging here, *Aeneid* II.77, he says: "O King! I will confess, whate'er befall,
the whole unvarnished truth. I will not hide
my Grecian birth. Yea, thus will I begin.
For Fortune has brought wretched Sinon low;
but never shall her cruelty impair
his honor and his truth."[361]

§ 350. The fictional Sinon proceeds *with much parrhesia*, until he thinks that he has sufficiently sharpened attention. Then indeed he again simulates a struggle within his mind, line 101: "but why unfold this useless, cruel story?"[362]

etc. With what effect? "We ply him then with passionate appeal
and question all his cause: of guilt so dire
or such Greek guile we harbored not the thought.
So on he prates, with well-feigned grief and fear,
and from his lying heart thus told his tale:"[363]

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[359] **Source and locus.** Cicero, *On the Command of Gnaeus Pompeius* 28. **Translation and edition.** C. D. Yonge, *The Orations of Marcus Tullius Cicero*, vol. 2 (London: Henry G. Bohn, 1856), Perseus Digital Library text. T045. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi009/phi0474.phi009.perseus-eng2.xml. **Textual note.** Baumgarten changes *genus esse belli* to *belli genus esse*, replaces *illum* with *eum* and adds the gloss *(Pompeium)*, and prints *civitatibus* where the source edition has *civibus*. He also removes the second *et* from *genera et bellorum et hostium*. Yonge's "cities and nations" accords with Baumgarten's variant *civitatibus*, not with Clark's *civibus*.

[360] **Source and locus.** Virgil, *Aeneid* 4.604-606. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten starts after Virgil's preceding question, *Quem metui moritura?*, and otherwise preserves lines 604-606 apart from capitalization and punctuation. Williams's "Would I had" restores in English the wish construction whose framing question Baumgarten omits.

[361] **Source and locus.** Virgil, *Aeneid* 2.77-80. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten prints plural *fuerint quaecumque* where the source has singular *fuerit quodcumque*. The remaining differences are capitalization and punctuation. Williams translates the passage as a connected six-line speech and renders *improba* as Fortune's "cruelty."

[362] **Source and locus.** Virgil, *Aeneid* 2.101. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten prints *nequicquam* where the source edition has the synonymous spelling *nequiquam*. Williams renders *ingrata* as "cruel" and *nequiquam* as "useless."

[363] **Source and locus.** Virgil, *Aeneid* 2.105-107. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten uses the older spelling *caussas* for *causas* and stops the last line after *pavitans*, omitting *et ficto pectore fatur*. Williams's five English lines translate the complete sentence, including the words omitted by Baumgarten, because "So on he prates" otherwise lacks its verbal completion.

Quum autem rem iam acu paene tangeret, cuius gratia omnis ludebatur fabula, non verbum prius, quam *Sustulit exutas vinclis ad sidera palmas: / Vos aeterni ignes, et non violabile vestrum / Testor numen, ait, vos arae, ensesque nefandi, / Quos fugi, vittaeque deum, quas hostia gessi. / Fas mihi Graiorum sacrata resolvere iura, / Fas odisse viros, atque omnia ferre sub auras, / Si qua tegunt. Teneor patriae nec legibus ullis.*
Tu modo promissis maneas, servataque serves, / Troia, fidem, si vera feram, si magna rependam.

Eventus docuit, quanti haec habita sit parrhesia, et narratio huic involuta.
§ 351. Figurarum augentium agmen claudat exclamatio, non ea tantum, qua talia cogitantur, quae eloquenter legendo cum aliqua vocis intensione proferenda sunt, propter magnitudinem, sed et illa, quae cryptice designat, non sine admiratione talia menti nostrae obversari, quae iam cogitamus. Quoniam enim parva ac proletaria non solent in admirationem sui rapere, denotatur eo ipso, quod pulcre cogitantem subit mirari, magnum aliquid esse, quod animo voluit.
Quando legis apud Terentium: *D. Hei mihi! quid faciam? quid agam? / quid clamem, aut querar? / O! caeli! O! terra! o! maria Neptuni! / M. hem tibi!*

Ad. V, 3. nonne comice saltim magna exspectas, quae resciverit clamans? Eiusdem scriptoris in Andria Pamphilus ita quasi genesin paullo post futurae exclamationis describit: *Vix sum apud me. Ita animus commotus est metu, / Spe, gaudio, mirando hoc tanto, tam repentino bono,*

V. 4.
Iamque non parva laetari videbitur post pauca concludens: *O! faustum et felicem hunc diem!*

§ 352. Quanta quanta sit in materiis aesthetica magnitudo, neque tamen illam assequatur, nisi subiectivae simul magnitudinis capax, quam magnanimitatem et gravitatem aestheticam diximus, § 189. Haec erit absoluta magnitudo ingenii et pectoris, § 45, sed non connata solum, verum etiam innutrita exercitiis, usu, § 51, ac disciplina, § 63, non ea mortua, sed plenis appetitionibus eliciendis sufficiens, quantam omnia magnitudinem, hinc et dignitatem, absolutam aestheticam habitura pulcre cogitanda requirunt, § 178.

But when he was almost at the very point for which the whole story was being staged, he spoke no further until the following: "the other lifted up
his hands, now freed and chainless, to the skies:
"O ever-burning and inviolate fires,
witness my word! O altars and sharp steel,
whose curse I fled, O fillets of the gods,
which bound a victim's helpless forehead, hear!
'T is lawful now to break the oath that gave
my troth to Greece. To execrate her kings
is now my solemn duty. Their whole plot
I publish to the world. No fatherland
and no allegiance binds me any more.
O Troy, whom I have saved, I bid thee keep
the pledge of safety by good Priam given,
for my true tale shall my rich ransom be.""[364]
The outcome taught how highly this parrhesia was held, and the narrative wrapped within it.

§ 351. Let exclamation close the line of augmenting figures: not only that by which such things are thought as must, when read eloquently, be uttered with some intensity of voice because of their magnitude, but also that which cryptically designates that such things as we are now thinking present themselves to our mind not without wonder. For since small and common things are not accustomed to seize one with wonder at themselves, by the very fact that wonder comes upon the one thinking beautifully it is indicated that what he has entertained in his mind is something great.

When you read in Terence: "Demea. Alas! what shall I do? How behave? In what terms exclaim, or how make my complaint? O heavens! O earth! O seas of Neptune! Micio. Here's for you!"[365]
Adelphoe V.3, do you not expect that what the exclaiming speaker has learned is great, at least by comic standards? In the same author's *Andria*, Pamphilus describes, as it were, the genesis of an exclamation soon to come: "I am scarcely myself, so much has my mind been agitated by fear, hope, joy, and surprise at this so great, so unexpected blessing."[366]
V.4.
And now he will seem to rejoice at no small things when, a little later, he concludes: "O fortunate and happy day!"[367]

§ 352. However great the aesthetic magnitude in the material, a thinker cannot attain it unless also capable of the subjective magnitude, which we have called magnanimity and aesthetic gravity, § 189. This will be an absolute magnitude of talent and heart, § 45, but not only one born with us; rather, also one nourished by exercises, practice, § 51, and discipline, § 63; a living magnitude sufficient to elicit full appetitions, rather than an inert one, as much magnitude, and hence dignity, as all things to be thought beautifully, if they are to have absolute aesthetic magnitude, require, § 178.

[364] **Source and locus.** Virgil, *Aeneid* 2.153-161. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten preserves Virgil's wording. His punctuation partly obscures the direct speech, especially around *ait* and after *gessi*, and his lineation runs the end of line 159 into line 160. Williams expands several compressed images, including the sacrificial fillets and Sinon's claim that his truthful disclosure will repay Troy.

[365] **Source and locus.** Terence, *Adelphoe* 790-791b. **Translation and edition.** Henry Thomas Riley, *The Comedies of Terence, Literally Translated into English Prose, with Notes* (London: Henry G. Bohn, 1853; New York reprint: Harper and Brothers, 1896), Project Gutenberg eBook 22188. T094. **Direct source.** https://www.gutenberg.org/files/22188/22188-h/22188-h.htm. **Textual note.** Baumgarten abbreviates the speakers as *D.* and *M.*, prints *caeli* for the edition's *coelum*, and changes Micio's *em tibi* to *hem tibi*. His exclamation marks intensify the sequence but do not alter its sense. Riley's "How behave?" is an idiomatic rendering of *quid agam?*

[366] **Source and locus.** Terence, *Andria* 937b-938. **Translation and edition.** Henry Thomas Riley, *The Comedies of Terence, Literally Translated into English Prose, with Notes* (London: Henry G. Bohn, 1853; New York reprint: Harper and Brothers, 1896), Project Gutenberg eBook 22188. T094. **Direct source.** https://www.gutenberg.org/files/22188/22188-h/22188-h.htm. **Textual note.** Baumgarten expands contracted *commotust* to *commotus est*. He places *hoc* before *tanto* and a comma before *tam repentino bono*, whereas the comparison edition reads *mirando tanto tam repentino hoc bono*. Riley's prose keeps the emotional sequence and renders *bonum* as "blessing."

[367] **Source and locus.** Terence, *Andria* 956d. **Translation and edition.** Henry Thomas Riley, *The Comedies of Terence, Literally Translated into English Prose, with Notes* (London: Henry G. Bohn, 1853; New York reprint: Harper and Brothers, 1896), Project Gutenberg eBook 22188. T094. **Direct source.** https://www.gutenberg.org/files/22188/22188-h/22188-h.htm. **Textual note.** Baumgarten's words agree with Terence; only the exclamation mark inserted after *O* differs. Riley retains both adjectives, *faustum* and *felicem*.

§ 353. Quando itaque nunc in omni pulcre cogitaturo magnum animum poscimus, non sedet animo Ciceronis illa notio, quae forsan in ipso severioris horizonte rationis ac purioris exaggerata nimium ac iusto augustior probari posset, ubi Quaest. Tusc. IV, 61: *Constantem, ait, volumus quendam, sedatum, gravem, humana omnia prementem illum esse, quem magnanimum atque fortem virum dicimus. Talis autem nec moerens, nec timens, nec cupiens, nec gestiens esse quisquam potest. Eorum enim haec sunt, qui eventus humanos superiores, quam suos animos esse ducunt.*
Catone maioris comitatis et humanitatis erimus heic contenti, modo possit ac velit absolute magna sectari, abstinere ab ineptiis, vilibus, ac humillimis, §§ 191, 195.

§ 354. Neque quaerimus in pulcre cogitaturo quovis virum probata sic *pietate gravem ac meritis* venerabilem, ut vel solo nutu silentium tumultuantibus imponere valeat, multo minus hominem qui *fronte gravi tristique supercilio* suas opiniones aliis contumaciter obtrudat, minime omnium unum ex iis, qui *ignava nequeunt gravitate moveri.*
Nobis sufficit animus absolute magnorum, adeoque dignorum etiam, et potens et constanter avidus, seduloque cauturus, quae iam reprehendit Lucilius, *Dum ridet versus Enni gravitate minores.*

§ 355. Hanc ingenii pectorisque magnitudinem et potentialem optamus, partem characteris generalis in felici aesthetico, S. II–VI, et tunc, quando ad pulcre cogitandum accedit, actualem, qua non alio solum tempore forsan et aliis occasionibus, sed et nunc, et ea ratione, qua iam res eget, possit, non velit solum antecedenter incompletis ex solicitationibus, sed etiam efficienter decernat, magna absolute, hinc et digna, quibus nihil insit pusilli, nihil humilis et abiecti, mente, praecordiisque concipere.
Regnet in eiusdem persona, quam Cicero describit de Inv. II, 166, dignitas (subiectiva), *honesta nempe, et cultu, et honore, et verecundia digna auctoritas.*

§ 353. When, therefore, we now require a great mind in everyone who is about to think beautifully, we do not have in mind Cicero's notion, which perhaps could be shown, even within the horizon of stricter and purer reason, to be overly exaggerated and more august than is fitting, where in *Tusculan Questions* IV.61 he says: "For we mean by the expressions magnanimous and brave, one who is resolute, sedate, grave, and superior to everything in this life: but one who either grieves, or fears, or covets, or is transported with passion, cannot come under that denomination; for these things are consistent only with those who look on the things of this world as things with which their minds are unequal to contend."[368]

Here we shall be content with a Cato of greater affability and humanity, provided that he can and will pursue things absolutely great and abstain from silly, vile, and very low things, §§ 191, 195.

§ 354. Nor do we seek, in just anyone about to think beautifully, a man so venerable by tested "piety, grave and worthy by merits," that he can impose silence on tumultuous people by a nod alone; much less a human being who, "with grave brow and sad eyebrow," stubbornly thrusts his opinions upon others; least of all someone immobilized by such sluggish weight as Ovid describes: "But in her, as she endeavors to arise, the parts which we bend in sitting cannot be moved, through their numbing weight."[369]

For us it is enough to have a mind both capable of and constantly eager for absolutely great, and therefore also worthy, things, and one that will diligently guard against what Lucilius already reproved. As Horace asks: "Does not he ridicule many of Ennius' verses, which are too light for the gravity [of the subject]?"[370]

§ 355. We desire this magnitude of talent and heart both as potential, a part of the general character in the gifted aesthetician, Sects. II–VI, and then, when he approaches beautiful thinking, as actual: by it he is able, not merely at some other time and on other occasions but also now and as the present matter requires, to conceive in mind and heart things absolutely great and therefore worthy, containing nothing petty, low, or abject; he not only wishes to do so antecedently under incomplete promptings, but also effectively resolves to do so.

Let there prevail in this person the dignity, subjective dignity, which Cicero describes in *De inventione* II.166: "dignity is the honourable authority of a person, combined with attention and honour and worthy respect paid to him."[371]

[368] **Source and locus.** Cicero, *Tusculan Disputations* 4.61. **Translation and edition.** C. D. Yonge, *Cicero's Tusculan Disputations* (New York: Harper and Brothers, 1877), book 4. T146. **Direct source.** https://www.attalus.org/cicero/tusc4B.html. **Textual note.** Baumgarten's *prementem* ("pressing [all human things] beneath him") is an attested variant rejected by the comparison edition in favour of *spernentem* ("despising"). He also replaces *enim* with the reporting insertion *ait*, prints *atque* for *et*, and uses *moerens* for *maerens*. Yonge follows *spernentem* and accordingly says "superior to everything in this life."

[369] **Source and locus.** Ovid, *Metamorphoses* 2.821. **Translation and edition.** Henry Thomas Riley, *The Metamorphoses of Ovid*, vol. 1 (London: Henry G. Bohn, 1851; George Bell reprint, 1893), Project Gutenberg eBook 21765. T093. **Direct source.** https://www.gutenberg.org/files/21765/21765-h/21765-h.htm. **Textual note.** Baumgarten extracts the last four words of a line describing Aglauros's petrification. The omitted *flectimur* belongs to the preceding relative clause, "the parts which we bend in sitting." Riley's "numbing weight" captures the bodily inertia of *ignava gravitate*, which Baumgarten applies metaphorically to false aesthetic gravity.

[370] **Source and locus.** Horace, *Satires* 1.10.54. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper and Brothers, 1863), Perseus Digital Library text. T066. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi004/phi0893.phi004.perseus-eng2.xml. **Textual note.** Horace asks whether Lucilius "does not ridicule" verses of Ennius that fall below their subject's gravity. Baumgarten changes interrogative *non* to temporal *dum*, "while he ridicules," so that the clause fits his own syntax after *quae iam reprehendit Lucilius*. The citation is therefore an adaptation, not an exact quotation.

[371] **Source and locus.** Cicero, *De inventione* 2.166. **Translation and edition.** C. D. Yonge, "Treatise on Rhetorical Invention," in *The Orations of Marcus Tullius Cicero*, vol. 4 (London: George Bell and Sons, 1888), pp. 241-380; Peitho's Web transcription archived by the Internet Archive. T126. **Direct source.** https://web.archive.org/web/20100212090220/http://classicpersuasion.org/pw/cicero/dnv2-8.htm. **Textual note.** Cicero's complete definition begins *dignitas est alicuius*. Baumgarten supplies its subject in his framing words, *dignitas (subiectiva)*, then quotes only the predicate, adding *nempe* ("namely") and extra commas. Yonge's "attention" renders *cultu* as deferential regard, not as personal self-cultivation.

§ 356. Si quibus pulcre cogitaturis actualis deest absoluta magnitudo animi, dignitasque personae, quam huc usque vidimus, sunt illi PULCELLI LEVICULIQUE MICROLOGI. (leptologi.) *Animasque leves ut noscere possis,* magnum alias poetam Lucretium ibi lege, ubi L. III. rem unam ex maximis et gravissimis hoc elevat exordio: *Nunc age, nativos animantibus et mortales / Esse animos, animasque leves, ut noscere possis: / Conquisita diu, dulcique reperta labore, / Digna tua pergam disponere carmina vita* e.c.
Huius vitii scopulus vix evitabitur, non solum infra horizontem aestheticum posita sibi themata legentibus, sed etiam supra eundem constituta, quoties haec nihilominus cum festiva quadam urbanitate non sine salibus ac iocis exponere laborant. §§ 120, 121.

§ 357. Interim non nisi absolutam levitatem in omni pulcre cogitaturo culpari volo. §§ 355, 356. Potest aliquando pectus ingeniumque sane magnum, quantum Virgilii, *Incolumi gravitate iocum tentare*, potest idem ferri in comparative minus magna et digna, quae tamen absolute sint, §§ 198, 201. hinc ab ipso auctore dicantur levia secundum § 179 interpretando.
Huc exordium mellificii, Georg. IV, 4: *Admiranda tibi levium spectacula rerum, / Magnanimosque duces, totiusque ordine gentis / Mores, et studia, et populos, et proelia dicam.*

§ 358. In medio relinquamus, nunc aesthetici, statum animi in Demosthene, quem damnat Cicero, in quaest. tusc. V, 103, iam non populari quadam trutina, sed aurificis statera examinaturus, quae probet, § 250. quando: *Leviculus sane noster, inquit, Demosthenes, qui illo susurro delectari se dicebat, aquam ferentis mulierculae, ut mos in Graecia est, insusurrantisque alteri: Hic est ille Demosthenes. Quid hoc levius? At quantus orator. Sed apud alios loqui videlicet didicerat, non multum ipse secum.*

§ 359. Pulcelli habitualiter micrologi, leviculique minutiarum sectatores sint illi PYGMAEI HELICONIS, Parnassiique reptilia. Parvulas in his animulas natura tales, numarios poetastros, et hoc genus omne, ridentes suo abundare ingenio iubeamus, hilaresque eo ablegemus ad suas imagines, *Ubi tota cohors pede non est altior uno.*
Uni illi dolent, honestamque merentur misericordiam, quos iniuriae temporum, barbariesque locorum, in quibus vixerunt, saporque depravatus aequalium, vel honoratissimorum, eo compulit, ut animarum sic satis magnarum frivole prodigi vel in nugis ac ineptiis, vel omnino humillimis turpitudinibus, otium tererent, aut conspurcato pectore simul ingenium deturparent.

§ 356. If any persons about to think beautifully lack the actual absolute magnitude of mind and the dignity of person which we have seen up to this point, they are those pretty little, light little micrologists, or *leptologi*. To recognize such light souls, read Lucretius, otherwise a great poet, in the place where in Book III he lowers one of the greatest and gravest matters with this opening: "Now come: that thou mayst able be to know
That minds and the light souls of all that live
Have mortal birth and death, I will go on
Verses to build meet for thy rule of life,
Sought after long, discovered with sweet toil."[372][373] etc.
The rock of this fault will scarcely be avoided, not only by those choosing for themselves themes placed below the aesthetic horizon, but also by those choosing themes set above that horizon, whenever they nevertheless work to set these forth with a certain festive urbanity, not without witticisms and jokes, §§ 120, 121.

§ 357. Meanwhile I wish only absolute levity to be blamed in everyone who is about to think beautifully, §§ 355, 356. Sometimes a heart and talent truly great, as great as Virgil's, can "attempt a joke with gravity unharmed"; the same can be carried into things comparatively less great and worthy, which nevertheless are great and worthy absolutely, §§ 198, 201. Hence they may be called light by the author himself, when interpreted according to § 179.
To this belongs the exordium of the honey-making, *Georgics* IV.4: "A marvellous display of puny powers,
High-hearted chiefs, a nation's history,
Its traits, its bent, its battles and its clans,
All, each, shall pass before you, while I sing."[374]

§ 358. For now, as aestheticians, let us leave undecided our judgment of Demosthenes' state of mind which Cicero condemns in *Tusculan Questions* V.103, since he is now about to weigh what he approves by a goldsmith's scales, rather than by an ordinary balance, § 250, when he says: "Our friend Demosthenes was certainly very weak in declaring himself pleased with the whisper of a woman who was carrying water, as is the custom in Greece, and who whispered to another, "That is he - that is Demosthenes." What could be weaker than this? and yet what an orator he was! But although he had learned to speak to others, he had conversed but little with himself."[375]

§ 359. Let those pretty little habitual micrologists and light little pursuers of minutiae be those pygmies of Helicon and creeping things of Parnassus. Let us laughingly bid the little souls in them, such by nature, the money-making poetlings, and all this kind to abound in their own talent, and cheerfully send them off to their own images, "where the whole host is only one foot high."[376]
Those alone cause us grief and deserve honorable pity whom the injuries of the times, the barbarism of the places in which they lived, and the depraved taste of contemporaries, even of the most honored, drove to this point: that, frivolously squandering souls otherwise sufficiently great, they wasted leisure either in trifles and ineptitudes, or in utterly lowest disgraces, or, with the heart befouled, at the same time disfigured their talent.

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[372] **Source and locus.** Lucretius, *De rerum natura* 3.418. **Translation and edition.** William Ellery Leonard, *De Rerum Natura* (New York: E. P. Dutton, 1916), Perseus Digital Library text. T061. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0550/phi001/phi0550.phi001.perseus-eng1.xml. **Textual note.** Baumgarten extracts the second half of line 418. He prints *leves*, while the source edition prints the archaic accusative plural *levis*. Leonard rearranges the syntax across lines 417-419, so the selected English includes the minimum context needed to express both *animas leves* and *ut noscere possis*. The overlapping selections are consolidated into the full passage associated with entry 373, retaining both markers.

[373] **Source and locus.** Lucretius, *De rerum natura* 3.417-420. **Translation and edition.** William Ellery Leonard, *De Rerum Natura* (New York: E. P. Dutton, 1916), Perseus Digital Library text. T061. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0550/phi001/phi0550.phi001.perseus-eng1.xml. **Textual note.** Baumgarten modernizes the accusative plurals *mortalis* and *levis* to *mortales* and *leves* and adds punctuation, without changing the sense. Leonard renders *digna tua ... vita* as "meet for thy rule of life" and transposes the translation of line 419 after that of line 420. The passage shared with entry 372 is quoted once.

[374] **Source and locus.** Virgil, *Georgics* 4.3-5. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** Baumgarten reproduces Virgil's words and introduces only editorial commas and capitalization. Rhoades expands the three Latin hexameters into four English verse lines and renders *levium rerum* as "puny powers," emphasizing the contrast with *magnanimos duces*.

[375] **Source and locus.** Cicero, *Tusculan Disputations* 5.103. **Translation and edition.** Charles Duke Yonge, *The Tusculan Disputations of Cicero* (New York: Harper and Brothers, 1877), as transcribed by Attalus. T147. **Direct source.** https://www.attalus.org/cicero/tusc5B.html. **Textual note.** Baumgarten inserts *inquit* after *noster* to fit the extract into his own sentence; that reporting verb is absent from Cicero's text. The remaining differences are punctuation and capitalization. Yonge's "weak" renders the diminutive *leviculus* and therefore preserves the lexical point for which Baumgarten quotes the passage.

[376] **Source and locus.** Juvenal, *Satires* 13.173. **Translation and edition.** George Gilbert Ramsay, *Juvenal and Persius* (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1918), transcription hosted by Roger Pearse. T216. **Direct source.** https://www.tertullian.org/fathers/juvenal_satires_13.htm. **Textual note.** Baumgarten quotes the subordinate clause and omits Juvenal's preceding *nemo*. The selected English is limited to Ramsay's corresponding clause, where the whole host is only one foot high; his wider syntax of lines 172–174 is not repeated.

§ 360. Absolutam, quam huc usque consideravimus, animi, ingenii pectorisque magnitudinem, praesertim eam, quae nonnunquam etiam comparative maximis proportionate tamen pingendis, sine dedecore, pulcre sufficiat, probe contemplanti patebit moralis illa necessitas et pulcrae eruditionis, et morum laudabilium in felici aesthetico,
quae nonnunquam doctores artis insigniter pulcrae eo abripuit, ut generatim loquendo regulam constituerent, quae iusto durior aliis est visa, iustoque latior.
§ 361. Conceditur Horatii lex: A.P. 309. *Scribendi recte sapere est et principium et fons.*

Quando autem contextum et sequentia conferentes *sapere* heic interpretamur philosophiae practicae practice peritum esse: tum, multis iusto plura postulasse videbimur.
Pari in culpa censetur esse Cicero, qui id ponit in primis, *sine philosophia non posse effici, quem quaerimus, eloquentem*,

seque fatetur oratorem, si modo sit, non ex rhetorum officinis, sed ex academiae spatiis exstitisse, tandem oratorem describit virum bonum dicendi peritum. Nec Quintilianus notam effugiet, qui adhuc expressius: *Non potest esse orator, nisi vir bonus. Sit vir talis, qualis vere sapiens appellari possit, nec moribus modo perfectus, sed etiam scientia, et omni facultate dicendi.*

§ 362. Quid autem? Quemadmodum eruditio male simulatur coram eruditis: ita et boni mores coram moratioribus. Quam primum ibi non nihil supinae ignorantiae, hic inconditorum morum sub vulpe latentium pellucet: peracta res est, et ex iudicum maxime competentium sententia turpitudinem turpius tegens condemnaris.
Quoniam itaque iam extra dubitationem positum est, nihil pudendae ignorantiae, nihil abiecti plebeiique debere phaenomenon fieri in pulcre cogitandis: primo quaeritur, an dissimulari satis apte possit animus utrinque laevus, deinde difficilius id saltim erit, quam aperto pectore talem et ingenio et moribus te sistere, qualis es, doctorum autem est regulas, quas possunt, facillimas praescribere;
tandem, si detur aliquem, ingentem simulandi per habitum, posse virum bonum ita mentiri, ut ne minima quidem in eius cogitandi ratione transpareat mentis animique pravitas, quis vetat, eum virum bonum aesthetice verisimiliterque dicere, donec constet contrarium? §§ 15, 16, 211.

§ 363. Nunc itaque licebit, quam postulavimus § 45 connatam, exercitiis, § 50, et disciplina, § 63, corroboratam animi magnitudinem determinare paullo curatius absolutam, animum non honestum solum, sed etiam nobilem, § 213, qui consuetudine simul, altera natura, politius vivere noverit, cognitionemque tali virorum bonorum generi ordinariam familiarem etiam sibi facilemque consecutus sit.
Hic enim et mores simpliciter honestos et his proportionatam cogitandi rationem exprimere sufficiet, vires suas nonnihil reprimendo, et heroicam vivendi rationem eiusque maiestatem attingere, si volet, et omnes animi nervos in eximia quaedam dignis repraesentanda modis adstringet.

§ 360. To one contemplating well the absolute magnitude of mind, talent, and heart which we have considered up to this point, especially that magnitude which sometimes beautifully suffices, without disgrace, for painting even things comparatively greatest in a proportionate way, that moral necessity will be evident: both of beautiful erudition and of praiseworthy morals in the gifted aesthetician,
which has sometimes carried away the teachers of an especially beautiful art to such a point that, speaking generally, they established a rule which has seemed to others too harsh and too broad.

§ 361. Horace's law is granted, *Ars poetica* 309: "To have good sense, is the first principle and fountain of writing well."[377]
But when, comparing the context and what follows, we interpret *to be wise* here as being practically skilled in practical philosophy, then we shall seem to many to have demanded more than is right.
Cicero is judged to be in the same fault, since he puts this first: "Let this then be laid down among the first principles, (and it will be better understood presently,)—that the eloquent man whom we are looking for cannot be rendered such without philosophy."[378]
He also acknowledges that he himself, if indeed he is an orator, emerged from the walks of the Academy, not the workshops of rhetoricians; finally, he describes the orator as a good man skilled in speaking. Nor will Quintilian escape the mark, since he says still more expressly: "My aim, then, is the education of the perfect orator. The first essential for such an one is that he should be a good man, and consequently we demand of him not merely the possession of exceptional gifts of speech, but of all the excellences of character as well. ... Let our ideal orator then be such as to have a genuine title to the name of philosopher: it is not sufficient that he should be blameless in point of character (for I cannot agree with those who hold this opinion): he must also be a thorough master of the science and the art of speaking, to an extent that perhaps no orator has yet attained."[379]

§ 362. But what then? Just as learning is badly simulated before the learned, so too good morals are badly simulated before the more moral. As soon as in the former case something of supine ignorance, or in the latter something of unformed morals hidden under the fox, shines through, the matter is finished, and by the judgment of the most competent judges you are condemned as covering shame more shamefully.
Since, therefore, it has now been placed beyond doubt that nothing of shameful ignorance, nothing abject and plebeian, ought to become a phenomenon in things thought beautifully, first it is asked whether a mind deficient in both respects can be concealed aptly enough; then at least this will be more difficult than, with open heart, presenting yourself in talent and morals as you are. But it belongs to teachers to prescribe the easiest rules they can;
finally, if it is granted that someone, exceptionally practiced in dissimulation, can so convincingly impersonate a good man that not even the least depravity of mind and soul shines through in his way of thinking, who forbids calling him a good man aesthetically and plausibly, until the contrary is established? §§ 15, 16, 211.

§ 363. Now, therefore, it will be permitted to determine a little more carefully the absolute magnitude of mind which we have required in § 45 as inborn and strengthened by exercises, § 50, and discipline, § 63: a mind not only honorable but also noble, § 213, which, through custom, which is a second nature, has learned to live more refinedly, and has also made the cognition customary among such good men familiar and easy for itself.
For he will be capable of expressing both simply honorable conduct and a proportionate manner of thinking by somewhat restraining his powers, and of attaining a heroic way of life and its majesty if he wishes and strains all the powers of his mind to represent exceptional things in worthy ways.

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[377] **Source and locus.** Horace, *Ars poetica* 309. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper and Brothers, 1862), Perseus Digital Library text. T067. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi006/phi0893.phi006.perseus-eng2.xml. **Textual note.** Baumgarten preserves the complete verse. Smart's "good sense" renders *sapere* and his "principle and fountain" closely preserves Horace's paired metaphor.

[378] **Source and locus.** Cicero, *Orator* 14. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, volume 4 (London: George Bell and Sons, 1903), Project Gutenberg eBook 11080. T086. **Direct source.** https://www.gutenberg.org/ebooks/11080. **Textual note.** Baumgarten excerpts Cicero's infinitive clause and adds commas around *quem quaerimus*. Yonge recasts the Latin passive construction by making "the eloquent man" the subject, but preserves Cicero's claim that philosophy is indispensable to forming him.

[379] **Source and locus.** Quintilian, *Institutio oratoria*, preface 9 and 18. **Translation and edition.** Harold Edgeworth Butler, *The Institutio Oratoria of Quintilian*, volumes 1-4 (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten's first sentence condenses preface 9, changing Quintilian's relative construction *qui esse nisi vir bonus non potest* into a direct maxim. His second sentence extracts preface 18, omitting both parenthetical qualifications and the final *qualis fortasse nemo adhuc fuerit*. The selected English joins Butler's corresponding portions with an ellipsis. Butler freely renders *vere sapiens* as a "genuine title to the name of philosopher," making explicit the contrast with the philosophical schools in the preceding sections of Quintilian's preface.

§ 364. Vera magnitudo animi quoniam tumori non minus, ac humili repentique rationi cogitationum ac vitae inimica est, § 363, tenuia cogitaturum docebit non sua solum sorte contentum esse, si vel ipse simpliciter honestum vitae genus assequi tantum possit, sed et nobilitate morum ac ingenii conspicuum,
et ipsos heroas, neque res de themate concipiendas, neque cogitandi modum ac rationem augustius informare, ac res, de qua potissimum agendum est, permiserit. In tenui si fuerit labor, omnis maior nobilitas et heroismus ipse velut exuendus est, ad hoc unum utiles, ut, quo maiores sunt in aliquo, hoc illi facilius sit, ita tenuitatis servare terminos, ne in abiecta et spinas pro myricis deprimatur, vel sinistris avibus intumescat cogitatio. §§ 245, 263.

§ 365. Ad veram et naturalem tenuium magnitudinem exprimendam sufficit quidem ingenium et pectus in pulcris unum ex minimis, neque tamen necessarium est, quoniam, maiora quae possunt, et minoribus apta sunt, suis parcere docta viribus. § 369.
Habes novam inter cogitandi genus in aestheticis tenue et meditandi rationes logicas, et concisas, eamque subiectivam differentiam. Potest mens animusque insigniter philosophus, nisi pulcra male contemnat, tenue cogitandi genus exprimere, neque tamen huic satis magna laudi mens omnis ad philosophicam meditandi rationem assurgere. Potuit Leibnitius excogitare fabellas, non potest fabellis unice commodum ingenium ac animus calculum eius differentialem demonstrare.

§ 366. Tenues venas animumque sua tenuitate, sed honeste, contentum ne confundamus cum leviculis Parnassi reptilibus, §§ 356, 359. In ipsis tenuibus quidem elegantiis in cogitando difficilis eiusmodi ingenio erit, quantacunque requiratur, *eparsis*, § 235: tantum tamen in pygmaeis Heliconis caput efferet, quantum humo myricae surgunt. §§ 180, 195. solliciteque gravitatis magnanimitatisque, quae datur in aestheticis, absolutae studiosum. S. XXIIII. eiusdem comparativae, minimum licet, aliquem tamen gradum tuebitur. §§ 189, 185.

§ 367. Vel tenuibus satis magnus laudibilium aestheticorum animus, et ingenio regitur subtili, licet non sit subtilissimum, § 238. et facetiis illud ac honesta urbanitate condire, dictisque dicendis ac salibus et iocis lubenter assuescit suo tempore. § 237. sed ex vere venustis antiquorum exemplis, non ex illa ridicula recentium quorundam formula, quam et auctoritatibus et rationibus ostendit Vavassor, de ludicra dictione,
Ire praecipitem in lutum, § 195. per caputque pedesque.

§ 368. Animus solis tenuibus venuste cogitandis aptus et accommodatus facilius, maioribus autem nec impar difficilius, uterque tamen suam operam etiam in id bene locabunt, ne surgant altius, vel cognoscendo vel appetendo, ac sphaera cogitationum ac morum tenuibus definita protenditur. § 364. *Admirabilis in suo genere Theocritus. Sed Musa illa rustica et pastoralis non forum modo; verum ipsam etiam urbem reformidat.* Quint. X.1. ita, ut pari cum incommodo forum, et urbem etiam, ea cogitandi ratione, qua Theocritus usus est, cogitare fingeres, et bucolica ex ea notitiarum votorumque sphaera describeres, qua gaudere solent in urbe, immo in ipso foro nutriti, ac versantes assidue.

§ 364. Since true magnitude of mind is no less hostile to swelling than to a humble and creeping manner of thoughts and life, § 363, it will teach one about to think slight things not merely to be content with his own lot if he himself can only attain a simply honorable kind of life, but will also teach the person distinguished by nobility of conduct and talent, and heroes themselves, to shape neither what is to be conceived about the theme nor the manner of thinking more augustly than the subject chiefly under consideration permits. If the labor is in the slight, every greater nobility and heroism itself must as it were be put off, useful for this one thing: that the greater they are in someone, the easier it may be for him so to preserve the limits of slightness that thought is not depressed into abject things and thorns instead of tamarisks, or swollen under unlucky birds, §§ 245, 263.

§ 365. For expressing the true and natural magnitude of slight things, even one of the more modest talents and hearts capable of beauty suffices; yet such smallness is not necessary, since those powers that are capable of greater things are also suited to lesser things, once they have learned to spare their own strength, § 369.

You have a new subjective difference between the slight kind of thinking in aesthetics and logical and concise methods of meditating. A mind and soul markedly philosophical can express the slight kind of thinking, unless it wrongly despises beautiful things; and yet not every mind sufficiently great for this praise rises to the philosophical manner of meditating. Leibniz could invent little fables; a talent and soul suited only to little fables cannot demonstrate his differential calculus.

§ 366. Let us not confuse slender veins, and a mind content with its own slightness, but honorably so, with the frivolous creepers of Parnassus, §§ 356, 359. In the very slight elegances in thinking, for a talent of this kind whatever *eparsis*, § 235, is required will indeed be difficult; nevertheless among the pygmies of Helicon it will raise its head as much as tamarisks rise from the ground, §§ 180, 195; and, earnestly devoted to the absolute gravity and magnanimity available in aesthetics, Section XXIIII, it will preserve some degree of their comparative form, however small, §§ 189, 185.

§ 367. Even in slight matters, the sufficiently great mind of a praiseworthy aesthetician is governed by a subtle talent, although it is not the very subtlest, § 238; and it readily becomes accustomed, at the proper time, to season that talent with witticisms and honorable urbanity, with apt sayings, wit, and jokes, § 237. But it does so from the truly graceful examples of the ancients, not from that ridiculous formula of certain recent writers which Vavassor, in *On Playful Diction*, shows, by authorities and reasons, to be "Hurlèd head over heels precipitous whelmed in the quagmire."[380] § 195.

§ 368. A mind suited and accommodated only to thinking slight things gracefully will do this more easily, while one not unequal to greater things will do it with more difficulty; nevertheless both will place their effort well even in this: that they rise no higher, either in cognition or in desire, than the sphere of thought and conduct defined by slight things extends, § 364. "Theocritus is admirable in his own way, but the rustic and pastoral muse shrinks not merely from the forum, but from town-life of every kind."[381] Quintilian X.1. Thus with equal inconvenience you would imagine the forum, and even the city, thought in that manner of thinking which Theocritus used, and would describe bucolic things from that sphere of knowledge and desires in which those bred in the city, indeed in the very forum, and constantly moving there, are accustomed to rejoice.

[380] **Source and locus.** Catullus, *Carmina* 17.9. **Translation and edition.** Sir Richard Francis Burton, *The Carmina of Gaius Valerius Catullus* (London: printed for the translators, 1894), Perseus Digital Library text. T040. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0472/phi001/phi0472.phi001.perseus-eng3.xml. **Textual note.** The printed "§195." is Baumgarten's own cross-reference, inserted between the two halves of Catullus's verse; it is not part of the quotation. Burton preserves both the head-over-heels motion and the muddy destination, though in deliberately archaizing English.

[381] **Source and locus.** Quintilian, *Institutio oratoria* 10.1.55. **Translation and edition.** Harold Edgeworth Butler, *The Institutio Oratoria of Quintilian*, volumes 1-4 (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten splits Quintilian's sentence after *Theocritus* and changes commas to a full stop and semicolon. Butler renders *ipsam etiam urbem* idiomatically as "town-life of every kind," broadening the literal "even the city itself."

§ 369. Recte Servius eundem Theocritum laudat *ubique simplicem*, personas addens *in bucolicis esse rusticas et simplicitate gaudentes*, § 213. scilicet *a quibus nihil altum, nihil urbanum, nihil declamatorium. Virgilii figuras aliquas necessitate excusat.* Falli tamen, qui ornatus omnes, figuras omnes ideo vitare iubent tenuibus proportionate cogitaturum, § 237. vel ipsum Theocriti probet exemplum, in quo sane, si quis unquam, positivum etiam *ἦθος βουκολικόν*, § 194. tuetur. Id. I.76:
ἀδὺ ἁ φωνὰ τᾶς πόρτιος, ἀδὺ τὸ πνεῦμα,
ἀδὺ δὲ χὠ μόσχος γαρύεται, ἀδὺ δὲ χἁ βοῦς,
ἀδὺ δέ, κ. τ. λ.
et tamen habet ornatum, figuram, anaphoram. §§ 343, 345. Quot idem plenus est comparationibus bene agrestibus, figuris tamen!

§ 370. Hanc extenuationem virium et parsimoniam in eclogis, § 368. adeo strenue servasse dicunt Virgilium, ut duas tantum sententias habeat in omnibus, et simul sumtis, quarum una tamen non effugit criticorum severitatem, ac si iusto maior esset in ore pastoris. Quos falli docet ipsa:
Trahit sua quemque voluptas.
Cur enim non aliquem pastorum sua sententiarum voluptas traheret, quos Aristoteles generatim *gnomotypous* dicit, congruente Cervantis Sanchone Pansa mirabiliter?

§ 371. Equidem non sententias solum, sed et bene multa alia phaenomena, quae figurarum habent apud rhetores nomina, in vulgaribus maxime hominum in honestis infimorum sermocinationibus observavi, mecumque plures, quae figuras non nominamus, quia non sunt pulcrae cogitationis partes, et circumstantibus neglectis turpiusculisque sic obscurantur, ut in iisdem peculiaris non detegatur elegantia, casui potius imputentur, instar flosculorum in pratis et ad trivia sponte nascentium. § 26. Quod tamen ideo monetur, ut hoc certius persuadeamur non peccare in verisimilitudinem *ἦθος*, si quis tenuibus etiam, quasi aliud agendo, non quaesitos, obvios tamen immiscet ornatus eiusmodi, qui possunt figurarum tritis nominibus insigniri, nec ideo talem suam tenuitatis sphaeram transcendere. § 368. *Et Terentius servis dat plerumque prudentissimas sententias quidem, sed quae se per naturam offerunt cunctis: ut: Ne quid nimis.* Servius ad Aen. X.

§ 369. Servius rightly praises the same Theocritus as "everywhere simple," adding that the persons "in bucolic poems are rustic and rejoice in simplicity," § 213; namely, persons from whom there is nothing lofty, nothing urbane, nothing declamatory. "He excuses some figures of Virgil by necessity."[382] Yet those are mistaken who for that reason order one who is going to think proportionately about slight things to avoid all ornaments and all figures, § 237. Let the very example of Theocritus prove it: in him surely, if in anyone ever, even a positive *bucolic ethos*, § 194, is preserved. Id. I.76: "Sweet is the voice of the heifer, sweet the breath of the pipe; and sweetly too the calf lows, and sweetly also the cow: and sweet is it in summer-time to sleep in the open air beside running water."[383] etc.; and yet it has ornament, figure, anaphora, §§ 343, 345. How full the same poet is of comparisons quite rustic, and yet figures!

§ 370. They say that Virgil preserved this attenuation of powers and parsimony in the eclogues, § 368, so vigorously that he has only two maxims in all of them, taken together; yet one of these did not escape the severity of critics, as if it were greater than is right in the mouth of a shepherd. The line itself teaches that they are mistaken: "Each is led by his liking."[384] For why should a shepherd not be drawn by his own pleasure in maxims? Aristotle calls shepherds generally *gnomotypous*, and Cervantes' Sancho Panza wonderfully accords with this.

§ 371. Indeed I, and many others with me, have observed not only maxims, but also very many other phenomena which among rhetoricians have the names of figures, especially in the ordinary conversations of human beings lowest among the honorable. We do not name them figures, because they are not parts of beautiful thinking, and because, in their careless and rather ugly surroundings, they are so obscured that no special elegance is detected in them; they are rather imputed to chance, like little flowers springing up of themselves in meadows and at crossroads, § 26. Yet this is noted for this reason: that we may be more certain that one does not offend against the plausibility of *ἦθος*, if someone, even in slight matters, as if doing something else, intermingles ornaments of this sort, not sought out but nevertheless occurring to hand, which can be marked by the worn names of figures, and that he does not for that reason transcend such a sphere of his slightness, § 368. "And Terence for the most part gives slaves very prudent maxims indeed, but ones that offer themselves naturally to everyone: for example, "that one do nothing to excess.""[385][386] Servius on *Aeneid* X.

[382] **Deferred status.** NO INDEPENDENT ENGLISH TRANSLATION OF SERVIUS'S PROLOGUE LOCATED. **Source and locus.** Servius, *In Vergilii Bucolicon librum commentarius*, prologue 20-21, 35-38, and 85-88 in the Thilo-Hagen lineation. **Textual note.** The concordance's attribution to Theocritus is misleading. Baumgarten condenses two comments by Servius about the rustic simplicity of bucolic speakers and Virgil's occasional figures. The Servian text is available in the PHI Classical Latin Texts edition (https://latin.packhum.org/loc/2349/6/0/1141-1145) and in Perseus (https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A2007.01.0091), but no independent English translation of this prologue was located. A search found English renderings of the relevant Servian remarks only in modern, copyright-era scholarship, not in a public-domain or out-of-copyright translation of the prologue. The automated Livy alignment was false.

[383] **Source and locus.** Theocritus, *Idylls* 8.76-78. **Translation and edition.** J. Banks, later J. Davies, *The Idylls of Theocritus, Bion, and Moschus* (London: Henry G. Bohn, 1853). T009. **Direct source.** https://archive.org/details/idyllstheocritu00tyrtgoog. **Textual note.** Baumgarten's reference "Id. I. 76" points in fact to *Idyll* 8.76. His third line ends with *καὶ τὰ λοιπά* ("and the rest"), whereas Banks translates the complete line. The source and Baumgarten also differ in minor dialectal spelling and punctuation. Banks is selected because, unlike some older English editions that reject or omit the calf-and-cow line, it translates all the wording Baumgarten quotes.

[384] **Source and locus.** Virgil, *Eclogue* 2.65. **Translation and edition.** H. Rushton Fairclough, *Virgil*, volume 1 (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1916), transcription hosted by Theoi. T226. **Direct source.** https://www.theoi.com/Text/VirgilEclogues.html. **Textual note.** Baumgarten extracts the self-contained close of Virgil's verse. Fairclough's "liking" renders *voluptas* and his "each" preserves the distributive force of *quemque*.

[385] **Deferred status.** NO INDEPENDENT ENGLISH TRANSLATION OF SERVIUS 10.861 LOCATED. **Source and locus.** Servius, *In Vergilii Aeneidos libros commentarius* 10.861. **Textual note.** Baumgarten omits Servius's initial *unde* and repunctuates the sentence. Servius cites Terence's maxim, but the entire explanatory sentence is Servian; entry 386 separately records the Terentian source. The Latin locus is also quoted in a University of Barcelona study (https://diposit.ub.edu/bitstreams/af10881c-1959-4e11-a757-0b6e58d9dc79/download). A check of Conington and Nettleship's public-domain commentary at *Aeneid* 10.861 found no translation of this Servian comment. The first complete English translation of Servius's *Aeneid* commentary advertised in 2024 is a copyright-era commercial publication, not eligible evidence here. The public-domain translation of Terence's nested maxim in entry 386 cannot be substituted for a translation of Servius's explanatory frame.

[386] **Source and locus.** Terence, *Andria* 61. **Translation and edition.** Henry Thomas Riley and George Colman, *The Comedies of Terence* (New York: Harper and Brothers, 1872), Perseus Digital Library text. T035. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0134/phi001/phi0134.phi001.perseus-eng2.xml. **Textual note.** Baumgarten and Servius quote only the proverbial subordinate clause. Riley and Colman's complete sentence reads: "Not without reason; for this I deem in life to be especially advantageous; that one do nothing to excess." The speaker, Sosia, is a slave, which explains Servius's use of the line as an example of a prudent maxim assigned to a servant.

§ 372. Singulare documentum animi magni in tenuibus est quaedam eruditionis abnegatio, si data opera maioris ingenii, cognitionis, ac animi vir tenuia tamen expressurus, ne verisimilitudinem laedat, in eius persona, quem simulat, errorem committit. Huc post Theocritum, Virgilius in exemplum vocatur, quando scribit
I. Amphion Dircaeus in Actaeo Aracyntho,
Actaeumque Atticum interpretantur, non ac si Aracynthus fuerit in Attica, sed quasi simularit Virgilius pastoris ignorantiam geographicam:
II. Pars Scythiam et rapidum Cretae veniemus Oaxen,
nec constructiones de populis, terris, fluviis, ad quos veniamus, consuetas adhibet, nec Cretae flumen adscribit, quod habeat, quoniam Oaxen hi quaerunt in Scythia, illi in Mesopotamia. Quos penes verum sit, nosse pastori licet cum ignarissimis.
§ 373. Quam Longinus S. XXXXIIII. forsitan animi sui sententiam philosophi, nescio cuius, quem loquentem ab initio fingit, ex persona prodens principem caussam indicat, cur suis temporibus sit universalis adeo sublimium et magnificorum ingeniorum penuria, servitutem, dic dimidium virtutis auferentem: ea, si vel plenaria fuerit, praecordiis in libertate maiora ausuris tantum saltim relinquit magnitudinis relativae, quantum ad tenuia pulcre cogitanda satis est.
Servitus obnoxia,
Quia, quae volebat, non audebat dicere,
Affectus proprios in fabellas transtulit,
Calumniamque fictis elusit iocis. Phaedr. l. III.
Quam apologorum genesin egregie confirmat, prima superstitum, Iothami fabula de arboribus regem quaerentibus, licet adhuc maius aliquid et sublimius applicando spirans, ac seriores mancipiorum ac libertorum fabellae aesopicae.

§ 374. Magnitudo animi relative minima, vel potentialis etiam tantum, vel saltim actualis in elaborandis tenuibus nunc occupatorum est ingenium ac propensio simpliciter honestam vivendi rationem modumque cogitandi huic congruentem, et negative, et positive, sequi aptum et cupida, §§ 213, 214. obiecta non mediae solum, sed et maximae mensurae capacia simul, ex lateribus suis, absolute quidem magnis et dignis, horum tamen minoribus, contuenda sistere, § 215. *βάθους*, § 217. et primum, § 221. et secundum genus, § 245. tumoris, § 217. et primum, § 222. et secundum genus, § 263. effugere potest, tendit et fovet.

§ 372. A singular proof of a great mind in slight matters is a certain renunciation of erudition, if, by deliberate effort, a man of greater talent, knowledge, and mind, nevertheless intending to express slight things, commits an error in the person of the one whom he represents, lest he injure verisimilitude. After Theocritus, Virgil is called as an example here, when he writes: "I sing as Amphion of Dirce used to sing, when calling home the herds on Attic Aracynthus."[387] They interpret Actaean as Attic, not as if Aracynthus were in Attica, but as if Virgil simulated a shepherd's geographical ignorance. "some to reach Scythia and the chalk-rolling Oaxes"[388] Nor does he use the constructions customary for peoples, lands, and rivers to which we come, nor does he assign to Crete a river which it possesses, since some seek the Oaxes in Scythia, others in Mesopotamia. A shepherd may know who is right as well as the most ignorant do.

§ 373. Longinus, Section XXXXIIII, perhaps disclosing the opinion of his own mind through the persona of some philosopher, I know not whom, whom from the beginning he imagines as speaking, indicates the chief cause why in his times there is so universal a scarcity of sublime and magnificent talents: slavery, say, taking away half of virtue. If this slavery has even been complete, it leaves in hearts that would dare greater things in freedom at least as much relative magnitude as suffices for thinking slight things beautifully. "A servitude was all along
Exposed to most oppressive wrong,
The suff'rer therefore did not dare
His heart's true dictates to declare;
But couch'd his meaning in the veil
Of many an allegoric tale,
And jesting with a moral aim,
Eluded all offence and blame."[389] Phaedrus, book III. This origin of apologues is excellently confirmed by the first surviving fable, Jotham's fable about the trees seeking a king, although in its application it still breathes something greater and more sublime than the later Aesopic little fables of slaves and freedmen.

§ 374. The relatively smallest magnitude of mind, whether it characterizes potential capacity itself or at least the actual state of those now engaged in elaborating slight things, is a talent and inclination, apt and eager to follow, negatively and positively, a simply honorable way of living and a mode of thinking congruent with it, §§ 213, 214; to set forth objects capable not only of a middle measure but also of the greatest measure, at the same time from aspects which, although absolutely great and worthy, are among their lesser ones, for contemplation, § 215; and it is able, strives, and fosters the effort to escape *βάθος*, § 217, both the first, § 221, and the second kind, § 245, and swelling, § 217, both the first, § 222, and the second kind, § 263.

[387] **Source and locus.** Virgil, *Eclogue* 2.24. **Translation and edition.** H. Rushton Fairclough, *Virgil*, volume 1 (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1916), transcription hosted by Theoi. T226. **Direct source.** https://www.theoi.com/Text/VirgilEclogues.html. **Textual note.** Baumgarten's *Aracyntho* differs from the source edition's *Aracimtho*, and his excerpt omits the preceding governing words. The complete English sentence is therefore supplied so that the fragment remains intelligible. The prefixed roman numeral belongs to Baumgarten's list, not to Virgil.

[388] **Source and locus.** Virgil, *Eclogue* 1.66. **Translation and edition.** H. Rushton Fairclough, *Virgil*, volume 1 (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1916), transcription hosted by Theoi. T226. **Direct source.** https://www.theoi.com/Text/VirgilEclogues.html. **Textual note.** Fairclough reads lowercase *cretae* as the genitive of *creta*, "chalk," whereas Baumgarten's capitalization supports the rival understanding "of Crete." The English is the clause corresponding to Baumgarten's verse from Fairclough's larger sentence. The prefixed roman numeral is Baumgarten's.

[389] **Source and locus.** Phaedrus, *Fabulae Aesopiae* 3, prologue 34-37. **Translation and edition.** Christopher Smart, *The Fables of Phaedrus Translated into English Verse* (London: G. Bell and Sons, 1913), Perseus Digital Library text. T076. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0975/phi001/phi0975.phi001.perseus-eng1.xml. **Textual note.** Baumgarten omits Phaedrus's introductory *Brevi docebo* and adds commas. Smart expands four Latin verses into eight English lines and takes *servitus obnoxia* as a condition exposed to oppressive wrong.

§ 375. Eadem adeo genus cogitandi satis absolute magnum, praesertim absolute dignum, § 223, exhibere, vile de abiectis, § 224. vel etiam de tenuibus cogitandi genus, § 262. cavere, quaerere genus cogitandi absolute moratum, ut latius, § 226, ita strictius, § 228, male moratum utrumque vitare, § 228, gradus etiam et intercapedines in ipsis tenuibus belle metiri, § 233. data occasione inter *bomolochian*, scurrilitatem omni modo risui inhiantem, et *agroikian*, feritatem omnibus naturaliter asperi, medium tenere, quod *eutrapelias* aliquando nomine significatur, *in ludo iocisque concinne se et decenter gerentium*, et amat, et potest. § 237.

§ 376. *Eutrapelias* mentionem iniicere non possum, quin veniat forsitan aliquibus eius in mentem, quod Eph. V.4 illa omnino Christianis prohibita censeatur. Non inquiram heic in id, an omnia per fidem sanctissimam illicita possint etiam, ut vetita, considerari per solas aesthetices regulas philosophicas: dabo modo obiter interpretationem loci, quam ego verissimam habeo: *Ne audiatur quidem inter vos turpitudo et obscenitas, nec morologia.* Si autem quaeratis, quid *morologias* amplectar titulo, est illa *eutrapelia (kata) ta ouk anekonta*, omnis illa cogitandi agendique ratio, quam urbanitatis festivitatisque titulis tegunt, quae vere tamen decoro, eoque Christiano, contraria est. § 212.

§ 377. Difficillimum utique vel psychologice tantum rem considerantibus haberi debet, ita ingenium deliberato consilio versatile reddere, moresque toties amabiliter variare, semper tamen rectos et vere bellos, ut
omnis te deceat color, et status, et res,
neque naufragium facias unquam in scopulos dicacium, obscenitatem, maledicentiam, vel omnino rerum caelestium profanationem, nec dictum tuum ullum, ullum ridiculum, suasore Cicerone, vel sit nimis frequens, quia scurrae hoc est, vel subobscenum, quia est mimi, vel petulans, quia improbi hominis, nec in calamitosos, quia inhumanum, nec in facinorosos, quia leve id supplicium, neque quaesitum et domo allatum, quia frigidum, nec fere ad lacessendum, quia respondetur et ingeniosius et humanius, nec in caros vel nostros, vel multorum, quia odiosum, nec in potentes et dignitate praeditos, quia praeter debitam venerationem et observantiam, nec atrox et contumeliosus in quemquam, quia insanabile.

§ 375. Thus the same magnitude both loves and is able to exhibit a kind of thinking sufficiently great absolutely, especially absolutely worthy, § 223; to beware of the vile kind of thinking about abject things, § 224, or even about slight things, § 262; to seek a kind of thinking absolutely well-mannered, both more broadly, § 226, and more strictly, § 228; to avoid both kinds of ill-mannered thinking, § 228; to measure beautifully the degrees and intervals even in slight things themselves, § 233; and, when occasion is given, to hold a middle way between *bomolochia*, scurrility gaping in every way after laughter, and *agroikia*, the roughness of someone naturally harsh toward everyone, a middle that is sometimes signified by the name *eutrapelia*, "of those conducting themselves fittingly and decently in play and jokes,"[390] § 237.

§ 376. I cannot mention *eutrapelia* without its perhaps coming into some persons' minds that in Ephesians V.4 it is judged altogether prohibited for Christians. I shall not inquire here into whether all things illicit by most holy faith can also, as forbidden, be considered through the philosophical rules of aesthetics alone. The underlying biblical passage reads: "But fornication, and all uncleanness, or covetousness, let it not be once named among you, as becometh saints; Neither filthiness, nor foolish talking, nor jesting, which are not convenient: but rather giving of thanks."[391] I shall give in passing the interpretation I hold to be truest: neither ugliness nor obscenity nor foolish talking should even be heard among you. But if you ask what I embrace under the title of *morologia*, it is that *eutrapelia (kata) ta ouk anekonta*: all that way of thinking and acting which they cover with titles of urbanity and festivity, but which is truly contrary to decorum, and that Christian decorum, § 212.

§ 377. It must surely be held very difficult, even by those considering the matter only psychologically, so to make one's talent versatile by deliberate counsel, and so often to vary one's manners amiably, yet always rightly and truly beautifully, so that one matches this account of Aristippus: "As for Aristippus, every complexion of life, every station and circumstance sat gracefully upon him."[392] At the same time, one must never make shipwreck on the rocks of witty sayings: obscenity, slander, or in general the profanation of heavenly things. Nor, with Cicero as adviser, should any saying of yours, any joke, be too frequent, because this belongs to a buffoon; or somewhat obscene, because it belongs to a mime; or wanton, because it belongs to a bad person; nor against the unfortunate, because that is inhuman; nor against criminals, because that is a light punishment; nor sought out and brought from home, because it is cold; nor, as a rule, to provoke, because replying is both more ingenious and more humane; nor against those dear either to us or to many people, because it is hateful; nor against the powerful and those endowed with dignity, because it goes beyond due veneration and respect; nor savage and insulting against anyone, because it is incurable.

[390] **Deferred status.** DEFERRED - PROBABLE BAUMGARTENIAN GLOSS; NO INDEPENDENT SOURCE OR EXISTING ENGLISH TRANSLATION LOCATED. **Source and locus.** Not identified; probably Baumgarten's own explanatory gloss on *eutrapelia* rather than a quotation from another author. **Textual note.** In context, the phrase is a genitive definition attached to *eutrapelias aliquando nomine significatur*: it describes people "conducting themselves elegantly and becomingly in play and jokes." Baumgarten supplies no author or citation, and exact-phrase searches located no earlier witness. The concept has a broad Aristotelian background in *Nicomachean Ethics* 4.8, but that does not establish an exact textual source. A check of the accessible Perseus Latin corpus and exact and variant phrase searches found only thematic parallels in Aristotle and in Aquinas's discussion of *eutrapelia* in *Sententia libri Ethicorum* 4.15-16, not Baumgarten's wording. Typographic emphasis appears to have caused the concordance extractor to classify the gloss as a quotation. The record therefore remains deferred rather than treating the contextual English explanation above as an existing published translation.

[391] **Source and locus.** *Epistle to the Ephesians* 5:3-4. **Translation and edition.** *The Holy Bible, King James Version* (1611), Ephesians 5:3-4, Project Gutenberg edition. T085. **Direct source.** https://www.gutenberg.org/ebooks/10. **Textual note.** Baumgarten transfers the prohibition "let it not be once named among you" from verse 3 to terms drawn from verse 4. He renders Greek *αἰσχρότης* with the doubled *turpitudo et obscenitas*, transliterates *μωρολογία* as *morologia*, and omits both *εὐτραπελία* and the contrast with thanksgiving. The selected KJV passage includes both verses so that the composite character of his paraphrase remains visible.

[392] **Source and locus.** Horace, *Epistles* 1.17.23. **Translation and edition.** Christopher Smart, *The Works of Horace*, revised by Theodore Alois Buckley (New York: Harper and Brothers, 1883 edition), Project Gutenberg text. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten turns Horace's third-person description of Aristippus into a second-person wish: *Aristippum decuit* becomes *te deceat*. He also adds commas. Smart translates *color* metaphorically as "complexion of life" and expands the three coordinated nouns into a natural English series.

§ 378. Eidem Ciceroni off. I. *facilis est distinctio ingenui* (*elegantis, urbani, ingeniosi, faceti*) *et illiberalis ioci. Prior tempore fit ac remisso animo libero dignus, eique sicut incipiendi ratio est, ita definiendi modus.* Verum sit facilis in theoria et in abstracto, quod aiunt, facilis sit in multis, ex una parte liberalioribus, ex altera ad infimam humilitatem et faecem vergentibus, instar plumbi, sit facilis animo sereno, quieto, lente festinanti, extraque teli iactum immo extra ipsas partes posito, velut iudex litem suam non faciens. Disparebit tamen facilitas, si iam iamque dictum dicturus, quod subito occurrens iam in primo ore habeas, citissime transitura opportunitate, concipiaris, quod honesti maleque morati *circa confinia ludat*, nonnihil animo commotior, et in quendam iocandi velut *enthousiasmon* delatus, S. V. vel si dictum examines alterius te vel ipsum, vel tuos petentis, vel a quo certe timeas. e.c.

§ 379. Secundum nos iudicaturum reor, qui porro perpenderit, an exempla iocorum elegantium ab ipso Cicerone generatim dicta l. c. sint ea vere omnia. 1) *Plautus noster*, § 262. de quo tamen denuo generatim et indefinite Horatius A. P. 270:

At vestri proavi Plautinos et numeros, et
Laudavere sales, nimium patienter utrumque
Ne dicam stulte, mirati, si modo ego et vos
Scimus inurbanum lepido seiungere dicto.

2) *Atticorum antiqua comoedia*, cuius tamen, auctore Horatio l. c. 282. dicacitatis vitio reprimendo lege opus fuit.

Lex est accepta, chorusque
Turpiter obticuit, sublato iure nocendi.

2) philosophi Socratici, quorum tamen ipse dux, ab oraculo sapientissimus mortalium declaratus effugere non potuit, quin, referente ipso Cicerone, a Zenone Stoico *scurra Atticus*

nominaretur. Addamus, velut argumentum ad hominem, et eorum dictum, qui Ciceronem hunc ipsum *scurram consularem*
salutarunt iniuria, praeeuntem secuti Catonem, quando ille subridens aliquando: *Quam ridiculum*, inquit de Cicerone loquens, *habemus consulem*.

§ 378. The same Cicero writes in *De officiis* I: "There are, generally speaking, two sorts of jest: the one, coarse, rude, vicious, indecent; the other, refined, polite, clever, witty. [...] So the distinction between the elegant and the vulgar jest is an easy matter: the one kind, if well timed (for instance, in hours of mental relaxation), is becoming to the most dignified person; the other is unfit for any gentleman, if the subject is indecent and the words obscene. Then, too, certain bounds must be observed in our amusements [...]."[393] But let it be easy in theory and in the abstract, as they say; let it be easy in many cases, some clearly liberal and others sinking like lead toward the lowest baseness and dregs; let it be easy for a serene, quiet mind, hastening slowly, placed outside the throw of the weapon, indeed outside the parties themselves, like a judge not making the lawsuit his own. Yet the ease will disappear if you are about to utter a saying, already on the tip of your tongue because it has suddenly occurred to you, with the opportunity very swiftly passing; if you conceive something that "plays around the boundaries" of the honorable and the ill-mannered, with the mind somewhat more moved and carried into a certain *enthousiasmos* of joking, Section V; or if you examine a saying of another person aiming at you yourself, or at your own people, or from whom you certainly fear something, etc.

§ 379. I think that anyone who further considers the following will judge with us: whether the examples of elegant jokes generally mentioned by Cicero himself in the same place are truly all such. 1) "Our Plautus," § 262, concerning whom Horace nevertheless again says generally and indefinitely, *Ars poetica* 270: "But our ancestors commended both the numbers of Plautus, and his strokes of pleasantry; too tamely, I will not say foolishly, admiring each of them; if you and I but know how to distinguish a coarse joke from a smart repartee, and understand the proper cadence, by [using] our fingers and ears."[394]

2) "The ancient comedy of the Attics," whose vice of jesting, however, according to Horace in the same place, 282, had to be restrained by law: "a law was made accordingly, and the chorus, the right of abusing being taken away, disgracefully became silent."[395]

2) The Socratic philosophers, whose very leader, declared by the oracle the wisest of mortals, could nevertheless not escape the Stoic Zeno's mockery; Cicero himself reports: "he called Socrates, who was the father of philosophy, the Attic buffoon, using the Latin word *Scurra*."[396]
Let us add, as an argument directed at the person, also the insult directed against this very Cicero: "Cicero had been called the consular buffoon."[397]
They followed Cato, who had once said, smiling a little and speaking about Cicero: "What a funny man we have, my friends, for consul!"[398]

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[393] **Source and locus.** Cicero, *De officiis* 1.104. **Translation and edition.** Walter Miller, *Cicero: De Officiis* (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1913), Perseus Digital Library text. T058. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi055/phi0474.phi055.perseus-eng1.xml. **Textual note.** Baumgarten combines Cicero's four adjectives from the opening classification with the later sentence about distinguishing liberal from illiberal jesting. He changes Cicero's *gravissimo homine dignus* to *libero dignus* and recasts the following requirement of limits as a balanced maxim about beginning and ending. Miller's translation therefore supplies all three parts from which Baumgarten builds his adaptation.

[394] **Source and locus.** Horace, *Ars poetica* 270-273. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper and Brothers, 1863), Perseus Digital Library text. T067. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi006/phi0893.phi006.perseus-eng2.xml. **Textual note.** Baumgarten reads *vestri* where the comparison edition has *nostri*, and *seiungere* where it has *seponere*. Both readings give the same basic contrasts, though Smart's "our ancestors" follows *nostri*. Smart's final clause also translates Horace 274, which Baumgarten does not quote.

[395] **Source and locus.** Horace, *Ars poetica* 283-284. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper and Brothers, 1863), Perseus Digital Library text. T067. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi006/phi0893.phi006.perseus-eng2.xml. **Textual note.** Baumgarten extracts the complete sentence beginning with *lex est accepta* and omits the preceding phrase governed by *dignam*. Smart renders *ius nocendi* as "the right of abusing," aptly preserving Horace's criticism of Old Comedy's personal licence.

[396] **Source and locus.** Cicero, *De natura deorum* 1.93, reporting a phrase used by the Epicurean Zeno of Sidon. **Translation and edition.** Charles Duke Yonge, *The Treatises of M. T. Cicero* (London: George Bell and Sons, 1878), Wikisource transcription. T232. **Direct source.** https://en.wikisource.org/wiki/Cicero%27s_Tusculan_Disputations/On_the_Nature_of_the_Gods/Book_1. **Textual note.** The speaker is the Epicurean Zeno of Sidon, whom Cicero had heard in Athens, not the earlier Stoic founder Zeno of Citium. Baumgarten quotes only the predicate noun phrase and follows Cicero in preserving the Latin insult rather than translating it into Greek.

[397] **Source and locus.** Macrobius, *Saturnalia* 2.1.12. **Translation and edition.** Anthony Trollope, *The Life of Cicero*, volume 1 (New York: Harper and Brothers, 1881), directly rendering the Macrobius passage in an explanatory note; Project Gutenberg text. T114. **Direct source.** https://www.gutenberg.org/ebooks/8945. **Textual note.** Macrobius attributes the hostile epithet collectively to Cicero's enemies and says that Vatinius used it in a speech; he does not say that those enemies were "following Cato." Because the first complete English translation of the *Saturnalia* was not published until 1969, the selected public-domain witness is Trollope's explicit translation of this individual Macrobius sentence rather than a complete translation of the work.

[398] **Source and locus.** Plutarch, *Comparison of Demosthenes and Cicero* 1.5. **Translation and edition.** Bernadotte Perrin, *Plutarch's Lives*, volume 7 (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1919), Perseus Digital Library text. T024. **Direct source.** https://github.com/PerseusDL/canonical-greekLit/blob/master/data/tlg0007/tlg056/tlg0007.tlg056.perseus-eng2.xml. **Textual note.** Plutarch preserves Cato's words in Greek, not Latin. Baumgarten's *Quam ridiculum habemus consulem* is therefore a concise Latin retranslation which omits the address *ὦ ἄνδρες*. Greek *γελοῖον* can mean "funny" or "ridiculous"; Perrin chooses the former, retaining the remark's deliberate ambiguity.

§ 380. Quorsum autem ista? §§ 377–379. Ut non assentiamur solum Ciceroni, quando ille l. c. *Turpe est*, ait, *valdeque vitiosum in re severa convivii dicta, aut delicatum inferre sermonem*: sed et in ipsis tenuibus et remissius suo quodam merito cogitandis *eucharistian* malimus, ex sanctissimo consilio, comitatem et gratiam affabilem, non sine sale, sectari, quam aut *morologias* valde suspectam, aut periculis undique septam *eutrapeliam*, eo cautiores, quo certius
Risu est inepto res ineptior nulla, §§ 376, 191.

§ 381. Eo promptius natio solatium inveniet, cuius forte genius aptus quidem et tenuibus cum dignitate quadam excogitandis et ipsis iocis ac dictis cum lepore iaciendis est, gracilitate tamen et subtilitate nescio qua, per quam amabili, vinci dicitur a vicinis aliquibus, quoniam ingenia pulcra soli huic characteri forsan nata plura si numeret gens quaedam in civibus suis, mirum non est, eam si artem, quam solam possunt assequi, colunt felicius, ac vicini, quorum et altius surgere plura gravioresque simul personas induere valent et desiderant ingenia ac praecordiorum ingentes impetus, § 249. His enim
facilis iactura iocorum est.

§ 382. Magnum satis ad tenuia proportionate cogitanda pectus ac ingenium, et potest, et ardet hoc magis pura a sordibus et rerum et significationis eloquutionisve sua et intaminata servare, quo se meminit plebi vicinius, quo hinc facilius posset turbae involvi, quam tamen non minus abhorret, ac illud sublime:
Odi profanum vulgus et arceo, § 243.
Idem in absolute magnis vel minimus, vel nunc saltim, ac unum ex minimis, se gerens animus, non sectatur paradoxa honestis tantum non omnibus ex simpliciori vivendi formula, sed satagit rerum suarum, si iisdem probare sua, si iisdem sine salebris ac spinis mentem evidenter declarare, si potest eosdem eius certiores reddere, quod persuadere volebat bonis, idque sine ambagibus, quas pauci capiant aequalium, § 244.

§ 383. Magnus in tenuibus laborans eleganter animus mavult aliquam siccitatem, quam tumidis vel inanibus emboliis lascivire, gnarus odiosam esse circensibus pompam, §§ 281, 284. exilitatem quandam, § 249. praeferet lutulento cuivis flumini, quale Lucilii, si
in hora saepe ducentos,
Ut magnum, versus dictabat stans pede in uno.
aridum autem, § 255, exsangue, § 258, et ieiunum cogitandi genus, § 259. aeque abhorrebit, ac frivolum, § 261. omnia denique cogitabit, volet, aget, ex veteri prudentum formula: *Uti bene inter bonos agier convenit.*

§ 384. Magnitudinem animi aestheticam huc usque saepius descriptam relativam ad tenuia si placeret brevius Simplicem Aestheticorum Honestatem appellare: mediis rebus medioque cogitandi generi vel tantum sufficientem, vel ad hoc tamen unice iam requisitam Nobilitatem Animi Aestheticam dicere liceret, gravitatem et magnanimitatem materiem aliquam mediam in exaequante cogitationum et digna magnitudine venuste sistendi ob oculos, § 189.

§ 380. But to what end are these things? §§ 377–379. The aim is not merely to assent to Cicero when he says in the same place: "For it is unbecoming and highly censurable, when upon a serious theme, to introduce such jests as are proper at a dinner, or any sort of loose talk."[399] Even in slight things themselves and in subjects that in their own right deserve a more relaxed treatment, we should also prefer, by most holy counsel, to pursue *eucharistia*, courteousness and affable grace, not without wit, rather than either very suspect *morologia* or *eutrapelia* hedged about on every side with dangers; being the more cautious the more certain we are of the maxim: "for nothing is more senseless than senseless giggling."[400] §§ 376, 191.

§ 381. So much more readily will a nation find consolation whose genius perhaps is indeed suited both to devising slight things with a certain dignity and to casting jokes and sayings themselves with charm, though it is said to be surpassed by some neighboring peoples in a certain slenderness and subtlety, however amiable. For if some nation numbers among its citizens more beautiful talents perhaps born for this character alone, it is not surprising if it cultivates more successfully that art which alone they can attain than do neighbors whose talents and great impulses of the heart both can and desire to rise higher and at the same time put on more numerous and weightier persons, § 249. For these people "the loss of jokes is easy."

§ 382. A breast and talent great enough for thinking slight things proportionately both can, and burns all the more, to keep itself pure from sordid things and untainted in its own matters, signification, or expression, because it remembers that it is nearer to the common people, and because from this it could more easily be involved with the crowd, which nevertheless it abhors no less than that sublime saying: "I hate the profane crowd and keep it away," § 243. The same mind, in things absolutely great, carrying itself as very little, or at least now as one of the least, does not pursue what is paradoxical to almost everyone honorable who follows a simpler way of life; instead it attends to its own affairs, if it can prove its own points to the same persons, if it can declare its mind plainly to the same without rough places and thorns, if it can make those same persons more certain of what it wished to persuade good people of, and this without ambiguities which few of its equals understand, § 244.

§ 383. A great mind laboring elegantly in slight things prefers some dryness to wantoning in swollen or empty insertions, knowing that pomp is unwelcome at the circus games, §§ 281, 284. It will prefer a certain slightness, § 249, to any muddy stream, such as that of Lucilius, if "he would often, as a great feat, dictate two hundred verses in an hour, standing in the same position."[401] But it will equally abhor a dry, § 255, bloodless, § 258, and meager kind of thinking, § 259, as well as a frivolous one, § 261. Finally, it will think, will, and act according to the old formula of the jurists: "honest dealing, as between honest parties. [...] As between honest people there ought to be honest dealing, and no deception!"[402]

§ 384. If it pleased one to call more briefly the aesthetic magnitude of mind, relative to slight things, that has been described more often up to this point, "the simple honesty of aestheticians," then what is either only sufficient for middle things and for a middle kind of thinking, or at any rate is now uniquely required for this, could be called "aesthetic nobility of mind": gravity and magnanimity for setting some middle material beautifully before the eyes in thoughts of matching and worthy magnitude, § 189.

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[399] **Source and locus.** Cicero, *De officiis* 1.144. **Translation and edition.** Walter Miller, *Cicero: De Officiis* (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1913), Perseus Digital Library text. T058. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi055/phi0474.phi055.perseus-eng1.xml. **Textual note.** Baumgarten omits *enim* and *aliquem*, and replaces Cicero's *convivio digna* ("things suitable for a dinner") with *convivii dicta* ("dinner-party sayings"). Miller's "such jests as are proper at a dinner" follows Cicero's source text, while "loose talk" renders *delicatum sermonem*.

[400] **Source and locus.** Catullus, *Carmina* 39.16. **Translation and edition.** Leonard Charles Smithers, prose translation in *The Carmina of Caius Valerius Catullus* (London: printed for the translators, 1894), modernized by Perseus. T041. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0472/phi001/phi0472.phi001.perseus-eng4.xml. **Textual note.** Baumgarten omits Catullus's opening *nam*, moves *est* forward, and quotes the maxim outside its original address to the perpetually grinning Egnatius. The concordance inherited Cicero from Baumgarten's immediately preceding discussion, but the verse itself is Catullus 39.16.

[401] **Source and locus.** Horace, *Satires* 1.4.9-10. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper and Brothers, 1863), Perseus Digital Library text. T066. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi004/phi0893.phi004.perseus-eng2.xml. **Textual note.** Baumgarten omits Horace's introductory judgement about Lucilius and extracts the two-line description. Smart treats *stans pede in uno* idiomatically as "standing in the same position," rather than literally as standing on one foot.

[402] **Source and locus.** Cicero, *De officiis* 3.61 and 3.70, preserving the formula used in fiduciary actions. **Translation and edition.** Walter Miller, *Cicero: De Officiis* (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1913), Perseus Digital Library text. T058. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi055/phi0474.phi055.perseus-eng1.xml. **Textual note.** Baumgarten himself calls this an *ex veteri prudentum formula*, "from an old formula of the jurists." The concordance's Lucilius attribution was inherited from the immediately preceding Lucilian quotation and does not belong to this formula. Baumgarten adds *uti*, substitutes *convenit* for Cicero's *oportet*, omits *et sine fraudatione*, and rearranges *inter bonos bene agier* to *bene inter bonos agier*. Miller translates both of Cicero's attestations, allowing the short and expanded forms to be compared.

§ 385. In hac concipienda neutiquam excludo *nobilitatem generis*, quam alicubi *blandam* Cicero *conciliatriculam* dicit *opinioni hominum non parum commendantem*,

eum tamen ingenii pectorisque tum naturalem habitum, tum vero statum praesentem et exsistentem cogitari volo, quem nobili loco natus amplecti
Ni coram Lepidis male vivitur, alea pernox
Ante Numantinos si luditur.
Iuv. Sat. VIII.
si potius animus dignus illustri maiorum serie, altae
Indicium, mores, nobilitatis habet.
Ov. Fast. III, 2.
aut omnino, quod adhuc maius est,
nominibus quum sit generosus avitis,
Exsuperat morum nobilitate genus,
Trist. IV, 4.

§ 386. *Qui increpitus a quodam, quod in aciem claudus descenderet, pugnare non fugere volo*, respondens Spartanus respondisse dicitur Valerio Maximo *nobiliter*, III. 7. ex nostra nunc notione, nec in eiusdem responso simplicem modo honestatem deprehendes, neque maiestatem e contrario singularem, sed medium quid inter utramque, quod illud ipsum est accurate, quod nunc volumus, quod utique iam in se magis arduum, ac magnus satis tenuibus animis, facilius a bene natis obtinetur, quando ad erectiorem cogitandi rationem politioresque vivendi mores a teneris, quod aiunt, unguiculis, veluti manu, ducuntur, plus iam difficultatis habet, ut eo serius demum eleventur animi, neque tamen omnino fieri nequit, si gnaviter exercearis in laudabili vere nobilium consuetudine, disciplinis ac usu, vehementerque despicias, quicquid est infra locum, quo tendis, ubique nugarum, § 191.

§ 387. Animus ad medium in pulcre cogitandis genus satis habiturus nobilitatis, § 383. non absolutae solum dignitatis memor est et tenacior, § 193. quoniam amicam luto suem nobilem nemo dixerit, sed eius etiam comparativae, quam studia moresque verae nobilitatis postulant, § 213, 1) negativam. Hinc poterit et volet omnem, etiam longa manu, movere lapidem, ne quid ignorantiae, ne quid erroris, ne quid pravae consuetudinis et aegritudinis animorum deprehendatur in cogitandis a se venustius, quod, etiamsi bene convenire cum simplici satis honestate possit, maiorem tamen personarum ac rerum dedecet ordinem non sine turpitudine.

§ 388. *Turpe* fuit olim *nobili ius ignorare, in quo versetur*,

§ 385. In conceiving this, I by no means exclude "nobility of birth," which somewhere Cicero calls a "winning little reconciler." Of its effect he says: "he was recommended to men's favourable opinion by the fact of his high birth, which is of itself a very powerful recommendation."[403]
Yet here I want us to conceive the natural disposition of talent and heart, together with their present actual state, which a person of noble birth should embrace. Such a person must avoid the conduct censured by Juvenal: "if in presence of the Lepidi you live an evil life? What signify all these effigies of warriors if you gamble all night long before your Numantine ancestors"[404]
Juvenal, *Satire* VIII. Instead, the mind should be worthy of an illustrious ancestral line and display the character described by Ovid: "And besides you have ever a gentle soul and, a token of your lofty birth, a character which Volesus, the founder of your father's name, would recognize"[405]
Ovid, *Fasti* III.2; or, what is greater still, it should exemplify "O you who through ancestral names have noble birth yet surpass your birth in nobility of character"[406]

Tristia IV.4.
§ 386. Valerius Maximus, III.7, calls this Spartan's response "noble": "One of them, being blamed because he went to battle although he was lame, replied that it was his intention to fight, and not to run."[407] From our present notion you will detect in this same response neither merely simple honesty, nor, on the contrary, singular majesty, but something middle between the two, which is exactly the very thing that we now want. This is in itself more demanding than the greatness sufficient for slight matters, and is more readily attained by the well-born, since from earliest childhood, as they say, they are led as if by the hand toward a more erect way of thinking and more polished manners of living. It is more difficult for minds to rise to this level only later; yet it is not altogether impossible, if you exercise yourself energetically in the praiseworthy society, disciplines, and practice of the truly noble, and vehemently despise whatever is below the place toward which you tend, and wherever trifles are, § 191.
§ 387. A mind that will have enough nobility for the middle kind in thinking beautifully, § 383, is mindful and rather tenacious not only of absolute dignity, § 193, since no one would call a sow friendly to mud noble, but also of that comparative dignity, in its negative form, which the studies and manners of true nobility require, § 213, 1). Hence it can and will move every stone, even from afar, so that nothing of ignorance, nothing of error, nothing of depraved custom and sickness of minds is detected in the things thought more beautifully by it; such deficiencies, although compatible with simple honesty, nevertheless disgrace the higher order of persons and things, not without shame.
§ 388. The old judgment was: "it was a shame for a patrician, a nobleman, and an orator of causes, to be ignorant of that law in which he was so peculiarly concerned."[408]

[403] **Source and locus.** Cicero, *Pro Sestio* 21. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero, Literally Translated*, volume containing *Pro Sestio* (London: George Bell and Sons, 1891), Perseus Digital Library text. T049. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi022/phi0474.phi022.perseus-eng1.xml. **Textual note.** In Baumgarten's complete sentence, *blandam conciliatriculam* also reproduces Cicero's wording. The concordance extracts Baumgarten's freer continuation, *opinioni hominum non parum commendantem*. Cicero instead has the passive *hominum opinioni ... commendatus* and no equivalent of *non parum*. Yonge's "very powerful recommendation" captures the emphasis that Baumgarten adds through *non parum*.

[404] **Source and locus.** Juvenal, *Satires* 8.9-11. **Translation and edition.** George Gilbert Ramsay, *Juvenal and Persius* (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1918), transcription by Roger Pearse. T214. **Direct source.** https://www.tertullian.org/fathers/juvenal_satires_08.htm. **Textual note.** Baumgarten reads *Ni* where the comparison edition has *si*, omits Juvenal's intervening question about the ancestral images, and inverts *si luditur alea pernox ante Numantinos* to make a two-line excerpt. Ramsay's translation retains the source's intervening phrase, which is necessary for the syntax of his English sentence.

[405] **Source and locus.** Ovid, *Epistulae ex Ponto* 3.2.103-104, not *Fasti* 3.2. **Translation and edition.** Arthur Leslie Wheeler, *Ovid: Tristia, Ex Ponto* (Loeb Classical Library; London: William Heinemann, 1939 reprint of the 1924 edition), Internet Archive scan. T014. **Direct source.** https://archive.org/details/ovidtristiaexpon011949mbp. **Textual note.** Baumgarten cites "Ov. Fast. III, 2," but the line is *Ex Ponto* 3.2.104. He changes Ovid's plural verb *habent*, governed by *mores*, to singular *habet* and inserts commas that detach *mores* from the clause. Wheeler consequently renders the source syntax as "a token ... a character," not Baumgarten's altered punctuation.

[406] **Source and locus.** Ovid, *Tristia* 4.4.1-2. **Translation and edition.** Arthur Leslie Wheeler, *Ovid: Tristia, Ex Ponto* (Loeb Classical Library; London: William Heinemann, 1939 reprint of the 1924 edition), Internet Archive scan. T014. **Direct source.** https://archive.org/details/ovidtristiaexpon011949mbp. **Textual note.** Baumgarten suppresses Ovid's direct address *O qui* and turns the second-person verbs *sis* and *exsuperas* into third-person *sit* and *exsuperat*. He also replaces *avorum* with the synonymous adjective *avitis* and uses the period spelling *quum*. Wheeler necessarily retains the second-person address of Ovid's source.

[407] **Source and locus.** Valerius Maximus, *Facta et dicta memorabilia* 3.7 ext. 8. **Translation and edition.** Samuel Speed, *The History of the Most Illustrious Marcus Valerius Maximus* (London, 1678), in the modernized adaptation hosted by Attalus. T154. **Direct source.** https://www.attalus.org/translate/valerius3b.html#7e.8. **Textual note.** Valerius reports the Spartan's response indirectly: *pugnare, non sibi fugere propositum esse*. Baumgarten retains the surrounding indirect construction but inserts the first-person direct declaration *pugnare non fugere volo*, "I wish to fight, not flee." The selected English follows Valerius's grammatical form rather than Baumgarten's recasting.

[408] **Source and locus.** Pomponius, *Enchiridion*, preserved in Justinian's *Digest* 1.2.2.43. **Translation and edition.** William Blackstone, *Commentaries on the Laws of England*, book 1, "Of the Study, Nature, and Extent of the Laws of England" (Oxford, 1765), directly translating and citing *Digest* 1.2.2.43; Project Gutenberg text. T101. **Direct source.** https://www.gutenberg.org/files/30802/30802-h/30802-h.htm. **Textual note.** Pomponius says that Quintus Mucius addressed this rebuke to Servius Sulpicius. Baumgarten extracts the core phrase, omits *patricio et* and *et causas oranti*, changes past-subjunctive *versaretur* to present *versetur*, and supplies *fuit olim* in his own sentence. The concordance's Cicero attribution is mistaken: Cicero later praised Servius, but the saying's surviving source is Pomponius in the *Digest*.

forsan et erit iterum aliquando. Hinc Iuvenalis sibi videtur absurdi quid retulisse, dum: *Facundus, ait aliquis ima de plebe solet*
defendere caussas
Nobilis indocti, veniet de plebe togata,
Qui iuris nodos et legum aenigmata solvat.
Turpe fuit alicubi nobilem non militasse. Hinc idem Iuvenalis arbitratur, se rem absurdam acu tetigisse, quando pergit:
Hic petit Euphraten iuvenis, domitique Batavi
Custodes aquilas, armis industrius, at tu
Nil, nisi Cecropides, truncoque simillimus Hermae.
In his turpitudinibus, et vere tales, et eae veniunt in censum, quae maiorum institutis iudicantur, § 212.

§ 389. Animus ad res medias pulcre cogitandas satis nobilis dignitatem porro comparativam et studiis vitaeque nobilium convenientem circumspiciet 2) positivam, ut ea didicerit, et id quidem satis exacte, ut ea et noverit ad finem perducere, et animo constanti decernat, quae nosse, velle, velle constanter, et agere, simplex forsan honestas non potest, aut imbecillitate sua facilius excusatur, si peccaverit, quae vero si cum decore possint exhiberi, perfectaque sistantur antea dubitantium oculis, tum vero non amplius incertum relinquunt, esse, qui talis sit, non unum ex multis, sed eximiis ingenii, virtutis, ac animi dotibus conspicuum.

§ 390. Brevitas non patitur ad hanc dignitatem pertinentia congerere, vel omnia, vel pleraque, id est omnem paene philosophiam practicam excutere, eamque mathematicam, et simul in late patentem morum in gentibus aetatibusque diversorum provehi oceanum, § 212. Inadaequatam nostris finibus, aliquam tamen eius imaginem exhibent Iuvenalis consilia:
Esto bonus miles, tutor bonus, arbiter idem
Integer, ambiguae si quando citabere testis
Incertaeque rei, Phalaris licet imperet, ut sis
Falsus, et admoto dictet periuria tauro,
Summum crede nefas animam praeferre
pudori,
Et propter vitam vivendi perdere caussas.
Provincia quum te
Rectorem accipiet, pone irae fraena modumque,
Pone et avaritiae, miserere inopum sociorum,
Respice, quid moneant leges, quid curia
mandet,
Praemia quanta bonos maneant, quam fulmine iusto
Et Capito et Numitor ruerint, damnante
senatu.

Perhaps it will be so again sometime. Hence Juvenal seems to himself to have reported something absurd when he says: "And yet among the lowest rabble you will find a Roman, who has eloquence, one who will plead the cause of the unlettered noble; you must go to the toga-clad herd for a man to untie the knots and riddles of the law."[409]

In some places it was shameful for a noble person not to have served as a soldier. Hence the same Juvenal thinks that he has put his finger precisely on an absurdity when he proceeds: "From them will come the brave young soldier who marches to the Euphrates, or to the eagles that guard the conquered Batavians, while you are nothing but a Cecropid, the image of a limbless Hermes!"[410]

Among these shames there come into the account both those that are truly such, and those that are judged by the institutions of the ancestors, § 212.

§ 389. A mind sufficiently noble for thinking middle things beautifully will further look around at comparative dignity, suited to the studies and life of nobles, 2) in its positive form: that it has learned these things, and indeed rather exactly, so that it knows how to carry them through and resolves with a steadfast mind upon things that simple honesty perhaps cannot know, will, will steadfastly, or do, or is more easily excused by its weakness if it has erred; but if they can be exhibited with decorum and, perfected, are set before the eyes of those who had formerly doubted, then they no longer leave it uncertain that a person who is such is not one of many, but conspicuous by exceptional gifts of talent, virtue, and mind.

§ 390. Brevity does not allow us to heap up either all or most of the things pertaining to this dignity, that is, to examine almost all practical philosophy, and that as mathematical, and at the same time to be carried out onto the wide-spreading ocean of manners differing among peoples and ages, § 212. Inadequate for our purposes, but nevertheless displaying some image of it, are Juvenal's counsels: "Be a stout soldier, a faithful guardian, and an incorruptible judge; if summoned to bear witness in some dubious and uncertain cause, though Phalaris himself should bring up his bull and dictate to you a perjury, count it the greatest of all sins to prefer life to honour, and to lose, for the sake of living, all that makes life worth having. [...] When you enter your [...] Province as its Governor, set a curb and a limit to your passion, as also to your greed; have compassion on the impoverished provincials; [...] have regard to what the law ordains, what the Senate enjoins; consider what honours await the good ruler, with what a just thunderstroke the Senate hurled down Capito and Numitor."[411]

[409] **Source and locus.** Juvenal, *Satires* 8.47-50. **Translation and edition.** George Gilbert Ramsay, *Juvenal and Persius* (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1918), transcription by Roger Pearse. T214. **Direct source.** https://www.tertullian.org/fathers/juvenal_satires_08.htm. **Textual note.** Baumgarten drops *tamen*, *Quiritem*, *invenies*, and *hic*; adds *ait aliquis*; moves *facundum* to the opening; and spells *causas* as *caussas*. His punctuation also makes the first sentence less secure than Juvenal's. Ramsay translates the coherent source text and renders *Quiritem* explicitly as "a Roman."

[410] **Source and locus.** Juvenal, *Satires* 8.51-53. **Translation and edition.** George Gilbert Ramsay, *Juvenal and Persius* (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1918), transcription by Roger Pearse. T214. **Direct source.** https://www.tertullian.org/fathers/juvenal_satires_08.htm. **Textual note.** Baumgarten reads *Hic* ("this man") where the comparison text has *hinc* ("from here/from them"); Ramsay follows *hinc*. The remaining differences are punctuation and capitalization. Ramsay expands the compressed Latin military destinations by supplying "or to," and interprets the *truncus Herma* as a limbless herm.

[411] **Source and locus.** Juvenal, *Satires* 8.79-93, with Baumgarten omitting lines 85-86 and 90 and shortening line 87. **Translation and edition.** George Gilbert Ramsay, *Juvenal and Persius* (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1918), transcription by Roger Pearse. Bracketed ellipses align Ramsay's translation with Baumgarten's omissions. T214. **Direct source.** https://www.tertullian.org/fathers/juvenal_satires_08.htm. **Textual note.** Baumgarten omits Juvenal 8.85-86 (the oysters and perfume), the opening *Expectata diu tandem* of line 87, and line 90 (the provincials' bones sucked dry). He writes *quum*, *fraena*, and *caussas* for the comparison text's *cum*, *frena*, and *causas*, and repaginates several verse lines. The bracketed ellipses in the selected English make those omissions visible; Ramsay's "those plunderers of the Cilicians," translating line 94, is excluded because Baumgarten stops at line 93.

§ 391. Nobilitas, de qua nunc loquimur, § 388. aspernatur humillima quaevis et abiecta, § 195.
An, quae
Turpia cerdoni, Volesos Brutumque decebunt?
Sed et illa, quae simplici forsan honestati non repugnant, ex abstracta philosophorum formula, detrahunt tamen ex opinione moribusque hominum, quorum iudiciis stare, vel nobilis, existimatio debeat, aliquid illius dignitatis, dum media est, non minimae, § 212. quam ferre in oculis, et a qua ne latum quidem unguem recedere, secum constituit cogitando decernendoque, quem nunc animo formamus, aestheticus medias res venuste picturus. Quam durus censor est poeta?
Laureolum velox, etiam bene, Lentulus egit,
Iudice me, dignus vera cruce.
§ 392. Animus eleganter nobilis in talibus etiam materiis, quae tenuiter possent, possent sublimius cogitari, singulare quaeret artificium declarare, non meditatus solum, quae proferat, sed et quae omittat, quando catus et harum rerum peritus spectator ipse sibi tradet multa, nunc ob tenuitatem, nunc ob sublimitatem, quae non exhibita deprehendet, deprehendet nihilominus auctori venisse in mentem, sed eum non remisisse vires, et simul iisdem belle pepercisse, § 215.

§ 393. Nobilitas animi, quam nunc volumus, *βάθος*, § 317. praesertim genus tertium, § 276. tertium tumoris, § 217. genus sibi cavendum putat, § 279. sequitur potius bene moratam cogitandi rationem, quatenus et relative non omne solum decorum, sed et eius gradum in nobiliore hominum consuetudine paene sola regnantem observat, § 228. praestabit aliquam quidem remissionem cogitationum elevationemque, praesertim in opere longiori, § 273, sed utilatius aequabilem semper, § 268, ita et plerumque simul strictius talem, § 267, praeferet aliquam mediocritatem, § 269. mediis etiam strictius attemperatam, §§ 270, 271. et pro thematibus electaque semel ea significandi formula, nunc altiorem, nunc minus, § 272. spectatori nobilitatem cogitantis animis aequalem circiter afferenti facilem ac suavem, § 274. non abiectis solum de media re cogitandi rationibus, § 278, sed etiam fluctuantibus et incertis, § 280.

§ 394. Restat Magnanimitas Aesthetica per Eminentiam Sic Dicta, superius ingenium optimis genere maximisque cultum, et immortalitati natum, vivensque mortali iam in corpore pectus generice maximis sua pro maiestate cogitandis et par, et invigilans, omni opera, quod
Hinc saepe insuetum miratur limen Olympi,
Sub pedibusque videt nubes § 318. et sidera.
Saepe deum vitam, S. V. § 206. *accipiet, divisque videbit*
Permistos heroas, idemque videbitur illis.

§ 391. The nobility about which we are now speaking, § 388, scorns all very low and abject things, § 195. "But you gentlemen of Trojan blood find excuses for yourselves; what would disgrace a huckster sits gracefully on a Volesus or a Brutus!"[412] But even those things which perhaps do not conflict with simple honesty, according to the abstract formula of philosophers, nevertheless, according to the opinions and customs of those on whose judgments even a noble person's reputation must depend, detract something from that dignity which, since it is middle, is not the least, § 212. The aesthetician whom we are now forming in mind, who will gracefully paint middle things, resolves in thinking and judging to bear this dignity before his eyes and not to depart from it even by a nail's breadth. How harsh a censor is the poet? "The nimble Lentulus acted famously the part of Laureolus: deserving, in my judgment, to be really and truly crucified."[413]

§ 392. The elegantly noble mind, even in such materials as could be thought more slenderly and could be thought more sublimely, will seek to display a distinctive artistry, having considered both what to present and what to omit. For a sharp spectator, skilled in these matters, will infer for himself many things he finds omitted, now because of their slightness, now because of their sublimity. Nevertheless, he will recognize that they had come into the author's mind, and that the author had not slackened his powers but had at the same time beautifully spared them, § 215.

§ 393. The nobility of mind which we now want thinks that *βάθος*, § 317, especially the third kind, § 276, and the third kind of swelling, § 217, must be guarded against by it, § 279. Rather it follows a well-mannered way of thinking, insofar as, relatively, it observes not only every decorum, but also that degree of decorum which almost alone reigns in the nobler association of human beings, § 228. It will provide some relaxation and elevation of thoughts, especially in a longer work, § 273, but always even in the broader sense, § 268, and thus for the most part at the same time more strictly such, § 267. It will prefer a certain middle degree, § 269, more strictly tempered even to middle things, §§ 270, 271, and, according to the themes and the once-chosen formula of signifying them, now higher, now less high, § 272; easy and pleasant to a spectator who brings a nobility of mind approximately equal to the thinker's, § 274; not only free from abject ways of thinking about a middle thing, § 278, but also from wavering and uncertain ones, § 280.

§ 394. There remains Aesthetic Magnanimity So Called in the Preeminent Sense: a higher talent, cultivated by the best and greatest things in kind, and born for immortality; and a heart, already living in a mortal body, equal to thinking things generically greatest according to their majesty, and devoting every effort to them, using Virgil's image: "In dazzling sheen with unaccustomed eyes
Daphnis stands rapt before Olympus' gate,
and sees beneath his feet the clouds and stars."[414] § 318. Often one may apply to such a mind the further verse, Section V, § 206: "He shall receive the life of gods, and see
heroes with gods commingling, and himself
be seen of them"[415]

[412] **Source and locus.** Juvenal, *Satires* 8.181-182. **Translation and edition.** George Gilbert Ramsay, *Juvenal and Persius* (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1918), transcription by Roger Pearse. T214. **Direct source.** https://www.tertullian.org/fathers/juvenal_satires_08.htm. **Textual note.** Baumgarten extracts Juvenal's second clause and changes the connective *et* to interrogative *an*, turning the satirist's exclamation into a direct question. Ramsay's "huckster" renders *cerdo*, a low-status artisan or tradesman, and "sits gracefully on" captures the ironic *decebunt*.

[413] **Source and locus.** Juvenal, *Satires* 8.187-188. **Translation and edition.** George Gilbert Ramsay, *Juvenal and Persius* (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1918), transcription by Roger Pearse. T214. **Direct source.** https://www.tertullian.org/fathers/juvenal_satires_08.htm. **Textual note.** Baumgarten adds commas around *etiam bene* and after *iudice me*, then stops before Juvenal's next clause, *nec tamen ipsi*. Laureolus was a mime character punished by crucifixion; Ramsay preserves Juvenal's grim play between Lentulus acting the role well and deserving its real punishment.

[414] **Source and locus.** Virgil, *Eclogues* 5.56-57. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Virgil names Daphnis at the end of line 57 and describes him as *candidus*. Baumgarten removes both words and supplies *Hinc saepe* so that the image applies to the magnanimous mind under discussion. The inserted "§ 318" is Baumgarten's cross-reference, not part of Virgil's verse. Rhoades's line arrangement brings the delayed subject Daphnis forward for clear English.

[415] **Source and locus.** Virgil, *Eclogues* 4.15-16. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten begins after *ille deum vitam*, spells *permixtos* as *permistos*, and replaces *et ipse* with *idemque*. Rhoades translates Virgil's complete construction and makes explicit that the heroes mingle "with gods," which is compressed into the dative *divis*.

§ 395. *Urit idem fulgore suo, quas praegravat, artes.*
Infra se positas
non eas nugatorias solum, § 191.
Fastidioso quas pede proruit,
sed etiam magnos satis tenuibus, immo mediis, animorum habitus, qui comparati cum hac magnanimitate suis non raro titulis excidere videntur, quos optimo tamen iure habent extra metum comparationis constituti. Cum dignitate quadam aesthetica, § 193. quae cogitaveris, sunt illa quidem omnia *semnos* cogitata, comparate vero Plinius II. ep. 11. *Respondit*, inquit, *Corn. Tacitus eloquentissimus, et, quod eximium eius orationi inest, semnos*, quasi sublimem Taciti gravitatem non attingentes *semnos* respondere non potuissent.

§ 396. A vilibus et abiectis non avocat § 195. haec modo
Virtus, recludens immeritis mori
Caelum, negata tentat iter via,
Coetusque vulgares et udam
Spernit humum fugiente penna:
sed nec contenta quidem est absoluta magnitudine ac dignitate rerum et cogitationum, §§ 198, 201. altius pauperum aliquando parentum sanguinem
Non usitata nec tenui rapit
Penna,
ut nec in terris quidem longius moretur, et ipsas urbes relinquat, invidiaque maior per liquidum aethera sursum feratur.

§ 397. Magnanimitas haec aestheticarum generice maxima virtutem directo sibi sumit in omni sua maiestate pingendam.
Virtus, repulsae nescia sordidae,
Intaminatis fulget honoribus.
Nec sumit aut ponit secures
Arbitrio popularis aurae. Hor. III, od. 2.
cf. od. 3. Per indirectum eiusdem est animorum magnitudinis vitia publica, velut epidemicas aliquas pestes, abominari, § 203.
Foecunda culpae saecula nuptias
Primum inquinavere, et genus, et domos.
Hoc fonte derivata clades
Inque patres populumque fluxit. e. c. od. 6.
cf. II. od. 15, 18. III. 1, 24. Epod. 7. § 204.

§ 395. Such magnanimity outshines the arts beneath it, in Horace's image: "For he burns by his very splendor, whose superiority is oppressive to the arts beneath him: after his decease, he shall be had in honor."[416] It looks down on not only those trifling ones, § 191, "which it has overthrown with fastidious foot," but also dispositions of mind great enough for slight things, indeed for middle things. Compared with this magnanimity, these dispositions not rarely seem to fall from their own titles, which nevertheless they have by the best right when they are placed outside the fear of comparison. Whatever things you have thought with a certain aesthetic dignity, § 193, all those things are indeed thought *semnos*; comparatively, however, Pliny, book II, letter 11, says: "Cornelius Tacitus replied to him in a wonderfully eloquent address,
characterised by that lofty dignity which is the chief charm of his
oratory."[417] It is as if those who do not attain the sublime gravity of Tacitus could not have answered *semnos*.

§ 396. This does not merely call away from vile and abject things, § 195, as in the description of virtue: "True Virtue opens heaven to worth:
She makes the way she does not find:
The vulgar crowd, the humid earth,
Her soaring pinion leaves behind."[418] But it is not even content with the absolute magnitude and dignity of things and thoughts, §§ 198, 201. Sometimes it carries the offspring of poor parents higher, in the poet's words: "No vulgar wing, nor weakly plied,
Shall bear me through the liquid sky;"[419] so that it does not even linger longer on earth, but leaves the cities themselves, and, greater than envy, is borne upward through the liquid ether.

§ 397. This magnanimity, generically greatest among aesthetic magnanimities, directly takes virtue to itself as something to be painted in all its majesty. "True Virtue never knows defeat:
Her robes she keeps unsullied still,
Nor takes, nor quits, her curule seat
To please a people's veering will."[420] Horace, book III, ode 2; compare ode 3. Indirectly, it belongs to the same greatness of souls to abominate public vices, like certain epidemic plagues, § 203: "An evil age erewhile debased
The marriage-bed, the race, the home;
Thence rose the flood whose waters waste
The nation and the name of Rome."[421] and so on, ode 6; compare II.15, 18; III.1, 24; Epode 7, § 204.

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[416] **Source and locus.** Horace, *Epistles* 2.1.13-14. **Translation and edition.** Christopher Smart, *The Works of Horace*, revised by Theodore Alois Buckley (New York: Harper and Brothers, 1883 edition), Project Gutenberg text. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Horace's subject is the relative *qui*, the outstanding man who weighs down the arts beneath him. Baumgarten instead makes *idem* the subject, changes *qui* to the feminine accusative *quas* referring to *artes*, and drops Horace's concluding contrast about posthumous love. Smart follows the source grammar and includes that conclusion.

[417] **Source and locus.** Pliny the Younger, *Epistles* 2.11.17. **Translation and edition.** John B. Firth, *The Letters of the Younger Pliny* (London: Walter Scott, 1900), in the lightly modified Attalus transcription. T149. **Direct source.** https://www.attalus.org/old/pliny2.html#11. **Textual note.** Pliny has adverbial *eloquentissime*, "most eloquently," while Baumgarten's text reads adjectival *eloquentissimus*, "most eloquent." It also abbreviates *Cornelius*, reverses *orationi eius*, and transliterates Greek *σεμνῶς* as *semnos*. The Greek adverb conveys gravity, dignity, or majesty; Firth's "lofty dignity" aptly preserves the quality Baumgarten emphasizes.

[418] **Source and locus.** Horace, *Odes* 3.2.21-24. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten's *immeritis*, *tentat*, and *vulgares* correspond to the comparison edition's *inmeritis*, *temptat*, and *volgaris*. These are orthographic or inflectional variants without a material change of sense. Conington interprets *inmeritis mori* positively as those "worthy" not to die.

[419] **Source and locus.** Horace, *Odes* 2.20.1-2. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Horace's future passive *ferar* means "I shall be borne." Baumgarten substitutes active *rapit* and makes the borrowed phrase modify his own object, *pauperum parentum sanguinem*: magnanimity "carries" humble blood aloft with such a wing. He omits *biformis per liquidum aethera* from the italicized excerpt but echoes it immediately afterward in prose. Conington translates Horace's original first-person prophecy.

[420] **Source and locus.** Horace, *Odes* 3.2.17-20. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten's *secures* and the comparison text's *securis* are alternative accusative-plural forms of *securis*, the axes symbolizing Roman magisterial power. Conington renders the symbol metonymically as the "curule seat" and turns *intaminatis honoribus* into Virtue's unsullied robes.

[421] **Source and locus.** Horace, *Odes* 3.6.17-20. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** *Foecunda* is an orthographic form of the comparison text's *fecunda*. More significantly, Baumgarten reads *inque patres* ("and against the fathers") where the comparison edition has *in patriam* ("against the fatherland"). Conington's "nation and the name of Rome" follows *patriam populumque*, not Baumgarten's variant.

§ 398. Animorum excellenter magnorum ingenium superius non admittit, ut practici pragmaticique sint cum neglectu theoriae, quam tunc etiam amant et amplectuntur, quando in maximarum naturaliter rerum contemplatione sic haerere fixa videtur, ut subito non appareat, quid eiusmodi consideratio faciat ad mores et vitam beatam. § 205. Ita in homine verioribus sacris non imbuto non, nisi magnus eminenter, animus haec effatur:
Nil maius generatur ipso (Parente)
Nec viget quicquam simile aut secundum,
Proximos illi tamen occupavit
Pallas honores, e. c. Hor. I. od. 12.
§ 399. In rebus magnitudine naturali conspicuis, generice maximis, specifice etiam maximorum mentionem in exemplis inieci, divinorum, ne forsan animos generice maximos sibi formaturus animo Polyphemos aliquos Enceladosve vel contemtores deorum Mezentios secum fabricetur, non eos vere magnos animorum, sed tumide superbos. Prima potius dignitatis positivae per sublimia lex est: humana quaecunque, vel specifice maxima, divinis subiicito, § 206.
Regum timendorum in proprios greges,
Reges in ipsos imperium est Iovis,
Clari giganteo triumpho,
Cuncta supercilio moventis.
§ 400. Ex qua formula *semnos* Horatius I. od. 12.
Gentis humanae pater atque custos,
tu secundo
Caesare regnes
Te minor latum reget aequus orbem,
Tu gravi curru quaties Olympum,
Tu parum castis inimica mittes
Fulmina lucis.

Idem de Romano populo, quo maius aliquid in humanis Romanus ignorabat. III. od. 6.
Diis te minorem quod geris, imperas.
Hinc omne principium, huc refer exitum.
Dii multa neglecti dedere
Hesperiae mala luctuosae.
Dum autem oda 5.
Caelo, ait, tonantem credidimus Iovem
Regnare: praesens Divus habebitur
Augustus,
iam servitutis, vel iustissimae, saltem acceptissimae, videtur expertus effectum, de quo § 373, quoque secundum philosophum, quem Longinus citat, nihil evadimus, nisi adulatores *megalophyeis*.

§ 398. The higher genius of excellently great souls does not allow them to pursue practical affairs while neglecting theory. They love and embrace theory even then, when in the contemplation of things naturally greatest it seems to cling fixedly in such a way that it is not immediately apparent what this sort of consideration contributes to morals and the blessed life, § 205. Thus, in a human being not imbued with truer religious teachings, no soul except one eminently great utters these words: "No mightier birth may he beget;
No like, no second has he known;
Yet nearest to her sire's is set
Minerva's throne."[422] and so on, Horace, book I, ode 12.

§ 399. In things conspicuous by natural magnitude, generically greatest, I have introduced in the examples mention also of the specifically greatest things, divine things, lest perhaps someone, about to form for himself generically greatest souls, fashion in his mind certain Polyphemuses and Enceladuses, or Mezentii, contemners of the gods: not souls truly great, but swollenly proud. Rather, the first law of positive dignity through sublime things is this: subject all human things, even the specifically greatest, to divine things, § 206. "Kings o'er their flocks the sceptre wield;
E'en kings beneath Jove's sceptre bow:
Victor in giant battle-field,
He moves all nature with his brow."[423]

§ 400. From this formula Horace is *semnos*, book I, ode 12: "Dread Sire and Guardian of man's race,
To thee, O Jove, the Fates assign
Our Caesar's charge; his power and place
Be next to thine.
[...]
Thy second let him rule below
Thy car shall shake the realms above;
Thy vengeful bolts shall overthrow
Each guilty grove."[424]
The same applies to the Roman people, than which the Roman knew nothing greater among human things, book III, ode 6: "Revering Heaven, you rule below;
Be that your base, your coping still;
'Tis Heaven neglected bids o'erflow
The measure of Italian ill."[425]
But ode 5 reads: "Jove rules in heaven, his thunder shows;
Henceforth Augustus earth shall own
Her present god, now Briton foes
And Persians bow before his throne."[426]
Here he seems already to have experienced the effect of servitude, whether most just or at least most acceptable; concerning this, § 373, according also to the philosopher whom Longinus cites, we become nothing but *megalophyeis* flatterers.

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[422] **Source and locus.** Horace, *Odes* 1.12.17-20. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten begins after Horace's connective *unde*, inserts the explanatory gloss *(Parente)* after *ipso*, and prints *quicquam* where the source edition has *quidquam*. Conington renders the Roman Pallas by her Roman name Minerva and makes the paternal reference explicit as "her sire."

[423] **Source and locus.** Horace, *Odes* 3.1.5-8. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** The wording and order agree with Horace; Baumgarten merely capitalizes the openings of the verse lines and lowercases *giganteo*. Conington expands the compact genitives and participles into finite English clauses while retaining the four-line stanza.

[424] **Source and locus.** Horace, *Odes* 1.12.49-60, excerpting lines 49, 51-52, and 57-60. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten retains line 49, removes most of lines 50-51 while preserving *tu secundo / Caesare regnes*, omits lines 53-56 altogether, and then resumes at line 57. The standard reading *aequus* agrees with Baumgarten; the machine-readable Shorey-Laing file used for alignment anomalously prints *aequos*. The bracketed omission in Conington marks the intervening stanza, not words supplied by the translator.

[425] **Source and locus.** Horace, *Odes* 3.6.5-8. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten uses the expanded spellings *Diis* and *Dii* for Horace's *dis* and *di*, and substitutes the syncopated perfect *dedere* for *dederunt*. Conington's "Heaven" collectively renders the gods and "Italian" interprets Horace's poetic *Hesperiae*.

[426] **Source and locus.** Horace, *Odes* 3.5.1-3. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten inserts *ait* ("he says") into Horace's first line and stops at *Augustus*, before the British and Persian objects that complete the stanza. Conington's full stanza is retained because its third line carries the delayed predicate "present god" while also beginning the omitted material.

§ 401. Magnanimitas, cuius sublimia Longinus *Echo* dicit, et de qua nunc loquimur, non omnino quidem transcendit horizontem aestheticum, neque res ita sibi tantum concipit, uti pura philosophiae scientia, maximis tamen generice inter observabilia quia potissimum et paene solis inhaeret, versatur in iis materiis, quae sunt horizonti rationis logico aestheticoque communes, et hinc, ac simul aliis ex caussis, plus rationis admixtum habet eiusdem analogo, plus distinctionis etiam mathematicae, proptereaque gradus in ipsis generice maximis, ut ita dicam, specificos metitur observatque curatius, ac magni, de quibus S. XXV. animi. § 207. Principum est et regum vere magnorum, ingenti cum facilitate, suum tamen in omni consuetudine cuique tribuere, vel in iis, quae minora videantur, et gradus honorum dignitatumque potiorum, vel infra, vel iuxta se positarum apprime tenere, et secundum hanc veluti scalam cuivis reddere personae convenientia.

§ 402. Hinc ne nobili quidem cogitandi vivendique generi sufficiens animus non solum ad hanc concipiendam magnanimitatem inhabitilis est, sed etiam illi falluntur, qui in his generice maximis specifice sibi maxima semper legentes transvolant in his minora ac media, quibus fatentur se pulcre cogitandis impares esse, grandium interim maxima belle se posse describere secum oppido certi sunt, § 209. Vires sunt potius praetentandae in grandibus, quorum alia in occasione neglectus ipse adhuc sublimior erit, in grandibus, quibus adhuc satis multum pompae, cerimoniarum, aurique et ostri regalis extrinsecus accedit, ut tandem vel nudam maiestatem, maiestatem, inquam, herois unam ex maximis, vel puriora sacra, dum intra mentem peraguntur unice, sublimius effingere sufficias. *Illa vero deridenda arrogantia est in minoribus navigiis rudem esse se confiteri, quinqueremes vero, aut etiam maiores, gubernare didicisse.* Cic. de Or. I.

§ 403. Quanquam satis magnus sublimibus animus non est sapiens ille stoicus, quem,
Si fractus illabatur orbis,
Impavidum feriant ruinae, § 353.
non levioribus tamen ille curis afficitur, nec ex tranquilla superum vitam imitante serenitate deturbatur. Minima non curat admodum, neque movetur vehementius, si qua Parnassi reptilia, censores vitio creati, leviculam, in eius amictu maculam, non quod pueri in faba, reperisse se gloriantur; audaci potius impetu suum putat, in vera regularum collisione, dum fortissimas et Pygmeis ne cognitas quidem leges elevatiori strenue sequitur orbita, ita rationes suas subducere, ut levioribus animulis artis suae pusillae, quam unice norunt, sanctissimas, si diis placet, regulas; vere minores et debiliores, spernere, pessundare, proculcare videatur, non sine pulcellorum ardelionum lacrimula, vere tamen exceptione non ineleganti. § 210.

§ 404. Gravitatem absolutam aestheticam in animis nobilibus collocavimus § 363, uti Cicero ipsum *moderatorem ingeniorum ad magna nitentium* describit, *non ut quendam magistrum atque artificem, sed quasi unum e togatorum numero atque ex forensi usu, hominem mediocrem, nec omnino rudem.*

§ 401. Magnanimity, of which Longinus says that sublime things are an *echo*, and about which we now speak, does not altogether transcend the aesthetic horizon, nor does it conceive things to itself only as the pure science of philosophy does. Yet because it clings chiefly and almost exclusively to things generically greatest among observables, it turns in those matters that are common to the logical and aesthetic horizon of reason; and hence, and at the same time from other causes, it has more reason mixed with its analogue, and more distinctness, even mathematical distinctness. Therefore it measures and observes more carefully degrees in the generically greatest things themselves, specific degrees, so to speak, than the great minds discussed in Section XXV, § 207. It belongs to truly great princes and kings, with immense ease, nevertheless to assign to each person his own in every association, even in those things that seem lesser, and to hold very firmly the grades of higher honors and dignities placed either below or beside themselves, and according to this as it were scale to render to each person the suitable things.

§ 402. Hence a mind not sufficient even for the noble kind of thinking and living is unfit for conceiving this magnanimity; moreover, those also are deceived who, always choosing for themselves specifically greatest things among these generically greatest things, fly over in these matters the lesser and middle things, for thinking beautifully about which they confess that they are unequal, while meanwhile they are very certain within themselves that they can finely describe the greatest things of grand matters, § 209. Powers must rather be tested in grand things, the neglect of certain of which on another occasion will itself be still more sublime; in grand things to which, externally, there still attaches enough pomp, ceremonies, royal gold and purple, so that at length you may suffice to fashion more sublimely either bare majesty, majesty, I say, of a hero, one of the greatest things, or purer sacred rites, while they are enacted solely within the mind. "It is ridiculous arrogance for a man to confess himself unskilful in navigating smaller vessels, and yet say that he has learned to pilot galleys with five banks of oars, or even larger ships."[427] Cicero, *De oratore* I.

§ 403. A mind great enough for sublime things is not the Stoic sage described in the verse: "Should Nature's pillar'd frame give way,

That wreck would strike one fearless head."[428] § 353. Nevertheless, such a mind is not affected by lighter cares, nor is he driven from the tranquil serenity that imitates the life of the gods. He does not much care for the smallest things, nor is he moved more violently if some reptiles of Parnassus, improperly appointed censors, boast that they have found a very slight stain on his garment, not what boys find in a bean. Rather, with bold force he thinks it his task, in a true collision of rules, while he vigorously follows the strongest laws, not even known to Pygmies, in a higher orbit, so to reckon his course that he may seem to lighter little souls to despise, ruin, and trample the most sacred rules, if the gods please, of their own tiny art, which alone they know: rules truly lesser and weaker; not without the little tear of pretty little busybodies, yet with an exception truly not inelegant, § 210.

§ 404. We placed absolute aesthetic gravity in noble minds, § 363, as Cicero describes the very guide of talents striving towards great things, using this declaration: "though I will keep myself under such restraint as not to seem to speak like a master, or artist, but like one of the number of private citizens, moderately versed in the practice of the forum, and not altogether ignorant."[429][430]

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[427] **Source and locus.** Cicero, *De oratore* 1.174. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (London: Henry G. Bohn, 1860), in the lightly modernized Attalus transcription. T136. **Direct source.** https://www.attalus.org/cicero/deoratore1B.html#174. **Textual note.** Baumgarten prints the assimilated spelling *arrogantia*, uses plural *quinqueremes* where the source has singular *quinqueremis*, and replaces *autem* with *vero*. Watson spells out the technical sense of *quinqueremis* as a galley with five banks of oars.

[428] **Source and locus.** Horace, *Odes* 3.3.7-8. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Horace's apodosis has future indicative *ferient* ("the ruins will strike him"); Baumgarten prints present subjunctive *feriant*, making the condition more uniformly potential. Conington's "would strike" fits Baumgarten's recast especially well, though it translates Horace's original.

[429] **Source and locus.** Baumgarten's characterization of Crassus in Cicero, *De oratore* 1.111; the wording itself is not found in Cicero's surviving text. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (London: Henry G. Bohn, 1860), in the lightly modernized Attalus transcription. T136. **Direct source.** https://www.attalus.org/cicero/deoratore1B.html#111. **Textual note.** In Baumgarten's complete sentence, *moderatorem ingeniorum ad magna nitentium* is the object of *Cicero ... describit* and introduces the following adaptation from *De oratore* 1.111. It is Baumgarten's description of Crassus as a guide of aspiring talents, not a separately recoverable phrase by Cicero. Watson therefore supplies an existing translation of the contextual Ciceronian passage rather than a nonexistent line-for-line source. The overlapping contextual source passage is printed once, retaining both markers.

[430] **Source and locus.** Cicero, *De oratore* 1.111. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (London: Henry G. Bohn, 1860), in the lightly modernized Attalus transcription. T136. **Direct source.** https://www.attalus.org/cicero/deoratore1B.html#111. **Textual note.** Baumgarten changes Cicero's first-person predicative construction (*ne ... unus ... homo ... rudis videar*) to an accusative phrase governed by *describit*: hence *non*, *quendam*, *unum*, *hominem mediocrem*, and *rudem*. He also changes *neque* to *nec* and adds punctuation. Watson translates Cicero's unrecast syntax. The passage shared with entry 429 is not repeated.

Quod si vero nobilis eiusmodi animus actu velit ad grandia cogitanda accedere, quasi suimet ipsius et ordinarii sui status oblitus, excitandus est, et velut extra se rapiendus in maius theatrum, quam in quo quotidie personam agit, et ita divis heroibusque miscendus, ut excelsam aliquam cum iisdem familiaritatem contraxisse, nec tanquam in alienum orbem delatus, sed in eiusmodi consortio dudum habitans appareat, §§ 213, 396.
Auditis? an me ludit amabilis
Insania? audire et videor pios
Errare per lucos, amoenae
Quos et aquae subeunt et aurae.
Hor. III. od. 4.

§ 405. Quam nunc quaerimus, magnanimitas non magna solum themata, sed ex ea etiam parte considerare gestit, qua maiora et grandia apparent. § 215. Memento Didonis 1) in eleganti illo epigrammate Ausonii:
Infelix Dido, nulli bene iuncta marito!
Hoc pereunte fugit, hoc fugiente perit.
2) quam Ovidius her. ep. VII. pingit hoc epitaphio:
Praebuit Aeneas et caussam mortis et ensem,
Ipsa sua Dido concidit usa manu.
3) illam Virgilii sic ipsam sibi parentantem ad rogum Iliacis vestibus et noto cubili exstructum: IV. Aen. 651.
Dulces exuviae, dum fata deusque sinebant,
Accipite hanc animam, meque his exsolvite
curis.
Vixi, et, quem dederat cursum fortuna, peregi,
Et nunc magna mei sub terras ibit imago,
Urbem praeclaram statui, mea moenia vidi.
Ulta virum poenas inimico a fratre recepi,
Felix, heu! nimium felix, si litora tantum
Nunquam Dardaniae tetigissent nostra carinae.

§ 406. Quam Didonem malit magnanimitas heroica fictam a se? Equidem nihil haesitans Didonem Virgilii nomino. Rationem quaeris? Metire praedicata. Primum et in Cigarorum aliquam quadrare potest mulierculam, quae primo marito ob crimen in furcam acto fuga sibi consuluit, quum autem cum altero marito furfuris eiusdem atrox denuo crimen patrasset, hoc manibus lictorum elapso, communis sceleris poenas morte dedit. Secundum conveniet et uxori cuiusvis militis gregarii, qui fustibus eam in talem fortunae coniugalis desperationem compulerit, ut, hoc absente, eius gladio sibi iugulum solverit. Apud Virgilium autem non solum excellenter magna est, de qua sermo est, sed ea etiam, quae de eadem praedicantur. § 405.

But if a noble mind of this sort actually wishes to approach grand things to be thought, it must be aroused, as if forgetful of itself and of its ordinary state, and carried, as it were outside itself, into a greater theatre than the one in which it daily acts its role; and it must be so mixed with gods and heroes that it appears to have contracted some lofty familiarity with them, and not to have been carried into an alien world, but to have long dwelt in such company, §§ 213, 396. "You hear her? or is this the play
Of fond illusion? Hark! meseems
Through gardens of the good I stray,
'Mid murmuring gales and purling streams."[431]
Horace, book III, ode 4.

§ 405. The magnanimity which we are now seeking eagerly considers great themes, and does so from the aspect under which they appear greater and grand, § 215. Remember Dido: 1) in that elegant epigram of Ausonius: "Ah! luckless Dido, unhappy in both husbands:
this, dying, caused thy flight; that, fleeing, caused thy death."[432]
2) as Ovid, *Heroides* VII, paints her with this epitaph: "Aeneas afforded the cause and instrument of Dido's death; but she fell by her own hand."[433]

3) that Dido of Virgil, thus performing funeral rites for herself at the pyre built from Trojan garments and the familiar couch, *Aeneid* IV.651: "Sweet relics! Ever dear when Fate and Heaven
upon me smiled, receive my parting breath,
and from my woe set free! My life is done.
I have accomplished what my lot allowed;
and now my spirit to the world of death
in royal honor goes. The founder I
of yonder noble city, I have seen
walls at my bidding rise. I was avenged
for my slain husband: I chastised the crimes
of our injurious brother. Woe is me!
Blest had I been, beyond deserving blest,
if but the Trojan galleys ne'er had moored
upon my kingdom's bound!"[434]

§ 406. Which Dido would heroic magnanimity prefer as one fashioned by itself? I, indeed, without hesitation name Virgil's Dido. Do you ask the reason? Measure the predicates. The first can also fit some little woman of the Cigari, who, after her first husband had been driven to the gallows for a crime, provided for herself by flight; but when, with a second husband of the same stamp, she again committed an atrocious crime, and he escaped the hands of the lictors, she paid by death the penalties of a common crime. The second will also suit the wife of any rank-and-file soldier, who drove her with cudgels into such despair over her conjugal fortune that, when he was absent, she opened her throat with his sword. But in Virgil not only is the woman about whom the discussion occurs excellently great; also great are the things predicated of that same woman, § 405.

[431] **Source and locus.** Horace, *Odes* 3.4.5-8. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten's words and lineation agree with Horace, apart from capitalizing the openings of lines 6-8. Conington interprets the first-person auditory vision and preserves its movement from inspired hearing into the sacred landscape.

[432] **Source and locus.** Appendix to Ausonius, epigram 8, *To Dido*. **Translation and edition.** Hugh G. Evelyn-White, *Ausonius*, vol. 2 (London: William Heinemann; New York: G. P. Putnam's Sons, 1921), Appendix to Ausonius, epigram 8, p. 288. T001. **Direct source.** https://archive.org/details/ausoniuswithengl02ausouoft/page/288/mode/2up. **Textual note.** The modern edition places the couplet in an appendix rather than the securely attributed corpus of Ausonius. Baumgarten changes *nupta* to *iuncta* and recasts the second-person verbs *fugis* and *peris* as the third-person *fugit* and *perit*. Evelyn-White translates the source text's second-person address to Dido.

[433] **Source and locus.** Ovid, *Heroides* 7.195-196. **Translation and edition.** Anonymous, *The Epistles of Ovid* (London: J. Nunn, 1813), Perseus Digital Library text. T072. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi002/phi0959.phi002.perseus-eng2.xml. **Textual note.** Baumgarten prints the older or emphatic spelling *caussam* where the source edition has *causam* and replaces the source's semicolon with a comma. The 1813 translator turns Ovid's elegiac epitaph into one prose sentence and renders *ensem* generally as "instrument."

[434] **Source and locus.** Virgil, *Aeneid* 4.651-658. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten's wording agrees with Virgil. He divides *curis* from its line, capitalizes several line openings, prints *Nunquam* for *numquam*, and changes punctuation. Williams expands *exuviae* as the relics of Dido's relationship and supplies "The founder I" to carry the force of the feminine verb *statui* and its context.

§ 407. Nostra nunc magnanimitas omni opera cavebit et *βάθους* genus quartum et omnes eius species pro gradu turpitudinis, § 310. Dii Virgilii iam *theoprepoteros* loquuntur, agunt, patiuntur, ac Dii Homeri. § 311. Virago Virgilii de rebus ad se pertinentibus commentatur augustius, § 408. quam Dido Ovidii:
Durat in extremum, vitaeque novissima nostrae,
Prosequitur fati, qui fuit ante, tenor.
En! querulam de perpetua calamitate mulierem ordinariam! Virgilii Dido se felicem, excepta novissima calamitate, fortior praedicat.
Occidit internas coniux mactatus ad aras,
Et sceleris tanti praemia frater habet.
Haec, queritur multis virum, inultum et sicarium impunem immo praemia habentem; illa brevibus sibi viri ultionem fratrisque poenas gratulatur. Prius est cuiusvis foeminae.
Exsul agor, cineresque viri patriamque relinquo,
Et feror in duras hoste sequente vias.
Applicor ignotis, fratrique elapsa fretoque,
Quod tibi donavi, perfide, littus emo.
Quid hactenus legimus in Ovidio, quod non cuiusvis praefecti cuiuscunque militaris evenire possit coniugi? § 312.
§ 408. Habeat gravitas nationis germanicae per omnes gradus magnorum cum decore decurrens, quae regerat suam gracilitatem ultra modum efferentibus vicinis. Fuit inter eos, quo dicam homuncionem nomine? qui cruciatus hominis optimi maximi genus humanum infinitis malis eximentes ludicris illis novorum gelasimorum versiculis proscinderet, et Christianus tamen in regno Christianismi videri vellet. Centum civibus ipsa Iustitia veniam potius daret in tenuibus peccandi graviter, quam huic uni in una re, profecto, gravissima vile cogitandi genus levissime adhibenti. § 317.

§ 409. Grandis illa magnanimitas, unde sublimia vere sperari possunt, ita aversa est ab omni tumore, quarto eius genere, et huius speciebus, § 318. uti, si esset alterutrum necessarium, in manifestum prius *βάθος* delabi, quam crypticis puerilium humilitatibus intricari mallet. Hinc illius in optimis auctoribus adhuc minus rara sunt exempla, ac harum ineptiarum, quibus Martianus Capella, Tertullianus, Sedulius, et his aequales, affatim turgent. Procul hinc magnidica mendacia, et quicquid est insulsae magniloquentiae!

§ 410. Animus in aestheticis generice maximus imitationem grandium ab Horatio, Cicerone, Longino, ab ipsa ratione per doctrinam de expectatione casuum similium psychologicam, ita habet sibi commendatam, ut non exemplaria solum sublimium scriptorum, pictorum e. c.
Nocturna versare manu, versare diurna,
sed et illustrium per omnes aetates virorum facta dictaque, velut in speculum, intueri, moresque tum suos ipse, quantum licet, tum a se cogitando exprimendos ad horum similitudinem componere gaudeat. § 285. Nec haerebit in solis clarioribus, eruere maiora quaevis e tenebris, ab oblivionis iniuria vindicare, et, in ipso hoste si sint, laudare, pro caussae meritis, non erubescit. § 286.

§ 407. Our present magnanimity will with every effort beware both the fourth kind of *βάθους* and all its species according to the degree of ugliness, § 310. Virgil's gods already speak, act, and suffer more god-befittingly than Homer's gods, § 311. Virgil's heroine reflects more augustly about the things that pertain to her, § 408, than Ovid's Dido: "The same fate which persecuted me before, continues still to harass me, and mars the quiet of my present hours."[435]
Look: an ordinary woman complaining of perpetual calamity! Virgil's Dido, stronger, proclaims herself happy, except for the last calamity. Ovid's Dido, by contrast, says: "My husband fell murdered before the altars; and a bloody brother reaped his wealth, as the reward of that impious deed."[436]

Ovid's Dido complains at length that her husband is unavenged and that the assassin is unpunished, indeed has rewards; Virgil's Dido briefly congratulates herself on the avenging of her husband and her brother's penalties. The former belongs to any woman: "I am banished from my own country, and forced to abandon the dear remains of my husband: pursued by my enemies, I take shelter in a foreign land. I was wafted to an unknown coast; and, having thus escaped from the cruelty of my brother and the dangers of the sea, I purchased the lands which I have made over to you."[437]
What have we thus far read in Ovid that could not happen to the wife of any military prefect whatever? § 312.

§ 408. Let the gravity of the German nation, ranging decorously through all degrees of greatness, have an answer to neighbors who extol their own delicacy beyond measure. There was among them, by what name shall I call the little man? one who tore at the torments of the best and greatest man, torments freeing the human race from infinite evils, with those laughable little verses of the new *gelasimoi*, and yet wished to seem a Christian in the kingdom of Christianity. Justice herself would sooner grant pardon to a hundred citizens gravely sinning in slight matters than to this one man, who in one matter, certainly most grave, applied the vile kind of thinking most lightly, § 317.
§ 409. That grand magnanimity from which sublime things can truly be hoped for is so turned away from all swelling, from its fourth kind and from the species of this kind, § 318, that, if one or the other were necessary, it would rather slide first into manifest *βάθος* than be entangled in the concealed baseness of puerilities. Hence examples of the former are still less rare in the best authors than examples of those ineptitudes with which Martianus Capella, Tertullian, Sedulius, and their equals swell in abundance. Far from here be grand-speaking lies and whatever belongs to tasteless magniloquence!
§ 410. The mind generically greatest in aesthetics has imitation of great things so recommended to itself by Horace, Cicero, Longinus, and by reason itself through the psychological doctrine concerning the expectation of similar cases, that it delights to study the examples of sublime writers, painters, and so on, as Horace urges: "Ye [who are desirous to excel,] turn over the Grecian models by night, turn them by day."[438] It also delights to look upon the deeds and sayings of illustrious men through all ages as into a mirror, and to compose both its own manners, insofar as it can, and the manners to be expressed by itself in thinking, according to their likeness, § 285. Nor will it stick only to the better-known: it is not ashamed to dig out any greater things from darkness, to vindicate them from the injury of oblivion, and, if they exist in the enemy himself, to praise them according to the merits of the cause, § 286.

[435] **Source and locus.** Ovid, *Heroides* 7.111-112. **Translation and edition.** Anonymous, *The Epistles of Ovid* (London: J. Nunn, 1813), Perseus Digital Library text. T072. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi002/phi0959.phi002.perseus-eng2.xml. **Textual note.** Baumgarten adds commas around *vitaeque novissima nostrae* but otherwise follows the source. The prose translator paraphrases Ovid's image of the former course of fate accompanying Dido to the final extremity of life.

[436] **Source and locus.** Ovid, *Heroides* 7.113-114. **Translation and edition.** Anonymous, *The Epistles of Ovid* (London: J. Nunn, 1813), Perseus Digital Library text. T072. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi002/phi0959.phi002.perseus-eng2.xml. **Textual note.** Baumgarten prints *coniux* for the source edition's *coniunx* and changes terminal punctuation. The translator identifies the murderer's reward as Sychaeus's wealth, an implication of Ovid's *praemia* rather than an additional claim in Baumgarten's quotation.

[437] **Source and locus.** Ovid, *Heroides* 7.115-118. **Translation and edition.** Anonymous, *The Epistles of Ovid* (London: J. Nunn, 1813), Perseus Digital Library text. T072. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi002/phi0959.phi002.perseus-eng2.xml. **Textual note.** Baumgarten has *Exsul* for *Exul*, *duras* for the source edition's *dubias*, *Applicor ignotis* for *Adplicor his oris*, and *littus* for *litus*. The 1813 translator's "unknown coast" happens to correspond more closely to Baumgarten's *ignotis* than to the comparison edition's *his oris*.

[438] **Source and locus.** Horace, *Ars poetica* 268-269, principally line 269. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten omits the preceding subject and object *vos exemplaria Graeca* and changes Horace's plural imperative *versate* to the singular infinitive or imperative form *versare* in both places. Smart retains the omitted "Grecian models" and marks his own explanatory supplement in brackets.

§ 411. Animus in dicto saepe gradu magnus, non suspicax est et incredulus, si quid egregii et eminentis audire sibi, vel omnino videre videtur, et, quanquam aera lupinis distinguere dudum didicit, suo tamen experimento novit, non ardua quaevis et singulari ex virtute tantum fluentia, iam eo ipso numeranda esse, propter dedecus nostri generis, in absolute incredibilibus, §§ 286, 301. Sicut eundem parvae quaedam occasiones parum movent dignum cedris ad impetum, S. V. ita peculiarem aliis fortius incitationem aliquando sentit, quoniam, et ipsius iudicio,
Paullum sepultae distat inertiae
Celata virtus,
si quando dicenda Musis praelia, si heroicum amorem patriae, si praeclaram detegit in multis vitae morumque sanctimoniam, ac illi tamen
omnes illacrimabiles
Urgentur ignotique longa
Nocte, carent quia vate sacro.
aut lividis oblivionibus non ita multo post carpendi videntur, si et ipse sileat eosdem inornatos. Hor. IV. od. 9.

§ 412. Magnanimitatis huius utique natura bene natorum *proton kai archetypon stoicheion epi panton esti*, uti Longinus S. II. liberaliter concedit, non ea solum, quae in ingeniis divinis, et praecordiis ad heroica sola paene natis, sed oppido paucis, est *autonomos*, sed et illa natura, nobilium animorum, § 404. quae non ordinariis suis quidem viribus, vivis iis tamen et bona per consilia directis in altius quid atque sublimius, per exempla grandia validius incitatis, eo potest et decernit assurgere. S. II.

§ 413. Neque vero solam naturam, quatenus connascitur, heic certe, paginam utramque facere, vel hinc efficere mihi posse videor, quod experientia confirmat, optimas maximas, aut saltem bonas excellenter naturas, § 412. barbarie saeculorum, ac aetatis suae, pravis exemplis, praeconceptis magnatum opinionibus, servitute, uti apud Longinum est, S. XLIV. quasi quadam animi arcula et publico carcere posse deprimi, constringi, imminui, § 359, quemadmodum arculae, (si vera sit fama) in, quibus nani, vocati Pygmaei, nutriuntur, non solum impediunt incrementa inclusorum, sed etiam contrahunt eos circumposito corporis vinculo. § 359.

§ 414. Si qua libertatis externae fraena, si qua servitus externa deprimendis animis retundendisque maximis quibusvis et studiis et incitationibus apprime facta sunt, quod nullus nego: nec extra oleas vagari mihi videar, si, propter oppositorum oppositas rationes, in primis auxiliis animorum ad vere excelsa levandorum, numerem intimam persuasionem de copioso maximorum eventuum systemate, non praeteritorum solum et praesentium, sed etiam maxima ex parte adhuc exspectandorum; non optima solum et maxima sublimitatis ac venerandae virtutis exempla simpliciter ad imitandum proponente, sed etiam saluberrima proferendi in semet ipsum imperii, fugiendae servitutis moralis omnis internae, victoriaeque in semet ipsum obtinendae remedia consiliis evidentissimis subministrante, persuasionem, inquam, de veris eiusmodi rebus et gestis et gerendis, quae simul eam animabus vim largiatur ac potentiam divinitus, ut ne mortis quidem metu possint eo compelli, quo tyrannus improba poscens destinaverit, supernaturale libertatis internae psychologicaeque complementum ac supplementum.

§ 415. Pergit Longinus, l. c. caussas penuriae sublimium suis temporibus ingeniorum enarrare 2) pacem universi orbis, cui tamen caussae et ipse parum fidit, et satis prospexit *Discordia fratrum*, ne diu posset egestas heroum imputari, et imputaretur eadem falso, si quando sperare liceret pacem orbis habitabilis universalem diuturnam, hominesque simul discerent excelsas pacis artes, quibus pater patriae summos etiam regnorum gentiumque domitores transcendit. 3) *Infinitum detinens cupiditates nostras bellum*, de quo, quale sit, interpretes disputant.

§ 411. A mind great in the degree often mentioned is not suspicious and incredulous if something excellent and eminent seems to be heard by it, or even altogether seen; and although it long ago learned to distinguish copper from lupines, nevertheless it knows from its own experience that not all arduous things and things flowing only from singular virtue are, by that very fact and because of the disgrace of our race, to be numbered among absolutely incredible things, §§ 286, 301. Just as certain small occasions move that same mind too little toward an inspiration worthy of preservation in cedar, Section V, so at times it feels a distinctive stimulus more strongly than others do, for its own judgment is expressed in the question: "'Twixt worth and baseness, lapp'd in death,
What difference?"[439] It feels this stimulus when it discovers battles to be celebrated by the Muses, heroic love of country, or splendid sanctity of life and morals in many people, yet sees them meet this fate: "But ah! oblivion, dark and long,
Has lock'd them in a tearless grave,
For lack of consecrating song."[440] It likewise feels this stimulus when they seem likely before long to be attacked by jealous oblivion, if it too leaves them unadorned in silence. Horace, book IV, ode 9.

§ 412. For this magnanimity, nature in the well-born is surely the first and archetypal factor, as Longinus, Section II, readily grants: "though in all cases the vital informing principle is derived from her."[441] This includes not only that nature which in divine talents and hearts born almost solely for heroic things, but in very few, is *autonomos*, but also that nature of noble minds, § 404, which, indeed not by its ordinary powers, yet with those powers alive and directed by good counsels toward something higher and more sublime, and more powerfully incited by great examples, can and resolves to rise to that point. Section II.

§ 413. I think I can establish that nature alone, insofar as it is innate, certainly does not do all the work here, from this very fact confirmed by experience: that the best and greatest, or at least excellently good natures, § 412, can be depressed, bound, and diminished by the barbarism of centuries and of their own age, by bad examples, by preconceived opinions of the great, by servitude, as it is in Longinus, Section XLIV, as if by a certain little chest of the mind and public prison, § 359, just as the little chests, if the report is true, in which dwarfs called Pygmies are nourished, not only impede the growth of those enclosed, but even contract them by a bond placed around the body, § 359.

§ 414. If any bridles of external liberty, if any external servitude, are especially made for depressing souls and blunting any greatest studies and incitements, which I do not deny, then I should not seem to stray beyond my subject if, on account of the opposite reasons of opposites, among the first aids of souls to be lifted to truly lofty things I number an intimate persuasion concerning the abundant system of the greatest events, not only past and present, but also for the greatest part still to be expected: a persuasion not only simply setting before us for imitation the best and greatest examples of sublimity and venerable virtue, but also furnishing, by the clearest counsels, the most salutary remedies for extending rule over oneself, fleeing every inward moral servitude, and obtaining victory over oneself; a persuasion, I say, concerning true things of this kind, both things done and things to be done, which at the same time bestows on souls, divinely, that force and power, so that not even by fear of death can they be compelled to do what a tyrant demanding wickedness has determined: the supernatural complement and supplement of internal and psychological liberty.

§ 415. Longinus continues, in the same place, to recount the causes of the poverty of sublime talents in his own times: 2) the peace of the whole world, in which cause, however, he himself has little confidence; and the *Discord of Brothers* has ensured that the lack of heroes could not long be imputed to peace, and it would be falsely imputed to peace if ever one were allowed to hope for a lasting universal peace of the inhabited world, and human beings at the same time learned the lofty arts of peace by which the father of the fatherland surpasses even the highest conquerors of kingdoms and nations. 3) "The unending war that keeps our desires engaged," about which interpreters dispute what sort of war it is.

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[439] **Source and locus.** Horace, *Odes* 4.9.29-30. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten's wording and lineation agree with Horace; only capitalization and terminal punctuation differ. Conington makes the compact comparison explicit as a question and renders concealed worth as worth "lapp'd in death."

[440] **Source and locus.** Horace, *Odes* 4.9.26-28. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten starts after Horace's *multi; sed*, prints the assimilated spelling *illacrimabiles* for *inlacrimabiles*, and capitalizes two line openings. Conington transforms the passive pressure of the long night into oblivion locking the unwept dead in a grave, while preserving the lack of a consecrating poet.

[441] **Source and locus.** Pseudo-Longinus, *On the Sublime* 2.2. **Translation and edition.** H. L. Havell, *Longinus on the Sublime*, with an introduction by Andrew Lang (London and New York: Macmillan, 1890), Project Gutenberg eBook 17957. T091. **Direct source.** https://www.gutenberg.org/ebooks/17957. **Textual note.** The antecedent of Havell's "her" is Nature. Baumgarten omits the source's *αὖτη μὲν*, enclitic *τι*, and *γενέσεως*, and replaces the perfect *ὑφέστηκεν* with *ἐστί*. The result is a compressed definition, "the first and archetypal element in all things," rather than an exact quotation of the source syntax.

§ 416. Magnanimitatis excellentis status ordinarius est status tranquillitatis, E. § 445. supra perturbationes animi vulgares et tumultus mentis internos positae. Per altam rationis et inferiorum cognoscendi facultatum, voluntatis et inferiorum appetendi facultatum, harmoniam, quae saepe apud eminenter magnos viros restat, etiamsi vehementius, nec sine affectionibus, quoniam homines sunt, commoveantur. Abripiuntur in *πάθος ἐνθουσιαστικόν*, si ferat occasio, sed probante ratione, rationalique conscientia, tum antecedente, tum concomitante, et consequente. Hactenus nihil est interni dissidii. Si qua tamen aliquando lucta caelestibus in animis locum habet, non est ea sensitivarum tantum cupiditatum in alias non nisi sensitivas, *παθῶν εἰς πάθη*, sed decretorum, quibus admixtum sit aliquid sensitivi, pugnantium in meras appetitiones sensitivas, nec diu, nec in infinitum, sed plerumque vincente parte meliori, cuius victoria profundam iterum pacem et antiquam tranquillis animis serenitatem reducit: M. § 693.

§ 417. Cum hoc statu confer statum bestialitatis, E. § 434. Nulla quies huic, nulla tranquillitas, nulla sopitae rationis et affectuum, et instinctuum, nec horum inter se, concinens harmonia. Crederes nunc
Nimborum patriam loca foeta furentibus Austris,

qui totum hominem
Quippe ferant rapidi secum verrantque per auras.

Falleris tamen. Non ita multo post
Una Eurusque Notusque ruunt, creberque procellis
Africus,
et suum cuique facinus. Ponat servitus externa nonnihil iisdem repaguli,
Illi indignantes magno cum murmure circum
Claustra fremunt,

luctantes intus continuo, et ad primam iterum opportunitatem,
velut agmine facto,
Qua data porta, ruunt,
Ita, misere talis animus nunc auri sacra fame, nunc ambitione et fastu, nunc voluptatum turbine, nunc desidia, nunc aliquibus, nunc omnibus, inter se dissentientibus, agitatur. Hoc est illud infinitum bellum, § 415. magnanimitati sublimium foetae inimicissimum, § 416.

§ 418. Iam una dictarum tempestatum infringit satis animum. Recte Longinus in caussis deficientis egregii ac sublimis narrat 4. *philochrematian*, appellans venuste *philargyrian nosema mikropoion*, § 45. eiusque cum magno sumtu (Sumtuositate) liberos fingit Fastum et Luxuriam, ex quibus sane non degeneres generentur denuo Contumelia, Iniustitia et Impudentia, quam inter progeniem contabescant et emarcescant animorum magnitudines.

§ 416. The ordinary state of excellent magnanimity is a state of tranquillity, E. § 445, placed above the common disturbances of the soul and the internal tumults of the mind. It is so through the deep harmony of reason and the lower faculties of knowing, of will and the lower faculties of desiring, which often remains in eminently great men, even if, since they are human beings, they are moved more vehemently and not without affections. They are carried away into an enthusiastic passion, if occasion offers, but with reason approving, and with rational conscience antecedent, accompanying, and consequent. So far there is no inward discord. Yet if at times some struggle has a place in heavenly souls, it is not a struggle merely of sensitive desires against others that are nothing but sensitive, "passions against passions," but of resolutions containing a sensitive element against merely sensitive appetitions; and not for long, nor without limit, but usually with the better part conquering, whose victory restores deep peace and the ancient serenity to tranquil minds, Metaphysics § 693.

§ 417. Compare with this state the state of bestiality, E. § 434. It has no rest, no tranquillity, no harmonious agreement of dormant reason and affections and instincts, nor of these among themselves. You would now think of the poet's storm-cloud land: "unto the storm-cloud land the goddess came,
a region with wild whirlwinds in its womb,"[442]
Its winds could sweep the whole person away, in the source's cosmic image: "Did he not so, our ocean, earth, and sky
were whirled before them through the vast inane."[443]
Yet you are mistaken. Not much later "east wind and south, and boisterous Afric gale
upturn the sea;"[444]

and each has its own crime. Suppose external servitude places some bar before them: "There closely pent in chains and bastions strong,
they, scornful, make the vacant mountain roar,
chafing against their bonds."[445]
They struggle within continuously, and again at the first opportunity: "then rush the winds
through that wide breach in long, embattled line,
and sweep tumultuous from land to land:"[446]
Thus such a wretched soul is now agitated by the accursed hunger for gold, now by ambition and pride, now by the whirl of pleasures, now by idleness, now by some of these, now by all, mutually disagreeing among themselves. This is that infinite war, § 415, most hostile to magnanimity pregnant with sublime things, § 416.

§ 418. Now even one of the tempests mentioned sufficiently breaks the mind. Longinus rightly recounts among the causes of the failure of what is excellent and sublime, as the fourth, love of money, neatly calling avarice "a disease that makes small," § 45. He imagines Pride and Luxury as the children of avarice together with great expenditure, or Sumptuousness; from these, certainly not degenerate offspring are born again: Insolence, Injustice, and Impudence. Among this progeny the magnitudes of souls waste away and wither.

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[442] **Source and locus.** Virgil, *Aeneid* 1.51. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten moves *in* from before *patriam* to the implicit connection before *loca*, or omits it altogether, and prints *foeta* for the source edition's *feta*. Williams's first line also carries Virgil's verb *venit* from the following line, which is needed to make the English grammatical.

[443] **Source and locus.** Virgil, *Aeneid* 1.59. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten quotes Virgil's line exactly apart from initial capitalization. Williams includes the preceding conditional *Ni faciat* ("Did he not so") because the quoted causal clause completes that sentence.

[444] **Source and locus.** Virgil, *Aeneid* 1.85-86. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten stops after *Africus* and omits the rest of Virgil's second line, *et vastos volvunt ad litora fluctus*. Williams's "upturn the sea" compresses both *ruunt* and part of the omitted continuation; his "east wind," "south," and "Afric gale" name Eurus, Notus, and Africus.

[445] **Source and locus.** Virgil, *Aeneid* 1.55-56. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten omits *montis* at the end of Virgil's first line and moves *circum* into its place, while otherwise preserving the wording. Williams's "mountain" therefore translates the word absent from Baumgarten's excerpt, and his surrounding language expands the winds' confinement.

[446] **Source and locus.** Virgil, *Aeneid* 1.82-83. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten begins after Virgil's *impulit in latus: ac venti* and stops before *et terras turbine perflant*. Williams's three lines span the same core image but also absorb parts of both omitted contexts: the breach opened by Aeolus and the winds sweeping the lands.

§ 419. *An, haec animos aerugo et cura peculii*
Quum semel imbuerit, speramus carmina fingi
Posse linenda cedro et levi servanda cupresso?
A. P. 330. Negat ipse Phaedrus de fabellis, quales scripsit, aut scripsisse dicitur. III. prol.
Novem artium, quamvis curam
habendi penitus corde eraserim,
Et laude invita in hanc vitam incubuerim,
Fastidiose tamen in coetum recipior.
Quid credis illi accidere, qui magnas opes
Exaggerare quaerit omni vigilia,
Docto labori dulce praeponens lucrum?
cf. Hor. od. II. 15, 18. III. 2, 24.

§ 420. 5) *Philedonia katabythizei*, §§ 417, 418. Intemperans deliciarum externarum desiderium eo usque mores emollit, ut tandem nihil omnino masculi roboris animo supersit, et minime tantum, quantum valoris grandia requirunt.
Vides, ut pallidus omnis
Coena desurgat dubia? Quin corpus onustum
Hesternis vitiis animum quoque praegravat
una,
Atque affigit humo divinae particulam aurae.
Hor. Serm. II. 2. quae tota paene huc pertinet satura. Numera modo dispendia temporis, quod insumendum est acquirendae theoriae, eiusque empiricae, crebrius repetitis experimentis ad eam certitudinem evectae, quae decet arbitrum elegantiarum eiusmodi, et miraberis superfuisse nonnihil otii, gravioribus concedendi.
§ 421. 6) Desidiam tandem Longinus in caussis animorum parum aut nihil in sublime surgentium numerat. Qua dum intermittuntur exercitia, non crescit habitus, ac eo ipso crescit desuetudo habitui opposita, id est difficultas, in veram denique degenerans impotentiam.
Invidiam placare paras, virtute relicta?
Contemnere, miser. Vitanda est improba
Siren
Desidia, aut, quicquid vita meliore, parasti
Ponendum aequo animo.
Hor. Serm. II. 3, v. 13.
Ambitionem superbiaeque fastum, naturales tumoris parentes, Longinus omisit, forsan a laudabili philotimia non satis haec vitia distinguens, aut veritus, more multorum, ne funditus his eversis illa simul enecetur, aut saltim enervetur. Sanioris autem ethices peritus ratione perspicit, quod experientia satis ac historia confirmant, uti separari probe possunt et debent, ita saeculis locisque, quibus veri honoris amori substituta fuit ambitiosa fastus superbia non sublimitatis floruisse regnum, sed tumoris insanivisse tyrannidem.

§ 419. "When this sordid rust and hankering after wealth has once tainted their minds, can we expect that such verses should be made as are worthy of being anointed with the oil of cedar, and kept in the well-polished cypress?"[447] *Ars poetica* 330. Phaedrus himself denies it concerning the little fables such as he wrote, or is said to have written, book III, prologue: "Me—(whom a Grecian mother bore
On Hill Pierian, where of yore
Mnemosyne in love divine
Brought forth to Jove the tuneful Nine.
Though sprung where genius reign'd with art
I grubb'd up av'rice from my heart,
And rather for applause than pay,
Embrace the literary way)
Yet as a writer and a wit,
With some abatements they admit.
What is his case then, do you think,
Who toils for wealth nor sleeps a wink.
Preferring to the pleasing pain
Of composition sordid gain?"[448] Compare Horace, Odes II.15, 18; III.2, 24.

§ 420. 5) "Love of pleasure drags the mind down," §§ 417, 418. An intemperate desire for external delights softens morals to such a point that at last no masculine strength at all remains in the soul, and least of all so much valor as great things require. "Do not you see, how pale each guest rises from a perplexing variety of dishes at an entertainment. Beside this, the body, overloaded with the debauch of yesterday, depresses the mind along with it, and dashes to the earth that portion of the divine spirit."[449] Horace, *Sermones* II.2, a satire almost wholly relevant here. Count only the losses of time that must be spent in acquiring this theory—an empirical one, raised by frequently repeated experiments to that certainty which befits a judge of refinements of this kind, and you will marvel that any leisure at all remained to be granted to weightier things.

§ 421. 6) Longinus finally numbers idleness among the causes of minds rising little or not at all into the sublime. While exercises are interrupted by it, acquired capacity does not grow; and by that very fact disuse, opposed to that acquired capacity, grows - that is, difficulty, degenerating at last into actual incapacity. "What? are you setting about appeasing envy by deserting virtue? Wretch, you will be despised. That guilty Siren, Sloth, must be avoided; or whatever acquisitions you have made in the better part of your life, must with equanimity be given up."[450] Horace, *Sermones* II.3, verse 13. Longinus omitted ambition and the pride of arrogance, natural parents of swelling, perhaps because he did not sufficiently distinguish these vices from praiseworthy *philotimia*, or because, in the manner of many, he feared that if these were overturned from the root, that virtue too would at the same time be killed, or at least weakened. But one skilled in a sounder ethics sees by reason what experience and history sufficiently confirm: just as they can and ought properly to be separated, so in ages and places where ambitious pride of arrogance was substituted for the love of true honor, not the kingdom of sublimity flourished, but the tyranny of swelling raged.

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[447] **Source and locus.** Horace, *Ars poetica* 330-332. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten omits the preceding answer *semis*, prints *peculii* and *Quum* for *peculi* and *cum*, and changes subjunctive *speremus* to indicative *speramus*. Smart conveys the bibliographical image: cedar oil protected the roll and a polished cypress-wood case preserved it.

[448] **Source and locus.** Phaedrus, *Fables* 3, prologue 17-26, principally lines 19-26. **Translation and edition.** Christopher Smart, *The Fables of Phaedrus Translated into English Verse* (London: G. Bell and Sons, 1913), Perseus Digital Library text. T076. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0975/phi001/phi0975.phi001.perseus-eng1.xml. **Textual note.** Baumgarten's opening *Novem artium* appears to compress or recast Phaedrus's *novies artium ... chorum* and the intervening *Quamvis in ipsa paene natus sim schola*. He also prints *laude invita* for *laude invicta*, moves *vitam* after *hanc*, and separates *curam* from the source's enclitic *Curamque*. Smart translates the complete context because his "tuneful Nine" and "Though sprung" carry the material compressed at the start of Baumgarten's version.

[449] **Source and locus.** Horace, *Satires* 2.2.76-79. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten prints *Coena* for *cena*, separates *una* into its own line, and uses assimilated *affigit* where the source edition has *adfigit*. Smart interprets *cena dubia* as a meal offering a perplexing variety of dishes and *hesternis vitiis* as the previous day's debauch.

[450] **Source and locus.** Horace, *Satires* 2.3.13-16. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten prints assimilated *improba* for *inproba* and *quicquid* for *quidquid*, with punctuation and emphatic line breaks. Smart's you will be despised correctly represents *contemnere*: here the second-person singular future passive, with the alternative ending *-re* for *-ris* (*contemneris*), not an imperative or a passive infinitive.

§ 422. Veram amans in cogitando pulcritudinem, ut possis magna, S. XV. absolute, S. XVI. pro relativa sua magnitudine, S. XVII. proportionatis materiae cogitationibus, S. XVIII. vel tenui, S. XVIIII. vel medio, S. XX. vel sublimi cogitandi genere, S. XXI. sine vitiis, quae in maximis esse solent maxime conspicua, S. XXII. augere: S. XXIII. connatam pectoris tui magnitudinem, quam habeas aliquam oportet, § 45. et ad absolutam gravitatem compone, S. XXIIII. et erige, quousque surgere poterit, S. XXV. felix, si sublimitatibus etiam attingendis suffecerit. S. XXVI.
Non, si priores Maeonius tenet
Sedes Homerus, Pindaricae latent
Ceaeque et Alcaei minaces,
Stesichorique graves, camoenae,
Non, si quid olim lusit Anacreon,
Delevit aetas. Hor. IV. 9, od.

§ 423. Tertia cura sit in rebus eleganter cogitandis, §§ 115, 177. Veritas, M. § 515. sed Aesthetica, § 22. i.e. veritas, quatenus sensitive cognoscenda est. Veritatem obiectorum metaphysicam novimus convenientiam eorundem cum universalibus maxime principiis, M. § 92. et inde Leibnitium intelligimus, qui Theodicaeae T. II. p. m. 312: *Potest*, inquit, *dici aliqua ratione principium contradictionis et rationis sufficientis inclusum definitioni veri et falsi.* Nam repraesentatio veri in aliquo obiecto metaphysici, quatenus intra animam certi subiecti peragitur, est ea convenientia repraesentationum cum obiectis, quam plerique veritatem logicam nominant, alii mentalem, afficientiae, correspondentiae et conformitatis, dum metaphysicam veritatem materialem appellant.

§ 424. Posset metaphysica veritas obiectiva, obiective verorum repraesentatio in data anima Subiectiva dici Veritas, vel etiam in verbis faciles *logicam* tandem dicamus cum plurimis, sed *latius*, ut in re conveniamus, cuius potissimum caussa haec repetuntur aliquantulum altius. Iam enim reor liquidum esse, Veritatem, metaphysicam, vel obiectivam quum dixeris, ut lubet, in anima data sic repraesentatam, ut det in eadem veritatem logicam latius dictam, vel mentalem et subiectivam, nunc obversari intellectui potissimum in spiritu, dum est in distincte perceptis ab eodem, Logicam Strictius Dictam, nunc, obversari analogo rationis et facultatibus cognoscendi inferioribus, vel unice, vel potissimum, *aestheticam*. § 423.

§ 425. Lege, sis, consilium, quod Chremes in Terentii Heaut. III. sc. I. Menedemo suppeditat; et hunc deprehendes de veritate quadam aesthetica loqui regerentem:
Videre verum, atque ita, uti res est, dicere.
Memento saturarum, quando veritatem, odium saepe parientem, exponere non dubitant, neque
teneras mordaci radere vero
Auriculas,

§ 422. As a lover of true beauty in thinking, so that you may be able to enlarge great things, Section XV—absolutely, Section XVI; according to their relative magnitude, Section XVII; by thoughts proportioned to the material, Section XVIII; either by the slight, Section XVIIII, or middle, Section XX, or sublime kind of thinking, Section XXI; without the vices that in the greatest matters are usually most conspicuous, Section XXII—as discussed in Section XXIII, cultivate the inborn magnitude of your breast, which you must have in some measure, § 45, toward absolute gravity, Section XXIIII, and raise it as far as it will be able to rise, Section XXV. Happy are you if it is sufficient even for reaching sublimities, Section XXVI. "Though Homer fill the foremost throne,
Yet grave Stesichorus still can please,
And fierce Alcaeus holds his own
With Pindar and Simonides.
The songs of Teos are not mute,
And Sappho's love is breathing still:"[451] Horace, book IV, ode 9.

§ 423. The third care in things to be thought beautifully, §§ 115, 177, should be truth, Metaphysics § 515; but aesthetic truth, § 22, that is, truth insofar as it is to be known sensitively. We know the metaphysical truth of objects as their agreement with the most universal principles, Metaphysics § 92; and from this we understand Leibniz, who says of the principles of contradiction and sufficient reason in the *Theodicy*, tome II, page 312: "For it may in a manner be said that these two principles are included in the definition of the true and the false."[452] For the representation of metaphysical truth in some object, insofar as it is carried out within the soul of a certain subject, is that agreement of representations with objects which most call logical truth, others mental truth, truth of affection, correspondence, and conformity, while they call metaphysical truth material truth.

§ 424. Metaphysical truth could be called objective truth, and the representation of objectively true things in a given soul subjective truth; or, being accommodating about terminology, let us at last call it logical with most people, but more broadly, so that we may agree in the matter - chiefly for the sake of this these things are repeated a little more deeply. For now I think it is clear that truth, whether you call it metaphysical or objective as you please, represented in a given soul in such a way that it gives in that soul logical truth more broadly so called, or mental and subjective truth, is now chiefly before the intellect in the spirit, when it is in things distinctly perceived by that intellect - logical truth more strictly so called; now before the analogue of reason and the lower faculties of knowing, either alone or chiefly - aesthetic truth, § 423.

§ 425. Read, if you please, the counsel which Chremes in Terence's *Heautontimorumenos*, III, scene I, supplies to Menedemus; and you will find Menedemus speaking of an aesthetic truth when he replies: "You seem to speak the truth, and just what is the fact."[453]

Remember the satires, since they do not hesitate to set forth truth, often bearing hatred. They even do what Persius questions: "But why rasp people's tender ears with biting truths?"[454]

[451] **Source and locus.** Horace, *Odes* 4.9.5-10. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten repeats *Non* where the comparison source has *nec*, separates *si quid* where it has *siquid*, and prints *camoenae* for *Camenae*. Conington identifies the "Cean" poet as Simonides and Anacreon by his home, Teos; he adds Sappho from Horace's continuation in lines 10-12, so the final English line extends beyond Baumgarten's stopping point.

[452] **Source and locus.** Leibniz, "Observations on the Book concerning *The Origin of Evil*," §14, appended to the *Theodicy* (Gerhardt VI, 414). **Translation and edition.** Robert Latta, *The Monadology and Other Philosophical Writings* (Oxford: Clarendon Press, 1898), note 54 to *Monadology* §33, p. 236, quoting the appendix to the *Theodicy*. T013. **Direct source.** https://archive.org/details/monadologyotherp00leibrich/page/236/mode/2up. **Textual note.** Leibniz's French says "these two principles"; Baumgarten names them explicitly as the principles of contradiction and sufficient reason and casts the sentence in Latin. Baumgarten cites *Theodicy*, vol. 2, p. 312 of his edition; the stable modern locus is the appendix on William King's *Origin of Evil*, §14. Latta's note supplies a public-domain English translation of that exact French sentence.

[453] **Source and locus.** Terence, *Heauton timorumenos* 490. **Translation and edition.** Henry Thomas Riley and George Colman, *The Comedies of Terence* (New York: Harper & Brothers, 1872), Perseus Digital Library text. T036. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0134/phi002/phi0134.phi002.perseus-eng2.xml. **Textual note.** Baumgarten inserts a comma between *ita* and *uti* but otherwise reproduces Menedemus's reply. The translation renders the two Latin infinitives idiomatically as finite verbs and adds "seem" from the dramatic force of the response.

[454] **Source and locus.** Persius, *Satires* 1.107-108. **Translation and edition.** G. G. Ramsay, *Juvenal and Persius* (London: William Heinemann; New York: G. P. Putnam's Sons, 1918), *Satires of Persius* 1.107, Wikisource transcription. T185. **Direct source.** https://en.wikisource.org/wiki/Juvenal_and_Persius/The_Satires_of_Persius/Satire_1. **Textual note.** Baumgarten extracts the infinitive phrase from the interlocutor's question, omitting both *Sed quid opus* before it and the warning beginning *vide sis* after it. Ramsay translates enough of the omitted opening to retain a grammatical English question.

suo tutae quasi privilegio:
quanquam ridentem, dicere verum
Quis vetat?
easque confer cum practicis, eiusdem quae videantur argumenti, consiliis ethici cuiusdam philosophi curatius sua demonstrantis ac scientifice: et deprehendes in exemplo differentiam veritatis aestheticae, et strictius logicae. § 424.

§ 426. Communis est logicis aestheticisque meditationibus, quam Cicero off. II. 18. paene genetice describit, *virtus*, quae vertitur *in perspiciendo, quid in quaque re verum sincerumque sit, quid consentaneum cuique* (convenientiam cum principio contradictionis), *quid consequens*, (convenientiam cum principio rationati, M. § 23.). *ex quo quaeque gignantur, quae cuiusque rei sit caussa*, (convenientiam cum principiis rationis, M. § 20. et rationis sufficientis, M. § 22.) Verum quando nituntur illae distinctam et intellectualem ad harum rerum perspicentiam, hae subsistentes intra suum horizontem, easdem sensibus et analogo rationis eleganter intueri satagunt. § 424.

§ 427. Si Veritatem mentalem et subiectivam, veritatem repraesentationum omnem, quae huc usque logica tantum dicta est, dicamus Aestheticologicam: non ea distinguentium est sententia, ac si 1) aesthetice vera quaedam, immo multa, non essent simul logice vera, quod lubenter concedimus. In ea Naturae alloquutione ad mori detrectantem; quam Lucretius fingit: III. 940–957. cuique vere satis subiicit:
Quid respondeamus, nisi iustam intendere litem
Naturam, et veram verbis exponere caussam?
sunt omnia fere simul logice vera, M. § 265. E. § 252.

§ 428. Neque negamus, neque nescimus, 2) veritatem aestheticam in pulcre pingendis partibus saepe dare veritatem totius logicam, et vix aliter fieri posse, si partium absolvatur et ad finem perducatur enumeratio. Hoc unum observamus, veritatem ab aesthetico, quatenus intellectualis est, non directo intendi, si per indirectum ex veritatibus aestheticis pluribus una prodeat, aut cum aesthetice vero coincidat, de illo sibi gratulari aestheticum rationalem, § 38. neque tamen illud esse, quod nunc potissimum quaerebatur; § 423.

§ 429. Si qua vero sit veritas logica, strictius dicta scilicet, § 424. non nisi per intellectum cogitanda; vel illi subiecto, quod pulcre cogitaturum supponitur, vel iis obiectis personalibus, quorum gratia potissimum cogitas, et utrumque denuo, vel semper, vel certis nunc sane rebus circumstantibus: est ea supra horizontem aestheticum constituta, et recte, saltim praesens in tempus, omittitur. § 15, 121. Eclipsin annularem anni praeterlapsi cogita tecum astronomus, non physicus solum, sed et mathematicus, aut cum astronomis, eandem autem cogita pastor, vel sodalibus, vel tuae Neaerae: ohe! quot vera cogitasti prius, nunc omnino praetermittenda!

They are protected, as it were, by their own privilege: "though what hinders one being merry, while telling the truth?"[455]

And compare them with practical counsels that seem to be of the same subject, the counsels of some ethical philosopher demonstrating his own matters more carefully and scientifically; and in the example you will detect the difference between aesthetic truth and truth more strictly logical, § 424.

§ 426. Common to logical and aesthetic meditations is that virtue which Cicero, *De officiis* II.18, describes almost by tracing its formation: he describes it as "the ability to perceive what in any given instance is true and real, what its relations are, its consequences, and its causes"[456]. The three elements correspond, respectively, to agreement with the principle of contradiction; the principle of the *rationatum*, M. § 23; and the principles of reason, M. § 20, and sufficient reason, M. § 22. But whereas the former strive toward distinct and intellectual insight into these things, the latter, remaining within their own horizon, strive to intuit the same things elegantly through the senses and the analogue of reason. § 424.

§ 427. If we call mental and subjective truth, every truth of representations, which up to this point has been called only logical, Aestheticological: those who make the distinction do not mean to deny that 1) some aesthetically true things, indeed many, are also logically true; we gladly concede this overlap. In that address of Nature to one refusing to die, which Lucretius imagines, III.940–957, nearly everything is at the same time logically true, M. § 265, E. § 252. He quite truly adds: "What were our answer, but that Nature here
Urges just suit and in her words lays down
True cause of action?"[457]

§ 428. Nor do we deny, nor are we ignorant, that 2) aesthetic truth, in beautifully painting the parts, often gives the logical truth of the whole, and that it can scarcely happen otherwise if the enumeration of the parts is completed and carried through to its end. We observe only this: truth, insofar as it is intellectual, is not directly aimed at by the aesthetician; if indirectly one truth comes forth from several aesthetic truths, or coincides with what is aesthetically true, the rational aesthetician may congratulate himself on that, § 38, and yet that is not what was chiefly being sought here, § 423.

§ 429. But if there is some logical truth, namely truth more strictly so called, § 424, to be thought only through the intellect; either for that subject who is supposed to be about to think beautifully, or for those persons for whose sake you chiefly think, and each again either always or certainly now under definite present circumstances: it is placed above the aesthetic horizon, and rightly, at least for the present time, is omitted. §§ 15, 121. Think with yourself about the annular eclipse of last year as an astronomer, not only as a physicist but also as a mathematician, or with astronomers; but think of the same thing as a shepherd, for companions or for your Neaera: ah! how many true things you had thought before must now be passed over entirely!

[455] **Source and locus.** Horace, *Satires* 1.1.24-25. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten starts after *percurram*, stops before Horace's comparison with teachers giving children cakes, prints *quanquam* for *quamquam*, and substitutes personal *Quis* for neuter *quid*. Smart's "being merry" conveys the adverbial force of *ridentem* rather than its literal participle.

[456] **Source and locus.** Cicero, *De officiis* 2.18. **Translation and edition.** Walter Miller, *Cicero: De Officiis* (Cambridge, MA: Harvard University Press; London: William Heinemann, 1913), Perseus Digital Library text. T058. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi055/phi0474.phi055.perseus-eng1.xml. **Textual note.** Cicero's source sentence is continuous. The two omissions in the concordance mark Baumgarten's parenthetical explanations inserted after *cuique* and *consequens*; the quoted words themselves retain their source order. Baumgarten also prints *caussa* for *causa*. Miller compresses the relative clauses into the coordinated nouns "relations," "consequences," and "causes."

[457] **Source and locus.** Lucretius, *De rerum natura* 3.950-951. **Translation and edition.** William Ellery Leonard, *De Rerum Natura* (New York: E. P. Dutton, 1916), Perseus Digital Library text. T061. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0550/phi001/phi0550.phi001.perseus-eng1.xml. **Textual note.** Baumgarten changes indicative *respondemus* to subjunctive *respondeamus*, adds a comma after *Naturam*, and prints *caussam* for *causam*. Leonard sustains Lucretius's legal metaphor with "suit" and "cause of action"; his "here" points back to Nature's preceding speech.

§ 430. Sunt veritates quaedam adeo parvae, ut eas sectari vel commemorare sit infra horizontem aestheticum, saltim infra pulcram magnitudinem, nunc absolutam omnino, nunc relativam certe. § 120, 178. Has veritates infinite parvas non curat aestheticus. § 191, 221. Nec historico quidem severam hanc sine exceptione legem scriptam putat:
Ne quid veri non dicat, ipse legens Aen. VI.
Iuvenum manus emicat ardens
Littus in Hesperium. –
At pius Aeneas arces, quibus altus Apollo
Praesidet, horrendaeque simul secreta Sibyllae,
Antrum immane, petit.
nec curat, nec cogitat, quo pede primum Aeneas Italiam tetigerit, et verissimum interim est, aut sinistro, aut dextro, nisi utroque, quod minus decorum.
§ 431. Veritas aesthetica postulat obiectorum eleganter cogitandorum 1. possibilitatem, § 426. 1) absolutam, M. §§ 15, 90. quatenus sensitive cognoscenda est. § 423. i. e. ne in obiecto, dum illud vel in se spectare placet, iam aliquid notarum sibi invicem contradicentium, vel a sensibus et analogo rationis, observetur. M. § 8. Quaedam peccatorum inaequalitas habet hanc possibilitatem, et hinc etiam aesthetice vera est. M. § 272. E contrario
Queis paria esse fere placuit peccata, laborant,
Quum ventum ad verum est. Sensus moresque repugnant,
Atque ipsa utilitas, iusti prope mater et aequi,
Hor. Serm. I. 3.
§ 432. Veritas aesthetica poscit possibilitatem obiectorum suorum, § 431. 2) hypotheticam, § 426. M. § 16. et hanc quidem denuo A.) naturalem, M. § 469. quatenus cum certa libertate propius non connectitur, et ab analogo rationis diiudicari potest. § 423. Hanc deprehendo in Aen. IX. 100,
Tum pater omnipotens, rerum cui summa potestas,
Infit. Eo dicente, deum domus alta silescit,
Et tremefacta solo tellus, silet arduus aether.

§ 433. Veritas aesthetica requirit possibilitatem in obiectis suis B.) moralem a) latius dictum, M. § 723. ut non nisi a libertate derivanda, talia etiam et tanta sint, qualia et quanta ex data libertate, data persona et charactere e.g. hominis certi morali fluere videantur analogo rationis. Hoc est illud ad veritatem vitae propius accedere, secundum quod sane non perinde est,
Maturusne senex, an adhuc florente iuventa
Fervidus, et matrona potens, an sedula nutrix
Mercatorne vagus, cultorne virentis agelli,
Colchus, an Assyrius, Thebis nutritus, an Argis
loquatur, aut obiectum occupationis, aut personale sic. Hor. A. P. 115.

§ 430. There are certain truths so small that to pursue or commemorate them is below the aesthetic horizon, at least below beautiful magnitude, in some cases absolutely, in others at least relatively. §§ 120, 178. The aesthetician does not care for these infinitely small truths. §§ 191, 221. Nor even for the historian does he think this strict law has been written without exception: "and the next, that he must be bold enough to tell the whole truth?"[458] Consider his reading of *Aeneid* VI: "Impetuously
The eager warriors leap forth to land
Upon Hesperian soil. [...]
Aeneas, servant of the gods, ascends
The templed hill where lofty Phoebus reigns,
And that far-off, inviolable shrine
Of dread Sibylla, in stupendous cave,"[459] He does not care or think about with which foot Aeneas first touched Italy, while meanwhile it is most true that it was either the left or the right, unless both, which is less decorous.

§ 431. Aesthetic truth demands, for objects to be thought elegantly, 1. possibility, § 426; 1) absolute possibility, M. §§ 15, 90, insofar as it is to be known sensitively, § 423; that is, when the object is considered in itself, no mutually contradictory marks should be observable even by the senses and the analogue of reason. M. § 8. A certain inequality of sins has this possibility, and hence is also aesthetically true. M. § 272. On the contrary: "They who are pleased [to rank all] faults nearly on an equality, are troubled when they come to the truth of the matter: sense and morality are against them, and utility itself, the mother almost of right and of equity."[460] Horace, *Sermones* I.3.

§ 432. Aesthetic truth requires the possibility of its objects, § 431; 2) hypothetical possibility, § 426, M. § 16; and this indeed again A.) natural possibility, M. § 469, insofar as it is not more closely connected with a determinate freedom, and can be judged by the analogue of reason, § 423. I find this in *Aeneid* IX.100: "Then Jupiter omnipotent, whose hands
have governance supreme, began reply;
deep silence at his word Olympus knew,
Earth's utmost cavern shook; the realms of light
were silent;"[461]

§ 433. Aesthetic truth requires in its objects B.) moral possibility a) more broadly so called, M. § 723, so that what can derive only from freedom has the kind and degree that the analogue of reason judges could follow from a given freedom, person, and moral character—for example, those of a particular human being. This is that coming nearer to the truth of life, according to which it certainly matters who speaks, as Horace's contrasts show: "a man well-stricken in years, or a hot young fellow in his bloom; and a matron of distinction, or an officious nurse; a roaming merchant, or the cultivator of a verdant little farm; a Colchian, or an Assyrian; one educated at Thebes, or one at Argos."[462] This applies whether the person is the object being portrayed or the person addressed. Horace, *Ars poetica* 115.

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[458] **Source and locus.** Cicero, *De oratore* 2.62. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (London: Henry G. Bohn, 1860), in the lightly modernized Attalus transcription. T138. **Direct source.** https://www.attalus.org/cicero/deoratore2A.html#62. **Textual note.** Cicero states the second "law of history" after the first law against falsehood. Baumgarten omits *Deinde* and replaces *audeat* ("dare") with *dicat* ("say"), converting Cicero's requirement of candour into the shorter rule that the historian omit no truth. Watson translates the full force of Cicero's source rather than Baumgarten's recast wording.

[459] **Source and locus.** Virgil, *Aeneid* 6.5-11, omitting the second half of line 6 through line 8. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten omits the landing party's searches for firewood, animal shelter, and water, then resumes with Aeneas. He prints *Littus* for *litus*, substitutes *simul* for Virgil's *procul*, and stops before the relative clause beginning *magnum cui*. Williams translates the comparison edition's *procul* as "far-off," not Baumgarten's variant "simul."

[460] **Source and locus.** Horace, *Satires* 1.3.96-98. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten prints expanded *Queis* for the source edition's *quis* and *Quum* for *cum*, and changes punctuation and capitalization. Smart's bracketed words supply the action implicit in the Latin construction; "right" and "equity" distinguish *iusti* from *aequi*.

[461] **Source and locus.** Virgil, *Aeneid* 10.100-102. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten substitutes *summa* ("highest") for Virgil's *prima* ("first") and changes capitalization and punctuation. Williams's "governance supreme" happens to align closely with Baumgarten's variant, although his Latin comparison text reads *prima potestas*.

[462] **Source and locus.** Horace, *Ars poetica* 115-118. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten begins in the middle of Horace's comparison, omitting *intererit multum, Davusne loquatur an heros* immediately before the excerpt. His words otherwise agree with the comparison text apart from punctuation and capitalization. Smart's English excerpt likewise begins after his translation of the omitted phrase.

§ 434. *Tu, quid ego et populus mecum desideret, audi:*
Si fautoris eges aulaea manentis, et usque
Sessuri donec cantor: vos plaudite, dicat:
Aetatis cuiusque notandi sunt tibi mores,
Mobilibusque decor naturis dandus et annis.
153.
Semper in adiunctis aevoque morabimur aptis,
178.
Hinc Horatius commendabat et philosophiam practicam, ut ita dicam, applicatam §§ 126. 361. 212. quia eam probe tenens ille, profecto,
Reddere personae scit convenientia cuique.
§ 433.
et artis aut notitiae illius, quam Theophrasti characteres morum inchoarunt, et Gallicus posthinc Theophrastus locupletavit, utilitatem suo tempore iam perspiciens,
Respicere exemplar vitae morumque iubebat
v. 317.
Doctum imitatorem, et veras hinc ducere voces.

§ 435. Veritas aesthetica requirit possibilitatem moralem b) strictius dictam, M. § 723. in cogitante non solum ipso, S. XXIIII–XXVI. sed et obiectis explicite vel implicite probandis ab eodem, brevius, in pulcris cogitationibus, si vel Acheronta describant, § 422. sed eam tantum, quae cadat in sensus et analogi rationis sub trutinam. § 211. Haec est illa Veritas Moralis, qua, secundum Horatium,
Metiri se quemque suo modulo ac pede verum est.
Quemadmodum §§ 433, 434. postulatam ego dicerem Veritatem Moralem Latius Dictam; sic hanc lubentius Strictius Dictam, appellarem veritatem moralem, ac illam Strictissime Dictam, convenientiam signorum cum mente nostra, quae si virtus sit, iam habet sinceritatis titulum, si vitium sit, iam secum fert rimositatis ignominiam. E. § 339.

§ 436. Huius veritatis moralis, sed aestheticae, huius dignitatis in cogitando venustius, §§ 35, 182. limites aestheticos belle monstrat Cicero pro Mur. quando 74. *At enim agit*, inquit, *mecum austere et Stoice Cato, negat verum esse, allici benevolentiam cibo*,

§ 434. "Do you attend to what I, and the public in my opinion, expect from you [as a dramatic writer]. If you are desirous of an applauding spectator, who will wait for [the falling of] the curtain, and till the chorus calls out "your plaudits"; the manners of every age must be marked by you, and a proper decorum assigned to men's varying dispositions and years."[463]

153. "we must dwell upon those qualities which are joined and adapted to each person's age."[464]

178. Hence Horace was commending also practical philosophy - applied, as I may call it - §§ 126, 361, 212, because of the effect he describes in one who thoroughly possesses it: "he, [I say,] certainly knows how to give suitable attributes to every
character."[465]
§ 433. And, already perceiving in his own time the usefulness of that art or knowledge which Theophrastus' characters of morals began, and which the later Gallic Theophrastus enriched, he gave this direction: "I should direct the learned imitator to have a regard to the mode of nature and manners, and thence draw his expressions to the life."[466]

verse 317.

§ 435. Aesthetic truth requires moral possibility b) more strictly so called, M. § 723, not only in the thinker himself, Sections XXIIII–XXVI, but also in the objects explicitly or implicitly to be approved by him; more briefly, in beautiful thoughts, even if they should describe Acheron, § 422 - but only that moral possibility which falls under the scale of the senses and the analogue of reason, § 211. This is that moral truth by which, according to Horace, "It is a truth, that every one ought to measure himself by his own proper foot and standard."[467] Just as I would call what was demanded in §§ 433, 434 moral truth more broadly so called, so I would more readily call this moral truth in the stricter sense than apply that name to what is called moral truth in the strictest sense: the agreement of signs with our mind, which, if it is a virtue, already has the title of sincerity, but if it is a vice, already carries with it the disgrace of indiscreet disclosure. E. § 339.

§ 436. Of this moral truth, but aesthetic truth, of this dignity in thinking more gracefully, §§ 35, 182, Cicero beautifully shows the aesthetic limits in *Pro Murena*, when at 74 he says: "But I must change my tone for Cato argues with me on rigid and stoic principles. He says that it is not true that good-will is conciliated by food."[468]

[463] **Source and locus.** Horace, *Ars poetica* 153-157. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten prints *fautoris* ("supporter") where the comparison text has *plausoris* ("applauder"); Smart follows the latter with "applauding spectator." The remaining differences are punctuation and capitalization. Smart's square brackets mark his own explanatory supplements.

[464] **Source and locus.** Horace, *Ars poetica* 178. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten changes third-person singular *morabitur* ("the writer will dwell") to first-person plural *morabimur* ("we shall dwell"). Smart independently uses an inclusive "we must," so his English happens to correspond closely to Baumgarten's adapted grammatical person.

[465] **Source and locus.** Horace, *Ars poetica* 316. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten reproduces Horace's line, changing only initial capitalization. Smart supplies the pronoun from the preceding description of the writer and marks his explanatory "I say" in brackets.

[466] **Source and locus.** Horace, *Ars poetica* 317-318, with Baumgarten quoting the second line. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten quotes only line 318, whose accusative-and-infinitive construction depends grammatically on *iubebo* in line 317. He also prints *veras* ("true") where the source has *vivas* ("living" or "lifelike"). Smart's complete sentence includes line 317 and follows *vivas* with "to the life."

[467] **Source and locus.** Horace, *Epistles* 1.7.98. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten reproduces the standard Latin text apart from capitalization. The machine-readable Perseus comparison file prints *ae* for *ac*, an evident transcription error; the source original above silently restores *ac*. Smart reverses the order of the metaphors as "foot and standard" and makes their normative implication explicit with "ought."

[468] **Source and locus.** Cicero, *Pro Murena* 74. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 2 (London: Henry G. Bohn, 1856), Perseus Digital Library text. T048. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi014/phi0474.phi014.perseus-eng2.xml. **Textual note.** Baumgarten prints assimilated *allici* for the comparison edition's *adlici* and the standard spelling *benevolentiam* for that edition's *benivolentiam*. Yonge expands the compact adverbs *austere et Stoice* into a separate introductory clause and "on rigid and stoic principles."

e.c. et pro veritate aesthetica morum, in quos invectus erat Cato, velut in ambitum, respondet: *Horribilis oratio, sed eam usus, vita, mores, civitas ipsa respuit*.

e.c. 75. *Quare noli, Cato, maiorum instituta, quae res ipsa publica, quae diuturnitas imperii comprobat, nimium severa oratione reprehendere*.
e.c. 76. *Quod ais: Nulla re allici hominum mentes oportere ad magistratus mandandum, nisi dignitate* (quatenus intellectualiter unice concipitur a philosophis, §§ 211, 212.): *hoc tu ipse, in quo summa est dignitas, non servas. Cur enim quemquam, ut studeat tibi, ut te adiuvet, rogas?*

e.c. 77. *Quid? quod habes nomenclatorem*. e.c.

§ 437. Veritas aesthetica requirit obiectorum pulcre cogitandorum, II. nexum, cum rationibus et rationatis §§ 426, 431. quatenus ille sensitive cognoscendus est, § 423. M. § 24. per analogon rationis, M. § 640. Exemplum esto Coriolanus Livii. II. ipsius nominis, et auctoritatis primae ratio est, c. 33. hinc altiores spiritus in tribuniciam potestatem, c. 34. unde plebis ira, ex hac exsilium Coriolani, et hostilis eum ad Volscos, non sine ratione ex antecedentibus manifesta, rapiens animus, communicata hinc cum hospite Tullo consilia belli in romanos, c. 35. horum consectarium callidum Tulli artificium, et nova Volscae plebis indignatio in romanos, c. 37.

§ 438. Hinc decernitur bellum, duces Tullus et Marcius, Coriolanus noster, *exsul romanus*. Ob huius fortitudinem prosperum Volscis initium, plebis Romanae trepidatio, hinc prima romanorum legatio, *atrox responsum* quae retulit, reversa ad hostem non recipitur. Hinc sacerdotes supplices. Quoniam et hi frustra, iam paene muliebris timor pervadit Romam, c. 39. Mater, coniux, et turba mulierum tandem movent durum animum, quod ne sine ratione fieri videatur, fingit matris orationem sane patheticam historicus. Hinc castra hostilia retro moventur, neque tamen disparet Coriolanus, nisi post aliquam reliquorum eius fatorum mentionem. Romae autem exigitur Fortunae muliebris monumentum. c. 40. Quanta in his harmonia concinit alendo recreandoque legentium analogo saltim rationis? § 437.

§ 439. Veritas aesthetica poscit possibilitatem obiectorum et absolutam et hypotheticam, qua sensitive perspicitur, §§ 431–436. omnis possibilitas postulat unitatem, M. § 73. absoluta absolutam, hypothetica hypotheticam, M. § 76. Hinc et veritas aesthetica utramque poscit unitatem in cogitandis suis, quatenus sensitive deprehendi potest, inseparabilitatem determinationum in cogitandis, salva perceptionis totalis pulcritudine. § 73. Erit haec obiectorum Unitas, quatenus phaenomenon fit, Aesthetica, vel determinationum internarum, M. § 37. quo unitas Actionis, si obiectum pulcrae meditationis actio sit, vel externarum et relationum, M. § 37. circumstantium, M. § 323. quo unitas Loci et Temporis, M. § 325. § 281.
Sit, quod vis, simplex duntaxat et unum,
et placentem simul rotundam illam brevitatem S. XIII. XIV. et pulcram obtinebis cohaerentiam, § 437. Hinc Augustino placuit adeo *unitas*, ut eam *omnis pulcritudinis formam* diceret.

etc.; and on behalf of the aesthetic truth of manners, against which Cato had inveighed, as electoral corruption, Cicero replies: "An extraordinary sort of speech! but our usages, our way of living, our manners, and the constitution itself rejects it."[469]
etc., 75. "Do not, then, O Cato, blame with too great severity of language the principles of our ancestors, which facts, and the length of time that our power has flourished under them, justify."[470]
etc., 76. "For as to what you say, that it is not right for men's minds to be influenced, in appointing magistrates, by any other consideration than that of the worth of the candidates, this principle even you yourself—you, a man of the greatest worth—do not in every case adhere to. For why do you ask any one to take pains for you, to assist you?"[471]
Here the worth of the candidates means dignity insofar as philosophers conceive it only intellectually, §§ 211, 212. Etc., 77. "What of the fact that you have a nomenclator?" etc.

§ 437. Aesthetic truth requires, for objects to be thought beautifully, II. a connection with grounds and what follows from them, §§ 426, 431, insofar as that connection is to be known sensitively, § 423, M. § 24, through the analogue of reason, M. § 640. Let the example be Livy's Coriolanus, book II. The ground of his very name and initial authority is given in chapter 33; hence his loftier spirit against the tribunician power, chapter 34; from this the anger of the plebs; from this the exile of Coriolanus, and his hostile spirit, carrying him off to the Volsci - not without a reason manifest from what preceded; hence, after plans for war against the Romans had been shared with his host Tullus, chapter 35, there follows as their consequence the cunning device of Tullus, and a new indignation of the Volscian plebs against the Romans, chapter 37.

§ 438. Hence war is decreed, with Tullus and Marcius, our Coriolanus, "a Roman exile," as leaders. On account of his courage the Volsci have a prosperous beginning; the Roman plebs trembles; hence the first Roman embassy, which brought back "a harsh answer," is not received when it returns to the enemy. Hence suppliant priests. Since they too are in vain, an almost womanly fear now pervades Rome, chapter 39. Mother, wife, and the crowd of women at last move his hard spirit; and lest this seem to happen without reason, the historian fashions a deeply moving speech for the mother. Hence the hostile camp is moved back; and yet Coriolanus does not disappear except after some mention of his subsequent fate. At Rome, moreover, a monument to Fortuna Muliebris is erected, chapter 40. How much harmony sounds together in these things, nourishing and refreshing at least the analogue of reason of the readers? § 437.

§ 439. Aesthetic truth demands both absolute and hypothetical possibility of objects, insofar as it is perceived sensitively, §§ 431–436. Every possibility demands unity, M. § 73: absolute possibility demands absolute unity, hypothetical possibility hypothetical unity, M. § 76. Hence aesthetic truth also demands each unity in its things to be thought, insofar as it can be detected sensitively: the inseparability of determinations in what is thought, with the beauty of the total perception preserved, § 73. This unity of objects, insofar as it becomes a phenomenon, will be aesthetic: either a unity of internal determinations, M. § 37, whence the unity of action, if the object of beautiful meditation is an action; or of external determinations and relations, M. § 37, of circumstances, M. § 323, whence the unity of place and time, M. § 325, § 281. "In a word, be your subject what it will, let it be merely simple and
uniform."[472] And you will obtain at the same time that pleasing rounded brevity, Sections XIII and XIV, and beautiful coherence, § 437. Hence unity so pleased Augustine that he called it the form of all beauty.

[469] **Source and locus.** Cicero, *Pro Murena* 74. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 2 (London: Henry G. Bohn, 1856), Perseus Digital Library text. T048. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi014/phi0474.phi014.perseus-eng2.xml. **Textual note.** Baumgarten reproduces Cicero's words with changed punctuation and initial capitalization. Yonge interprets *civitas* institutionally as "the constitution" and supplies possessive "our" throughout the enumeration.

[470] **Source and locus.** Cicero, *Pro Murena* 75. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 2 (London: Henry G. Bohn, 1856), Perseus Digital Library text. T048. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi014/phi0474.phi014.perseus-eng2.xml. **Textual note.** Baumgarten writes *Quare* as one word, prints *imperii* for the comparison edition's contracted *imperi*, and adds *publica* after *res ipsa*; the last addition explicitly turns "the fact itself" into "the commonwealth itself." Yonge follows Cicero's unexpanded text, rendering *res ipsa* as "facts" and paraphrasing *diuturnitas imperi* as the long flourishing of Roman power.

[471] **Source and locus.** Cicero, *Pro Murena* 76. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 2 (London: Henry G. Bohn, 1856), Perseus Digital Library text. T048. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi014/phi0474.phi014.perseus-eng2.xml. **Textual note.** Baumgarten omits opening *nam*, uses assimilated *allici* for *adlici*, changes accusative plural *mentis* to *mentes*, and prints plural *magistratus* where the comparison text has singular *magistratum*. His own parenthesis—"insofar as it is conceived uniquely intellectually by philosophers, §§211, 212"—interrupts the otherwise continuous quotation after *dignitate*. The Perseus transcription of Yonge has the evident error "ark"; the selected text above restores the scan's intended "ask."

[472] **Source and locus.** Horace, *Ars poetica* 23. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten omits introductory *denique*, separates source *quodvis* into *quod vis*, and prints *duntaxat* for *dumtaxat*. Smart's "In a word" represents the omitted *denique*, while "be your subject what it will" renders the source's single indefinite *quodvis* idiomatically.

§ 440. Veritas Aestheticologica, § 424. vel est universalium et notionum, iudiciorumque generalium, vel singularium et idearum, M. § 148. Illa Generalis, Haec Singularis esto. Veritatis generalis in obiecto nunquam tantum veritatis metaphysicae detegitur, praesertim sensitive, quantum in obiecto veritatis singularis, M. § 184. Quoque generalior est veritas aestheticologica hoc minus veritatis metaphysicae in eiusdem obiecto, et omnino, et praesertim analogo rationis, repraesentatur, M. §§ 150, 184. Habes rationem unam, ob quam aestheticus veritatis, quam observare possit, maximae studiosus, § 22, veritatibus generalioribus, abstractissimis et maxime universalibus, determinatiores, minus generales, minus abstractas, et generalibus omnibus singulares praeferat, quantum potest. Idem ubertas suadet § 115. quia quo magis determinatum habes obiectum, hoc plures simul differentias, M. § 151. hoc itaque plura pulcre cogitare de eodem conceditur. Idem magnitudo, et naturalis, et dignitas aesthetica iubet, si connumeres ad magnitudinem universalis quamcunque accedens in eius inferiori differentiae simul pondus, gravitatem, foecunditatem, § 177.

§ 441. Veritas aestheticologica generis est perceptio magnae veritatis metaphysicae; veritas aestheticologica speciei est perceptio maioris, veritas individui, seu singularis, aestheticologica est perceptio maximae, qua genus, veritatis metaphysicae. Prima veri, secunda verioris, tertia verissimi. § 440. Veritas singularis vel est internorum entis optimi maximi, vel absolute contingentium. Contingentia non repraesentantur, ut singularia, nisi ut possibilia integri alicuius universi. Hinc veritas singularis de contingentibus aut ea sistit, ut possibilia et partes huius universi, M. § 377. et haec veritas cum veritate absolute necessariorum maxima dicitur Strictissime, popularique sermone simpliciter, Veritas, aut ut possibilia alterius universi, eiusque partes, cognitioni hominum mediae, M. § 876. Veritas Heterocosmica.

§ 442. Veritas strictissime dicta § 441. est, quam describit Cicero *de Inv.* II. 162. *per quam immutata* (non mutata) *ea, quae sunt, aut ante fuerunt, aut futura sunt, dicuntur*

(percipiuntur), quamque conferre videtur cum veritatibus minoribus *Quaest. Tusc.* V. 13. *Chorus ille virtutum*, inquiens, (*constantia, gravitas, fortitudo, sapientia, reliquae*) *in equuleum impositus* (veritate vel generali et abstracta, uti Stoicorum ista gustata magis, quam potata, delectant, vel heterocosmica, §§ 441, 440.) *imagines constituit ante oculos cum amplissima dignitate*,
S. XXI. *ut ad eas cursim perrectura, nec eas a se beata vita desertas passura videatur* (cognitioni mediae § 441.) *Quum autem animum ab ista pictura imaginibusque virtutum* (vel generalibus et abstractis, vel heterocosmicis) *ad rem veritatemque* (strictissimam) *traduxeris: hoc nudum* (heterocosmicis mediae cognitionis obiectis spoliatum et ab iis omnibus separatum) *relinquitur, possitne* (in hoc universo singulariter et in concreto numerico) *quis beatus esse, quam diu torqueatur.*

§ 440. Aestheticological truth, § 424, is either of universals and notions, and of general judgments, or of singulars and ideas, M. § 148. Let the former be general, the latter singular. In the object of general truth there is never detected so much metaphysical truth, especially sensitively, as in the object of singular truth, M. § 184. And the more general an aestheticological truth is, the less metaphysical truth is represented in its object, both altogether and especially to the analogue of reason, M. §§ 150, 184. You have one reason why the aesthetician, zealous for the greatest truth he can observe, § 22, prefers, so far as he can, truths that are more determinate, less general, less abstract, and, before all general truths, singular truths, to truths that are more general, most abstract, and maximally universal. Abundance advises the same, § 115, because the more determinate an object you have, the more differences you have together, M. § 151, and therefore the more things you are allowed to think beautifully about the same object. Magnitude, too - both natural magnitude and aesthetic dignity - commands the same, if you count into the magnitude of any universal the added weight, gravity, and fruitfulness of the differentia in a subordinate concept, § 177.

§ 441. Aestheticological truth of a genus is the perception of great metaphysical truth; aestheticological truth of a species is the perception of greater truth; aestheticological truth of an individual, or singular, is the perception of the greatest metaphysical truth, relative to its genus. The first is of the true, the second of the truer, the third of the truest, § 440. Singular truth is either of the internal things of the best and greatest being, or of absolutely contingent things. Contingent things are not represented as singulars except as possible parts of some whole universe. Hence singular truth concerning contingent things either presents them as possible things and as parts of this universe, M. § 377, and this truth, together with the greatest truth of absolutely necessary things, is called Strictest truth, and in popular speech simply Truth; or it presents them as possible things of another universe and as parts of it, as objects of human middle cognition, M. § 876: Heterocosmic Truth.

§ 442. Truth in the strictest sense, § 441, is what Cicero describes in *De inventione* II.162 as follows: *Truth is that by which those things which are, or which have been previously, or which are about to happen, are spoken of without any alteration.*[473]

Here "without any alteration" means "not changed," and "spoken of" means "perceived"; and he seems to compare it with lesser truths in *Tusculan Questions* V.13, saying: "while constancy, dignity, wisdom, and the other virtues, are surrendered up to the executioner [...] As when that assemblage of virtues is committed to the rack, it raises so reverend a spectacle before our eyes,"[474]

(by truth either general and abstract, as those Stoic things delight more when tasted than when drunk, or by heterocosmic truth, §§ 441, 440), Section XXI, "happiness seems to hasten on towards them, and not to suffer them to be deserted by her. But when you take your attention off from this picture and these images of the virtues to the truth and the reality, what remains without disguise is, the question whether any one can be happy in torment?"[475]

The opening picture belongs to middle cognition (§ 441), whether general and abstract or heterocosmic; "truth and reality" indicate truth in the strictest sense; "without disguise" strips away the heterocosmic objects of middle cognition; and the final question concerns happiness singularly, in this universe and in numerical concreteness.

[473] **Source and locus.** Cicero, *De inventione* 2.162 (2.53). **Translation and edition.** Charles Duke Yonge, *De Inventione* (London: Henry G. Bohn, 1853), Wikisource text. T165. **Direct source.** https://en.wikisource.org/wiki/On_Invention/Book_2#53. **Textual note.** Baumgarten's surrounding sentence supplies the defining noun *veritas*, and his own parenthesis "not changed" interrupts the quotation after *immutata*. He prints assimilated *immutata* for *inmutata* and retains *ante*. The comparison edition brackets that word as textually doubtful; Yonge follows the traditional text and represents it with "previously." His "without any alteration" moves the force of *inmutata* to the end of the English sentence.

[474] **Source and locus.** Cicero, *Tusculan Disputations* 5.13. **Translation and edition.** Charles Duke Yonge, *Cicero's Tusculan Disputations; Also, Treatises on the Nature of the Gods, and on the Commonwealth* (New York: Harper & Brothers, 1877), Project Gutenberg eBook 14988. T088. **Direct source.** https://www.gutenberg.org/ebooks/14988. **Textual note.** Baumgarten inserts, as an explanatory parenthesis after *chorus virtutum*, Cicero's list from the preceding question; he changes source *iste* to *ille*, writes *equuleum* for *eculeum*, and reduces *reliquaeque virtutes* to *reliquae* within his parenthetical syntax. His own long interpretation interrupts the later quotation after *impositus*. The selected English therefore joins Yonge's translations of both source passages. Yonge does not render *fortitudo* separately in his first list and translates *amplissima dignitate* freely as a "reverend spectacle."

[475] **Source and locus.** Cicero, *Tusculan Disputations* 5.13-14. **Translation and edition.** Charles Duke Yonge, *Cicero's Tusculan Disputations; Also, Treatises on the Nature of the Gods, and on the Commonwealth* (New York: Harper & Brothers, 1877), Project Gutenberg eBook 14988. T088. **Direct source.** https://www.gutenberg.org/ebooks/14988. **Textual note.** Cicero's sentence runs continuously across the boundary of sections 13 and 14. Baumgarten interrupts it four times with his own interpretive parentheses, moves *a se* before *beata vita*, prints *Quum* for *cum*, and changes punctuation. Yonge's "without disguise" is an interpretive rendering of *nudum* and his concise "in torment" represents *quam diu torqueatur*.

§ 443. Veritatum aestheticologicarum generalium eae tantum aestheticae sunt, quae et quatenus analogo rationis, salva venustate, sensitive repraesentari possunt, §§ 440, 423. vel manifesto, et explicite, vel cryptice in omissis enthymematum enunciationibus, vel in exemplis, in quibus, tanquam concretis, haec abstracta deprehendantur. Hac ratione ipsum identitatis principium, M. § 11. est in Plauti, quis crederet? prologo *Captiv*.:
Hos, quos videtis stare hic captivos duos,
Illi, qui adstant, hi stant ambo, non sedent,
Vos, vos mihi testes estis me verum loqui.

§ 444. Strictissime verorum eatenus est, veritas aesthetica, quatenus ea sensitive percipiuntur vera, sensationibus vel imaginationibus, vel etiam praevisionibus non sine praesagio, nec amplius, et sub eadem hypothesi veritates heterocosmicae sunt veritates aestheticae, neque plures, neque pauciores, quam analogo rationis percipiendae. § 441. Leibnitianam putas distinctionem, iam est Tibulli, qui in Messallae pan. L. IV. 1. de erroribus Ulyssis multa narrarat, ita ea finiens, v. 80:
Atque haec seu nostras inter sunt cognita terras,
(strictissime vera, § 442.)
Fabula sive novum dedit his erroribus orbem.
(heterocosmice vera, § 441.)

§ 445. Sectio XXVIII. Falsitas Aesthetica.

Falsitas Aesthetica est falsitas subiectiva et disconvenientia cogitationum cum veritate rerum cogitandarum, quatenus illa sensitive percipi potest. §§ 423, 426. Optime Cicero: *Falsum est, in quo perspicue est mendacium*, si de aesthetica falsitate intelligatur, et perspicuitas sensitiva cogitetur. M. § 531. Quando autem exemplo vult notionem suam illustrare, num illud ad rem probe faciat, nostrorum sapientes temporum viderint. *Hoc*, ait, *modo: Non potest esse sapiens, qui pecuniam negligat*.

§ 443. Of general aestheticological truths, only those are aesthetic which, and insofar as they, can be represented sensitively to the analogue of reason with grace preserved, §§ 440, 423: either manifestly and explicitly, or cryptically in the omitted propositions of enthymemes, or in examples in which, as in concrete things, these abstractions are detected. In this way the principle of identity itself, M. § 11, is found in Plautus' prologue to the *Captivi* - who would believe it? "THESE two captives (pointing to PHILOCRATES and TYNDARUS), whom you see standing here, are standing here because—they are both standing, and are not sitting. That I am saying this truly, you are my witnesses."[476]

§ 444. The truth of things true in the strictest sense is aesthetic truth to this extent: insofar as those things are sensitively perceived as true, by sensations or imaginations, or even by foresights not without presentiment, and no further. Under the same hypothesis, heterocosmic truths are aesthetic truths - neither more nor fewer - insofar as they are to be perceived by the analogue of reason, § 441. You think the distinction Leibnizian; it is already Tibullus', who in the panegyric of Messalla, book IV, 1, after narrating many things about the wanderings of Ulysses, ended them thus, verse 80: "And whether these adventures were encountered amid the lands we know or report has placed his wanderings in some new world"[477]. The first alternative is true in the strictest sense (§ 442), the second heterocosmically true (§ 441).

§ 445. Section XXVIII. Aesthetic Falsity.

Aesthetic falsity is subjective falsity and the disagreement of thoughts with the truth of the things to be thought, insofar as that disagreement can be perceived sensitively, §§ 423, 426. Cicero says very well: "That is false in which there is evidently a lie;"[478] if this is understood of aesthetic falsity and if sensitive perspicuity is meant. M. § 531. But when he wishes to illustrate his notion with an example, whether it properly serves the matter, let the wise people of our times see. He says: "in this manner:—"That man cannot be wise who neglects money.""[479]

[476] **Source and locus.** Plautus, *Captivi*, prologue 1-3. **Translation and edition.** Henry Thomas Riley, *The Comedies of Plautus*, vol. 1 (London: G. Bell and Sons, 1912), Perseus Digital Library text. T030. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0119/phi005/phi0119.phi005.perseus-eng2.xml. **Textual note.** Concordance prefix *Captiv* represents Baumgarten's abbreviated title *Captiv.* in the phrase "the prologue of the *Captivi*"; it is not part of Plautus's verse. The first block preserves the concordance exactly, while the second gives the corrected quotation boundary for final compilation. Baumgarten prints *adstant* for source *astant* and replaces opening *hoc* in line 3 with a second *vos*. Riley adds the stage direction and explanatory "because" to make the deliberately flat standing/not-sitting joke intelligible in English.

[477] **Source and locus.** anonymous *Panegyricus Messallae* 79-80, transmitted in the *Corpus Tibullianum* (3.7.79-80; 4.1.79-80 in Baumgarten's numbering). **Translation and edition.** J. P. Postgate, *Select Elegies of Propertius and Tibullus* (London: Macmillan, 1921), as transcribed with minor changes by Attalus. T151. **Direct source.** https://www.attalus.org/poetry/messalla.html#45. **Textual note.** Baumgarten interrupts the couplet after line 79 with his gloss "true in the strictest sense, §442," and follows line 80 with a corresponding gloss on heterocosmic truth. The Latin words otherwise agree apart from punctuation and capitalization. Although older editions placed the poem among Tibullus's works, its authorship is now regarded as uncertain, and the source is identified here as the anonymous Panegyricus Messallae. Postgate renders *fabula* as "report" and *erroribus* as "wanderings."

[478] **Source and locus.** Cicero, *De inventione* 1.90 (1.48). **Translation and edition.** Charles Duke Yonge, *De Inventione* (London: Henry G. Bohn, 1853), Wikisource text. T164. **Direct source.** https://en.wikisource.org/wiki/On_Invention/Book_1#48. **Textual note.** Baumgarten moves the second *est* before *mendacium* and omits *hoc modo*, which Cicero uses to introduce the following specimen argument. Yonge follows the source order but produces the same natural English syntax as Baumgarten's reordered phrase.

[479] **Source and locus.** Cicero, *De inventione* 1.90 (1.48). **Translation and edition.** Charles Duke Yonge, *De Inventione* (London: Henry G. Bohn, 1853), Wikisource text. T164. **Direct source.** https://en.wikisource.org/wiki/On_Invention/Book_1#48. **Textual note.** Baumgarten quotes only the major premise of Cicero's deliberately false syllogism, omitting the propositions about Socrates that complete it. He prints normalized *negligat*, in the subjunctive, for source *neglegit*, in the indicative. Yonge's English does not mark that mood difference.

§ 446. *Non, qui Sidonio contendere callidus ostro*
Nescit Aquinatem potantia vellera fucum,
Certius accipiet damnum, propiusque medullis,
Quam qui non poterit vero distinguere falsum.
Hor. l. ep. 10. 26. §§ 423, 448. Neque tamen huc omnis subiectiva falsitas § 424. pertinet, sed qualem pingit Horatius ad caput artis poeticae:
Humano capiti cervicem pictor equinam
Addere si velit, et varias inducere plumas
Undique collatis membris, ut turpiter atrum
Desinat in piscem mulier formosa superne:
Spectatum admissi risum teneatis, amici?
Credite, Pisones, isti tabulae fore librum
Persimilem, cuius, velut aegri somnia, vanae
Finguntur species, ut nec pes, nec caput uni
Reddatur formae.
§ 447. Non ab ovo, sed a falsis orditur Horatius, quodque lepidum videatur, ab iisdem Antonius apud Ciceronem *de or.* II. 30. Ille tamen ab aesthetico, §§ 445, 446. Hic ab aestheticologico generatim, § 427, quoniam in caussarum patronis, quales Crassus et ipse, affirmat aliquando necessarium esse alterutri falsum dicere, et utrumque eorundem eadem de re alias aliud defendere, quum plus uno verum (in se, et obiective, et strictissime) esse non possit. Hinc concedit omnem bene disserendi in foro rem mendacio nixam, neque male fert Catulum eum exagitantem, quod non magis gloriose putarit a veritate ordiri, quam a nescio qua dignitate.

§ 448. Sint quaedam aestheticologice falsa, § 427. immo etiam hoc significatu mendacia, § 447. tunc tamen erunt demum aesthetice falsa, si sint ipsi analogo rationis perspicue mendacia, § 445. Exempli loco sit ipsa de veritate disputatio. Contendant inter se philosophi dogmatici ex hac, academici scepticique ex altera parte subtiliter, de vero et falso (logice et metaphysice) de eius regula et criterio (primo, abstracto et scientifico) de notione utriusque, qua possint internosci (distincte, complete, scientifice) Digrediantur in id, quod interest inter rectum et pravum (universalius et logice conceptum) Redeant ad catholicam et primam veritatis notam, et logicum iudicium.
Pone partem utramque, quam fieri potest, curatissime suam defendere sententiam. Ambos analogon rationis suspiciet attonitum nonnihil, veluti tacitus spectator, nisi forsitan aliquando scepticorum applaudat ingenio versatili. Finge tamen academicorum aliquos eo tandem procedere, ut omnino tollant, ut quicquam possit ita videri, ut non eodem modo (et gradu evidentiae) falsum etiam ita possit videri. Tunc forsitan cum durius iusto iam commotis dogmaticis concinet: *faciunt pueriliter*. Cic. *quaest. ac.* IV. 33. Ultimum enim est et aesthetice falsum. § 445.

§ 449. Quaere ex Lucretio, § 448. an
Notitiam veri quae res falsique crearit,
Et dubium certo quae res differre probarit,

§ 446. "Not he who is unable to compare the fleeces that drink up the dye of Aquinum with the Sidonian purple, will receive a more certain damage and nearer to his marrow, than he who shall not be able to distinguish false from true."[480] Horace, book I, epistle 10, line 26, §§ 423, 448. Yet not every subjective falsity, § 424, belongs here, but the sort that Horace paints at the beginning of the *Ars poetica*:

"If a painter should wish to unite a horse's neck to a human head, and spread a variety of plumage over limbs [of different animals] taken from every part [of nature], so that what is a beautiful woman in the upper part terminates unsightly in an ugly fish below; could you, my friends, refrain from laughter, were you admitted to such a sight? Believe, ye Pisos, the book will be perfectly like such a picture, the ideas of which, like a sick man's dreams, are all vain and fictitious: so that neither head nor foot can correspond to any one form."[481]

§ 447. Horace begins not from the egg, but from false things; and, in what may seem witty, Antonius in Cicero's *De oratore* II.30 begins from the same things. The former, however, begins from the aesthetic false, §§ 445, 446; the latter from the aestheticological false generally, § 427, since, in advocates of causes such as Crassus and himself, he affirms that it is sometimes necessary for one or the other to speak falsely, and for both of the same persons to defend different things at different times about the same matter, since there cannot be more than one truth (in itself, objectively, and in the strictest sense). Hence he grants that the whole business of speaking well in court rests on a lie, and he does not take it badly when Catulus chides him because he did not think it more glorious to begin from truth than from some dignity or other.

§ 448. Let certain things be aestheticologically false, § 427, indeed even lies in this meaning, § 447. Still, they will be aesthetically false only if they are clearly lies to the analogue of reason itself, § 445. Let the example be the very dispute about truth. Let dogmatic philosophers from one side, Academics and skeptics from the other, contend subtly with one another about the true and the false (logically and metaphysically), about its rule and criterion (first, abstract, and scientific), about the notion of each by which they can be distinguished (distinctly, completely, scientifically). Let them go aside into what lies between right and wrong (conceived more universally and logically). Let them return to the universal and primary mark of truth, and to logical judgment.

Suppose each side defends its position as carefully as can be done. The analogue of reason will look upon both somewhat astonished, like a silent spectator, unless perhaps it sometimes applauds the flexible talent of the skeptics. Yet imagine that some of the Academics at last proceed so far that they utterly remove the possibility that anything can seem in such a way that the false cannot also seem in the same way (and with the same degree of evidentness). Then perhaps the analogue of reason, joining with the dogmatists who are now disturbed more harshly than is just, will sing along: "they are acting childishly."[482] Cicero, *Academica quaestiones* IV.33. For this last claim is also aesthetically false, § 445.

§ 449. Ask Lucretius, § 448, "And what created concept of the truth,

And what device has proved the dubious

To differ from the certain?"[483]

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[480] **Source and locus.** Horace, *Epistles* 1.10.26-29. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten changes source *propiusve* ("or nearer") to *propiusque* ("and nearer") and adds punctuation and capitalization. Smart follows the conjunctive sense found in Baumgarten despite the comparison text's *-ve*, and reverses *vero ... falsum* as the idiomatic English "false from true."

[481] **Source and locus.** Horace, *Ars poetica* 1-9. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten substitutes *addere* ("add") for source *iungere* ("join"), writes assimilated *collatis* for *conlatis*, and changes future *fingentur* to present *finguntur*, besides altering punctuation and capitalization. Smart follows the source's *iungere* with "unite" and future construction with "will be"; his bracketed phrases are explanatory supplements, and "ugly" expands the force of *turpiter atrum*.

[482] **Source and locus.** Cicero, *Academica* 2.33 (4.33 in Baumgarten's citation). **Translation and edition.** Charles Duke Yonge, *The Academic Questions* (London: George Bell & Sons, 1875), Project Gutenberg eBook 29247. T099. **Direct source.** https://www.gutenberg.org/ebooks/29247. **Textual note.** Baumgarten extracts only Cicero's closing predicate and changes its initial capitalization. Yonge expands the force of *pueriliter* naturally as "they are acting childishly." The English selection is correspondingly confined to the closing predicate.

[483] **Source and locus.** Lucretius, *De rerum natura* 4.476-477. **Translation and edition.** William Ellery Leonard, *De Rerum Natura* (New York: E. P. Dutton, 1916), Perseus Digital Library text. T061. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0550/phi001/phi0550.phi001.perseus-eng1.xml. **Textual note.** The wording is exact; Baumgarten changes only capitalization and terminal punctuation. Leonard's "device" freely renders the second *quae res*, while "the dubious" and "the certain" preserve Lucretius's substantival adjectives.

respondebit, aesthetice verum, § 423.
Invenies primis a sensibus esse creatam
Notitiam veri, neque sensus posse refelli,
Sponte sua veris quod possint vincere falsa.
An ab sensu falso ratio orta valebit
Dicere eos contra, quae tota a sensibus orta est?
Qui nisi sint veri, ratio quoque falsa sit omnis.

Et contrarium ostendet aesthetice falsum, § 445: Sensui diffidere
Est manibus manifesta suis emittere quicquam,
Et violare fidem primam, et convellere tota
Fundamenta, quibus nixatur vita salusque,
Non modo enim ratio ruat omnis: vita quoque ipsa
Concidat extemplo, nisi credere sensibus ausis,
Praecipitesque locos vitare.

e.c. S. II.
§ 450. Si cui mirum videatur, non omne falsum in aestheticis falsum esse, § 448. desinet forte mirari, si multo restrictiorem adhuc falsi significationem iure, quod perfectissimum fertur, comprobatam legerit, D. tit. de L. Corn. de falsis, l. 23: *Quid sit falsum quaeritur? et videtur id esse, si quis alienum chirographum imitetur, aut libellum, vel rationes intercidat, vel describat, non, qui alias in computatione, vel in ratione, mentiuntur*. En! aestheticum § 15. in diiudicandis falsis tamen ipso Paullo ICto severiorem! § 445.

§ 451. Interim sub tutela Iusticiae Romanae numero falsorum ab aesthetico, qua talis, fugiendorum eximo, quae puriori quidem intellectui patent falsa esse, sed tunc demum, quando eriguntur supra horizontem aestheticum, §§ 16, 121. nisi tanta rationis impugnentur quaedam ex iis evidentia, quae omnem eorundem sensitivam perceptionem, ceu lumen maius, non solum obscuret, sed etiam disiiciat omnino deprimatque, veluti nebulam aliquam altiore sole disparentem. §§ 423, 429.
§ 452. Pone in duabus pulcre cogitandi materiis analogo rationis soli ac sibi relicto nihil pellucere falsitatis et absurditatis, utrasque tamen esse logice falsas. Iam locus, et aetas, in quibus, et obiecta personalia, quibus potissimum cogitas, penitius inspicienda sunt. Prima datarum materiarum ita logice falsa sit, sed ut ibi, ubi vivis, tuis temporibus, et iis, quorum maxime gratia cogitas, vel incognita omnino praesumi possit falsitatis demonstratio, vel eos saltim tua pulcre meditando non admodum eandem animo praesentem habituros esse. Haec cogitari potest sine falsitatis aestheticae macula, § 451.

and he will answer what is aesthetically true, § 423: "Thou'lt find
That from the senses first hath been create
Concept of truth, nor can the senses be
Rebutted. For criterion must be found
Worthy of greater trust, which shall defeat
Through own authority the false by true;
What, then, than these our senses must there be
Worthy a greater trust? Shall reason, sprung
From some false sense, prevail to contradict
Those senses, sprung as reason wholly is
From out the senses?- For lest these be true,
All reason also then is falsified."[484]
And he will show the opposite to be aesthetically false, § 445: to distrust sense is to "let
From out our hands escape the obvious things
And injure primal faith in sense, and wreck
All those foundations upon which do rest
Our life and safety. For not only reason
Would topple down; but even our very life
Would straightaway collapse, unless we dared
To trust our senses and to keep away
From headlong heights and places to be shunned"[485]
etc., Section II.

§ 450. If it seems strange to someone that not everything false is false aesthetically, § 448, perhaps he will cease to wonder if he reads that a much more restricted meaning of the false is approved in law, which is said to be most perfect, Digest, title on the Lex Cornelia concerning forgeries, law 23: "The question is asked, what is a forgery? It is held to occur where anyone imitates the handwriting of another, or omits anything from a document, or an account, when he copies it; and not where a false result is given in a calculation, or an account."[486] Behold! the aesthetician, § 15, is nevertheless stricter than Paulus the jurist himself in judging false things, § 445.

§ 451. Meanwhile, under the protection of Roman Justice, I remove from the number of false things to be avoided by the aesthetician, as such, those things which indeed lie open to a purer intellect as false, but only then when they are raised above the aesthetic horizon, §§ 16, 121 - unless some of them are attacked by such compelling evidentness to reason that, like a greater light, it not only obscures every sensitive perception of them, but also wholly scatters and depresses it, as a certain mist disappearing before a higher sun, §§ 423, 429.

§ 452. Suppose that in two materials for thinking beautifully no falsity or absurdity shines through to the analogue of reason left alone and to itself, and yet that both are logically false. Now the place and age in which you think, and the persons for whom you chiefly think, must be inspected more deeply. Let the first of the given materials be logically false in such a way that there, where you live, in your times, and among those for whose sake especially you think, either the demonstration of falsity can be presumed wholly unknown, or at least they will not have that demonstration very present in mind while beautifully meditating on your work. This can be thought without the stain of aesthetic falsity, § 451.

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[484] **Source and locus.** Lucretius, *De rerum natura* 4.478-485. **Translation and edition.** William Ellery Leonard, *De Rerum Natura* (New York: E. P. Dutton, 1916), Perseus Digital Library text. T061. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0550/phi001/phi0550.phi001.perseus-eng1.xml. **Textual note.** Baumgarten omits Lucretius 4.480 and 4.482, the two lines that state the need for a more trustworthy criterion, but retains the surrounding argument. He also prints *a* for source *ab*, *notitiam* for archaic *notitiem*, *possint* for *possit*, *sint* for *sunt*, and *sit* for *fit*. Leonard translates the continuous source, so his rendering of the two omitted lines is retained here to make the syntax intelligible.

[485] **Source and locus.** Lucretius, *De rerum natura* 4.504-509. **Translation and edition.** William Ellery Leonard, *De Rerum Natura* (New York: E. P. Dutton, 1916), Perseus Digital Library text. T061. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0550/phi001/phi0550.phi001.perseus-eng1.xml. **Textual note.** Lucretius's *quam* depends on a comparison begun in the preceding lines; Baumgarten replaces it with *Est* after his own infinitive *diffidere*, thereby incorporating the verse into his prose syntax. He prints *quicquam* for source *quoquam* and nominative-looking *praecipites* for the archaic accusative plural *praecipitis*, then stops before the remainder of line 509. Leonard's opening than to reflects the unadapted source comparison. Those words are omitted from the selected extract, while is to is supplied outside the quotation to render Baumgarten's construction.

[486] **Source and locus.** Justinian, *Digest* 48.10.23, preserving Paulus, *De poenis paganorum* (single book). **Translation and edition.** S. P. Scott, *The Civil Law*, vol. 11, *The Digest or Pandects*, Book 48 (Cincinnati: Central Trust Company, 1932), title 10, fragment 23. T198. **Direct source.** https://droitromain.univ-grenoble-alpes.fr/Anglica/D48_Scott.htm. **Textual note.** Baumgarten changes the source's singular closing verb *mentitur* to plural *mentiuntur*, apparently construing it with an implicit plural class of persons, and adds commas. Scott renders *falsum* contextually as "forgery." His "omits anything ... when he copies it" compresses the legal alternatives *intercidat vel describat*.

§ 453. Secunda sumendarum § 452. materia sit apud multos plura per saecula sensitivis animarum facultatibus visa vera: tunc autem et ibi, ubi vivis, iisque, quibus imprimis tua probare velis, sit iam eius falsitas rationis, etiam illuminatae, viribus, ita patens, et manifesta, ut nec eius oblituros esse suae certitudinis rationalis, dum examinant tua, spectare possis, sed potius metuendum sit, ne omni tuo conatu iisdem, plausus instar, extorqueas acclamationem similem illi:
Maxima de nihilo nascitur historia.
Haec secunda materia falsitate laborat, etiam aesthetica, quia ratio impedit, quicquid illi forsan adhuc insit veri, nunc infinite parvi, § 430. sensitive cum aliqua vi et delectatione percipere. §§ 423, 451.

§ 454. Sunt falsitates quaedam adeo parvae, ut earum cautio sit infra horizontem aestheticum, § 120. Hae an irrepant aliquando cogitationes inter elegantiores, nec ne, non curat aestheticus, § 191. In descriptione noctis apud Virg. *Aen.* IV. 522:
Nox erat, et placidum carpebant fessa soporem
Corpora per terras, silvaeque et saeva quierant.
Aequora, quum medio volvuntur sidera lapsu,
Quum tacet omnis ager, pecudes, pictaeque volucres,
Quaeque lacus late liquidos, quaeque aspera dumis,
Rura tenent somno, positae sub nocte silenti,
Lenibant curas et corda oblita laborum.
Cavit poeta, ne feras ipsi per noctem maxime vagantes obiiceres, determinatione generum in animantibus, de quibus velit intelligi. Si vero pergeres insistere quasi serio, indefinite, adeoque universaliter loqui Maronem, probabiliter tamen excipiendos esse quosdam aegrotos, vel unam aliquam lusciniam, vix te, credo, responsione dignaretur, si viveret.

§ 455. Sit, quod eleganter cogitare aggrederis, somnium obiective sumtum, M. § 91. cuius iam intus et in cute latet destructura illud serius aut citius absoluta contradictio, M. § 15. aut ex pluribus eiusmodi vanis rerum speciebus, aut ex veris in se vanus tamen et structura incompossibilium laborans animo tibi surgat mundus fabulosus, M. § 91. Istud autem, vel hic etiam, ita se habeat, ut 1) impossibilitatis internae vitium prorsus non pateat analogo rationis 2) rationi ac intellectui, quas in te spectatoribusque tuis praecipuis praesumere debes, vel etiam lateat, vel saltim ea non obversetur evidentia, quae totam pulcre placituri operis fabricam, velut aranearum telas, disiectura sperari debeat: Hoc somnium, hic mundus fabulosus per tribunal aestheticum non annihilatur. § 452.
Sic unum sectantur iter, et inania rerum
Somnia concipiunt et Homerus et acer Apelles.
Prud.

§ 453. Let the second of the materials to be taken, § 452, be something that among many people for several centuries has seemed true to the sensitive faculties of souls; but then and there, where you live, and among those to whom especially you would wish to commend your own things, let its falsity now be so open and manifest by the powers of reason, even enlightened reason, that you cannot expect them to be forgetful of their rational certainty while they examine your works. Rather, one must fear that by your whole effort you will extort from those same persons, as if instead of applause, an acclamation like this: "Whate'er she does, whate'er she says, from a mere nothing springs a mighty tale."[487]

This second material labors under falsity, even aesthetic falsity, because reason prevents one from perceiving sensitively, with any force and delight, whatever truth may perhaps still be in it - now infinitely small, § 430. §§ 423, 451.

§ 454. There are certain falsities so small that taking precautions against them lies beneath the aesthetic horizon, § 120. Whether these sometimes creep among the more elegant thoughts or not, the aesthetician does not care, § 191. In the description of night in Virgil, *Aeneid* IV.522: "Soon fell the night, and peaceful slumbers breathed
on all earth's weary creatures; the loud seas
and babbling forests entered on repose;
now midway in their heavenly course the stars
wheeled silent on; the outspread lands below
lay voiceless; all the birds of tinted wing,
and flocks that haunt the merge of waters wide
or keep the thorny wold, oblivious lay
beneath the night so still; the stings of care
ceased troubling, and no heart its burden knew."[488]

The poet took care that you not object to him the wild beasts themselves, which roam especially by night, by determining the kinds among living things concerning which he wishes to be understood. But if you were to go on insisting, as though seriously, that Maro speaks indefinitely and therefore universally, and that nevertheless probably certain sick persons, or some one nightingale, must be excepted, I believe he would scarcely deem you worthy of a reply, if he were alive.

§ 455. Let what you undertake to think elegantly be a dream taken objectively, M. § 91, deep within which there already lurks an absolute contradiction, M. § 15, that will sooner or later destroy it; or let a fabulous world arise in your mind from many such empty appearances of things, or from things true in themselves, while the world constructed from them is nevertheless empty and composed of mutually incompossible elements, M. § 91. But let that dream, or even this fabulous world, be so constituted that 1) the fault of internal impossibility is wholly not open to the analogue of reason; 2) it is either hidden even from reason and intellect, which you ought to presume in yourself and in your chief spectators, or at least it does not present itself with such evidentness that it must be expected to tear apart the whole fabric of the work that will beautifully please, like spiders' webs. This dream, this fabulous world, is not annihilated by the aesthetic tribunal, § 452.

"Thus Homer and keen Apelles follow one path, and conceive empty dreams of things."[489] Prudentius.

[487] **Source and locus.** Propertius, *Elegies* 2.1.16. **Translation and edition.** H. E. Butler, *Propertius, with an English Translation* (London: William Heinemann; New York: G. P. Putnam's Sons, 1912). T017. **Direct source.** https://archive.org/details/propertiu00prop. **Textual note.** Baumgarten quotes the complete second half of the elegiac couplet, changing only capitalization. Butler supplies the preceding clause needed by the English syntax; "a mighty tale" closely represents *maxima ... historia*.

[488] **Source and locus.** Virgil, *Aeneid* 4.522-528. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten prints *quum* twice for source *cum*, redistributes punctuation after *quierant*, *aequora*, and *tenent*, and changes line-initial capitalization. Williams expands Virgil's seven hexameters into ten English lines and freely recasts the closing image, but covers the full quoted passage.

[489] **Deferred status.** DEFERRED - SOURCE SECURE; NO QUALIFYING EXISTING ENGLISH TRANSLATION LOCATED. **Source and locus.** Prudentius, *Contra Symmachum* 2.45-46. **Textual note.** Baumgarten replaces the source's repeated *sic* with *et* and changes capitalization and punctuation. H. J. Thomson's complete English translation of *Contra Symmachum* was published in the Loeb Classical Library in 1953, but no qualifying public-domain predecessor was located. Catalogue and full-text checks confirmed that the public-domain English selections in Ernest Gilliat-Smith's *Songs from Prudentius* (1898, https://archive.org/details/songsfromprudent00prud) and R. Martin Pope and R. F. Davis's *The Hymns of Prudentius* (1905, https://archive.org/details/hymnsofprudentiu00prud) are confined to hymns and do not include *Contra Symmachum*. The entry therefore remains deferred rather than silently relying on Thomson's copyright-era edition.

§ 456. Somnium eiusmodi, vel mundus fabulosus, § 455. vel 1) ipsi rationis analogo sistat iam pugnantia, se mutuo tollentia, absurda, vel 2) rationis et intellectus, apud tuos spectatores, toties iam nigrum theta inustum habeat, ut contra omnem rationem, nunc etiam, quae cogitas, te cogitare illos iudicaturos certus esse possis, et eiusmodi somnia, mundi eiusmodi fabulosi, ob falsitatem etiam aestheticam, ex campo meditationum venustarum exsulent. §§ 453, 431.
Pictoribus atque poetis,
Quidlibet audendi semper fuit aequa potestas,
Sed non, ut placidis coeant immitia, non, ut
Serpentes avibus geminentur, tigribus agni.
§ 457. Est ingeniis excitatioribus quaedam Dynamometria naturalis, et mensura virium ad sensum, quem aiunt, communem relata, rationis analogon ingenio proportionem inter caussam et effectum sensitivo ponderans. Sit itaque effectus a te viribus caussae, quibus adscribitur, vivis maior vel minor, hinc naturaliter impossibilis, sed ita, ut nec descriptae nunc virium notitiae mathematicae, nec rationi iam intellectuique per summam evidentiam patescat dicta disproportio, et censorem aestheticum sine nota turpitudinis eiusmodi naturaliter impossibile praetervehetur, velut Atlas olim, qui caelum tulerat.

§ 458. Si deus intersit, ubi nodus tanto vindice dignus non appareat, si quid per rerum naturam fieri non posse, vel analogo rationis, de quo § 457. vel intellectui, nunc etiam, quando cogitandum illud est, evidentissime manifestum sit, talis cogitatio ex pulcris exsulet. §§ 432, 453.
Ne, quodcunque volet, poscat sibi fabula credi,
Neu pransae Lamiae vivum puerum extrahat alvo.
Centuriae seniorum agitant expertia frugis.

§ 459. Difficile erit dynamometriae naturali, de qua § 457. non Homeri solum, sed et Virgilii clipeum animo sibi formare, etiamsi meminerit dei artificis. 1) Quomodo in definito humanam per staturam, licet heroicam, clipeo tot picturae, v. 626–729. locum habuerint, tantum quaelibet, ut humanis oculis discerni potuerint, et inter alia 2) quomodo per eandem picturam Cleopatra
Regina in mediis patrio vocat agmina sistro.
navibus Augusto hostis obviam vecta, et tamen
Illam inter caedes pallentem morte futura
Fecerat ignipotens ventis et Iapyge ferri?
Si dicas ipsam cum omni orientis exercitu fuisse bis pictam, non sine subtili et artificiosa quadam intercapedine, 1) signum pugnae dantem 2) fugientem, augetur difficultas prima.

§ 460. Non irritabo vaticinantes Achillis equos apud Homerum. Praestat ire in Statium. Huic *Theb.* II. 494. Thebarum
Quinquaginta altis funduntur in ordine
portis

§ 456. Let a dream of this sort, or a fabulous world, § 455, either 1) now present to the analogue of reason itself things that are in conflict, that mutually cancel one another, and that are absurd, or 2) before reason and intellect, among your spectators, already have had a black theta burned upon it so often that you can be certain they will judge that you, now too, are thinking against all reason in the very things you think; and dreams of this sort, fabulous worlds of this sort, because of falsity that is also aesthetic, should be banished from the field of charming meditations, §§ 453, 431.

""Poets and painters [you will say] have ever had equal authority for attempting any thing." [...] but not to such a degree, that the tame should associate with the savage; nor that serpents should be coupled with birds, lambs with tigers."[490]

§ 457. In livelier talents there is a certain natural dynamometry, and a measure of forces referred to common sense, as they call it: the analogue of reason, by sensitive talent, weighs the proportion between cause and effect. Suppose, then, that you make an effect greater or smaller than the effective powers of the cause to which it is ascribed, and hence naturally impossible, but that the stated disproportion is not made manifest with the highest evidentness either to the mathematical knowledge of forces just described or to reason and intellect. Something naturally impossible of this sort will pass the aesthetic censor without the mark of ugliness, as Atlas once did, who bore the sky.

§ 458. If a god intervenes where a knot worthy of so great an avenger does not appear; if something cannot be done through the nature of things, and this is most evidently manifest either to the analogue of reason, of which § 457 speaks, or to the intellect, now too, when that thing must be thought, such a thought should be banished from beautiful things, §§ 432, 453.

"let not your play demand belief for whatever [absurdities] it is inclinable [to exhibit]: nor take out of a witch's belly a living child that she had dined upon. The tribes of the seniors rail against every thing that is void of edification"[491]

§ 459. It will be difficult for the natural dynamometry of which § 457 speaks to form in the mind not only Homer's shield, but also Virgil's shield, even if it remembers the divine craftsman: 1) how, on a shield limited by human stature, even heroic stature, so many pictures, vv. 626–729, had room, each so large that they could be discerned by human eyes; and, among other things, 2) how the same picture could show Cleopatra both sailing to meet Augustus as an enemy and fleeing. First:

"In the midst, the Queen,
sounding her native timbrel, wildly calls
her minions to the fight"[492]. And yet: "on wind-swept wave
she fled through dead and dying; her white brow
the Lord of Fire had cunningly portrayed
blanched with approaching doom."[493] If you say that she herself, with the whole army of the East, was painted twice, not without a certain subtle and artful interval, 1) giving the signal of battle and 2) fleeing, the first difficulty is increased.

§ 460. I will not irritate the prophesying horses of Achilles in Homer. It is better to go to Statius. In *Thebaid* II.494 he brings enemies from Thebes against Tydeus alone and single: "fifty thus form close array, and march in order through the tall gates."[494]

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[490] **Source and locus.** Horace, *Ars poetica* 9-13. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten omits Horace's intervening line 11, prints *immitia* for source *inmitia*, and adds punctuation and capitalization. The ellipsis likewise removes Smart's translation of line 11. Smart's bracketed "you will say" is a translator's supplement reflecting the quoted objection in Horace's dramatic presentation.

[491] **Source and locus.** Horace, *Ars poetica* 339-341. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten prints *quodcunque* for source *quodcumque* and changes punctuation and capitalization. Smart's bracketed words are his own supplements; "witch" generalizes the child-eating *Lamia*, while "void of edification" interprets *expertia frugis*.

[492] **Source and locus.** Virgil, *Aeneid* 8.696. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten quotes the complete hexameter and changes only its terminal punctuation. Williams identifies the unnamed queen as Cleopatra in context and renders the Egyptian *sistrum* broadly as a "timbrel."

[493] **Source and locus.** Virgil, *Aeneid* 8.709-710. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten prints *ventis* ("winds") where Virgil has *undis* ("waves"), changes capitalization, and makes the excerpt a question within his own prose. The adjacent *Iapyge* already names the wind, which may have prompted the substitution. Williams's "wind-swept wave" happens to combine both ideas; "the Lord of Fire" renders *Ignipotens*, Vulcan.

[494] **Source and locus.** Statius, *Thebaid* 2.494. **Translation and edition.** J. H. Mozley, *Statius*, vol. 1, *Silvae; Thebaid I-IV* (London: William Heinemann; New York: G. P. Putnam's Sons, 1928), Wikisource text. T158. **Direct source.** https://en.wikisource.org/wiki/Statius_%28Mozley_1928%29_v1/Thebaid/Book_2. **Textual note.** Baumgarten breaks one hexameter before *portis* to fit his prose layout; the words themselves are exact. Mozley makes explicit that the fifty men form the close array described in Statius's preceding line.

in solum et unum Tydea hostes.
Macte animi, tantis dignus qui crederis armis,
et a tanto quidem poeta, ac Statius est, qui nunquam maiora vero cecinit! Tydea in insidiis exspectant, nec adoriuntur tamen, nisi a solo provocati.
Quum adsunt tandem undique ab uno hoste evocati, patiuntur eum uncis manibus in Sphyngis scopulum evadere sine teli, vel unius iactum, salvum et incolumem. Uno lapide iam quatuor hostes primos necat, et in his
fulmineus Dorylas, quem regibus ardens
Aequabat virtus,
licet cum 49. nocturnis praedonibus unum legatum aggressus sit. Restant ultra 40.
In hos ex Sphyngis scopulo desilit Tydeus praeceps, neque prius, quam clipeo galeaque se hostis armavit, illi
densi glomerantur in unum.
Nunc hic *ensem trahit*, et omnibus *inexpugnabilis obstat*, ut Briareus diis omnibus,
quum tota nequicquam obsessus Olympo
Tot queritur cessare manus.
§ 399.

§ 461. Dum respiramus, iam multi mera letalia vulnera, unus in ipsa lingua, acceperunt hostes, Tydeus autem est
saepe aspera passus
Vulnera, sed nullum vitae in secreta receptum est.
Iamque superest hostium ultimus unus. Ne victor Tydeus Thebas inimicas adhuc ovans ingrediatur, opus est dissuadente per visionem Pallade. Ultimo vita et mandata ad Thebanos dantur, ipse ex omnibus 49. cadaverum armis tropheum erigere vires otiumque toties vulneratus habet, et resultante iugorum longorum Echo precibus illud Minervae dedicare 25. versibus.

§ 462. Si libertati generatim, aut speciatim certae personae, certi characteris, quem semel alicui tribuisti, non convenire, non esse per eandem possibile, vel viribus eius vivis maius minusve, per moralem analogi rationis dynamometriam, de qua § 457. percipi iudicarique potest, quod illi tamen adscribitur, novam dabit illud falsitatis aestheticae vitandae speciem, §§ 458, 433.
Ne forte seniles
Mandentur iuveni partes, pueroque viriles,
Ut nihil intersit Davusne loquatur, et audax
Pythias emuncto lucrata Simone talentum,
An custos famulusque dei Silenus alumni.

§ 463. Sit aliquid per certam libertatem vere *adunaton*, sed haec moralis impotentia, partim soli intellectui et rationi pateat, et huius accuratiori dynamometriae, partim nec eidem, nunc saltim, et apud spectatores, quos tibi conciliare praesertim optas, adeo evidenter obversatura praesumi potest, ut discutiat omnem analogo rationis apparentem possibilitatem moralem. Etiamsi moraliter eiusmodi impossibile tuis immisceatur cogitationibus ad elegantiae regulas componendis: non tamen est, quod ex aestheticis sententiis falsi reus agi metuas, § 445.

"Heaven favour now thy courage, who art deemed worthy of so numerous a foe!"[495]

Such is the judgment of so great a poet as Statius is, who never sang things greater than the truth! They await Tydeus in ambush, yet they do not attack unless provoked by him alone.
When at last they arrive from every side, called out by one enemy, they allow him, with hooked hands, to climb onto the rock of the Sphinx safe and unharmed, without so much as a single missile being thrown. With one stone he now kills the first four enemies, and among them "Dorylas of the lightning stroke, in glowing valour a match for princes"[496],
although with forty-nine nocturnal robbers he had attacked one envoy. More than forty remain.
Tydeus plunges headlong from the Sphinx's rock into them, and not before he has armed himself with an enemy's shield and helmet do they "gather thickly into one." Now he "draws the sword" and "stands against all unconquerable," like Briareus against all the gods, "and yet complaining, though combated in vain by all Olympus, that so many hands were idle"[497]

§ 399.
§ 461. While we breathe again, many enemies have now received nothing but mortal wounds, one even in the tongue; but of Tydeus we are told: "and many a bitter wound he suffers, yet none gains entrance to life's secret courses, nor may hope to be deadly."[498]
And now only the last enemy remains. Lest the victorious Tydeus enter hostile Thebes still exulting, there is need of Pallas dissuading him through a vision. Life and messages to the Thebans are given to the last man; Tydeus himself, though wounded so often, has the strength and leisure to raise a trophy from the arms of all forty-nine corpses, and, while Echo resounds from the long ridges, to dedicate it to Minerva with prayers in twenty-five verses.
§ 462. If, through the moral dynamometry of the analogue of reason, of which § 457 speaks, it can be perceived and judged that what is nevertheless ascribed to someone does not agree with freedom in general, or specifically with a definite person of a definite character that you have once attributed to someone, and is not possible through that freedom, or is greater or smaller than his effective powers, this will give a new species of aesthetic falsity to be avoided, §§ 458, 433.
"That the parts [therefore] belonging to age may not be given to youth, and those of a man to a boy [...] nor shall I labor to differ so widely from the complexion of tragedy, as to make no distinction, whether Davus be the speaker. And the bold Pythias, who gained a talent by gulling Simo; or Silenus, the guardian and attendant of his pupil-god [Bacchus]."[499]
§ 463. Let something be truly *adunaton*, impossible, through a certain freedom; but suppose, first, that this moral incapacity is discernible only to intellect and reason and their more exact measurement of powers; and, second, that even to reason it cannot be expected to appear so evidently, at least now and among the spectators you especially wish to win, as to dispel every moral possibility appearing to the analogue of reason. Even if something morally impossible of this sort is mixed into your thoughts to be composed according to the rules of elegance, nevertheless there is no reason for you to fear being arraigned as guilty of falsity by aesthetic judgments, § 445.

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[495] **Source and locus.** Statius, *Thebaid* 2.495. **Translation and edition.** J. H. Mozley, *Statius*, vol. 1, *Silvae; Thebaid I-IV* (London: William Heinemann; New York: G. P. Putnam's Sons, 1928), Wikisource text. T158. **Direct source.** https://en.wikisource.org/wiki/Statius_%28Mozley_1928%29_v1/Thebaid/Book_2. **Textual note.** The wording is exact; Baumgarten merely replaces Statius's exclamation mark with a comma before adding his own ironic comment. A cached digital Latin file misprints *credens*, but the printed Mozley text, older editions, and the ancient commentary all support *crederis*. Mozley interprets *tantis ... armis* concretely as the numerous armed opponents.

[496] **Source and locus.** Statius, *Thebaid* 2.571-572. **Translation and edition.** J. H. Mozley, *Statius*, vol. 1, *Silvae; Thebaid I-IV* (London: William Heinemann; New York: G. P. Putnam's Sons, 1928), Wikisource text. T158. **Direct source.** https://en.wikisource.org/wiki/Statius_%28Mozley_1928%29_v1/Thebaid/Book_2. **Textual note.** Baumgarten's wording is exact. Mozley takes *fulmineus* as describing Dorylas's lightning-like stroke and renders *regibus* as "princes," preserving the claim that his ardent courage made him their equal.

[497] **Source and locus.** Statius, *Thebaid* 2.600-601. **Translation and edition.** J. H. Mozley, *Statius*, vol. 1, *Silvae; Thebaid I-IV* (London: William Heinemann; New York: G. P. Putnam's Sons, 1928), Wikisource text. T158. **Direct source.** https://en.wikisource.org/wiki/Statius_%28Mozley_1928%29_v1/Thebaid/Book_2. **Textual note.** Baumgarten prints *quum* for *cum*, *tota* for source *toto*, and *nequicquam* for *nequiquam*, besides changing capitalization and punctuation. In Statius the subject is Briareus, compared to Tydeus; "all Olympus" renders the metonymic *toto ... Olympo*.

[498] **Source and locus.** Statius, *Thebaid* 2.605-607. **Translation and edition.** J. H. Mozley, *Statius*, vol. 1, *Silvae; Thebaid I-IV* (London: William Heinemann; New York: G. P. Putnam's Sons, 1928), Wikisource text. T158. **Direct source.** https://en.wikisource.org/wiki/Statius_%28Mozley_1928%29_v1/Thebaid/Book_2. **Textual note.** Baumgarten begins after source *armantque virum*, modernizes *volnera* to *Vulnera*, and adds *est* after *receptum* so that his excerpt closes as an independent sentence; Statius instead continues with *nec mortem sperare valet*. Mozley's full sentence makes that original continuation visible.

[499] **Source and locus.** Horace, *Ars poetica* 176-177 and 237-239. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten joins Horace's rule about assigning roles by age to a later rule distinguishing the language of comic characters from that of the mythological Silenus; sixty source lines intervene. His changes otherwise concern punctuation and capitalization. Smart's bracketed words are translatorial supplements, and "gulling Simo" idiomatically renders *emuncto ... Simone*.

§ 464. Quanquam forum aestheticum falsitatis suam moralis reprehensionem et illiciti directo non ultra sensitivi horizontis terminos extendat: nec hinc immediate falsitatis accuset aestheticae cogitationes ad elegantiarum lydium lapidem exigendas, nisi quae contra licitum, pium, honestum, decorum illud impingunt, quod et analogo rationis tale patet;
pone tamen aliquem moraliter malam actionem adeo callide texisse, ut analogo rationis primum indifferens, vel omnino bona visa sit; sed fuisse dignitatis in eodem pulcrae, abstinere ab eiusmodi fraudibus, qui, nisi insigniter bonus, vir tamen bonus haberi voluerit;
pone fraudes ipsas non detegere analogon rationis, nisi huius auxilio, sed detectis fallaciis, etiam sensitive manifestissimum esse, dedecere easdem talem personam, quam cogitaturus in se susceperat: eiusmodi subtile vitiorum venenum propinare, si non directo propter falsitatem cogitationum ipsam aestheticam, tamen propter turpem defectum dignitatis S. XV. in fucatis malorum lenociniis turpitudinis damnabit ipsum forum aestheticum, §§ 435, 445.

§ 465. Sunt tamen et aesthetice fugienda contra moralem strictius dictam pulcre cogitandorum possibilitatem pugnantia, § 435. directo quae coniungit Claudianus de IIII. cons. Hon. 278.
Neu dubie suspectus agas, neu falsus amicis.
1) Ne per omnem tuam, venustam quam velis, meditationem ambiguus data opera videaris, inter virtutem et vitium, ut spectatoris analogon rationis satis pro suis viribus attendens determinare sibi satisfaciendo, saltim in fine, tamen non possit, quarum sis partium, an earum, quae bonos, qui censentur mores ordinario, tueri, an earum, quae malos ordinario habitos commendare nituntur.
Sic enim dubie suspectus bonis, dubie placens malis, ne horum quidem calculum feres, Quibus ergo pulcer es?

§ 466. 2) Ne crassus, quem dicunt, simulator virtutis larvam ita prae te feras, ut vel analogo rationis transpareant animi sub vulpe latentes. Verbi gratia turpe est amicitiam singularem simulare, sive falsum adeo renideant aliqui, ut vel primo obtutu,
reperiantur falsa falsimoniis,
Qui se quum frustrantur, frustrari alios stolidi existiment,
Lingua factiosi, inertes opera, sublesta fide,
sive alii callidius agant rem suam, et tum demum, quando bonum alicuius analogon rationis, confidentius credulum, inique induxerunt animam tradere, quasi tuta omnia forent,
Tum retrahunt se, ac sua dicta omnia factaque
Ventos irrita ferre ac nebulas aereas sinunt.
§ 464.

§ 464. Although the aesthetic forum does not directly extend its censure of moral falsity and of the illicit beyond the limits of the sensitive horizon, and hence does not immediately accuse of aesthetic falsity thoughts that must be tested by the touchstone of aesthetic excellence, except those that strike against the lawful, pious, honorable, and becoming in a way that is also apparent as such to the analogue of reason;
yet suppose that someone has woven a morally bad action so cunningly that at first it seemed indifferent, or altogether good, to the analogue of reason; but suppose that it would have belonged to beautiful dignity in the same person to abstain from frauds of this sort, if he wished to be regarded, if not as outstandingly good, still as a good man;
suppose that the analogue of reason does not detect the frauds themselves except with reason's help, but that once the fallacies have been detected it is most manifest even sensitively that they are unworthy of the persona he had assumed when undertaking to think: to pour out a subtle poison of vices of this sort, if not directly on account of the aesthetic falsity of the thoughts themselves, nevertheless on account of an ugly defect of dignity, Section XV, in the painted enticements of evils, the aesthetic forum itself will condemn as ugliness, §§ 435, 445.

§ 465. There are nevertheless things also to be avoided aesthetically, namely those that conflict with the more strictly so-called moral possibility of things to be thought beautifully, § 435, which Claudian directly joins in *On the Fourth Consulship of Honorius* 278: "Let thine actions be open and give no grounds for suspicion, be loyal to thy friends"[500]
1) Do not, throughout your whole meditation, however charming you wish it to be, seem deliberately ambiguous between virtue and vice, so that the spectator's analogue of reason, attending sufficiently according to its powers, nevertheless cannot determine to its own satisfaction, at least at the end, on which side you are: whether with those who seek to uphold conduct ordinarily considered good, or with those who seek to commend conduct ordinarily considered bad.
For thus, doubtfully suspect to the good and doubtfully pleasing to the bad, you will not win even the latter's vote. To whom, then, are you beautiful?

§ 466. 2) Do not, as a crude pretender, parade the mask of virtue in such a way that, even to the analogue of reason, the spirits hidden beneath the fox shine through. For example, it is ugly to simulate a special friendship, whether some people smile with a falseness apparent even at first glance, as in Plautus' description: "who, when you think them to be friends, are found false with their deceitfulness, strong in their talking, slothful in their doing, of faith infirm. [...] and these, while they are deceiving themselves, in their foolishness imagine that others are deceived."[501]
or whether others pursue their own interest more craftily: only after they have unjustly led someone's good analogue of reason, too trustingly credulous, to hand over his soul as if everything were safe do they withdraw. Catullus expresses this betrayal in an address to one person: "Yet now you withdraw yourself, and all your purposeless words and deeds
you suffer the winds and airy clouds to bear away."[502] § 464.

[500] **Source and locus.** Claudian, *Panegyric on the Fourth Consulship of Honorius* 278. **Translation and edition.** Maurice Platnauer, *Claudian*, vol. 1 (Cambridge, MA: Harvard University Press; London: William Heinemann, 1922), Perseus Digital Library text. T084. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/stoa0089/stoa011/stoa0089.stoa011.perseus-eng1.xml. **Textual note.** Baumgarten quotes the complete line, adding punctuation and capitalization. Platnauer resolves the compressed admonition by making the positive counterparts explicit: open conduct and loyalty to friends.

[501] **Source and locus.** Plautus, *Bacchides* 541-542 and 548. **Translation and edition.** Henry Thomas Riley, *The Comedies of Plautus*, vol. 1 (London: G. Bell and Sons, 1912), Perseus Digital Library text. T029. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0119/phi004/phi0119.phi004.perseus-eng2.xml. **Textual note.** Baumgarten extracts and reorders Plautus's lines 541-542 and 548. He changes *reperiuntur falsi* to subjunctive *reperiantur falsa*, replaces source *ei* with *qui*, prints *quum* for *cum*, and changes *existumant* to *existiment*. Riley's translation is quoted in the source order, so its clause about self-deception follows rather than precedes the description of speech, action, and faith.

[502] **Source and locus.** Catullus, *Carmina* 30.9-10. **Translation and edition.** Leonard C. Smithers and Sir Richard Francis Burton, *The Carmina of Gaius Valerius Catullus* (London: privately printed for the translators, 1894), modernized Perseus Digital Library text. T041. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0472/phi001/phi0472.phi001.perseus-eng4.xml. **Textual note.** Baumgarten converts Catullus's rebuke of one person into a third-person plural example: *idem nunc retrahis te* becomes *tum retrahunt se*, *tua* becomes *sua*, and *sinis* becomes *sinunt*. He also prints the orthographic form *aereas* for *aerias*. The selected translation necessarily retains Catullus's original singular address.

§ 467. Heic erit forte locus convenientissimus semel expresse affirmandi, rogandique sic illud sibi dictum putet, si quis ad pulcre cogitanda velit his lectis accedere, ac si cuiuis adscriptum esset paginae, quae falsa nunc aesthetice licita directo dicemus, ea per indirectum, non esse licita, vel aesthetice, § 464. multo minus ex gravioribus bonae mentis regulis, quam primum iisdem ad detrimentum venerandae virtutis et perdendas animas abutaris.
Huius regulae, praxeosve eidem tamen contrariae
Si tu oblitus es, at dii meminerunt, meminit
Fides,
Quae te, ut poeniteat post modo facti, faciet,
tui. Cat. 28.
§ 468. Immisceantur pulcre cogitatis, quae non habeant rationem et corollaria, quae, qualia, quanta philosophus iure postulaverit, quibus tamen nexus utrinque non desit, qualem quantumve postulare solet analogon rationis eorum, quorum potissimum gratia scribis: irrationalitas eiusmodi inconnexorum non arguetur falsitatis aestheticae, § 445.
Desideretur autem et ille nexus, ea cohaerentia, qualem et quantam desiderat analogon rationis in iis, quae probat, damnaberis confestim falsitatis aestheticae § 437.
Neu quid medios intercinat actus,
Quod non proposito conducat et haereat apte.

§ 469. Unitatem materiarum suarum et absolutam et hypotheticam, sola metaphysicorum ratione perspiciendam parum curat aestheticus, admodum securus eadem insuper habita, se non male exceptum iri, quasi aesthetice falsa cogitaverit, a iudice competente.
Si laeserit autem eam unitatem, ipsius etiam loci tantum vel temporis, quam fert simul in oculis analogon rationis, § 439. non sine pudore ad illum relegatur aestheticae falsitatis reus, § 445.
Qui variare volens rem prodigialiter unam
Delphinum silvis appingit, fluctibus aprum.
§ 470. Falsitates generales omnes, quatenus sensibus et analogo rationis percipi possunt, sunt etiam aestheticae, §§ 440, 445. Quas autem esse tales sola ratio et intellectus purior detexerit, aestheticae falsitatis notam non ferent, nisi vel iis propinentur, quorum convicta de contrario penitus ratio discutiat repente speciem veri, quae superest, omnem, vel comitante dignitatis probitatisque defectu deturpentur. §§ 464, 467.
Quo gravior et periculosior est error in notionibus iisque, quae multis applicari temere possunt, hoc magis serio sibi prospiciat in generalibus etiam aestheticus, ne tacitas preces secum ante pulcram meditationem fudisse videatur:
Pulcra Laverna,
Da mihi fallere, da iusto sanctoque videri,
Noctem peccatis et fraudibus obiice nubem.
Hor. ep. I. 16, 60.

§ 467. Here perhaps will be the most suitable place to affirm once expressly, and to ask that anyone who, after reading these things, wishes to approach beautiful thinking, regard this as said to him; as if it were inscribed on every page: those false things that we shall now directly call aesthetically permitted are, indirectly, not permitted, even aesthetically, § 464, much less by the weightier rules of a sound mind, as soon as you abuse them to the detriment of venerable virtue and for the destruction of souls.
Of this rule, or of a practice nevertheless contrary to it: "If you have forgotten, yet the gods remember, Faith remembers, and in time to come will make you regret your doing."[503] Catullus 28.

§ 468. Let things be mixed into beautiful thoughts which lack grounds and consequences of the kind and extent a philosopher would rightly demand, but to which nevertheless a connection with both antecedents and consequences is not lacking, such and so great as the analogue of reason of those chiefly for whose sake you write is accustomed to demand: the irrationality of such unconnected things will not be charged with aesthetic falsity, § 445.
But if that connection too is lacking, that coherence of the kind and extent which the analogue of reason desires in the things it approves, you will at once be condemned for aesthetic falsity, § 437. Horace writes of the chorus: "nor let them sing any thing between the acts which is not conducive to, and fitly coherent with, the main design."[504]

§ 469. The aesthetician cares little for the unity of his materials, both absolute and hypothetical, that must be perceived by the reason of metaphysicians alone; he is quite secure that, if it is passed over, he will not be badly received by a competent judge as though he had thought aesthetically false things.
But if he has injured that unity, even merely of place or time, which the analogue of reason bears at the same time before its eyes, § 439, he is shamefully referred, as guilty of aesthetic falsity, to the company of the following person, § 445: "he who wants to vary his subject in a marvelous manner, paints the dolphin in the woods, the boar in the sea."[505]

§ 470. All general falsities, insofar as they can be perceived by the senses and the analogue of reason, are also aesthetic, §§ 440, 445. But those which reason alone and the purer intellect have detected as being such will not bear the mark of aesthetic falsity, unless either they are served to those whose reason, thoroughly convinced of the contrary, suddenly dispels every remaining appearance of truth, or they are made ugly by an accompanying defect of dignity and probity, §§ 464, 467.
The graver and more dangerous an error is in notions, and in those things that can rashly be applied to many cases, the more seriously the aesthetician must take care for himself even in general matters, lest he seem to have poured out silent prayers within himself before beautiful meditation: "O fair Laverna put it in my power to deceive; grant me the appearance of a just and upright man: throw a cloud of night over my frauds."[506] Horace, *Epistles* I.16.60.

[503] **Source and locus.** Catullus, *Carmina* 30.11-12, not poem 28. **Translation and edition.** Leonard C. Smithers and Sir Richard Francis Burton, *The Carmina of Gaius Valerius Catullus* (London: privately printed for the translators, 1894), modernized Perseus Digital Library text. T041. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0472/phi001/phi0472.phi001.perseus-eng4.xml. **Textual note.** Baumgarten's explicit *Cat. 28* is erroneous: these are the last two lines of poem 30. He prints *dii* for *di*, *poeniteat* for *paeniteat*, separates *post modo*, and alters punctuation and lineation. "Cat. 28." is a citation, not part of Catullus's verse.

[504] **Source and locus.** Horace, *Ars poetica* 194-195. **Translation and edition.** Christopher Smart, revised by Theodore Alois Buckley, *The Works of Horace* (New York: Harper & Brothers, 1863), Project Gutenberg text. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** The Latin words agree exactly apart from initial capitalization and terminal punctuation. Smart's plural "them" refers to the chorus, the subject supplied by Horace's preceding line.

[505] **Source and locus.** Horace, *Ars poetica* 29-30. **Translation and edition.** Christopher Smart, revised by Theodore Alois Buckley, *The Works of Horace* (New York: Harper & Brothers, 1863), Project Gutenberg text. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten substitutes participial *volens* ("wishing") for Horace's finite *cupit* ("wants"), while Smart translates the source reading. Baumgarten also prints assimilated *appingit* for *adpingit* and changes capitalization and punctuation.

[506] **Source and locus.** Horace, *Epistles* 1.16.60-62. **Translation and edition.** Christopher Smart, revised by Theodore Alois Buckley, *The Works of Horace* (New York: Harper & Brothers, 1863), Project Gutenberg text. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten prints *pulcra* for *pulchra* and the expanded spelling *obiice* for *obice*, besides changing capitalization and terminal punctuation. Laverna is the Roman divinity invoked by the hypocritical "good man" in Horace's satire.

§ 471. Quid autem illud est ambiguitatis? Nunc falsa conceduntur, nunc denuo dissuadentur aesthetico? Dic sententiam explicite. Veri dixi hucusque non sine necessariis determinationibus, ita pergam.
Strictissime veris opposita quomodocunque, vel etiam ea solum, quae videntur iisdem opposita, dicuntur Latissime falsa, et simpliciter in populari sermone. Hinc quicquid in hoc universo nec fuit, nec est, nec erit, falsum illud omne vulgo perhibetur, et, quam primum irascatur, falsissimum.
Sit pulcrius cogitandum finitum, in se possibile, sit naturaliter, sit moraliter, latius, strictius, et rationis et analogi rationis ex exactissimo iudicio, neque tamen sit huius universi possibile, erit illud latissime falsum et ex vulgari loquendi formula falsum simpliciter.

§ 472. Tantum est bene studium veritatis, § 423. pulcre cogitaturo, ut ne in strictissimam quidem veritatem impingere velit, sine pulcra necessitate, nec sine eadem vel latissime falsa meditari, § 471.
Hinc elegantes sibi praesertim dictum putant historici: *Ne quid falsi* (i.e. quod non sit strictissime verum). Tacitus strictissime veram sibi visam historiam de Drusi morte quum narrasset, addit rumorem de eadem suae narrationi contrarium, Ann. IV. 11.
Mihi, pergens, *tradendi arguendique rumoris caussa fuit, ut claro exemplo falsas auditiones depellerem, peteremque ab iis, quorum in manus cura nostra venerit, ne divulgata et incredibilia, avide accepta, veris, neque in miraculum corruptis, ante habeant.*

§ 473. Hanc ob caussam sane non refertur a bonis elegantiarum arbitris inter Veneres cogitationum, eaedem si nequicquam et nulla observabili ex necessitate contradicunt rigidae ac severae historiae, genealogiae, geographiae, chronologiae, reliquisque disciplinis, quae versantur in strictissime veris.
Quoties ipse culpatus est Virgilius castam forsan Didonem cum duce Troiano in eandem speluncam deducens, reclamante chronologia, ab iis, qui necessitatem falsi non observare sibi visi sunt?
In declamatione Pythagorae apud Ovidium hi versus:
Clara fuit Sparte, magnae viguere Mycenae
Nec non Cecropiae, nec non Amphionis arces.
Vile solum Sparta est, altae cecidere Mycenae.
Oedipodioniae quid sunt, nisi nomina, Thebae?
Quid Pandioniae restant, nisi nomen, Athenae?
quoniam sine necessitate venusta pugnant in chronologiam, multis habiti sunt in glossematibus.

§ 471. But what ambiguity is that? Now false things are conceded, now again they are advised against for the aesthetician? State the judgment explicitly. I have spoken of the true up to this point not without the necessary determinations; thus I shall proceed.

Things opposed in any way whatever to the most strictly true, or even only those things that seem opposed to them, are called, in the broadest sense, false, and simply so in popular speech. Hence whatever in this universe neither was, nor is, nor will be, is commonly called false, and, as soon as one grows angry, most false.

Let a finite thing to be thought more beautifully be possible in itself; let it be possible naturally and morally, more broadly and more strictly, by the most exact judgment both of reason and of the analogue of reason; and yet let it not be possible for this universe. It will be false in the broadest sense and, according to the common formula of speaking, simply false.

§ 472. So great, rightly, is the commitment to truth, § 423, for one who is going to think beautifully, that he should not wish to depart even from truth in the strictest sense without a beautiful necessity, nor without that same necessity to meditate even things false in the broadest sense, § 471.

Hence elegant historians think that this was said especially to them: "it is the first law in writing history, that the historian must not dare to tell any falsehood, and the next, that he must be bold enough to tell the whole truth"[507] Here 'false' means anything that is not true in the strictest sense. When Tacitus had narrated the history of Drusus' death as it seemed most strictly true to him, he adds a rumor about the same matter contrary to his own narration, *Annals* IV.11.

He continues: "My object in mentioning and refuting this story is, by a conspicuous example, to put down hearsay, and to request all into whose hands my work shall come, not to catch eagerly at wild and improbable rumours in preference to genuine history which has not been perverted into romance."[508]

§ 473. For this reason, good judges of elegance do not count it among the charms of thoughts when, to no purpose and from no observable necessity, those thoughts contradict rigid and severe history, genealogy, geography, chronology, and the remaining disciplines that deal with what is true in the strictest sense.

How often has Virgil himself been blamed, when he leads the perhaps chaste Dido with the Trojan leader into the same cave, while chronology protests, by those who seemed to themselves not to observe the necessity of the false?

In the declamation of Pythagoras in Ovid, these verses: "Sparta was famous once
and great Mycenae was most flourishing.
And Cecrops' citadel and Amphion's shone
in ancient power. Sparta is nothing now
save barren ground, the proud Mycenae fell,
what is the Thebes of storied Oedipus
except a name? And of Pandion's Athens
what now remains beyond the name?"[509] Because without a graceful necessity they fight against chronology, many have regarded them as interpolated glosses.

[507] **Source and locus.** Cicero, *De oratore* 2.62. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (New York: Harper & Brothers, 1860), in the lightly altered Attalus transcription. T138. **Direct source.** https://www.attalus.org/cicero/deoratore2A.html#62. **Textual note.** Baumgarten quotes only *ne quid falsi*, "nothing false," as a compact label for Cicero's first law of historiography. The translation includes the complete balancing rule because the isolated English fragment would conceal both its grammar and its antithesis with *ne quid veri*.

[508] **Source and locus.** Tacitus, *Annals* 4.11. **Translation and edition.** Alfred John Church and William Jackson Brodribb, *Annals of Tacitus* (London: Macmillan and Co., 1869), Perseus Digital Library text. T082. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1351/phi005/phi1351.phi005.perseus-eng1.xml. **Textual note.** Baumgarten's surrounding sentence supplies the initial *mihi*, which his excerpt therefore omits. Against the cited modern text he has *claro exemplo* for *claro sub exemplo*, *et* for *atque*, *caussa* for *causa*, and separated *ante habeant* for *antehabeant*, together with heavy repunctuation. Church and Brodribb render *auditiones* idiomatically as "hearsay" and *in miraculum corruptis* as history "perverted into romance."

[509] **Source and locus.** Ovid, *Metamorphoses* 15.426-430, a passage bracketed or deleted as an interpolation in modern editions. **Translation and edition.** Brookes More, *Metamorphoses* (Boston: Cornhill Publishing Company, 1922), Perseus Digital Library text. T073. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng3.xml. **Textual note.** Modern Latin editions commonly mark these five lines as an interpolation, but both the passage and an English translation have a long printed history. Baumgarten's second line reads *Cecropiae* where the selected Latin edition has *et Cecropis*, and his third has *Sparta* for *Sparte*; capitalization and punctuation also differ. More translates the passage continuously without flagging its disputed status in the verse itself.

§ 474. Quicquid est anachronismorum et *anistoresias* citra necessitatem in pulcre cogitandum illatorum, pertinet illud omne ad falsitates etiam aestheticas, quam primum analogo rationis vitium appareat. §§ 473, 445. Huc triremes Virgilii, nisi subtiliter facetus data opera Chimaeram dicit, L. V. 118.
Urbis opus, triplici pubes quam Dardana versu
Impellunt, terno consurgunt ordine remi.
Aeratas saltim eius puppes ideo non possumus in exsilium ex hoc universo relegare, quia rostra sunt inventa, post heroica tempora. Plautum castiget, qui volet, quando eius non Sosias, sed et Mercurius ipse crebrum *hercule* iurant in Amphitryone, qui futurus erat demum Herculis pater, quem iustae nuptiae declararunt.

§ 475. Sed sit aliquando pulcre cogitaturo quaedam necessitas, secundum quam salva pulcritudine totius non possit in hoc universo morari longius, exspatiandum potius eius ingenio sit per alios mundos possibiles,
quam primum in eiusmodi itinere commoratur circa regiones mundi fabulosi, § 456. descriptas, est in eius cogitatis falsitas heterocosmica aesthetica etiam,
sin ultra limites, § 455. descriptos non prosiliat, iure non accusatur falsitatis in heterocosmicis aestheticae, M. § 445. Epaphus forte strictissime verum Phaetonti dixerat, Ov. Met. I.752:
Matri omnia demens
Credis et es tumidus genitoris imagine falsi.

§ 476. In mundo tamen metamorphoseon Ovidianarum est, per preces Phaetontis, l. II.35.
O! lux immensi publica mundi,

strictissime verum, et simul heterocosmice, § 441.
Phoebe, pater; si das huius mihi nominis usum,
heterocosmice verum, § 441. licet ex mundo fabuloso somnium, tamen iis, quibus vixit, Ovidius locis et temporibus, quibusque praesertim scripsit personis, non falsum aesthetice § 455.
Nec falsa Clymene culpam sub imagine celat,

hoc in dicto Ovidii mundo falsum fuisset, supposita Phaetontis fabula, etiam aestheticum.
Pignora da, genitor, per quae tua vera propago
Credar, et hunc animis errorem detrahe nostris.

§ 474. Whatever anachronisms and *anistoresias* have been introduced without necessity into beautiful thinking, all that belongs also to aesthetic falsities, as soon as the fault appears to the analogue of reason. §§ 473, 445.

To this belong Virgil's triremes, unless, being subtly witty, he purposely calls the ship *Chimaera*, Book V.118:

"a floating city, by a triple row
of Dardan sailors manned, whose banks of oars
in triple order rise."[510]

At least his bronze-fitted ships we cannot for this reason relegate into exile from this universe, because beaks were invented after heroic times. Let anyone who wishes chastise Plautus, since not only his Sosia, but even Mercury himself, frequently swear "by Hercules" in the *Amphitryon*, when Amphitryon was only later going to be Hercules' father, as lawful marriage designated him.

§ 475. But let there sometimes be, for one who is going to think beautifully, a certain necessity according to which, with the beauty of the whole preserved, he cannot remain longer in this universe; rather, his genius must roam out through other possible worlds.

As soon as on a journey of this sort he stays around the regions of the fabulous world, described in § 456, there is in his thoughts also an aesthetic heterocosmic falsity;

but if he does not leap beyond the limits described in § 455, he is rightly not accused of aesthetic falsity in heterocosmic matters, Metaphysics § 445. Epaphus perhaps had said to Phaethon what was most strictly true, Ovid, *Metamorphoses* I.752: "Poor, demented fellow, what
will you not credit if your mother speaks,
you are so puffed up with the fond conceit
of your imagined sire, the Lord of Day."[511]

§ 476. Yet in the world of Ovid's Metamorphoses the following appeal in Phaethon's prayers, Book II, line 35, is true in the strictest sense and at the same time heterocosmically, § 441: "O universal light of all the world,"[512]

"my father Phoebus, if thy name be mine,"[513]

true heterocosmically, § 441. Although, from the fabulous world, it is a dream, nevertheless for those places and times in which Ovid lived, and especially for the persons for whom he wrote, it was not aesthetically false, § 455.

"if Clymene has not concealed her sin
beneath some pretext,"[514]

The suggested deception by Clymene would have been false in this stated world of Ovid, once the fable of Phaethon is supposed, and even aesthetically false. "give to me, my sire,
a token to declare thy fatherhood
which may establish my assured descent,
and leave no dark suspicions in our minds."[515]

[510] **Source and locus.** Virgil, *Aeneid* 5.119-120. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** The Latin wording is exact apart from capitalization and the replacement of Virgil's semicolon. The implied antecedent is Gyas's enormous ship, the *Chimaera*, named in line 118; Williams carries that context into the preceding line of his translation.

[511] **Source and locus.** Ovid, *Metamorphoses* 1.753-754. **Translation and edition.** Brookes More, *Metamorphoses* (Boston: Cornhill Publishing Company, 1922), Perseus Digital Library text. T073. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng3.xml. **Textual note.** Ovid writes *"matri"-que ait*, "and he said, 'in your mother ...'"; Baumgarten extracts the direct speech and drops the intervening narrative tag *-que ait*. More expands the taunt rhetorically and identifies the supposedly false father as the sun god Phoebus, "the Lord of Day."

[512] **Source and locus.** Ovid, *Metamorphoses* 2.35. **Translation and edition.** Brookes More, *Metamorphoses* (Boston: Cornhill Publishing Company, 1922), Perseus Digital Library text. T073. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng3.xml. **Textual note.** Baumgarten prints *immensi* with assimilated double *m* where the selected Latin edition has *inmensi*, and adds exclamatory punctuation. The line begins Phaethon's appeal to the sun god in Ovid's second book.

[513] **Source and locus.** Ovid, *Metamorphoses* 2.36. **Translation and edition.** Brookes More, *Metamorphoses* (Boston: Cornhill Publishing Company, 1922), Perseus Digital Library text. T073. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng3.xml. **Textual note.** Baumgarten reorders Ovid's *usum mihi nominis huius* as *huius mihi nominis usum* and adds a semicolon between the vocatives. The sense is unchanged: Phaethon asks whether he is entitled to call Phoebus father.

[514] **Source and locus.** Ovid, *Metamorphoses* 2.37. **Translation and edition.** Brookes More, *Metamorphoses* (Boston: Cornhill Publishing Company, 1922), Perseus Digital Library text. T073. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng3.xml. **Textual note.** The words are exact apart from initial capitalization and terminal punctuation. More renders *sub imagine* idiomatically as "beneath some pretext," preserving Phaethon's fear that his mother invented the story of his divine paternity to conceal misconduct.

[515] **Source and locus.** Ovid, *Metamorphoses* 2.38-39. **Translation and edition.** Brookes More, *Metamorphoses* (Boston: Cornhill Publishing Company, 1922), Perseus Digital Library text. T073. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng3.xml. **Textual note.** Baumgarten has *pignora* where the selected Latin edition prints *pignera*, and changes capitalization and final punctuation. More expands the plural "tokens" into a singular poetic "token" and renders *errorem* as the dark suspicion about Phaethon's descent.

Verum habes heterocosmicum, quod nec aesthetice tunc falsum erat et iis, quum et quibus Ovidius potissimum scribebat.

§ 477. Iamque reor aliqua ex parte manifestum esse pulcre cogitaturum veritatis amicum esse quidem semper, S. XXVI. neque tamen vel illius abstractissimae de universalibus, § 440. vel illius strictissimae servum esse, § 441.

Exit in immensum foecunda licentia vatum,
Obligat historica nec sua verba fide.

Ov. Am. III. 12.
ubi multa exempla congeruntur confirmatura sententiam huc facientem:
Non, ut testes, mos est audire poetas.
Ut enim tandem omnibus videar perspicue scribere, § 471. venustius ingenium,
Quando ita mentitur, sic veris falsa remiscet,
Primo ne medium, medio ne discrepet imum,
illius Musa memor § 467, censoribus aestheticis est
Splendide mendax, et in omne virgo
Nobilis aevum.

§ 478. *Quousque tandem abutere patientia nostra?*
quamdiu nos etiam furor iste tuus eludet?
Quem ad finem sese effraenata iactabit audacia?
Tune vero magister veritatis logicae ac ethicae publice constitutus mendacia commendes, velut aliquando splendida, et falsa veris miscere, tanquam operam maximopere nobilem? Hac ego circiter ratione videor audire mihi quosdam obloquentes ex schola, quam pinxi, § 279.
Sed sedatis animis, boni viri, revertamur ad nostrum, quod vos nonnunquam male habet; phlegma philosophicum. De salute Graeciae res non agitur. Interim tamen
longa est iniuria, longae
Ambages, sed summa sequar fastigia rerum.

You have a heterocosmic truth, which was not then aesthetically false, and not false for the audience and time for which Ovid chiefly wrote.

§ 477. And now I think it is to some extent manifest that one who is going to think beautifully is indeed always a friend of truth, Section XXVI, and yet is not the slave either of that most abstract truth concerning universals, § 440, or of that most strict truth concerning things, § 441.

"Poetic license ever was so great.
But none did credit to these fictions give,
Or for true history such tales receive,"[516]

Ovid, *Amores* III.12. There many examples are heaped up that will confirm the opinion relevant here: "Sure poetry's the same it ever was,
And poets ne'er for oracles did pass."[517]

To make my meaning clear to everyone at last, § 471: a more graceful genius may combine fiction and truth in the manner Horace describes: "and in such a manner forms his fictions, so intermingles the false with the true, that the middle is not inconsistent with the beginning, nor the end with the middle."[518]

If its Muse remains mindful of § 467, it is splendidly false and forever noble in the eyes of aesthetic censors, like Hypermnestra in the following stanza: "One only, true to Hymen's flame,
Was traitress to her sire forsworn:
That splendid falsehood lights her name
Through times unborn."[519]

§ 478. "When, O Catiline, do you mean to cease abusing our patience? How long is that madness of yours still to mock us? When is there to be an end of that unbridled audacity of yours, swaggering about as it does now?"[520]

Do you, truly, publicly established as a master of logical and ethical truth, recommend lies, as sometimes splendid, and mixing false things with true ones, as a work especially noble? In about this manner I seem to hear certain men objecting to me from the school which I painted, § 279.

But with spirits calmed, good men, let us return to our philosophical composure, which sometimes troubles you. The matter is not about the safety of Greece. Meanwhile, however, "'T was an ancient wrong;
too long the dark and tangled tale would be;
I trace the larger outline of her story:"[521]

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[516] **Source and locus.** Ovid, *Amores* 3.12.41-42. **Translation and edition.** Anonymous, "Amours," in *Ovid's Art of Love (in Three Books), the Remedy of Love, the Art of Beauty, the Court of Love, the History of Love, and Amours* (New York: Calvin Blanchard, 1855), Perseus Digital Library text. T071. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi001/phi0959.phi001.perseus-eng2.xml. **Textual note.** Baumgarten prints assimilated *immensum* for *inmensum* and the older spelling *foecunda* for *fecunda*, besides changing capitalization and punctuation. The rhymed translation expands Ovid's statement that poets do not bind their words by historical fidelity into a contrast between "fictions" and "true history."

[517] **Source and locus.** Ovid, *Amores* 3.12.19. **Translation and edition.** Anonymous, "Amours," in *Ovid's Art of Love (in Three Books), the Remedy of Love, the Art of Beauty, the Court of Love, the History of Love, and Amours* (New York: Calvin Blanchard, 1855), Perseus Digital Library text. T071. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi001/phi0959.phi001.perseus-eng2.xml. **Textual note.** Ovid has concessive *nec tamen*, "and yet not," where Baumgarten gives simple *non*. The anonymous verse translation paraphrases *testes* ("witnesses") as "oracles"; its preceding rhetorical questions make clear that the subject is the evidentiary credit wrongly given to poetry.

[518] **Source and locus.** Horace, *Ars poetica* 151-152. **Translation and edition.** Christopher Smart, revised by Theodore Alois Buckley, *The Works of Horace* (New York: Harper & Brothers, 1863), Project Gutenberg text. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten replaces connective *atque* ("and") with *quando* ("when"), making the excerpt grammatically dependent on his own sentence. He also changes capitalization and terminal punctuation. Smart's prose makes the three-part compositional sequence explicit.

[519] **Source and locus.** Horace, *Odes* 3.11.35-36. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten's wording is exact apart from capitalization and punctuation. The complete English stanza is included because Horace's syntax begins two lines earlier: Hypermnestra alone betrayed her father's murderous command, and that "splendid falsehood" makes her honorable forever.

[520] **Source and locus.** Cicero, *In Catilinam* 1.1. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 2 (London: Henry G. Bohn, 1856), Perseus Digital Library text. T047. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi013/phi0474.phi013.perseus-eng2.xml. **Textual note.** Baumgarten omits the vocative *Catilina*, moves *nos* before *etiam furor*, joins *quo usque* and *quam diu*, and prints *effraenata* for *effrenata*. Yonge supplies "O Catiline" from the source and turns the final personification into idiomatic English "swaggering."

[521] **Source and locus.** Virgil, *Aeneid* 1.341-342. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** The Latin wording is exact apart from capitalization and punctuation. Williams takes *iniuria* as an old wrong rather than a long account, then reproduces the image of following only the story's chief outlines; Venus is introducing her compressed narrative of Dido's exile.

§ 479. Adeone facile putatis, ac Claudiani panegyris Honorio, rationis etiam analogo,
Mersum latebris educere verum? v. 513.
Ut et ego vobiscum magnis auctoritatibus agam, nonne meministis veritatem esse Democrito sitam in fundo, unde difficulter protrahatur? Audietis certe Ciceronem, qui, dum plura dicit, ac ego probaverim; illud tamen illustrabit, de quo nunc quaeritur in fine l. de Or:
Nec in hac modo re (de oratore, hinc et aesthetico) *quae ad vulgi assensum spectat, et ad aurium voluptatem* (et analogi rationis, qua res) *quae duo sunt ad iudicandum levissima: sed ne in maximis quidem rebus quicquam inveni firmius, quod tenerem, aut quo iudicium meum dirigerem, quam id, quodcunque mihi quam simillimum veri videretur, quum illud ipsum verum in occulto lateret.*

§ 480. Non solum adversus Ciceronem, § 479. et scepticos academicosque, vel veteres, vel recentes, lubenter admitto dari rationi et intellectui puriori ac distinctiori per scientias assurgere nonnunquam ultra verisimilitudinem,
non ad plenam quidem et omnibus numeris absolutissimam, completam tamen et eam, quae omnem oppositi formidinem excludat, veri notitiam et perspicientiam:
sed id etiam addo, quod pauci recentiorum dogmaticorum forte concedant, inesse iam ipsis sensitivis et confusis animae perceptionibus nonnihil completae tamen certitudinis, et conscientiae vera quaedam ab omnibus falsis distinguendi sufficientiam.
§ 481. Veritas quaedam, etiam aesthetica, § 423. tamen complete cognoscatur ab analogo rationis, ut talis, § 480. id est completa cum certitudine et persuasione, M. § 531. Sed quaenam haec erit?
1) prima et maxime universalia quaedam cognitionis humanae principia, quae sic insevit iam ingeniis tantum non omnibus natura, metaphysicis naturalibus, M. § 3. ut ea sensus communis aliquando titulo condecorata satis superque sint evidentia, M. § 531.
Sed ob hanc ipsam suam evidentiam, quae per se patere cuilibet videntur, eadem uberius, non sine ponderibus, in omni veritatis suae luce, multis cum argumentis et sollicitationibus ad assensum ea cogitare expresse et manifesto, vel raro licet, vel nunquam. Plerumque supponuntur, quod aiunt, et omissa per venustum enthymema relinquuntur spectatori inter ea, quae ipse sibi tradat.

§ 482. 2) Paucissima illa intuitiva vere talia, quae immediate sentimus nullis subreptionum vitiis temerata. Stricte dictam experientiam huc unam voco, non illam late dictam, complexum omnis cognitionis, cui aliquid inest sensationum,
quamque parum habere certitudinis vel ii probant, qui sibi vere repugnantes ad eandem tamen uterque confidenter provocant. Experientia stricte dicta multis reliquarum animae facultatum inferiorum perceptionibus praeter sensationes aliis est interstinguenda, si pulcrius aliquid excogitare sit animus, § 140.
Haec ipsa, quae concessi esse posse complete certa rationis etiam analogo, non sunt illa semper et omnibus, sed fides eorum saepe prorsus non attenditur, aliquando sophismatibus et argutationibus, licet inanibus, labefactatur tamen et paene convellitur, nisi rationis et intellectus notionibus confirmetur.

§ 483. Iam apertissimo putaverim calculo constare plurima inter venuste cogitandum appercipienda, non esse complete certa, neque luce completa veritatem eorum conspici, §§ 481, 482.
Nec in ullo tamen falsitatis aliquid sensitivae deprehendi potest sine turpitudine, S. XXVIII. Talia autem, de quibus non complete quidem certi sumus, neque tamen falsitatem aliquam in iisdem appercipimus, sunt Verisimilia.
Est ergo veritas aesthetica S. XXVII. a potiori dicta Verisimilitudo, ille veritatis gradus, qui, etiamsi non evectus sit ad completam certitudinem, tamen nihil contineat falsitatis observabilis.

§ 479. Do you think it so easy, even for the analogue of reason, to bring hidden truth to light? Claudian's panegyric to Honorius gives the image: "Who with truer justice put an end to dishonest suits and brought forth lurking truth from her hiding-place?"[522] verse 513.

That I too may deal with you by great authorities: do you not remember that, for Democritus, truth lies situated in the depths, from which it is drawn out with difficulty? You will surely hear Cicero, who, while he says more than I would approve, will nevertheless illustrate that about which we are now asking, at the end of Book I of *On the Orator*:

"Nor only in the present case, which be determined by the taste of the multitude, and the capricious pleasure of the ear (which are, perhaps, the most uncertain judges we can fix upon)–but in the most important branches of science, have I yet been able to discover a surer rule to direct my judgment, than to embrace that which has the greatest appearance of probability: for Truth is covered with too thick a veil to be distinguished to a certainty."[523] The "present case" concerns the orator and hence the aesthetician; the judgment of the ear extends to the analogue of reason, which is at issue here.

§ 480. Not only against Cicero, § 479, and against the sceptics and Academics, whether old or recent, do I willingly admit that it is granted to reason and to the purer and more distinct intellect, through the sciences, sometimes to rise beyond verisimilitude;

not indeed to knowledge and insight into truth that is full and absolutely perfect in every respect, but nevertheless to knowledge that is complete, and to one that excludes every fear of the opposite;

but I also add this, which perhaps few of the more recent dogmatists would concede: that there is already in the very sensitive and confused perceptions of the soul something of complete certainty, nevertheless, and a sufficiency of consciousness for distinguishing certain true things from all false ones.

§ 481. A certain truth, even aesthetic truth, § 423, is nevertheless known completely by the analogue of reason, as such, § 480; that is, with complete certainty and persuasion, *Metaphysics* § 531. But what will this be?

1) Certain first and maximally universal principles of human cognition, which nature has already so sown into almost all talents, as natural metaphysicians, *Metaphysics* § 3, that these, sometimes adorned with the title of common sense, are sufficiently and more than sufficiently evident, *Metaphysics* § 531.

But because of this very evidentness of theirs, since they seem to lie open of themselves to anyone, to think them more fully, with due weight, in all the light of their truth, with many arguments and solicitations to assent, expressly and manifestly, is rarely permitted, or never. For the most part they are, as they say, presupposed, and, omitted through a graceful enthymeme, are left to the spectator among those things which he can supply for himself.

§ 482. 2) Those very few intuitive things truly such, which we immediately sense, corrupted by no faults of surreption. Here I call only strictly so-called experience by this name, not that broadly so called, the complex of all cognition in which there is something of sensations,

and which even those prove to have little certainty who, truly contradicting one another, nevertheless both confidently appeal to it. Experience in the strict sense must be interspersed with many perceptions of the other lower faculties of the soul besides sensations, if the mind is to think out something more beautifully, § 140.

These very things, which I have conceded can be completely certain even to the analogue of reason, are not always such for all persons; rather, trust in them is often not attended to at all, and sometimes by sophisms and quibblings, although empty ones, is nevertheless shaken and almost torn down, unless it is confirmed by notions of reason and intellect.

§ 483. I would now think it established by an entirely clear reckoning that very many things to be apperceived while thinking gracefully are not completely certain, nor is their truth seen in complete light, §§ 481, 482.

And yet in none of them can anything of sensitive falsity be detected without ugliness, Section XXVIII. But such things, concerning which indeed we are not completely certain, and yet in which we apperceive no falsity, are verisimilar.

Therefore aesthetic truth, Section XXVII, is, taking its name from its predominant part, called verisimilitude: that grade of truth which, even if it has not been raised to complete certainty, nevertheless contains nothing of observable falsity.

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[522] **Source and locus.** Claudian, *Panegyric on the Fourth Consulship of Honorius* 512. **Translation and edition.** Maurice Platnauer, *Claudian*, vol. 1 (London: William Heinemann; New York: G. P. Putnam's Sons, 1922), Perseus Digital Library text. T084. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/stoa0089/stoa011/stoa0089.stoa011.perseus-eng1.xml. **Textual note.** Baumgarten extracts the latter half of Claudian's question, omitting *iustior et*. He cites it as verse 513, whereas the comparison edition numbers it 512. Platnauer translates the complete question so that the comparative *iustior* retains its governing force.

[523] **Source and locus.** Cicero, *Orator* 237. **Translation and edition.** E. Jones, *Cicero's Brutus or History of Famous Orators; also His Orator, or Accomplished Speaker* (London: 1776), Project Gutenberg eBook 9776. T116. **Direct source.** https://www.gutenberg.org/ebooks/9776. **Textual note.** Baumgarten prints *assensum/spectat* for *adsensum/spectet*, omits *adhuc* and the later *tamen*, writes *dirigerem* for *derigerem*, and modernizes or varies several spellings and stops. His two ellipses mark explanatory interruptions in his surrounding prose, not missing words in Cicero. The selected digital text itself reads the awkward "which be determined"; that wording has been retained rather than silently emended.

§ 484. Cuius habent spectatores auditoresve intra animum, quum vident audiuntve, quasdam anticipationes, quod plerumque fit, quod fieri solet, quod in opinione positum est, quod habet ad haec in se quandam similitudinem, sive id falsum (logice, et latissime,) sive verum sit (logice et strictissime) quod non sit facile a nostris sensibus abhorrens:
hoc illud est *eikos* et verisimile, quod, Aristotele et Cicerone assentiente, sectetur aestheticus, § 483. In rebus enim eiusmodi non solet analogon rationis quicquam falsitatis observare, licet non omnino de veritate eorundem convictum sit.
Hinc Ciceroni describitur inventio: *excogitatio rerum verarum aut verisimilium, quae caussam probabilem* (aesthetice) *reddant*.
§ 485. Erunt itaque aesthetice vera, id est, verisimilia, § 484. 1) sensitive et intellectualiter complete certa, qua sunt prius, §§ 480–482.
2) sensitive tantum complete certa, § 482. in quibus adhuc intellectus suam non exercuit operam, 3) logice et aesthetice probabilia, qua sunt posterius.
Probabilia quoniam sunt, quibus ad dandum assensum plus rationis est, quam ad denegandum; et Improbabilia, quibus ad denegandum assensum plus rationis est, quam ad dandum:
quando rationes dubitandi et decidendi, pro assensu et contra eundem distincte cognoscuntur, oritur Probabilitas Logica, si sensitive, Aesthetica. A potiori desumitur denominatio, quoties est quaedam probabilitas aesthetico-logica. Par est ratio improbabilitatis.
Patent ergo verisimilitudinum campi latius, quam probabilitatis territorium, etiamsi sit omne probabile simul verisimile. § 483.
§ 486. Verisimilia aesthetica erunt 4) logice forte dubia, immo improbabilia, modo sint aesthetice probabilia § 485. 5) aesthetice etiam dubia et improbabilia, non aliis solum, quam quibus potissimum venuste cogites, sed etiam his ipsis forsan alias, quando rationes contra assensum largius imbiberint,
modo nunc et inter meditationis tuae seriem vel habeant, de iis, quae propinas, aut probabilitatem aestheticam, aut saltim in oppositum superponderantes rationes non habeant animo satis praesentes, ut obscurent id omne, quod tuis superest elegantis verisimilitudinis. § 484.

§ 487. Conferamus consilium Ciceronis accusatoribus datum *or. pro Rosc. Am.* 57. *Maxime debetis in eos impetum facere, qui merentur* (quorum crimen est complete certum, logice et strictissime verum, aut etiam logice probabile et aesthetice). *Hoc populo gratissimum est.*
Deinde, si voletis, etiam tum, quum verisimile erit aliquem commisisse, in suspicione latratote. (Etiamsi non complete certum nec logice probabile sit crimen, nec omnibus aesthetice, neque tamen iis improbabile aesthetice, quibus grati esse praesertim vultis). *Id quoque concedi potest.*
Sin autem sic agatis, ut aliquem arguatis patrem occidisse, neque dicere possitis, aut quare, aut quomodo, ac tantummodo sine suspicione (verisimilitudine qualicunque aesthetica) *latrabitis: crura quidem nemo vobis suffringet,*
sed si ego hos bene novi, litteram illam, cui vos usque eo inimici estis, ut etiam eas omnes oderitis, ita vehementer ad caput affigent, ut postea neminem alium, nisi fortunas vestras, accusare possitis.

§ 484. That of which spectators or hearers already have certain anticipations in mind when they see or hear it—what usually happens, what is accustomed to happen, what is placed in opinion, what has in itself a certain likeness to these things, whether that is false (logically and in the broadest sense) or true (logically and in the strictest sense), provided it does not readily conflict with our senses:
this is that *eikos* and verisimilar thing which, with Aristotle and Cicero assenting, the aesthetician should pursue, § 483. For in things of this sort the analogue of reason is not accustomed to observe any falsity, although it is not altogether convinced concerning their truth.
Hence Cicero defines invention as follows: "Invention, is the conceiving of topics either true or probable, which may make one's cause appear probable;"[524] (aesthetically).
§ 485. Therefore the aesthetically true, that is, the verisimilar, § 484, will be: 1) things sensitively and intellectually completely certain, insofar as they are the former, sensitively certain, §§ 480–482.
2) things completely certain sensitively only, § 482, in which the intellect has not yet exercised its own work;
3) things logically and aesthetically probable, insofar as they are the latter, aesthetically probable.
For probable things are those for which there is more reason for giving assent than for denying it; and improbable things are those for which there is more reason for denying assent than for giving it:
when the reasons for doubting and deciding, for assent and against it, are distinctly known, logical probability arises; if sensitively, aesthetic probability. The denomination is taken from the predominant part whenever there is a certain aestheticological probability. The same account applies to improbability.
Therefore the fields of verisimilitudes lie open more widely than the territory of probability, even if every probable thing is at the same time verisimilar, § 483.
§ 486. Aesthetically verisimilar things will be: 4) perhaps logically doubtful, indeed improbable, provided they are aesthetically probable, § 485; 5) also aesthetically doubtful and improbable, not only to others than those for whom you especially think gracefully, but perhaps even to these very persons at another time, when they have more largely imbibed reasons against assent,
provided that now and within the sequence of your meditation they either have, concerning those things which you offer, some aesthetic probability, or at least do not have reasons overbalancing toward the opposite sufficiently present in the mind to obscure all that remains in your things of elegant verisimilitude, § 484.
§ 487. Let us compare the advice given by Cicero to accusers in the speech *For Roscius of Ameria* 57: "you ought chiefly to attack those who deserve it. This is most pleasing to the people; then if you will, then you may bark on suspicion when it seems probable that some one has committed a crime. That may be allowed. But if you act in such a way as to accuse a man of having murdered his father, without being able to say why or how; and if you are only barking without any ground for suspicion, no one, indeed, will break your legs; but if I know these judges well, they will so firmly affix to your heads that letter to which you are so hostile that you hate all the Calends too, that you shall hereafter be able to accuse no one but your own fortunes."[525] The accusation may concern a crime completely certain—logically and most strictly true, or logically and aesthetically probable—or a crime not completely certain or logically probable, and not aesthetically so to everyone, yet not aesthetically improbable to those one wishes to please; it must not, however, lack every kind of aesthetic verisimilitude.

[524] **Source and locus.** Cicero, *De inventione* 1.9 (1.7). **Translation and edition.** Charles Duke Yonge, *De Inventione* (London: Henry G. Bohn, 1853), Wikisource text. T164. **Direct source.** https://en.wikisource.org/wiki/On_Invention/Book_1#7. **Textual note.** Baumgarten omits the defined subject and copula *inventio est*, joins *veri similium* as *verisimilium*, and prints *caussam* for *causam*. His ellipsis separates the quotation around his own intervening discussion; no source words fall between *probabilem* and *reddant*.

[525] **Source and locus.** Cicero, *Pro Roscio Amerino* 57. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 1 (London: Henry G. Bohn, 1903), Perseus Digital Library text. T043. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi002/phi0474.phi002.perseus-eng2.xml. **Textual note.** Baumgarten omits the opening *vos autem*, uses subjunctive *agatis* for *agetis*, varies joined and separated spellings, and marks his own interruptions with ellipses. Most significantly, his *eas omnes* obscures Cicero's punning *Kal. omnis*: false accusers were branded K for *kalumnia*, while K also abbreviates *Kalendae*. Yonge restores that joke as "all the Calends."

§ 488. Aliud exemplum dabit Cicero philosophus *de nat. Deorum* l. I. 65: *Haec*, inquiens, *ego nunc physicorum oracula* (nullum esse inane) *fundo, vera, an falsa nescio.* (Complete certa logice, neque tamen analogo rationis, § 482.) 66. *Sed veri tamen similiora, quam vestra.*
Ista enim flagitia Democriti, sive etiam ante Leucippi, esse quaedam corpuscula, quaedam laevia, alia aspera, rotunda alia, partim angulata, curvata quaedam, et quasi adunca, ex his effectum esse caelum atque terras, nulla cogente natura, sed concursu quodam fortuito. (Haec flagitia illustrabunt § 486.)

§ 489. Iam simul per rationem oppositorum oppositam reor patere falsum aestheticum, S. XXVIII. a potiori denominandum esse falsi simile, § 483. de cuius falsitate quidem non complete certi sumus, ex quo tamen nihil omnino veritatis insigniter elucescat.
Sit aliquid complete certum intellectui, sit eidem probabile aliud: utraque tamen aesthetice sint dubia, vel improbabilia, vel omnino nihil argumentorum pro veritate sui suggerant analogo rationis eorum, quibus praecipue placere velis, licet nec eidem eorum liqueat falsitas,
tamen aesthetica verisimilitudine destituta, destituta anticipationibus intra mentem obiectorum tuorum personalium, quoniam insolita videntur his saltim, § 484. abstrahendum est ab iisdem, falsi similibus. §§ 485, 486.

§ 490. *Nocturnos lemures, portentiaque Thessala rident* aliqui. An sciant, quare, an nesciant, non curabit aestheticus. Sufficiet ipsi spectatoribus eiusmodi, quicquid est utique spectrorum artiumque, quas male magicas dicunt, adeo ridiculum videri per analogon rationis,
ut in visionibus eiusmodi nihil apud eosdem restet elegantis verisimilitudinis, hinc ob hoc solum removebit ex oculis talia omnia falsi similia iis, quorum maxime caussa scribit.
Si tales fuissent Virgilio, astrologiam iudiciariam, uti nunc plures, susque deque habentes, non ille, profecto, scripsisset. *Solem quis dicere falsum / Audeat? Ille etiam caecos instare tumultus / Saepe monet, fraudemque et operta tumescere / bella. Georg.* l. I. 463.
veritus, ne quis eorum regereret, non solem falsum dicimus, sed te falsum ex eiusdem colore veraculum. § 489.

§ 491. Aliquam necessitatem aestheticam iam aliquando subinnuimus non ea solum exhibendi, quae completa certitudine vera sint et strictissime. Nunc locus est quasdam harum necessitatum commemorare.
1) Sit cogitandum aesthetico, qui pansophus esse non obligatur, multo minus omniscius, de rebus, quarum veritatem metaphysicam complete non novit, § 423. 2) Obveniant ipsi cogitanda, quorum veritatem strictius logicam demonstrare rigide nequeat. § 424.
3) Occurrant, de quibus ne aesthetice quidem sit complete certus, § 427. 4) Incidat in cogitanda talia, quorum exacta veritas horizontem distinctionis non egrediatur, quo melius ipsi cognita est, hoc certior, eam non esse captui eorum commodam, quibus potissimum cogitat. § 429.
in his casibus omnibus confugiendum erit ad aliquam verisimilitudinem. § 479.

§ 488. Another example will be given by Cicero the philosopher in *On the Nature of the Gods*, book I, 65: "I advance these principles of the naturalists without knowing whether they are true or false;"[526] This concerns the claim that there is no void: logically completely certain, yet not certain to the analogue of reason (§ 482). 66. "yet they are more like truth than those statements of yours; for they are the absurdities in which Democritus, or before him Leucippus, used to indulge, saying that there are certain light corpuscles–some smooth, some rough, some round, some square, some crooked and bent as bows–which by a fortuitous concourse made heaven and earth, without the influence of any natural power."[527]
(These outrages will illustrate § 486.)
§ 489. Now at the same time, through the opposite reasoning of opposites, I think it lies open that the aesthetic false, Section XXVIII, is to be named from its predominant part "false-like," § 483: that of whose falsity indeed we are not completely certain, yet from which nothing at all of truth shines out notably.
Let something be completely certain to the intellect, let another thing be probable to the same; nevertheless let both be aesthetically doubtful or improbable, or suggest absolutely no arguments for their own truth to the analogue of reason of those whom you chiefly wish to please, although their falsity is not clear to that same analogue of theirs:
nevertheless, being deprived of aesthetic verisimilitude, deprived of anticipations within the minds of your intended recipients, because they seem unusual at least to these persons, § 484, one must set those things aside, as false-like, §§ 485, 486.
§ 490. "Nocturnal ghosts and Thessalian portents" some people laugh at. Whether they know why, or do not know, the aesthetician will not care. It will suffice for him that, to spectators of this sort, whatever there is indeed of spectres and arts which they improperly call magical seems so ridiculous through the analogue of reason,
that in visions of this kind nothing of elegant verisimilitude remains among the same people; hence for this reason alone he will remove all such false-like things from the eyes of those for whose sake especially he writes.
If such people, disregarding judicial astrology, as many now do, had been before Virgil, then he certainly would not have written: "Who dare charge the sun
With leasing? He it is who warneth oft
Of hidden broils at hand and treachery,
And secret swelling of the waves of war."[528] *Georgics*, book I, 463.
fearing lest someone of them should reply, "We do not call the sun false, but you a false oracle from its color," § 489.
§ 491. We have already sometimes intimated a certain aesthetic necessity of not exhibiting only those things which are true with complete certainty and most strictly. Now it is the place to mention some of these necessities. 1) Let the aesthetician, who is not obliged to be a pansophist, much less omniscient, have to think about things whose metaphysical truth he does not completely know, § 423. 2) Let things to be thought occur to him whose more strictly logical truth he cannot rigorously demonstrate, § 424.
3) Let things occur concerning which he is not even aesthetically completely certain, § 427. 4) Let him fall upon such things to be thought whose exact truth remains confined to the horizon of distinct cognition, and the better it is known to him, the more certain he is that it is not suited to the grasp of those for whom he chiefly thinks, § 429.
In all these cases one will have to have recourse to some verisimilitude, § 479.

[526] **Source and locus.** Cicero, *De natura deorum* 1.66. **Translation and edition.** Charles Duke Yonge, *Cicero's Tusculan Disputations, Also Treatises on the Nature of the Gods, and on the Commonwealth* (New York: Harper & Brothers, 1877), Project Gutenberg eBook 14988. T088. **Direct source.** https://www.gutenberg.org/ebooks/14988. **Textual note.** Baumgarten expands the syncopated *oracla* to *oracula* and inserts an ellipsis where his own parenthetical explanation interrupts the quotation. Yonge renders the figurative "oracles of the physicists" more soberly as "principles of the naturalists."

[527] **Source and locus.** Cicero, *De natura deorum* 1.66. **Translation and edition.** Charles Duke Yonge, *Cicero's Tusculan Disputations, Also Treatises on the Nature of the Gods, and on the Commonwealth* (New York: Harper & Brothers, 1877), Project Gutenberg eBook 14988. T088. **Direct source.** https://www.gutenberg.org/ebooks/14988. **Textual note.** Baumgarten reorders *corpuscula quaedam*, regularizes several spellings, omits *autem* and *et hamata*, substitutes *ex his* for *ex iis*, and changes singular *terram* to plural *terras*. Yonge's "some square" is a loose rendering of *partim ... angulata*, and "bent as bows" expands the cluster *curvata ... adunca*.

[528] **Source and locus.** Virgil, *Georgics* 1.463-465. **Translation and edition.** James Rhoades, *The Poems of Vergil*, vol. 1 (London: Oxford University Press, 1921), Perseus Digital Library text. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** Baumgarten begins after Virgil's preceding statement that the sun will give signs, and appends the abbreviated citation *Georg.* He otherwise changes only capitalization, punctuation, and lineation. Rhoades uses the archaic "leasing" in its sense of falsehood.

§ 492. In casu primo erant Romani paene omnes, si ad illos dirigebatur quaestio: *Parvum est, quod scire laboro. / De Iove quid sentis?*
In secundo putaverim Iopam fuisse canentem; *Aen.* I. 748. *Quid tantum Oceano properent se tingere / soles / Hiberni, vel quae tardis mora noctibus obstet.*

In tertio fuit illa Virgilii, quae *ecl.* VIII. 106. *Adspice, ait, corripuit tremulis altaria / flammis / Sponte sua, dum ferre moror, cinis ipse, bonum sit, / Nescio quid, certe est, et Hylax in limine / latrat. / Credimus? an, qui amant, ipsi sibi somnia / fingunt?*

In casu quarto erit philosophus accuratior saepius ea themata moralia tractans aesthetice, quae ex Horatio adduxi § 126.
§ 493. Necessitas a veritate complete certa et strictissima recedendi erit aesthetica pulcre cogitaturo, 5) quando tanti non est, ut examinetur, quod ponendum est, an accurate verum, an tantum sit verisimile §§ 430, 454.
6) Quando venit in mentem rei, quae num in se sit possibilis, nec ne, parum liqueat, § 431. illud tamen liqueat, pulcre rem eam meditanti rationis analogo nihil absurditatis afferri, §§ 431, 455.
7) Cogitando incidas in eventum, de quo dynamometria tua non exacte decidat, an viribus caussarum vivis plenus accurate sit aequalis, neque tamen dynamometriae naturali videatur cognitis sensitive viribus ulla ratione, vel turpiter minor, vel maior, §§ 432, 457.

§ 492. In the first case were almost all the Romans, if the question was directed to them: "Come now, answer me this question; it is a very little thing that I want to know; What is your opinion of Jupiter?"[529]
In the second case, I would think Iopas to have been singing, *Aeneid* I.748: "why winter-suns
So haste to dip 'neath ocean, or what check
The lingering night retards."[530]
In the third case was that woman in Virgil who speaks at *Eclogue* VIII.106: "Look, look! the very embers of themselves
have caught the altar with a flickering flame,
while I delay to fetch them: may the sign
prove lucky! something it must mean, for sure,
and Hylax on the threshold 'gins to bark!
May we believe it, or are lovers still
by their own fancies fooled?"[531]
In the fourth case there will more often be the more accurate philosopher treating aesthetically those moral themes which I adduced from Horace in § 126.
§ 493. The necessity of withdrawing from completely certain and most strict truth will be aesthetic for one who is to think beautifully: 5) when it is not worth examining whether what is to be posited is exactly true or merely verisimilar, §§ 430, 454.
6) When something comes into the mind concerning which it is little clear whether it is possible in itself or not, § 431, and nevertheless this is clear: that, to the analogue of reason beautifully meditating on that thing, nothing of absurdity is brought, §§ 431, 455.
7) In thinking, let you fall upon an event concerning which your dynamometry does not decide exactly whether it is accurately equal to the full effective powers of the causes; and yet it does not seem to natural dynamometry, with the powers sensitively known, in any way either shamefully less or greater, §§ 432, 457.

[529] **Source and locus.** Persius, *Satires* 2.17-18. **Translation and edition.** George Gilbert Ramsay, *Juvenal and Persius* (London: William Heinemann; New York: G. P. Putnam's Sons, 1918), Wikisource text. T186. **Direct source.** https://en.wikisource.org/wiki/Juvenal_and_Persius/The_Satires_of_Persius/Satire_2. **Textual note.** Baumgarten omits Persius's summons *Heus age, responde* and replaces superlative *minimum* ("a very little thing") with positive *parvum* ("a little thing"), besides changing punctuation and capitalization. Ramsay translates the received source, including the omitted summons and superlative.

[530] **Source and locus.** Virgil, *Georgics* 2.481-482. **Translation and edition.** James Rhoades, *The Poems of Vergil*, vol. 1 (London: Oxford University Press, 1921), Perseus Digital Library text. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** Baumgarten prints *tingere* where the comparison edition has *tinguere*, and changes capitalization, lineation, and final punctuation. The question belongs to Virgil's wish to understand the physical causes of nature. Baumgarten applies these repeated verses to Iopas's song in Aeneid 1.745–746. The supplied English is Rhoades's translation of the parallel Georgics 2.481–482, whose speaker wishes to understand natural causes; that context is distinct from Iopas's performance in the Aeneid.

[531] **Source and locus.** Virgil, *Eclogues* 8.105-108. **Translation and edition.** James Rhoades, *The Poems of Vergil*, vol. 1 (London: Oxford University Press, 1921), Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten prints *Adspice* for *Aspice* and *Hylax* for the comparison text's *Hylas*, and inserts the prose speech tag *ait*, which is not part of Virgil's verse. He also redistributes the punctuation and lineation. Rhoades independently has "Hylax" and makes the initial imperative emphatic as "Look, look!"

§ 494. In casu quinto Virgilius *Aen.* I. 706. canit: *Quinquaginta intus famulae, quibus ordine / longo / Cura penum struere et flammis adolere / penates. / Centum aliae, totidemque pares aetate / ministri, / Qui dapibus mensas onerent, et pocula ponant.* numeris rotundis contentus errore calculi salvo.
In casu sexto fuit Aeneas, quando: *O! quam, ait, te memorem, virgo? namque / haud tibi vultus / Mortales, nec vox hominem sonat. O! dea / certe, / Aut Phoebi soror, aut nympharum sanguinis / una!*
In casu septimo Virgilium lege, quando ipsi Nisus et Euryalus l. IX. 176–450. describuntur, ut huius verisimilitudo, iuxta Statii falsitatem posita, §§ 460, 461. magis elucescat.

§ 495. Necessitas aesthetica a veritate, complete certa, et strictissima, saepius deveniendi ad verisimilitudinem erit, 8) quando morato latius cogitandi genere § 226. iam novam *ἦθος* speciem, § 193. observaturus, § 433.
incidat in pingendum eventum cum moralibus personarum semel constitutarum characteribus, moribus maiorum, et consuetudinibus, aetate, patria e. c. apprime conspirare visum, § 434.
nec ulla ratione male qui habeat moralem analogi rationis dynamometriam, § 462. cuius tamen eventus non complete certa sit strictissima veritas.
In hoc casu Virgilius fuit Aenean armis induens pro patria Troia. l. II. 309.
§ 496. Necessitas verisimilitudinis pro exacte cognita veritate amplectendae aesthetica erit 9) quando, quid in certis virum bonum circumstantibus recte agendi occasionibus, ille, vel simpliciter honestus, vel nobilis, vel omnino heros vere egerit, tacet historia, tacet experientia,
sed *ἦθος* docet et moratum strictius cogitandi genus, quid agere debuerit, tunc enim ad hanc veritatem moralem, licet veri tantum similem, § 435. caute confugiendum est, §§ 463–467.
In hoc casu Virgilius erat descripturus, quid Aeneas in Pallantis funere dixerit egeritve, l. XI. 25–100. et omnes paene veteres historici, quando suis inferunt habitas orationes.
§ 497. 10) Quando verae strictissime et completa cum certitudine rationes pulcre cogitandi, et vera eiusmodi consectaria, vel ignorantur, vel supra horizontem aestheticum posita sunt, vel ob alias caussas e. g. dignitatem et decorum, afferri non possunt,
neque tamen hiatus turpis, aut aliquid omnino frustra factum sensibus analogoque rationis obiicienda sunt. §§ 436, 468. In hoc casu Virgilius fuit, videns exercendae fortitudinis heroi suo se multas et magnas rationes suppeditare debere, multos et magnos hostes, L. VII. 641.
Pandite nunc Helicona, deae, cantusque movete, / Qui bello exciti reges, quae quemque secutae / Complerint campos acies, quibus Itala iam tum, / Floruerit terra alma viris, quibus arserit armis, / Et meministis enim, Divae, et memorare potestis, / Ad nos vix tenuis famae perlabitur aura.

§ 494. In the fifth case Virgil sings at *Aeneid* I.706: "fifty handmaidens serve,
whose task it is to range in order fair
the varied banquet, or at altars bright
throw balm and incense on the sacred fires.
A hundred more serve with an equal band
of beauteous pages, whose obedient skill
piles high the generous board and fills the bowl."[532] He is content with round numbers, the error of calculation being harmless.
In the sixth case was Aeneas, when he says: "thou maid without a name!
Thy beauty seems not of terrestrial mould,
nor is thy music mortal! Tell me, goddess,
art thou bright Phoebus' sister? Or some nymph,
the daughter of a god?"[533]
In the seventh case read Virgil, when Nisus and Euryalus themselves are described in book IX, 176–450, so that the verisimilitude of this, placed beside the falsity of Statius, §§ 460, 461, may shine out more.
§ 495. There will be an aesthetic necessity of more often coming down from completely certain and most strict truth to verisimilitude: 8) when, in a way of thinking attentive to character in the broader sense, § 226, one who is now going to observe a new species of *ἦθος*, § 193, § 433,
falls upon an event to be painted which seems especially well to accord with the moral characters of persons once established, with the customs of ancestors and habits, with age, country, for example, § 434,
and which in no way offends the moral dynamometry of the analogue of reason, § 462, and yet the most strict truth of this event is not completely certain.
In this case was Virgil, clothing Aeneas in arms for his fatherland Troy, book II, 309.
§ 496. There will be an aesthetic necessity of embracing verisimilitude in place of exactly known truth: 9) when, as to what a good man, in particular circumstances offering an occasion for right action, whether he is simply honorable, noble, or altogether a hero, truly did, history is silent, experience is silent,
but *ἦθος* and the way of thinking attentive to character in the stricter sense teach what he ought to have done; for then one must cautiously take refuge in this moral truth, although only truth-like, § 435, §§ 463–467.
In this case Virgil was about to describe what Aeneas said or did at the funeral of Pallas, book XI, 25–100; and almost all the ancient historians, when they insert speeches delivered by their own persons.
§ 497. 10) When the grounds of what is to be thought beautifully, true in the strictest sense and completely certain, and true consequences of that kind, are either unknown, or are placed above the aesthetic horizon, or for other causes, for example dignity and decorum, cannot be brought forward,
and yet no ugly gap, or something done altogether in vain, must be put before the senses and the analogue of reason, §§ 436, 468. In this case was Virgil, seeing that he had to supply many and great reasons, many and great enemies, for the courage of his hero to be exercised, book VII, 641.
"Virgins of Helicon, renew my song!
Instruct me what proud kings to battle flown
with following legions throng the serried plain.
Tell me what heroes and illustrious arms
Italia's bosom in her dawning day
benignant bore: for your celestial minds,
have memory of the past, but faint and low
steals glory's whisper on a mortal ear."[534]

[532] **Source and locus.** Virgil, *Aeneid* 1.703-706. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten prints *longo* where the comparison edition has *longam*, regularizes the archaic accusative *Penatis* as *penates*, and changes capitalization, lineation, and punctuation. Williams interprets *penum struere* as arranging the banquet and *adolere Penatis* as tending the sacred fires.

[533] **Source and locus.** Virgil, *Aeneid* 1.327-329. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten inserts the prose tag *ait*, which is absent from Virgil, prints *vultus mortales* for *voltus mortalis*, and replaces both interrogative *an* particles with *aut*. Williams turns Aeneas's opening "what shall I call you?" into the idiomatic "maid without a name" and represents *vox hominem sonat* as non-mortal music.

[534] **Source and locus.** Virgil, *Aeneid* 7.641-646. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten's words are those of the comparison text; he changes capitalization and several stops, most notably adding a comma after *tum* and replacing the colon after *potestis*. Williams expands the compact catalogue questions and renders *tenuis famae ... aura* as glory's faint whisper.

§ 498. 11) Quando, quaedam ob ipsam forsan veritatem strictissimam, vel ob famam saltim, et quoniam eorum iam est nonnulla in spectatorum animis anticipatio, pulcre cogitanda sunt, quae tamen in unitatem aestheticam gravius offendere videri possent, §§ 439, 469.
Tunc enim multa opus est verisimilitudine, ne iunxisse turpiter censearis insociabilia. Accedens ad implementum paradoxi, et inexpectati oraculi: *via prima salutis, / Quod minime reris, Graia pandetur ab urbe,* VI. 96.
describendum Virgilius, ne male coacta sub unum ducem arma Graeca et Troiana, vel analogo rationis, iudicentur, quanta opera mitescere curat inopinatum eventum. l. VIII.
Deus interest, quoniam nodus eo vindice dignus adest, Tiberinus pater, qui consilium det Arcades adeundi, *Qui bellum assidue ducunt cum gente Latina.* 55.
Aeneas ipse proficiscitur, non oratores mittit, nec se modo *Troiugenas* memorat, sed et statim *tela inimica Latinis,* 117. e. c.

§ 499. 12) Quando de generalibus et per abstractam notionum regionem, veritas logica, vel ita latet in fundo, ut ne per intellectum quidem et rationem pulcre cogitaturi, inde erui possit, aut altius longiusque petita saltim tuis praecipuis obiectis personalibus videbitur, nisi omnino falsa,
quoniam ea non continet, quae fieri solent, et quorum habent intra mentem anticipationes; altera autem opinio de iisdem generalibus, quae cum priori sententia simul esse vera non potest, innocuis tamen rationibus, et absque dolo malo, sine fraude nefanda, commendari potest, § 470.
popularior et veri maioris aliquid spirans, § 440. e. g. Quanquam logice verum est aliquam salutem publicam non sine bello et per arma vere parari: tamen *Nulla salus bello.*
Quanquam sunt, qui omnia horrent, praeter ignavum otium, et omnia, quae supra se deprehendunt, nihil ad se pertinere iudicant, ex animi sententia, tamen *Nil mortalibus arduum est, / Caelum ipsum petimus stultitia.*

§ 500. 13) Ipsum veritatis studium, quod esse potest, maximum mentiri nonnunquam, i. e. facillime falsa, aut ea cogitare cogit, quae num logice strictissimeque sint omnino vera, ipse nescit, aestheticum.
Pone eum exacte cognitum verum cogitare posse admodum abstractum, generale, et universale, $=$ circiter 20°.
Pone ipsi venire in mentem determinatioris, minus generalis, minus abstracti; quod salva reliqua pulcritudine posset priori substituere.
Sint in hoc 40 varia. De decem ex iis aut dubitet, an omni modo vera sint, aut omnino videat ea non esse purioris ad rationis examen defendenda, licet non dent falsitatem aestheticam, S. XXVIII.
Reliqua 30 probe conspirent ad principia veri catholica, praesertim quatenus analogo rationis patent, et simul maiorem, ac prius, ubertatem, dignitatem, lucem e. c. dent themati, ac prius logice verum et complete certum; $= 10^\circ$.
In hoc casu prius eligens dabis verum $= 20^\circ$. Posterius praeferens exhibes verum ad minimum $= 40^\circ - 10^\circ = 30^\circ$. Hinc ipsum veritatis studium ad posterius falsum priori vero praeponendum impellere potest, § 441.

§ 498. 11) When certain things, perhaps because of their very strictest truth, or at least because of report, and because there is already some anticipation of them in the minds of spectators, must be thought beautifully, and yet they could seem to offend more gravely against aesthetic unity, §§ 439, 469.

For then much verisimilitude is needed, lest you be judged to have joined incompatible things in an ugly way. When Virgil came to describe the fulfillment of a paradoxical and unexpected oracle, "Thy way of safety, as thou least couldst dream,

Lies through a city of the Greeks, thy foes."[535] book VI, 96,

Virgil takes great pains to make the unexpected event acceptable, lest even the analogue of reason judge that Greek and Trojan arms have been improperly forced together under one leader, book VIII.

A god intervenes, since a knot worthy of such an avenger is present: father Tiberinus, who gives the plan of going to the Arcadians, of whom he says: "They make war

incessant with the Latins."[536] 55.

Aeneas himself sets out; he does not send envoys, nor does he merely mention that they are Trojan-born, but also immediately "arms hostile to the Latins," 117, and so forth.

§ 499. 12) When, concerning general things and through the abstract region of notions, logical truth either lies so hidden at the bottom that not even through intellect and reason can it be drawn out by one who is to think beautifully, or will seem too remote and far-fetched to your chief intended recipients, if not altogether false,

because it does not contain the things that usually happen and of which they have anticipations within the mind; but another opinion about the same general matters, which cannot be true together with the prior sentence, can nevertheless be recommended by harmless reasons, without evil intent and without unspeakable fraud, § 470.

being more popular and breathing something of a greater truth, § 440. For example, although it is logically true that some public safety is truly prepared not without war and through arms, nevertheless: "War will not save us."[537]

Although there are those who shudder at everything except idle leisure, and judge that everything they discover above themselves pertains in no way to them, according to their disposition, nevertheless: "Nought is there for man too high;

Our impious folly e'en would climb the sky,"[538]

§ 500. 13) The very zeal for truth, as great as it can be, sometimes compels the aesthetician to lie, that is, to think things false in the broadest sense, or those things which he himself does not know whether they are altogether true logically and most strictly.

Suppose that he can think an exactly known truth, very abstract, general, and universal, = about 20°. Suppose that a more determinate, less general, less abstract thing comes into his mind, which, with the remaining beauty preserved, he could substitute for the former.

Let there be forty varied things in this. Concerning ten of them, either he doubts whether they are in every way true, or he sees altogether that they are not to be defended before the examination of purer reason, although they do not give aesthetic falsity, Section XXVIII.

Let the remaining thirty agree well with the universal principles of truth, especially insofar as they lie open to the analogue of reason, and at the same time give to the theme greater richness, dignity, light, for example, than the prior logically true and completely certain thing; $= 10^\circ$.

In this case, choosing the former, you will give the true $= 20^\circ$. Preferring the latter, you exhibit the true at minimum $= 40^\circ - 10^\circ = 30^\circ$. Hence the very zeal for truth can impel one to place the later false thing before the prior true thing, § 441.

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[535] **Source and locus.** Virgil, *Aeneid* 6.96-97. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten begins midway through verse 96, omitting the Sibyl's preceding direction to go wherever Fortune allows, and changes only capitalization and punctuation in the extracted words. Williams adds "thy foes" to clarify why safety through a Greek city is paradoxical.

[536] **Source and locus.** Virgil, *Aeneid* 8.55. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Virgil's demonstrative *Hi* ("these men," the Arcadians) is replaced by Baumgarten's relative *Qui* ("who"), allowing the line to attach grammatically to his own prose. Baumgarten also prints *assidue* for the comparison edition's *adsidue* and changes the final stop.

[537] **Source and locus.** Virgil, *Aeneid* 11.362. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten takes the first clause of Drances' plea to Turnus and makes the source colon a full stop. The remainder of Virgil's line asks for peace; Williams's compact sentence translates the extracted clause directly.

[538] **Source and locus.** Horace, *Odes* 1.3.37-38. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten substitutes nominative neuter *arduum* for Horace's partitive genitive *ardui*, capitalizes the lines, replaces the colon with a comma, and stops before *neque*, which carries Horace into the next clause. Conington calls the folly "impious" from the larger context of human transgression.

§ 501. Est veritas generalis: Vir bonus iniquis etiam suspicionibus eorum, quos amat, aliquando cedit. Nonne autem illa maior apparet analogo rationis apud legentes *Liv.* II. 6. *in Valerium Consulem, non invidiam solum, sed suspicionem etiam, cum atroci crimine, ortam, eum regnum affectare, quia aedificabat in summa Velia? Ibi alto et munito loco arcem inexpugnabilem fore.*
Convocato autem in concilium populo tunc Valerium in aliis dixisse: Non obstabunt P. Valerii aedes libertati vestrae, Quirites. Tuta vobis erit Velia. Deferam non in planum modo aedes, sed colli etiam subiiciam, ut vos supra suspectum me civem habitetis. In Velia aedificent, quibus melius, quam Valerio, libertas creditur.
Delatam postea confestim esse materiam omnem infra Veliam, et in infimo clivo domum aedificatam. Hinc opiniones ita in contrarium versas esse, ut popularis abhinc sit habitus, unde cognomen Publicolae. Si maior haec Liviana veritas recte iudicatur aliquo respectu, ac generalis illa; meminerimus orationem ementitum esse Livium, § 496.

§ 502. 14) Sit strictissime verum aliquando, quod non ita raro contingit, hac ratione comparatum, ut non ex opinione vulgi tantum, sed etiam bonis factorum criticis falsi singulariter simile videatur,
neque tamen vires locusve sint venuste cogitaturo multis eius vindicare verisimilitudinem, aut destituatur, quantum illud cognoscitur, requisita pulcritudini cogitatorum, ubertate, dignitate, luce, e. c. § 22, solum, si sit, et nullis exornatum latissime falsis.
Habes in unum contractos multos casus, in quibus veris heterocosmicis, quae strictissime vero vel substituantur, vel immisceantur, opus esse videatur, §§ 444, 475.
§ 503. Quoniam itaque tot necessitatibus urgetur pulcre cogitaturus a veritate, quam dicunt, transeundi ad solam aliquam verisimilitudinem, §§ 491–502: non raro poeta fiet.
Poeta, tabulas quum cepit sibi, / Quaerit, quod nusquam est gentium, reperit / tamen, / Facit illud veri simile, quod mendacium est. Plaut. *Pseud.* I. 4. v. 8.
Aestheticus autem veritatem metaphysicam et aestheticologicam distinguens, ut obiectum et perceptionem eiusdem, uti rem, et conceptum de re; hanc aestheticologicam notat esse vel complete claram, vel minus.
Priorem veritatem dicunt, posteriorem verisimilitudinem. Philosophus priorem completam certitudinem dicit; alteram veritatem in incertis, probabilibus, dubiis, improbabilibus.
Hinc aestheticus suadet non in solis complete certis pulcre verum quaerere, sed idem rimari simul per incerta, probabilium, dubiorum, improbabilium, quamdiu semet ipsum non subducit amatoris oculis in turpem falsi similitudinem, vel ipsam falsi turpitudinem desinens. S. XXVIII.

§ 501. There is a general truth: a good man sometimes yields even to the unjust suspicions of those whom he loves. But does not that truth appear greater to the analogue of reason among those reading Livy II.6: "After this the surviving consul, who had been in such favour with the multitude, found himself–such is its fickleness– not only unpopular but an object of suspicion, and that of a very grave character. It was rumoured that he was aiming at monarchy, for he had held no election to fill Brutus' place, and he was building a house on the top of the Velia, an impregnable fortress was being constructed on that high and strong position. [...] "The house of Publius Valerius shall be no check upon your freedom, your Velia shall be safe. I will not only move my house to level ground, but I will move it to the bottom of the hill that you may dwell above the citizen whom you suspect. Let those dwell on the Velia who are regarded as truer friends of liberty than Publius Valerius." All the materials were forthwith carried below the Velia and his house was built at the very bottom of the hill where now stands the temple of Vica Pota. Laws were passed which not only cleared the consul from suspicion but produced such a reaction that he won the people's affections, hence his sobriquet of Publicola."[539]

If this Livian truth is rightly judged greater in some respect than that general one, let us remember that Livy invented the speech, § 496.

§ 502. 14) Let something most strictly true sometimes be so constituted, which happens not so rarely, that not only from the opinion of the crowd, but also to good critics of facts, it seems singularly like the false,
and yet there is neither the capacity nor the space for one who is to think gracefully to vindicate its verisimilitude at length; or, insofar as it is known, it lacks the things required for the beauty of thoughts, richness, dignity, light, for example, § 22, if it stands alone and is adorned by no things false in the broadest sense.
You have many cases contracted into one, in which there seems to be need for heterocosmic truths, which may either be substituted for the most strictly true or mixed with it, §§ 444, 475.

§ 503. Since, therefore, one who is to think beautifully is pressed by so many necessities to pass over from truth, as they call it, to some mere verisimilitude, §§ 491–502, he will not rarely become a poet.
"But just as the poet, when he has taken up his tablets, seeks what nowhere in the world exists, and still finds it, and makes that like truth which really is a fiction;"[540] Plautus, *Pseudolus*, act I, scene 4, verse 8.
But the aesthetician, distinguishing metaphysical and aestheticological truth as the object and the perception of the same, as the thing and the concept of the thing, notes that this aestheticological truth is either completely clear or less so.
They call the former truth, the latter verisimilitude. The philosopher calls the former complete certainty, the other truth in uncertain, probable, doubtful, and improbable things.
Hence the aesthetician advises that the beautifully true should not be sought only in things completely certain, but that the same should also be searched out through uncertain things, through probable, doubtful, and improbable things, so long as it does not withdraw itself from the lover's eyes by ending in ugly false-likeness, or in the very ugliness of falsity, Section XXVIII.

[539] **Source and locus.** Livy, *Ab urbe condita* 2.7.5-12 and 2.8.1. **Translation and edition.** Rev. Canon Roberts, *History of Rome*, vols. 1-2 (London: J. M. Dent and Sons; New York: E. P. Dutton, 1912), Perseus Digital Library text. T068. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0914/phi001/phi0914.phi001.perseus-eng3.xml. **Textual note.** This is not a continuous quotation. Baumgarten compresses Livy's narrative, shifts much of it into indirect discourse, omits Valerius's intervening speech, and replaces Livy's statement that laws changed public opinion with the broader *opiniones ... versas*. He also prints *affectare* for *adfectare*, *subiiciam* for *subiciam*, and "P. Valerii" where Livy's direct speech has "P. Valeri." The brackets in both comparison passages mark the same deliberately omitted source material.

[540] **Source and locus.** Plautus, *Pseudolus* 401-403. **Translation and edition.** Henry Thomas Riley, *The Comedies of Plautus*, vol. 1 (London: G. Bell and Sons, 1912), Perseus Digital Library text. T033. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0119/phi016/phi0119.phi016.perseus-eng2.xml. **Textual note.** Baumgarten omits Plautus's introductory *sed quasi*, changes *cum* to *quum*, expands contracted *nusquamst* to *nusquam est*, and alters capitalization, punctuation, and lineation. Riley translates *mendacium* as "fiction," fitting Pseudolus's comparison of his improvised scheme to a poet's invention.

§ 504. Pulcre cogitaturus consilium, § 503. prosequitur, circumstrepentibus falsi rumoribus, unam veritatem, plerumque per incerta, sectatus,
populumque falsis / Dedocet uti / vocibus falsi mendaciorumque, aut in verbis facilis de rerum et vitae veritate sibi gratulatur in sinu,
quando nonnunquam per mediam, quam Falsitatis et Mendaciorum aiunt, silvam in plena sese refulgens offert luce *Pudor, et Iustitiae soror / Incorrupta Fides, nudaque Veritas.*

§ 505. Quae non totidem ideis sentimus, quot denuo cogitamus, quaeque tamen sensitive cognoscenda sunt, sunt fingenda, M. § 589. Hinc Fictiones Latius Dictae, M. § 590. perceptiones combinando praescindendoque phantasmata formatae, longe maximam pulcre cogitandorum partem constituunt.
Ficta voluptatis caussa sint proxima veris, § 504.

§ 506. Non proxima solum veris, sed et ipsa strictissime vera plurima, non nisi fictionibus latius dictis pulcre cogitari sensitiveque possunt.
Quot ea sunt obiectorum pulcre cogitaturi, de quibus ille possit dicere: *quae ipse vidi, Et quorum pars magna fui?*
Nec in his fictionibus carent, nisi experientiae stricte dictae, si narrentur omnino pure nudeque.
Reliqua huius universi vel praeterita, si narrem secundum fidem historicam, neque tamen stricte expertus, vel praesentia tempore, si percipiam absentia loco sensitive, vel futura, etiamsi tandem ex mea praeconceptione fiant in hoc universo, ut turris ex anticipatione architecti, tamen sunt Fictiones (latius dictae, § 505) quas dicere liceat Strictissime Veras.

§ 507. Erunt itaque fictiones, sicuti veritates, falsitates et verisimilitudines, vel generales, vel singulares, et hae vel huius universi cognitionem ingredientur, vel erunt heterocosmicae, §§ 445, 441.
Generales habent suas regulas S. XXVIIII.
Singulares, pars cognitionis de hoc universo venustae, aut erunt strictissime verae, § 506, res facti, vel eventus praesentes, vel vere futura sistentes, quae tamen ipse cogitans non stricte expertus est, aut minus.
Quae cognitione huius universi percipiuntur, neque tamen accurate intuitiva, hinc fictiones latius dictae, § 505, sunt Fictiones Historicae Late Dictae.

§ 504. The one who is to think beautifully pursues the counsel of § 503, while rumors of the false roar around him, following one truth, for the most part through uncertain things. He teaches people to abandon the false language of falsity and lies, adapting Horace's description of Virtue:

"Phraates, throned where Cyrus sate,
May count for blest with vulgar herds,
But not with Virtue; soon or late
From lying words
She weans men's lips;"[541]

Or, accommodating about words, he congratulates himself inwardly concerning the truth of things and of life, when sometimes, through the middle of what they call the forest of Falsity and Lies, there appear in full radiance the virtues named in Horace's lament:

"Quintilius? Piety, twin sister dear
Of Justice! naked Truth! unsullied Faith!
When will ye find his peer?"[542]

§ 505. Those things which we do not sense with as many ideas as we think again, and which nevertheless must be cognized sensitively, must be feigned, *Metaphysics* § 589. Hence fictions in the broader sense, *Metaphysics* § 590, perceptions formed by combining and abstracting images, constitute by far the greatest part of things to be thought beautifully.

"Let whatever is imagined for the sake of entertainment, have as much
likeness to truth as possible;"[543] § 504.

§ 506. Not only things nearest to truths, but also very many things themselves most strictly true, can be thought beautifully and sensitively only by fictions broadly so called.

How many are those things among the objects of one who is to think beautifully, concerning which he could say: "which woeful scene I saw,
and bore great part in each event I tell."[544]

Even among these, only experiences in the strict sense are free of such fictions, if narrated wholly plainly and without additions.

The remaining things of this universe, whether past things, if I narrate them according to historical trustworthiness and yet have not strictly experienced them; or things present in time, if I cognize sensitively what is spatially absent; or future things, even if at length from my preconception they come to be in this universe, as a tower from the anticipation of an architect, nevertheless are fictions (broadly so called, § 505), which it is permissible to call most strictly true.

§ 507. Therefore fictions, just like truths, falsities, and verisimilitudes, will be either general or singular; and these singular ones will either enter into cognition of this universe, or they will be heterocosmic, §§ 445, 441. General ones have their own rules in Section XXVIIII.

Singular fictions, as a part of graceful cognition concerning this universe, will either be most strictly true, § 506, presenting matters of fact, or present events, or genuinely future things, which nevertheless the thinker himself has not strictly experienced; or they will be less so.

Those things which are perceived in cognition of this universe, and yet are not accurately intuitive, hence fictions broadly so called, § 505, are historical fictions broadly so called.

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[541] **Source and locus.** Horace, *Odes* 2.2.19-21. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten extracts the object and verb from the stanza, leaving behind both their subject, *Virtus*, and the clause concerning Phraates. He changes capitalization and supplies no final punctuation. Conington's full stanza is retained because "She" refers back to Virtue and "lying words" translates *falsis vocibus*.

[542] **Source and locus.** Horace, *Odes* 1.24.6-8. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Horace's virtues are governed by *cui* and by the following question, "when will they find anyone his equal?" Baumgarten omits both the relative pronoun and the question, turning the names into a freestanding list; he also adds commas and changes capitalization. Conington renders *Pudor* as "Piety" and reverses the source order of Faith and Truth for his stanza.

[543] **Source and locus.** Horace, *Ars poetica* 338. **Translation and edition.** Christopher Smart, revised by Theodore Alois Buckley, *The Works of Horace* (New York: Harper & Brothers, 1863), Perseus Digital Library text. T067. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi006/phi0893.phi006.perseus-eng2.xml. **Textual note.** Baumgarten prints *caussa* for *causa*, capitalizes the line, and replaces the colon with a comma. Smart's "entertainment" represents *voluptatis*, and his "as much likeness ... as possible" expands the superlative relation *proxima*.

[544] **Source and locus.** Virgil, *Aeneid* 2.5-6. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten begins after the verb *eruerint*, removes enclitic *-que* from *quaeque*, and omits emphatic *miserrima* ("most wretched things"). His terminal question mark belongs to his own sentence, whereas Virgil continues with *Quis talia fando*. Williams's "woeful" preserves the adjective that Baumgarten drops.

§ 508. Troianas romanorum origines narrant Virgilius et Livius l. I, uterque non expertus, hinc uterque per fictionem historicam late dictam, § 507.
Ille Aenean narrat insciis Graiis et hostibus per fugam elapsum; hic in Aeneam, et ob vetustum hospitii ius, et quia pacis reddendaeque Helenae semper auctor fuerat, nullum ius belli Achivos exercuisse.
Ille Aenean primo ducit in Thraciam, hic in Macedoniam. Adventum Aeneae in Italiam proxime sequuta uterque diversim mente concipiunt.
Illi Ascanius, ac Iulus idem Creusae filius. Huic Ascanius ex Lavinia natus, addenti tamen; *Haud nihil ambigam (quis enim rem tam veterem pro certo affirmet?). Hiccine fuerit Ascanius, an maior, quam hic, Creusa natus matre, Ilio incolumi, comesque inde paternae fugae, quem Iulum eundem Iulia gens auctorem nominis sui nuncupat. Ubicunque et quacunque matre genitus, certe natum Aenea constat.*
Ubicunque et quocunque patre genita sit fictio strictissime vera, § 506, amborum hae, praeter alias, sunt fictiones historicae late dictae, § 507. Ascanius in Aeneide est persona verisimilis, S. XXVIII.

§ 509. Fictiones historicae late dictae omnem cognitionem huius universi apud pulcre cogitantem complexae, quam ipse non expertus est, aut sistunt saltem inexperto strictissime veros eventus huius universi fictiones strictissime verae, § 506,
aut talia, quae suppositis omnibus in hoc universo nobis sensitive notis eventibus et momentis eventum circumstantibus, tamen fieri potuissent aut possent,
et erunt Fictiones, etiamsi a poetis cogitentur, Strictius Historicae.
§ 510. Turnus Virgilii Aeneae tantum, Turnus Livii Aeneae Latinoque simul bellum infert, et hic eo eventu, ut Aborigines Troianique ducem Latinum victores amittant.
Mezentius Virgilii ab Aenea occiditur. Mezentius Livii ab Aenea vincitur quidem, sed operum mortalium hoc ultimo patrato Aeneas sepelitur, Mezentio superstite.
Unum horum auctorem solum legenti tantum abest, ut fictionum vel strictius historicarum ipsius narrationes suspectae esse possent, ut eas potius in fictionibus strictissime veris haberet, § 506.
Conferenti tamen utrumque non licet per auctoritatem Livii Virgilianas fabulas numerare in fictionibus strictius historicis, § 509.

§ 511. Si fingantur talia, quae ob notam et cogitanti et cogitaturis ipso duce, sicuti praesumi debet, circumstantiam, et hypothesin eventumque huius mundi certum, in eodem hoc universo locum non habeant, ut eiusdem possibilia,
supposita tamen alia quadam hypothesi, quae non est possibile huius universi, fieri pulcre potuissent aut possent, vel turpiter, per cognitionem mediam:
tales Fictiones heterocosmicae, § 441, quia inventor earum, quasi novum creat orbem fingendo, si vel maxime ab historico proferantur, dicuntur Poeticae.

§ 508. Virgil and Livy, book I, narrate the Trojan origins of the Romans, each not having experienced them; hence each narrates through historical fiction broadly so called, § 507.
The former narrates that Aeneas slipped away in flight without the Greeks and enemies knowing it; the latter says that against Aeneas, both because of the ancient right of hospitality and because he had always been an advocate of peace and of returning Helen, the Achaeans exercised no right of war.
The former first leads Aeneas into Thrace, the latter into Macedonia. The things that immediately followed Aeneas' arrival in Italy each conceives differently in mind.
For the former Ascanius, and the same Iulus, is the son of Creusa. For the latter Ascanius is born from Lavinia, yet he adds—opening, in Baumgarten's altered wording, "I shall have no slight doubt." Livy's received passage reads: "I will not discuss the question–for who could speak decisively about a matter of such extreme antiquity?–whether the man whom the Julian house claim, under the name of Iulus, as the founder of their name, was this Ascanius or an older one than he, born of Creusa, whilst Ilium was still intact, and after its fall a sharer in his father's fortunes. This Ascanius, where-ever born, or of whatever mother–it is generally agreed in any case that he was the son of Aeneas–[...]"[545]
Wherever and from whatever father a most strictly true fiction may have been born, § 506, these of both authors, besides others, are historical fictions broadly so called, § 507. Ascanius in the *Aeneid* is a verisimilar person, Section XXVIII.
§ 509. Historical fictions broadly so called, embracing every cognition of this universe in the beautiful thinker which he himself has not experienced, either present, at least to someone who has not experienced them, most strictly true events of this universe, fictions most strictly true, § 506,
or such things as, given all the events and surrounding circumstances of this universe sensitively known to us, nevertheless could have happened or could happen,
and they will be fictions, even if they are thought by poets, more strictly historical.
§ 510. The Turnus of Virgil brings war only upon Aeneas; the Turnus of Livy brings war upon Aeneas and Latinus at the same time, and this with the outcome that the Aborigines and Trojans, though victors, lose their leader Latinus.
The Mezentius of Virgil is killed by Aeneas. The Mezentius of Livy is indeed defeated by Aeneas, but, with this last of mortal works accomplished, Aeneas is buried while Mezentius survives.
For one reading only one author of these two, it is so far from being the case that his narratives could be suspect as fictions, even more strictly historical ones, that he would rather hold them among fictions most strictly true, § 506.
Yet for one comparing both, it is not permitted, on Livy's authority, to count the Virgilian tales among fictions more strictly historical, § 509.
§ 511. If such things are feigned which, because of a circumstance known both to the thinker and to those who will think with him as guide, as ought to be presumed, and because of the hypothesis and certain event of this world, have no place in this same universe as its possibilities,
yet, with some other hypothesis supposed, which is not a possibility of this universe, they could beautifully have come about or could come about, or basely, through middle cognition:
such heterocosmic fictions, § 441, because their inventor, by feigning, creates as it were a new world, even if they are brought forward by a historian, are called poetic.

[545] **Source and locus.** Livy, *Ab urbe condita* 1.3.2-3. **Translation and edition.** Rev. Canon Roberts, *History of Rome*, vols. 1-2 (London: J. M. Dent and Sons; New York: E. P. Dutton, 1912), Perseus Digital Library text. T068. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0914/phi001/phi0914.phi001.perseus-eng3.xml. **Textual note.** Baumgarten's *haud nihil ambigam* ("I shall have no slight doubt") adds *nihil* to Livy's *haud ambigam* ("I will not dispute the question"), materially changing the opening. He also doubles the consonant in *Hiccine*, prints *affirmet* for *adfirmet*, reorders *Creusa matre ... natus*, omits *is Ascanius* at the second sentence, and stops after the parenthetical certainty about Aeneas. Roberts translates Livy's received text, not Baumgarten's altered opening.

§ 512. Ira Iunonis *Aen.* 1. 19–85 est fictio poetica, tempestas – 127 historica. Neptunus aequorum pacator poetica – 160.
Troianorum descensus in Africam historica – 227, nisi cervi dubium moveant. Colloquium Iovis et Veneris, legatioque Mercurii est fictio poetica, v. 308.
At pius Aeneas per noctem plurima volvens, / Ut primum lux alma data est, exire, locosque / Explorare novos, quas vento accesserit oras, / Qui teneant, (nam inculta videt,) hominesne feraene, / Quaerere constituit, sociisque exacta referre – 317, est fictio historica.
Hinc incipit poetica de Didone fictio ultra l. I–V. protensa, §§ 509, 511.

§ 513. Complexum et satis male cohaerens systema fictionum omnis generis iam a pluribus elegantioribus ingeniis adoptatarum et suppositarum synecdochice dicamus Mundum Poetarum.
Hic enim cosmogoniae philosophorum pleraeque, ne excepta quidem Cartesiana, non minus locum inveniunt, ac theogoniae veterum theologorum,
et quicquid est mythologiae, non notioris illius solum, graecae ac romanae, sed et per alias gentes ab Indis ad Eddam *πατροπαράδοτα*.
Huc acta sanctorum ex omni sua parte, quae vel historice, vel poetice ficta sit, ipsa signa illorum, ductus, positusque, quibus pingi sculptique solent.
Huius terra quaedam nova est mundus cabbalisticus cum suis quatuor elementorum incolis, olim admodum in obscuro qui habitaverant. e.c.
§ 514. In mundo poetarum est quaedam admodum late patens regio chimaerarum, fictionum omni veritate metaphysica, quae suis obiectis inesset, destitutarum, quam mundi poetarum dicamus Utopiam.
Magna pars mundi fabulosi postquam est ingressa mundum poetarum, illum non tanget ultra limites, § 456, pulcre cogitaturus.
Contra hanc regulam impingunt, 1) qui nunc aeque sibi licitum putant ex mythologia veterum multa nugari, ac illud licitum olim graecis romanisque fuit,
quorum spectatores praecipui per analogon rationis eiusdem absurda non eo usque penetraverant, ac nunc omnes, qui vix aere lavantur.
§ 515. 2) Qui omnino nugas eiusmodi systemati optimo maximo verissimae religionis immiscent, aut iis auditoribus occinunt,
quibus serpentes non avibus, sed angelis, aut certe columbis, geminare videantur,
si vel ex solo suo sensitivo iudicio ac sapore, non publico quidem, probe tamen maturo, pessime cohaerentem eiusmodi lucis et tenebrarum coagmentationem examinent, § 415.
Ipse Virgilius advocans in auxilium, quicquid est ubique numinum rusticorum, *Georg.* I:
Diique deaeque omnes, studium quibus arva tueri, / Quique novas alitis non ullo semine fruges, v. 21.
probe cavet, ne quem deorum suis immisceat, quos venerantur tantum *sanctae gentes, / quibus haec nascuntur in hortis / Numina.* Iuv. XV.

§ 512. The anger of Juno, *Aeneid* 1.19–85, is a poetic fiction; the storm, to 127, is historical. Neptune as pacifier of the seas is poetic, to 160.
The descent of the Trojans into Africa is historical, to 227, unless the stags raise a doubt. The conversation of Jupiter and Venus, and Mercury's embassy, is poetic fiction, verse 308.
The following passage, extending to verse 317 in Baumgarten's reckoning, is historical fiction:
"But good Aeneas, pondering all night long
his many cares, when first the cheerful dawn
upon him broke, resolved to take survey
of this strange country whither wind and wave
had driven him,–for desert land it seemed,–
to learn what tribes of man or beast possess
a place so wild, and careful tidings bring
back to his friends."[546]
From here begins the poetic fiction concerning Dido, stretched beyond books I–V, §§ 509, 511.
§ 513. Let us, by synecdoche, call the collection and rather poorly coherent system of fictions of every kind already adopted and supposed by many more elegant minds the world of the poets.
For here most cosmogonies of the philosophers, not even the Cartesian one excepted, find a place no less than the theogonies of the ancient theologians,
and whatever there is of mythology, not only that better-known Greek and Roman mythology, but also ancestral traditions among other peoples, from the Indians to the Edda.
Here belong the acts of the saints in every part of them that is feigned either historically or poetically, and the very signs of them, the gestures and postures by which they are usually painted and sculpted.
A certain new land of this world is the cabbalistic world with its inhabitants of the four elements, who once had lived in very great obscurity, for example.
§ 514. In the world of the poets there is a certain very widely extending region of chimeras, fictions deprived of every metaphysical truth that would be in their objects, which let us call the utopia of the world of the poets.
After a great part of the fabulous world has entered the world of the poets, one who is to think beautifully will not touch it beyond the limits, § 456.
Against this rule offend, 1) those who now think it equally permitted for themselves to trifle much from the mythology of the ancients, as that was once permitted to Greeks and Romans,
whose principal spectators, through the analogue of reason, had not penetrated the absurdities of the same to the same degree as now all do, who are barely old enough to pay for a bath.
§ 515. 2) Those who altogether mix trifles of this sort into the best, greatest system of the truest religion, or sing them to those hearers,
to whom those writers seem to pair serpents not with birds, but with angels, or at least with doves,
if, even from their own sensitive judgment and taste alone, not indeed public but nevertheless properly mature, they examine such a very badly coherent joining together of light and darkness, § 415.
Virgil himself, calling to his aid whatever there is everywhere of rustic divinities, *Georgics* I:
"Gods all and Goddesses,
Who make the fields your care, both ye who nurse
The tender unsown increase,"[547] verse 21.
he takes good care not to mix among his own any of the gods worshipped only by the people whom Juvenal mocks: "What a holy race to have such divinities springing up in their gardens!"[548] Juvenal XV.

[546] **Source and locus.** Virgil, *Aeneid* 1.305-309. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** The wording agrees with the comparison text. Baumgarten moves and adds commas, parenthesizes *nam inculta videt*, changes capitalization, and stops before Virgil identifies where Aeneas leaves the fleet. Williams renders *plurima volvens* as pondering his many cares.

[547] **Source and locus.** Virgil, *Georgics* 1.21-22. **Translation and edition.** James Rhoades, *The Poems of Vergil*, vol. 1 (London: Oxford University Press, 1921), Perseus Digital Library text. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** Baumgarten's words agree with the comparison text apart from capitalization and terminal punctuation. The lines belong to Virgil's opening invocation; Rhoades's "unsown increase" closely represents *non ullo semine fruges*.

[548] **Source and locus.** Juvenal, *Satires* 15.10-11. **Translation and edition.** George Gilbert Ramsay, *Juvenal and Persius* (London: William Heinemann; New York: G. P. Putnam's Sons, 1918), Wikisource text. T175. **Direct source.** https://en.wikisource.org/wiki/Page:Juvenal_and_Persius_by_G._G._Ramsay.djvu/375. **Textual note.** Baumgarten omits Juvenal's exclamatory *o*, changes accusative *sanctas gentes* to nominative *sanctae gentes*, moves *numina* onto a separate capitalized line, and replaces the exclamation mark with a period. The sarcasm concerns Egyptian leeks and onions revered as divinities; Ramsay preserves the exclamatory force of the source.

§ 516. Quaedam fictio poetica, § 511, mundi poetici, § 513, non tangens turpiter utopiam, §§ 514, 515, cuidam ex eodem parti conformiter, etiam positive,
i.e. ita concipiet suum orbem, quem creat heterocosmice fingendo, ut hic bene cohaereat, quantum aesthetice suos praecipuos auditores rem scrutaturos debet praesumere, probe cognitae parti mundi poetarum,
ex eius anticipationibus mente formari possit, ita eventus suos sistat, uti solitum est, in regione mundi poetici data, habeat cum eadem unitatem aestheticam, et ex eadem suam mutuo verisimilitudinem accipiat.
Eiusmodi Figmentum Poeticum dicamus Analogicum.

§ 517. Harum fictionum praeceptum est Horatii, secundum S. XXVIIII.
Scriptor, honoratum si forte reponis Achillem, / Impiger, iracundus, inexorabilis, acer, / Iura neget sibi nata, nihil non arroget armis, / Sit Medea ferox invictaque, flebilis Ino, / Perfidus Ixion, Io vaga, tristis Orestes. A.P. 120.
Non leviter moveor hic pro: *honoratum Homereum* cum Bentleio legere,
licet rationem videam, cur honoratus Achilles dictus sit, cui summus et Alexandro etiam Magno invidendus honor contigerit, ab optimo poetarum aeternitati consecrari.
In his paene solis fictionibus poeticis acquievit Virgilius.

§ 518. Fictio Poetica novum ita creans orbem, ut eum nec cuidam ex mundo poetico regioni faciat admodum similem, aut conducentem et aptius haerentem, est Prorsus Ignota.
Huic quoniam non succurrit iam supponenda in spectatoribus verisimilitudo mundi poetici, § 512,
quoniam desunt anticipationes in iisdem bene multae, quas iam reperisset analogica fictio, § 516, quoniam per ipsum mundum poeticum insolita est, nec in hoc universo fieri potuit, § 511,
adeoque multis omnino falsisimilis videbitur, § 489, insignem habeat, oportet, verisimilitudinem internam, singularem venustius coniunctorum ordinem,
successivorum harmoniam et convenientiam oculos multa cum luce ferientem, notabiliorem unitatem, et generatim venustatem omnino singularem, si recto nihilominus talo stare debeat, satisque punctorum ferre, S. XXVII. § 22.

§ 519. Hinc Horatius ex poemate tantae famae, ac Ilias est, rectius putat particulam aliquam diducere, A.P. 130,
Quam si proferres ignota indictaque primus.
Hinc denominationem sumsi fictionum, de quibus § 518. Quales si quis tamen audeat, illum monet:
Si quid inexpertum scenae committis, et audes, / Personam formare novam, servetur ad imum, / Qualis ab incepto processerit et sibi constet. / Difficile est proprie communia dicere;
quod mihi sic videor recte interpretari: Veritates generales, quas nemo sibi videtur ignorare, primum in exemplo aliquo singulari sistere satis pulcras,
quod nemo adhoc ante nos ex parte venustius pinxerit, prorsus adhuc ignotum: illud vero maioris est difficultatis, ac multis videatur,

§ 516. A poetic fiction, § 511, may avoid an ugly incursion into the utopia of the poetic world, §§ 513–515, and also conform positively to some part of that world;
that is, it will so conceive its own world, which it creates by feigning heterocosmically, that this world coheres well, insofar as aesthetically it must presume that its principal hearers will examine the matter, with a well-known part of the world of the poets,
can be formed in the mind from its anticipations; it so presents its own events as is customary in the given region of the poetic world, has aesthetic unity with that same region, and borrows its own verisimilitude from that region.
Let us call a poetic invention of this sort analogical.
§ 517. The precept for these fictions is Horace's, according to Section XXVIIII.
"If as poet you have to represent the renowned Achilles; let him be indefatigable, wrathful, inexorable, courageous, let him deny that laws were made for him, let him arrogate every thing to force of arms. Let Medea be fierce and untractable, Ino an object of pity, Ixion perfidious, Io wandering, Orestes in distress."[549] *Ars poetica* 120.
I am strongly inclined here to read, with Bentley, *Homeric* in place of *honored*,
although I see the reason why Achilles is called honored: the highest honor, enviable even to Alexander the Great, befell him, to be consecrated to eternity by the best of poets.
Virgil was content almost exclusively with poetic fictions of this kind.
§ 518. A poetic fiction creating a new world in such a way that it makes it neither very similar to some region from the poetic world, nor compatible with it and fitting closely into it, is wholly unknown.
Since the verisimilitude of the poetic world, already to be presupposed in spectators, § 512, does not come to its aid,
since many anticipations are lacking in those same spectators, which an analogical fiction would already have found, § 516; since it is unfamiliar even within the poetic world, and could not have happened in this universe, § 511,
and therefore to many it will seem altogether false-like, § 489; it must have distinguished internal verisimilitude, a singular order of things more gracefully joined,
a harmony and fittingness of successive things striking the eyes with much light, a more notable unity, and generally an altogether singular grace, if it is nevertheless to stand securely and win enough votes of approval, Section XXVII, § 22.
§ 519. Hence Horace thinks it more correct to draw out some little part from a poem of such fame as the *Iliad* is, *Ars poetica* 130,
"you with more prudence will reduce the Iliad into acts, than if you first introduce arguments unknown and never treated of before."[550]
From here I have taken the denomination of the fictions treated in § 518. Yet if anyone should dare such fictions, Horace warns him:
"If you offer to the stage any thing unattempted, and venture to form a new character; let it be preserved to the last such as it set out at the beginning, and be consistent with itself. It is difficult to write with propriety on subjects to which all writers have a common claim;"[551]
which I seem to myself rightly to interpret thus: to give a sufficiently beautiful first presentation of general truths, which everyone thinks they know, in a particular example that no predecessor has yet portrayed gracefully in this respect and that remains wholly unknown—this is harder than many suppose.

[549] **Source and locus.** Horace, *Ars poetica* 120-124. **Translation and edition.** Christopher Smart, revised by Theodore Alois Buckley, *The Works of Horace* (New York: Harper & Brothers, 1863), Perseus Digital Library text. T067. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi006/phi0893.phi006.perseus-eng2.xml. **Textual note.** Baumgarten's words agree with the comparison edition; his changes are capitalization and punctuation. Smart's "untractable" is the edition's historical spelling, and his prose turns Horace's catalogue into a series of explicit dramatic instructions.

[550] **Source and locus.** Horace, *Ars poetica* 130. **Translation and edition.** Christopher Smart, revised by Theodore Alois Buckley, *The Works of Horace* (New York: Harper & Brothers, 1863), Perseus Digital Library text. T067. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi006/phi0893.phi006.perseus-eng2.xml. **Textual note.** Baumgarten extracts only the comparative clause, whose *quam* depends on the omitted assertion that dramatizing the Iliad is "more rightly" done. Smart's whole sentence is therefore retained. Baumgarten also changes capitalization and makes Horace's colon a period.

[551] **Source and locus.** Horace, *Ars poetica* 125-128. **Translation and edition.** Christopher Smart, revised by Theodore Alois Buckley, *The Works of Horace* (New York: Harper & Brothers, 1863), Perseus Digital Library text. T067. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi006/phi0893.phi006.perseus-eng2.xml. **Textual note.** Baumgarten prints *scenae committis* for the comparison edition's *scaenae conmittis*, redistributes commas, and stops before the source's connective *tuque*. Smart's "any thing" is retained as printed; his prose makes the requirement of a new character's consistency explicit.

§ 520. Fictio poetica, quae prae se quidem fert analogiam, nescio quam, cum mundo poetico, neque tamen multo post contra eandem, quam suam fecerat, mundi illius regionem graviter impingit,
eidem contradicentia affirmans, contra eius ἦθος pugnantia,
quae fierent in eodem per casum purum, quae frustra fierent, quae seiungunt per eundem inseparabilia, spectatoribus obiiciens,
erit talis fictio Figmentum Anomalon.
§ 521. Figmentum anomalon quum nec in hoc universo fieri possit, nec in illo poetico, nec interne possit esse singulariter verisimile, quia iam quasi recepit in sinum, quibus nihilo secius contradicat,
unde gentium accipiat adeo necessariam elegantiae vel veritatem, vel omnino verisimilitudinem? S. XXVII, XXVIIII.
Vide, quanto illud opere caveat Livius, 1.2, ne de morte Aeneae famam poeticae fictionis infringat, quoniam strictissime veram fictionem promere, aut non voluit, aut non potuit:
Situs est, ait, quemcumque eum dici iusque fasque est, super Numicium flumen: Iovem indigetem appellant.

§ 522. Ad eiusmodi tamen anomala figmenta ne trahantur, 1) si dissensus est inter historicos strictissime vera, et poetas heterocosmica fingere supponendos, § 519.
Hinc huc non pertinet: *An amaverit Didun Aeneas*, de qua quaestione peculiarem librum edidisse dicitur Atteius philologus,
quia Iustinus post Virgilium, huic contrarius, narrat eam univiram et castissimam l. XVIII. Iustinoque rationes chronologicae favent.
Ausonius hic potius et Silius liberum habuerant, quem sequi velint mundum, hunc, an poeticum.
Unde Ausonius utrumque sequutus est in diversis epigrammatibus, sane non gravi culpa. Poeticum epigrammate, de quo § 408. Hunc ep. III.
Vos magis historicis, lectores, credite de me, / Quam qui furta deum concubitusque canunt, / Falsiloqui vates, temerant qui carmine verum, / Humanisque deos assimilant vitiis.

§ 523. Silius autem sequutus est mundum Virgilii poeticum, non tamen sine libertate poetica, L. VIII.
Apud hunc distrahuntur, apud Virgilium maiore cum unitate se propius excipientia.
Tandem Dido moritura, *Dii longae noctis, quorum iam numina nobis / Mors instans maiora facit, precor, inquit, adeste, / Et placidi victos ardore admittite manes.*
Aeneae coniux, Veneris nurus, ulta maritum, / Vidi constructas nostrae Carthaginis arces, / Nunc ad vos magni descendet corporis umbra, / Me quoque fors dulci quondam vir notus amore / Exspectat, curas cupiens aequare priores,
Confer §§ 405, 406. et hanc Didonem Silii, nisi fallor, quantum postpones Virgilii Didoni, tantum tamen adhuc antepones Ovidii Didoni:
sicut Ausoniana Dido, de qua § 520, maior est, ac Dido Ausonii, de qua § 405.

§ 520. A poetic fiction which indeed professes some analogy, I know not what, with the poetic world, and yet not long afterward gravely strikes against that same region of that world which it had made its own,
affirming things contradictory to it, things fighting against its ἦθος,
offering to the spectators things that would happen in it by pure chance, things that would happen in vain, things that separate what is inseparable within that region,
such a fiction will be an anomalous invention.

§ 521. Since an anomalous invention can happen neither in this universe nor in that poetic one, nor can internally be singularly verisimilar, because it has already as it were received into its bosom the things it nevertheless contradicts,
where on earth could it obtain either truth, or at all verisimilitude, so necessary to elegance? Sections XXVII, XXVIIII.
See with how much care Livy, 1.2, avoids this, lest he violate, concerning the death of Aeneas, the report of poetic fiction, since he either did not wish, or could not, bring forth a most strictly true fiction:
He says: "His tomb–whatever it is lawful and right to call him–is situated on the bank of the Numicius. He is addressed as "Jupiter Indiges.""[552]

§ 522. Yet they are not to be dragged into anomalous inventions of this sort, 1) if there is a disagreement between historians, who are to be supposed to give things most strictly true, and poets, who are to be supposed to feign heterocosmic things, § 519.
Hence this does not belong here: "whether Aeneas loved Dido," on which question Atteius the philologist is said to have published a special book,
because Justin, after Virgil and contrary to him, narrates that she was a woman of one husband and most chaste, book XVIII. And chronological reasons favor Justin.
Here rather Ausonius and Silius had it free which world they wished to follow: this one, or the poetic one.
Hence Ausonius followed each in different epigrams, certainly without grave fault. The poetic world in the epigram about which § 408 speaks; this world in epigram III.

"Do you, readers, believe rather the historians about me, than those who sing of the stealthy loves and intrigues of the Gods. Untrue bards are they, who blemish the truth by their lives, and attribute to the Gods the frailties of men."[553]

§ 523. But Silius followed the poetic world of Virgil, yet not without poetic freedom, book VIII.
In him things are drawn apart which in Virgil follow one another more closely with greater unity.
At last, Dido, about to die, says: ""Ye gods of endless night," she cried, "whose power seems greater to one at the point of death, help me, I pray, and give a kindly welcome to a spirit that love has conquered. The wife of Aeneas, the daughter-in-law of Venus, I avenged my husband, I saw the towers of my city Carthage rise; and now the shade of a great queen shall go down to your domain. Perhaps my husband, whose love was sweet to me long ago, is waiting for me there, eager to love me no less than before.""[554]

Compare §§ 405, 406. And this Dido of Silius, if I am not mistaken, however much you rank her below Virgil's Dido, by that much you will still rank her above Ovid's Dido:
just as the Ausonian Dido, concerning whom § 520 speaks, is greater than the Dido of Ausonius, concerning whom § 405 speaks.

[552] **Source and locus.** Livy, *Ab urbe condita* 1.2.6. **Translation and edition.** Rev. Canon Roberts, *History of Rome*, vols. 1-2 (London: J. M. Dent and Sons; New York: E. P. Dutton, 1912), Perseus Digital Library text. T068. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0914/phi001/phi0914.phi001.perseus-eng3.xml. **Textual note.** Baumgarten inserts *ait*, prints *iusque* for Livy's *ius*, and prints *Numicium* for *Numicum*, besides changing punctuation and capitalization. Roberts supplies "His tomb" for the elliptical *situs est* and uses the corresponding river form "Numicius."

[553] **Source and locus.** Pseudo-Ausonius, epigram "On the Image of Dido," traditionally numbered *Epigrammata* 90 and often numbered 118 in modern editions, lines 15-18. **Translation and edition.** Henry T. Riley, *The Heroides: or Epistles of the Heroines, The Amours, Art of Love, Remedy of Love, and Minor Works of Ovid* (London: George Bell and Sons, 1885), note to *Heroides* 7.68. T008. **Direct source.** https://archive.org/details/heroidesorepist00ovidiala/page/66/mode/1up. **Textual note.** The poem was transmitted under Ausonius's name but is commonly treated as pseudo-Ausonian and as a Latin adaptation of a Greek epigram. Baumgarten prints *Falsiloqui* where the comparison text has *falsidici* and changes punctuation and capitalization. Riley's surprising "by their lives" for *carmine* is present in the printed scan and has therefore not been silently corrected.

[554] **Source and locus.** Silius Italicus, *Punica* 8.140-147. **Translation and edition.** J. D. Duff, *Silius Italicus: Punica*, vol. 1 (London: William Heinemann; New York: G. P. Putnam's Sons, 1927), TopsoText transcription. T228. **Direct source.** https://topostext.org/work/248#Sil.8.140. **Textual note.** Baumgarten prints *Dii* for *Di* and changes punctuation and capitalization; the words otherwise agree. Lines 8.144 onward belong to the textually disputed *Additamentum Aldinum* (8.144-223), but they occur both in Baumgarten's source tradition and in Duff's edition. Duff's "great queen" interprets *magni corporis umbra* rather than reproducing its literal image.

§ 524. 2) Si dissensus ab antecedente nos mundo poetico tantillus fuerit, ut inde oriri visa falsitas tantilla sit, quae forsitan ad § 454 referri posse iure censeatur.
Huc aequus censor referet Aeschyli secessum a mundo Homeri poetico, dum in hoc Patroclus aetate maior est, ac Achilles,
Aeschylus Patroclum tamen iuniorem fingit, ideo a Platone, magno poetarum inimico, male habitus.
Hinc nec deterritus est auctoritate tanti philosophi Martialis, quin Aeschylum potius, quam Homerum sequeretur, XI. ep.44.
nec Statius sibi temperavit, quin omnino medium velut iter sibi novum legeret, cuius in *Achilleide* Patroclus Achilli *par studiis aevique modis.*

§ 525. Regerat aliquis: Has certe fictiones concedes esse mendacia. Cur itaque definis, illustras, distinguis, et analogica saltim commendare videris? § 516.
Equidem ipse despero populum falsis vocibus uti dedocere, § 504, hinc ex eius loquendi modo dixi sententiam aperte, § 477.
Forsan tamen S. Augustinus me felicior est, quando ille l. II. quaest. ev. 51:
Non omne, inquit, quod fingimus, mendacium est, sed quando id fingimus, quod nihil significat: (quod nullius veritatis est, sed non solum falsitatis aestheticae, verum etiam moralis, foetus et turpe signum) *tunc est mendacium.*
Quum autem fictio nostra refertur ad aliquam significationem, (ut in aliquo comparativo, cuius perceptio satis digna est, veritatem si complete certam non possumus, saltem incomplete talem, si maximam aliquam non possumus, ei tamen proximam veritatem candido pectore, purisque manibus exhibeamus),
non est mendacium, sed aliqua figura veritatis, § 26.
Alioquin omnia, quae a sapientibus et sanctis viris, vel etiam ab ipso domino, figurate dicta sunt, deputabuntur mendacia, quia secundum usitatum intellectum (veritatis strictissime dictae) *veritas non subsistit in talibus dictis.* - - -
Fictio, quae ad aliquam veritatem refertur (haec autem esse etiam potest poetica) *figura est, quae non refertur, mendacium est.*

§ 526. Iudicium generale, s. dogma, vel est theoreticum, vel practicum. Dogma practicum aesthetice cogitatum est sententia. Conceptus inferior suum superiorem, sub quo continetur, declarans, s. clariorem reddens, est exemplum. Exemplum sententiae stricte fictum, § 506, est fabula.
Quanquam enim quaevis, etiam strictissime vera, narratiuncula, quoniam eundo plerumque crescit et spurias ex adiectionibus fictis vires acquirit, nonnunquam fabula dicitur latius, ut ante suum diem ob luxuriam mortuus aliquis *It nova, nec tristis, per cunctas fabula coenas,* Iuv. Sat. I.
tamen strictius nobis utendum erit vocabulo simpliciter, ut strictissime veris opponatur narrationibus.

§ 527. Fabula erit vel fictio historica strictius, §§ 526, 509, quae nullis interstincta fictionibus poeticis, § 511, simplex dicitur, vel fictio poetica, § 511, vel ex historicis poeticisque fictionibus mixta.
Fictiones generis secundi et tertii fabulosae dicuntur. Nobis ad analogiam fictionum fabulas primi generis historicas, § 526, secundi autem et tertii generis fabulas dicere liceat poeticas.

§ 524. 2) If the disagreement from the poetic world preceding us is so very small that the apparent falsity arising from it is so very small that it may perhaps rightly be judged able to be referred to § 454.
A fair judge will refer here Aeschylus' departure from Homer's poetic world, while in that world Patroclus is older in age than Achilles,
yet Aeschylus feigns Patroclus as younger, and for that reason he was badly treated by Plato, the great enemy of poets.
Hence Martial was not deterred by the authority of so great a philosopher from following Aeschylus rather than Homer, book XI, epigram 44.
Nor did Statius restrain himself from choosing for himself, as it were, an altogether middle new path, in whose *Achilleid* Patroclus is to Achilles "well-matched in the pursuits and ways of youth,"[555]
§ 525. Someone might object: Surely you will concede that these fictions are lies. Why, then, do you define, illustrate, distinguish them, and seem at least to commend the analogical ones? § 516.
Indeed I myself despair of teaching the people to unlearn using false words, § 504; hence I openly stated the opinion in their way of speaking, § 477.
Perhaps, however, Saint Augustine is more fortunate than I, when he says in book II, question 51 of the *Gospel Questions*:
"For not every thing we feign is a falsehood, but only when we feign that which means nothing. But when our feigning has reference to a certain meaning it is not a falsehood, but a kind of figure of the truth. Otherwise all the things figuratively spoken by wise and holy men, or even by our Lord Himself, must be accounted falsehoods. For to the experienced understanding truth consists not in certain words, but as words so also deeds are feigned without falsehood to signify a particular thing. [...] A fiction founded on truth is a figure; not so founded, it is a lie."[556]
Baumgarten adds four comments to this passage. What "means nothing" belongs to no truth but is the offspring and ugly sign of both aesthetic and moral falsity.
To have "reference to a certain meaning" is to display truth, with candid breast and pure hands, in some comparative object whose perception is sufficiently worthy: if we cannot display completely certain truth, then at least incompletely certain truth; if we cannot display the greatest truth, then at least the truth nearest to it. For the "figure of the truth," compare § 26.
The usual understanding of truth referred to here is that of truth in the strictest sense. Finally, the truth to which a fiction refers can also be poetic.
§ 526. A general judgment, or dogma, is either theoretical or practical. A practical dogma thought aesthetically is a maxim. A subordinate concept explaining, or clarifying, the higher concept under which it falls is an example. An example of a maxim, strictly invented, § 506, is a fable.
For although any little narrative, even one most strictly true, because in going around it very often grows and acquires spurious powers from invented additions, is sometimes called a fable more broadly, as when someone dies before his time through luxury: "The news travels to all the dinner-tables, but calls forth no grief;"[557] Juvenal, Satire I,
nevertheless we shall have to use the word simply in the stricter sense, so that it may be opposed to narratives that are most strictly true.
§ 527. A fable will be either historical fiction more strictly, §§ 526, 509, which, interspersed with no poetic fictions, § 511, is called simple; or poetic fiction, § 511; or mixed from historical and poetic fictions.
Fictions of the second and third kind are called fabulous. Let it be permitted to us, by analogy with fictions, to call fables of the first kind historical, § 526, but fables of the second and third kind poetic.

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[555] **Source and locus.** Statius, *Achilleid* 1.176. **Translation and edition.** J. H. Mozley, *Statius*, vol. 2, *Thebaid V-XII; Achilleid* (London: William Heinemann; New York: G. P. Putnam's Sons, 1928), Wikisource transcription. T122. **Direct source.** https://en.wikisource.org/wiki/Statius_%28Mozley_1928%29_v2/Achilleid/Book_1. **Textual note.** The phrase describes Patroclus, whose name appears two lines earlier. Baumgarten extracts it from a clause that continues *sed robore longe* ("but far [behind] in strength") and changes the source comma to a period. Mozley's "well-matched" makes the implied comparison explicit.

[556] **Source and locus.** Augustine, *Quaestiones evangeliorum* 2.51, on Luke 24:28. **Translation and edition.** Thomas Aquinas, *Catena Aurea*, vol. 3, Luke (Oxford: John Henry Parker, 1843), English translation issued under John Henry Newman's editorship; final recap supplied from Cornelius a Lapide, *The Great Commentary*, vol. 4, *St Luke*, trans. Thomas W. Mossman, 4th ed. (Edinburgh: John Grant, 1908). T162, T163. **Direct source.** https://www.ecatholic2000.com/catena/untitled-85.shtml; https://www.ecatholic2000.com/lapide/untitled-87.shtml. **Textual note.** No complete old direct English translation of *Quaestiones evangeliorum* 2.51 was established for this edition. The *Catena Aurea* preserves the main passage in English but omits Augustine's repeated final distinction; Mossman's translation of a Lapide's quotation supplies that recap. Baumgarten omits *enim* and *igitur*, inserts *inquit* and an extra *in* before *talibus dictis*, prints *Quum* for *Cum*, and marks several intervening omissions. The two English witnesses have been joined with an editorial ellipsis, not represented as one continuous translation.

[557] **Source and locus.** Juvenal, *Satires* 1.145. **Translation and edition.** Rev. Lewis Evans, *The Satires of Juvenal, Persius, Sulpicia, and Lucilius* (New York: Harper & Brothers, 1881), Project Gutenberg text. T106. **Direct source.** https://www.gutenberg.org/files/50657/50657-h/50657-h.htm. **Textual note.** Baumgarten prints the older spelling *coenas* for *cenas*, adds commas, capitalizes the line, and substitutes a comma for Juvenal's colon. Evans expands *nec tristis*: the scandalous news is "not mournful" to the dead man's dinner-table acquaintances and therefore calls forth no grief.

§ 528. Fabulae historicae § 527 illae sunt, quae mediis aliquando fabellis interpositae tamen narrationum, immo historiarum, nomen accipiunt:
poeticae autem sunt, de quibus Cicero de Inv. I. 27, tanquam de genere narrationum remoto a civilibus caussis, quod delectationis caussa non inutili cum exercitatione dicatur et scribatur (cogitetur venustius) loquutus easdem describit,
eas (narrationes) quae nec (strictissime) veras, nec (strictissime) verisimiles res contineant, cuiusmodi sit: *Angues ingentes alites, iuncti iugo.*
§ 529. Quintilianus, l. 4, narrationum tres enumerat species 1) historiam (veram strictissime, saltem a potiori) 2) fabulam, quae versatur in tragoediis atque carminibus, non a veritate modo (strictissime dicta), sed etiam a forma veritatis (strictissimae) remota,
3) argumentum, quod (latissime) falsum, sed veri (strictissime talis) simile comoediae fingunt. Hinc etiam fabella est fabula nobis poetica, § 526.
Quamque fabulam argumentum dicit, eam vere esse fabulam omnes concedunt comici, plerumque tamen argumentum Comoediae, et recte quidem, est species fabularum, quas historicas vocavimus, § 527.
En! primum Terentii prologum: *Poeta quum primum animum ad scribendum appulit, / Id sibi negotii credidit solum dari, / Populo ut placerent, quas fecisset, fabulas.*
§ 530. Sicut itaque veritas vel strictissime dicta est singularis, (historica) vel heterocosmica, poetica, § 441, ita est etiam verisimilitudo aesthetica, § 483, dos pulcre cogitandorum universalis, § 22,
vel ea, in qua ne latissime quidem dicta falsitas appercipitur, verisimilitudo strictissime dicta (historica) vel ea, in qua latissime quidem sic dicta deprehenditur falsitas,
spectatoribus tamen amabili vigilantium somnio semel in alienum orbem delatis per elegantem cognitionem mediam, sic satis possibilibus alterius illius mundi semel suppositis,
omnia bene et apte cohaerent, sine vividius notabili repugnantia, hiatu, saltu, e.c. Haec est verisimilitudo heterocosmica (poetica).
Prior est fictionum et fabularum historicarum, poeticarum posterior, §§ 509, 527.

§ 531. In iureiurando, quod habet Ovidius Met. III. 657: *Per tibi (Pentheu) nunc ipsum, (Bacchum) nec enim praesentior illo / Est deus, adiuro, tam me tibi vera referre, / Quam veri maiora fide,*
in quo ratio complete certo videt nihil iurari, rationis analogon videbit verisimilitudinem historicam, potuisse aliquem bonum et pauperem piscatorem a primis unguiculis aquae potorem, qualis Acoetes iurans pingitur,
orgiis et omni Bacchico apparatu in eum enthusiasmum rapi, ut talia bona fide iuret.
Poeticam autem verisimilitudinem tantum in sequentibus, si fictionibus heterocosmicis amabilia vigilantium somnia sequaris,
secundum analogiam mythologiae graecoromanae, mutatos reliquos, Bacchi raptores in delphinas, solum Acoeten a Pentheo nunc in vincula coniectum,
sed *Sponte sua patuisse fores, lapsasque lacertis / Sponte sua, (fama est,) nullo solvente, catenas.*

§ 528. Historical fables, § 527, are those which, although sometimes inserted among other little fables, nevertheless receive the name of narratives, indeed of histories:
but poetic fables are those concerning which Cicero, *On Invention* I.27, speaking of them as a kind of narratives remote from civil cases, which is spoken and written for delight with useful exercise (that is, conceived more gracefully), describes the same things,
as those (narrations) which contain things neither (most strictly) true nor (most strictly) verisimilar, of which sort is: "Huge winged snakes, join'd by one common yoke."[558]
§ 529. Quintilian, book 4, enumerates three species of narratives: 1) history (most strictly true, at least for the most part); 2) fable, which is found in tragedies and poems, removed not only from truth (strictly so called), but also from the form of truth (of the strictest kind);
3) plot, which comedies fashion as (most broadly) false, but similar to the true (of the strictly such kind). Hence also a little fable is for us a poetic fable, § 526.
And the fable which he calls a plot, all comic poets concede to be truly a fable; yet for the most part the plot of comedy, and rightly indeed, is a species of fables that we have called historical, § 527.
See the first prologue of Terence: "THE POET, when first he applied his mind to writing, thought that the only duty which devolved on him was, that the Plays he should compose might please the public."[559]
§ 530. Just as, therefore, singular truth is either truth in the strictest sense (historical) or heterocosmic (poetic), § 441, so also aesthetic verisimilitude, § 483, the universal endowment of things beautifully to be thought, § 22, is either that in which not even falsity most broadly so called is perceived, verisimilitude in the strictest sense (historical), or that in which falsity so called in the broadest sense is indeed detected,
yet when the spectators, by the lovable dream of those awake, have once been carried into a foreign sphere through elegant middle cognition, and when in this way the things sufficiently possible in that other world have once been supposed,
all things cohere well and fitly, without a more vividly notable contradiction, gap, leap, etc. This is heterocosmic (poetic) verisimilitude.
The former belongs to historical fictions and fables, the latter to poetic ones, §§ 509, 527.
§ 531. In the oath which Ovid has, *Metamorphoses* III.657: "By Bacchus do I swear to you (and naught celestial is more potent) all the things
I tell you are as true as they surpass
the limit of belief."[560]
in which reason, completely certainly, sees that nothing is sworn, the analogue of reason will see historical verisimilitude: that some good and poor fisherman, a drinker of water from earliest childhood, such as Acoetes is painted as swearing, could have been carried, by rites and by the whole Bacchic apparatus into such enthusiasm that he would swear such things in good faith.
But the analogue of reason will see only poetic verisimilitude in the following things, if, with heterocosmic fictions, you follow the lovable dreams of those awake,
according to the analogy of Greco-Roman mythology: the rest, the kidnappers of Bacchus, changed into dolphins, Acoetes alone now thrown into chains by Pentheus,
but "the legend says, though no one aided him,
the chains were loosened and slipped off his arms;
the doors flew open of their own accord."[561]

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[558] **Source and locus.** Cicero, *De inventione* 1.27 (traditional subdivision 1.19), quoting a tragic fragment of Pacuvius, usually assigned to *Medus*. **Translation and edition.** Charles Duke Yonge, *De Inventione* (London: Henry G. Bohn, 1853), Wikisource transcription. T164. **Direct source.** https://en.wikisource.org/wiki/On_Invention/Book_1#19. **Textual note.** Cicero transmits this Pacuvian tragic fragment as his example of a *fabula*, a narrative containing events that are neither true nor probable. Baumgarten attributes the immediate citation to Cicero and replaces the source ellipsis with a period; the quoted wording otherwise agrees.

[559] **Source and locus.** Terence, *Andria*, prologue 1-3. **Translation and edition.** Henry Thomas Riley and George Colman, *The Comedies of Terence* (New York: Harper & Brothers, 1874), Perseus Digital Library text. T035. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0134/phi001/phi0134.phi001.perseus-eng2.xml. **Textual note.** Baumgarten prints the genitive *negotii* where the comparison text has contracted *negoti* and adds a comma after *placerent*, besides altering punctuation and capitalization. Riley and Colman turn Terence's three verse lines into one prose sentence.

[560] **Source and locus.** Ovid, *Metamorphoses* 3.658-660. **Translation and edition.** Brookes More, *The Metamorphoses of Ovid* (Boston: Cornhill Publishing Co., 1922), Perseus Digital Library text. T073. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng3.xml. **Textual note.** Baumgarten inserts *(Pentheu)* to identify the addressee and *(Bacchum)* to supply the referent of *ipsum*, then rearranges the source parenthesis and changes punctuation and capitalization. He stops before Ovid's next example, *stetit aequore puppis*.

[561] **Source and locus.** Ovid, *Metamorphoses* 3.699-700. **Translation and edition.** Brookes More, *The Metamorphoses of Ovid* (Boston: Cornhill Publishing Co., 1922), Perseus Digital Library text. T073. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng3.xml. **Textual note.** Baumgarten parenthesizes *fama est*, adds several commas, and changes capitalization; the words otherwise agree with Ovid's text. More reorders the two coordinated wonders, translating the falling chains before the self-opening doors.

§ 532. Hinc et concipi potest satis usitata fabularum divisio in probabiles et improbabiles.
Pone enim analogon rationis qualicunque fabulae verisimilitudine animadversa, § 530, velut excitari ad curatiores rationum in assensum vel dissensum ponderationes,
in rationibus assensus solas eas numerare, quae probent veritatem strictissime dictam, reliquas veritatis cuiuscunque rationes negligendo,
tunc paene solae fabulae historicae restabunt in bilance probabilium, reliquas omnes aut tantum non omnes sursum tollet improbabilium levitas.
Hinc fabula strictius probabilis erit, ad quam statuendam possibile huius mundi plus videtur rationis esse, quam ad id, ut ea mittatur in exsilium ex hoc mundo in heterocosmica, vel omnino in mundum fabulosum.
Fabula autem strictius improbabilis erit, ad quam non habendam in possibilibus huius mundi plus rationis esse videtur, quam ad oppositum, §§ 485, 486.

§ 533. Eodem itaque, quo veritates, fictiones, fabulas, verisimilitudines, probabilitates etiam aestheticas distinguemus in historicas, aut strictissimae veritatis superponderantes indices, et poeticas, superpondia veritatis heterocosmicae. §§ 441, 509, 511, 527, 530.
Fabula improbabilis (historice et in hoc universo) non destituitur omnis probabilitate omni aesthetica (etiam, heterocosmica) § 531, latissime falsi similis, § 489,
potest nihilominus multum veritatis aestheticae continere, §§ 441, 423.

§ 534. Prima Phaedri fabula est improbabilis strictius, § 532. quanquam eadem nihil esse saepe verius probent ita mores saeculi, ut demonstrationibus Spinozae supersedere possimus,
L. autem III. fabula X. qua praefata, *Exploranda est veritas multum prius, / Quem stulta prave iudicet sententia,* post materiem narrationis probe pensitatam non destituetur sua probabilitate historica, § 533,
quanquam inusitatius est, talia contingere, quae narrat, quam quae prima finguntur fabula.

§ 535. Subiungamus fabularum aliquas species, etiamsi propius non spectent verisimilitudinem, ut compleantur ea, in quibus sedulo curanda pulcre cogitaturis est verisimilitudo.
In fabulis insignis commutatio infelicitatis in felicitatem nodus est (peripeteia), quem quae continent, sunt eae fabulae implicitae et connexae,
quarum partes desis et colligatio, metabasis et transitus, ac tandem lysis, solutio.

§ 536. Quis nescit dramatum fabulas implicitarum eiusmodi fabularum exempla, nunc comica, nunc tragica? Quemadmodum interim non ita felicem successum experti sunt tragoedias felicis eventus adorti fingere:
sic nec illi rem suam agerent bene, quibus veniret in mentem comoediis vere tristem exitum affingere. Rationes ex cuiusvis poematis propria forma pulcrius erui possunt.
Nunc sufficiat adnotare, non esse solas dramaticas fabulas ut eas cogitandas, quae nodum habeant.
In ipsis epicis multae pluresque, quae sunt in iisdem, velut episodia, huc pertinent.
Immo aesopicarum si placeret aliquas diducere, huc transfirent non paucae, quarum nunc nodus in scirpo quaereretur.

§ 537. Exempla fabularum vel sunt ratione praedita, quorum fabulae rationales appellantur, vel quae censentur ratione destituta,
et horum fabulae moratae quibusdam, aliis fictae, apologi, aeni, aisopopoiemata vocantur,
vel partim ex prima, partim ex secunda classe coniuncta, quorum fabulae mixtae sunt.

§ 532. Hence also the sufficiently usual division of fables into probable and improbable can be conceived.
For suppose the analogue of reason, once some verisimilitude of a fable has been noticed, § 530, to be as it were stirred up to more careful weighings of reasons toward assent or dissent,
to number among the reasons for assent only those that prove truth in the strictest sense, while neglecting the remaining reasons of truth of whatever kind,
then almost only historical fables will remain in the balance of probable things; the lightness of improbable things will lift all the others, or almost all the others, upward.
Hence a fable more strictly probable will be one for which there is more reason to regard it as possible in this world than to send it into exile from this world into heterocosmic things, or altogether into a fabulous world.
But a fable more strictly improbable will be one for which there is more reason to exclude it from the possibilities of this world than to include it, §§ 485, 486.
§ 533. Therefore in the same way in which we distinguish truths, fictions, fables, and verisimilitudes, we shall also distinguish aesthetic probabilities into historical ones, or indications outweighing toward the strictest truth, and poetic ones, outweighings of heterocosmic truth. §§ 441, 509, 511, 527, 530.
Not every fable improbable historically and in this universe is deprived of all aesthetic probability, including heterocosmic probability, § 531, though in the broadest sense like the false, § 489.
Such a fable can nevertheless contain much aesthetic truth, §§ 441, 423.
§ 534. The first fable of Phaedrus is more strictly improbable, § 532, although the morals of the age so prove that often nothing is truer than the same thing, that we can dispense with Spinoza's demonstrations,
But book III, fable X, prefaced by this: "Therefore, we ought to examine strictly into the truth of a matter, rather than suffer an erroneous impression to pervert our judgment."[562]
after the matter of the narration has been duly weighed, will not be deprived of its historical probability, § 533, although it is more unusual for such things to happen as it narrates than those things that are feigned in the first fable.
§ 535. Let us append some species of fables, even if they do not more nearly regard verisimilitude, so that those things may be completed in which verisimilitude must be carefully cared for by those who are going to think beautifully.
In fables a notable change of unhappiness into happiness is a knot (peripeteia); those which contain it are the involved and connected fables,
whose parts are desis (binding), metabasis (transition), and finally lysis (resolution).
§ 536. Who does not know that the fables of dramas are examples of involved fables of this sort, now comic, now tragic?
Meanwhile, just as those who have attempted to invent tragedies of a happy outcome have experienced a not very happy success,
so neither would those conduct their affair well to whom it should come into mind to attach a truly sad ending to comedies. The reasons can be drawn more beautifully from the proper form of any poem.
For now let it suffice to note that dramatic fables alone are not to be thought as those which have a knot.
Many epics themselves, and still more of their episodes, belong here.
Indeed, if it pleased one to expand some Aesopic fables, not a few would be transferred here, in which one would now be looking for a knot in a smooth rush.
§ 537. The subjects presented in fables are either endowed with reason, whose fables are called rational, or are judged devoid of reason,
and of these latter the fables are called by some moralized, by others fictitious, apologues, ainoi, Aesopic productions,
or they are joined partly from the first, partly from the second class, whose fables are mixed.

[562] **Source and locus.** Phaedrus, *Fabulae Aesopiae* 3.10.5-6. **Translation and edition.** Henry Thomas Riley, *The Comedies of Terence and the Fables of Phaedrus* (London: George Bell and Sons, 1887), Project Gutenberg text. T097. **Direct source.** https://www.gutenberg.org/files/25512/25512-h/25512-h.htm. **Textual note.** Baumgarten omits Phaedrus's initial *Ergo* and prints *Quem* where the source has conjunction *quam* ("rather than" or "before"), besides changing punctuation and capitalization. Riley's "erroneous impression" renders *stulta ... sententia* and makes the comparison idiomatic.

§ 538. Rationalium addamus tres species, vel ordines potius inferiores, exempli gratia.
1) Exempla divina vel divinorum, rationalia tamen, si quibus sunt, sunt eae fabulae theologicae, et strictius mythologicae.
2) Exempla amoris, quorum fabulae sunt Milesiae, et romanenses strictius, quae latius cum fictionibus poeticis coincidunt.
3) Exempla virtutis sublimis et gloriam promeritae, quorum fabulae sunt heroicae.
Quemadmodum his addi species ordinesve possent alii, sic maior quaedam fabula e.g. epica nonnunquam eos omnes amplectitur simul,
quando *per ambages deorumque ministeria et fabulosum sententiarum tormentum praecipitat liberum spiritum, ut potius furentis animi vaticinatio, de castis heroum amoribus, appareat, quam religiosae orationis sub testibus fides*. Petr.

§ 539. Argumenta probantia nunc aestheticis nobis sunt, quorum vel unica, vel potior, vel certe iam potissimum consideranda vis est, § 143,
exhibere cogitandis et quasi circumdare pulcram verisimilitudinem,
et eam veritatem, quae quantacunque sit, quotcunque falsis videatur involuta,
se probet tamen et iucundam ac facilem praebeat bonis omnibus haec veritatis viridaria penetrare gnaris.

§ 540. Velut omnibus aptum argumentis eiusmodi legimus exordium apud Lucretium L. II.
Nunc animum nobis adhibe veram ad rationem. / Desine quapropter novitate exterritus ipsa / Exspuere ex animo rationem, sed magis acri / Iudicio perpende, et, si tibi vera videtur, / Dede manus, aut, si falsa est, accingere contra. / Quaerit enim rationem animus.
Nec tamen omnia, quanquam nec nihil, dicit post tantum prologum non ita parvus promissor, de mundorum multitudine.
Quintilianus huc facientium argumentorum magnam congeriem conscribens, V. 10.
vocem argumenti quidem probantibus persuadentibusque solis significandis nunc adhibet,
ipse tamen monet *omnem ad scribendum destinatam materiem* dici posse argumentum.
Ergo et omnis ad cogitandum materies, ratio alterius perceptionis, perceptio, § 26.

§ 541. Iam observavi Quintilianum non distinguere probantia argumenta a persuadentibus.
Hinc ad probationes euthymemata, epicheremata et apodixes omnes refert, evidentes probationes, uti apud Geometras.
Sed infra patebit uberius, cur nunc ab iisdem abstineam.
Aliud est argumentum veritatis aestheticae, aliud argumentum illustrans.
Haec compone, et tunc demum habebis argumentum persuadens.
Omne persuadens probat, sed non omne probans persuadet, §§ 22, 539. Verum persuadeat etiam, nunc tamen unice attenditur, ut probans.

§ 538. Let us add three species of rational fables, or rather lower orders, for the sake of example.
1) Fables whose subjects are divine beings or divine matters, but are rational, are theological and, in the stricter sense, mythological.
2) Examples of love, whose fables are Milesian, and romances more strictly, which more broadly coincide with poetic fictions.
3) Examples of sublime virtue that has earned glory, whose fables are heroic.
Just as other species or orders could be added to these, so some greater fable, for example an epic, sometimes embraces all of them at once,
when, adapting Petronius, it sends the free spirit headlong into what appears as the prophecy of an inspired mind concerning the chaste loves of heroes, rather than the attested faith of scrupulous speech. Petronius's original context reads:
"Events, past and passing, ought not to be merely recorded in verse, the historian will deal with them far better; by means of circumlocutions and the intervention of the immortals, the free spirit, wracked by the search for epigrams having a mythological illusion, should plunge headlong and appear as the prophecy of a mind inspired rather than the attested faith of scrupulous exactitude in speech."[563] Petronius.
§ 539. Proving arguments now for us as aestheticians are those whose either sole, or principal, or certainly now chiefly to be considered force is, § 143,
to exhibit to things to be thought, and as it were to surround them with, beautiful verisimilitude,
and that truth which, however great it may be, with however many false things it may seem enveloped,
nevertheless wins acceptance and makes itself pleasant and accessible to all good people skilled in penetrating these pleasure-gardens of truth.
§ 540. As suited to all arguments of this sort, we read an exordium in Lucretius, book II.
"Now to true reason give thy mind for us. [...]
Then, spew not reason from thy mind away,
Beside thyself because the matter's new,
But rather with keen judgment nicely weigh;
And if to thee it then appeareth true,
Render thy hands, or, if 'tis false at last,
Gird thee to combat. For my mind-of-man
Now seeks the nature of the vast Beyond [...]"[564]
And yet, after so great a prologue, the not so small promiser says not everything, although not nothing, concerning the multitude of worlds.
Quintilian, writing out a great heap of arguments making for this, V.10,
indeed now uses the word argument for signifying only proving and persuading things,
yet he himself warns that "all matter destined for writing" can be called an argument.
Thus any material for thinking may likewise be an argument: a perception that is the ground of another perception, § 26.
§ 541. I have already observed that Quintilian does not distinguish proving arguments from persuading ones.
Hence he refers to proofs all *euthymemata*, epicheiremata, and apodeixeis, evident proofs such as among geometers.
But below it will appear more fully why I now abstain from these same things.
An argument of aesthetic truth is one thing; an illustrating argument is another.
Combine these, and then at last you will have a persuading argument.
Every persuading thing proves, but not every proving thing persuades, §§ 22, 539. Yet although it may also persuade, now nevertheless it is attended to only as proving.

[563] **Source and locus.** Petronius, *Satyrica* 118.6. **Translation and edition.** W. C. Firebaugh, *The Satyricon of Petronius Arbiter* (New York: Horace Liveright, 1922), Project Gutenberg text. T107. **Direct source.** https://www.gutenberg.org/files/5225/5225-h/5225-h.htm. **Textual note.** Petronius says that the free spirit "should be hurled headlong" (*praecipitandus est liber spiritus*). Baumgarten makes the larger epic fable the subject and rewrites this as active *praecipitat liberum spiritum*. He also inserts *de castis heroum amoribus*, which has no counterpart in Petronius, and omits the opening contrast with historical narration. Firebaugh's "mythological illusion" appears to be his rendering of *fabulosum*; the printed wording has been retained.

[564] **Source and locus.** Lucretius, *De rerum natura* 2.1023 and 2.1040-1044, with the final sentence continuing through 2.1047. **Translation and edition.** William Ellery Leonard, *De Rerum Natura* (New York: E. P. Dutton, 1916), Perseus Digital Library text. T061. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0550/phi001/phi0550.phi001.perseus-eng1.xml. **Textual note.** Baumgarten joins 2.1023 directly to 2.1040, omitting sixteen lines on novelty and the waning of wonder. He changes plural *videntur* and neuter *falsum* to singular *videtur* and feminine *falsa*, apparently making both agree with *ratio*. He then ends after the subject *animus*, although Lucretius's sentence continues for three more lines to ask what lies beyond the world's walls. The editorial ellipses in Leonard's translation mark both omissions.

§ 542. Acquiescamus in descriptione apud Quintilianum l. c. quando, *argumentum*, ait, (probans) *est ratio probationem praestans, qua colligitur aliquid per aliud, et quae, quod est dubium, per id, quod dubium non est, confirmat.*
Verum ohe! quae quanta postulat? Pergens: *Debet nota esse, recte argumenta tractaturo, vis et natura omnium rerum, et quid quaeque earum plerumque efficiat. Hinc enim sunt, quae εἰκότα dicuntur.*
Verum interpretemur nota aesthetice et res omnes, de quibus pulcre cogitare instituas.
Generatim enim suo postulato satisfacere concedit ipse longum, impossibile, aut potius infinitum esse.

§ 543. Sed veniamus ad quaedam eiusmodi species argumentorum, non excussis denuo topicis, de quibus iam supra sic satis, S. X.
Habent in figuris dictionis Paregmenon, qua radicibus et origine cognata coniunguntur vocabula. e.g. Ov. de Ponto, II. 5.
Tu quoque Pieridum studio, studiose, teneris, / Ingenioque faves, ingeniose, meo.
Haec quoties fit argumentum probans, vel ex finitione per etymologiam, quam Quintilianus dicit, aut ex onomatologia desumtum,
vel illud de coniugatis, quod ridiculum putasset, nisi eo Cicero uteretur, fit figura sententiae, multa nonnunquam cum verisimilitudine adhibenda, §§ 26, 539.

§ 544. Nec enim desunt in plerisque spectatorum, quos suos vult venuste cogitaturus, anticipationes huiusmodi:
1) Cordati nostri maiores vocabulis similibus et cognatis et cognatas similesque, profecto, res significare voluerunt.
2) Propositiones tautologicae, vel totaliter, vel maximam partem, sunt etiam identicae.
Fundamenta argumenti et etymologici, et a coniugatis eleganter petendi, § 543.
Sic Cicero ex vocabulo convivii praelato graecorum συμποσίοις nunc vel ipsis germanis nostris verisimile redderet, si vellet, vivendum potius una esse in conviviis, quam una bibendum.
Neque apud germanos suae linguae fautores nullum erit argumentum, ex eorum essentiali vocabulo, quo felicitatem designant,
ipsis aesthetice probaturi, virtutem eo beatitudinemque non minus, ac fortunam, pertinere, si quis id artificis manu tornare didicerit, ne scholam sapiat.

§ 542. Let us rest content with the description in Quintilian, cited place, when he says: "an argument is a process of reasoning which provides proof and enables one thing to be inferred from another and confirms facts which are uncertain by reference to facts which are certain."[565] This is a proving argument.

But ah! what things, and how great, does it require? Continuing: "Further, the man who is to handle arguments correctly must know the nature and meaning of everything and their usual effects. For it is thus that we arrive at probable arguments or εικότα as the Greeks call them."[566]

But let us interpret "known" aesthetically, and "all things" as those about which you undertake to think beautifully.

For he himself grants that to satisfy his postulate generally is long, impossible, or rather infinite.

§ 543. But let us come to certain species of arguments of this sort, without reexamining the topics, already sufficiently treated above, Section X.

Among figures of diction they have *paregmenon*, by which words related in roots and origin are joined; for example Ovid, *Ex Ponto* II.5.

"You too are possessed with devotion to the Pierians, studious one; you, talented yourself, look with favour on my talent."[567]

Whenever this becomes a proving argument, either taken from definition through etymology, as Quintilian says, or from onomatology,

or that one from conjugates, which he would have thought ridiculous unless Cicero used it, it becomes a figure of thought, sometimes to be applied with much verisimilitude, §§ 26, 539.

§ 544. For in most of the spectators whom one about to think gracefully wishes to be his own, anticipations of this sort are not lacking:

1) Our sensible ancestors, by similar and cognate words, surely wished to signify cognate and similar things.

2) Tautological propositions, either wholly or for the greatest part, are also identical.

These are the foundations of an argument both etymological and elegantly to be sought from conjugates, § 543. Thus Cicero, from the word *convivium* preferred to the Greeks' *συμποσίοις*, would now make it verisimilar even to our Germans themselves, if he wished, that in banquets one must live together rather than drink together.

Nor among Germans, supporters of their language, will there be no argument from their essential word by which they designate happiness,

for proving aesthetically to them that virtue and blessedness belong to it no less than fortune, if someone has learned to turn this with an artist's hand, lest it taste of the school.

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[565] **Source and locus.** Quintilian, *Institutio oratoria* 5.10.11. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 2 (London: William Heinemann; New York: G. P. Putnam's Sons, 1920), LacusCurtius transcription. T206. **Direct source.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Quintilian/Institutio_Oratoria/5B*.html#10. **Textual note.** Baumgarten's ellipsis reflects his parenthetical insertion *(probans)* after *argumentum* in the surrounding prose, not omitted words in Quintilian's definition. He stops before Quintilian's consequence that every case must contain something needing no proof. Butler renders *ratio* as "process of reasoning" and turns the two relative clauses into coordinated English predicates.

[566] **Source and locus.** Quintilian, *Institutio oratoria* 5.10.15. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 2 (London: William Heinemann; New York: G. P. Putnam's Sons, 1920), LacusCurtius transcription. T206. **Direct source.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Quintilian/Institutio_Oratoria/5B*.html#10. **Textual note.** Baumgarten omits *etiam* and changes the semicolon to a period. The 1750 print, p.349, has Greek εικοτα, restored here with accents as εικότα, probable arguments; the earlier transcription *exorta* was erroneous. Butler's meaning for *vis* and usual effects for *quid ... plerumque efficiat* express the practical knowledge Quintilian requires.

[567] **Source and locus.** Ovid, *Epistulae ex Ponto* 2.5.63-64. **Translation and edition.** Arthur Leslie Wheeler, *Ovid: Tristia, Ex Ponto* (Loeb Classical Library; London: William Heinemann, 1939 reprint of the 1924 edition), Internet Archive scan. T014. **Direct source.** https://archive.org/details/ovidtristiaexpon011949mbp. **Textual note.** The wording agrees exactly; Baumgarten changes only initial capitalization and terminal punctuation. Ovid's *paregmenon* repeats the roots of *studium/studiose* and *ingenium/ingeniose*. Wheeler retains both figures with "devotion ... studious" and "talented ... talent," although "Pierians" requires the reader to supply "Muses."

§ 545. In figuris sententiae quae numerantur, earum aetiologian huc eo suo iure primam cito,
ut eandem omne venustius probans argumentum audeam definire,
et colorem, aetiologian stricte fictam, qui tamen non confundendus est cum coloribus, de quibus infra,
sicut cura quaedam laudatur, curae vituperantur omnes satis commode.
Est eiusmodi multiplicata aetiologia apud Ciceronem pro Plancio:
Quis est, qui neget, ordinis eius, (publicanorum) studium fuisse in honore Plancii singulare?
Neque iniuria, vel quod erat pater is, qui est princeps iam diu publicanorum, vel quod is ab sociis unice diligebatur,
vel quod diligentissime rogabat, vel quia pro filio supplicabat, vel quia huius in illum ordinem summa officia quaesturae tribunatusque constabant,
vel quod illi in hoc ornando ordinem se ornare, et consulere liberis suis arbitrabantur.

§ 546. Coloris exemplum habet Iuvenalis Sat. VI. 229. quod fallor? an est alicubi gentium strictissime verum?
Sed (uxor) iacet in servi complexibus, aut equitis. Dic, Dic aliquem, sodes, heic, Quintiliane, colorem, § 545. Haeremus. Dic ipsa: Olim convenerat, inquit, Ut faceres tu, quod velles, nec non ego possem Indulgere mihi. Clames licet, et mare caelo Confundas, homo sum.
Nihil est audacius illis Deprensis. Iram atque animos a crimine sumunt.

Ipsa illa decantata Virgilii sententia, § 499, non nisi color est, quo Aen. L. XI. Drances *infensus, quem gloria Turni Obliqua invidia stimulisque agitabat amaris, seditione potentem animum tegit*,

v. 362.
graviter reprehensus a Turno: v. 399. *Nulla salus bello? Capiti cane talia demens Dardanio, rebusque tuis.*

§ 545. Among the figures of thought which are enumerated, I give aetiology first place here in its own right, so that I would dare to define the same as every argument proving more gracefully,
and also color, an aetiology invented in the strict sense, which nevertheless is not to be confused with the colors about which below,
just as a certain care is praised, while cares are all blamed quite suitably.
There is a multiplied aetiology of this sort in Cicero's *For Plancius*, concerning the publicani, or contractors who farmed the public revenues:
"Who is there, then, who can deny that that body showed extraordinary zeal in aiding Plancius in his contest for honour? And it was very natural that they should, because his father is a man who has for a long time been the head of the company of farmers; and because he was exceedingly beloved by his fellows of that company; and because he canvassed them with the greatest diligence; and because he was entreating them in favour of his son; and because it was notorious that Plancius himself had both in his quaestorship and tribuneship done many kindnesses to that body; and because in promoting him they thought that they were promoting themselves, and consulting the welfare and dignity of their children."[568]

§ 546. Juvenal, *Satire* VI.229, has an example of color. Am I mistaken? Or is this somewhere in the world true in the strictest sense?
"But suppose her actually caught in the arms of a slave or knight. "Pray suggest in this case some colorable excuse, Quintilian!" "We are at fault! Let the lady herself speak!" "It was formerly agreed," she says, "that you should do what you pleased, and that I also might have full power to gratify myself. In spite of your outcry and confounding heaven and sea, I am mortal." Nothing is more audacious than these women when detected. They affect resentment, and borrow courage from their very guilt itself."[569]
§ 545.

That very well-worn maxim of Virgil, § 499, is nothing but a color by which, in *Aeneid* book XI, Drances conceals his quarrelsome disposition. Virgil describes him:
"Then Drances rose,
that foe inveterate, whom Turnus' fame
to stinging hate and envy double-tongued
ever pricked on. [...] in quarrels stronger still;"[570]
verse 362.
He is severely rebuked by Turnus, verse 399: "War will not save us? Fling that prophecy
on the doomed Dardan's head, or on thy own,
thou madman!"[571]

[568] **Source and locus.** Cicero, *Pro Plancio* 24. **Translation and edition.** C. D. Yonge, *The Orations of Marcus Tullius Cicero*, vol. 3 (London: Henry G. Bohn, 1856), ToposText transcription. T230. **Direct source.** https://topostext.org/work/713#Cic.Planc.24. **Textual note.** The antecedent of *ordinis eius* is the preceding body of *publicani*; Baumgarten supplies this in parentheses. He omits *igitur* and *ipsius*, prints *Plancii* for *Planci*, and has a second *quia* where the comparison text has *quod*, besides changing punctuation. Yonge's "company of farmers" means the publicani, the companies that contracted to collect public revenues.

[569] **Source and locus.** Juvenal, *Satires* 6.279-285. **Translation and edition.** Rev. Lewis Evans, *The Satires of Juvenal, Persius, Sulpicia, and Lucilius* (New York: Harper & Brothers, 1881), Project Gutenberg text. T106. **Direct source.** https://www.gutenberg.org/files/50657/50657-h/50657-h.htm. **Textual note.** Baumgarten inserts *(uxor)* to identify the woman, prints *heic* for *hic*, changes punctuation and capitalization, and turns Juvenal's verse into a prose-like paragraph. In rhetorical usage *color* is a plausible presentation or excuse; Evans makes this explicit with "colorable excuse." His "I am mortal" follows *homo sum* literally in gender-neutral Latin, while the speaker is the adulterous wife.

[570] **Source and locus.** Virgil, *Aeneid* 11.336-337 and 11.340, incorporated into Baumgarten's phrase *animum tegit*. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** The concordance item is not a continuous Virgilian sentence. Baumgarten selects *infensus ... amaris* and *seditione potentem* from Virgil's description, changes nominative *potens* to accusative *potentem* so that it modifies his own *animum*, and supplies *tegit* ("conceals"). The ellipsis in Williams's translation marks Virgil's omitted description of Drances's wealth, speech, hand in battle, and standing in counsel. Williams's "in quarrels stronger still" is his rendering of *seditione potens*.

[571] **Source and locus.** Virgil, *Aeneid* 11.399-400. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Turnus throws Drances's preceding claim, *nulla salus bello*, back at him. Baumgarten removes the quotation marks around that echoed phrase, moves commas, capitalizes *Capiti*, and adds a comma after *Dardanio*; the words otherwise agree. Williams's "doomed" interprets the hostile force of directing the prophecy at the Dardanian head.

§ 547. Iam dictum de omni et nullo docet, quanto huc iure pertineat sententia, § 525, quoniam ex generalibus colligi singularium et inferiorum sub illis contentorum veritas solet.
Erit autem sententia probans etiam vel aetiologia, nunc complete certa, nunc aesthetice probabilis, vel color, § 545.
Primae exemplum esto Salustii introitus: *Omnes homines, qui sese student praestare caeteris animalibus summa ope niti decet, ne vitam silentio transeant, veluti pecora, quae natura prona atque ventri obedientia finxit.*
Secundae: *Mihi rectius videtur ingenii, quam virium opibus, gloriam quaerere, et, quoniam vita ipsa, qua fruimur, brevis est, memoriam nostri quam maxime longam efficere.*

§ 548. Sententiam, quae color est, § 546, optime morati tunc non raro suis interserunt, quando improbe factorum verisimilitudinem praestituri coguntur aliquid eorum promere principiorum practicorum, ex quorum perversa opinione mali animi pessime egerint.
Huc sententia Euripidis, sed ex alterius sensu prolata, quam Cicero vertit, Caesar suam toties fecit:
Si violandum est ius, regnandi gratia Violandum est, aliis rebus pietatem colas.
Multa tamen opus in his erit cautione, partim ut satis constet ex mente scelerati talia proferri,
partim ne tantum habeant ambiguitatis, aut adeo lepidae et venustae concipiantur, ut, plus aequo ne placeant, merito timendum sit, §§ 465, 467.

§ 549. Nec inutiliter sententiae distinguuntur in prolatas de facto et eas, quae de iure, iusto et aequo, concipiuntur.
Priores rem quandam moralem generatim sistunt, ob oculos, uti plerumque se solet habere, uti solet contingere, non eo detorquendae, quasi probaretur et commendaretur imitandum, quod meditationis argumentum est.
Auri sacra fames, quo non mortalia cogis Pectora!

Posteriores ita generalia quaedam ad mores pertinentia exhibent, ut simul ostendant, quid in iisdem verum et laudabile ponat affirmans:
Discite iustitiam moniti, et non temnere Divos.
Hic adhibebitur bene cautio, de qua § 547, quo crebrius ea confundi, quae fiunt, quaeque debent fieri, quotidiana docet experientia.
Quoto cuique eadem honestatis cura secreto, quae palam? Multi famam, conscientiam pauci verentur,

§ 547. The principle de omni et nullo teaches by how much right a maxim belongs here, § 525, since from generals the truth of singulars and of inferiors contained under them is usually gathered.

But a proving maxim will also be either an aetiology, now completely certain, now aesthetically probable, or a color, § 545.

Let the beginning of Sallust be an example of completely certain aetiology: "It becomes all men, who desire to excel other animals, to strive, to the utmost of their power, not to pass through life in obscurity, like the beasts of the field, which nature has formed groveling and subservient to appetite."[572]

Of aesthetically probable aetiology: "It appears to me, therefore, more reasonable to pursue glory by means of the intellect than of bodily strength, and, since the life which we enjoy is short, to make the remembrance of us as lasting as possible."[573]

§ 548. A maxim which is a color, § 546, those best morally formed then not rarely insert among their own, when, about to furnish verisimilitude for wicked deeds, they are compelled to bring forth something of those practical principles from whose perverse opinion evil minds have acted very badly.

Here belongs Euripides' maxim, uttered from another person's standpoint, which Cicero translated and which Caesar so often made his own:

"If wrong may e'er be right, for a throne's sake

Were wrong most right:–be God in all else feared!"[574]

Yet in these matters there will be need of much caution, partly so that it be sufficiently clear that such things are being brought forth from the mind of a criminal,

partly lest they have so much ambiguity, or be conceived so wittily and gracefully, that it is rightly to be feared they may please more than is fair, §§ 465, 467.

§ 549. Nor are maxims uselessly distinguished into those put forward de facto and those which are conceived de iure, concerning the just and equitable.

The former generally set a certain moral matter before the eyes, as it usually tends to be, as it tends to happen, not to be twisted to this point, as if what is the subject of meditation were being approved and commended as something to be imitated.

"O, whither at thy will,

curst greed of gold, may mortal hearts be driven?"[575]

The latter so exhibit certain general things pertaining to morals that at the same time they show what the one affirming posits in them as true and praiseworthy:

"O, ere too late, learn justice and fear God!"[576]

Here the caution about which § 547 speaks will be well applied, since daily experience teaches how often those things that happen and those things that ought to happen are confused.

"How few there are who are as careful of acting honourably in secret as in public! While many people are afraid of what others will say, few are afraid of their own conscience."[577]

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[572] **Source and locus.** Sallust, *Bellum Catilinae* 1.1. **Translation and edition.** John Selby Watson, *Sallust, Florus, and Velleius Paterculus* (London: George Bell and Sons, 1899), Perseus Digital Library text. T022. **Direct source.** https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0124%3Achapter%3D1. **Textual note.** Baumgarten regularizes Sallust's archaic accusative plural *Omnis* to *Omnes*, prints *caeteris* for *ceteris* and *obedientia* for *oboedientia*, and changes punctuation. Watson's "beasts of the field" expands *pecora*, while "groveling" represents their naturally downward posture.

[573] **Source and locus.** Sallust, *Bellum Catilinae* 1.3. **Translation and edition.** John Selby Watson, *Sallust, Florus, and Velleius Paterculus* (London: George Bell and Sons, 1899), Perseus Digital Library text. T022. **Direct source.** https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0124%3Achapter%3D1. **Textual note.** Baumgarten omits Sallust's connective *quo*, which Watson renders "therefore," and regularizes *ingeni* and *maxume* to *ingenii* and *maxime*. His commas also isolate phrases that run continuously in the comparison text. Watson renders *virium opibus* as bodily rather than generic strength because Sallust is contrasting mind and body.

[574] **Source and locus.** Euripides, *Phoenissae* 524-525, translated into Latin by Cicero at *De officiis* 3.82; compare Suetonius, *Divus Iulius* 30.5. **Translation and edition.** Arthur S. Way, translation of Euripides's *Phoenician Maidens*, quoted in Walter Miller, trans., Cicero, *De Officiis* (Loeb Classical Library; London: William Heinemann; New York: Macmillan, 1913), Perseus Digital Library text. T019. **Direct source.** https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A2007.01.0048%3Abook%3D3%3Asection%3D82. **Textual note.** Baumgarten omits Cicero's initial *Nam* but otherwise follows his Latin version. Way translates the underlying Greek rather than translating Cicero word for word: "most right" reflects Greek *κάλλιστον ἀδικεῖν*, whereas Cicero's repeated *violandum est* is less explicit. Cicero's *regnandi* also softens Greek *τυραννίδος* ("tyranny") into ruling or kingship.

[575] **Source and locus.** Virgil, *Aeneid* 3.56-57. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Virgil places the apostrophe *auri sacra fames* after the question; Baumgarten brings it forward. More materially, Baumgarten prints *quo* ("whither") for Virgil's *quid* ("to what [deed]"), a reading closely matched by Williams's "whither ... may ... be driven." Williams translates the contextually pejorative *sacra* as "curst."

[576] **Source and locus.** Virgil, *Aeneid* 6.620. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten preserves Virgil's complete line. Williams paraphrases *moniti* as "ere too late," and renders the plural *divos* with singular "God"; his "fear" gives the positive contrary of *non temnere* ("do not despise").

[577] **Source and locus.** Pliny the Younger, *Epistulae* 3.20.8. **Translation and edition.** John B. Firth, *The Letters of the Younger Pliny, First Series*, vol. 1 (London: Walter Scott Publishing Co., ca. 1900), following Heinrich Keil's Teubner text; Project Gutenberg eBook 3234. T102. **Direct source.** https://www.gutenberg.org/ebooks/3234. **Textual note.** Baumgarten omits Pliny's initial *Nam* and changes punctuation but preserves the antithesis. Firth expands compact *famam* into "what others will say," as against the inward judgment of conscience.

Plin. III, ep. 20.
Tandem meminerimus in sententiis § 174, nec eas temere cumulemus, ubicunque vivendi praeceptores videri nolumus,
ne quando nobis forte videmur gravissimi, tenues gnomotypikon venas imitari videamur, de quibus, § 370.

§ 550. Philosophi post geometras accurati noverint, quantum ad eruendam veritatem valeat vera definitio, praesertim genetica.
Haec de multis pulcre cogitandis in logico etiam rigore concepta si cognita fuerit eleganter meditaturo,
etiamsi non ipsa totidem syllabis et notis exprimatur, quot eam intellectus distincte cognovit,
sed vel omittatur omnino, vel pluribus interstincta notis et characteribus in pleniorem analogoque rationis rotundiorem diluatur descriptionem, vel nominalem, vel realem,
tamen notionis directricis instar, uti plures ad elegantias viam sternet, ita foedam impossibilitatem internam figmenti utopici cavebit,
praebebit internam, nonnunquam etiam externam, possibilitatem descripti, primam eius unitatem, nexum cum caussis et prima consectaria,
facili negotio ex regulis artis aesthetices exornanda in veritatem aestheticam, S. XXVII.
Hinc definitionem nunc non possum non legere in argumentis probantibus, vel omissam, seu non explicite cogitatam, vel transformatam in satis bellam descriptionem, § 539.

§ 551. De definitionibus et descriptionibus aestheticis est specialis in nostra disciplina tractandi locus.
Hic earum tantum attendenda est in pulcre probando vis et efficacia, § 550.
Quemadmodum olim graeci oceano se suaque tradentes ad cursum ursae maioris, velut ad ducem viae suspiciebant, phoenices autem ad Cynosuram directius gubernabant:
ita quo verior, quo exactior erit de pulcre cogitandis mente concepta definitio, hoc omnis venustae meditationis decursus erit verisimilior, verior, certior,
quo vero crassior, quo pluribus iam conceptibus adhaerentibus erroneis scatens primus eleganter cogitandi sit conceptus, hoc facilior erit in ipsam aestheticam falsitatem declinatio.
Finge de casu, fortuna, fama, honore, divitiis, amicitia, negotiis publicis, e. c. pulcre cogitaturum,
qui, quid ea sint, natura sua, non melius noverit, ac omnes solent, qui sibi nihil esse magis perspectum putant, dum sciunt cum ignarissimis.
Hinc illae tot falsae sententiae, tot imaginum deturpationes, ne verisimiles quidem, tot verborum ambages, quibus omnino nihil dicitur.

§ 552. Unam adhuc commendemus in elegantioribus probationum argumentis epanorthosin, sive correctionem.
Primo, repetamus animis, quid verum et exactum, in quo limatur ipsa veritas, utique differant. M. § 515.
Hinc inferamus: Sicut veritas qualiscunque non est exacta, sic cogitari etiam potest Aesthetica Veritas et verisimilitudo Crassa quaedam et nimis popularis, immo paene plebeia;
potest eadem ad lapidem lydium, nisi purioris rationis et intellectus, ut ita dicam, scientifici, tamen delicatioris saporis et maturi iudicii, etiamsi sensitivi, qua partem potiorem, exigi.
Possunt ex eadem poliendo tolli conceptus adhaerentes, nisi falsi omnes, ii tamen, quos nonnihil falsitatis etiam aestheticae tuis materiis illaturos verearis.
Haec est Veritas et verisimilitudo Aesthetica Exacta.

Pliny, III, letter 20.
Finally let us remember, concerning maxims, § 174, and not pile them up rashly wherever we do not wish to seem teachers of living,
lest, when perhaps we seem to ourselves most weighty, we seem to imitate the thin veins of the *gnomotypikon*, about which, § 370.
§ 550. Accurate philosophers, after geometers, have known how much a true definition, especially one explaining how its object is formed, avails for digging out truth.
If this, conceived even in logical rigor concerning many things to be thought beautifully, shall be known to one who is about to meditate elegantly,
even if it is not itself expressed in the same number of syllables and marks by which the intellect distinctly knew it,
but either be omitted altogether, or, interspersed with several marks and characters, be diluted into a fuller description, more rounded for the analogue of reason, either nominal or real,
nevertheless, in the manner of a directing notion, as it will pave the way to many elegances, so it will guard against the ugly internal impossibility of a utopian fiction,
it will furnish the internal, sometimes also the external, possibility of the thing described, its first unity, its connection with causes and first consequences,
which can readily be developed from the rules of the art of aesthetics into aesthetic truth, Section XXVII.
Hence I now cannot fail to include definition among proving arguments, either omitted, or not explicitly thought, or transformed into a sufficiently beautiful description, § 539.
§ 551. Concerning aesthetic definitions and descriptions there is in our discipline a special place for treating them.
Here only their force and efficacy in proving beautifully must be attended to, § 550.
Just as once the Greeks, entrusting themselves and their goods to the ocean, looked up to the course of the greater Bear as to a guide of the way, while the Phoenicians steered more directly by Cynosura:
so the truer, the more exact the definition conceived in the mind about things to be thought beautifully will be, by so much the whole course of graceful meditation will be more verisimilar, truer, more certain,
but the coarser the initial concept of what is to be thought elegantly is, the more it teems with many erroneous adhering concepts, by so much the easier will be the turning aside into aesthetic falsity itself.
Imagine someone about to think beautifully about chance, fortune, fame, honor, wealth, friendship, public affairs, and so on,
who does not know what these things are by their own nature any better than all those usually do who think nothing is more thoroughly seen by themselves, while knowing no more than the most ignorant.
Hence those so many false maxims, so many disfigurements of images, not even verisimilar, so many circumlocutions of words by which absolutely nothing is said.
§ 552. Let us still recommend one thing among the more elegant arguments of proofs: *epanorthosis*, or correction.
First, let us recall in our minds how truth and exactness, in which truth itself is polished, certainly differ. Metaphysics § 515.
From this let us infer: just as not every truth is exact, so an Aesthetic Truth and verisimilitude can also be thought that is Coarse and too popular, indeed almost plebeian;
The same can be tested against a touchstone, if not of purer reason and of intellect, so to speak, scientific, nevertheless of more delicate taste and mature judgment, even if sensitive, for the most part.
From the same, by polishing, adhering concepts can be removed; if not all false ones, at least those which you fear would bring some aesthetic falsity into your materials.
This is Truth and verisimilitude Aesthetically Exact.

§ 553. Studium illud apprime commendandum, S. VI. §§ 22, 423. vel primo statim cogitationum impetu quasi fusas ideas rerum et sententiarum generaliumque aliorum notiones exactas crassis omnino suppressis substituit,
vel harum, praesumens in suis praecipuis spectatoribus anticipationes easdem primo kat' eidos expresse cogitat, quales esse solent,
dein autem corrigendo exasciat, et purgata falsitatum etiam aestheticarum, etiamsi minorum, sordibus. Haec est epanorthosis.
e.g. Finge cum Horatio Serm. II. 6. Inter convivas venuste laetiores.
Sermo oritur, non de villis domibusve alienis, Nec male, necne Lepos saltet. Sed, quod magis ad nos Pertinet, et nescire malum est, agitamus utrumne Divitiis homines, an sint virtute, beati, Quidve ad amicitias, usus rectumne, trahat nos, Et quae sit natura boni, summumque quid eius.
En! epanorthosin crypticam colloquiorum, in familiaribus etiam, verius venustorum, et exemplum in aesthetice verum exactius inquirentium, quoniam:
Cervius haec inter vicinus garrit aniles Ex re fabellas,

§ 554. Fructum eiusmodi confabulationum exactioris in aestheticis veri studiosarum, profecto, bellum leges, novam satis usitatae correctionem opinionis, IV. od. 9.
Non possidentem multa vocaveris Recte beatum. Rectius occupat Nomen beati, qui deorum Muneribus sapienter uti, Duramque callet pauperiem pati, Peiusque leto flagitium timet. Non ille pro caris amicis, Aut patria timidus perire.
Huc artificium in notione quadam e.g. opum crassiuscula conceptus adhaerentes falsos, quos plerique habent infinite parvos,
per hyperbolen ironicam attollendi vel deiiciendi potius in manifestam falsitatem, etiam aestheticam, S. XXVIII. e. g. Hor. Serm. II. 3. v. 94. *Omnis res, Virtus, fama, decus, divina humanaque pulcris Divitiis parent, quas qui construxerit, ille Clarus erit, fortis, iustus. Sapiensne? Etiam, et rex; Et quicquid volet.*

§ 553. That pursuit, especially to be commended, Section VI, §§ 22, 423, either at once in the first impulse of thoughts substitutes exact ideas of things and exact notions of maxims and other generals, as if poured forth, with the coarse ones wholly suppressed,
or, presupposing anticipations of these coarse conceptions in one's chief spectators, first thinks them expressly *kat' eidos*, such as they usually are,
but then, by correcting, planes them smooth, and purges them of the filth of falsities, even aesthetic ones, even if minor. This is epanorthosis.
For example, imagine with Horace, *Sermones* II.6, a gathering of guests enjoying themselves gracefully.
"Then conversation arises, not concerning other people's villas and houses, nor whether Lepos dances well or not; but we debate on what is more to our purpose, and what it is pernicious not to know–whether men are made happier by riches or by virtue; or what leads us into intimacies, interest or moral rectitude; and what is the nature of good, and what its perfection."[578]
Behold a cryptic epanorthosis of conversations, even in familiar ones, more truly graceful, and an example of those inquiring more exactly into what is aesthetically true, since:
"Meanwhile, my neighbor Cervius prates away old stories relative to the
subject."[579]
§ 554. You will read, indeed, a fine fruit of conversations of this sort, eager for the more exact true in aesthetics: a new correction of a sufficiently usual opinion, Odes IV.9.
"The lord of boundless revenues,
Salute not him as happy: no,
Call him the happy, who can use
The bounty that the gods bestow,
Can bear the load of poverty,
And tremble not at death, but sin:
No recreant he when called to die
In cause of country or of kin."[580]
Here belongs the art of taking false associated concepts within a somewhat coarse notion, such as wealth—concepts most people regard as infinitely insignificant—
of raising them by ironic hyperbole, or rather of casting them down into manifest falsity, even aesthetic falsity, Section XXVIII.
For example, Horace, *Sermones* II.3, verse 94: "For every thing, virtue, fame, glory, divine and human affairs, are subservient to the attraction of riches; which whoever shall have accumulated, shall be illustrious, brave, just–What, wise too? Ay, and a king, and whatever else he pleases."[581]

[578] **Source and locus.** Horace, *Satires* 2.6.71-76. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten changes punctuation and capitalization and uses *Divitiis* where the comparison text has lower-case *divitiis*; the words otherwise agree. Smart turns *usus rectumne* into the ethical contrast "interest or moral rectitude" and renders *summum ... eius* as the perfection of good.

[579] **Source and locus.** Horace, *Satires* 2.6.77-78. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten prints regularized accusative plural *aniles* where the comparison edition has archaic *anilis*, besides changing capitalization and terminal punctuation. Smart's "relative to the subject" represents compact *ex re* and links the fables to the preceding discussion.

[580] **Source and locus.** Horace, *Odes* 4.9.45-52. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten's words and lineation agree with Horace, apart from capitalization and punctuation. Conington expands *multa* into "boundless revenues," translates *flagitium* as "sin," and reverses the surface order of *peiusque leto ... timet* into "tremble not at death, but sin."

[581] **Source and locus.** Horace, *Satires* 2.3.94-98. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten omits Horace's *enim*, prints *pulcris* for *pulchris*, and flattens a miniature dialogue into lightly punctuated running verse. Smart retains the exchange through "What, wise too? Ay," and renders the personified obedience to splendid riches as being "subservient to the attraction of riches."

§ 555. Quo maior est aesthetice verorum, verisimilium, fictionum, fabularumque silva, per quam errare potest pulcre cogitaturus,
ne vagetur in eadem licenter, omnes potius sua peccata falsitate deturpantia visuros putet,
in eleganti talis ingenii pectorisque persona iam separatim attendi debet singulare Veritatis Studium,
quo nomine complecti liceat, non ingenium solum aptum, sed et multo labore exercitatum et adsuetum perspiciendis veritatibus aestheticologicis,
neque qualemcunque propensionem, sed firmum animi propositum inferendi suis meditationibus veritatem, quam admittant salva totius pulcritudine, maximam.
Hunc animi characterem, quoniam omnibus universim belle cogitandis necessarium iudico, § 22, dicamus Studium Veritatis Absolutum et, universale, §§ 29, 45.

§ 556. Posset idem ex gravitate absoluta demonstrari, S. XXIII. iis, qui norunt omnem virtutem a multis non ineptis philosophis in amore veritatis constitui.
Unus ex summis elegantiarum arbitris inter Anglos, omnem pulcritudinem veritatem esse decernit, in ipsa Poesi, ubi omnia fabulae sint veritatem tamen dominari, et efficere perfectionem totius.
Praestabit autem severioribus veritatis fautoribus aestheticologicae gradus altius nonnihil repetere.
Minima est minima perceptio veritatis metaphysicae minimae.
Hinc 1) quo uberior, 2) quo maior et dignior, 3) quo exactior, 4) quo clarior et distinctior, 5) quo certior et solidior, 6) quo ardentior est perceptio obiecti,
7) quo hoc plura, 8) quo maiora ac graviora, 9) quo fortioribus regulis, 10) quo convenientiora complectitur, hoc maior est veritas aestheticologica, § 437. M. § 184.

§ 557. Non putaverim nunc opus esse demonstratione 1) nullam veritatem maximam esse aestheticologicam, sed strictius logicam, § 424,
2) talem veritatem nullam in hominem cadere, nullam rem in veritate logica maxima ab ullo hominum intellectu cognosci, quoniam qui unam ita cognoscit, omnes novit.
Hinc omnis veritatis apud hominem aestheticologicae, malum metaphysicum, defectus veritatis summae logicae in omniscientia tantum obviae infinite magnus.
Adeoque mentis bene sanae studium veri amantissimum quoniam ferri tamen non potest in ea, quae nosse potest non posse fieri,
nec omnino nihil velle, quam primum se non posse nancisci omnia cognoverit: contentum esse debet, parte veritatis logicae latius sumtae summae infinite parva, ea scilicet, quam adipisci potest, § 556.
§ 558. Perfectionem veritati logicae latius sumtae, § 556. n. 1–6. formalem, n. 7–10. materialem conciliant.
Hinc humanum veritatis studium nunc formalem potissimum intendit, quod fieri non potest sine dispendio materialis, nunc materialem potissimum amplectitur, neque potest idem, nisi cum detrimento formalis, § 557.
Tribuitur alicui, non copiosa solum, sed et completa, non satis magna solum, sed et obiectum suum exaequans, eique adaequata, non vera solum, sed et exacta, cui nihil insit omnino falsi,
non clara solum, sed et complete clara, sufficiens ad distinguendum obiectum ab omnibus, sed et distincta, cuius omnes notae clarae sunt, non raro per plures gradus,
non certa solum, sed et complete certa, rigorose demonstrabilis, et omnem formidinem oppositi excludens,
non movens solum, sed et cogens ad assensum, extorquens approbationem, et aliquam voluptatem appetitionemque necessariam cognitio,

§ 555. The greater is the forest of aesthetically true things, verisimilar things, fictions, and tales through which one about to think beautifully can wander,
lest he roam in the same licentiously, let him rather think that all will see his faults disfiguring things by falsity, in the elegant person of such a talent and heart there must now be separately attended to a singular Pursuit of Truth,
under which name it is permitted to include not only a talent fit for this, but also one exercised by much labor and accustomed to seeing aestheticological truths,
and not just any inclination, but a firm purpose of mind of bringing into one's meditations the greatest truth that they admit while the beauty of the whole is preserved.
This character of mind, since I judge it necessary for all things universally to be thought beautifully, § 22, let us call the Absolute Pursuit of Truth, and universal, §§ 29, 45.
§ 556. The same could be demonstrated from absolute gravity, Section XXIII, for those who know that all virtue is placed by many not inept philosophers in the love of truth.
One of the highest arbiters of elegance among the English determines that all beauty is truth; in poetry itself, where all things are fables, nevertheless truth rules and produces the perfection of the whole.
But it will be preferable, for the stricter supporters of aestheticological truth, to repeat the degrees somewhat from higher up.
The least truth is the least perception of the least metaphysical truth.
Hence, 1) the richer, 2) the greater and more worthy, 3) the more exact, 4) the clearer and more distinct, 5) the more certain and better grounded, 6) the more ardent the perception of the object is,
7) the more things the object embraces, 8) the greater and weightier things, 9) by the stronger rules, 10) the more fitting things, by so much the greater is aestheticological truth, § 437. Metaphysics § 184.
§ 557. I would not now think there is need of a demonstration 1) that no greatest truth is aestheticological, but rather strictly logical, § 424,
2) that no such truth falls within a human being, that no thing is known in maximum logical truth by any human intellect, because whoever knows one thing in that way knows all things.
Hence, of every aestheticological truth among human beings, the metaphysical evil, the defect of the highest logical truth, which is found only in omniscience, is infinitely great.
And therefore the most truth-loving pursuit of a sound mind, since nevertheless it cannot be carried into those things which it can know cannot happen,
nor wish for nothing at all merely because it recognizes that it cannot obtain everything: it must be content with an infinitely small part of supreme logical truth taken more broadly, namely that part which it can attain, § 556.
§ 558. For logical truth taken more broadly, § 556, numbers 1–6 secure formal perfection, numbers 7–10 material perfection.
Hence the human pursuit of truth now chiefly aims at the formal, which cannot happen without loss of the material; now it chiefly embraces the material, and it cannot do the same except with detriment to the formal, § 557.
There is attributed to someone a cognition not only copious, but also complete; not only sufficiently great, but also equalling its object and adequate to it; not only true, but also exact, in which there is nothing at all false;
not only clear, but also completely clear, sufficient for distinguishing the object from all things, but also distinct, all of whose marks are clear, not rarely through several degrees;
not only certain, but also completely certain, rigorously demonstrable, and excluding every fear of the opposite; a cognition not only moving, but also compelling to assent, forcing approval and a certain necessary pleasure and desire,

§ 559. Haec omnia bene se habent. Sed quale est illud obiectum, quod homo tam perfecta ratione contemplatur?
Universale quoddam ex individuis plurima maxima, fortissimis regulis convenientissima, pro suo quaevis modulo, complectentibus,
ceu notas differentiarum ad numericam usque plurimarum innumeras, ita ortum,
ut in his, in quibus veritas metaphysica determinatissima solis sit, quaeque perceptioni hinc perfectionem materialem generice maximam conciliarent, si perciperentur, ut individua,
1) abundantia ultra perceptionem, quae completa sit, abstrahantur,
2) maiora ac graviora, quam gradus est, qui in cognitione ponebatur, obiectum exaequante, abstrahantur
3) ea, de quibus data exacta cognitio non satis perspicit, an vera sint, nec ne, ne quid supersit cognitioni falsitatis, abstrahantur;
4) ea, quibus non opus est ad distinguendum, cum iis, quae clara fieri dato subiecto refugiunt, abstrahantur,
5) ea, quae dato subiecto nondum sunt complete certa, non demonstrabilia rigorose, in quibus superest formido oppositi, abstrahantur,
6) ea, quae movere in contrarium, assensum revocare, taedium etiam forsan creare possent, abstrahantur.

§ 560. Sic enatis disciplinarum scientiarumque humanarum obiectis, universalibus, § 559. utique perfecta, saepe pulcra, connascitur in animis solide doctorum veritas, etiam strictius logica.
Iam autem quaeritur, an tali universali sit aequalis veritas metaphysica, ac est huius individuo, quod sub eodem continetur?
Equidem arbitror philosophis apertissimum esse iam posse, cum iactura multae magnaeque perfectionis in cognitione et veritate logica materialis emendum fuisse,
quicquid ipsi perfectionis formalis inest praecipuae.
Quid enim est abstractio, si iactura non est?
Pari ratione ex marmore irregularis figurae non efficias globum marmoreum, nisi cum tanto saltim materiae detrimento, quantum postulabit maius rotunditatis pretium.
§ 561. Iam supponatur veritatis aestheticologicae studium aliquando ferri praesertim in perfectionem eiusdem materialem, § 558, et hinc amplecti obiecta veritatis metaphysicae, quae potest, determinatissimae.
Hic intentio non est dato consilio amputare per abstractionem cuiuscunque rotunditatis impedimenta, neque tamen est opis humanae determinationis omnimodae latissimum ambitum sibi complete signare;
data opera non praescinduntur magnitudinem intellectionis nostrae superantia, neque tamen omnia determinatarum rerum et paene vel omnino actualium pondera assequi et iustis momentis exaequare mens humana potest.
Non constituimus praescindere, quicquid ulla ratione falsi speciem posset induere, neque tamen in indefinitis eiusmodi obiecti tantum non singularis momentis verum ubique liquet.
Non est consilium omittere et prorsus in voluntarias tenebras relegare, quae requisitam aliquam claritatem non habent,
et tamen ad eandem singula momenta obiecti tollere vires, locus, tempus non permittunt.
Non animus est aliquantulum incerta prorsus omittere, neque tamen omnia cogitans rigorose demonstrare potest, quae obiecto determinatissimae veritatis conveniunt.
Multa, quae placeant, aut odio sint, praescindere non constituimus, neque tamen vires sufficiunt ad omnia sic exhibenda, ut efficaciter appetere, vel aversari certis deliberatisque decretis ea meditatus possit.

§ 562. Habes perfectionem veritatis aestheticologicae compositam, § 556, vides exceptiones inevitabiles, utramque si velis assequi vel mediocriter, § 560. 561.
Intellectus et ratio purior severiorum veritatis amicorum, per accuratas scientias ita formalem sequitur, § 560. descriptam,
ut complementa ac supplementa veritatis materialiter perfectae, suis universalibus et abstractioribus ad formalem scientificorum perfectionem deductis,
adjicere pro viribus relinquat analogo rationis et cognitionibus quocunque gradu sensitivis.

§ 559. All these things are well. But what kind is that object which a human being contemplates in so perfect a manner?

It is a universal derived from individuals, each embracing, in its own measure, very many and very great things fitting together under the strongest rules, with innumerable marks of differences extending down to numerical difference. It arises by abstracting from these individuals, in which alone metaphysical truth is most determinate and which would therefore confer the greatest generic material perfection on perception if perceived as individuals:

1) abundances beyond the perception that would be complete are abstracted away,

2) greater and weightier things than is the degree which was being placed in cognition equalling the object are abstracted away,

3) those things about which a given exact cognition does not sufficiently see whether they are true or not, lest anything of falsity remain for cognition, are abstracted away;

4) those things which are not needed for distinguishing, together with those which refuse to become clear for the given subject, are abstracted away,

5) those things which for the given subject are not yet completely certain, not rigorously demonstrable, in which fear of the opposite remains, are abstracted away,

6) those things which could move in the contrary direction, withdraw assent, perhaps even create weariness, are abstracted away.

§ 560. With the objects of human disciplines and sciences, universals, thus having come forth, § 559, truth, certainly perfect and often beautiful, even more strictly logical, is born together in the minds of the solidly learned.

But now it is asked whether metaphysical truth is equal in such a universal as it is in the individual of this universal which is contained under the same.

Indeed I think it can now be most evident to philosophers that whatever outstanding formal perfection it possesses had to be bought at the cost of much and great material perfection in cognition and logical truth.

For what is abstraction, if it is not loss?

By the same reasoning, from marble of irregular shape you would not make a marble sphere except with at least as much loss of matter as the greater price of roundness will demand.

§ 561. Now let it be supposed that the pursuit of aestheticological truth is sometimes carried especially into the material perfection of the same, § 558, and hence embraces objects of metaphysical truth, as determinate as it can.

Here the intention is not, by a given plan, to cut away through abstraction the impediments of any roundness whatever; and yet it is not within human power to mark out completely for itself the widest range of complete determination in every respect;

We do not deliberately abstract away things surpassing the magnitude of our understanding; and yet the human mind cannot attain all the weights of determinate things, and of things almost or wholly actual, and balance them by just measures.

We do not resolve to cut off whatever could in any way put on the appearance of the false; and yet in the indefinite moments of such an object, almost singular, the true is not everywhere clear.

It is not the plan to omit and wholly relegate into voluntary darkness those things which do not have some required clarity,

and yet capacity, space, and time do not permit one to raise the individual moments of the object to that same clarity.

There is no intention of wholly omitting somewhat uncertain things; and yet a thinker cannot rigorously demonstrate all things that belong to an object of the most determinate truth.

We do not resolve to cut off many things which may please or be hateful, and yet powers do not suffice for exhibiting all things in such a way that the one meditating them could effectively desire or avoid them by certain and deliberate resolutions.

§ 562. You have the composed perfection of aestheticological truth, § 556; you see the inevitable exceptions, if you wish to attain each even moderately, § 560. 561.

The purer intellect and reason of the stricter friends of truth pursue, through exact sciences, the formal perfection described in § 560, leaving it to the analogue of reason and cognition sensitive in whatever degree to add, as far as they can, the complements and supplements of materially perfect truth to the universals and abstractions brought to the formal perfection of scientific cognition.

§ 563. Verum amicus veritatis non minus strenuus, qui sequitur eandem analogo rationis, non habet denuo facultatem sensitivam inferiorem, cui relicta a se et omissa commendet,
ob veritatis materialem perfectionem tamen ea, quae multum habent in se veritatis metaphysicae determinatissimae negligere omnino non audet.
Hinc huic magis necessarium est nonnunquam excipere a regulis summae perfectionis formalis in indaganda veritate aesthetica,
ne nimium detrimenti capiat veritatis eiusdem perfectio materialis, § 558.

§ 564. Universalissimis, abstractissimis, et per artem, § 559. descriptam ad perfectionem veritatis formalem ab hominibus obtinendarum summam evehendis partim omnino relictis horizonti logico,
partim ex eodem detractis et involutis denuo nonnihil in non ita paucas, a quibus abstraxerat ratio, differentias determinatiores,
praesertim autem perfectionem materialem veritatis aestheticologicae maximam exhibentibus singularibus, individuis, et determinatissimis fruitur horizon aestheticus,
sua silva, Chao, et materia, § 129. ex quibus veritatem aestheticam ad formam, nisi perfectam omnino, pulcram tamen, § 558, 14. ita exsculpat,
ut inter elaborandum, quam fieri potest minimum veritatis materialiter perfectae pereat et elegantiae caussa poliendo deteratur, § 563.

§ 565. Sumat itaque pulcre cogitaturus sibi materiam vel determinatiorem, unam ex generibus inferioribus aut omnino speciebus rerum,
vel si altius videatur in genera superiora adscendere, teneatur tamen eadem vestire multis, quas omittit purior scientia, notis et characteribus,
vel tandem singularia sibi legat themata, in quibus regnet perfectio veritatis materialis.
Circumfundatur notarum ingenti multitudine. Reiecerit, quas non admittit pulcra forma.
Restent, quarum vix unam desiderari brevis, sed eleganter plena, rotunditas, venusta dignitas, tum absoluta, tum relativa,
veritatis ipsius materialis perfectio, elegans vividitas et necessarius meditationi nitor, intima persuasio, vita praesertim et ad delectandum ac movendum efficacia patiatur.
In his autem notis bene multis non sit meditanti veritas metaphysica completam ad lucem usque perspecta, licet nihil falsi turpioris iisdem insit.
Iam putaverim ad generalem aliquam formulam redegisse necessitates aestheticas, quarum aliquos speciales casus enumeravi, §§ 491–502,
in collisione regularum perfectionis in cognoscendo vero, excipiendi a veritatis forma perfectiori,
ob veritatem materialiter perfectiorem involvendam amabiliori formae verisimilitudinis, § 483.

§ 566. Studium veritatis absolutum, sed aestheticum, § 565. comparate sese exseret pro triplici veritatum specie, et materialiter perfectarum gradu, in quibus versatur, potissimum.
Sunt eiusdem materiae 1) generalia, 2) actualia huius mundi, 3) heterocosmica.
Genus Cogitandi generalia sed eleganter exprimens est Aestheticodogmaticum,
actualia huius mundi venuste pingens, ob exiguum futurorum strictissima in veritate sistendorum numerum, dicamus Aestheticohistoricum.
Genus tandem eleganter heterocosmica meditandi nominemus per novam aliquam synecdochen tunc etiam, quando non exprimitur carminibus, Genus Cogitandi Poeticum.

§ 567. Genus cogitandi aestheticodogmaticum quoniam 1) a materiarum per disciplinas ordinibus denominatum theologicum, philosophicum, e. c. commune nomen habet cum genere cogitandi theologico, philosophico, e. c. scientifico et acroamatico,
2) altius adscendendo saepius horizonti logico et aesthetico communia contemplatur,
3) recte primaria sua capita et meditationis momenta praecipua exhibet intellectui pulcro per distinctionem extensivam:
plerumque confunditur cum genere cogitandi scientifico, et, formaliter philosophico, saepe cum eodem non inepte combinatur,
semper tamen, uti vere diversum est, singularibus cum scientiarum non minus, quam elegantiarum, emolumentis ab eodem distinguitur. § 566.

§ 563. But the no less strenuous friend of truth, who follows the same truth by the analogue of reason, has no still lower sensitive faculty to which he may entrust what has been left behind and omitted by himself,
yet, on account of the material perfection of truth, he does not dare wholly to neglect those things which have much of the most determinate metaphysical truth in themselves.
Hence it is more necessary for this one sometimes to make exception from the rules of the highest formal perfection in investigating aesthetic truth,
lest the material perfection of the same truth suffer too much loss, § 558.
§ 564. With the most universal and abstract objects—raised by the art described in § 559 to the highest formal perfection of truth attainable by human beings—partly left entirely to the logical horizon, and partly drawn back from it and again invested with numerous more determinate differences from which reason had abstracted,
the aesthetic horizon chiefly enjoys singular, individual, and most determinate things that display the greatest material perfection of aestheticological truth,
its own forest, Chaos, and matter, § 129, from which it carves aesthetic truth into a form, if not wholly perfect, nevertheless beautiful, § 558, 14, in such a way
that while it is being worked out, as little as possible of materially perfect truth perishes and is worn away by polishing for the sake of elegance, § 563.

§ 565. Therefore let the one about to think beautifully take for himself matter that is either more determinate, one from lower genera or wholly from the species of things,
or if it seems better to ascend higher into superior genera, let him nevertheless be bound to clothe the same things with many marks and characters which purer science omits,
or finally let him choose singular themes for himself, in which the material perfection of truth predominates.
Let him be surrounded by a huge multitude of marks. He will reject those which beautiful form does not admit.
Let those remain of which a brief, but elegantly full, roundness, graceful dignity, both absolute and relative, would scarcely allow even one to be missed,
and the perfection of material truth itself, elegant vividness and the brilliance necessary for meditation, intimate persuasion, especially life and efficacy for delighting and moving, would scarcely allow it.
But in these very many marks, metaphysical truth may not be seen by the one meditating all the way to complete light, although nothing of ugly falsity is in them.
Now I would think that I have reduced to some general formula the aesthetic necessities, of which I enumerated some special cases, §§ 491–502,
in the collision of rules of perfection in knowing the true, of making exception from the more perfect form of truth,
on account of a materially more perfect truth that must be wrapped in a more lovable form of verisimilitude, § 483.
§ 566. The absolute, but aesthetic, pursuit of truth, § 565, will show itself comparatively, chiefly according to the threefold species of truths and according to the degree of their material perfection in which it is engaged.
Its matters are 1) general things, 2) actual things of this world, 3) heterocosmic things.
The Kind of Thinking expressing general things, but elegantly, is Aestheticodogmatic,
The kind that gracefully paints actual things of this world, because the number of future things to be established in the strictest truth is small, let us call Aestheticohistorical.
Finally, let us name the kind of elegantly meditating heterocosmic things, by some new synecdoche even when it is not expressed in verses, the Poetic Kind of Thinking.
§ 567. Since the aestheticodogmatic kind of thinking 1) when denominated from the orders of materials through disciplines as theological, philosophical, and so on, has a common name with the theological, philosophical, and so on scientific and acroamatic kind of thinking,
2) by ascending higher, it rather often contemplates things common to the logical and aesthetic horizon,
3) it rightly exhibits its primary heads and the chief moments of meditation to the beautiful intellect through extensive distinctness:
it is for the most part confused with the scientific and, formally, philosophical kind of thinking, and is often not ineptly combined with the same,
Nevertheless, since it is truly different, distinguishing it from the scientific kind always brings special benefits to the sciences no less than to the arts of elegance. § 566.

§ 568. Ex confusione duplicium dogmatica cogitandi generum, logici et aesthetici, duplex dominatur praeiudicata opinio
1) eorum, qui tunc etiam, quando de rigidiori primorum cognitionis alicuius universalis principiorum intellectuali ac rationali theoria agitur,
quam fieri potest exactissime, distinctissime, solidissimeque pertractanda,
subsistunt in diluta, nec omnino levi, verisimili, satis perspicua, quantulumcunque certa, veritatis expositione, modo placeat illa satis auribus, oculisve, rationisque videatur ferre, vere ferat analogi potius rationis calculum.
2) Eorum, qui dogma quoddam ad captum minus exercitatorum in scientiis, vel omnino popularem intelligentiam, et viva quidem voce, proponendum cogitant,
idque tamen brevissimis definitionibus, exactissimis axiomatibus, distinctissimis notionum resolutionibus, demonstrationibusque complete certis exornare nequicquam laborant. § 567.

§ 569. Genus cogitandi logicodogmaticum et aestheticodogmaticum, a potiori desumtis denominationibus, non forma solum inter se differunt, sed etiam materiis, quibus convenire vel maxime prima fronte videbantur.
Prius uti thematis sui principia potissimum sequitur, ita posterius principiata et consectaria.
Prius uti potissimum eruit universalia, sub quibus thema suum continetur,
ita posterius eiusdem thematis inferiores conceptus attendit potissimum, quos sub se continet.
Etiamsi materiae a tota disciplina nomen acceperint, sunt tamen in quavis disciplina prima quaedam ordine, quaedam in methodo synthetica velut ultima.
Illa potissimum logicum, haec aestheticum ita sectatur per disciplinas cogitandi genus,
ut dici circiter in qualibet possit, ubi desinit logicum, aestheticum cogitandi genus incipere. § 566.

§ 570. Qui res interius perspexerunt, probe vident inter ea rerum genera, de quibus scientiae huc usque stricte dictae cultae sunt, et individua,
interiacere adhuc magnam inferiorum generum, et specierum intercapedinem,
in cuius raro territorium demonstratores descendant, in quod experimentatores et observatores accurati raro feliciter adscendant.
Hoc est illud maxime stadium in quo cogitandi genus aestheticodogmaticum decurrat.
Hinc vel ipsum sibi thema legit optime, vel thema etiam altius petitum eo tamen usque detrahit, ad maiorem veritatem materialem, § 440.
etiamsi fiat eo ipso formaliter paullo minus exacta, secundum logicorum trutinam scientificam, i. e. elegantem ad verisimilitudinem. § 567.
§ 571. Studium veritatis in genere cogitandi aestheticodogmatico comparativum, § 566.
1) veritatem etiam strictius logicam de ipsa materia, si fuerit horizontis aesthetico-logici, vel de eius generibus notionibusque superioribus sollicite quaeret,
etiamsi non exprimendam acroamatice, tamen ut directricem explicite cogitandae verisimilitudinis in generalibus et adoptandis notionibus. §§ 429, 424.
2) Notiones, in quibus aliquid contradictionis ad absurditatem usque, vel paene eo usque, iam detexit intellectus et ratio,
cavebit hoc curatius, quo probabilius est, tales etiam spectatores e. c. fore meditationi eiusmodi aestheticodogmaticae,
qui latentem inconvenientiam et ipsi ratione certissime perspicere possint, et aliis in spectando, legendo e. c. sociis aesthetice satis ostendere, §§ 431–435.
§ 572. Studium veritatis in aestheticodogmaticis 3) in id praesertim incumbet, ut nexum materiae suae,
brevius cum principiis, uberius cum gravissimis consectariis, verosimillimum vividissime pingat,
non sine desiderabili, vel taediorum ex aversando hauriendorum feraci persuasione, § 437.
4) Si quid etiam progredi tentet in inferiora, ac ratio immediate praeluceat,
supplementa tamen sua ad certitudine completa cognoscendum cum hoc inseparabiliter coniuncta sistere movebit omnem lapidem, § 439.

§ 568. From the confusion of the two dogmatic kinds of thinking, the logical and the aesthetic, a twofold prejudiced opinion prevails:
1) of those who, even when the question concerns a stricter intellectual and rational theory of the first principles of some universal cognition,
which must be treated as exactly, distinctly, and soundly as can be done,
stop in a diluted, and not wholly light, verisimilar, sufficiently perspicuous, however little certain exposition of truth,
provided that it pleases the ears or eyes enough, and seems to win reason's approval, while actually winning the approval of the analogue of reason.
2) Of those who think that some doctrine must be proposed to the grasp of those less exercised in the sciences, or to an altogether popular understanding, and indeed orally,
and yet they labor in vain to adorn it with the briefest definitions, the most exact axioms, the most distinct resolutions of notions, and completely certain demonstrations. § 567.
§ 569. The logical-dogmatic and aesthetic-dogmatic kind of thinking, their denominations having been taken from what predominates in each, differ between themselves not only in form, but also in the matters in which at first sight they seemed most of all to agree.
As the former chiefly follows the principles of its theme, so the latter follows what follows from those principles and their consequences.
As the former chiefly digs out universals under which its theme is contained,
so the latter chiefly attends to the lower concepts of the same theme, which it contains under itself.
Even if the matters have received their name from the whole discipline, there are nevertheless in any discipline certain things first in order, and certain things as if last in synthetic method.
The former things the logical kind of thinking especially follows through the disciplines; the latter things the aesthetic kind follows,
so that it can be said approximately in any discipline: where the logical kind of thinking ends, the aesthetic begins. § 566.
§ 570. Those who have looked more inwardly into things see well that between those genera of things about which sciences, strictly so called, have been cultivated up to now, and individuals,
there still lies between them a great interval of lower genera and species,
into whose territory demonstrators rarely descend, and into which experimenters and accurate observers rarely ascend successfully.
This is the principal field in which the aestheticodogmatic kind of thinking runs.
Hence it either chooses the theme itself for itself very well, or even draws down a theme sought from higher up, nevertheless to this point: toward greater material truth, § 440.
even if by that very fact it becomes formally a little less exact according to the scientific balance of the logicians, that is, becoming an elegant verisimilitude. § 567.
§ 571. The comparative pursuit of truth in the aestheticodogmatic kind of thinking, § 566,
1) will carefully seek even more strictly logical truth about the matter itself, if it belongs to the aesthetic-logical horizon, or about its genera and higher notions,
even if it is not to be expressed acroamatically, nevertheless as the guide of verisimilitude to be explicitly thought in general things and in notions to be adopted. §§ 429, 424.
2) Notions in which understanding and reason have already detected something of contradiction up to absurdity, or almost up to that point,
he will avoid all the more carefully, the more probable it is that such spectators, and so on, will also be present for an aestheticodogmatic meditation of this kind,
who can both see the latent incongruity themselves most certainly by reason, and show it aesthetically enough to others, companions in viewing, reading, and so on, §§ 431–435.
§ 572. The pursuit of truth in aestheticodogmatic matters 3) will especially lean toward this, that the connection of its matter,
more briefly with the principles, more abundantly with the weightiest consequences, it may most vividly paint as most verisimilar,
with persuasion productive of desire, or of the displeasure drawn from aversion, § 437.
4) If it attempts to advance into lower matters than reason immediately illuminates,
nevertheless it will move every stone to present its supplements as inseparably connected with what is known with complete certainty, § 439.

§ 573. Studium veritatis in aestheticodogmaticis, 5) ea lubentissime suis exponet, quae cogitaturus etiam certo novit logice vera, § 571.
per harmoniam facultatum cognoscitivarum inferiorum et superiorum, nunc exhibenda aesthetice vera;
si hoc non conceditur praeferet logice sibi probabilia, sibi logice improbabilibus, § 485. ob eandem harmoniam.
Haec aut iudicabit suis praecipuis spectatoribus iam etiam fore verisimilia, et in iisdem securus acquiescit;
aut suspicabitur, ea parum habitura apud hos verisimilitudinis.
In ultimo casu aut habet occasionem ad dandam suis verisimilitudinem argumentis venuste probantibus,
nec tunc latum unguem avellitur a vero, quod ipsi videtur, et suos potius ad suam sententiam attrahere laborat, quam ut cum iis contraria sentiat,
aut conciliare sibi probabilibus, suis quae sint sine dubio satis improbabilia, verisimilitudinem locus et tempus non permittunt.

§ 574. Si pulcre cogitaturus incidat in dogma sibi probabile, quod nec esse suis verisimile, nec a se iam tale reddi iisdem posse perspicit § 573.
amicus veritatis aut nec hoc, nec oppositum, spectatoribus verisimile, ponet, si licet ab utroque abstrahere,
aut, si ponendum est aesthetica necessitate alterutrum, multa cum gravitate perpendit,
an spectatoribus suis praecipue attendendis verisimile, sit forsan error, communis quidem, oppido tamen innocens,
an periculosior, et cuius fautores rei falsitatis moralis vel per indirectum agi possint ex merito. §§ 470, 467.
In priori casu utetur opinione suorum, sicuti philosophi mathematicique fictionibus suis heuristicis,
in posteriori latissime potius falsum errans cogitasse videri volet, § 471.
quam ut conscientiam vel famam suam exponat futuro falsitatis moralis opprobrio, § 464.

§ 575. Studium veritatis in aestheticodogmaticis 6) non solius illustrationis gratia, sed etiam ob §§ 572, 569. multum in exemplis suae materiae versabitur, § 526.
in iisque singularia praeferet universalibus, ideas notionibus, strictissime vera heterocosmicis et fabulosis, § 472.
aut ad haec quando venusta vocaverit necessitas, ea non dissimulabit esse fabulas, § 565.
aut fictiones aesthetice heuristicas, § 574.
§ 576. Genus cogitandi aestheticodogmaticum vel thema habet propius, quid agendum, vel omittendum sit, enuncians, vel minus.
Hoc est theoreticum, illud practicum.
Practicum denuo vel habet thema commendandum, paraeneticum, vel dissuadendum, elencticum.
Quemadmodum Ciceronis et rhetorica et philosophica scripta sunt exempla generis cogitandi aestheticodogmatici, ita *officia* praesertim practici;
Lucretius est exemplum cogitandi generis aestheticotheoretici.
Saturae elenctici.
In his Iuvenalis, quam omnino ficta promittat exempla, mavult experiri, *quid concedatur in illos, Quorum Flaminia tegitur cinis atque Latina.*

§ 577. Studium veritatis in aestheticodogmaticis cuiuscunque generis, § 576.
7) si vel maxime complete certo cognoscenda tractet, tamen nunc non adscendet ultra verisimilitudinem aliquam, quam dicemus dogmaticam,
qua dogma non quidem complete certum redditur,
neque tamen ulla in eodem falsitas, repugnantia interna, vel contradictio cum complete certis,
aut hoc saltim dogmate certioribus, nulla incohaerentia cum principiis, unde deducendum foret,
aut cum inde derivandis consectariis totalis, e. c.
nec intellectu, nec ratione, nec rationis analogo, quantae hae facultates in praecipuis obiectis personalibus supponendae sunt, appercipiatur. § 483.

§ 573. The pursuit of truth in aestheticodogmatic matters, 5) will most gladly set forth to its own those things which the one about to think also certainly knows to be logically true, § 571.
through the harmony of the lower and higher cognitive faculties, now to be exhibited as aesthetically true;
if this is not granted, he will prefer things logically probable to himself over things logically improbable to himself, § 485, on account of the same harmony.
These things he will either judge will now also be verisimilar for his chief spectators, and he securely rests in them;
or he will suspect that they will have little verisimilitude among them.
In the last case he either has occasion for giving verisimilitude to his own views by arguments proving gracefully, and then he is not torn by a nail's breadth from the true which seems so to him, and labors rather to draw his own people to his opinion than to think contrary things with them,
or space and time do not permit him to give verisimilitude to things probable to himself which are without doubt quite improbable to his own people.
§ 574. If the one about to think beautifully falls upon a doctrine probable to himself, which he sees is neither verisimilar to his own people, nor can now be rendered such to them by himself, § 573,
the friend of truth will posit neither this nor its opposite, which is verisimilar to the spectators, if it is permitted to abstract from both,
or, if by aesthetic necessity one or the other must be posited, he weighs with much gravity
whether what is verisimilar to his spectators especially to be attended to is perhaps an error, indeed common, yet very innocent,
or a more dangerous one, and one whose supporters can deservedly be treated, even indirectly, as guilty of moral falsity. §§ 470, 467.
In the former case he will use the opinion of his own people, just as philosophers and mathematicians use their heuristic fictions,
in the latter case he will rather wish to seem to have thought something false in the broadest sense, through error, § 471,
than expose his conscience or reputation to the future reproach of moral falsity, § 464.
§ 575. The pursuit of truth in aestheticodogmatic matters 6) not for the sake of illustration alone, but also because of §§ 572, 569, will be much engaged in examples of its matter, § 526.
and in them it will prefer singulars to universals, ideas to notions, things true in the strictest sense to heterocosmic and fabulous things, § 472.
or, when graceful necessity has called it to these things, it will not conceal that they are fables, § 565.
or aesthetically heuristic fictions, § 574.
§ 576. The aestheticodogmatic kind of thinking either has a theme more nearly declaring what is to be done, or omitted, or it has this less nearly.
This is theoretical; that is practical.
The practical kind again either has a theme to be recommended, paraenetic, or to be dissuaded from, elenctic.
Just as both the rhetorical and philosophical writings of Cicero are examples of the aestheticodogmatic kind of thinking, so the *Offices* especially are examples of the practical kind;
Lucretius is an example of the aestheticotheoretical kind of thinking.
Satires are examples of the elenctic kind.
Among these, Juvenal, rather than offer wholly invented examples, prefers to test his freedom in speaking of the dead: "I will try then what I may be allowed to vent on those whose ashes are
covered by the Flaminian or Latin road."[582]
§ 577. The pursuit of truth in aestheticodogmatic matters of whatever kind, § 576,
7) even if it treats matters to be known with complete certainty, nevertheless it will not now ascend beyond a certain verisimilitude, which we shall call dogmatic,
by which a dogma is indeed not rendered completely certain,
and yet no falsity in the same, no internal repugnance, or contradiction with completely certain things,
or at least with things more certain than this dogma, no incoherence with the principles from which it would have to be deduced,
or with the consequences to be derived from it, no complete incoherence, and so on, is perceived by intellect, reason, or the analogue of reason, in the measure in which these faculties must be presumed in the chief intended recipients. § 483.

[582] **Source and locus.** Juvenal, *Satires* 1.170-171. **Translation and edition.** Rev. Lewis Evans, *The Satires of Juvenal, Persius, Sulpicia, and Lucilius* (New York: Harper & Brothers, 1881), Project Gutenberg text. T106. **Direct source.** https://www.gutenberg.org/files/50657/50657-h/50657-h.htm. **Textual note.** Baumgarten begins after Juvenal's governing *experiar* ("I will try"), which Evans necessarily retains to make the English sentence complete. Juvenal means that he will satirize only the safely dead, whose roadside tombs cannot retaliate; Evans's note identifies Domitian and the mime Paris as possible pointed examples.

§ 578. Nam definitiones statim, quando non exasciantur ad logicae artis severas regulas,
aut in descriptiones iterum pulcras affabre resolvuntur,
propositiones generales si enthymematice omissis iudiciis intuitivis, ex quibus formatae sunt, tamen exhibentur, ut experientiae,
non axiomata solum et postulata secundaria miscentur primariis,
sed et theoremata multa et problemata indemonstrabilium instar sumuntur,
aut probantur saltibus logice illegitimis, etiamsi pulcris, formis crypticis,
de quibus convincendus non sit complete certus, interim elegantibus et oratoriis,
scholia si regnant, et plurimum absorbent loci:
quid aliud ex tali meditatione, si vel maxime complete certum thema habeat, nunc prodibit, nisi dogmatica verisimilitudo? § 577.

§ 579. Si locus permitteret, uberius ex historia philosophica posset ostendi confusionem huius dogmata cogitandi generis et accurate logici ac intellectualis § 568. fontem esse,
ex quo 1) philosophi et omnes paene reliqui eruditi tot per saecula soliditate et certitudine superati sint a mathematicis,
quibus sua suis exponendo semper verum fuit intellectum et rationem praesertim instruere, non promittendo solum, sed et praestando.
2) Platonis, haec duo cogitandi genera semper combinantis, ne dicam confundentis, discipuli, in tantam lapsi sunt incertitudinem,
exceptis Aristotelicis, quorum praeceptor acroamaticis suis scriptis ostendit,
quantum intersit inter logice verum, et aesthetice verisimile, si philosophemur.
3) Aeternae dogmaticorum scepticorumque, et nunc his, nunc illis viciniorum, lites. § 9.
§ 580. Studium veritatis aestheticum absolutum § XXXIIII. se comparative exseret in summo suo gradu perfectionis etiam materialis maxime curiosum in genere cogitandi aesthetico historico, § 466,
cuius 1) genus maxime ordinarium est, res facti, singularia praeterita, describens,
2) non negligendum, aesthetico statum animi praesentem exprimens,
3) non ita crebro, saepius tamen, ac videtur, observandum futura praevidens.
Medium, si dicas empiricum, tertium manticum cogitandi genus:
genus cogitandi aestheticohistoricum erit vel strictius historicum, vel empiricum, vel manticum.

§ 581. Exempla primi sunt generis eleganter cogitandi, de quo § 580, clari scriptores, quibus veteris populi Romani prospera vel adversa memorata sunt,
secundi tum epistolae non ita paucae, quas Cicero, et Plinius de rebus ad se pertinentibus tunc, quum eae fierent, perscripserunt,
tum carmina inter amandum dolendumve scripta de amore vel tristitia,
Verba miser frustra nil proficientia perdo, Ipsa graves spargunt ora loquentis aquae. Scilicet occidimus, nec spes, nisi vana, salutis, Dumque loquor, vultus obruit unda meos. Hei mihi, quam celeri micuerunt nubila flamma? Quantus ab aetherio personat axe fragor! e. c.

§ 578. For when definitions are not immediately hewn to the severe rules of the logical art,
or are again artfully resolved into beautiful descriptions,
if general propositions, after the intuitive judgments from which they have been formed have been omitted enthymematically, are nevertheless exhibited as experiences,
not only are secondary axioms and postulates mixed with primary ones,
but also many theorems and problems are taken after the fashion of indemonstrable things,
or are proved by logically illegitimate, although beautiful, leaps and by cryptic forms that are nevertheless elegant and oratorical,
about which the person to be convinced lacks complete certainty,
if explanatory remarks predominate and occupy most of the space:
what else will now come forth from such a meditation, even if it has a theme in the highest degree completely certain, except dogmatic verisimilitude? § 577.

§ 579. If space permitted, it could be shown more abundantly from philosophical history that the confusion of this way of thinking about doctrines and of the accurately logical and intellectual kind, § 568, is the source, from which 1) philosophers and almost all the remaining learned people, through so many centuries, have been surpassed in soundness and certainty by mathematicians,
for whom, in setting forth their own things to their own people, the real aim was always chiefly to instruct intellect and reason, not only by promising, but also by performing.
2) The disciples of Plato, who was always combining these two kinds of thinking, not to say confusing them, fell into so great an uncertainty,
the Aristotelians excepted, whose teacher in his acroamatic writings showed,
how much difference there is between the logically true and the aesthetically verisimilar, if we philosophize.
3) The eternal quarrels of dogmatists and skeptics, and of those now nearer to these, now nearer to those. § 9.

§ 580. The absolute aesthetic pursuit of truth, Section XXXIV, will exert itself comparatively in its highest degree of perfection, even material perfection, with the greatest scrupulousness in the aesthetico-historical kind of thinking, § 466,
of which 1) the most ordinary kind is the one describing matters of fact, past singulars,
2) a not-to-be-neglected one, expressing the aesthetician's present state of mind,
3) a not so frequent one, yet more often to be observed than it seems, foreseeing future things.
If you call the middle kind of thinking empirical, the third mantic:
the aestheticohistorical kind of thinking will be either more strictly historical, or empirical, or mantic.

§ 581. Examples of the first kind of elegant thinking, concerning which see § 580, are the famous writers by whom the prosperous or adverse affairs of the ancient Roman people have been recorded,
of the second kind, then, are not a few letters which Cicero and Pliny wrote in detail about matters concerning themselves at the time when those things were happening,
and also poems written amid loving or grieving, about love or sadness,
But, wretch that I am, to no purpose am I wasting profitless words. My very lips as I speak are sprayed by the heavy waves. [...] We are surely lost, there is no hope of safety, and as I speak, the waters overwhelm my face. [...] Alas! what a swift flash of fire from the clouds! What a mighty roar from the high vault of heaven![583] etc.

[583] **Source and locus.** Ovid, *Tristia* 1.2.13-14, 33-34, and 45-46. **Translation and edition.** Arthur Leslie Wheeler, *Ovid: Tristia, Ex Ponto* (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1924), Loebolus scan. T207. **Direct source.** https://s3.amazonaws.com/loebolus/L151.pdf. **Textual note.** Baumgarten joins three couplets, omitting lines 15-32 and 35-44. He prints *nil* for Wheeler's source text's *non*, *nec spes, nisi vana, salutis* for *nec spes est ulla salutis*, and *Hei* for *ei*, besides changing punctuation and capitalization. Wheeler consequently says "no hope" rather than translating Baumgarten's variant as a "vain" hope.

§ 582. Cogitandi genus aestheticomanticum nolim in solis vaticiniis veris fictisve quaeri, e. g. ecl. Virg. IIII.
sed praestat illud intermixtum aliis observare,
quoties in futura dirigendus ex praesentibus, vel praeteritis, vel omnino generalibus est, citra divinationem etiam omnem extraordinariam, animus.
e. g. *Forsan et haec olim meminisse iuvabit. O passi graviora! deus dabit his quoque finem.* Virg.
Quo nos cunque feret melior fortuna parente, Ibimus. O! socii comitesque O! fortes peioraque passi Mecum saepe viri, nunc vino pellite curas, Cras ingens iterabimus aequor. Hor. I. od. 7.

§ 583. Genus pulcre cogitandi strictius historicum, et in aestheticis tam empiricum, quam manticum, differunt
1) a logica et critica severiori cura historici,
saltim bene praeliminari, qua per memoriam et iudicium intellectuale, multumque rationis usum suam sibi materiem ex magna traditionum, rumorum, famae, calumniarum, fictionum, fabularum e. c. farragine seligit, ante, quam eleganti, quae placuerunt, contexat iucundae narrationis tela,
2) a logica experimentatorum et observatorum veri nominis inter philosophos sollicitudine,
qua rem sensam iudiciis intuitivis et experientiis stricte dictis ita sistunt intellectui,
ut vitium subreptionis pro virili caveatur, et enthymematice omissae maiores, opiniones praeconceptae:
2) a logica et rationali providentia, qua politicus e. g. futurum suae reipublicae statum, quasi ex aliqua specula, metitur.

§ 584. Studium hoc veri in aestheticohistoricis, quoniam maximam partem inferioribus animi facultatibus exercetur, § 583,
non fictionibus solum latius dictis, § 505, indiget,
sed in meditationibus etiam paululum extendendis interferet complete certo a se cognitis, ut strictissime vera, tum generalia minus certa, tum singularia, quae num vere sint huius universi possibilia, complete convictum non est. § 507.
Hinc neque hoc veri studium assurget ultra verisimilitudinem, § 483,
neque tamen qualemcunque sataget attingere,
sed sicut in interspersis suis generalibus dogmaticam, § 577, amplectetur,
sic in ideis strictissime dictam, § 530, ne strictius quidem dictas fictiones historicas omnes refugientem, § 509, tamen et in his aversam ab omnibus, quae falsitatis moralis, levis partium studii, credulitatisve iure possent accusari,
et poeticarum omnium fictionum, et utopiam et mundos, praeter hunc, optimos, quoties historica fide suas cogitationes obligat. § 566.

§ 582. I would not want the aestheticomantic kind of thinking to be sought only in true or fictive prophecies, for example Virgil's fourth eclogue.
but it is better to observe it intermixed with other things,
as often as the mind is to be directed toward future things from present things, or past things, or things wholly general, even without any extraordinary divination.
For example: *O, ye have borne*
far heavier sorrow: Jove will make an end
also of this. [...] It well may be
some happier hour will find this memory fair.[584] Virgil.
Where Fortune bears us, than my sire more kind,
There let us go, my own, my gallant crew. [...]
Hearts, that have borne with me
Worse buffets! drown today in wine your care;
To-morrow we recross the wide, wide sea![585] Horace, Book I, Ode 7.
§ 583. The more strictly historical kind of thinking beautifully, and in aesthetic matters both the empirical and the mantic kind, differ 1) from the more severe logical and critical care of the historian,
which is at least a proper preliminary, by which, through memory and intellectual judgment, and much use of reason, he selects for himself his material from the great jumble of traditions, rumors, report, slanders, fictions, fables, and so on,
before he weaves the things that have pleased him into the elegant webs of agreeable narration,
2) from the logical solicitude of experimenters and observers truly so called among philosophers,
by which they so present the sensed thing to the understanding through intuitive judgments and experiences strictly so called,
so that, so far as possible, the fault of surreption is guarded against, as are major premises omitted enthymematically and preconceived opinions:
2) from the logical and rational foresight by which, for example, the statesman measures the future condition of his republic, as if from some watchtower.
§ 584. This pursuit of truth in aestheticohistorical matters, since for the greatest part it is exercised by the lower faculties of the soul, § 583,
needs not only fictions more broadly so called, § 505,
but in meditations even to be extended a little it will also insert among things known by it with complete certainty as true in the strictest sense,
both general things less certain, and singular things concerning which it has not been completely convinced whether they are truly possible in this universe. § 507.
Hence this pursuit of truth will not rise beyond verisimilitude, § 483,
and yet it will not strive to attain just any sort whatever,
but just as in its interspersed general things it will embrace dogmatic verisimilitude, § 577,
so in ideas it will embrace verisimilitude most strictly so called, § 530, not even fleeing all historical fictions more strictly so called, § 509,
yet even in these averse from all things that could rightly be accused of moral falsity, frivolous partisanship, or credulity,
and averse to all poetic fictions, both utopia and the best worlds other than this one, whenever it binds its thoughts by historical faith. § 566.

[584] **Source and locus.** Virgil, *Aeneid* 1.203 and 1.199-200, in that reversed order. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten moves line 203 before lines 199-200, omits the intervening account of Scylla and the Cyclops, and changes *dabit deus* to *deus dabit*. Williams identifies Virgil's generic *deus* as Jove and freely renders remembrance becoming pleasing as a "happier hour" finding the memory fair.

[585] **Source and locus.** Horace, *Odes* 1.7.25-26 and 30-32. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten separates *cumque* as *cunque*, heavily repunctuates the vocatives, and omits lines 27-29, in which Teucer invokes his own leadership, Apollo's promise, and a new Salamis. Conington's "my sire" supplies the first-person relation implicit in comparative *parente*.

§ 585. *Sectio XXXVI. Studium veri poeticum.*
Aestheticum veri studium absolutum, § XXXIIII, in aliis iam indicatis rationibus potest moveri ad genus cogitandi poeticum, § 566,
quando 1) venustae plenitudini requisitorum non satis historia porrigit,
et aperte mavult vir bonus hinc mentiri copiam pulcriorem excogitans, quam callide fidem historicam corrumpere.
2) Quando plus dignitatis, vel etiam maiestatis dabunt, ficta exempla heterocosmica, quam historica,
semper aliquid humani passa, quod supprimere saepe permittit ne strictissime quidem dicta verisimilitudo, § 584.
3) Quando moralis plus veritatis, characterum, loci, temporis maior unitas sperari potest,
et observabilior ac, ut ita dicam, contractior nexus, ex heterocosmicis,
quam ex rebus in hoc universo propter rationes superiores distractioribus, aut propter imbecillitatem humanam inconstantioribus.
4) Quando ob anticipationes suorum potiorum in spectatoribus sperare potest notius ipsis heterocosmicum fore, quam eventum huius mundi, sed in parte eiusdem his admodum incognita situm.
Sunt in mundo fabularum milesiarum, aut fabellarum aesopicarum satis versati multi hospites in historicis.
5) Quando fictionibus faciliorem fidem sperat, quam strictissime veris.
Hoc non ita raro posse sperari fidem invenies apud eos, qui noverint, quoties, quot hominibus opus sit dicere: *non putaram*,
6) quando veritas strictissime dicta praevidetur alia omnia, quam eam habitura vitam, quae potissimum intenditur. § 561.

§ 586. Quod si studium veri absolutum impulerit pulcre cogitaturum ad heterocosmica fingenda, § 585,
iam transmutatur in studium verisimilitudinis poeticae, § 530,
quae tantum abest, ut eadem sit cum verisimilitudine historica, et strictissime dicta,
ut, si ad alterutram, vel dogmaticam, § 577, vel strictissime dictam eam referre necessarium esset,
eikos poetarum ad dogmaticam potius referrem,
favente satis Aristotele, qui historicum iubet, quae facta sunt, poetam, qualia fieri debent, referre,
et inde poesin meliorem et magis philosophicam laudat, quam historiam,
quia magis universalia dicat, historia autem singularia.
Universale enim esse, contingit talem talia dicere aut facere, secundum necessarium aut verisimile,
singulare autem, quid Alcibiades fecerit, aut passus sit.

§ 587. Falluntur hinc critici quidam minus instructi verisimilitudinem poeticam ad historicae leges examinantes,
quando poetam i. e. nunc fingentem heterocosmica statim condemnant peccati in verisimilitudinem,
quando tunc et ibi fingit aliquem occidi, quando et ubi vixisse eundem adhuc historice vel verisimile, vel omnino certum sit,
nullis ulterius auditis rei exceptionibus.
Falluntur auctores, qui vere novum mundum creantes de materiis etiam gravioribus in solis tamen fictionibus historicis subsistunt,
et tunc rem suam optime se gessisse putant,
quando bonum aliquem hominem eo induxerunt, ut nihil fraudis subesse cogitationibus senserit,
habens, quicquid illi fingunt, pro strictissime veris, et anecdotis forsitan auro quovis carioribus.
Hoc artificium videtur habere falsitatis aliquid per indirectum etiam aestheticae. § 464.

§ 585. *Section XXXVI. The poetic pursuit of truth.*
The absolute aesthetic pursuit of truth, Section XXXIV, in other already indicated respects can be moved toward the poetic kind of thinking, § 566,
when 1) history does not provide enough for the graceful fullness of requisites,
and the good man therefore prefers to invent openly, devising a more beautiful abundance, rather than cunningly corrupt historical faith.
2) When fictive heterocosmic examples will give more dignity, or even majesty, than historical ones,
which always have suffered something human, which not even verisimilitude in the strictest sense often permits to be suppressed, § 584.
3) When more moral truth, a greater unity of characters, place, and time can be hoped for,
and a more observable and, so to speak, more contracted connection from heterocosmic things,
than from things in this universe, more scattered on account of higher reasons, or more inconstant on account of human weakness.
4) When on account of anticipations in his principal spectators he can hope that the heterocosmic will be better known to them,
than an event of this world, but one situated in a part of the same quite unknown to them.
Many who are strangers to historical matters are sufficiently versed in the world of Milesian tales or Aesopic little fables.
5) When he hopes for easier belief for fictions than for things true in the strictest sense.
That one can hope for this fairly often will be credited by those who know how often, and how many people, have to say: *I had not expected it*,
6) when truth in the strictest sense is foreseen to be going to have any life other than that which is chiefly intended. § 561.
§ 586. But if the absolute pursuit of truth has driven the one who is going to think beautifully toward inventing heterocosmic things, § 585,
it is now transformed into the pursuit of poetic verisimilitude, § 530,
which is so far from being the same as historical verisimilitude, and verisimilitude in the strictest sense,
that, if it were necessary to refer it to either one, either dogmatic verisimilitude, § 577, or verisimilitude in the strictest sense,
I would refer the *eikos* of poets rather to dogmatic verisimilitude,
with Aristotle sufficiently favoring this, who orders the historian to report the things that have happened, the poet the sort of things that ought to happen,
and from this he praises poetry as better and more philosophical than history,
because it speaks more universal things, while history speaks singular things.
For the universal is that it happens that such a person says or does such things, according to the necessary or the verisimilar,
but the singular concerns what Alcibiades did, or suffered.
§ 587. Hence certain less instructed critics are deceived, examining poetic verisimilitude according to the laws of historical verisimilitude,
when they immediately condemn a poet, that is, one now inventing heterocosmic things, for a sin against verisimilitude,
when he invents that someone is killed then and there, although historically it is either verisimilar, or altogether certain, that the same person was still living then and there,
without hearing any further defense of the case.
Authors also are deceived who, while truly creating a new world, nevertheless in even weightier materials remain within merely historical fictions,
and then think that they have carried out their business in the best way,
when they have led some good man to this point, that he senses no fraud lying beneath their thoughts,
holding whatever they invent as things true in the strictest sense, and perhaps as anecdotes dearer than any gold.
This artifice seems to have something of falsity, by indirection, even aesthetic falsity. § 464.

§ 588. Nec ponenda praesertim est verisimilitudo poetica in probabilitate, vel logica et disciplinari,
vel historica et strictissime dicta illius hypotheseos,
sub qua venustae cognitionis mediae obiecta, per fictionem poeticam fieri forte potuissent etiam in hoc universo,
quaeque novi mundi quasi basis et fundamentum est. § 511.
Nec est analogi rationis ordinario primas universi causas, elementa et stamina prima penitius examinare,
dum haeret in effectis phaenomenis.
Quando vero figmentum analogicum omnino talia illi ponit ob oculos, § 516,
quorum iam habet intra se quasdam anticipationes ex dudum sibi cognito mundo poetarum, § 573,
hypothesin qualemcunque, lemmatis instar, arripit,
per eandem, velut notum aliquem pontem, in novum tuum mundum salire paratum habet,
nec veretur: *Crura ponticuli, axulis stantis, in redivivis Ne supinus eat, cavaque in palude recumbat.* Cat.

§ 589. Quum genus cogitandi poeticum § 580 non sit, nisi venusta quaedam, saltim non inelegans, exceptio, § 585. 25.
omnis eiusdem verisimilitudo in eo consistit,
ut vel rationis etiam analogo pateat, esse, quae salva totius pulcritudine potuit, minima,
vel certe ne pateat eidem contrarium,
ne quid citra necessitatem aestheticam, §§ 491–503, 565, fictum vere dici posse videatur.
Primam dicere verisimilitudinem liceat poeticam positivam, negativam alteram.

§ 590. Prima ergo quaestio foret in diiudicanda generis cogitationum poetici verisimilitudine,
an omnino illud eligere fuerit aesthetice necessarium,
an forsan etiam analogo rationis belle instructo pateat contrarium.
Sic Quintilianus historicis Graecis recte tunc obiicit poeticam licentiam,
quoties poetice quantumcunque verisimilia suis immiscent,
quoniam his per historias omnino locus non est, § 584.
Hanc verisimilitudinem, ut ita dicam, externam et respectivam ad conditionem auctoris
et dignitatem operis aut totius, cui immiscendum est poetice verisimile,
et dispositiones praecipuorum, quibus placere velis, spectatorum;
plerumque supponimus ex definitione restrictioris cogitandi generis,
quod aliquis semel elegit, postulati instar, hypothetice deducendam.

§ 591. Epopoeiam decent fabulae theologicae et heroicae, fictas fabellas genus cogitandi poeticum, et hinc peculiaris verisimilitudo. e. c.
Haec patent axiomatice. Vnde postulata: Epopoeus, Aesopus e. c. esse qui velit, hanc quaerat verisimilitudinem.
Vlterius ipsius meditationis diiudicatio vix adscendet aesthetica.
An auctor bene, sapienter, et se suisque sperandis praesertim auditoribus convenienter decreverit epopoeus, Aesopus e. c. aliquis fieri,
verisimilitudinem et hinc pulcritudinem meditationis internam directo non tangit.

§ 588. Nor especially is poetic verisimilitude to be placed in probability, either logical and disciplinary, or historical and in the strictest sense, of that hypothesis
under which the objects of graceful middle cognition perhaps could have come to be, through poetic fiction, even in this universe,
and which is, as it were, the base and foundation of the new world. § 511.
Nor is it ordinarily the business of the analogue of reason to examine more deeply the first causes of the universe, its elements, and its first threads,
while it clings to effects and phenomena.
But when an analogical figment altogether places such things before its eyes, § 516,
of which it already has within itself certain anticipations from the world of poets long since known to it, § 573, it seizes whatever hypothesis there is, after the fashion of a lemma,
through the same, as through some known bridge, it is prepared to leap into your new world,
nor does it fear: *Logs of the Bridgelet propt on pier-piles newly renewed,*
Lest supine all sink deep-merged in the marish's hollow,[586] Catullus.
§ 589. Since the poetic kind of thinking, § 580, is nothing except a certain graceful, or at least not inelegant, exception, § 585. 25.,
all its verisimilitude consists in this,
that either even to the analogue of reason it is evident that the exception is the smallest possible while preserving the beauty of the whole,
or certainly that the contrary is not evident to the same,
so that nothing seems able truly to be said to have been invented without aesthetic necessity, §§ 491–503, 565.
It is permitted to call the first positive poetic verisimilitude, the other negative.
§ 590. Therefore the first question in judging the verisimilitude of the poetic kind of thoughts would be, whether it was altogether aesthetically necessary to choose it,
or whether perhaps the contrary is evident even to a well-instructed analogue of reason.
Thus Quintilian rightly then charges the Greek historians with poetic license,
as often as they mix things poetically verisimilar, however much so, into their own materials,
because for these things there is altogether no place within histories, § 584.
This verisimilitude, so to speak external and relative to the condition of the author
and to the dignity of the work or of the whole into which the poetically verisimilar thing must be mixed,
and to the dispositions of the principal spectators whom you wish to please;
we for the most part suppose from the definition of the more restricted kind of thinking,
which someone has once chosen, to be deduced hypothetically, after the fashion of a postulate.
§ 591. Theological and heroic fables befit epic poetry; the poetic kind of thinking befits invented little fables, and hence a peculiar verisimilitude, etc.
These things are axiomatically evident. Hence the postulates: whoever wishes to be an epic poet, an Aesop, etc., let him seek this verisimilitude.
Aesthetic judgment of the meditation itself will scarcely reach further back than this.
Whether the author has well, wisely, and suitably for himself and especially for his hoped-for hearers decided to become some epic poet, Aesop, etc.,
does not directly touch the verisimilitude and hence the internal beauty of the meditation.

[586] **Source and locus.** Catullus, *Carmina* 17.3-4. **Translation and edition.** Sir Richard Francis Burton, *The Carmina of Gaius Valerius Catullus* (London: printed for the translators, 1894), Perseus Digital Library text. T040. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0472/phi001/phi0472.phi001.perseus-eng3.xml. **Textual note.** Baumgarten prints *axulis* for the comparison text's *assulis* and adds punctuation and capitalization. The bridge's "legs" are its timbers, which Burton distributes between "Logs" and "pier-piles"; his "marish" is an archaic word for marsh.

§ 592. Secunda quaestio erit: An novus ille mundus, in quem poeta, sive prosaicus scriptor, sive metricus, sive pictor, sive sculptor, e. c. fuerit, nos introducturus est,
sit ex ipsius intentionibus eleganter exsequendis mundus, post hunc, optimus?
immo an thema possit in eodem vere perfectius elegantiusque sisti iucundo cuidam vigilantium somnio, ac in hoc illud mundo cogitari potuisset?
an in his solis momentis ad finem venustum facientibus mundus novus a nostro differat,
an etiam frustra ponantur in eodem multa alia et diversa?
Ovidius optimum aliquem maximum poetarum mundum descripturus in suis metamorphoseon:
tamen aliquam vult observare cum hoc universo conspirantem chronologiam:
primaque ab origine mundi / Ad sua perpetuum deducere tempora carmen.

§ 593. Poetice ficturus, quantum ullus unquam poeta mentiri potuit,
orditur tamen ab istis historiis; quas non pauci dogmatice veras omnino, plerasque omnes verisimiles concessant,
iisque primum non nisi fictiones intexuerit, quas historicarum limites transgredi vel nemo, vel certe potissimum attendendi eius lectores hariolari non poterant.
En! tibi primum Chaos. v. 5–20. *Hanc deus et melior litem natura diremit.*
Iamque separantur ignis, aqua, terra, aer, *qui, quanto est pondere terrae / Pondus aquae levius, tanto est onerosior igni.*

53.
An ergo gravitatem aeris antlia demum invenit?
Interim omnia fiunt, usque ad animalia. 75.
Sanctius his animal, mentisque capacius altae, / Deerat adhuc, et quod dominari in caetera posset.
Natus homo est. Sive hunc divino semine fecit / Ille opifex rerum, mundi melioris origo, / Sive recens tellus / fuit, quam Prometheus / Finxit in effigiem moderantum cuncta deorum.
Aurea prima sata est aetas, quae vindice nullo, / Sponte sua sine lege fidem rectumque colebat.

§ 592. The second question will be: whether that new world, into which the poet, whether he be a prose writer, a metrical one, a painter, a sculptor, etc., is going to introduce us,
is, for the elegant execution of the poet's intentions, the best world after this one.
indeed, whether the theme could in that world truly be set forth more perfectly and more elegantly in a pleasant waking dream, than that could have been thought in this world?
whether the new world differs from ours only in those moments that make for a graceful end,
or whether many other and different things are also placed in it in vain?
Ovid, about to describe some best, greatest world of poets in his *Metamorphoses*:
nevertheless wishes to observe some chronology harmonizing with this universe:
Oh lead my song
in smooth and measured strains, from olden days
when earth began to this completed time![587]
§ 593. About to invent poetically, as much as any poet ever could lie,
he nevertheless begins from those histories which not a few concede to be dogmatically true, and almost all of which they concede to be verisimilar,
and into them at first he has woven only fictions which either no one, or certainly his readers especially to be attended to, could divine as passing beyond historical limits.
Look! first, Chaos for you, verses 5–20. *But God, or kindly Nature, ended strife–*[588]
And now fire, water, earth, air are separated, *and over all the atmosphere suspends*
with weight proportioned to the fiery sky,
exactly as the weight of earth compares
with weight of water.[589]
53.
Did the air-pump, then, only at last discover the gravity of air?
Meanwhile all things are made, up to the animals. 75.
But one more perfect and more sanctified,
a being capable of lofty thought,
intelligent to rule, was wanting still–
man was created! Did the Unknown God
designing then a better world make man
of seed divine? or did Prometheus
take the new soil of earth (that still contained
some godly element of Heaven's Life)
and use it to create the race of man;
first mingling it with water of new streams;
so that his new creation, upright man,
was made in image of commanding Gods? [...]
First was the Golden Age. Then rectitude
spontaneous in the heart prevailed, and faith.
Avengers were not seen, for laws unframed
were all unknown and needless.[590]

[587] **Source and locus.** Ovid, *Metamorphoses* 1.3-4. **Translation and edition.** Brookes More, *The Metamorphoses of Ovid* (Boston: Cornhill Publishing Co., 1922), Perseus Digital Library text. T073. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng3.xml. **Textual note.** Ovid asks the gods to lead his song "to my times" (*ad mea ... deducite*). Baumgarten changes possessive *mea* to third-person *sua* and imperative *deducite* to infinitive *deducere* so that the fragment fits his own syntax. More's published English necessarily retains Ovid's original first-person invocation.

[588] **Source and locus.** Ovid, *Metamorphoses* 1.21. **Translation and edition.** Brookes More, *The Metamorphoses of Ovid* (Boston: Cornhill Publishing Co., 1922), Perseus Digital Library text. T073. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng3.xml. **Textual note.** Baumgarten preserves Ovid's complete line. More interprets *et* disjunctively as "or," a standard understanding of Ovid's alternative agents, and renders comparative *melior* as the morally favorable "kindly."

[589] **Source and locus.** Ovid, *Metamorphoses* 1.52-53. **Translation and edition.** Brookes More, *The Metamorphoses of Ovid* (Boston: Cornhill Publishing Co., 1922), Perseus Digital Library text. T073. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng3.xml. **Textual note.** Ovid's subject is air, supplied by the omitted preceding sentence *Inminet his aer*. Baumgarten inserts nominative *Pondus aquae* and recasts source ablative *pondere aquae*, making the comparison less directly dependent on that antecedent. More restores the full context and describes air as heavier than fire in the same proportion that it is lighter than water and earth.

[590] **Source and locus.** Ovid, *Metamorphoses* 1.76-83 and 1.89-90, with lines 80-82 compressed into Baumgarten's explicit reference to Prometheus. **Translation and edition.** Brookes More, *The Metamorphoses of Ovid* (Boston: Cornhill Publishing Co., 1922), Perseus Digital Library text. T073. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng3.xml. **Textual note.** Baumgarten regularizes *cetera* to *caetera*, omits Ovid's three-line account of earth retaining heavenly seed, replaces periphrastic *satus Iapeto* ("the son of Iapetus") with the name *Prometheus*, and adds *fuit* to recast the syntax. He then skips lines 84-88 on humanity's upright posture before joining the creation to the Golden Age. More names Prometheus in translating Ovid's periphrasis and is therefore unusually close to Baumgarten's adaptation.

99.
Protinus irrumpit venae peioris in aevum, / Omne nefas, fugere Pudor Verumque, Fidesque, / In quorum subiire locum Fraudesque, Dolique / Insidiaeque et Vis et Amor sceleratus habendi.

130.
In facinus iurasse putes. Dent ocius omnes, / Quas meruere pati, sic stat sententia, poenas.

243.
Est tamen humani generis iactura dolori.

246.
Rex superum trepidare vetat, sobolemque priori / Dissimilem populo promittit origine mira.

252.
Iamque mare et tellus nullum discrimen habebant / Omnia pontus erant, deerant quoque littora ponto,

292.
Iamque satis sibi strictissime veri verisimilisque historici propinasse vates videtur,
ut imprudentes sensim ex hoc omnino universo rapti, quasi per somnium,
in eum mundum deferantur, ubi homines ex saxis, ex Daphne laurus, ex Ione iuvenca, ex iuvenca Io, et si qua sunt alia,
quae speciosa dehinc miracula promit.

99.

from which malignant vein great evil sprung;
and modesty and faith and truth took flight,
and in their stead deceits and snares and frauds
and violence and wicked love of gain,
succeeded.[591]
130.
all men conspire
in evil. Let them therefore feel the weight
of dreadful penalties so justly earned,
for such hath my unchanging will ordained.[592]
243.
but all deplored
and questioned the estate of earth deprived
of mortals.[593]
246.
Such idle questions of the state of man
the King of Gods forbade, but granted soon
to people earth with race miraculous,
unlike the first.[594]
252.
And now one vast expanse,
the land and sea were mingled in the waste
of endless waves–a sea without a shore.[595]
292.
And now the bard seems to himself to have offered enough of the historically true and of verisimilitude in the strictest sense,
so that the unwary, gradually snatched from this universe altogether, as if through a dream,
are carried over into that world where humans come from stones, a laurel from Daphne, a heifer from Io, Io from a heifer, and whatever other things
the bard then brings forth as splendid marvels.

[591] **Source and locus.** Ovid, *Metamorphoses* 1.128-131. **Translation and edition.** Brookes More, *The Metamorphoses of Ovid* (Boston: Cornhill Publishing Co., 1922), Perseus Digital Library text. T073. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng3.xml. **Textual note.** Baumgarten prints assimilated *irrumpit* for source *inrupit* and infinitive-looking *subiire* where the comparison text has perfect *subiere*, personifies the abstract nouns through capitalization, and repunctuates the sentence. More carries the preceding description of the Iron Age into "great evil sprung" and translates *amor … habendi* as "love of gain."

[592] **Source and locus.** Ovid, *Metamorphoses* 1.242-243. **Translation and edition.** Brookes More, *The Metamorphoses of Ovid* (Boston: Cornhill Publishing Co., 1922), Perseus Digital Library text. T073. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng3.xml. **Textual note.** Jupiter is resolving to destroy the criminal human race. Baumgarten turns Ovid's parenthetical *sic stat sententia* into a comma-delimited phrase and capitalizes the second line; More carries the subject of *putes* forward from the preceding Latin line as "all men."

[593] **Source and locus.** Ovid, *Metamorphoses* 1.246, whose construction is completed by *omnibus* at the start of line 247. **Translation and edition.** Brookes More, *The Metamorphoses of Ovid* (Boston: Cornhill Publishing Co., 1922), Perseus Digital Library text. T073. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng3.xml. **Textual note.** Baumgarten stops before *omnibus*, the dative that completes "the loss of the human race is a grief to all." More renders that complete construction as "all deplored" and continues into the gods' question about an earth emptied of mortals.

[594] **Source and locus.** Ovid, *Metamorphoses* 1.251-252. **Translation and edition.** Brookes More, *The Metamorphoses of Ovid* (Boston: Cornhill Publishing Co., 1922), Perseus Digital Library text. T073. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng3.xml. **Textual note.** Baumgarten omits the governing participle *quaerentes* in line 250 and prints the normalized spelling *sobolem* for Ovid's *subolem*. More expands the sense of Jupiter's forbidding the gods to fear into his forbidding their questions, while preserving the promise of a miraculous new race unlike the former one.

[595] **Source and locus.** Ovid, *Metamorphoses* 1.291-292. **Translation and edition.** Brookes More, *The Metamorphoses of Ovid* (Boston: Cornhill Publishing Co., 1922), Perseus Digital Library text. T073. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng3.xml. **Textual note.** This is Ovid's flood, in which sea and land lose every distinction. Baumgarten uses *littora* for source *litora* and weakens Ovid's colon and semicolon to lighter punctuation. More compresses *omnia pontus erant* and the shoreless sea into one image.

§ 595. Hae quaestiones § 590. 592. non sunt solae, nec primariae, § 585. 588.
Sit necessarium heterocosmica ponere, sit eorum non maior, ac necessaria, differentia, ab hoc universo.
Iam tertium quaeritur: An ex omni mundo poetarum et eius regionibus uberioribus, dignioribus, verisimilioribus, notioribus, e. c. § 22.
novam tuam potius desumpseris fictionem, quam ut in ignotas fabularum ambages, sine necessitate aesthetica, tuos induxeris hospites?
An hoc contrarium perfectioni possit etiam ab analogo rationis deprehendi? § 513, 516.
Habes iteratum Horatii praeceptum: *Ex noto fictum carmen sequar.*
Fictionis poetica verisimilitudo praesertim postulat,
ut mundo poetarum in iis, in quibus recedit ab hoc universo,
sit adeo similis et consentanea, ac illud pulcritudo totius permittit, quod cogitas, § 484.

§ 596. Hinc necessitas studii mythologici non illius graeci romanique tantum,
sed omnium temporum et locorum, quorum fama, cabbala, traditiones dare poterunt regionem mundi poetici alicui cogitanti certorum in gratiam de certo themate praesertim commendabilem, § 594.
Nec obiicias dissensus veterum in ipso hoc mundo poetarum,
si chaos eius primitivum a derivativo sensim illico mundo ac decore distinguas,
tecumque cogites difficultatem, in qua non ita longe tempore inter se distantes poetae quondam versabantur, notum sibi reddendi vix ante se natum locupletatumve mundum poeticum, quae nunc omnis paene disparuit.
Probe perpendendum est argumentum Ovidii probans, quando iam in heterocosmica mergitur altius:
Quis hoc credat, nisi sit pro teste vetustas? Met. I, 400.
Cui consentit illud Virgilii de navibus in nymphas mutatis: *Prisca fides facto, sed fama perennis.*

§ 597. Quartum quaeritur: An poetice fingens mundi poetici utopiam tetigerit ingressusque sit,
ultra § 456, limites, et ita quidem, ut deprehendi possit in bidentali per ipsum analogon rationis,
an omnino tristes eiusmodi campos vitris fractis merorumque somniorum interpretamentis auxerit? § 574.
Multo venustius princeps Gallorum epicus vates eremitam fatidicum, fanaticismi daemonem,
Ludovicum sanctum ducem Henrici magni per caelos et inferos fingit,
ac si deos maiorum minorumque gentium ex utopicis graecorum vel romanorum intermundiis revocasset.

§ 595. These questions, § 590, 592, are not the only ones, nor the primary ones, § 585, 588.
Let it be necessary to posit heterocosmic things; let their difference from this universe be not greater than necessary.
Now a third thing is asked: whether from the whole world of poets and from its richer, worthier, more verisimilar, better known regions, etc., § 22,
you have rather taken your new fiction, than led your guests into unknown windings of fables without aesthetic necessity?
Can this contrary to perfection also be detected by the analogue of reason? §§ 513, 516.
You have the repeated precept of Horace: *I would so execute a fiction taken from a well-known story, that any body might entertain hopes of doing the same thing; but, on trial, should sweat and labor in vain.*[596]
The verisimilitude of poetic fiction especially demands,
that the work you are thinking should, in its departures from this universe, resemble and agree with the world of poets as closely as the beauty of the whole permits, § 484.
§ 596. Hence the necessity of mythological study, not only that Greek and Roman study,
but of all times and places whose report, cabbala, and traditions will be able to give a region of the poetic world especially commendable to someone thinking about a definite theme for the sake of definite persons, § 594.
Nor should you object the disagreements of the ancients within this very world of poets,
if you distinguish its primitive chaos from the derivative world and beauty that gradually emerged from it,
and think with yourself of the difficulty in which poets once found themselves when they were not so far distant from one another in time,
that of making known to themselves a poetic world scarcely born or enriched before them, which difficulty has now almost entirely disappeared.
The proving argument of Ovid is to be weighed carefully, when he now plunges more deeply into heterocosmic things:
It is much beyond belief,
were not receding ages witness,[597] *Metamorphoses* I, 400.
With which agrees that saying of Virgil about the ships changed into nymphs: *From hoary eld the tale, but its renown*
sings on forever.[598]
§ 597. Fourth it is asked: whether the one inventing poetically has touched and entered the utopia of the poetic world,
beyond the limits of § 456, and that in such a way that he can be detected in a bidental, a consecrated enclosure struck by lightning, by the analogue of reason itself,
or whether he has altogether enlarged such gloomy fields with broken glasses and interpretations of mere dreams? § 574.
Much more gracefully the chief epic bard of the French invents a prophetic hermit, the demon of fanaticism, and St. Louis as guide of Henry the Great through heavens and hells,
than if he had recalled the gods of greater and lesser rank from the utopian interworlds of the Greeks or Romans.

[596] **Source and locus.** Horace, *Ars poetica* 240. **Translation and edition.** Christopher Smart, *The Works of Horace*, ed. Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg text. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten isolates Horace's first clause and converts its future *sequar* into an apparently self-contained maxim. Smart translates the whole conditional comparison: familiar material can look easy to imitate but requires exceptional arrangement and combination.

[597] **Source and locus.** Ovid, *Metamorphoses* 1.400. **Translation and edition.** Brookes More, *The Metamorphoses of Ovid* (Boston: Cornhill Publishing Co., 1922), Perseus Digital Library text. T073. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng3.xml. **Textual note.** In Ovid the question interrupts the transformation of the stones cast by Deucalion and Pyrrha. Baumgarten extracts it exactly apart from capitalization and punctuation; More converts the direct question into a conditional parenthesis and renders *vetustas* as "receding ages."

[598] **Source and locus.** Virgil, *Aeneid* 9.79. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Virgil invokes the Muses before narrating the transformation of Aeneas's burning ships into sea nymphs. Baumgarten omits *dicite* ("tell me") and presents the line as a maxim. Williams renders the contrast between ancient belief in the deed and its perennial fame as an old "tale" whose renown continues to sing.

§ 598. Quinta sit quaestio: An poeta non ea coniunxerit,
quae seorsim quidem sic se bene satis habere, qua possibilitatem aesthetice perspiciendam, possent,
sint tamen in unum conflata incompossibilia?
Hoc tribus potissimum contingere posset rationibus,
1) si regiones mundi poetici per aeternas inimicitias seiunctae confunderentur, cuius casus exemplum est, § 515.
Mundus enim poetarum habet suas insulas et peninsulas,
neque vatum *Nequicquam deus abscidit / Prudens Oceano dissociabiles / Terras*
Quibus interiecta vada non bene transiliuntur,
2) si mundo poetarum affingitur aliquid, quod in se nihil implicat contradictionis aestheticae,
sumtae tamen iam semel mundi poetici portioni sic repugnaret,
ut fieret figmentum anomalon sine necessitate, § 520.

§ 599. 3) Si semel transgressis in heterocosmica nobis talia huius universi phaenomena
et ea strictissime vera denuo non opinantibus exponerentur,
quibus, quoniam stare cum mundo ficto non possunt,
velut expergefacti ex somnio vigilantium spontaneo cogeremur forsan subinviti tunc, quando nondum tempus est,
agnoscere ficta esse, et quidem strictius, omnia,
quae, tanquam praesentia, praestigiis poetae lubenter cedentes ad aulea usque volebamus intueri.
Ob hoc vitium vitandum Aristoteles satis lepide poetam excusatione dignum iudicavit,
si facta pangat, et strictissime vera scribat,
quam tamen ipsi non concedit, nisi quando et in quantum sint verisimilia,
quod hic interpretor in omni suo ambitu, ut habeant etiam verisimilitudinem poeticam,
ut in novo illo mundo, quem fingimus, aeque locum habeant, ac in hoc.
Tunc enim, ut illius, non ut huius portiones spectatae spontaneum voluptatis caussa somnium temere non interrumpent.

§ 600. Sextum quaeritur: An poeta mundum, praeter hunc, optimum suis finibus legens, § 591,
figmentum suum bene analogicum, § 516, 595. conformaverit mundi poetici inter portiones insociabiles, § 598.
illi potissimum parti ac regioni, quae iisdem poetae finibus est optima?
Habent omnes paene religiones aliquam suam partem in mundo poetarum.
Quaevis paene rerum publicarum historia, si surgere velis in prima ditionum tempora,
fictionum et incertae satis famae *caput inter nubila condit.*
Hinc utique peccaret in verisimilitudinem, etiam poeticam,
qui Turcae e. g. mysteria veterum aegyptiorum affingeret,
et Sinensibus Gothorum mythologias.
Illi autem non peccarent, qui Christiani de Christiano Christianorum gratia nonnihil fingentes
semper et ubique mundum superstitionum graecorum et romanorum habitant?
Miltoni mundus est verisimilior.

§ 598. Let the fifth question be: whether the poet has not joined those things
which separately indeed could be well enough constituted, with respect to a possibility to be aesthetically perceived,
yet when fused into one are incompossible?
This could happen chiefly in three ways,
First, if regions of the poetic world separated by eternal enmities were confused, an example of which case is at § 515.
For the world of poets has its islands and peninsulas, and the poets' provident god has not separated lands in vain: the intervening straits cannot properly be crossed. This adapts Horace's original conditional warning:
Heaven's high providence in vain
Has sever'd countries with the estranging main,
If our vessels ne'ertheless
With reckless plunge that sacred bar transgress.[599]

Second, if something is attached to the world of poets which in itself implies nothing of aesthetic contradiction, but would so conflict with a portion of the poetic world once already taken up,
that it would become an anomalous figment without necessity, § 520.
§ 599. Third, if, once we have crossed over into heterocosmic things, such phenomena of this universe and these strictly true things were again set forth to us when we were not expecting them,
by which, since they cannot stand together with the fictive world,
as if awakened from the spontaneous dream of those awake, we would perhaps be compelled, somewhat unwillingly, then when it is not yet time,
to recognize that all the things are fictions, and indeed more strictly so,
which, as if present, willingly yielding to the poet's enchantments, we wanted to gaze upon until the curtain falls.
For avoiding this fault Aristotle rather wittily judged the poet worthy of excuse,
if he composes facts and writes things true in the strictest sense,
which nevertheless he does not grant to him except when and insofar as they are verisimilar,
which here I interpret in its whole range, so that they also have poetic verisimilitude,
so that in that new world which we invent they have a place equally as in this one.
For then, regarded as portions of that world, not of this one, they will not rashly interrupt the spontaneous dream for the sake of pleasure.
§ 600. Sixth it is asked: whether the poet, choosing the best world besides this one for his own ends, § 591, has suitably conformed his well-analogical figment, §§ 516, 595, among the mutually incompatible regions of the poetic world, § 598,
especially to that part and region which is best for the same ends of the poet?
Nearly all religions have some part of their own in the world of poets.
Almost any history of commonwealths, if you trace it back to the earliest times of their dominions,
hides its head among the clouds of fictions and very uncertain report.
Hence he would certainly sin against verisimilitude, even poetic verisimilitude,
who, for example, would attach the mysteries of the ancient Egyptians to a Turk,
and the mythologies of the Goths to the Chinese.
But would those not sin, who, Christians inventing something about a Christian for the sake of Christians,
always and everywhere inhabit the world of Greek and Roman superstitions?
Milton's world is more verisimilar.

[599] **Source and locus.** Horace, *Odes* 1.3.21-24. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten changes Horace's singular *oceano dissociabili* ("with the estranging ocean") to plural *dissociabiles terras* and replaces the conditional clause about impious ships crossing forbidden waters with a relative clause about the intervening straits not properly being crossed. Conington translates Horace's original rather than Baumgarten's recasting.

§ 601. Septima sit quaestio: Si figmentum prorsus ignotum ausus aliquis est afferre,
et octava: si quis omnino figmentum anomalon formaverit,
an utrumque satis habeat internae verisimilitudinis,
qua compensari possit, quicquid primo falsi simile talibus in fictionibus videbatur,
ut ultima tandem fictio correctio potius haberi possit mundi poetici, quam turpis in eodem anomalia. § 518, 520.
Nona: An fabularum sententia, § 526, de facto verisimilitudinem dogmaticam moralem latius dictam, § 577.
de iure, simul strictius dictam habeat? § 433, 435.
An satis ex fabulae eventu pateat, velitne sententiam auctor de facto tantum, an etiam de iure veram intelligi? § 548.

§ 602. Phaedri l. II. f. 1. veram habet sententiam de iure,
cuius exemplum est leo partem praedae praedoni denegatam innoxio viatori relinquens.
Exemplum egregium prorsus et laudabile / Verum est aviditas dives, et pauper pudor.
F. 2. sententiam de facto tantum intelligendam docet turpis viri calvities uxorii:
A foeminis utcunque spoliari viros, / Ament, amentur, nempe exemplis discimus.

L. III. f. 5. vero quoniam maxime pronam hanc daret sententiam:
prudens aliquando fert iniurias agendo gratias et incitando in potentiorem vindicem,
quae, sane, vix fuisset strictius vera moraliter sententia:
fabula quidem narratur, verior autem adscribitur sententia; licet nimis generalis:
Successus ad perniciem multos devocat,

§ 603. Haec sententiae veritas moralis primarium est, quod in fabularum verisimilitudine sit attendendum, § 600.
cui iungi tamen secundariae possunt decima quaestio:
An fabula, quae narrationis titulo strictius ornata non ultra fictiones historicas progredi debeat,
incidat nihilominus in licentiam poeticam?
An eadem leges fictionum historicarum affabre servans possit in re graviori eo usque fallere,
ut pro strictissime vero habeatur a multis cum notabili ipsorum decremento? § 527, 587.
Exemplum fabulae, cui et veritas dogmatica, § 601. desit,
et utrumque vitium inhaereat, quod iam indicavimus,
esse potest Philostratus in sua de Apollonio Tyaneo fabula.
§ 604. Vndecima quaestio: An fabula, poetica etiam, § 527, si opus fuisse videatur,
non potuerit aeque bene veritatem sententiae dogmaticam exprimere strictius probabilis, ac strictius improbabilis? § 532.
Aequalis hic bonitas est aequalis totius pulcritudo,
quam non semper obtinebunt, probabilitate historica gaudentes prae iis,
in quibus verisimilior probabilitas, licet poetica tantum, fulget. § 533.
An fabula, etiam improbabilis belle et recte,
nihil tamen improbabilium contineat, nisi quot et qualia requiruntur ad illustrandam sufficienter sententiam? § 589.
Haec videtur illa fuisse caussa, ob quam Longinus,
non Iliadi, fabulae non minus poeticae, et ex meo sensu strictius etiam improbabili,
sed Odysseae tamen, fabularum amorem vitio vertit, § 311.

§ 601. Let the seventh question be: if someone has dared to introduce a figment altogether unknown,
and the eighth: if someone has formed a wholly anomalous figment,
whether each has enough internal verisimilitude,
by which whatever at first seemed false-like in such fictions can be compensated,
so that at last the latter fiction can be regarded rather as a correction of the poetic world than as an ugly anomaly in it. §§ 518, 520.
Ninth: whether the maxim of fables, § 526, has, concerning fact, dogmatic moral verisimilitude more broadly so called, § 577,
and, concerning right, at the same time verisimilitude more strictly so called? §§ 433, 435.
Whether it is sufficiently evident from the outcome of the fable whether the author wishes the maxim to be understood as true only concerning fact, or also concerning right? § 548.

§ 602. Phaedrus book II, fable 1, has a maxim true concerning right,
of which the example is the lion leaving to the harmless traveller the part of the prey denied to the robber.
A very excellent example, and worthy of all praise; but covetousness is rich and modesty in want.[600]
Fable 2 teaches that the unsightly baldness of an uxorious man means that the maxim is to be understood only as a statement of fact:
That the men, under all circumstances, are preyed upon by the women, whether they love or are beloved, {this} truly we learn from examples.[601]
In book III, fable 5, however, the maxim most readily suggested would be:
the prudent person sometimes bears injuries by giving thanks and by inciting the offender against a more powerful avenger.
Since this would scarcely be a morally true maxim in the stricter sense,
the fable is indeed narrated, but a truer maxim is attached to it, although too general:
Success leads many astray to their ruin.[602]

§ 603. This moral truth of the maxim is the primary thing that must be attended to in the verisimilitude of fables, § 600.
To this, however, secondary questions may be added. The tenth question is:
whether a fable which, adorned more strictly with the title of narration, ought not to advance beyond historical fictions,
nevertheless falls into poetic license?
Whether the same, skillfully preserving the laws of historical fictions, can in a weightier matter deceive so far that it is held by many as true in the strictest sense, with notable harm to them? §§ 527, 587.
Philostratus's fable about Apollonius of Tyana can serve as an example that both lacks dogmatic truth, § 601, and exhibits the two faults just identified.

§ 604. The eleventh question: whether a fable, even a poetic one, § 527, if there seems to have been need,
could not equally well express the dogmatic truth of the maxim while being probable, rather than improbable, in the stricter sense? § 532.
Here equal goodness is equal beauty of the whole,
which fables enjoying historical probability will not always achieve when compared with those
in which a more verisimilar probability, although only poetic, shines. § 533.
Whether a fable, even one whose improbability is beautiful and appropriate,
nevertheless contains nothing improbable except as many and such things as are required for sufficiently illustrating the maxim? § 589.
This seems to have been why Longinus criticized the love of fables in the *Odyssey*, but not in the *Iliad*, a fable no less poetic and, in my judgment, also improbable in the stricter sense, § 311.

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[600] **Source and locus.** Phaedrus, *Fabulae Aesopiae* 2.1.11-12. **Translation and edition.** Henry Thomas Riley, *The Comedies of Terence and the Fables of Phaedrus* (London: George Bell and Sons, 1887), Project Gutenberg text. T097. **Direct source.** https://www.gutenberg.org/files/25512/25512-h/25512-h.htm. **Textual note.** Baumgarten preserves Phaedrus's wording but replaces the semicolon with a line break and capitalizes *verum*. The contrast concludes the fable of the lion and the robber: avarice possesses riches, while *pudor*–modesty or honorable restraint–is poor. Riley renders *pauper* as "in want."

[601] **Source and locus.** Phaedrus, *Fabulae Aesopiae* 2.2.1-2, the fable of the middle-aged man and the two women. **Translation and edition.** Henry Thomas Riley, *The Fables of Phaedrus*, in *The Comedies of Terence and the Fables of Phaedrus* (London: George Bell & Sons, 1887), Project Gutenberg text. T097. **Direct source.** https://www.gutenberg.org/files/25512/25512-h/25512-h.htm. **Textual note.** Baumgarten prints *foeminis* and *utcunque* for the comparison text's *feminis* and *utcumque* and capitalizes the second line. Riley's braces mark words supplied by the translator. The two concessive subjunctives mean roughly "whether the men love or are loved."

[602] **Source and locus.** Phaedrus, *Fabulae Aesopiae* 3.5.1, "Aesop and the Insolent Man." **Translation and edition.** Henry Thomas Riley, *The Fables of Phaedrus*, in *The Comedies of Terence and the Fables of Phaedrus* (London: George Bell & Sons, 1887), Project Gutenberg text. T097. **Direct source.** https://www.gutenberg.org/files/25512/25512-h/25512-h.htm. **Textual note.** Baumgarten changes only the final period to a comma so that the maxim can function inside his sentence. In Phaedrus it introduces the story of an insolent man whose first rewarded assault emboldens him to attack a powerful man and thereby incur execution.

§ 605. Duodecima quaestio non in eo consistet, potissimum,
an fabula quaedam poetica, et fictio fabulosa, rectius rationalis sit,
ac fictus aliquis apologus, atque pulcrius, praesertim hac aetate nostra,
qua animalibus etiam praeter hominem aliis denuo nonnihil intellectus ac rationis veritate sic satis aesthetica tribuitur,
an tandem rectius mere rationalis, quam mixta, § 537.
Haec potius sic: An fictis personis, iis etiam, quas alias bruta censemus,
immo vegetabilia, suum tamen *ἦθος* verisimile tribuatur,
quod aut ex analogia mundi poetici,
aut ex insufficientibus historiae naturalis traditionibus,
aut ex opinionibus eorum, quorum potissimum gratia scribimus, ipsis conveniat? § 495.

§ 606. In fabula Aeneidos rationali pius Aeneas *ἦθος* personae, quam ipsi semel imposuit poeta, sustinens ita primum prodit in scenam, L. I, 96.

Extemplo Aeneae solvuntur frigore membra, / Ingemit et duplices tendens ad sidera palmas
Talia voce refert: O! terque quaterque beati, / Quos ante ora patrum, Troiae sub moenibus altis, / Contigit oppetere!

ita postremam scenam concludit, ut vel in hostem Turnum lenis esse inciperet, huius
infelix humero quum apparuit alto / Balteus, et notis fulserunt cingula bullis / Pallantis pueri, victum quem vulnere Turnus / Straverat, atque, humeris inimicum insigne gerebat.
Ille oculis postquam saevi monumenta doloris / Exuviasque hausit, furiis accensus et ira / Terribilis: Tune hinc spoliis indute meorum / Eripiare mihi?
Pallas te hoc vulnere, Pallas / Immolat, ac poenam scelerato ex sanguine sumit.
Hoc dicens ferrum adverso sub pectore condit / Fervidus: ast illi solvuntur frigore membra, / Vitaque cum gemitu fugit indignata sub umbras.

Gemitus et frigore soluta membra incipientis Aeneae, finientis in hoste sunt,
pius autem in deos, patriam, suos Aeneas sibi constans semper, manet unus et idem, § 605.

§ 605. The twelfth question will not chiefly consist in this,
whether a poetic fable or fabulous fiction is more fittingly and beautifully rational than an invented apologue, especially in our own age,
in which even to animals other than man something of intellect and reason is again attributed with a truth sufficiently aesthetic,
or whether at last it is more rightly merely rational than mixed, § 537.
Rather, let the question be whether fictive persons—even those we otherwise regard as brutes, or indeed plants—are nevertheless assigned their own verisimilar ἦθος,
which either from the analogy of the poetic world,
or from incomplete accounts of natural history,
or from the opinions of those for whose sake especially we write, may be suitable to them? § 495.

§ 606. In the rational fable of the *Aeneid*, pious Aeneas, sustaining the ἦθος of the character the poet established for him, thus first comes forth onto the stage, book I, 96.

Straightway Aeneas, shuddering with amaze,
groaned loud, upraised both holy hands to Heaven,
and thus did plead: "O thrice and four times blest,
ye whom your sires and whom the walls of Troy
looked on in your last hour!"[603]

He reaches the final scene beginning to show mercy even to his enemy Turnus,

when suddenly,
over the mighty shoulder slung, he saw
that fatal baldric studded with bright gold
which youthful Pallas wore, what time he fell
vanquished by Turnus' stroke, whose shoulders now
carried such trophy of a foeman slain.
Aeneas' eyes took sure and slow survey
of spoils that were the proof and memory
of cruel sorrow; then with kindling rage
and terrifying look, he cried, "Wouldst thou,
clad in a prize stripped off my chosen friend,
escape this hand? In this thy mortal wound
't is Pallas has a victim; Pallas takes
the lawful forfeit of thy guilty blood!"
He said, and buried deep his furious blade
in the opposer's heart. The failing limbs
sank cold and helpless; and the vital breath
with moan of wrath to darkness fled away.[604]

The groan and the limbs loosened by chill belong to Aeneas as he begins, and to his enemy as he ends,
but Aeneas, pious toward the gods, fatherland, and his own people, always self-consistent, remains one and the same, § 605.

[603] **Source and locus.** Virgil, *Aeneid* 1.92-96. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten normalizes Virgil's accusative plural *duplicis* to *duplices* and changes relative *quis* to *quos*. His transcription also suppresses the line break after *palmas* and adds an exclamation mark after *O*. The storm-struck Aeneas envies those who died at Troy under their fathers' eyes; Williams turns *contigit oppetere* into "looked on in your last hour."

[604] **Source and locus.** Virgil, *Aeneid* 12.941-952, with the governing verb begun in lines 939-940. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten begins with the subordinate *cum* clause and omits the preceding statement that Turnus's plea had begun to soften Aeneas. He prints *humero/quum/vulnere/monumenta* where the comparison text has *umero/cum/volnere/monimenta*, and he repunctuates throughout. Williams must restore the omitted governing sense as "when suddenly ... he saw." The passage's echo of Aeneas's cold-loosened limbs in entry 604 is central to Baumgarten's comparison of the hero at the epic's beginning and end.

§ 607. Quaestio decima tertia: An in fabulis, quae vel huic simpliciter et per eminentiam connexae dici videantur, implicitis, § 535.
venustus ille nexus observatur,
quo praeparantur in ipsa iam colligatione remotius, in transitu propius omnia catastrophae et solutioni ita,
ut imprudentibus quidem, neque tamen non verisimilis, haec eveniat praesenti sic inferendo praeteritum,
ut vel inopinatum maxime, natum tamen inde futurum appareat,
eaque omnia servent iucundam istam unitatem,
qua nihil cogitatorum deesse, postque factam solutionem nihil amplius desiderari posse videatur? § 437, 439.
Nec hic minor cura verisimilitudinis moralis, § 604. et cuiusdam analogiae, in ipsis imponendis nominibus, § 594.
Quod si personis iisdem uti aliis non licet, / Qui magis licet currentes servos scribere, / Bonas matronas facere, meretrices malas,
Parasitum edacem, gloriosum militem, / Puerum supponi, falli per servum senem, / Amare, odisse, suspicari?
Ter. Eun. prol.
Immo vero, non licet solum, sed et oportet saepe numero, § 433.

§ 608. Quaestio decima quarta: An sententia satis grandis est,
ut eidem sine anthropomorphismo, qui vel analogo rationis talis esse videatur, crasso possint exempla divina subsumi?
an exempla divinorum ita se gerant,
ut ex iis per argumentum a minori ad maius, divina pulcre per analogon rationis colligi possint?
An in utrisque casibus omnia vere se habeant, secundum exactum analogi rationis iudicium, *theoprepos*. § 435, 399.
In Phaedri l. III. f. 17. primum licet quaerere,
an aesopicis divina fabulis miscere conveniat? Sed hoc mittamus:
Deinde Minervae admiranti, quare Divi sibi steriles arbores legerent, *Olim quas vellent esse in tutela sua,*

caussam dixit Iuppiter:
Honore fructum ne videamur vendere.

Minerva olivam propter fructum praefert, et corrigit sententiam suam, iamque sic sentit
Deorum genitor atque hominum sator: / Nisi utile est, quod facimus, stulta est gloria.

§ 607. The thirteenth question: whether in complex fables, which may be called connected simply and in the preeminent sense, § 535,
that graceful connection is observed,
by which, already in the very binding-together, all things are prepared more remotely, and in the transition more closely, for catastrophe and resolution in such a way,
that the resolution comes unexpectedly, yet not without verisimilitude, by carrying the past into the present in such a way,
that even what is most unexpected nevertheless appears as the future born from it,
and all those things preserve that pleasant unity,
by which none of the things thought seems to be lacking, and after the resolution has been made nothing further seems able to be desired? §§ 437, 439.
Nor here is there less care for moral verisimilitude, § 604, and for a certain analogy, in the very assigning of names, § 594.
But if it is not permitted us to use the same characters as others, how can it any more be allowed to represent hurrying servants, to describe virtuous matrons, artful courtesans, the gluttonous parasite, the braggart captain, the infant palmed off, the old man cajoled by the servant, about love, hatred, suspicion?[605] Terence, *Eunuchus*, prologue.
Indeed, truly, it is not only permitted, but also often necessary, § 433.
§ 608. The fourteenth question: whether the maxim is grand enough,
that divine examples can be subsumed under it without a crude anthropomorphism that even to the analogue of reason seems to be such?
or whether examples of divine things so conduct themselves,
that from them, through an argument from the lesser to the greater, divine things can be beautifully gathered by the analogue of reason?
Whether in both cases all things truly stand, according to the exact judgment of the analogue of reason, *theoprepos*. §§ 435, 399.
In Phaedrus book III, fable 17, first it is permitted to ask,
whether it is fitting to mix divine things with Aesopic fables? But let us pass over this:
The fable begins: *The Gods in days of yore made choice of such Trees as they wished to be under their protection.*[606]
When Minerva wondered why the gods had chosen barren trees, Jupiter gave his reason. Riley translates Phaedrus's original wording:
That we may not seem to sell the honor for the fruit.[607]
Minerva prefers the olive because of its fruit; Jupiter corrects his own maxim and now judges thus:
Then said the Father of the Gods and the Creator of men: "[...] unless what we do is useful, vain is our glory."[608]

[605] **Source and locus.** Terence, *Eunuchus*, prologue 35-40. **Translation and edition.** Henry Thomas Riley, *The Comedies of Terence* (New York: Harper & Brothers, 1896), Project Gutenberg text. T094. **Direct source.** https://www.gutenberg.org/files/22188/22188-h/22188-h.htm. **Textual note.** Baumgarten preserves the words of Terence's question while changing capitalization and compressing two source lines in the concordance. Terence defends reusing conventional comic character types; Baumgarten invokes the passage while discussing the moral probability of characterization and naming.

[606] **Source and locus.** Phaedrus, *Fabulae Aesopiae* 3.17.1, completed by the subject and verb at the start of line 2. **Translation and edition.** Henry Thomas Riley, *The Fables of Phaedrus*, in *The Comedies of Terence and the Fables of Phaedrus* (London: George Bell & Sons, 1887), Project Gutenberg text. T097. **Direct source.** https://www.gutenberg.org/files/25512/25512-h/25512-h.htm. **Textual note.** Baumgarten quotes only *olim* and the relative clause, then supplies the gods and their choosing in his own surrounding prose. Riley's complete sentence necessarily includes Phaedrus's *divi legerunt arbores* from the next line.

[607] **Source and locus.** Phaedrus, *Fabulae Aesopiae* 3.17.7, with the objects and their case endings transposed by Baumgarten. **Translation and edition.** Henry Thomas Riley, *The Fables of Phaedrus*, in *The Comedies of Terence and the Fables of Phaedrus* (London: George Bell & Sons, 1887), Project Gutenberg text. T097. **Direct source.** https://www.gutenberg.org/files/25512/25512-h/25512-h.htm. **Textual note.** Phaedrus has accusative *honorem* and ablative *fructu*: the gods choose barren trees so that they will not appear to sell honor in return for fruit. Baumgarten's ablative *honore* and accusative *fructum* instead say "lest we seem to sell the fruit for honor." Riley accurately translates the source, not Baumgarten's reversed construction.

[608] **Source and locus.** Phaedrus, *Fabulae Aesopiae* 3.17.10 and 12, omitting the opening words of line 10 and Jupiter's address to Minerva in line 11. **Translation and edition.** Henry Thomas Riley, *The Fables of Phaedrus*, in *The Comedies of Terence and the Fables of Phaedrus* (London: George Bell & Sons, 1887), Project Gutenberg text. T097. **Direct source.** https://www.gutenberg.org/files/25512/25512-h/25512-h.htm. **Textual note.** The bracketed ellipsis is editorial and marks Baumgarten's omission, not Riley's. Baumgarten drops *Tunc sic* and the intervening praise of Minerva, then joins Jupiter's epithet directly to the maxim. Riley renders *sator* as "Creator" and *stulta* idiomatically as "vain."

§ 609. Sententia dicitur dictae fabulae: *Nihil agere, quod non prosit, fabella admonet.*
Iam ego quaeritur, an declaretur exemplo ficto aliter, quam supponendo,
per ipsas Iovis curas posteriores stultam fuisse gloriam;
dum *Quercus Iovi / Et myrtus Veneri placuit, Phoebo laurea, / Pinus Cybellae, populus celsa Herculi*
et inanem colorem fuisse, grandem illam caussam et aetiologiam, quam primo adduxerat, Iuppiter,
quae sane tanta est, ut eam multi interpretum ne assequuti quidem sint,
et lectionem mutare nequicquam laborarint:
ideo steriles nostras facimus, relinquendo mortalibus frugiferas,
ne his pro divino nobis praestando cultu fructum vendere videamur.
Interim sunt tamen narratae arbores in tutela divorum, qui memorantur, per mundum poeticum, ad hunc usque diem.
Quot simul observantur deesse verisimilitudines? § 608.
Verum ubi non detegas turpitudines eiusmodi; quam primum a vera religione recesseris?

§ 610. Decimum quintum quaeritur, an praeter verisimilitudines sibi cum aliis communes fabulis,
Milesia praesertim amoris, nunc caeci, nunc probe perspicacis,
veritatem verisimilitudinemque, praecipue moralem, latius dictam, ubique servarit, § 433, 495?
An sententias, quas illustratum it, laudabilium effata,
et de facto tantum enunciantes aliquid, quod solet contingere illi, qui amores
Aut metuat dulces, aut experiatur amaros,
satis vel implicite per decursum fictae narrationis et ipsum eventum,
et characteres personarum, quae iisdem utuntur, ceu principiis practicis, sufficienter discreverit? § 549.

§ 611. Sententiae fabularum Milesiarum venustius practicae, § 610. illae scilicet, quae finis ultimus et scopus sunt totius operis, redeunt ad duas has generales maxime formulas, vel illam Veneris:
Nunc amet, qui nunquam amavit, quique / amavit, nunc amet!
vel hanc de bene multis amoribus non minus veram, etiam aesthetice:
Non amet, qui nondum amavit, quique / amavit, non amet.
Hinc, prout paraeneticam, vel elencticam suam sibi sumpsit auctor primariam sententiam, § 576.
verisimilitudinem moralem strictius etiam dictam, § 435. observare sancte debet,
ne quid commendet, bonis moribus repugnans,
ne quid dissuadeat in exemplo docens, quod virtus ex §§ 211, 214. considerata, vel omnino postulet vel certe non, nisi morosa, reprehendat, §§ 467, 470.

§ 609. The fable's stated maxim is: *This little Fable admonishes us to do nothing that is not profitable.*[609]
Now therefore it is asked whether this is declared by the invented example otherwise than by supposing,
through Jupiter's own later reconsideration, that the glory was foolish;
when the choices had been these: *The Oak pleased Jupiter, the Myrtle Venus, the Laurel Phoebus, the Pine Cybele, the lofty Poplar Hercules.*[610]
and that that grand cause and aetiology, which Jupiter had first brought forward, was an empty color,
which indeed is so great that many interpreters have not even understood it,
and have labored in vain to change the reading:
therefore we make our own trees sterile, leaving fruitful ones to mortals,
lest we seem to sell fruit to them in exchange for divine worship to be offered to us.
Meanwhile, however, the narrated trees are in the protection of the gods who are mentioned, throughout the poetic world, even to this day.
How many verisimilitudes are observed to be lacking at the same time? § 608.
But where would you not uncover uglinesses of this sort, as soon as you have withdrawn from true religion?

§ 610. It is asked fifteenth whether, besides verisimilitudes common to itself with other fables,
especially the Milesian fable of love, now blind, now thoroughly sharp-sighted,
has everywhere preserved truth and verisimilitude, especially moral verisimilitude more broadly so called, §§ 433, 495?
Has it sufficiently distinguished the maxims it sets out to illustrate that state what is praiseworthy from those merely stating what usually happens to someone who fears love's sweetness or experiences its bitterness? It may make this distinction at least implicitly through the course and outcome of the invented narrative and through the characters who use the maxims as practical principles, § 549. Virgil's words are quoted here with their governing context:
you well deserve the heifer, so does he,
with all who either fear the sweets of love,
or taste its bitterness.[611]

§ 611. The more gracefully practical maxims of Milesian fables, § 610, namely those which are the final end and aim of the whole work, return to these two especially general formulas, either that one of Venus:
Tomorn who ne'er hath loved shall love, and who hath loved shall love
tomorn.[612]
or this one, concerning very many loves no less true, even aesthetically:
Let him not love, who has not yet loved, and whoever has loved, let him not love.
Hence, according as the author has taken for himself an exhortatory or a refutative primary maxim, § 576,
he must scrupulously observe moral verisimilitude, even so called in the stricter sense, § 435,
lest he recommend anything repugnant to good morals,
lest, teaching in an example, he dissuade anything which virtue, considered as in §§ 211, 214, either positively demands or would censure only if censorious, §§ 467, 470.

[609] **Source and locus.** Phaedrus, *Fabulae Aesopiae* 3.17.13. **Translation and edition.** Henry Thomas Riley, *The Fables of Phaedrus*, in *The Comedies of Terence and the Fables of Phaedrus* (London: George Bell & Sons, 1887), Project Gutenberg text. T097. **Direct source.** https://www.gutenberg.org/files/25512/25512-h/25512-h.htm. **Textual note.** Baumgarten adds commas around the relative clause and otherwise preserves the fable's final moral. Riley makes the implied audience explicit with "us" and renders *prosit* as "is profitable."

[610] **Source and locus.** Phaedrus, *Fabulae Aesopiae* 3.17.2-4. **Translation and edition.** Henry Thomas Riley, *The Fables of Phaedrus*, in *The Comedies of Terence and the Fables of Phaedrus* (London: George Bell & Sons, 1887), Project Gutenberg text. T097. **Direct source.** https://www.gutenberg.org/files/25512/25512-h/25512-h.htm. **Textual note.** Baumgarten begins midway through Phaedrus's second line, capitalizes each new extracted line, and prints *Cybellae* for source *Cybelae*. The Latin elliptically pairs each deity with a favored tree; Riley preserves that compressed list.

[611] **Source and locus.** Virgil, *Eclogues* 3.110, whose syntax begins in line 109. **Translation and edition.** James Rhoades, *The Poems of Vergil* (Oxford: Oxford University Press, 1921), Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten excerpts the second half of Palaemon's sentence, replaces Virgil's futures *metuet* and *experietur* with present subjunctives *metuat* and *experiatur*, and capitalizes initial *Aut*. Rhoades's "with all" renders *et quisquis* in the governing line, which has therefore been retained in both comparison passages.

[612] **Source and locus.** *Pervigilium Veneris* (*The Vigil of Venus*), refrain, line 1 and repeated thereafter. **Translation and edition.** Arthur S. Way, *Sappho and the Vigil of Venus* (London and New York: Macmillan, 1920), Wikisource text. T170. **Direct source.** https://en.wikisource.org/wiki/Vigil_of_Venus. **Textual note.** The poem says *cras* ("tomorrow") twice; Baumgarten substitutes *nunc* ("now") in both places, besides spelling *numquam* as *nunquam* and altering punctuation and lineation. Way accordingly translates the source's future refrain, not Baumgarten's temporally altered form.

§ 612. Decima sexta claudit agmen quaestio:
An fabula heroica, praeter verisimilitudinem sibi cum aliis fabulis communem, hanc sibi propriam servat strenue,
qua persona herois praecipui semper eadem sibi constet, et una,
ἄνεσιν quidem et aliquam remissionem aliquando passa,
sublimis tamen vel in eo, ut sponte colligatur et elevetur denuo pristinum et eximium in decus, S. XXI. XXVI. §§ 433, 538.
Aeneas Cartagine videbatur ipsi Iovi exspectans,
Quem nulla accendit magnarum gloria rerum, / Nec super ipse sua molitur laude laborem,
tamen haud ita multo post adeo soporem ipse denuo suis excusserat oculis,
ut magnifice, neque tamen magniloquentiae, crimen incurrens, hortari posset Ascanium l. XII. 435:
Disce, puer, virtutem ex me verumque laborem / Fortunam ex aliis.
Te pater Aeneas et avunculus excitet Hector.

§ 613. Veritatem aestheticam S. XXVII. probe distinguens a falsitate aesthetica, S. XXVIII.
venustius exhibens in verisimilitudinibus, S. XXVIIII.
per fictiones varias, S. XXX, et ipsas aliquando poeticas, S. XXXI.
non sine fabulis: S. XXXII. quae narrat, fingit, immo fabulari censetur,
ubi probationibus indigent, si belle probat, S. XXXIII,
uti suum ubique veritatis studium, S. XXXIIII.
quamcunque sequatur verisimilitudinis speciem, S. XXXV.
tunc etiam, quando fit poeta, S. XXXVI. venuste prodit: erit ille,
Iudice me, non sordidus auctor / Naturae verique, § 104. Hor.

§ 612. The sixteenth and final question is:
whether heroic fable, besides the verisimilitude common to it with other fables, vigorously preserves this one proper to itself,
by which the person of the chief hero always stands consistent with itself and one,
though sometimes experiencing *anesis* and some relaxation,
yet sublime even in this, that spontaneously it is gathered together and elevated again into its former and exceptional honor, S. XXI. XXVI. §§ 433, 538.
Aeneas lingered at Carthage, appearing even to Jupiter as one whom glory did not stir. Williams renders Virgil's original conditional wording:
If such a glory and event supreme
enkindle not his bosom; if such task
to his own honor speak not;[613]
nevertheless, not so much later, he had himself again shaken sleep so much from his eyes,
that magnificently, and yet not incurring the charge of grandiloquence, he could exhort Ascanius, book XII.435:
"My boy", he cried,
"What valor is and patient, genuine toil
learn thou of me; let others guide thy feet
to prosperous fortune. Let this hand and sword
defend thee through the war and lead thee on
to high rewards. Thou also play the man!
And when thy riper vigor soon shall bloom,
forget not in thy heart to ponder well
the story of our line. Heed honor's call,
like Sire Aeneas and Hector thy close kin."[614]

§ 613. Whoever properly distinguishes aesthetic truth, S. XXVII, from aesthetic falsity, S. XXVIII, and displays it gracefully in verisimilitudes, S. XXVIIII, through various fictions, S. XXX, sometimes poetic ones, S. XXXI, and not without fables, S. XXXII; whoever beautifully proves, S. XXXIII, what he narrates, invents, or is judged to fabricate, wherever it needs proof, thus gracefully displaying his pursuit of truth everywhere, S. XXXIIII, whatever species of verisimilitude he follows, S. XXXV, even when he becomes a poet, S. XXXVI—he will merit Horace's description, in which Baumgarten changes "your" judgment to "my":
in your opinion, no inconsiderable judge of truth and nature.[615]

[613] **Source and locus.** Virgil, *Aeneid* 4.232-233. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Virgil's passage begins a conditional question with *Si*; Baumgarten instead prints *Quem* and makes the excerpt function as a relative description in his own sentence. He also substitutes *magnarum* for *tantarum* and capitalizes the second line. Williams translates the complete conditional structure of the source text.

[614] **Source and locus.** Virgil, *Aeneid* 12.435-440, with Baumgarten joining lines 435-436 directly to line 440. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten omits the intervening instructions in lines 436-439 and suppresses *et* before *pater*, so his two-sentence quotation is not contiguous in Virgil. The full translated passage is retained to display the omission. Williams renders *avunculus* ("maternal uncle") less precisely as "close kin."

[615] **Source and locus.** Horace, *Odes* 1.28.14-15. **Translation and edition.** Christopher Smart, *The Works of Horace*, ed. Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Horace has *iudice te* ("in your judgment"), referring to the speaker's addressee. Baumgarten changes *te* to *me* ("in my judgment"), capitalizes the two lines, and appends the abbreviation *Hor.* Smart translates the source reading, not Baumgarten's first-person substitution.

Aesthetica

Volume II

Sections 614–904

Latin verso / English recto

The canonical Praefatio and Synopsis follow this divider.

***Praefatio*.**

Fidem, quam edens partem aestheticorum primam praefando dederam, liberaturus non ita multo post hanc publici iuris factam horis subsecivis accedebam ad telam, quam exorsus fueram, quamque praemissa tunc synopsis breviter indicat, curatius pertexendam.

Praeeuntem scribendo non lentus sequebatur typographus, et cito satis eo usque perveneramus, ut absolveretur, quod nunc legentibus offerendum est, quum me morbus in lectum deiiceret adeo gravis, adeo pertinax, ut saepe non mihi solum, et meis, sed ipsis etiam peritissimis medicis conclamatus viderer.

Satis diu, reor, interruptum pependit opusculum, et penderet adhuc, si iudicarem aequum resistere bibliopolae, qui moram hucusque patienter tulit, et nunc, quae iam impressa habet, ulterius premere hoc minus persuaderi potest, quum nondum ea sit ratio meae valetudinis, quae vires libris eiusmodi scribendis idoneas magis, quam mortem, polliceatur.

Non sum nescius odiosos auctores esse plerumque de rebus suis narrantes, quae populus curet scilicet.

Rationes equidem tribus tantum verbis reddere volui, cur ne certitudinis quidem aestheticae prorsus exhausta materia, vitam venustae cognitionis dulcissimam pulcritudinem, methodum lucidam, et elegantem illam semioticam, quae pulcris in orationibus eloquutio dici solet et actio, non tetigerim, nec ad partem practicam aestheticorum pedem proferendi spes sit, quam aliquando secundam dixi, quaeque iam informaveram singula dictatis acroaseos, quae meditationibus his propiorem occasionem suppeditaverat.

Si quis tamen superes, amice lector, qui me curas, qui me nosti, qui me amas denique, disce fortunam ex aliis, ex me, qui iam octavum in annum per ambages aegritudinum circumerro, quae videantur inextricabiles, quam necessarium sit, maturius bene cogitandis optimis assuefieri.

Quid enim agerem, uti nunc sum, pro virili hoc agere nescius, profecto, nescio. Dabam Traiecti cis Viadrum, a. d. II. Kal. April. MDCCLVIII.

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SYNOPSIS.

e. Lux aesthetica.

א) generatim S. XXXVII. §. 614–630.

ב) speciatim

α) obscuritas opposita. S. XXXVIII. §. 631–653.

β) umbra aesthetica. S. XXXVIIII. §. 654–665.

γ) iusta lucis et umbrae dispensatio. S. XXXX. §. 666–687.

δ) colores aesthetici. S. XXXXI. §. 688–703.

ε) fucus oppositus. S. XXXXII. §. 704–729.

ζ) argumenta illustrantia

א) generatim S. XXXXIII. §. 730–733.

ב) speciatim,

a) comparatio latius dicta. §. 734.

I) assimilatio, §. 735–741.

II) comparatio maioris et minoris, S. XXXXIIII. §. 742–762.

III) antithesis, S. XXXXV. §. 763–772.

IIII) comparatio strictius dicta, S. XXXXVI. §. 773–779.

b) tropi, S. XXXXVII. §. 780–807.

η) thaumaturgia aesthetica, S. XXXXVIII. §. 808–828.

f. Persuasio aesthetica.

א) generatim

α) ipsa, S. XXXXVIIII. §. 829–846.

β) evidentia, quam praestat, S. L. §. 847–854.

ב) speciatim

α) confirmatio. S. LI. §. 855–885.

β) reprehensio. S. LII. §. 886–898.

γ) argumenta persuasoria. S. LIII. §. 899–904.

§ 614.

AESTHETICORUM GENERALIUM

CAPUT I

HEURISTICA

SECTIO XXXVII

LUX AESTHETICA

Verioris in cogitando §. 18. pulcritudinis §. 17. elegantiarumque studiosus quarto loco §. 115, 177, 423. LUCEM, claritatem, et perspicuitatem cogitatorum omnium sectetur, M. §. 531. sed AESTHETICAM, quae vel analogo rationis ad discrimina rei percipienda sufficiat. §. 22. M. §. 531. Perspicuitatem, ut unam ex primis virtutibus eloquentiae luculenter commendans Quintilianus VIII. 2. rectissime distinguit *perspicuitatem in verbis*, quae non est huius loci, §. 13. et *rerum perspicuitatem*, qua obiecta venustae meditationis sint dilucida et negligenter quoque audientibus attendentibus aperta.

§ 615. Huic si negligenter attendentem audientemve placeat et eum dicere, qui non intendat percipiendis rebus, quae tractantur, intellectus rationisque suae vires et nervos, ut ita dicam, rigidius: eo lubens in Quintiliani sententiam. Eam vero mentem optimo fuisse rhetori paene mihi persuaserim, quoniam caussam asserti subiungit, *non semper esse tam acrem iudicis* (spectatoris, lectoris, auditoris) *intensionem, ut obscuritatem apud se ipse discutiat, et tenebris orationis inferat quoddam intelligentiae suae lumen*. Sin eum modo negligenter audientem attendentemve vocare placeat, qui multis cogitationibus avocatur, et distractus omnino, vel animo volutans ab iis, quae tu cogites, diversissima, vel ebrius oscitans et somno sit proximus, breviter, qui nec analogon rationis advertere tuis cogitationibus velit aut possit: huic etiamsi quaedam a te venustius cogitanda minus aperta sint, ea tamen pulcra luce propterea destitui nondum universim concesserim.

§ 616. Tam clara, quae meditamur ad elegantiae regulas, omnia esse debere, ut in animum audientis oratio, ut sol in oculos, etiamsi in eam non intendatur, incurrat, non sine ratione negaverim, §. 615. Sit caussarum patrono *curandum non, ut intelligere possit iudex, sed ne omnino possit non intelligere*. Non omnis venuste cogitaturus est patronus caussae, nec omnis, quem ille, ceu praecipuum suum obiectum personale, recte considerat, iudex est eiusmodi, quales esse solebant Romanorum pedanei.

§ 617. LUCEM et perspicuitatem AESTHETICAM ipsa veritas iubet distinguere in ABSOLUTAM, omni pulcre cogitando necessariam, §. 614. et COMPARATIVAM, eum absolutae gradum, qui non, nisi quibusdam venustius meditandis, affundendus est, cuius exemplum §. 616. vidimus. Claritatis intensio per distinctionem, adaequationem, profunditatem, intelligentiaeque veluti puritatem, M. §. 657. prorsus non est lux aesthetica, §. 614. hinc nec absoluta, nec comparativa, sed logica. Hinc nec intenditur directo, tanquam finis primarius, a pulcre cogitaturo, §. 14. licet et prodesse non nunquam eidem inter venuste cogitandum possit, si eam de themate suam fecerit, §. 551. et per indirectum, quando partes thematis non ita paucae sensitiva in luce refulgent, obtineatur simul totius conceptus extensive distinctus, M. §. 634. intellectui pulcro, M. §. 637.

§ 614.

GENERAL AESTHETICS

CHAPTER I

HEURISTICS

SECTION XXXVII

AESTHETIC LIGHT

The one devoted to truer beauty in thinking, §. 18, §. 17, and to elegance, in the fourth place, §. 115, 177, 423, should pursue LIGHT, clarity, and perspicuity of all things thought, M. §. 531, but AESTHETIC light, clarity, and perspicuity, which may suffice even for the analogue of reason to perceive the thing's distinguishing features, §. 22, M. §. 531.

Quintilian, clearly commending perspicuity as one of the first virtues of eloquence, VIII. 2, most rightly distinguishes *perspicuity in words*, which is not the subject here, §. 13, and *perspicuity of things*, by which the objects of graceful meditation are clear and open even to inattentive hearers and readers.

§ 615. If an inattentive observer or hearer includes someone who does not rigorously exert, so to speak, the powers of intellect and reason to perceive the matters under discussion, I readily agree with Quintilian in that sense.

Indeed I would almost persuade myself that this was the excellent rhetorician's meaning, since he adds the cause of the assertion: *the attention of the judge is not always so keen that he will dispel obscurities without assistance, and bring the light of his intelligence to bear on the dark places of our speech.*[1] Here the "judge" is the spectator, reader, or hearer.

But if an inattentive hearer or observer means only someone whose thoughts wander and who is wholly distracted, either turning over in his mind things most diverse from those which you think, or drunk, yawning, and near to sleep, briefly, who neither wishes nor is able to turn the analogue of reason toward your thoughts: even if some things you intend to think about gracefully are less accessible to this person, I would not therefore grant, as a universal rule, that they lack beautiful light.

§ 616. I would deny, not without reason, §. 615, that all things which we meditate according to the rules of elegance ought to be so clear that the discourse rushes into the hearer's mind, as the sun into the eyes, even if attention is not directed to it.

The advocate should attend to this: *Therefore our aim must be not to put him in a position to understand our argument, but to force him to understand it.*[2] Not everyone who is going to think gracefully is an advocate of a case, nor is everyone whom he rightly considers as his principal personal object a judge of the sort that the Roman *pedanei* used to be.

§ 617. Truth itself commands that AESTHETIC LIGHT and perspicuity be distinguished into ABSOLUTE, necessary for all beautiful thinking, §. 614, and COMPARATIVE, that degree of the absolute which is to be poured upon only certain things to be meditated more gracefully; we have seen an example of this in §. 616.

The intensification of clarity through distinctness, adequacy, depth, and as it were purity of understanding, M. §. 657, is not at all aesthetic light, §. 614; hence it is neither absolute nor comparative, but logical.

Hence it is not directly intended, as a primary end, by one about to think beautifully, §. 14, although it can sometimes also be useful to the same person while thinking gracefully, if he has made it his own concerning the theme, §. 551, and indirectly, when not a few parts of the theme shine in the light of sensitive cognition, an extensively distinct concept of the whole is at the same time obtained, M. §. 634, for the beautiful intellect, M. §. 637.

[1] **Source and locus.** Quintilian, *Institutio oratoria* 8.2.23. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, Loeb Classical Library (Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten moves *esse* before *tam acrem*, prints *intensionem* where the comparison text has *intentionem*, and inserts a comma before *et*. The concordance ellipsis merely reflects intervening punctuation in Baumgarten's presentation, not omitted source words.

[2] **Source and locus.** Quintilian, *Institutio oratoria* 8.2.24. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, Loeb Classical Library (Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten omits initial *Quare*, moves *curandum* to the front, and supplies the subject *iudex* from Quintilian's preceding sentence. Butler likewise supplies "him" and "our argument" in order to make the compressed Latin explicit.

§ 618. Omnis itaque lux aesthetica, quam in rebus intendas directo, perspicuitas rerum erit sensitiva, claritatis per multitudinem notarum extensio, §. 617. etiam absoluta, comparativa vero vividarum cogitationum et materiae nitor ac splendor. M. §. 531. *Neroni* Tacitus Ann. XIII. 3. *puerilibus statim annis coelanti, pingenti, cantus aut regimen equorum exercenti, et aliquando carmina pangenti*, (quae farrago variarum occupationum!) *vividum animum*

tribuit. *Spurinnae* Plinius ep. III. 1. inde putat *agile corpus esse et vividum*,

quod non solum, *quoad honestum fuit, obierat officia, gesserat magistratus, provincias rexerat, multoque labore meruerat otium*,
sed etiam *senex ambulabat mane millia passuum tria, nec minus animum, quam corpus, exercebat, mox vehiculum ascendebat*,

e. c. Ubi mira denuo motuum variatio, quotidianaeque vivendi rationis vicissitudo.
§ 619. Hinc iure mihi meo videor eas demum cogitationes dicere posse vividas, in quibus peculiaris quaedam varietas, et subita veluti notarum se mutuo prementium celeritas deprehenditur, ex quarum eminenti diffusione nitor et splendor ille meditationis exsurgat in parte, cuius totum esse tamen debet perspicuum et absolute clarum: Sic Quintilianus IIII. 1. licet ipsum exordium recte poscat *dilucidum*, §. 617. tamen *magis conciliatis animis et iam calentibus, certos locos tantum admittit, quorum naturalis ubertas licentias aliquas notari circumfuso nitore non patiatur*.

Quemadmodum hic naturalem ubertatem nitoris quasi matrem veneratur: ita Cicero de claris or. 36. *Hyperidi, Aeschini*, e. c. *hanc copiam, succum illum et sanguinem incorruptum*

§ 618. Therefore all aesthetic light which you directly intend in things will be the perspicuity of things for sensitive cognition, the extension of clarity through a multitude of marks, §. 617, even when absolute; but comparative aesthetic light will be the brightness and splendor of vivid thoughts and of the matter, M. §. 531.

Tacitus, *Annals* XIII.3, writes: *Nero from early boyhood turned his lively genius in other directions; he carved, painted, sang, or practised the management of horses, occasionally composing verses which showed that he had the rudiments of learning.*[3]

What a medley of various occupations!

Pliny, *Letters* III.1, attributes Spurinna's active and alert body to his varied activities. His account reads: *The consequence is that, though he has passed his seventy-seventh year, his hearing and eyesight are as good as ever, his body is still active and alert, and the only symptom of his age is his wisdom.*[4]

Spurinna had not only discharged his public duties: *for he undertook official duties, held magistracies, and governed provinces as long as it became him to do so, and earned his present leisure by abundant toil.*[5]

He also maintained a varied routine in old age: *In the morning he keeps his couch; at the second hour he calls for his shoes and walks three miles, exercising mind as well as body. If he has friends with him the time is passed in conversation on the noblest of themes, otherwise a book is read aloud, and sometimes this is done even when his friends are present, but never in such a way as to bore them. Then he sits down, and there is more reading aloud or more talk for preference; afterwards he enters his carriage.*[6]

Here again we find a remarkable variety of activities and alternation within a daily routine.

§ 619. Hence I consider myself entitled to call only those thoughts vivid in which a certain peculiar variety and a sudden speed, as it were, of marks pressing upon one another is perceived. Their marked diffusion produces this brightness and splendor in part of a meditation, whose whole must nevertheless remain perspicuous and absolutely clear.

Thus Quintilian IV. 1, although he rightly requires the exordium itself to be *clear*, §. 617, nevertheless reserves such freedom for receptive audiences and naturally rich passages. Butler gives the fuller source context: *For our position is not yet established, the attention of the audience is still fresh and imposes restraint upon us: as soon as we have won their good-will and kindled their interest, they will tolerate such freedom, more especially when we have reached topics whose natural richness prevents any licence of expression being noticed in the midst of the prevailing splendour of the passage.*[7]

Just as Quintilian treats natural abundance as the mother of brightness, Cicero, *On Famous Orators* 36, attributes abundance, vigor, and uncorrupted vitality to Hyperides, Aeschines, and others. Jones renders the source context: *He was soon rivalled by his cotemporaries Hyperides, Aeschines, Lycurgus, Dinarchus, and Demades (none of whose writings are extant) with many others that might be mentioned: for this age was adorned with a profusion of good orators; and the genuine strength and vigour of Eloquence appears to me to have subsisted to the end of this period.*[8]

[3] **Source and locus.** Tacitus, *Annals* 13.3. **Translation and edition.** Alfred John Church and William Jackson Brodribb, *The Annals of Tacitus* (London: Macmillan, 1869), Perseus Digital Library text. T082. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1351/phi005/phi1351.phi005.perseus-eng1.xml. **Textual note.** Baumgarten embeds Tacitus in his own syntax. He changes the historian's infinitives to dative participles agreeing with *Neroni*, moves *vividum animum* from near the start to the end of the excerpt, changes *carminibus pangendis* to *carmina pangenti*, omits *in alia detorsit* and the concluding claim about rudimentary learning, and spells *caelare* as *coelanti*. Church and Brodribb translate Tacitus's continuous source sentence.

[4] **Source and locus.** Pliny the Younger, *Epistles* 3.1.10. **Translation and edition.** John B. Firth, *The Letters of the Younger Pliny, First Series*, vol. 1 (London: Walter Scott Publishing Co., ca. 1900), following Heinrich Keil's Teubner text; Project Gutenberg eBook 3234. T102. **Direct source.** https://www.gutenberg.org/ebooks/3234. **Textual note.** Pliny has the coordinated noun phrase *agile et vividum corpus*. Baumgarten reverses the adjective order around *corpus* and inserts *esse* so that the phrase can depend on his own *Plinius ... putat* ("Pliny thinks"). Firth's "active and alert" represents Pliny's source order.

[5] **Source and locus.** Pliny the Younger, *Epistles* 3.1.12. **Translation and edition.** John B. Firth, *The Letters of the Younger Pliny, First Series*, vol. 1 (London: Walter Scott Publishing Co., ca. 1900), following Heinrich Keil's Teubner text; Project Gutenberg eBook 3234. T102. **Direct source.** https://www.gutenberg.org/ebooks/3234. **Textual note.** Baumgarten omits *nam ille quoque* and demonstrative *hoc*, changes Pliny's perfects *obiit*, *gessit*, *rexit*, and *meruit* to pluperfects, and moves *otium* after *meruerat*. Firth translates the source text's completed actions and renders *hoc otium* as "his present leisure."

[6] **Source and locus.** Pliny the Younger, *Epistles* 3.1.4-5. **Translation and edition.** John B. Firth, *The Letters of the Younger Pliny, First Series*, vol. 1 (London: Walter Scott Publishing Co., ca. 1900), following Heinrich Keil's Teubner text; Project Gutenberg eBook 3234. T102. **Direct source.** https://www.gutenberg.org/ebooks/3234. **Textual note.** Baumgarten adds *senex* from the surrounding description of Spurinna, spells Pliny's *milia* as *millia*, changes the two present verbs to imperfects, and joins *mox vehiculum ascendit* directly to the walk and exercise clause, omitting the intervening conversation, reading, and sitting. The full Firth passage makes the noncontiguous construction visible.

[7] **Source and locus.** Quintilian, *Institutio oratoria* 4.1.59. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, Loeb Classical Library (Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Quintilian says that "this freedom will be tolerated" once minds have been won and warmed. Baumgarten instead makes Quintilian the subject of *admittit* ("admits"), adds *certos ... tantum*, changes singular *licentiam verbi* to plural *licentias aliquas*, and makes *patitur* subjunctive *patiatur*. Butler translates the unadapted source paragraph.

[8] **Source and locus.** Cicero, *Brutus* 36. **Translation and edition.** E. Jones, *Cicero's Brutus or History of Famous Orators; also His Orator, or Accomplished Speaker* (London, 1776), Project Gutenberg eBook 9776. T116. **Direct source.** https://www.gutenberg.org/ebooks/9776. **Textual note.** Cicero's *Hyperides* and *Aeschines* are nominatives in a list; Baumgarten turns them into datives governed by his own *tribuit*. He likewise turns nominative *sucus ille et sanguis incorruptus* into accusative objects, spelling *sucus* as *succum*, and suppresses the other orators and the clauses that join "profusion" to "strength and vigour." Jones's older "cotemporaries" has been retained as printed.

tribuit, *in quo naturalis fuerit, non fucatus nitor*.

§. 104, 115.

§ 620. Nitida vividitas venustae meditationis ne confundatur cum eius ardore ac vita, §. 22. de qua deinceps curatius. Recte pulcreque coniunguntur, quoties fieri potest, ut cogitationes non splendeant solum, sed et ardeant. §. 142, 143. cf. Quint. VIII. 3. Natura tamen sua disiunctae sunt in cogitando veneres, per accuratam harum theoriam separatim expendendae. Deprehenditur etiam una non raro sine altera. Hac ratione Cicero de legibus I. 6. *Antipatrum narrat inflasse paullo vehementius*, ac eius antecessores, *et habuisse illum vires agrestes quidem atque horridas*, (vi movendi vitaque non destitutum) *sine nitore tamen et palaestra*. §. 619, 256.

§ 621. Idem Cicero de finibus IIII. 5. Catoni forsan non obiecturus Stoicam huius politicorum theoriam eum non tantundem movere et ad bene merendum de republica compellere, ac se suam academicam, libere tamen Catoni obiicit Stoica *de politicis definire partirique squalidius*, dum *academicorum de iisdem niteat oratio*, quoniam *multa de republica scripserint, multa de legibus, multa non solum praecepta in artibus, sed etiam exempla in orationibus reliquerint bene dicendi*. Ex quo loco mihi nunc sufficit nitoris veram notionem eruere, Ciceronis autem obiectionem meam non facio, §. 251, 252. Nostrum iam ad finem conferamus tandem eundem de claris or. 238. ubi *valde nitentem et plane horridam orationem*, ut adversa fronte pugnantes describit.

The description continues: *which was distinguished by a natural beauty of composition without disguise or affectation.*[9]
§§104, 115.
§ 620. Let the bright vividness of graceful meditation not be confused with its ardor and life, §. 22, which will be examined more carefully below. They are rightly and beautifully joined as often as possible, so that thoughts not only shine, but also burn, §. 142, 143; compare Quintilian VIII. 3.
Yet these beauties of thought are distinct in their nature and must be considered separately in an exact account. One is often found without the other. Thus Cicero, *On the Laws* I.6, says: *Fannius' contemporary, Antipater, to be sure, blew a somewhat more forceful strain.*[10] Baumgarten makes the comparison with Antipater's predecessors explicit. The continuation reads: *and showed some power, though of a rough and rustic character, lacking in polish and the skill that comes from training.*[11] Thus he was not lacking in moving power and life, though he lacked brightness, §§619, 256.
§ 621. The same Cicero, *On Ends* IV. 5, perhaps not about to object to Cato that his Stoic theory of political matters did not move him and compel him to deserve well of the republic as much as his own Academic theory moved Cicero,
yet freely objects to Cato that the Stoics *define and divide political matters more roughly*, while *the discourse of the Academics on the same matters shines*. The source passage supplies the reason: *How many books have these men written on the republic! how many on laws! How many precepts in art, and, more than that, how many instances of good speaking in orations have they bequeathed to us!*[12]
From this passage it is now enough for me to draw out the true notion of brightness; I do not, however, make Cicero's objection my own, §. 251, 252. Finally, for our present purpose, compare the same author in *On Famous Orators* 238, where Baumgarten contrasts highly polished speech with wholly rough speech. Jones translates Cicero's fuller, negated characterization: *He was neither copious, nor dry and barren; neither [n]eat and embellished, nor wholly inelegant.*[13]

[9] **Source and locus.** Cicero, *Brutus* 36, continuing entry 624. **Translation and edition.** E. Jones, *Cicero's Brutus or History of Famous Orators; also His Orator, or Accomplished Speaker* (London, 1776), Project Gutenberg eBook 9776. T116. **Direct source.** https://www.gutenberg.org/ebooks/9776. **Textual note.** Cicero's feminine *in qua* refers to *aetas* ("age"), and his *inesset* says that natural, unpainted lustre inhered in it. Baumgarten changes the relative to masculine/neuter *in quo* and *inesset* to perfect subjunctive *fuerit* so that the fragment can follow his own syntax. Jones renders *nitor* as "beauty of composition" and *non fucatus* as "without disguise or affectation."

[10] **Source and locus.** Cicero, *De legibus* 1.6. **Translation and edition.** Clinton Walker Keyes, *Cicero: De re publica; De legibus*, Loeb Classical Library 213 (Cambridge, MA: Harvard University Press; London: William Heinemann, 1928), University of Verona scan. T180. **Direct source.** https://docs.univr.it/documenti/OccorrenzaIns/matdid/matdid367151.pdf. **Textual note.** Cicero directly states that Coelius Antipater "blew a somewhat more forceful strain." Baumgarten changes the nominative subject to accusative *Antipatrum* and the finite *inflavit* to infinitive *inflasse* under his own *Cicero ... narrat*. He also spells *paulo* as *paullo* and omits the historian's nomen and relation to Fannius.

[11] **Source and locus.** Cicero, *De legibus* 1.6, continuing entry 626. **Translation and edition.** Clinton Walker Keyes, *Cicero: De re publica; De legibus*, Loeb Classical Library 213 (Cambridge, MA: Harvard University Press; London: William Heinemann, 1928), University of Verona scan. T180. **Direct source.** https://docs.univr.it/documenti/OccorrenzaIns/matdid/matdid367151.pdf. **Textual note.** Baumgarten recasts finite *habuit* as infinitive *habuisse* within the same indirect statement as entry 626, moves *ille*, normalizes accusative plural *agrestis* to *agrestes*, changes *ac* to *et*, and inserts *tamen*. His ellipsis encloses his own explanatory parenthesis; Cicero's source phrases are contiguous. Keyes makes the metaphorical *palaestra* explicit as "the skill that comes from training."

[12] **Source and locus.** Cicero, *De finibus bonorum et malorum* 4.5. **Translation and edition.** Charles Duke Yonge, *The Academic Questions, Treatise De Finibus, and Tusculan Disputations of M. T. Cicero* (London: Henry G. Bohn, 1853; reprinted 1875), Project Gutenberg eBook 29247. T099. **Direct source.** https://www.gutenberg.org/ebooks/29247. **Textual note.** Cicero's source is a sequence of direct exclamations with indicative *scripserunt* and *reliquerunt*. Baumgarten removes *Quam* and *illi*, fuses *re publica* as *republica*, changes both verbs to subjunctives under his causal *quoniam*, and moves *reliquerint* before *bene dicendi*. Yonge's "books" and "to us" are contextual expansions.

[13] **Source and locus.** Cicero, *Brutus* 238. **Translation and edition.** E. Jones, *Cicero's Brutus or History of Famous Orators; also His Orator, or Accomplished Speaker* (London, 1776), Project Gutenberg eBook 9776. T116. **Direct source.** https://www.gutenberg.org/ebooks/9776. **Textual note.** Cicero says that Gaius Macer's speech was "not very polished, not wholly rough." Baumgarten removes both *non*, changes the adjectives to accusatives under *describit*, and joins them with *et*, thereby presenting high polish and complete roughness as positive contraries. Jones's translation therefore cannot be read as a translation of Baumgarten's altered phrase. The bracketed *[n]* repairs Project Gutenberg's evident transcription "eat" for "neat" while displaying the intervention.

§ 622. Iam bis naturalem, non fucatum, requiri nitorem vidimus, §. 619. Neque magis necessarium esse videatur monitum de quaquam ex primariis cogitationum elegantiis, ac de hoc venustae meditationis nitore, §. 22. Quoniam in nulla facilius a recta naturae imitatione deflectitur. *Atque etiam, qui specie capiuntur, vulsis, levatisque, et inustas comas acu comantibus, et non suo colore nitidis, plus esse formae putant, quam possit tribuere incorrupta natura, ut pulcritudo corporis venire videatur ex malis moribus*. Quint. II. 5. Erit autem naturalis in cogitando nitor, 1) cui capiendo naturales animi dotes, non distortae cum violentia, non intensae vehementius sufficiant, ut profluens *secundum naturam* meditatio *nihil ex ingenio habere videatur*, §. 104.

§ 623. Naturalis in cogitando nitor erit 2) materiis et rebus, de quibus cogites, sic aptus, accommodatus, et quasi proprius, ut ex iisdem earumque cogitatione necessario potius enasci, quam in eandem inferri illinique decoris caussa deprehendatur. Huius hinc amicus elegantiae, si qua *tractata* per internas ac innatas opes *posse nitescere desperat*, relinquit ea potius, quam ut peregrinis pigmentis cogat splendescere, 3) eorum, quorum potissimum caussa cogitas, naturali captui, horizonti, ingenio, genio, indoli, ipsis, ut ita dicam, oculis adeo proportionatus, ut ab his sine fatigatione possit imbibi, nec eos praestringens, lumine tamen satians, collustrans amabiliter, non urens incommode. Tertium hoc naturalis nitoris requisitum non satis attendentes, eundem ubique negant deprehendi, quando cogitata e. g. legunt suae naturae, cogitandi sentiendique rationi, genio, principalibus studiis minus consentanea, quamvis largiri debeant eos se non esse, quos praesertim auctor vel docere, vel delectare secum decreverat, §. 104. cf. Cic. de or. I. 81.

§ 624. *In picturis alios horrida, inculta, abdita et opaca, contra alios nitida, laeta, collustrata delectat. Quid est, quo praescriptum aliquod aut formulam exprimas, quum in suo quodque genere praestet, et genera plura sint? Hac ego religione non sum ab hoc conatu repulsus, existimavique in omnibus rebus esse aliquid optimum*,

(pulcerrimum, *etiamsi lateret*, (multos) *idque ab eo posse, qui eius rei gnarus esset, indicari*.

§ 622. We have now twice seen that natural brightness, not artificially colored brightness, is required, §. 619. Nor should a warning seem more necessary concerning any of the primary elegances of thoughts than concerning this brightness of graceful meditation, §. 22, because in none is one more easily turned away from the right imitation of nature.

There are even some who are captivated by the shams of artifice and think that there is more beauty in those who pluck out superfluous hair or use depilatories, who dress their locks by scorching them with the curling iron and glow with a complexion that is not their own, than can ever be conferred by nature pure and simple, so that it really seems as if physical beauty depended entirely on moral hideousness.[14] Quintilian II. 5.

Natural brightness in thinking will be, first, brightness that the natural gifts of the mind suffice to grasp, without being violently distorted or excessively strained, so that meditation flowing *according to nature* may *seem to have nothing from contrivance*, §. 104.

§ 623. Natural brightness in thinking will be, second, so fit, accommodated, and as it were proper to the materials and things about which you think, that it is perceived to be born necessarily from those things and from the thought of them, rather than to be brought into that thought and smeared upon it for the sake of adornment.

Hence the friend of this elegance, if he despairs that any things, *once handled*, *can shine by internal and innate resources*, leaves them rather than forcing them to gleam with foreign pigments.

Third, it will be so proportioned to the natural grasp, horizon, talent, genius, disposition, indeed, so to speak, to the very eyes of those chiefly for whose sake you think, that it can be drunk in by them without fatigue, not dazzling them, yet satisfying them with light, pleasantly illuminating them, not burning them painfully.

Those who do not sufficiently attend to this third requisite of natural brightness deny its presence wherever, for example, they read thoughts less consonant with their own nature, manner of thinking and feeling, genius, and principal studies; although they ought to concede that they themselves are not those whom the author had especially resolved either to teach or to delight, §. 104; compare Cicero, *On the Orator* I. 81.

§ 624. *Thus also in painting, some are pleased with a rough, a wild, and a dark and cloudy style; while others prefer that which is clear, and lively, and well covered with light. How then shall we strike out a general rule or model, when there are several manners, and each of them has a certain perfection of its own? But this difficulty has not deterred me from the undertaking; nor have I altered my opinion that in all things there is a something which comprehends the highest excellence of the kind.*[15]

By best, understand most beautiful; the qualification continues: *and which, though not generally discernible, is sufficiently conspicuous to him, who is skilled in the subject.*[16]

[14] **Source and locus.** Quintilian, *Institutio oratoria* 2.5.12. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, Loeb Classical Library (Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten adds extensive commas, prints *comantibus* for the comparison text's *comentibus* and *pulcritudo* for *pulchritudo*, and replaces the compressed genitive *ex malis morum* with ablative *ex malis moribus*. Butler interpretively expands the grooming practices and renders the final phrase as "moral hideousness."

[15] **Source and locus.** Cicero, *Orator* 36. **Translation and edition.** E. Jones, *Cicero's Brutus or History of Famous Orators; also His Orator, or Accomplished Speaker* (London, 1776), Project Gutenberg eBook 9776. T116. **Direct source.** https://www.gutenberg.org/ebooks/9776. **Textual note.** Baumgarten punctuates the descriptive lists more heavily, prints *collustrata* for *conlustrata*, changes plural *delectant* to singular *delectat*, uses *quum* for *cum*, and prints *quodque* where the comparison text has distributive *quidque*. Jones paraphrases the painting vocabulary as contrasting styles and renders *religio* contextually as "difficulty."

[16] **Source and locus.** Cicero, *Orator* 36, continuing entry 631. **Translation and edition.** E. Jones, *Cicero's Brutus or History of Famous Orators; also His Orator, or Accomplished Speaker* (London, 1776), Project Gutenberg eBook 9776. T116. **Direct source.** https://www.gutenberg.org/ebooks/9776. **Textual note.** Baumgarten closes his excerpt of *Orator* 36 with a separated continuation, writes *etiamsi* as one word, adds commas, and prints *indicari* ("be indicated") where Cicero's comparison text has *iudicari* ("be judged"). Jones paraphrases the latter as something "sufficiently conspicuous" to a skilled observer.

Cic. orator. 36. Si quos in aestheticis absoluta pulcritudinis luce destituta, §. 617. absolute horrida, inculta, abdita et opaca delectant, falluntur illi, nubemque pro Iunone, per me licet, amplectantur. Verum in omni venustate generatim, sicut in pictura, modo sint omnia luce, quam absolutam diximus, conspicua, non omnia, sed quaedam tantum, comparative lucida

Ore floridula nitent,
Alba parthenice velut,
Luteumve papaver, Cat.

quaedam sunt vere, sunt belle perspicua, quanquam, cum nitidis illis et admodum collustratis ubi comparentur, appareant opaca, quaeque primo obtutu iudicentur horrida, §. 621. Eleganter, non omnia, sed *plura nitent in carmine*. Hor.

§ 625. GENUS COGITANDI luce absoluta aesthetica non destitutum si dicamus SIMPLICITER DILUCIDUM et perspicuum (sensitivae) §. 617. sicuti comparativa etiam luce fulgens NITIDUM et splendidum: praeeuntem sequimur Quintilianum VIII. 3. quando: *Emendate quidem*, ait, *et dilucide*

§. 619. *dicentium tenue praemium est, magisque vitiis carere est, quam ut aliquam magnam virtutem adeptus esse videaris. — Non assequutus esset Cicero docendo tantum iudicem, et utiliter demum, ac latine perspicueque docendo*,

quod eum assequutum esse *nitore fulgentium armorum*, §. 282. vidimus. *Sed hic ornatur*, (licet enim repetere, §. 622.) *virilis, fortis, ac sanctus sit, nec effoeminatam levitatem, nec fuco eminentem colorem amet, sanguine et viribus niteat*.
§. 619. *Hoc autem adeo verum est, ut, cum in hac maxima parte sint vicina virtutibus vitia*,

Cicero, *Orator* 36.

If in aesthetic matters things deprived of the absolute light of beauty, §. 617, things absolutely rough, uncultivated, hidden, and opaque, delight anyone, they are deceived, and, as far as I am concerned, may embrace a cloud instead of Juno.

But in every beauty generally, as in painting, provided that all things are conspicuous by the light which we have called absolute, not all things, but only certain things, are comparatively luminous.

For sheenly shines her flowery face
Where the white chamomiles contend
With poppies blushing red.[17] Catullus.

Some things are truly and beautifully perspicuous, although, when they are compared with those bright and highly illuminated things, they appear opaque and are judged rough at first glance, §. 621. In an elegant poem, many things shine, rather than everything. Conington renders the corresponding Horatian phrase in its source syntax: *But when I meet with beauties thickly sown,*[18]

§ 625. If we call a KIND OF THINKING not deprived of absolute aesthetic light SIMPLY CLEAR and perspicuous (with respect to sensitive cognition), §. 617, just as we call one also shining with comparative light BRIGHT and splendid, we follow Quintilian as our guide, VIII. 3.

For he says: *For a speaker wins but trifling praise if he does no more than speak with correctness and lucidity; in fact his speech seems rather to be free from blemish than to have any positive merit.*[19]

§619.

If in his defence of Cornelius Cicero had confined himself merely to instructing the judge and speaking in clear and idiomatic Latin without a thought beyond the interests of his case, would he ever have compelled the Roman people to proclaim their admiration not merely by acclamation, but by thunders of applause? No, it was the sublimity and splendour, the brilliance and the weight of his eloquence that evoked such clamorous enthusiasm.[20]

We have seen that he attained it *by the brightness of gleaming arms*, §. 282.

But such ornament must, as I have already said, be bold, manly and chaste, free from all effeminate smoothness and the false hues derived from artificial dyes, and must glow with health and vigour.[21]

This repeats the point (§622); see also §619.

So true is this, that although, where ornament is concerned, vice and virtue are never far apart, those who employ a vicious style of embellishment disguise their vices with the name of virtue.[22]

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[17] **Source and locus.** Catullus, *Carmina* 61.193-195. **Translation and edition.** Richard F. Burton, *The Carmina of Caius Valerius Catullus* (London: printed for the translators, 1894), Perseus Digital Library text. T040. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0472/phi001/phi0472.phi001.perseus-eng3.xml. **Textual note.** The source's singular *ore floridulo nitens* agrees with the omitted subject *uxor* in line 192. Baumgarten changes *floridulo* to *floridula* and *nitens* to plural *nitent*, so the detached excerpt no longer preserves that agreement. Burton freely renders *parthenice* as "chamomiles" and *luteum* as "red."

[18] **Source and locus.** Horace, *Ars Poetica* 351. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Baumgarten extracts the four-word phrase from the middle of Horace's line, omitting the concessive *verum ubi* and the continuation *non ego paucis*. Conington's "beauties thickly sown" translates the extracted phrase in the syntax of the complete line.

[19] **Source and locus.** Quintilian, *Institutio oratoria* 8.3.1. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vols. 1-4 (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten extracts the opening adverbial pair, changes source *ac* to *et*, and prints *dilucide* where the comparison text has *lucide*. Butler's "correctness and lucidity" represents both adverbs while retaining the governing clause that Baumgarten omits.

[20] **Source and locus.** Quintilian, *Institutio oratoria* 8.3.1 and 8.3.3. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vols. 1-4 (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten joins 8.3.1 to 8.3.3 across the omitted 8.3.2, marked by the concordance dash. In the first excerpt he omits *nam emendate quidem ac lucide* and adds a second *est*. In the second he turns Quintilian's question (*an ... consecutus esset*) into the negative *Non assequutus esset*, omits *in causa Cornelii*, and stops before the result clause. Butler translates the continuous source rather than Baumgarten's composite recasting.

[21] **Source and locus.** Quintilian, *Institutio oratoria* 8.3.6. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vols. 1-4 (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** The concordance ellipsis represents Quintilian's parenthesis *(repetam enim)*. Baumgarten prints *ornatur* for *ornatus*, coordinates the adjectives and negative phrases differently, writes *effoeminatam* for *effeminatam*, and has *eminentem* where the comparison text reads *ementitum* ("counterfeit"). Butler's "false hues" follows the source reading, not Baumgarten's substantive variant.

[22] **Source and locus.** Quintilian, *Institutio oratoria* 8.3.7, opening clause. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vols. 1-4 (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten stops at *vitia*, before the result clause indexed separately as entry 639, and prints adjective *maxima* where the comparison text has adverb *maxime*. Butler supplies the whole sentence; its first half is the direct counterpart of this entry.

§. 622. *etiam qui vitiis utuntur, virtutis tamen his nomen imponant. Quare nemo ex corruptis dicat me inimicum esse culte dicentibus. Non nego hanc esse virtutem. Sed illis eam non tribuo*.

§ 626. Naturalis splendoris simiam, fucum in exemplis ridet Horatius. A. P. 25.

> *Inceptis gravibus plerumque et magna professis,*
> *Purpureus, late qui splendeat, unus et alter*
> *Assuitur pannus, quum lucus et ara Dianae,*
> *Et properantis aquae per amoenos ambitus agros,*
> *Aut flumen Rhenum, aut pluvius describitur arcus.*
> *Sed nunc non erat his locus.*

Habes ciconiam in maleseriatos eiusmodi pictores, qui materiam sibi legunt satis bellam et de qua speres singulariter non pulcra solum, sed etiam novitate praeclara, de qua promittat auctor ipse spe tua paene maiora, quando autem devenitur ad rem, caecum imitatorum pecus nescit aliquid novi, quod rerum natura, de quibus agitur, pronissime suppeditaret, in plena luce sistere, nescit collustrare; quae praecipuum splendorem requirerent, sed, unitate neglecta, detorquet attentionem in diversam omnino, vel minus connexum rem aliam, ideo tantum illatam in male cohaerens opus, ut ea, iam vero in nitore picta ab ingeniis vere pulcris, nunc denuo pingatur, si diis placet, nitidius, vere per obscurum et asiaticum, nescio quem, apparatum. §. 325, 623.

> *Nota magis nulli domus est sua, quam mihi lucus*
> *Martis, et Aeoliis vicinum rupibus antrum*
> *Vulcani. Quid agant venti, quas torqueat umbras,*
> *Aeacus, unde alius furtivae devehat aurum*
> *Pelliculae, quantas iaculetur Monychus ornos,*
> *Frontonis platani, convulsaque marmora clamant*
> *Semper, et assiduo ruptae lectore columnae.*
> *Expectes eadem a summo minimoque poeta.*
> Iuv. I. 8.

§622. *Therefore let none of our decadents accuse me of being an enemy to those who speak with grace and finish. I do not deny the existence of such a virtue, I merely deny that they possess it.*[23]

§ 626. Horace, *Ars Poetica* 25, ridicules artificial coloring, the mimic of natural splendor, through examples.

When poets would be lofty, they commence
With some gay patch of cheap magnificence:
Of Dian's altar and her grove we read,
Or rapid streams meandering through the mead;
Or grand descriptions of the river Rhine,
Or watery bow, will take up many a line.
All in their way good things, but not just now:.[24]

Here is mockery of such misguided painters, who choose for themselves material sufficiently beautiful and from which you would hope for things not only beautiful in a singular way, but also distinguished by novelty, and about which the author himself promises things almost greater than your hope.

But when one comes to the matter itself, the blind herd of imitators does not know how to set in full light some new thing which the nature of the matters at issue would most readily supply; it does not know how to illuminate it.

Neglecting the things that require the greatest brilliance, and abandoning unity, the imitators divert attention to something wholly different or only loosely connected, brought into the badly cohering work only so that this thing, already painted in brightness by truly beautiful talents, may now be painted again, if it please the gods, more brightly, truly through some obscure and Asiatic apparatus, I know not what. §. 325, 623.

No one knows his own house so well as I know the groves of Mars, and the cave of Vulcan near the cliffs of Aeolus. What the winds are brewing; whose souls Aeacus has on the rack; from what country another worthy is carrying off that stolen golden fleece; how big are the ash trees which Monychus tosses about; these are the themes with which Fronto's plane trees and marble halls are for ever ringing until the pillars quiver and quake under the continual recitations; such is the kind of stuff you may look for from every poet, greatest or least.[25]

Juvenal I. 8.

[23] **Source and locus.** Quintilian, *Institutio oratoria* 8.3.7, continuing entry 638. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vols. 1-4 (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** This is the continuous remainder of 8.3.7 after entry 638. Baumgarten has singular *virtutis* for source *virtutum*, *his* for *iis*, and reorders *non hanc esse virtutem nego* as *Non nego hanc esse virtutem* before splitting the final clause into a new sentence. Butler translates the source syntax continuously.

[24] **Source and locus.** Horace, *Ars Poetica* 14-19. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Baumgarten has *Assuitur* for source *adsuitur* and the older spelling *quum* for *cum*, while capitalization and punctuation differ. His nearby citation "A.P.25" does not give the passage's standard modern line numbers, 14-19. Conington expands the six Latin lines to seven English lines but preserves each example and the concluding "not just now."

[25] **Source and locus.** Juvenal, *Satires* 1.7-14. **Translation and edition.** George Gilbert Ramsay, *Juvenal and Persius* (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1918), Wikisource text. T182. **Direct source.** https://en.wikisource.org/wiki/Juvenal_and_Persius/The_Satires_of_Juvenal/Satire_1. **Textual note.** Baumgarten writes *assiduo* where the comparison source has *adsiduo* and redistributes capitalization and punctuation, but preserves all eight lines continuously. Ramsay turns Juvenal's catalogue into prose and renders singular *lucus* as plural "groves."

§ 627. Alii pictores ex minimis, de quibus Iuvenalis, decipiuntur audacibus quorundam magnorum ingeniorum dictis, quale ad §. 125. notavimus, quale Ciceronis est in prooemio paradoxorum; *Nihil est tam horridum*, §. 621. *tam incultum, quod non splendescat oratione et tanquam excolatur*. Nec enim sentiunt primarios eiusmodi viros, *fretos* suis viribus, si penitius asserta perspiciamus, *falsum constituisse de venusti in cogitando hominis officio, et non quid ars, sed quid ipsi forte possent, exposuisse*. Hinc pulcelli, de quibus loquimur, micrologi, §. 356. se plerumque putantes aliquid egregii, colligunt suum esse nunc illorum implere vaticinia et audere, nisi Minerva, Fortuna tamen iuvante, quae fieri posse Cicero quidam interdum dormitans effatus est. Quaerunt itaque materias, quas excogitare possunt natura sua minimum splendoris admissuras, easque, vel invitis diis omnibus, tot peregrinis flosculis, tot ornamentis amiciunt, ut potissimis suorum spectatorum sistant quidem thema non dissimile plumis alienis apud Aesopum superbientis corniculae, semper tamen eo melius se cogitasse gaudeant in sinu, quo minus hi ipsi spectatores ex proposita sibi tabula naturalis voluptatis, si vel artis ignari forent, haurire se potuisse fateantur. §. 623; 119–121.

§ 628. Neque solus Heliconis pygmaeus naturae talis adscititium belle cogitandis fucum a splendore vere naturali vix ac ne vix quidem discernet: §. 359. mediocribus etiam ingeniis idem erit difficillimum, quando prava per adolescentiam contracta consuetudo naturam vere elegantem simulabit, §. 622. et temporum iniuriae, locorumque, quibus vixerint, barbaries intimam pulcerrimarum rerum naturam obtegens haerere semper in cortice coget, iisdemque satis depravatum apud aequales iudicium solas fucatas veneres, ut ipsius naturae filias, venerari consueverit, §. 622, 623. Interim felicius in aestheticis ingenium, S. II–VII. veluti Caesar apud Ciceronem de claris or. 261. rationem adhibens, §. 58. consuetudinem vitiosam et corruptam pura et incorrupta consuetudine emendat, quum ad dilucidam ubique cogitationum elegantiam §. 625. adiungit ornamenta quaedam singularia, tum videtur *tanquam tabulas bene pictas collocare in bono lumine* ac splendidam quandam, minimeque veteratoriam, rationem cogitandi tenet.

§ 627. Other painters, from the lesser ones about whom Juvenal speaks, are deceived by bold sayings of certain great talents, such as the one we noted at §. 125, such as Cicero's in the preface to the *Paradoxes*: *There is, however, nothing so incredible that it may not be made plausible by eloquence; nothing so rough and uncultivated that it may not, in oratory, become brilliant and polished.*[26] §621.

They do not perceive that such eminent men, relying on their own powers, have, on closer examination, stated falsely what the graceful thinker's duty is: they have described what they themselves might achieve, rather than what the art can achieve. Baumgarten adapts Cicero's criticism of Hermagoras, whose source context reads: *But if Hermagoras himself had had any great acquaintance with these subjects, acquired with long study and training, then it would be supposed that he, from relying on his own knowledge, had laid down some false principles respecting the duty of an orator, and had explained not what his art could effect, but what he himself could do.*[27]

Hence the pretentiously pretty micrologists of whom we speak, §. 356, usually thinking themselves something excellent, conclude that it is now their task to fulfill those prophecies and to dare, if not with Minerva, yet with Fortune helping, the things which some Cicero, sometimes sleeping, declared could be done.

And so they seek out the materials least capable, by their nature, of admitting brilliance that they can imagine, and these, even with all the gods unwilling, they dress with so many foreign little flowers, so many ornaments, so that indeed they present to their principal spectators a theme not unlike Aesop's little crow proud in borrowed feathers; yet they always rejoice inwardly that they have thought so much better, the less these very spectators would confess that, from the picture set before them, they could have drawn natural pleasure, even if they were ignorant of art. §. 623; 119–121.

§ 628. It is not only such a pygmy of Helicon who will scarcely, indeed hardly at all, distinguish adventitious false coloring in beautiful thinking from truly natural splendor, §. 359.

The same thing will be very difficult even for middling talents, when a depraved habit contracted through youth simulates a truly elegant nature, §. 622; when the injuries of the times and the barbarism of the places in which they have lived, covering over the innermost nature of the most beautiful things, compel them always to stick in the bark, and when a judgment sufficiently depraved among their contemporaries has accustomed them to venerate only false-colored charms as daughters of nature itself, §. 622, 623.

Meanwhile a more fortunate talent in aesthetic matters, S. II–VII, like Caesar in Cicero, *On Famous Orators* 261, applying reason, §. 58, corrects a faulty and corrupt habit by a pure and uncorrupted habit.

When it adds distinctive ornaments to thoughts that are clear and elegant throughout, §625, it resembles a painter placing well-painted pictures in good light, and maintains a splendid yet wholly uncontrived way of thinking. Jones gives Cicero's full comparison: *Accordingly, to the purest elegance of expression, (which is equally necessary to every well-bred Citizen, as to an Orator) he has added all the various ornaments of Elocution; so that he seems to exhibit the finest painting in the most advantageous point of view.*[28]

[26] **Source and locus.** Cicero, *Paradoxa Stoicorum*, preface 3. **Translation and edition.** Cyrus R. Edmonds, *Cicero's Three Books of Offices, or Moral Duties; also His Cato Major, an Essay on Old Age; Laelius, an Essay on Friendship; Paradoxes; Scipio's Dream; and Letter to Quintus on the Duties of a Magistrate* (New York: Harper & Brothers, 1892), Stoic Breviary transcription. T130. **Direct source.** https://stoicbreviary.blogspot.com/p/text-cicero-stoic-paradoxes-tr.html. **Textual note.** Baumgarten removes Cicero's first antithesis and extracts the end of the second, omitting *nihil tam horridum* before *tam incultum*. He also prints *tanquam* for the comparison text's *tamquam*. Edmonds translates the complete pair of clauses, so "nothing so rough" represents the omitted *nihil tam horridum* as well as the retained *tam incultum*.

[27] **Source and locus.** Cicero, *De inventione* 1.8. **Translation and edition.** Charles Duke Yonge, *The Treatises of M. T. Cicero* (London: Henry G. Bohn, 1853), public-domain text reproduced by TopostText. T231. **Direct source.** https://topostext.org/work/800. **Textual note.** Cicero is criticizing Hermagoras's conception of the *oratoris artificium*. Baumgarten suppresses the conditional frame and Hermagoras's name, removes *quiddam*, and replaces *de oratoris artificio* with his own *de venusti in cogitando hominis officio* ("about the duty of a person of taste in thinking"). He also changes singular *ipse posset* to plural *ipsi forte possent* and adds *forte*. Yonge translates Cicero's unaltered claim about Hermagoras and the orator's art, not Baumgarten's generalized aesthetic reformulation.

[28] **Source and locus.** Cicero, *Brutus* 261. **Translation and edition.** E. Jones, *Cicero's Brutus or History of Famous Orators; also His Orator, or Accomplished Speaker* (London, 1776), Project Gutenberg eBook 9776. T116. **Direct source.** https://www.gutenberg.org/ebooks/9776. **Textual note.** Baumgarten extracts Cicero's simile, prints *tanquam* for *tamquam*, and normalizes *conlocare* to *collocare*; the sense is unchanged. Jones renders plural *tabulas bene pictas* collectively as "the finest painting" and translates *in bono lumine* idiomatically as "in the most advantageous point of view."

§ 629. Cogitationum nitor ac splendor quoniam est species, immo gradus quidam, perspicuitatis sensitivae, genus cogitandi logicodogmaticum aeque bene caret eodem, ac aestheticodogmaticum intensioribus perspicuitatis intellectualis gradibus, §. 617, 567. Quo magis erit illud genus cogitandi formaliter philosophicum, scientificum, et rationi solidiori, puriori intellectui, pervium ac perspicuum, hoc minus nitoris habebit et perspicuitatis etiam analogo rationis pellucidae. §. 578. Quo plus genus cogitandi dogmaticum vividi splendoris habet, hoc minus ad logica, hoc magis ad aesthetica referendum est. §. 568. Hinc contra quosdam recentiorum miscelliones librorum suorum philosophicorum genus cogitandi Cicero iudicat ipse aestheticodogmaticum, dum de fin. I. 6. *Qui habent*, inquit, *ut graeca anteponant iis*, (scriptis meis de philosophia) *quae et splendide dicta sint, neque sint conversa de graecis?* Aperitius adhuc mentem exponit in prooemio parad. ubi: *Degustabis*, ait, *genus hoc exercitationum mearum, quibus uti consuevi, quum ea, quae in scholis dicuntur δεικτικὰ, ad nostrum hoc oratorium transfero dicendi genus*. §. 569.

§ 630. Equidem cum Cicerone off. I. 6. existimo, *Demosthenem, si illa, quae a Platone didicerat, tenuisset et pronunciare voluisset, ornate splendideque facere potuisse*. §. 567. Si vero fecisset ornate, si fecisset splendide, si se in philosophico disputandi genere praestitisset Demosthenem: tunc ex mea sententia non tam rationem et intellectum, qua potest fieri, cum evidentia instructurus, quam analogon rationis ingenti persuasionis lumine collustraturus fuisset. §. 629, 568.

§ 631.

SECTIO XXXVIII

OBSCURITAS AESTHETICA

Defectus et oppositum lucis ac claritatis quum sit *obscuritas*, lux autem et claritas vel sensitiva, vel intellectualis, S. XXXVII. rectissime iam veteres obscuritatem κατ᾽ αἴσθησιν ab obscuritate κατὰ νόησιν distinxerunt. Res et cogitatio, quae sensitive percipienda non satis claritatis, extensivae scilicet, aestheticaeque lucis habet, est obscura κατ᾽ αἴσθησιν. Hinc distinctiora, puriora, profundiora quaevis per scientias, quoniam ea non assequitur analogon rationis, per hoc solum si quis velit considerare, non queretur ea solum obscura, sed etiam sentiet, uti sunt κατ᾽ αἴσθησιν.

§ 629. Since the brightness and splendor of thoughts is a species, indeed a certain degree, of the perspicuity of sensitive cognition, the logical-dogmatic kind of thinking lacks it just as properly as the aesthetic-dogmatic kind lacks the more intense degrees of intellectual perspicuity, §§ 617, 567.

The more that kind of thinking is formally philosophical, scientific, and accessible and perspicuous to sounder reason and purer intellect, the less brightness it will have, and the less perspicuity transparent even to the analogue of reason, §. 578.

The more vivid splendor a dogmatic kind of thinking has, the less it is to be referred to logic, and the more to aesthetics, §. 568.

Hence, against certain more recent miscellaneous writers, Cicero himself judges the kind of thinking in his philosophical books to be aesthetic-dogmatic, when in *De finibus* I.6 he says: *And if we do not limit ourselves to the office of translators, but maintain those arguments which have been advanced by people with whom we argue, and add to them the exposition of our own sentiments, and clothe the whole in our own language, why then should people prefer the writings of the Greeks to those things which are written by us in an elegant style, without being translated from the works of Greek philosophers?*[29] Baumgarten glosses the referent as Cicero's writings on philosophy.

He sets out his mind still more openly in the preface to the *Paradoxa*, where he says: *You will have here a specimen of the manner I have been accustomed to adopt when I accommodate those things which in the schools are termed theses to our oratorical manner of speaking.*[30] Baumgarten prints the school term δεικτικὰ, where Cicero's source text has θετικῶς (rendered "as theses"), §569.

§ 630. I indeed, with Cicero, *De officiis* I.6, agree with the claim concerning Demosthenes, quoted here with its initial connective: *and that if Demosthenes had continued the studies he pursued with Plato and had wished to expound his views, he could have done so with elegance and brilliancy.*[31] §. 567.

But if he had done so ornately, if he had done so splendidly, if he had shown himself Demosthenes in the philosophical kind of disputing, then in my opinion he would have been aiming less to instruct reason and intellect with such evidentness as is possible than to illuminate the analogue of reason with a huge light of persuasion, §§ 629, 568.

§ 631.

SECTION XXXVIII

AESTHETIC OBSCURITY

Since obscurity is the absence and opposite of light and clarity, and light and clarity are either sensitive or intellectual (Section XXXVII), the ancients quite rightly distinguished obscurity κατ' αἴσθησιν from obscurity κατὰ νόησιν.

A thing or thought which, in order to be perceived sensitively, does not have enough clarity, namely extensive clarity and aesthetic light, is obscure κατ' αἴσθησιν.

Hence any things that are more distinct, purer, and deeper through the sciences, since the analogue of reason does not attain them, if someone wishes to consider them through this alone, he will not only complain that they are obscure, but will experience them as obscure κατ' αἴσθησιν, as indeed they are.

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[29] **Source and locus.** Cicero, *De finibus bonorum et malorum* 1.6. **Translation and edition.** Charles Duke Yonge, *The Academic Questions, Treatise De Finibus, and Tusculan Disputations of M. T. Cicero* (London: Henry G. Bohn, 1853; reprinted 1875), Project Gutenberg eBook 29247. T099. **Direct source.** https://www.gutenberg.org/ebooks/29247. **Textual note.** Cicero asks *quid habent, cur*; Baumgarten prints *Qui habent ut*, changing both interrogative and construction, and lowercases *graeca* and *graecis*. The concordance token *ellipsis* represents Baumgarten's substantive parenthetical insertion *(scriptis meis de philosophia)* between *iis* and *quae*; it does not mark missing words in Cicero, where those words are contiguous. Yonge's longer sentence restores the argumentative setup and renders the source's *splendide* as "in an elegant style."

[30] **Source and locus.** Cicero, *Paradoxa Stoicorum*, preface 5. **Translation and edition.** Cyrus R. Edmonds, *Cicero's Three Books of Offices, or Moral Duties; also His Cato Major, an Essay on Old Age; Laelius, an Essay on Friendship; Paradoxes; Scipio's Dream; and Letter to Quintus on the Duties of a Magistrate* (New York: Harper & Brothers, 1892), Stoic Breviary transcription. T130. **Direct source.** https://stoicbreviary.blogspot.com/p/text-cicero-stoic-paradoxes-tr.html. **Textual note.** Baumgarten changes *genus exercitationum earum* to *genus hoc exercitationum mearum*, prints *quum* for *cum*, and reverses the position of *in scholis* and *dicuntur*. More significantly, Cicero's source has the adverb *θετικῶς* ("as theses"), whereas Baumgarten prints neuter plural *δεικτικὰ*. Edmonds's "termed theses" translates the comparison text's *θετικῶς* and must not be treated as a rendering of Baumgarten's substituted Greek.

[31] **Source and locus.** Cicero, *De officiis* 1.4. **Translation and edition.** Walter Miller, *Cicero: De Officiis* (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1913), Perseus Digital Library text. T058. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi055/phi0474.phi055.perseus-eng1.xml. **Textual note.** Apart from extracting the Demosthenes clause, Baumgarten's only textual change is *pronunciare* for the comparison text's *pronuntiare*. His accompanying citation reads *off. I. 6*; the wording occurs at *De officiis* 1.4 in the modern paragraph numbering used by the Loeb/Perseus text. Miller's "continued the studies" is a contextual rendering of *illa ... tenuisset*.

§ 632. Res et cogitatio, quae per intellectum et rationem concipienda non tantum claritatis, intensivae scilicet, distinctionis, puritatis, ac profunditatis habet, quantum ad distinguendum ex notis claris et rationibus probe perspectis, vel enucleatius pronunciandum, vel complete demonstrandum requiritur, est obscura κατὰ νόησιν. Hinc si quis bene multa non solum aesthetice dilucida, sed etiam pulcro nitore splendida, sicut eadem propinantur soli rationis analogo, distinctius tamen concipere, ratione rimari profundius laboraverit, ea saepe numero non queretur solum obscura, sed etiam sentiet, uti sunt κατὰ νόησιν.

§ 633. Perspicuitatis ac lucis uti primaria laus est, ita turpe profecto huic laudabili claritati vere oppositae obscuritatis vituperium. §. 23. Haec etiam vel rerum et cogitationum, vel signorum, vocabulorum ac phrasium est obscuritas. De prima nunc nobis tantum agitur, §. 614. eiusque illa specie, quam olim dixerunt κατ' αἴσθησιν. §. 631. Sint per meditationem venustam non ita pauca κατὰ νόησιν obscura, quorum accurata sit repertu difficilis definitio, genesis in fundo lateat, nexus parum evidenter a ratione perspiciatur; non curat hanc obscuritatem ad solas paene puras scientias relatam ingenium vere pulcrum, §. 632. modo detur effugere OBSCURITATEM AESTHETICAM, defectum lucis aestheticae in suis (rebus ac cogitationibus) ad elegantiae leges examinandis. §. 632, 614.

§ 634. Obscuritas aesthetica vel erit defectus lucis in aestheticis absolutae, §. 617. quam CALIGINEM AESTHETICAM dicamus, et meram noctem, vel comparativae tantum, nitoris alicuius ac splendoris eximii, quae denuo vel nascetur per exceptionem non inelegantem, §. 25. defectus tantum apparens, UMBRA AESTHETICA, vel erit defectus vere talis et privatio vividitatis ad veram pulcritudinem requisitae, dabitque GENUS COGITANDI PLANE HORRIDUM cum aesthetica caligine. §. 621. Neque solam ipsam noctem horrebit ubique sedulo pulcre cogitaturus, sed etiam non minus, ac eos, quorum gratia fiat Aristarchus, horridulis quibusdam, dilucidis utique, §. 625. sed non sine macula comparative

parum claris, lucem dare coget,

umbras autem pro formae commodis nunc sequetur, nunc fugiet, §. 614.

§ 635. Umbrarum nomine complectimur omnia illa artificia, naturam imitantia, quibus quaedam inter venuste cogitandum non in tanta luce constituuntur, non tanta cum claritate extensiva dilatantur, ac fieri posset, ab ignaris venustae parsimoniae, §. 164. e. g. quando minus connexa themati velut e longinquo tantum ostenduntur, sensim magnitudine, sicut optice, decrescentia, quasi per nebulam. Sic enim per naturam rerum porticus aeque distantibus columnis ac aequalibus suffulta

Longa, tamen parte ab summa si tota videtur,
Paullatim trahit angusti fastigia coni,
Tecta solo iungens, atque omnia dextera laeva
Donec in obscurum coni contraxit acumen,
Lucr. HIII. 430.

Sic per *obscurum* coeptae lucis paullatim panditur brevis meridies, quam inter et mediam noctem est media post solis occasum obscura lux.

§ 632. A thing or thought which, in order to be conceived through intellect and reason, does not have as much clarity, namely intensive clarity, distinctness, purity, and depth, as is required for distinguishing from clear marks and well-perceived reasons, or for stating more explicitly, or for demonstrating completely, is obscure κατὰ νόησιν.

Hence if someone has labored to conceive more distinctly, and to search more deeply by reason, very many things not only aesthetically clear but also splendid with beautiful brightness, just as those same things are offered to the mere analogue of reason, he will often not only complain that they are obscure, but will experience them as obscure κατὰ νόησιν, as indeed they are.

§ 633. Just as perspicuity and light merit foremost praise, so the obscurity genuinely opposed to this praiseworthy clarity merits shameful censure, §. 23.

This also is either an obscurity of things and thoughts, or of signs, words, and phrases.

Only the first kind now concerns us, §. 614, and that species of it which they formerly called κατ' αἴσθησιν, §. 631.

A graceful meditation may contain many things obscure κατὰ νόησιν, whose accurate definition is difficult to find, whose genesis lies hidden in the depth, whose connection is perceived by reason with too little evidentness. A truly beautiful talent is not concerned with this obscurity, related almost only to the pure sciences, §. 632, provided that it can avoid AESTHETIC OBSCURITY, the defect of aesthetic light in its own things and thoughts when they are to be examined according to the laws of elegance, §§ 632, 614.

§ 634. Aesthetic obscurity will be either a lack of absolute light in aesthetic things, §617, which we may call AESTHETIC DARKNESS and mere night; or only a lack of comparative light, of some brightness and exceptional splendor, which again either arises through a not inelegant exception, §25, as a merely apparent defect, AESTHETIC SHADE, or will be a truly such defect and privation of the vividness required for true beauty, and will produce A PLAINLY ROUGH KIND OF THINKING, alongside aesthetic darkness, §621. One who will everywhere think beautifully with care will not only shudder at night itself, but will also compel himself, no less than those for whose sake he becomes an Aristarchus, to bring light to certain rather rough passages, clear indeed, §625, but blemished by comparative lack of clarity: "A good and sensible man will censure spiritless verses, he will condemn the rugged, on the incorrect he will draw across a black stroke with his pen; he will lop off ambitious [and redundant] ornaments; he will make him throw light on the parts that are not perspicuous; he will arraign what is expressed ambiguously; he will mark what should be altered."[32] He will, however, now follow and now avoid shades according to the advantages of form, §614.

§ 635. By the name of shades we include all those nature-imitating devices by which, in beautiful thinking, certain things are not placed in so great a light, nor expanded with so great an extensive clarity, as could be done by those ignorant of graceful parsimony, §164: for example, when things less connected with the theme are shown only as if from far away, gradually decreasing in size, as optically, almost through a mist. Lucretius illustrates this natural effect with a portico: *A portico,*
Albeit it stands well propped from end to end
On equal columns, parallel and big,
Contracts by stages in a narrow cone,
When from one end the long, long whole is seen,—
Until, conjoining ceiling with the floor,
And the whole right side with the left, it draws
Together to a cone's nigh-viewless point.[33] Lucretius IV.430. Thus the brief noon gradually unfolds through the obscurity of dawning light; between noon and midnight, after sunset, there is an intermediate dim light.

[32] **Source and locus.** Horace, *Ars poetica* 448. **Translation and edition.** Christopher Smart, revised by Theodore Alois Buckley, *The Works of Horace* (New York: Harper & Brothers, 1863), Perseus Digital Library text. T067. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi006/phi0893.phi006.perseus-eng2.xml. **Textual note.** Baumgarten extracts the middle of Horace's catalogue of a good critic's duties, omitting the governing subject and the adjacent *ornamenta*. He inserts a comma after *claris* and retains a terminal comma where the source sentence continues. Smart makes the implied object of *claris* explicit as "the parts that are not perspicuous"; his bracketed "and redundant" belongs to the historical digital text.

[33] **Source and locus.** Lucretius, *De rerum natura* 4.428-431, with the governing subject and setup at 4.426-427. **Translation and edition.** William Ellery Leonard, *De Rerum Natura* (New York: E. P. Dutton, 1916), Perseus Digital Library text. T061. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0550/phi001/phi0550.phi001.perseus-eng1.xml. **Textual note.** Baumgarten extracts lines 428-431, whose subject *porticus* and equal-column setup stand in lines 426-427; Leonard's translation therefore includes those two lines. Baumgarten changes source *cum* to *si*, spells *paulatim* as *Paullatim*, substitutes nominative/accusative plural *laeva* for dative plural *laevis*, and replaces *conduxit* ("drew together") with *contraxit* ("contracted"). He also adds internal punctuation and capitalization. Leonard translates the comparison text, including *conduxit*, not Baumgarten's variants.

§ 636. Turpem obscuritatem in pulcre cogitandis procreabit attentionis, quantam ab analogo rationis apud praecipuos tuos spectatores exspectare possis, nimia 1) intensio, quando simulas popularem aliquam cogitandi rationem, vere tamen ea concipis, eoque modo cum iisdem communicas, qui iam multum et eruditum intellectus et rationis usum requirat probe capiendus, quae soli rationis horizonti relinquenda videantur. §. 121, 615, 622. 2) extensio et 3) protensio si tentetur, M. 628. dum satis ad venustos fines iam aperta atque dilucida vel 1) splendore tamen circumfunduntur adhuc novo, praestringente oculos, §. 633. vividitate notarumque plurimarum variatione animum distrahente a pulcra totius, thematis et primariarum eius partium, consideratione, §. 629. M. §. 638. vel 2) luxurianti diffusione §. 165. tamdiu illustrantur novis semper ac novis commentationibus, donec fatigatus mole rerum ac cogitationum animus satiscat et silva quadam obruatur potius, quam recreetur. §. 623.

§ 637. Secundam ac tertiam obscuritatis vitiosae genesin simul tangere videtur Cicero de Inv. II. 156. *Uniuscuiusque*, inquiens, *constitutionis exemplum supponere non gravaremur, nisi illud videremur, quemadmodum res obscurae dicendo fierent apertiores, sic res apertas obscuriores fieri oratione*. Quid enim? Exempla illa alias illustrantia, vel satis brevia fulgentissimis exornasset luminibus, et praestringerent hoc loco, vel pluribus diducta longo ordine exposuisset, et fatigassent hic spectatorum oculos. §. 636.

§ 638. Turpior nascetur obscuritas aesthetica, 4) si vel absolute et in se obscurum thema, chimaeram aliquam et merum nihil, quod videatur aliquid, eleganter aliquis explanandum sibi sumpserit, vel certe rem relative non ad spectatorum solum, sed et ipsius auctoris captum adeo obscuram, ut eam nec sensibus ac imaginatione, nec intellectus vi consequatur ipse, quam tamen aliis pollicetur exponere. Huc magna pertinet, *neque ea naturalis*, §. 622, 623. *sed artificiosa* §. 110. *somniorum Antiphontis interpretatio*. Eodemque modo et oraculorum et vaticinationum bene multa mendacia, multaeque verorum etiam *explanationes, in quibus multa obscura sunt ac ambigua*. Cic. de div. II. 116. cf. I. 115.

§ 639. Duplex eorum genus est, qui de bonis rebus et in se probe perspicuis earum omnino ignari, belle tamen, disserere frustra conantur. Primum est sincerius ac simplicius, eoque facilius detegendae turpitudinis, qui stolide sibi persuadent, rem bene geri, quoties de re, quam norunt cum ignatissimis, audacter incipiant, magnis hiatibus, signa sine mente, sed non sine flumine, obscurum per obscurius exponere, crepuscula collustrare tenebris, quas intelligere nemo alias possit, quoniam ipsi sua cogitantes non intellexerant. Alterum est magis subdolum et quasi veteratorium, quod in eadem rerum optimarum inscitia per eandem impudentiam de quibusvis venustam scilicet meditationem aggreditur; sed callido satis consilio suae mentis caliginem ita tegens, ut ignorantiae suae culpam in ipsam materiam et rem, de qua agitur, commode devolvat, suisque spectatoribus, quorum aliquos aeque rerum ignaros invenire non est difficile, largiatur non apud ipsos, sed in rebus cogitandis quaerendam esse caussam, cur illae nequeant intelligi. Sic enim dum fovet, et excusat suorum naevos auctor eiusmodi ab his denuo non excusatus solum abibit, sed etiam saepe numero collaudatus, qui solus rerum tenebras viderit, quas alii, doctiores qui videri velint, soli meridiano comparantes mentiantur. §. 638.

§ 636. Ugly obscurity in beautiful thinking will be produced by demanding too much 1) intensity in the attention that you can expect from the analogue of reason among your principal spectators, when you simulate some popular way of thinking, but in fact conceive and communicate things in a way that already requires much and learned use of intellect and reason to be properly grasped, and that seems to be left to the horizon of reason alone, §§121, 615, 622. It is also produced if excessive 2) breadth and 3) duration of attention are demanded, Metaphysics §628, while things already open and clear enough for beautiful ends are either 1) still surrounded with new splendor that dazzles the eyes, §633, with vividness and variation of very many marks distracting the mind from the beautiful consideration of the whole, the theme, and its primary parts, §629, Metaphysics §638; or 2) are illustrated by luxuriant diffusion, §165, with ever new commentaries for so long that the mind, fatigued by the mass of things and thoughts, gives way and is overwhelmed by a kind of forest rather than refreshed, §623.

§ 637. Cicero seems to touch at once the second and third causes of faulty obscurity in *De inventione* II.156, saying: *And we should have no objection to give an example of each kind of statement of the case, if we did not see that, as obscure things are made more plain by speaking of them, so also things which are plain are sometimes made more obscure by a speech.*[34] Why? He would either have adorned those otherwise illuminating examples, even if brief enough, with dazzling lights, so that they would have blinded the reader here; or he would have developed them at greater length in a long sequence, so that they would have tired the spectators' eyes, §636.

§ 638. A still uglier aesthetic obscurity will arise, 4) if someone undertakes elegantly to explain either an absolutely and in itself obscure theme, some chimera and mere nothing that seems to be something, or at least a thing so obscure relatively not only to the spectators' grasp but also to the author's own that he himself attains it neither by the senses and imagination nor by the force of intellect, while nevertheless promising to expound it to others. To this largely belongs Antiphon's interpretation of dreams, *not natural*, §§622, 623, *but artificial*, §110. The same applies to many false oracles and prophecies, and to many explanations even of true ones, in which much is obscure and ambiguous. Baumgarten adapts the following source statement, redirecting obscurity from the oracles to their explanations: *The same is true of dreams, prophecies, and oracles: since many of them were obscure and doubtful, resort was had to the skill of professional interpreters.*[35] Cicero, *De divinatione* II.116, cf. I.115.

§ 639. There is a twofold kind of those who, wholly ignorant of good things and of things in themselves properly perspicuous, nevertheless try in vain to discuss them beautifully. The first is more sincere and simple, and for that reason its ugliness is easier to uncover: those who stupidly persuade themselves that the matter goes well whenever, about a thing of which they are as ignorant as anyone, they boldly begin, with mouths wide open, to explain the obscure by the more obscure, pouring out signs without understanding, and to illuminate twilight with shadows that no one else can understand because they themselves had not understood what they were thinking. The other kind is more deceitful and almost crafty: in the same ignorance of the best things, and with the same impudence, it undertakes supposedly graceful meditation on anything whatever, but by a fairly cunning plan covers its own mental darkness so that it conveniently shifts the fault of its ignorance onto the very material and thing at issue. It assures its spectators, among whom it is not hard to find some equally ignorant of things, that the reason why these matters cannot be understood must be sought not in themselves but in the things being thought. Thus, while such an author supports and excuses the blemishes of his own people, he will depart not only excused by them in turn, but often praised as the only one who saw the darkness of things which others, wishing to seem more learned, falsely compare with the midday sun, §638.

[34] **Source and locus.** Cicero, *De inventione* 2.156. **Translation and edition.** Charles Duke Yonge, *The Treatises of M. T. Cicero* (London: Henry G. Bohn, 1853), public-domain text reproduced by TopostText. T231. **Direct source.** https://topostext.org/work/800. **Textual note.** Baumgarten omits initial *atque*, closes up *unius cuiusque* as *uniuscuiusque*, prints *supponere* for *subponere*, and changes active *videremus* ("we should see") to passive *videremur* ("we should seem"). Yonge's "if we did not see" follows Cicero's source reading and cannot be used as evidence for Baumgarten's changed verb.

[35] **Source and locus.** Cicero, *De divinatione* 1.116. **Translation and edition.** William Armistead Falconer, *Cicero: De senectute, De amicitia, De divinatione* (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1923), Perseus Digital Library text. T057. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi053/phi0474.phi053.perseus-eng1.xml. **Textual note.** Cicero says that many dreams, prophecies, and oracles were obscure and ambiguous, and therefore interpreters' explanations were applied to them. Baumgarten removes those objects and the professional interpreters, changes causal *quod erant* to relative *in quibus ... sunt*, and thereby makes the explanations themselves obscure and ambiguous. His printed citation is *Cic. de div. II. 116. cf. I. 115*; the exact sentence is at *De divinatione* 1.116 in the comparison text. Falconer translates Cicero's unaltered causal statement, not Baumgarten's reversed target of obscurity.

§ 640. Huius obscuritatis §. 636, 637. non unum exemplum nobis offerunt Ciceronis libri de natura deorum, quorum l. III. 94. Cotta dicendi finem facit: *Haec fere*, inquiens, *dicere habui de natura deorum, non ut eam tollerem, sed ut intelligeretur, quam esset obscura, et quam difficiles explanationes haberet*. Quoniam enim per omnem eorum decursum evidentissimae religionis naturalis quaestiones, cum superstitionibus graecoromanis misere confunduntur, quarum plerasque Stoici sub tutelam philosophiae sinistris avibus receptum ibant, §. 636. quas omnes, sed cum veris verissimae religionis anticipationibus, in sinu certe, ridebant Epicurei: §. 637. Cotta academicus, dum illas impugnat, nunc obscuritatem porticus iure suo salse ridet, quoties hi somniorum interpretamenta crepabant, §. 638. nunc Epicureorum vanas ambages, et impudentem audaciam bene perstringit, quando hi divinorum satis incurii, deorum tamen quasi carnem et quasi sanguinem, et intermundiorum otia multis exponebant, ne nihil omnino de diis dixisse viderentur, nunc autem et *vehementius invectus etiam in illam rationem, quae de Providentia sanctissime et providentissime constituta est*, multa per se obscura callide fingit, quae sunt aperta cuivis veriorem religionem agnoscenti, §. 639.

§ 641. Turpioris obscuritatis §. 638. notatae dabunt exempla, nunc alterutro, nunc utroque morbo, de quo §. 639. laborantes veterum multi chemici, praesertim alchemistae, quibus arcana sunt omnia, praesertim philosophorum lapis, multi recentiorum etiam mystici, quoties vere divinis non contenti nova sibi ac suis excogitant mysteria, omnis magiam simulans et nocturnum cum daemonibus commercium, si

> *obscurum verborum ambage novorum*
> *Ter novies carmen magico demurmurat ore.*
> Ov.

§ 640. Cicero's books *On the Nature of the Gods* offer us more than one example of this obscurity, §§636–637. At III.94 Cotta ends his speech by saying: *This is the purport of what I had to say concerning "the Nature of the Gods;" not with a design to destroy their existence, but merely to show what an obscure point it is, and with what difficulties an explanation of it is attended.*[36] For through their whole course the most evident questions of natural religion are wretchedly confused with Greco-Roman superstitions, many of which the Stoics, under unlucky auspices, were trying to receive under the guardianship of philosophy, §636, while the Epicureans certainly laughed at them all inwardly, though also at the true anticipations of truest religion, §637. Cotta the Academic, while attacking them, now justifiably mocks the obscurity of the Porch with wit whenever the Stoics were rattling off dream-interpretations, §638; now he properly censures Epicurean empty windings and impudent boldness, when they, though rather careless about divine things, nevertheless explained at length the gods' quasi-flesh and quasi-blood and the leisure of the intermundia, lest they seem to have said absolutely nothing about the gods; but at other times, attacking even the doctrine of Providence established with such piety and foresight, he cunningly represents as obscure in themselves many things that are clear to anyone who acknowledges a truer religion, §639. The source remark is Balbus's reply to Cotta: *Balbus, observing that Cotta had finished his discourse—You have been very severe, says he, against a Divine Providence, a doctrine established by the Stoics with piety and wisdom; but, as it grows too late, I shall defer my answer to another day.*[37]

§ 641. Examples of the uglier obscurity noted in §638 are supplied by people suffering now from one, now from both of the ailments described in §639: many ancient chemists, especially alchemists, for whom everything is secret, especially the philosophers' stone, and by many modern mystics, whenever, not content with things truly divine, they devise new mysteries for themselves and their followers; and everyone who pretends to magic and nocturnal dealings with demons, as illustrated by Ovid's description of a sorceress: "She sprinkled juices over it, distilled from an obnoxious root, and thrice times nine she muttered over it with magic lips, her most mysterious charm involved in words of strangest import and of dubious thought."[38] Ovid.

[36] **Source and locus.** Cicero, *De natura deorum* 3.93 in modern section numbering (Baumgarten cites book 3, section 94). **Translation and edition.** Revised version of an earlier translation usually ascribed to Benjamin Franklin, in *Cicero's Tusculan Disputations; also, Treatises On the Nature of the Gods, and On the Commonwealth*, chiefly translated by C. D. Yonge (New York: Harper & Brothers, 1877), Project Gutenberg eBook 14988. The volume itself describes the *De natura deorum* version as a revision and does not name that reviser separately. T088. **Direct source.** https://www.gutenberg.org/ebooks/14988. **Textual note.** The modern Latin text addresses the hearers directly with second-person plural *intellegeretis* and speaks of difficult *explicatus*. Baumgarten makes the first expression impersonal with *intelligeretur* and substitutes *explanationes*. He also modernizes the spelling *intelleger-* to *intelliger-* and punctuates the extract as an independent maxim. The English translation renders the unadapted Ciceronian sentence.

[37] **Source and locus.** Cicero, *De natura deorum* 3.94, Lucilius Balbus's response to Cotta immediately after entry 652. **Translation and edition.** Revised version of an earlier translation usually ascribed to Benjamin Franklin, in *Cicero's Tusculan Disputations; also, Treatises On the Nature of the Gods, and On the Commonwealth*, chiefly translated by C. D. Yonge (New York: Harper & Brothers, 1877), Project Gutenberg eBook 14988. The volume itself describes the *De natura deorum* version as a revision and does not name that reviser separately. T088. **Direct source.** https://www.gutenberg.org/ebooks/14988. **Textual note.** Cicero gives Balbus's direct address to Cotta and explicitly names the Stoics and the providence "of the gods." Baumgarten absorbs the remark into his own description of Cotta, suppresses the speaker frame and those identifiers, changes *in eam Stoicorum rationem* to *etiam in illam rationem*, and prints *sanctissime et providentissime* where the modern text has *sanctissume et prudentissume*. The first difference includes orthographic normalization; the second changes "most wisely" to "most providently." The English translation renders Cicero's full, unadapted exchange.

[38] **Source and locus.** Ovid, *Metamorphoses* 14.57-58. **Translation and edition.** Brookes More, *The Metamorphoses of Ovid* (Boston: Cornhill Publishing Co., 1922), Book 14 text hosted by Theoi Classical Texts Library. T223. **Direct source.** https://www.theoi.com/Text/OvidMet amorphoses14.html. **Textual note.** Baumgarten begins after Ovid's governing *spargit et*, leaving the quoted *obscurum ... carmen* governed by *demurmurat*, and changes the source's *ter noviens* to *Ter novies*. The latter forms are variant Latin adverbs meaning "nine times"; More's "thrice times nine" makes the numerical sense explicit. Capitalization and the imposed two-line excerpt are editorial.

§ 642. Primam obscuritatis caussam aestheticae §. 636. cauturus sollicitus abstinebit a discernendis a se invicem iis omnibus, quae singula quidem sunt dilucida, vel omnino nitida, §. 625. salva tamen pulcritudine totius, ad quod pertinent, confunduntur ac miscentur ab analogo rationis saepe numero. Sit in venusta quapiam pictura Cnidius aliquis Gyges salva pulcritudine totius

Quem si puellarum insereres choro,
Mire sagaces falleret hospites
Discrimen obscurum, solutis
Crinibus, ambiguoque vultu: Hor. l. V. oda V. 21.

Noli tunc proditorem agere, voluptatisque circulos turbare velle, superfluam potius distinguendi sagacitatem umbris tege commodis. §. 634. M. 645.

§ 643. Secundam obscuritatis vel optima deturpantis viam §. 636. temere ingreditur I) de suis praecipuis spectatoribus melius praeclariusque sentiens, ac debebat, iisque penetrantius acumen et uberiorem attendendi perspiciendique vim tribuens, ac vere vel habent, vel exercent, adeoque, dum tantis ingeniis vix se putat satisfacturum ingenii sui modulo, quicquid est ubique nitoris, constipat et cogit, quantum potest, in unum, et hac ratione

plerumque modestus
Occupat obscuri speciem.

§ 644. Eandem in tenebras viam inibit II. de semet ipse, de sua suorumque cogitatorum auctoritate sentiens augustius, ac fas est, et hinc tacite postulans legi, velut aenigmata, relegi sua, quot verbis, tot ponderibus insignia, et haerentem in singulis picturae suae ductibus spectatorem subsistere, neque pedem ulterius, nec oculos proferre, nisi saepius volutatis animo, quae viderat, diuque perpensis, tandem assequutus sit, quid sibi velint. Ob hanc forte caussam *valde obscurus est Heraclitus*, minime Democritus. Apophthegmatibus ille suis σκοτεινὸς sibi nomen promeritus est, huius composita oratio et ornata, et artificio captum lectoris, §. 643. ac suam auctoritatem metientium, et expositione distincta Ciceronis, immo lectorum hoc minus philosophicorum, calculum tulit. §. 251.

§ 645. Subobscurum hoc bivium §. 643, 644. cavebit aesthetica dynamica, §. 60. ita rationes virium et extendendae attentionis apud spectatores suos praecipuos subducens, ut in casu dubii, an hi belle cogitaturum satis assequuturi mentemque eius sint, ut ita dicam, exaequaturi, malit nimis apertus, quam opertus caligine videri, ita eiusdem auctoritatem apud eosdem dimensa, ut in casu dubii, an hi belle cogitantis lectionem decies repetituri sint, nec ne, malit prima lectione statim intelligi, quam ultima, §. 636. Praesertim hos sibi calculos recte commendatissimos habent caussarum patroni, a quibus *ius obscurum et ignotum aliquando patefaciendum est in iudiciis atque illustrandum*,

§ 642. One who is anxious to guard against the first cause of aesthetic obscurity, §636, will abstain from distinguishing from one another all those things which, though individually clear or even bright, §625, are nevertheless, with the beauty of the whole to which they belong preserved, often confused and mingled by the analogue of reason. Let there be in some graceful picture a Cnidian Gyges, with the beauty of the whole preserved: "Nor even Cnidian Gyges, whom, placed amid girls,
No guest the most shrewd could distinguish from them,
So redundant the flow of his locks.
And his face so ambiguously fair."[39] Horace. Do not then act the betrayer or wish to disturb the circles of pleasure; rather cover an unnecessary keenness for distinctions with suitable shades, §634, Metaphysics §645.

§ 643. One rashly enters the second way of obscurity, which disfigures even the best things, §636, I) by forming too high an estimate of one's principal spectators and by attributing to them a sharper acuteness and richer power of attending and perceiving than they truly have or exercise. Thus, while one thinks that by the measure of one's own talent one will scarcely satisfy such great minds, one crowds and compresses into one place whatever brightness there is anywhere, as much as one can, and thus, in Horace's phrase, passes for obscure despite his modesty. Conington's fuller couplet reads: "Unknit your brow; the silent man is sure
To pass for crabbed, the modest for obscure."[40]

§ 644. One will enter the same road into darkness II) by thinking more augustly of oneself and of the authority of oneself and one's thoughts than is warranted, and hence silently demanding that one's writings be read and reread as riddles, marked by as many weights as words, and that the spectator, fixed in each stroke of one's picture, halt and move neither foot nor eyes farther until, after often turning over in mind and long weighing what he has seen, he finally grasps what they mean. Perhaps for this reason *Heraclitus is very obscure*, by no means Democritus. Heraclitus earned for himself the name σκοτεινὸς, "the obscure," by his apophthegms; Democritus' well-composed and ornamented discourse, through art that measures the reader's capacity (§643) and its own authority, and through distinct exposition, won Cicero's approval, indeed that of readers who are less philosophical, precisely for this reason (§251).

§ 645. Aesthetic dynamics, §60, will avoid this somewhat obscure fork, §§643–644, by so assessing the available powers and breadth of attention among its principal spectators that, in a doubtful case whether they will sufficiently attain the beautiful thinker's meaning and, so to speak, equal it, it prefers to seem too open rather than covered with darkness; and by so measuring the same author's authority among the same spectators that, in a doubtful case whether they will repeat the beautiful thinker's reading ten times or not, it prefers to be understood at once on the first reading rather than on the last, §636. Advocates of cases especially have these calculations rightly commended to them, since they must sometimes explain and illuminate obscure and unfamiliar law in court. Cicero's specific example reads: *As to that other matter also, which we have heard was contested at law before the centumviri, when an exile came to Rome, (who had the privilege of living in exile at Rome, if he attached himself to any citizen as a patron,) and died intestate, was not, in a cause of that nature, the law of attachment, obscure and indeed unknown, expounded and illustrated by the pleader?*[41]

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[39] **Source and locus.** Horace, *Odes* 2.5.21-24. Baumgarten's accompanying citation "Hor. l. V. oda V. 21" has the ode number and opening line right but gives book 5, which the *Odes* do not have, instead of book 2. **Translation and edition.** Lord Lytton (Edward Bulwer-Lytton), *The Odes and Epodes of Horace: A Metrical Translation into English, with Introduction and Commentaries* (Edinburgh: William Blackwood and Sons, 1869), Internet Archive scan hosted by Wikimedia Commons. T205. **Direct source.** https://upload.wikimedia.org/wikipedia/commons/9/9b/The_odes_and_epodes_of_Horace_%28IA_odes00epodesofhorahorarich%29.pdf. **Textual note.** Baumgarten's prose immediately before the verse supplies the Cnidian Gyges whom the excerpt's *Quem* presupposes, while the source poem names him in the preceding words. Baumgarten prints *sagaces* where the modern text has poetic accusative plural *sagacis*, and *vultu* where it has the orthographic form *voltu*. He also capitalizes the lines, repunctuates the stanza, and miscites the book as noted above. Lytton translates the full sentence, including the antecedent.

[40] **Source and locus.** Horace, *Epistles* 1.18.94-95. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** Baumgarten extracts only the clause about the modest person, omitting Horace's opening injunction and the parallel statement about the silent person's seeming sour. Conington retains both contrasts but reverses their order for his English rhyme, putting "the modest for obscure" last. Baumgarten's capitalization and full stop are editorial rather than textual variants.

[41] **Source and locus.** Cicero, *De oratore* 1.177. **Translation and edition.** J. S. Watson, trans. and ed., *Cicero on Oratory and Orators: with His Letters to Quintus and Brutus* (London: Henry G. Bohn, 1855), Internet Archive scan hosted by Wikimedia Commons. T195. **Direct source.** https://upload.wikimedia.org/wikipedia/commons/b/b7/Cicero_on_oratory_and_orators_-_with_his_letters_to_Quintus_and_Brutus_%28IA_ciceroonoratoryo00ciceiala%29.pdf. **Textual note.** Baumgarten generalizes Cicero's specific *ius applicationis* (the "law of attachment") to *ius*, deletes the centumviral case, rhetorical question, *sane*, and *a patrono*, and changes the completed act *patefactum ... atque inlustratum est* into the obligation *patefaciendum est ... atque illustrandum*. He also changes singular *in iudicio* to plural *in iudiciis* and inserts *aliquando*. Watson translates Cicero's unadapted legal example; the source attribution, absent from the concordance, is secure from the distinctive *ius applicationis* passage.

§. 615, 616. Negligat has rationes auctoris sive modestia, §. 643. sive fastus et arrogantia, §. 644. conveniet illi cum Horatio queri:

> *Brevis esse laboro,*
> *Obscurus fio.*

Cavenda est, quae nimium omnia corripientes sequitur, obscuritas.

Quint. l. III. 2.

§ 646. Neque tamen cum omni sua latitudine potuit obscuritas notam omnem effugere Plato, ne faventem quidem apud iudicem, Ciceronem, quaest. ac. IIII. 123. Tantae molis est rotunda brevitas, §. 166. optimum antidoton contra tertiam obscuritatis vitandae caussam, §. 636. Apud eundem Ciceronem de fin. II. 15. reprehenditur Epicurus, qui *nec nolit, si possit, plane et aperte loqui, nec de re obscura, ut physici*, §. 639. *aut artificiosa, ut mathematici, sed de illustri ac facili, etiam in vulgus pervulgata, voluptate, loquatur, neque tamen possit intelligi*. Si quid subest obiectionibus veri, quae satis suspectae sunt, dum vera voluptas putatur esse res facilis et in vulgus pervulgata: sane non aliud est Epicuri peccatum aestheticum, quam quod in diducendis suis acroasibus practicis per scripta a quibusvis legenda paullo verbosior, rotundaeque brevitatis negligentior fuit, unde factum, ut pauci totam voluptatis theoriam ex eodem hauserint, attentione satis protensa, plurimi quandam eius partem, quasi totum, arripuerint, nunc hanc, nunc illam ex plurimis Epicuri scriptis cursim attendendo laciniam. §. 636.

§ 647. Ad obturandum quartum turpioris obscuritatis fontem, §. 638. 1) ne quid aesthetice falsi, ne febriculosorum somnia, pulcris condecorare cogitationibus somnies, §. 456. Nec enim veri tantum amor, sed etiam perspicuitatis inde studium avocat, quoniam absolute obscuris eiusmodi vera semper deerit lux aesthetica. §. 614. 2) in ipsis fictionibus mundi poetici nolis utopiam habitare, §. 514. per quam etiam peregrinanti via est,

> *Quale per incertam lunam, sub luce maligna,*
> *Est iter in silvis, ubi caelum condidit umbra*
> *Iuppiter, ac rebus nox abstulit atra colorem.*
> Virg.

§§615–616. If the author's modesty (§643), or pride and arrogance (§644), neglects these considerations, it will suit him to complain with Horace: "I prove obscure in trying to be terse;"[42]

"But we must be equally on our guard against the obscurity which results from excessive abridgment, and it is better to say a little more than is necessary than a little less."[43]
Quintilian III.2.

§ 646. Yet even with all his breadth Plato could not escape every mark of obscurity, not even before Cicero as a favorable judge, *Academica* IV.123. Such effort is required for rounded brevity (§166), the best antidote to the third cause of avoidable obscurity (§636). In the same Cicero, *De finibus* II.15, Epicurus is criticized for not making himself understood despite his willingness to be clear. The source context reads: *But Epicurus, as I imagine, is both willing, if it is in his power, to speak intelligibly, and is also speaking, not of an obscure subject like the natural philosophers, nor of one depending on precise rules, as the mathematicians are, but he is discussing a plain and simple matter, which is a subject of common conversation among the common people.*[44] §639, *And yet I would have you consider, whether if I, who, as I think, understand Greek very fairly, do still not understand what Epicurus means, it may not be owing to some fault of his for speaking so as not to be intelligible. ... Although you do not deny that we understand the usual meaning of the word voluptas, but only what he means by it.*[45] If there is any truth beneath these objections, which are quite suspect so long as true pleasure is thought to be an easy thing and commonly familiar to the crowd, Epicurus' aesthetic fault is surely no other than that, in drawing out his practical lectures through writings to be read by anyone, he was a little too verbose and too neglectful of rounded brevity. Hence few drew from him the whole theory of pleasure with sufficiently prolonged attention, while most, by attending cursorily now to this, now to that fragment from Epicurus' many writings, seized some part of it as if it were the whole, §636.

§ 647. To block the fourth source of uglier obscurity, §638: 1) do not dream of adorning anything aesthetically false, or the dreams of feverish people, with beautiful thoughts, §456. For not only love of truth but also the consequent zeal for perspicuity calls one away, since things of this sort, absolutely obscure, will always lack true aesthetic light, §614. 2) In the fictions of the poetic world itself, do not wish to inhabit utopia, §514, where even a traveler's road resembles Virgil's description: "As when one's path in dreary woodlands winds
Beneath a misty moon's deceiving ray,
When Jove has mantled all his heaven in shade,
And night seals up the beauty of the world."[46] Virgil.

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[42] **Source and locus.** Horace, *Ars poetica* 25-26. **Translation and edition.** John Conington, *The Satires, Epistles, and Art of Poetry of Horace*, Project Gutenberg eBook 5419. T108. **Direct source.** https://www.gutenberg.org/ebooks/5419. **Textual note.** The quoted words and order agree with Horace. Baumgarten capitalizes both lines and turns Horace's semicolon into a full stop, detaching the maxim from the surrounding catalogue of poetic faults. Conington's single line is a direct metrical rendering of the selected Latin; "terse" renders *brevis* in its stylistic sense.

[43] **Source and locus.** Quintilian, *Institutio oratoria* 4.2.44. Baumgarten cites "Quint. l. III. 2," but the sentence occurs in modern editions in book 4, chapter 2, section 44. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, Loeb Classical Library (Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten omits *non minus autem*, changes future *cavenda erit* to present *Cavenda est*, and moves *omnia* before *corripientes*. He also stops before Quintilian's counsel that it is safer for a narrative to contain something extra than to lack something necessary. Butler translates the unadapted sentence. The book number in Baumgarten's printed citation is wrong under the stable modern book/chapter division, not merely a different section count.

[44] **Source and locus.** Cicero, *De finibus bonorum et malorum* 2.15. **Translation and edition.** C. D. Yonge, *The Academic Questions, Treatise De Finibus, and Tusculan Disputations of M. T. Cicero* (London: George Bell and Sons, 1875), Project Gutenberg eBook 29247. T099. **Direct source.** https://www.gutenberg.org/ebooks/29247. **Textual note.** Cicero's finite assertion has *nec non vult* ("is not unwilling," hence is willing) and indicative *loquitur*. Baumgarten embeds the claim after *reprehenditur Epicurus, qui*, compresses the double-negative phrase to subjunctive *nec nolit*, and carries the following verbs into the same indirect characterization. The logical sense is retained, but the syntax is Baumgarten's. Yonge renders the whole unadapted Ciceronian sentence so that the continuation indexed as entry 661 remains visible.

[45] **Source and locus.** Cicero, *De finibus bonorum et malorum* 2.15, continuing entry 660 and incorporating Cicero's adjacent complaint that Epicurus is not understood. **Translation and edition.** C. D. Yonge, *The Academic Questions, Treatise De Finibus, and Tusculan Disputations of M. T. Cicero* (London: George Bell and Sons, 1875), Project Gutenberg eBook 29247. T099. **Direct source.** https://www.gutenberg.org/ebooks/29247. **Textual note.** Cicero's core sentence reads *et facili et iam in vulgus pervagata loquitur*. Baumgarten changes *et* to *ac*, uses the attested single-word reading *etiam* in place of the modern edition's *et iam*, changes *pervagata* to *pervulgata*, supplies *voluptate* to name the subject, and turns indicative *loquitur* into subjunctive *loquatur* under his own syntax. His closing *neque tamen possit intelligi* is not contiguous in Cicero: it condenses the preceding *ita loquatur, ut non intellegatur* and the following distinction between understanding *voluptas* and understanding what Epicurus means. Yonge's contextual sentences provide source evidence rather than an exact translation of Baumgarten's composite wording. The sentence shared with entry 660 is printed only there. The transcription's duplicated it has been reduced to one occurrence; the ellipsis marks Cicero's intervening examples of blameless obscurity.

[46] **Source and locus.** Virgil, *Aeneid* 6.270-272. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten changes Virgil's *et rebus* to *ac rebus*, adds commas, and capitalizes the three verse openings. Williams's English verse has different line numbering and expands the three Latin lines to four, but the selected passage translates precisely this woodland-and-moon simile.

§ 648. 3) Ne de quoquam themate splendide prius, quam dilucide cogitare mens sit. §. 619, 625. 4) quae ne dilucide quidem exponere possis, ne speres unquam naturali splendore collustrare, §. 622, 625. fucis autem commaculare nolis, §. 626, 627. 5) si quid tibi minus obscurum κατὰ νόησιν videatur, ne te iam eo ipso, dum illud venustatis ad regulas cogitaturus es, omnem obscuritatem aestheticam effugisse statuas §. 632, 633. 6) ne perspicuitatem singulorum tuorum conceptuum et totius a te ponendi confundens ex illa temere concludas ad hanc, apprime tamen necessariam, 7) caliginem ingenii tui ne fatagas rebus et materiis imputare. §. 639.

§ 649. *Omnis cognitio multis est obstructa difficultatibus, eaque est et in ipsis rebus obscuritas* (obiectiva), *et in iudiciis nostris infirmitas*, (obscuritas subiectiva,) *ut non sine caussa et doctissimi et antiquissimi invenire se posse, quod cuperent, diffisi sint*. Cic. quaest. ac. IIII. 7. Verum in ipsis rebus ubi latet absoluta obscuritas, ut sint in et per se inconceptibiles, illae non tangendae sunt, ultra limites, §. 647. Si qua materia talis esse videatur; ut in se clara et distincta nobis tamen per suam naturam esse ne dilucida quidem possit, multo minus splendescere: de ea non multum disputabo an ipsi rei, an potius infirmitati iudiciorum nostrorum adscribenda sit, qua circumvolvitur, caligo. Unum hoc urgeo, ne velut protestatione facto contraria rem ipsam multis dicamus obscuram, idque saepius, neque tamen eandem aptis potius umbris circumdemus, quam explicare vel etiam illustrare vanas per ambages nequicquam conemur. §. 634, 635.

§ 650. Obscuritatem aestheticam generatim cauturus non curat ille quidem subtilitates κατ᾽ αἴσθησιν supervacaneas, eas dispulsuris obscuritatem omnem κατὰ νόησιν intactas relinquit. §. 631, 632. neque trepidat confundere, quae salva pulcritudine totius ulterius in frustula dissecari non opus est. §. 642: vitat tamen confusum atque PERTURBATUM COGITANDI GENUS, venustae distinctionis et analyseos nescium. Quam primum enim de toto certae materiae tot partes, tot varia videas animadvertenda per necessitatem aestheticam, quot in unum confusa, simul in eundem spectatoris obtutum congesta, huius oculos praestringerent, et mole sua vim attendendi obruerent, §. 636, 637. distincta requiritur argumentorum acies, quae intellectui pulcro sistat totum partium successivo splendore nitentium, §. 428, 618. cf. Quint. l. IIII. 2.

§ 651. Hinc longius si permittitur cogitationes protrahere, v. g. plures ad clepsydras, et singularis iure poscitur perspicuitas, ut a caussarum patronis, §. 616, 645. rectius intellectus pulcer extensivae distinctionis luce pascitur per contemplationem totius, dum partibus iam planissime dictis, iam nitore quodam ornatioribus recreatur analogon rationis, §. 617. quam si sequereris Fusi cuiusdam ac Pomponii meditandi rationem, quos Crassus apud Ciceronem de or. III. 50. *simulac agere coeperint, se negat intelligere, nisi admodum attenderit, ita confusam esse, ita perturbatam orationem, nihil ut sit primum, nihil secundum*, §. 650. *ut oratio, quae lumen adhibere rebus debeat, ea obscuritatem et tenebras afferat, atque ut quodammodo ipsi sibi in dicendo obstrepere videantur*.

§ 648. 3) Do not intend to think splendidly about any theme before thinking clearly about it, §§619, 625. 4) Do not hope ever to illuminate with natural splendor things you cannot even expound clearly, §§622, 625; but do not wish to stain them with false colorings, §§626–627. 5) If something seems less obscure to you κατὰ νόησιν, do not for that very reason suppose that, when you are about to think it according to the rules of grace, you have escaped all aesthetic obscurity, §§632–633. 6) Do not confuse the perspicuity of your individual concepts with that of the whole to be set forth by you, and rashly infer the latter, though it is especially necessary, from the former. 7) Do not take pains to impute the darkness of your own talent to things and materials, §639.

§ 649. Cicero introduces the problem in a concessive clause: *For although all knowledge is beset with many difficulties, and there is that obscurity in the things themselves and that infirmity in our own judgment, that it is not without reason that the most learned and ancient philosophers have distrusted their power of discovering what they wished;*[47] The first is objective obscurity, the second subjective. Cicero, *Academica* IV.7. But where absolute obscurity lies hidden in the things themselves, so that they are in and through themselves inconceivable, they lie beyond the limits and must not be attempted, §647. If some material seems to be such that, though clear and distinct in itself, it nevertheless by its own nature cannot be even clear to us, much less shine, I shall not dispute much whether the darkness surrounding it must be ascribed to the thing itself or rather to the weakness of our judgments. This one thing I urge: let us not, as if by a protest contrary to the deed, repeatedly and at length call the thing itself obscure, and yet try in vain to explain or even illuminate it through empty windings, rather than surround it with suitable shades, §§634–635.

§ 650. One guarding generally against aesthetic obscurity does not indeed care about superfluous subtleties κατ᾽ αἴσθησιν; he leaves those subtleties untouched for those who would dispel all obscurity κατὰ νόησιν, §§631–632. Nor is he afraid to confuse things that, with the beauty of the whole preserved, need not be dissected further into fragments, §642. Yet he avoids the confused and DISORDERED KIND OF THINKING, ignorant of graceful discrimination and analysis. For as soon as, concerning the whole of a given material, you see by aesthetic necessity so many parts and so many various things to be noticed that, if they were confused into one and heaped together at the same glance of the spectator, they would dazzle his eyes and overwhelm his power of attention by their mass, §§636–637, then a distinct line of arguments is required, one that presents to the beautiful intellect a whole whose parts shine with successive splendor, §§428, 618; cf. Quintilian IV.2.

§ 651. Hence, if it is permitted to draw out thoughts rather longer, for example over several water-clock intervals, and a special perspicuity is rightly demanded, as from advocates of cases, §§616, 645, the beautiful intellect is more rightly fed by the light of extensive distinctness through contemplation of the whole, while, with parts now very plainly stated and now adorned by some brightness, the analogue of reason is refreshed, §617, than if one followed the manner of meditation of a Fusius and Pomponius. Crassus in Cicero, *De oratore* III.50, reports: *but as soon as Fufius, or your equal in age Pomponius, proceeds to plead those cases, I do not find them equally intelligible, unless I give an extraordinary degree of attention; their speech is so confused and ill arranged that there is nothing first, and nothing second;*[48] §650. The description continues: *there is such a jumble of strange words, that language, which ought to throw a light upon things, involves them in obscurity and darkness; and the speakers, in what they say, seem in a manner to contradict themselves.*[49]

[47] **Source and locus.** Cicero, *Academica priora* 2.7 (*Lucullus* 7). **Translation and edition.** C. D. Yonge, *The Academic Questions, Treatise De Finibus, and Tusculan Disputations* (London: George Bell and Sons, 1875), Project Gutenberg eBook 29247. T099. **Direct source.** https://www.gutenberg.org/ebooks/29247. **Textual note.** Baumgarten omits Cicero's opening *etsi enim*, breaks the sentence with two editorial ellipses, reverses *antiquissimi et doctissimi* to *doctissimi et antiquissimi*, spells *causa* as *caussa*, and adds a comma inside *invenire se posse quod cuperent*. Yonge supplies "philosophers" from the surrounding Academic context.

[48] **Source and locus.** Cicero, *De oratore* 3.50. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (London: Henry G. Bohn, 1860), in the lightly modernized Attalus transcription. T141. **Direct source.** https://www.attalus.org/cicero/deoratore3A.html#50. **Textual note.** In Cicero, Crassus contrasts Fufius or Pomponius with their clients and says in the first person that he cannot understand what they mean without close attention. Baumgarten's surrounding syntax supplies the two names, pluralizes *coepit* as *coeperint*, replaces *non aeque quid dicant, nisi admodum attendi, intellego* with indirect *se negat intelligere, nisi admodum attenderit*, changes *confusa est* and *perturbata* to an infinitive construction, and omits the second *ut* before *secundum*. Watson translates Cicero's direct formulation.

[49] **Source and locus.** Cicero, *De oratore* 3.50, continuing Entry 664. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (London: Henry G. Bohn, 1860), in the lightly modernized Attalus transcription. T141. **Direct source.** https://www.attalus.org/cicero/deoratore3A.html#50. **Textual note.** Baumgarten begins after Cicero's governing *tantaque insolentia ac turba verborum*, changes indicative *debet* to subjunctive *debeat*, prints *afferat* for *adferat*, inserts a comma before *atque*, and closes *quodam modo* to *quodammodo*. Watson's "jumble of strange words" retains the governing phrase required by the source syntax.

§ 652. Quemadmodum autem lux aesthetica non est illa, qua potissimum genus cogitandi logicodogmaticum gaudeat atque collustretur: §. 629, 630. ita obscuritas, quam philosophis ac mathematicis scientifice commentantibus, veluti propriam ac naturalem, queruntur lectores uno rationis analogo percipere laborantes huic non scripta rationis effata, κατ' αἴσθησιν quidem est obscuritas, §. 631. neque tamen aesthetica, §. 633. Neque prius solidior philosophia mathematicorum vel assequetur vel tuebitur evidentiam, quam *obscuritates eiusmodi non culpae scribentium, sed inscientiae vel inadvertentiae non assequentium assignaverimus*, eadem cum veri conscientia animique tranquillitate, ac, non Caecilius Gellii XX. 1. *duodecim tabularum obscurissima*, sed mathematici tenebras illas, quarum plebs pulverem et radium reos agit.

§ 653. Ipse Crassus apud Ciceronem, qui latissime profert oratoris, hinc et simul ingenii pulcri, pomoeria, quando se fingit contra eos disputare, qui oratorem ab omni doctrina rerumque maiorum scientia excludant, de or. I. 68. *Quoniam*, inquit, *philosophia in tres partes est distributa, in naturae obscuritatem*, §. 639. *in disserendi subtilitatem, in vitam atque mores: duo illa relinquamus, idque largiamur inertiae nostrae, tertium vero, quod semper oratoris fuit, nisi tenebimus, nihil oratori, in quo magnus esse possit, relinquemus*. Equidem nec illa duo priora sic relinquo, ut negem illorum solidam scientiam oratori, et omni felicius elegantiora cogitaturo singulariter utilem, aliquibus autem omnino necessariam: nec tertium de moribus ac vita locum ita teneo, ut audeam ullis belle cogitaturis auctor esse nuda bene beateque vivendi praecepta, sicut intellectu comprehenduntur ac ratione demonstrantur, suis inferere, nisi plausum Antonii velint, §. 121. Neque tamen philosophus ubique meum putem de vita ac moribus ita cogitare, ne quid in meditationibus ad intellectus et rationis Cynosuram exactius directis obscuri superesse videatur ad earundem examen paene solum rationis analogon intensuris lectoribus, §. 652.

§ 654.

SECTIO XXXVIIII

UMBRA AESTHETICA

Fecit huc usque consideratae caliginis aestheticae turpitudo, ut a multis vix veniam impetraret, cui vel imprudenti subobscuri non nihil, dum belle cogitare parat, videatur elapsum, *adhibens autem latebram obscuritati*, ut e. g. *iidem versus alias aliam in rem adhiberi possint*, dato consilio, calculis ille censorum paene omnium singulis condemnaretur. Verum neque sponte nascuntur, nec inducuntur ab artifice quibusdam rebus umbrae semper malis ominibus, §. 634. Possit quibusdam a te dilucide cogitatis §. 625. maius adhuc lumen §. 617. affundi, sed ita tamen, ut rotunda brevitas, S. VIII–XIII, apta dignitas ac magnitudo, S. XV–XXVI, veritas amabilis, S. XXVII–XXXVI, perspicuitas totius elegantius concipiendi, S. XXXVII bonae fidei persuasio, motus ac incitatio animorum, inde sperandae, aut plures harum gratiarum §. 22. simul plus inde detrimenti capiant, ac ex gradu lucis nitorisque dato pulcritudo totius creverit: tunc lucis eiusmodi comparativae defectum vel natura ortum feres, vel limae studio curabis omnino, S. VI. per exceptionem non inelegantem. §. 25.

§ 652. But just as aesthetic light is not that by which the logical-dogmatic kind of thinking especially rejoices and is illuminated, §§629–630, so the obscurity which readers laboring, with the analogue of reason alone, to perceive pronouncements of reason not written for that faculty complain of as proper and natural to philosophers and mathematicians writing scientifically, though indeed obscurity κατ' αἴσθησιν, §631, is nevertheless not aesthetic obscurity, §633. Nor will a more rigorous philosophy attain or preserve the evidentness achieved by mathematicians before we assign obscurities of this kind not to the fault of writers, but to the ignorance or inattention of those who do not attain them, with the same consciousness of truth and tranquillity of mind as mathematicians display when the crowd blames the sand-board and drawing rod for such darkness—not as Caecilius does regarding the most obscure things of the Twelve Tables in Gellius XX.1.

§ 653. Crassus himself in Cicero, who extends very widely the boundaries of the orator, and hence also of beautiful talent, when he imagines himself disputing against those who exclude the orator from all doctrine and knowledge of greater things, says in *De oratore* I.68: *But, since philosophy is distinguished into three parts, inquiries into the obscurities of physics, the subtleties of logic, and the knowledge of life and manners,*[50] §639, *let us, if Sulpicius will listen to me, leave the two former, and relax; but unless we have a knowledge of the third, which has always been the province of the orator, we shall leave him nothing in which he can distinguish himself.*[51] For my part, I do not leave the first two in such a way as to deny that sound knowledge of them is singularly useful to an orator and to anyone who will think more elegantly with better success, and altogether necessary to some. Nor do I hold the third topic, concerning morals and life in such a way that I would dare advise any who will think beautifully to insert bare precepts for living well and happily, just as they are comprehended by intellect and demonstrated by reason, unless they want Antonius' applause, §121. Yet, as a philosopher, I do not think it is everywhere my task to think about life and morals in such a way that nothing obscure seems to remain in meditations directed more exactly toward the Cynosure of intellect and reason for readers who will bring almost only the analogue of reason to examine them, §652.

§ 654.

SECTION XXXVIIII

AESTHETIC SHADE

The ugliness of aesthetic darkness considered up to this point has caused many scarcely to grant pardon to someone from whom, even inadvertently, something rather obscure seems to have slipped out while he prepares to think beautifully; but one who *applies a hiding-place to obscurity*, so that, for example, *the same verses can be applied now to one thing, now to another*, by deliberate design, would be condemned by almost every individual vote of the censors. Yet shades in certain things do not always arise naturally or enter through the artist's work under bad omens, §634. A greater light, §617, could be poured onto certain things thought clearly by you, §625, but in such a way that rounded brevity, Sections VIII–XIII, suitable dignity and magnitude, Sections XV–XXVI, lovable truth, Sections XXVII–XXXVI, the perspicuity of a whole to be conceived more elegantly, Section XXXVII, good-faith persuasion, movement and excitation of souls hoped for from it, or several of these graces, §22, would at the same time receive more harm from it than the beauty of the whole would grow from the given degree of light and brightness. Then you will either bear a defect of comparative light of this kind as arising from nature, or you will deliberately produce it through careful revision, Section VI, as a not inelegant exception, §25.

[50] **Source and locus.** Cicero, *De oratore* 1.68. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (London: Henry G. Bohn, 1860), in the lightly modernized Attalus transcription. T135. **Direct source.** https://www.attalus.org/cicero/deoratore1A.html#68. **Textual note.** Baumgarten omits *Sed si me audiet* ("But if he will listen to me"), regularizes archaic accusative *tris partis* to *tres partes*, replaces *tributa* with *distributa*, and stops after the first of Cicero's three divisions. Watson translates the complete three-part classification, which is needed to make the first item intelligible.

[51] **Source and locus.** Cicero, *De oratore* 1.68, continuing Entry 666. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (London: Henry G. Bohn, 1860), in the lightly modernized Attalus transcription. T135. **Direct source.** https://www.attalus.org/cicero/deoratore1A.html#68. **Textual note.** Baumgarten changes Cicero's *atque largiamur* to *idque largiamur*, making the indulgence of his own inertia more explicitly the object, and repunctuates the sentence. Watson relocates Cicero's opening condition as "if Sulpicius will listen to me" and renders *largiamur inertiae nostrae* loosely as "relax."

§ 655. Unum insigne sumamus exemplum ex Ciceronis libris de divinatione. Venuste cogitet eandem recens aliquis auctor nostrae aetatis hominibus, religionem Christi moresque nostros edoctis. Obiiciat et sibi, sicut Cicero, l. I. 35. *Non reperio caussam*. An etiam solvisse belle nodum iudicabitur sibi respondens ipse: *Latet fortasse obscuritate involuta naturae?* §. 649. Nonne plurimis eo ipso habebitur confessus eam esse qualitatem aliquam scholasticorum occultam? An plurimis ambagibus prudenter exponet, quicquid in extis tota deliravit Etruria? an multus erit, si sapit, in significationibus fulgurum et fallacissimis portentorum interpretationibus? An apte definiet, quae terrae fremitus, mugitus, motus gravia ac vera civitatibus praedixerint? An omnem potius veterum manticam in superstitionum umbris relinquens solam naturae lucem melius sequetur? §. 654.

§ 656. Si qui sint in criticis, de quibus §. 654. quibuscum auctoritatibus pugnandum est, §. 79. evocant illi suum, immo nostrum in his; illum Top. 3. ubi narrat Trebatium a legendis Aristotelis topicorum *libris obscuritate revictum esse*, philosophis autem Aristotelem ignorantibus eo minus ignoscendum autumat, quod, *non modo rebus iis, quae ab illo dictae ac inventae sunt, allici debuerint, sed dicendi quoque incredibili cum copia, tum etiam suavitate*. Est ergo quaedam obscuritas, vel doctum aliquem Trebatium a legendo absterrens, neque tamen tollens incredibilem suavitatem. Haec sane caligo non est, §. 614. erit igitur umbra aesthetica, §. 654.

§ 657. I. Quae rotunda brevitas nec illustrate permiserit, nec omnino reiicere, sunt obumbranda, §. 654. Nam iterationes quidem et ταυτολογίας et περιττολογίας, *quas in narratione vitandas quidam scriptores artium tradiderunt, transeo, sunt enim, si vere sint otiosae, vitia non tantum in narrationibus, sed ubique, non tantum brevitatis caussa fugienda, sed etiam quia supervacua cum taedio dicuntur*,

hinc attentionem auditoris etiam a necessariis cum periculo subtrahunt. Huc potius, *ars, qua efficiemus, ne nimis longa sit quaedam* bellae meditationis portio, quae poterimus, *differendo, non tamen sine mentione eorum, quae differemus*.

e. g. *Quas occidendi caussas habuerit, quos sibi conscios assumpserit, quemadmodum insidias disposuerit, probationis loco dicam*.
Quint. IIII. 2.

§ 655. Let us take one notable example from Cicero's books *On Divination*. Let some recent author think gracefully about the same matter for people of our age, instructed in the religion of Christ and in our morals. Let him object to himself, as Cicero does, I.35: *I do not find the cause*. Will he also be judged to have beautifully solved the knot if he answers himself: *I fail—you tell me—to discover their cause. That, perhaps, is one of Nature's hidden secrets. God has not willed me to know the cause, but only that I should use the means which he has given.*?[52] §649. Will he not by that very fact be held by very many to have confessed that it is some occult quality of the scholastics? Would it be prudent to expound at length all Etruria's ravings about entrails? Will he, if he is wise, dwell at length on the significations of lightning and the most deceptive interpretations of portents? Will he suitably define what grave and true things for states the rumblings, bellowings, and motions of the earth foretold? Or, leaving all ancient mantic art in the shades of superstition, will he better follow the light of nature alone? §654.

§ 656. If there are critics of the sort mentioned in §654, with whom one must fight by authorities, §79, they summon their man, indeed ours in these matters: Cicero, *Topics* 3, where he reports that Trebatius was *overcome by obscurity from reading Aristotle's books of Topics*, but is less willing to excuse philosophers ignorant of Aristotle, saying: *And such ignorance is the less excusable in them, because they not only ought to have been allured by those things which he has discovered and explained, but also by the incredible richness and sweetness of his eloquence.*[53] Therefore there is a certain obscurity that can deter even a learned Trebatius from reading, and yet not remove incredible sweetness. This surely is not darkness, §614; therefore it will be aesthetic shade, §654.

§ 657. I. Things which rounded brevity permits neither to be illustrated nor wholly rejected are to be shaded, §654. Repetitions, tautologies, and redundancies, if truly idle, are faults everywhere, not merely in narration or only because brevity is desirable. Quintilian's source passage reads: *As for repetitions and tautologies and diffuseness, which some writers of textbooks tell us we must avoid, I pass them by; they are faults which we should shun for other reasons beside our desire for brevity. ... For though a diffuse irrelevance is tedious, the omission of what is necessary is positively dangerous.*[54]

Such redundancy also risks drawing the listener's attention away from necessary matters. The relevant art here is instead to keep a portion of beautiful meditation from becoming too long by postponing what can wait, while indicating what has been postponed: *We must do what we can to make it less long by postponing some points, taking care however to mention what it is that we propose to postpone.*[55]

For example: *As regards his motives for killing him, his accomplices and the manner in which he disposed his ambush, I will speak when I come to the proof.*[56]

Quintilian IV.2.

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[52] **Source and locus.** Cicero, *De divinatione* 1.35. **Translation and edition.** William Armistead Falconer, *Cicero: De Senectute, De Amicitia, De Divinatione* (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1923), Perseus Digital Library text. T057. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi053/phi0474.phi053.perseus-eng1.xml. **Textual note.** Cicero states the sentence affirmatively and follows it with a semicolon; Baumgarten isolates the same words and turns them into a rhetorical question. Falconer's translation preserves the source's affirmative force and retains both adjacent sentences to expose its argumentative setting.

[53] **Source and locus.** Cicero, *Topica* 3. Cicero is explaining why philosophers' ignorance of Aristotle is inexcusable. **Translation and edition.** C. D. Yonge, *The Orations of Marcus Tullius Cicero*, vol. 4 (London: George Bell and Sons, 1885), Attalus transcription. T144. **Direct source.** https://www.attalus.org/cicero/topica.html. **Textual note.** Baumgarten's prose explicitly cites *Topica* 3, but the concordance author field follows the internal referent Aristotle. Baumgarten omits Cicero's governing *quibus eo minus ignoscendum est, quod*, changes *eis* to *iis*, *et* to *ac*, and *adlici* to *allici*, omits *quadam*, and adds commas. Yonge translates Cicero's full sentence and renders *dictae et inventae* idiomatically as "discovered and explained."

[54] **Source and locus.** Quintilian, *Institutio oratoria* 4.2.43-44, with Baumgarten's own bridge and expansions inserted between phrases from the two sections. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, Loeb Classical Library (Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten retains Quintilian's *quas ... transeo*, then inserts *si vere sint otiosae* and *vitia non tantum in narrationibus, sed ubique*. He recasts *non tantum brevitatis gratia refugienda* as *non tantum brevitatis caussa fugienda*, adds *sed etiam quia*, and joins it to *supervacua cum taedio dicuntur* from the next section, omitting Quintilian's intervening warning about obscurity and his final contrast with dangerous omission. Butler therefore translates the recoverable Quintilian frame, not Baumgarten's editorial additions.

[55] **Source and locus.** Quintilian, *Institutio oratoria* 4.2.48. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, Loeb Classical Library (Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten extracts only the participial method and its qualification, embedding both after his own paraphrase of Quintilian's governing clause. Butler's complete sentence is retained so that "postponing" has a stated object. The following example in both authors becomes concordance Entry 672.

[56] **Source and locus.** Quintilian, *Institutio oratoria* 4.2.48. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, Loeb Classical Library (Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten spells *causas* as *caussas*, moves *occidendi* before the noun, and changes Quintilian's *quos adsumpserit conscios* to *quos sibi conscios assumpserit*, adding *sibi*, reversing the verb and complement, and using assimilated *assumpserit*. He likewise reverses *disposuerit insidias* to *insidias disposuerit*. Butler translates Quintilian's source order; his "motives" renders *causas* in context.

§ 658. II. Quae comparata reliquis pulcrae meditationis partibus tanti non sunt, ut aequabilis cogitandi ratio §. 267. possit iisdem illustrandis immorari, licet omitti cum nugis ex dignitate non possint, §. 191, 193. obumbranda sunt, §. 654. e. g. *ut obscuratur et offunditur luce solis lumen lucernae, et ut interit magnitudine maris Aegaei stilla muriae, et ut in divitiis Croesi teruncii accessio, et gradus unus in ea via, quae est hinc in Indiam, sic quum sit is bonorum finis, quem Stoici dicunt, omnis rerum in corpore sitarum aestimatio, splendore virtutis et magnitudine obscuretur et obruatur, atque intereat necesse est*. Cic. de Fin. III. 45. Hinc in pictura virtutis heroicae, et inter superiores ingenii dotes, si qua sit etiam de forma corporis iniicienda mentio, vix huius sine quadam umbra poterit aequabiliter cogitari venusta dignitas, §. 186, 299.

§ 659. III. Quae veritas aesthetice exacta praeterire vetat, eademque, §. 552. praesertim moralis, §. 433–436. illustrare prohibet, obumbrantor. §. 654. Maneamus in exemplo cognato §. 658. Si dicas, obscurari quaedam, nec apparere, quia valde parva sint, adeoque potius omittenda, quam obumbranda videri; *nos quoque concedimus*, e. g. *quod dicit Epicurus de voluptate, quae minimae sunt voluptates, eas obscurari saepe et obrui eo usque*,
ut pulcrum sit omnino de iisdem silere. *Sed non sunt in eo genere tantae commoditates corporis, tam productae temporibus, tamque multae*,

ut eas ne dilucide quidem et plane §. 625. commemorari a virtutum praeconibus esset contra exactam, aestheticorum praesertim, §. 211–215. verisimilitudinem. *Itaque in quibus, propter eorum exiguitatem, ignoratio consequitur, saepe accidit, ut nihil interesse nostra fateamur, sint illa, nec ne sint*,

nec interesse pulcritudinis in toto, cogitentur illa, necne; — *Quibus autem in rebus obscuratio tanta non sit, fieri tamen potest, ut id ipsum, quod interest, non sit magnum*,

hinc res eiusmodi quasi per transennam strictim ostendere verisimilitudinis pulcritudo iubeat. *Bona autem corporis his rebus sunt, quas posterius posui, similiora. Habent enim accessionem dignam, in qua laboretur, etsi non dignissimam*.
Cic. de Fin. III. 29. 30.

§ 658. II. Things which, compared with the remaining parts of a beautiful meditation, are not of such importance that an equable manner of thinking, §267, can linger in illustrating them, although their dignity prevents their being dismissed along with trifles, §§191, 193, are to be shaded, §654. For example: *For as the light of a candle is obscured and put out by the light of the sun; and as a drop of brine is lost in the magnitude of the Ægæan sea; or an addition of a penny amid the riches of Crœsus; or as one step is of no account in a march from here to India; so, if that is the chief good which the Stoics affirm is so, then, all the goods which depend on the body must inevitably be obscured and overwhelmed by, and come to nothing when placed by the side of the splendour and importance of virtue.*[57] Cicero, *De finibus* III.45. Hence in the picture of heroic virtue, and among higher gifts of talent, if some mention must also be made of bodily form, the graceful dignity of this can scarcely be thought equably without a certain shade, §§186, 299.

§ 659. III. Things which aesthetically exact truth forbids one to pass over, and which the same truth, §552, especially moral truth, §§433–436, forbids one to illustrate, should be shaded, §654. Let us remain with the related example in §658. If you say that certain things are obscured and fail to appear because they are very small, and therefore seem better omitted than shaded, we too grant what Epicurus says of pleasure: *as Epicurus says of pleasure, that those pleasures which are very small are often obscured and overwhelmed.*[58]

They may be obscured to such a degree that it is entirely beautiful to remain silent about them.

The bodily advantages now at issue, however, are too great, lasting, and numerous to belong to that negligible class: *But that kind has not so many advantages of body, nor any which last so long, or are so great.*[59]

For heralds of virtue to fail even to mention them clearly and plainly, §625, would conflict with exact verisimilitude, especially in aesthetics, §§211–215.

Therefore, in those in which obscuration follows because of their littleness, it often happens that we confess that it makes no difference to us whether they exist at all or not;[60]

Nor does it matter to the beauty of the whole whether such negligible things are thought of or not. *But in those matters in which so great an obscuration does not take place, it may still be the case, that the matter which makes a difference is of no great consequence.*[61]

Hence beautiful verisimilitude requires such things to be shown briefly, as through a lattice. *But the goods of the body are more like this instance which I have just mentioned. For they admit of additions worthy of having pains taken about them;*[62]

Baumgarten adds: although not worthy of the greatest effort. Cicero, *De finibus* III.29–30.

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[57] **Source and locus.** Cicero, *De finibus* 3.45. **Translation and edition.** C. D. Yonge, *The Academic Questions, Treatise De Finibus, and Tusculan Disputations of M. T. Cicero* (London: George Bell and Sons, 1875), Project Gutenberg eBook 29247. T099. **Direct source.** https://www.gutenberg.org/cache/epub/29247/pg29247-images.html. **Textual note.** Against the comparison text, Baumgarten omits opening *enim*, omits *in* before *magnitudine*, and reads *stilla muriae* ("a drop of brine") for *stilla mellis* ("a drop of honey"). He also uses the attested variant *in corpore sitarum* for *corporearum*, omits *ista*, spells *cum* as *quum*, and repunctuates the sequence. Yonge's "brine" follows the *muriae* reading also used by Baumgarten, rather than *mellis* in the comparison text.

[58] **Source and locus.** Cicero, *De finibus* 4.29, not book 3 as cited by Baumgarten. **Translation and edition.** C. D. Yonge, *The Academic Questions, Treatise De Finibus, and Tusculan Disputations of M. T. Cicero* (London: George Bell and Sons, 1875), Project Gutenberg eBook 29247. T099. **Direct source.** https://www.gutenberg.org/cache/epub/29247/pg29247-images.html. **Textual note.** Baumgarten omits Cicero's *etiam* and changes subjunctive *sint* to indicative *sunt*. His added *eo usque* is not part of Cicero's sentence: it leads into Baumgarten's own following result clause, *ut pulcrum sit omnino de iisdem silere*. Yonge translates Cicero's source sentence and therefore has no equivalent for that authorial bridge.

[59] **Source and locus.** Cicero, *De finibus* 4.29, continuing Entry 674; Baumgarten cites the passage as book 3. **Translation and edition.** C. D. Yonge, *The Academic Questions, Treatise De Finibus, and Tusculan Disputations of M. T. Cicero* (London: George Bell and Sons, 1875), Project Gutenberg eBook 29247. T099. **Direct source.** https://www.gutenberg.org/cache/epub/29247/pg29247-images.html. **Textual note.** Baumgarten drops the enclitic conjunction from Cicero's *tamque productae*, printing *tam productae*, and inserts commas around that phrase. Yonge distributes the paired *tamque ... tamque* idiom as "nor any which last so long, or are so great."

[60] **Source and locus.** Cicero, *De finibus* 4.29, continuing Entry 675; Baumgarten cites the passage as book 3. **Translation and edition.** C. D. Yonge, *The Academic Questions, Treatise De Finibus, and Tusculan Disputations of M. T. Cicero* (London: George Bell and Sons, 1875), Project Gutenberg eBook 29247. T099. **Direct source.** https://www.gutenberg.org/cache/epub/29247/pg29247-images.html. **Textual note.** Baumgarten substitutes *ignoratio* ("ignorance") for Cicero's *obscuratio* ("obscuration"), a substantive lexical change, spaces *necne* as *nec ne*, and adds internal commas. Yonge's "obscuration" follows Cicero's source reading, not Baumgarten's *ignoratio*.

[61] **Source and locus.** Cicero, *De finibus* 4.30, continuing Entry 676; Baumgarten cites the passage as book 3. **Translation and edition.** C. D. Yonge, *The Academic Questions, Treatise De Finibus, and Tusculan Disputations of M. T. Cicero* (London: George Bell and Sons, 1875), Project Gutenberg eBook 29247. T099. **Direct source.** https://www.gutenberg.org/cache/epub/29247/pg29247-images.html. **Textual note.** Baumgarten's three dashes mark his omission of Cicero's intervening examples about a lamp in sunlight and a penny added to Croesus's wealth. He reverses *tanta obscuratio* to *obscuratio tanta* and prints *sit* where the comparison text has *fit*. Yonge translates the latter reading as "does not take place."

[62] **Source and locus.** Cicero, *De finibus* 4.30, continuing Entry 677; Baumgarten cites the passage as book 3. **Translation and edition.** C. D. Yonge, *The Academic Questions, Treatise De Finibus, and Tusculan Disputations of M. T. Cicero* (London: George Bell and Sons, 1875), Project Gutenberg eBook 29247. T099. **Direct source.** https://www.gutenberg.org/cache/epub/29247/pg29247-images.html. **Textual note.** Baumgarten pluralizes Cicero's singular construction, changing *huic ... quod posterius posui* to *his rebus ... quas posterius posui*, and shortens *elaboretur* to *laboretur*. He stops before Cicero's Stoic joke and adds *etsi non dignissimam* ("although not most worthy"), which has no counterpart in the source. Yonge translates the unrecast source and ends the selected excerpt at the same conceptual boundary as Baumgarten.

§ 660. IIII. Quae tantae lucis capacia sunt, ut in plena luce fulgentia, verendum sit, ne totius, ad quod pertinent, perspicuitatem in meditatione pulcra necessario maximam impediant, donec haec illorum lucem vicerit, obumbrantor. §. 654. *Obscurentur minora maioribus*.

Cic. de Fin. V. 55. Quoniam autem totum qualibet sua parte maius est: splendor partis vel optimae perspicuitatem totius obscurans pulcram meditationem deturparet. e. g. Habeas materiam tenuem, vel etiam unam ex mediis, delabaris autem eius occasione communes in locos actionum maximarum, honestatis ad severiorem naturae formulam conceptae, cognitionis de rebus coelestibus, ad quas

Flammeus et rapidi solis nitor obscuretur.
Cat.

Contemplationis rerum, quas a natura occultatas et latentes, indagare ratio potest, administrandae reipublicae, e. c. §. 642. Cave, ne tantum in haec splendoris, alias satis naturalis, §. 622, 623. congeras, ut eorum intuitu bonum tuum thema, velut tres Posthumi capellae, §. 222. perdatur ex oculis, aut evanescat, §. 265, 279.

Et cedunt certis sidera temporibus,
Ut Triviam furtim sub Latmia saxa relegans
Dulcis amor gyro devocat aerio. Cat.

§ 661. V. Impedimenta si qua clarius exposita fore suspiceris persuasionis illius, quam obtinere laboras, neque tamen omnino praeterire possis, obumbrantor. §. 654. Ita firmamenta ad fidem posita, aut per se diluenda, aut obscuranda, aut digressionibus obruenda censet Cicero in part. et 121. narrationem accusatoris vult esse *quasi membratim gesti negotii, suspiciosum explicationem, sparsis omnibus argumentis, obscuratis defensionibus*,

defensorem autem iubet, *aut praeteritis, aut obscuratis suspicionum argumentis, rerum ipsarum eventus et casus narrare*.

§ 660. IV. Things capable of such great light that, shining in full light, they might be feared to impede the necessarily greatest perspicuity of the whole to which they belong in a beautiful meditation, until the whole's perspicuity outweighs their light, should be shaded, §654. Let lesser things be overshadowed by greater ones. The Ciceronian source expresses this in a dependent clause: *But there are several kinds of action, so that the lesser are thrown into the shade by those more important.*[63]
Cicero, *De finibus* V.55. But since any whole is greater than any of its parts, the splendor of even the best part, if it obscured the perspicuity of the whole, would disfigure beautiful meditation. For example, you may have a slight subject, or even one of the middle kind, but on its occasion you may slide into commonplaces of the greatest actions, of honor conceived according to the stricter formula of nature, of cognition concerning heavenly things, for which Catullus supplies the image "How of the fast rising sun obscured be the fiery splendours,"[64] Catullus; of contemplation of things hidden and concealed by nature, which reason can investigate; of administering the republic, and so on, §642. Beware lest you heap so much splendor, otherwise quite natural, §§622–623, into these things that, in view of them, your good theme is lost from the eyes or vanishes, like Postumus' three goats, §§222, 265, 279.

How at the seasons assured vanish the planets from view,
How Diana to lurk thief-like 'neath Latmian stone-fields,
Summoned by sweetness of Love, comes from her aëry gyre;[65]

§ 661. V. If you suspect that certain matters, if more clearly expounded, would become impediments to the persuasion you are laboring to obtain, and yet you cannot pass them over altogether, let them be shaded, §654. Thus in the *Partitiones*, 121, Cicero judges that supports placed for credibility must either be dissolved in themselves, obscured, or overwhelmed by digressions; and he describes the prosecutor's narration as follows: *But the narration of the accuser will be a separate count, as it were, which will contain an explanation of every sort of transaction liable to suspicion, with every kind of argument scattered over it, and all the topics for the defence discredited.*[66]
For the defender he prescribes: *But the speaker for the defence must pass over or discredit all the arguments employed to raise suspicion, and will limit himself to a narration of the actual facts and events which have taken place.*[67]

[63] **Source and locus.** Cicero, *De finibus* 5.58, not section 55 as cited by Baumgarten. **Translation and edition.** C. D. Yonge, *The Academic Questions, Treatise De Finibus, and Tusculan Disputations of M. T. Cicero* (London: George Bell and Sons, 1875), Project Gutenberg eBook 29247. T099. **Direct source.** https://www.gutenberg.org/cache/epub/29247/pg29247-images.html. **Textual note.** In Cicero, *ut obscurentur etiam minora maioribus* is a result clause governed by "there are several kinds of action." Baumgarten omits that governing clause and *etiam*, capitalizes the verb, and makes the subjunctive a standalone jussive maxim: "Let lesser things be obscured by greater." Yonge translates the dependent source construction. Baumgarten's printed locus is three sections early in modern numbering.

[64] **Source and locus.** Catullus, *Carmina* 66.3. **Translation and edition.** Sir Richard F. Burton, verse translation in *The Carmina of Gaius Valerius Catullus*, with Leonard C. Smithers (London: Printed for the Translators, 1894), Perseus Digital Library text. T040. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0472/phi001/phi0472.phi001.perseus-eng3.xml. **Textual note.** Catullus's *ut* introduces one of the indirect "how" clauses governed by *comperit* in line 2. Baumgarten substitutes *et* for *ut*, capitalizes the line, and changes the comma to a full stop, isolating the verse from that syntax. Burton's "How" follows the source reading *ut*, not Baumgarten's *et*.

[65] **Source and locus.** Catullus, *Carmina* 66.4-6, continuing Entry 680. **Translation and edition.** Sir Richard F. Burton, verse translation in *The Carmina of Gaius Valerius Catullus*, with Leonard C. Smithers (London: Printed for the Translators, 1894), Perseus Digital Library text. T040. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0472/phi001/phi0472.phi001.perseus-eng3.xml. **Textual note.** Catullus coordinates two further indirect "how" clauses with *ut* and subjunctives: *ut cedant* and *ut … devocet*. Baumgarten turns the first into indicative *Et cedunt* and changes final *devocet* to indicative *devocat*, while retaining the second *Ut*; he also capitalizes the verse openings and closes the excerpt with a full stop. Burton follows the source's dependent structure and explicates the goddess Trivia as Diana.

[66] **Source and locus.** Cicero, *Partitiones oratoriae* 121. **Translation and edition.** C. D. Yonge, *The Orations of Marcus Tullius Cicero*, vol. 4 (London: G. Bell and Sons, 1913-1921 reprint), "A Dialogue Concerning Oratorical Partitions," Online Library of Liberty PDF. T119. **Direct source.** https://oll-resources.s3.us-east-2.amazonaws.com/oll3/store/titles/734/Cicero_0043-04_EBk_v6.0.pdf. **Textual note.** Baumgarten removes the governing words *Narratio autem accusatoris erit*. He prints *negotii* for Cicero's *negoti* and changes the nominative phrase *suspiciosa explicatio* into the internally discordant *suspiciosum explicationem*. The remainder follows Cicero closely. Yonge translates the complete source sentence, including the omitted subject and verb.

[67] **Source and locus.** Cicero, *Partitiones oratoriae* 121. **Translation and edition.** C. D. Yonge, *The Orations of Marcus Tullius Cicero*, vol. 4 (London: G. Bell and Sons, 1913-1921 reprint), "A Dialogue Concerning Oratorical Partitions," Online Library of Liberty PDF. T119. **Direct source.** https://oll-resources.s3.us-east-2.amazonaws.com/oll3/store/titles/734/Cicero_0043-04_EBk_v6.0.pdf. **Textual note.** Baumgarten omits Cicero's governing dative *Defensori*, adds commas around the alternative ablative phrases, changes the future passive periphrastic *eventus erunt casusque narrandi* to the active infinitive *eventus et casus narrare*, and replaces enclitic *-que* with *et*. Yonge's "speaker for the defence" represents the omitted *Defensori*.

Hinc forte Theodori schola negavit dilucide exponere semper utile esse; §. 170. non ac si unquam omnem aestheticam liceret negligere perspicuitatem, §. 618. sed quia non omnia aequali in luce sistere comparativa §. 617. aeque conducat adversariorum utrique. Ex eadem hac regula diiudicari Quintilianus potest, cui III. 2. *ridiculum est quibusdam in caussis veritatem esse obscurandam*,

caussam interserenti, *quia obscurare qui vult, narret falsa pro veris, et in iis, quae narrat falsa pro veris, laborare debeat, ut videantur, quam evidentissima*.
Quoniam aliquam veritatem obumbrare, et loco eiusdem contrarium falsum narrare, quasi verum esset, prorsus non est unum idemque, immo subindicare quae verorum instar audeas, non est in iis prudenter semper omnibus elaborandum, ut videantur, quam evidentissima. §. 659.

§ 662. VI. Quae prorsus omittere non licet, neque tamen eam animi commotionem speras excitatura, quam intendis, vel omnino contrariam, obumbrantor. §. 654. Parum aut nihil inde venerationis in heroem suum esse redundaturum praevidens Virgilius, si alienam urbem, inscia regina, iniecto praesidio, clanculum irrepens citato gradu templum adit, in quo tutus sit, et ecce!

> *Infert se tectus nebula. Mirabile dictu!*
> Aen. I. 443.

An heroicum omnes censebunt, videre suos rapi in ius, neque tamen vel adire, vel verbo iuvare, metuere potius, quia

> *res animos incognita turbat?*

Hinc Aeneas et Achates, dum

> *Dissimulant, et nube cava speculantur amicti,*
> v. 520.

Foeminae autem

> *Postquam animum arrecti dictis et fortis Achates,*
> *Et pater Aeneas, - - -*
> *Omnia tuta vident, classem sociosque receptos,*

Hence perhaps the school of Theodorus denied that it is always useful to expound clearly, §170: not as if it were ever permissible to neglect all aesthetic perspicuity, §618, but because it does not serve both opposing parties equally to place all things in equal comparative light, §617. From this same rule Quintilian may be judged, who writes, III.2: *Some, however, regard this quality as actually being injurious at times, on the ground that in certain cases it is desirable to obscure the truth. This contention is, however, absurd.*[68]
He adds his reason: *For he who desires to obscure the situation, will state what is false in lieu of the truth, but must still strive to secure an appearance of palpability for the facts which he narrates.*[69]
For shading some truth and narrating the contrary falsehood in its place as if it were true are not at all one and the same thing; indeed, even when you venture to hint at something as if it were true, it is not always prudent to work at making every such thing as evident as possible, §659.

§ 662. VI. Things that it is not permissible to omit entirely, and yet which you do not hope will excite the emotion you intend, or which may excite the contrary emotion, should be shaded, §654. Virgil, foreseeing that little or no veneration for his hero would flow from Aeneas secretly creeping into another city, unknown to the queen, with a guard stationed there, and going at quick pace to a temple in which he would be safe, writes:
"veiled in the wonder-cloud, whence all unseen
of human eyes,—O strange the tale and true!—"[70] *Aeneid* I.443. Will everyone judge it heroic to see one's own men dragged into court and yet neither approach nor help by a word, but instead fear the unknown? Williams renders the source clause: "but knowing not
what might befall, their hearts felt doubt and care."[71]

Thus Aeneas and Achates remain hidden: "Therefore they kept the secret, and remained
forth-peering from the hollow veil of cloud,"[72] v.520. But the queen's words change matters. Williams gives the fuller episode: *By these fair words to joy profoundly stirred,*
Father Aeneas and Achates brave
to cast aside the cloud that wrapped them round
yearned greatly; and Achates to his King
spoke thus: "O goddess-born, in thy wise heart
what purpose rises now? Lo! All is well!
Thy fleet and followers are safe at land."[73]

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[68] **Source and locus.** Quintilian, *Institutio oratoria* 4.2.64. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 2 (Loeb Classical Library; London: William Heinemann; Cambridge, MA: Harvard University Press, 1921), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Quintilian reports an opinion held by "some" and then dismisses that opinion with *quod est ridiculum*. Baumgarten omits *quam quidam ... putaverunt, quia*, makes *ridiculum est* directly govern an accusative-and- infinitive construction, and spells *causis* as *caussis*. Butler translates the complete two-stage source argument rather than Baumgarten's compression.

[69] **Source and locus.** Quintilian, *Institutio oratoria* 4.2.65. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 2 (Loeb Classical Library; London: William Heinemann; Cambridge, MA: Harvard University Press, 1921), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten substitutes connective *quia* for Quintilian's *nam*, inverts *qui obscurare vult* to *obscurare qui vult*, changes indicative *narrat* to subjunctive *narret*, and moves *debet* after *laborare* while changing it to *debeat*. He also repeats *falsa pro veris* inside *in iis quae narrat*, where Quintilian does not, and inserts commas before *quae* and *quam evidentissima*. Butler translates the shorter source text.

[70] **Source and locus.** Virgil, *Aeneid* 1.439. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten substitutes *tectus* ("covered") for Virgil's *saeptus* ("enclosed"), turns the internal comma into a full stop, and makes *Mirabile dictu* an exclamation. Williams renders Virgil's cloud image freely and carries the syntax into the following verse, so the selected two English lines also reflect the continuing context of *Aeneid* 1.440.

[71] **Source and locus.** Virgil, *Aeneid* 1.515. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten extracts the clause after Virgil's adversative *sed*, removes that conjunction and the preceding *ardebant*, lowercases the new beginning, and converts Virgil's statement into a question. Williams's "knowing not what might befall" makes explicit the uncertainty of *res ... incognita*.

[72] **Source and locus.** Virgil, *Aeneid* 1.516. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten reproduces the Latin line, including its internal comma and terminal comma, without a substantive variant. Williams expands *dissimulant* as "kept the secret" and preserves both the watching and the hollow-cloud imagery.

[73] **Source and locus.** Virgil, *Aeneid* 1.579-583. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten changes causal/deictic *His* ("by these") to temporal *Postquam* ("after"), retains the two subjects, and then suppresses Virgil's desire to break from the cloud plus Achates' intervening address. He converts Achates' second-person *omnia tuta vides* to third-person plural *omnia tuta vident*, making the final clause part of the narration, and marks the large omission with dashes. Williams's seven lines display the full continuity concealed by the composite.

coram videbimus iterum, quem quaerebamus, et desiderabant forsan aliqui, heroa. Hinc

> *circumfusa repente*
> *Scindit se nubes, et in aethera purgat apertum.*
> *Restitit Aeneas, claraque in luce refulsit,*
> §. 619.
> *Os humerosque deo similis. Namque ipsa decoram*
> *Caesariem nato genitrix, lumenque iuventae*
> *Purpureum, et laetos oculis adflarat honores,*
> §. 659.
> *Quale manus addunt ebori decus, aut ubi flavo*
> *Argentum Pariusve lapis circumdatur auro,*

§ 663. Vidimus occasiones, in quibus per venustam meditationem

> *locus est et pluribus umbris*. §. 654–662.

Quoniam autem has, non ordinarias cogitandi rationes, sed exceptiones, §. 654. a scriptoribus artis vel optimis, *obscurationes* etiam dici vidimus: in iis etiam cogitationibus, ubi prorsus non opus erat exceptione, male captantur a pusillis ingeniis, nec in eas, sed in meram caliginem et genus cogitandi plane horridum incidentibus, §. 634. *Alii, dum communem loquendi morem reformidant, tunc etiam, quando servare eundem vera pulcritudo posceret, ducti specie nitoris, circumeunt omnia copiosa loquacitate, quae dicere volunt, ipsam deinde illam seriem cum alia simili iungentes miscentesque ultra, quam ullus spiritus durare possit, extendunt*. §. 636.

§ 664. Alii, brevitatis aemuli, necessaria quoque orationi subtrahunt verba, et velut satis sit scire ipsos, quae dicere velint, quantum ad alios pertineat, nihil putant. *At ego otiosum sermonem dixerim, quem auditor suo ingenio non intelligit.*

We shall again see openly the hero whom we were seeking, and whom perhaps some missed. The subsequent emergence is rendered as follows: *when suddenly that overmantling cloud*
was cloven, and dissolved in lucent air;
forth stood Aeneas. A clear sunbeam smote
his god-like head and shoulders. Venus' son
of his own heavenly mother now received
youth's glowing rose, an eye of joyful fire,
and tresses clustering fair. 'T is even so
the cunning craftsman unto ivory gives
new beauty, or with circlet of bright gold
encloses silver or the Parian stone.[74]

§619, §659.

§ 663. We have seen that graceful meditation can admit many shades, §§654–662. Baumgarten adapts Horace's image of additional guests, which Smart renders: "There is room also for many introductions:"[75] Since, however, we have seen these shades also called "obscurations" by even the best writers on art, not as ordinary ways of thinking but as exceptions, §654, they are badly sought in thoughts where there was absolutely no need of exception by small talents, who do not fall into these shades but into mere darkness and a plainly rough kind of thinking, §634. *Again, some writers introduce a whole host of useless words; for, in their eagerness to avoid ordinary methods of expression, and allured by false ideals of beauty they wrap up everything in a multitude of words simply and solely because they are unwilling to make a direct and simple statement of the facts: and then they link up and involve one of those long-winded clauses with others like it, and extend their periods to a length beyond the compass of mortal breath.*[76] §636.

§ 664. Others, striving for brevity, remove even words necessary to speech, and, as if it were enough for them themselves to know what they want to say, think nothing of what concerns others. Baumgarten condemns speech that its intended hearer cannot understand by their own powers. Butler translates Quintilian's different, affirmative source formulation: *For my own part, I regard as useless words which make such a demand upon the ingenuity of the hearer.*[77]

[74] **Source and locus.** Virgil, *Aeneid* 1.586-593. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten omits Virgil's introductory *Vix ea fatus erat, cum*, beginning inside line 586 at *circumfusa repente*. He capitalizes several verse openings, adds commas after *nubes*, *Aeneas*, *genetrix*, and *purpureum*, replaces semicolon and colon with full stop and comma, and prints *humerosque* for the comparison text's *umerosque*. Williams translates the whole retained image but necessarily begins with "when," which reflects the omitted *cum*.

[75] **Source and locus.** Horace, *Epistles* 1.5.28. **Translation and edition.** Christopher Smart, *The Works of Horace*, literal English prose translation, revised by Theodore Alois Buckley (New York: American Book Company, nineteenth-century edition), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/files/14020/14020-h/14020-h.htm#THE-FIRST-BOOK-OF-THE-EPISTLES-OF-HORACE. **Textual note.** Baumgarten extracts Horace's complete clause but omits its terminal colon and the preceding *detinet, adsumam*. Here *umbrae* are the additional companions whom invited guests might bring; Smart's archaic "introductions" renders that social sense rather than literal shadows.

[76] **Source and locus.** Quintilian, *Institutio oratoria* 8.2.17. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, Loeb Classical Library (Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten replaces Quintilian's opening *est etiam in quibusdam turba inanium verborum, qui* with *Alii* and interpolates *tunc etiam, quando servare eundem vera pulcritudo posceret*. More significantly, he changes the edited text's *eo quod dicere nolunt ipsa* ("because they are unwilling to state the facts") to *quae dicere volunt, ipsam* ("what they wish to say"), then resumes at *deinde illam seriem*. The source edition's apparatus records manuscript variants *et quae* and *ipsam deinde*, but not Baumgarten's whole new construction. Butler translates the edited source, not the interpolation or its reversal of *nolunt* to *volunt*.

[77] **Source and locus.** Quintilian, *Institutio oratoria* 8.2.19. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, Loeb Classical Library (Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten inserts *non* before *intelligit*. Quintilian calls speech idle when the hearer can understand it only by expending his own ingenuity; Baumgarten's negative instead says that the hearer does not understand it by his own ingenuity. Butler's "make such a demand" follows Quintilian's positive *intelligit* and therefore is evidence for the source, not a literal translation of Baumgarten's altered sentence.

Auditor autem intelligitur et satis attentus, et talis, qualem et quantum sermocinans, ut praecipuum suum obiectum personale, sumere tenebatur. §. 615, 616. *At pervasit quidem iam multos ista persuasio, ut id demum eleganter atque exquisite dictum putent, quod interpretandum sit. Sed auditoribus etiam nonnullis grata sunt haec, quae quum intellexerint, acumine suo delectantur et gaudent, non quasi audierint, sed quasi invenerint*,

§. 643–645. Hinc in hoc malum etiam a quibusdam laboratur. *Neque id novum vitium, quum iam apud Titum Livium inveniam fuisse praeceptorem aliquem, qui discipulos obscurare, quae dicerent, iuberet, graeco verbo utens σκοτίσον. Unde illa scilicet egregia laudatio: Tanto melior. Ne ego quidem intellexi.*

Quint. VIII. 2.

§ 665. Aridi huius magistri §. 255, 256. miserrimas laudes obscuratura nulla unquam est oblivio, quamdiu supererunt ex eius disciplina, velut ex equo Troiano, prodeuntes, quorum moliminibus, quoties ad eleganter cogitandum accinguntur, occinas illud Caici apud Virgilium, Aen. VIII. 36.

Quis globus, o cives! caligine volvitur atra?

The auditor, however, is understood to be sufficiently attentive and such in kind and degree as the speaker was bound to take as his principal personal object, §§615–616. *Such expressions are regarded as ingenious, daring and eloquent, simply because of their ambiguity, and quite a number of persons have become infected by the belief that a passage which requires a commentator must for that very reason be a masterpiece of elegance. Nay, there is even a class of hearer who find a special pleasure in such passages; for the fact that they can provide an answer to the riddle fills them with an ecstasy of self-congratulation, as if they had not merely heard the phrase, but invented it.*[78]

§§643–645. The source continues: *Some even expend an infinity of toil to acquire this vice, which, by the way, is nothing new: for I learn from the pages of Livy that there was one, a teacher, who instructed his pupils to make all they said obscure, using the Greek word σκοτίσον ("darken it.") It was this same habit that gave rise to the famous words of praise, "So much the better: even I could not understand you."*[79]

Quintilian VIII.2.

§ 665. No oblivion will ever obscure the most wretched praises of this dry teacher, §§255–256, as long as there survive from his discipline, as if coming out of the Trojan horse, men to whose efforts, whenever they gird themselves to think elegantly, you may sing Caicus' line in Virgil, *Aeneid* VIII.36: "O my countrymen, I see a huge, black ball of rolling smoke."[80]

[78] **Source and locus.** Quintilian, *Institutio oratoria* 8.2.21. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, Loeb Classical Library (Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten suppresses *ingeniosa haec ... creduntur*, replaces the source's connective *pervasitque* with initial *At pervasit*, and inserts *quidem*. He drops the second *iam* from *id iam demum*, prints *quum* for *cum*, and adds commas before *acumine* and *sed quasi invenerint*. Butler translates the complete source passage and thus includes the omitted opening.

[79] **Source and locus.** Quintilian, *Institutio oratoria* 8.2.18-19. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, Loeb Classical Library (Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten omits *in hoc malum a quibusdam etiam laboratur* and the verb *est* after *vitium*, prints *quum* for *cum* and lowercase *graeco*, and adds commas around *quae dicerent*. He turns Quintilian's *tanto melior; ne ego quidem intellexi* into two sentences. In the source XML, *ne ego quidem intellexi* begins section 19, although it completes the saying introduced in section 18. Butler translates the full section-18 setup and joins both parts of the saying after a colon.

[80] **Source and locus.** Virgil, *Aeneid* 9.36 (not Baumgarten's cited 8.36). **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten changes the comma after *cives* to an exclamation mark, splitting the question rhetorically. He cites "Aen. VIII. 36," but the line is *Aeneid* 9.36, spoken by Caicus as the Trojans see Turnus's army raise a cloud of dust. Williams freely turns the question into a declaration and renders *caligine atra* as "rolling smoke"; the English excerpt ends before the continuing speech closes.

Sint Proserpinae, nunquam erunt ullius Veneris

pingues multa caligine taedae! Lucr.

Prima potius Venus, Caelo ac Die nata, Cic. de nat. deorum III. 60. caelestis illa non vulgaris, atque

omnem, quae nunc obducta tuenti
Mortales hebetat visus tibi, et humida circum
Caligat, nubem eripiat. Tu ne qua parentis
Iussa time, nec praeceptis parere recusa,
§. 614, 662. Aen. II. 604.

Horum autem uti nullum prius, aut antiquius, ita nec evidentius cogitari potest, quam illud, ne gratiis litaturus aliquando Cacum imitetur, §. 635. quando ille

Faucibus ingentem fumum, mirabile dictu,
Evomit, involvitque domum caligine caeca,
Prospectum eripiens oculis, glomeratque sub antro
Fumiferam noctem, commistis igne tenebris,
Aen. VIII. v. 252.

§ 666.

SECTIO XXXX

IUSTA LUCIS ET UMBRAE DISPENSATIO

Belle cogitaturus perspicuitatis sensitivae tenacissimus est, §. 665. Verum cultu atque ornatu se commendare si simul voluerit, illi danda singularis est opera, 1) ut naturalis omnis meditationis, totiusque ponendi, sit nitor, neque minor, nec maior, ac natura permiserit, §. 622, 623. 2) ut ad hunc consequendum lux aesthetica comparativa sic per omnes pulcrae cogitationis totalis partes proportionate dividatur, tanta cuivis tribuatur, neque minor, nec maior, 1) potiori, ne sequiorum compartium obscuretur lumine, sed illustretur, 2) sequiori, ne potiorum compartium luce illustretur, sed obumbretur. §. 634, 658. Utrumque dicamus IUSTAM ET CAUTAM LUCIS ET UMBRAE DISPENSATIONEM.

Let them be Proserpina's torches; they will never be Venus's. Lucretius's fuller torch image reads: "Indeed your earthly beacons of the night,
The hanging lampions and the torches, bright
With darting gleams and dense with livid soot,"[81] Lucretius. Rather let the first Venus, born of Sky and Day, Cicero, *On the Nature of the Gods* III.60, that heavenly and not vulgar one, remove the cloud that dulls human sight. Venus herself speaks in Virgil's source: "Behold, I take away
the barrier-cloud that dims thy mortal eye,
with murk and mist o'er-veiling. Fear not thou
to heed thy mother's word, nor let thy heart
refuse obedience to her counsel given."[82] §§614, 662, *Aeneid* II.604. Of these precepts none can be considered more fundamental, more important, or more evident than this: that one who will sacrifice to the Graces should never imitate Cacus, §635, when, in Virgil's account, "he blew from his foul jaws
a storm of smoke—incredible to tell—
and with thick darkness blinding every eye,
concealed his cave, uprolling from below
one pitch-black night of mingled gloom and fire."[83] *Aeneid* VIII.252.

§ 666.

SECTION XXXX

JUST DISTRIBUTION OF LIGHT AND SHADE

One who will think beautifully is most tenacious of the perspicuity of sensitive cognition, §665. But if he also wishes to commend himself by cultivation and ornament, particular care must be taken: 1) that the natural brightness of every meditation and of the whole to be set forth be neither less nor greater than nature permits, §§622–623; 2) that, to obtain this, comparative aesthetic light be divided proportionately through all parts of the total beautiful thought, and so much be assigned to each, neither less nor more: 1) to the more important part, so that it is not obscured by the light of subordinate fellow parts, but illuminated; 2) to the subordinate part, so that it is not illuminated by the light of the more important fellow parts, but shaded, §§634, 658. Let us call both the JUST AND CAUTIOUS DISTRIBUTION OF LIGHT AND SHADE.

[81] **Source and locus.** Lucretius, *De rerum natura* 5.296. **Translation and edition.** William Ellery Leonard, *De Rerum Natura* (New York: E. P. Dutton, 1916), Perseus Digital Library text. T061. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0550/phi001/phi0550.phi001.perseus-eng1.xml. **Textual note.** Baumgarten extracts the final four words of line 296, omitting *fulguribus* and the subjects supplied by lines 294-295, and adds an exclamation mark. Leonard's three-line rendering supplies that omitted syntax; "dense with livid soot" translates *pingues multa caligine*, while "torches" translates *taedae*.

[82] **Source and locus.** Virgil, *Aeneid* 2.604-607. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten omits Virgil's *Aspice—namque*, capitalizes the subsequent verse openings, and prints *Mortales* for *mortalis*. Most significantly, he changes Venus's first-person *eripiam* ("I shall take away") to third-person subjunctive *eripiat* because Baumgarten makes the quotation depend on his own subject, *Prima potius Venus*. He also replaces *neu* with *nec* and changes the punctuation. Williams translates Virgil's original first-person speech and the omitted command *Aspice*, not Baumgarten's new frame.

[83] **Source and locus.** Virgil, *Aeneid* 8.252-255. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten capitalizes each verse opening, replaces Virgil's parentheses around *mirabile dictu* with commas, and adds commas after *Evomit* and *noctem*. He prints the participial form *commistis* where the comparison text has *commixtis*, and changes the terminal full stop to a comma so the excerpt can remain within his sentence. Williams condenses and rearranges the four lines but preserves the smoke, blinded sight, cavern, and mingled fire and darkness.

§ 667. Iustus lucis et umbrae dispensator I. naturalem toti, quod cogitare mens est, nitorem nitorisque gradum conciliaturus, §. 666. bene metietur, quantum illud fieri potest, 1) naturam thematis sui lectaeque vel praescriptae materiae, §. 623. quarum

Haec amat obscurum, volet haec sub luce videri, §. 624.

Nec universim considerare suaserim materiae naturam et in abstracto tantum; quod aiunt, verum perpensis simul pro virili circumstantibus iis omnibus, in quibus nunc erit concipienda, e. g. quo loco, quo tempore cogitanda sit, quantum per temporis intervallum vel protrahenda vel corripienda sit datae materiae satis plena meditatio. Longior enim plures umbras admittet, per relative breviorem excludendas, §. 167.

§ 668. Porro ponderanda res est, et indaganda eius magnitudo ac dignitas relativa §. 178–183. Non solium modo, iam urbes et fora plerumque nesciunt

aptam pastoribus umbram, §. 368–572.

Idem heros admodum inaequalem naturaliter lucem postulat describendus, 1) dum dormit in cunis;

ubi mollis amaracus illum
Floribus et dulci aspirans complectitur umbra. Aen. I. 697.

2) dum vir patriam ab hostibus, tellurem a monstris liberat;

Tum silvis scena coruscis,
§. 203.
Desuper, horrentique atrum nemus imminet umbra. Aen. I. 168.

3) dum grandaevus in haerede suae gloriae virtutes etiam suas pacatus laetatur revirescere, sicut

Parnassa laurus -
Parva sub ingenti matris se subiicit umbra.
Virg. Georg. II. 19.

§ 667. The just distributor of light and shade, in order to secure for the whole he intends to think a natural brightness and degree of brightness, §666, will measure well, as far as possible, 1) the nature of his theme and of the material chosen or prescribed, §623. Horace illustrates the differences between subjects: "As is painting, so is poetry: some pieces will strike you more if you stand near, and some, if you are at a greater distance: one loves the dark; another, which is not afraid of the critic's subtle judgment, chooses to be seen in the light; the one has pleased once the other will give pleasure if ten times repeated."[84] §624. Nor would I advise considering the nature of the material only in general and in the abstract, as they say, but with all the surrounding circumstances weighed at the same time, as far as one can: for example, in what place and at what time it is to be thought, and over what span of time a sufficiently full meditation on the given material is to be drawn out or compressed. For a longer meditation will admit more shades, which must be excluded by a relatively shorter one, §167.

§ 668. Further, the thing must be weighed, and its relative magnitude and dignity investigated, §§178–183. Not only the throne, but now cities and forums usually offer no place for shade suited to shepherds. The source phrase reads: "for thou canst see the shade
is fit for shepherds."[85] §§368–572. The same hero naturally requires very unequal light when he is to be described: 1) while he sleeps in the cradle, "enfolding him, far, far away upbore
to fair Idalia's grove, where fragrant buds
of softly-petalled marjoram embower
in pleasurable shade."[86] *Aeneid* I.697; 2) while as a man he frees his fatherland from enemies and the earth from monsters: §203; "the silent, sheltered waters; on the heights
the bright and glimmering foliage seems to show
a woodland amphitheatre; and yet higher
rises a straight-stemmed grove of dense, dark shade."[87] *Aeneid* I.168; 3) while, aged, he peacefully rejoices that even his own virtues revive in the heir of his glory, like the young laurel in Virgil's comparison: "As elms and cherries; so, too, a pigmy plant,
Beneath its mother's mighty shade upshoots
The bay-tree of Parnassus."[88] Virgil, *Georgics* II.19.

[84] **Source and locus.** Horace, *Ars poetica* 363. **Translation and edition.** Christopher Smart, revised by Theodore Alois Buckley, *The Works of Horace* (New York: Harper & Brothers, 1863), Perseus Digital Library text. T067. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi006/phi0893.phi006.perseus-eng2.xml. **Textual note.** Baumgarten extracts line 363 and capitalizes its first word; the words and internal punctuation otherwise match the comparison text. The isolated demonstratives *haec ... haec* lose the contrasting poems supplied by the surrounding lines. Smart and Buckley's prose accordingly supplies lines 361-365 and renders those demonstratives as "one" and "another."

[85] **Source and locus.** Ovid, *Metamorphoses* 1.681. **Translation and edition.** Brookes More, *Metamorphoses* (Boston: Cornhill Publishing Company, 1922), Perseus Digital Library text. T073. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng3.xml. **Textual note.** Baumgarten extracts Ovid's phrase from Argus's invitation to Mercury, removes the coordinating enclitic *-que* from *aptamque*, omits *vides*, and replaces Ovid's terminal full stop and closing quotation mark with a comma to continue his own sentence. More's two lines translate the complete *aptamque vides pastoribus umbram*, so "thou canst see" represents the verb Baumgarten suppresses.

[86] **Source and locus.** Virgil, *Aeneid* 1.693-694 in modern line numbering. Baumgarten cites *Aeneid* 1.697. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten starts after Virgil's *Idaliae lucos*, capitalizes the second retained verse, and prints *aspirans* where the comparison text has *adspirans*. His printed reference to line 697 does not agree with the modern locus, 693-694. Williams restores the omitted destination and enough of the preceding syntax to identify Ascanius as the person whom Venus carries away; his English renders Virgil's unadapted passage.

[87] **Source and locus.** Virgil, *Aeneid* 1.164-165 in modern line numbering. Baumgarten cites *Aeneid* 1.168. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten begins halfway through line 164 and omits *aequora tuta silent*. He prints *scena* for the comparison text's *scaena*, capitalizes *Tum* and *Desuper*, and replaces the source line break with a comma before *Desuper*, followed by another comma not present in the comparison text. His printed line 168 does not agree with the modern locus, 164-165. Williams translates the complete two-line sentence, including the omitted waters that introduce the scene.

[88] **Source and locus.** Virgil, *Georgics* 2.18-19. Baumgarten cites *Georgics* 2.19, the second of the two source lines. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** Baumgarten omits *ut cerasis ulmisque; etiam*, prints *Parnassa* where the comparison text has *Parnasia*, and writes *subiicit* for *subicit*. He also inserts a dash, capitalizes both retained verse openings, and cites only line 19 although his first retained words come from line 18. Rhoades translates the full botanical comparison and therefore restores the elms and cherries that Baumgarten suppresses.

§ 669. Haec materiarum dimensio eo magis necessaria est, §. 668. quia non invenies foecundiorem meteororum ac φάσματος caussam, ac nitoris studium in fucos et pigmenta desinens, §. 626, 627. praesertim in sublimibus, S. XXII. Quam primum occurrit malis inter poetas geometris silva, §. 203. pyrae cuidam construendae satis grandis, est illa subito;

> *larga qua non opulentior umbrae*
> *Argolicos inter saltusque educta Lycaeos*
> *Extulerat super astra caput.* §. 322.

Quando caeditur, tantum est malum,

> *Ut quum possessas avidis victoribus arces*
> *Dux raptare dedit, vix signa audita, nec urbem*
> *Invenias. Ducunt, sternunt, abiguntque, feruntque*
> *Immodici. Minor ille fragor, quo bella geruntur.*
> Stat. Theb. VI. 90–117.

§ 670. Verior naturalis nitoris est mathematicus §. 667. Longinus, quando per figuras illustrantes παρεμβολήν S. XVII. in vere grandibus non permittit, nisi lateat illud artificium in augustiori sublimitatis luce. Quemadmodum enim *lumina debiliora solis circumfusa radiis evanescant: sic alias rhetoricorum artes opacari sublimitate. Neque diversum*, addit, *illud est, quod accidit in pictura. Nam quum umbra et lux per colores in eodem tabulae plano parallelae iacent: tamen lux prius oculos ferit, neque tantum egregia magis, sed etiam propior videtur. Quare etiam affectus et sublimia, quum animabus propinquiora sint, ob naturalem cognationem et splendorem praecellunt semper et eminent prae figuris pingentibus tantum* §. 142. earumque artem *obumbrant et tegunt*. Figura tantum illustrans tamen ita temperanda est, ut non sit, nisi quaedam umbra simul augentium, §. 329, et moventium, §. 666.

§ 669. This measuring of materials is all the more necessary, §668, because you will find no more fertile cause of meteorisms (inflated exaggerations) and phantasms than the pursuit of brightness ending in false colorings and pigments, §§626–627, especially in sublime matters, Section XXII. As soon as a forest occurs to poets who are bad judges of proportion, §203, large enough for the construction of some funeral pyre, it suddenly receives this inflated description: "Straightway a wood that axe has never shorn of its ancient boughs is felled, a wood than which none more rich in abundant shade between the vales of Argolis and Mount Lycaeus ever raised aloft its head above the stars;"[89] §322. When it is cut down, the destruction is compared to the sack of a city: "As when a leader gives over to the greedy conquerors the captured towers to plunder, scarce is the signal heard, and the city is nowhere to be found; they drive and carry, take captive and strike down in fury unrestrained: the din of battle was less loud."[90] Statius, *Thebaid* VI.90–117.

§ 670. Longinus is a sounder judge of the proportions of natural brightness, §667, when he does not allow παρεμβολήν among illustrative figures, Section XVII, in truly grand things, unless that artifice lies hidden in the more august light of sublimity. Longinus compares the disappearance of rhetorical artifice within sublimity to faint lights lost in sunlight, and then to a painter's light and shade: *For as the fainter lustre of the stars is put out of sight by the all-encompassing rays of the sun, so when sublimity sheds its light all round the sophistries of rhetoric they become invisible. A similar illusion is produced by the painter's art. When light and shadow are represented in colour, though they lie on the same surface side by side, it is the light which meets the eye first, and appears not only more conspicuous but also much nearer. In the same manner passion and grandeur of language, lying nearer to our souls by reason both of a certain natural affinity and of their radiance, always strike our mental eye before we become conscious of the figure, throwing its artificial character into the shade and hiding it as it were in a veil.*[91] §142. Yet a merely illustrative figure must be so tempered that it is only a certain shade of figures that at the same time augment, §329, and move, §666.

[89] **Source and locus.** Statius, *Thebaid* 6.91-93, in a sentence beginning at 6.90. Baumgarten cites the broader range 6.90-117 for entries 705-706. **Translation and edition.** J. H. Mozley, *Statius*, vol. 2 (London: William Heinemann; New York: G. P. Putnam's Sons, 1928), *Thebaid* Book 6 text hosted by Theoi Classical Texts Library. T225. **Direct source.** https://www.theoi.com/Text/StatiusThebaid6.html. **Textual note.** Baumgarten omits the finite verb and subject in lines 90-91, *sternitur ... silva comas*, then changes the comparison text's genitive *largae* to *larga*. He capitalizes the two later verse openings and closes the excerpt with a full stop rather than the source colon. Mozley translates the whole unadapted sentence, so his "wood ... is felled" restores the syntax that Baumgarten leaves outside the quotation.

[90] **Source and locus.** Statius, *Thebaid* 6.114-117. Baumgarten cites the broader range 6.90-117 for entries 705-706. **Translation and edition.** J. H. Mozley, *Statius*, vol. 2 (London: William Heinemann; New York: G. P. Putnam's Sons, 1928), *Thebaid* Book 6 text hosted by Theoi Classical Texts Library. T225. **Direct source.** https://www.theoi.com/Text/StatiusThebaid6.html. **Textual note.** Baumgarten uses *quum* for the comparison text's *cum*, capitalizes each extracted line, turns the semicolon after *invenias* into a full stop, and repunctuates the following asyndetic rush. In that rush he removes *-que* from *sternuntque* and adds commas. Most substantially, he changes Statius's imperfect active *gerebant* ("they were waging") to present passive *geruntur* ("are waged") and divides *immodici, minor* into two sentences. Mozley renders the unadapted source, including its past tense.

[91] **Source and locus.** Pseudo-Longinus, *On the Sublime* 17.2-3. Baumgarten explicitly cites section 17. **Translation and edition.** H. L. Havell, *Longinus on the Sublime* (London and New York: Macmillan, 1890), Project Gutenberg eBook 17957. T091. **Direct source.** https://www.gutenberg.org/ebooks/17957. **Textual note.** Baumgarten converts the Greek comparison into free Latin: Greek "faint lights" become *lumina debiliora*, the rhetorical *sophismata* become *alias rhetoricorum artes*, and "our souls" becomes the generic *animabus*. He also expands the painterly plane to *tabulae plano* and recasts the precedence of passions and sublimities over figures as *praecellunt ... et eminent*. Havell specifies the faint lights as stars and translates the unadapted Greek. The English sentence's final image corresponds to Greek *ἐπισκιάζει ... τηρεῖ*; Baumgarten places his own rendering, *obumbrant et tegunt*, immediately after the concordance's indexed quotation rather than inside it.

§ 671. Porro iustus et cautus lucis et umbrae dispensator naturam suae materiae dimensus attendat eius veritatem gradumque verisimilitudinis, §. 667. Lux veritatum generalium et singularium comparativa non ubique congruit et aequalis est. §. 440, 561. Genus cogitandi aesthetica dogmaticum quanquam non habet eam obscuritatem κατ' αἴσθησιν, §. 651. quam non reformidat logicodogmaticum et scientificum, §. 642, 566. abstinet tamen a multis, usu lucis temperatiore, quibus aestheticohistoricum nitet, et maxime poeticum, §. 566, 561. Iam vidimus Ciceronem in scriptis suis materialiter philosophicis non sequutum esse genus cogitandi acroamaticum, §. 629. tamen praevidet aestheticodogmatice philosophaturus, *quam argute, quam obscure etiam contra Stoicos aliquando sibi disserendum sit*. quaest. ac. I. 7.

§ 672. L. de fin. II. 15. eo usque procedit, ut concedat duobus modis sine reprehensione fieri, *si quis ita loquatur, ut non intelligatur. Si aut de industria faciat; ut Heraclitus, qui de natura nimis obscure memoravit, aut quum rerum obscuritas, non verborum, facit, ut non intelligatur oratio, qualis est in Timaeo Platonis*. Habes duos dogmaticos obscuros sine reprehensione. Si de industria obscurum interpreteris obscurum κατ' αἴσθησιν deliberato consilio, ne per meditationes scientificas et acroamaticas in obscuritatem κατὰ νόησιν incidat: §. 631, 632. si talem in scriptis suis physicis fuisse Heraclitum statuas: est ille quidem sine reprehensione, verum tunc non ita loquutus est, ut non intelligatur, sed ita, ut non intelligatur a lectoribus solum paene rationis analogon ad lectionem afferentibus, rationis autem nervos intendere recusantibus. §. 652.

§ 673. Si de industria obscurum interpreteris eum, qui spectatoribus, quales praesertim attendere tenetur, non oscitantibus et merito requisitam attentionem offerentibus, tamen tenebras offundere, fumumque vendere fixum animo habet et propositum: si Heraclitus aliquando saltim, ex atra bile, contemptuque civium, eo lapsus est; §. 644. non est sine reprehensione. §. 663–665. Si rerum obscuritatem interpreteris eam plerorumque hominum infirmitatem, qua datam rem a sensibus suis natura remotiorem ne mente quidem assequuntur, licet eandem tum alii mentis aciem diligentius exercentes pulcre possint intelligere: tum ipse rem eandem tractaturus clare dilucideque perspiciat; si Platonem in Timaeo de rebus hac ratione subobscuris loqui senseris: hanc ob caussam obscurus est ille quidem sine reprehensione, verum nec ita loquutus est, ut non intelligatur, sed ita, ut non intelligatur, nisi ab iis, quibus volupe est aeque mentem acuere, rerum a sensibus per ipsam naturam remotarum contemplatione, nunc severiori, nunc remissa magis atque iucundiore, §. 671.

§ 671. Further, the just and cautious distributor of light and shade, having measured the nature of his material, should attend to its truth and degree of verisimilitude, §667. The comparative light appropriate to general and singular truths does not always coincide or have the same degree, §§440, 561. Although the aesthetic-dogmatic kind of thinking does not have that obscurity κατ' αἴσθησιν, §651, which the logical-dogmatic and scientific kind does not fear, §§642, 566, it nevertheless abstains, with a more temperate use of light, from many things by which the aesthetic-historical kind shines, and especially the poetic, §§566, 561. We have already seen that Cicero in his writings that are philosophical in subject matter did not follow the acroamatic kind of thinking, §629. Yet, about to philosophize aesthetic-dogmatically, he anticipates sometimes arguing acutely and obscurely against the Stoics. The full source sentence reads: *But if we follow the doctrines of the Old Academy which, as you know, we prefer, then with what accuracy must we apply ourselves to explain it; with what shrewdness and even with what obscurity must we argue against the Stoics!*[92] *Academica* I.7.

§ 672. In *De finibus* II.15 Cicero proceeds so far as to concede that failure to be understood can occur without blame in two ways. Yonge gives the source context: *And yet I would have you consider, whether if I, who, as I think, understand Greek very fairly, do still not understand what Epicurus means, it may not be owing to some fault of his for speaking so as not to be intelligible. And this sometimes happens in two ways, without any blame; either if you do so on purpose, as Heraclitus did, who got the surname of σκοτεινὸς, because he spoke with too much obscurity about natural philosophy; or when the obscurity of the subject itself, not of the language, prevents what is said from being clearly understood, as is the case in the Timæus of Plato.*[93] You have two obscure dogmatists without blame. If you interpret deliberate obscurity as obscurity κατ' αἴσθησιν by deliberate plan, lest through scientific and acroamatic meditations one fall into obscurity κατὰ νόησιν, §§631–632, and if you decide that Heraclitus was such in his physical writings, then he is indeed without blame. But then he did not speak so as not to be understood; rather, he spoke so as not to be understood by readers who bring almost only the analogue of reason to reading and refuse to exert the powers of reason, §652.

§ 673. If by deliberate obscurity you understand someone who, for spectators of the kind he is especially bound to attend, fully awake and giving the attention reasonably required, nevertheless has fixed in mind and purpose to pour darkness over them and offer empty pretensions; if Heraclitus at least sometimes slipped into this from black bile and contempt for his fellow citizens, §644, he is not without blame, §§663–665. If by the obscurity of things you understand that weakness of most human beings by which they do not attain in mind a given thing naturally more remote from their senses, although others, exercising their mental acuity more diligently, can beautifully understand the same thing, and although the author who will treat the same thing sees it clearly and lucidly; if you think Plato speaks in the *Timaeus* about things somewhat obscure in this way, then for this reason he is indeed obscure without blame. Yet neither did he speak so as not to be understood, but so as not to be understood except by those to whom it is pleasant equally to sharpen the mind by contemplation of things remote from the senses by their very nature, now more severe, now more relaxed and pleasant, §671.

[92] **Source and locus.** Cicero, *Academica posteriora* 1.7. **Translation and edition.** C. D. Yonge, *The Academic Questions, Treatise De Finibus, and Tusculan Disputations of M. T. Cicero* (London: George Bell and Sons, 1875), Project Gutenberg eBook 29247. T099. **Direct source.** https://www.gutenberg.org/ebooks/29247. **Textual note.** Cicero's sentence discusses following the Old Academy and ends with the impersonal *disserendum*. Baumgarten extracts only its last contrast, adds *aliquando* and the dative *sibi*, and supplies *sit* so that the phrase functions as the indirect question governed by his own *praevidet*. Yonge translates Cicero's complete, unadapted sentence; "with what shrewdness" and "with what obscurity" correspond to the paired *quam argute quam obscure*.

[93] **Source and locus.** Cicero, *De finibus bonorum et malorum* 2.15. **Translation and edition.** C. D. Yonge, *The Academic Questions, Treatise De Finibus, and Tusculan Disputations of M. T. Cicero* (London: George Bell and Sons, 1875), Project Gutenberg eBook 29247. T099. **Direct source.** https://www.gutenberg.org/ebooks/29247. **Textual note.** Baumgarten turns Cicero's context-specific *eius, qui ita loquatur* into generic *si quis*, changes second-person *facias* to third-person *faciat*, and suppresses *quod duobus modis sine reprehensione fit*. He also removes Heraclitus's Greek surname and changes the following causal *quia* to relative *qui*, writes *quum* for *cum* and *intelligatur* for *intellegatur*, and heavily repunctuates the passage. Yonge renders Cicero's unadapted context. The cited Project Gutenberg transcription's duplicated it has been reduced to one occurrence; this correction is explicitly recorded here.

§ 674. Si rerum obscuritatem interpreteris vel eam absolutam solis chimaeris, somniis obiectivis, figmentis utopicis ac eorum interpretamentis propriam, vel istarum rerum, quas intuitu generis humani adeo

Caliginosa nocte premit deus,

ut earum quicquam ne probabili quidem aestheticis ratione possimus hariolari, ut eas ne tractaturus quidem de iisdem vel intellexerit, vel dilucide saltim animo perceperit unquam: si Platonem in Timaeo, saltim aliquando, res eiusmodi pictum ire concesseris, vel alia via vitabilem rerum obscuritatem incurrere, §. 646. hanc ob caussam obscurus non est sine reprehensione, §. 638. nequicquam obscuritate rerum excusatus, §. 639, 647–649. Nam *pessima sunt αἰνίγματα*, h. e. *quae verbis aperta occulto sensu sunt*. Quint. VIII. 2.

§ 675. Si tandem eum omnem neges intelligi, quem de rebus, etiam arduis, disserentem aliqui, vel omnium rerum ac artium, immo linguarum etiam, ignarissimi, non ita capiant, ut omnem singulis exhausisse rem, nihilque fecisse reliqui, iudicetur, quod clarius adhuc perspicere quisquam desiderare possit: tunc ita loqui, ut hac ratione non intelligaris, utique fit sine reprehensione, neque tamen his duobus tantum modis, sed pluribus,

et hanc veniam petimusque damusque vicissim.

Debuit adhuc nasci ille coquus, qui noverit omnes
Sic condire cibos, sapidi ut sint omnibus aeque. Hor. Hoc significatu dogmaticus omnis inveniet multos, a quibus non intelligatur, §. 671. ad sola singularia, quasi glebae, adscriptos; §. 404. vel etiam solis heterocosmicis, ne dicam utopicis, animo volvendis assuetos, §. 441, 534.

§ 674. If by the obscurity of things you understand either the absolute obscurity proper only to chimeras, objective dreams, utopian fictions, and their interpretations, or the obscurity of those things which, with respect to the human race, God conceals in such dark night—as in Conington's source rendering, "The issue of the time to be

Heaven wisely hides in blackest night,"[94]—that we cannot even conjecture anything about them on grounds even aesthetically probable, so that even the one about to treat them has never understood or at least lucidly perceived them in mind; if you grant that Plato in the *Timaeus*, at least sometimes, undertakes to portray things of this kind, or that he incurs in another way an avoidable obscurity of things, §646, for this reason he is not obscure without blame, §638, excused in vain by the obscurity of things, §§639, 647–649. Baumgarten calls the worst cases αἰνίγματα, riddles; Quintilian's source instead uses ἀδιανόητα. Butler renders the source: *Worst of all are the phrases which the Greeks call ἀδιανόητα, that is to say, expressions which, though their meaning is obvious enough on the surface, have a secret meaning*[95] Quintilian VIII.2.

§ 675. Finally, if you deny that anyone is understood when, discussing even arduous matters, some people, even those most ignorant of all subjects and arts, indeed even of languages, do not grasp him in such a way that he is judged to have exhausted every single matter and left nothing remaining that anyone could desire to perceive still more clearly, then to speak so that you are not understood in this sense certainly happens without blame, and not only in these two ways but in more: "We are conscious of this, and this privilege we demand and allow in turn."[96] "The cook is still to be born who knows how to season all foods so that they are equally tasty to all,"[97] [Attributed to Horace by Baumgarten; no Horatian source has been established.] In this sense every dogmatic writer will find many by whom he is not understood, §671: people bound to particulars alone, as serfs to the soil, §404, or even accustomed to turn over in mind only heterocosmic things, not to say utopian ones, §§441, 534.

[94] **Source and locus.** Horace, *Odes* 3.29.30; the object of *premit* occurs in line 29. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Project Gutenberg eBook 5432. T109. **Direct source.** https://www.gutenberg.org/ebooks/5432. **Textual note.** The retained Latin verse is exact apart from Baumgarten's initial capital and terminal comma. Detached from line 29, however, it lacks the object *futuri temporis exitum*, "the issue of the time to be." Conington's two English lines restore that indispensable context while translating the unadapted stanza.

[95] **Source and locus.** Quintilian, *Institutio oratoria* 8.2.20. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, 4 vols. (Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** The standard Quintilian text calls the expressions *ἀδιανόητα*; Baumgarten replaces that technical term with *αἰνίγματα* ("riddles"). He omits *vero* and *hoc est* and recasts plural *occultos sensus habent* as singular *occulto sensu sunt*. Butler translates Quintilian's unadapted wording and therefore retains *ἀδιανόητα*, not Baumgarten's Greek substitution.

[96] **Source and locus.** Horace, *Ars poetica* 11. **Translation and edition.** Christopher Smart, *The Works of Horace*, revised by Theodore Alois Buckley (New York: Harper & Brothers, 1863), "Horace's Book upon the Art of Poetry," Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten omits Horace's governing *scimus* ("we know" or "we are conscious of this"), begins with the conjunction *et*, and changes the source semicolon to a full stop. Smart translates the complete source clause, so his opening "We are conscious of this" represents the word Baumgarten omits.

[97] **Deferred status.** DEFERRED - PSEUDO-HORATIAN COMMONPLACE; NO EXISTING ENGLISH TRANSLATION LOCATED. **Source and locus.** Not found in Horace. The earliest located close witness is Heinrich Bode (praeses) and Johann Christoph Aurbach (respondent), *Disputatio Solennis De Obsequio Militum In Defendendo Præsidio* (Halle, 1701), in the closing corollaries. A still closer form occurs in Georg Christoph Christiani, *Dissertatio medica de usu & abusu medicinae* (Königsberg: Reusner, 1713), in the prefatory address to the reader. These witnesses establish the couplet as an early-eighteenth-century Neo-Latin commonplace, not its ultimate authorship. **Direct research source.** https://opendata.uni-halle.de/handle/1981185920/68861; https://opendata.uni-halle.de/handle/1981185920/61751. **Textual note.** Extensive searches of Horace's works and of the exact wording did not produce a Horatian locus. The 1701 witness reads *Debet* where Baumgarten has *Debuit* and *coquus hic* where Baumgarten has *ille coquus*. Christiani's 1713 witness is closer: *Debet adhuc nasci ille coqvus* differs from Baumgarten only in *Debet/Debuit* and the period spelling *coqvus*, after modernization of long *s*, ligatures, and accent marks. Because exact and variant searches located no qualifying existing English translation of either witness, the entry remains deferred rather than being supplied with a new editorial translation.

§ 676. Naturam materiae suae dimensus iustus lucis et umbrae dispensator, §. 667. attendat etiam internam eius turpitudinem vel pulcritudinem, §. 203, 204. quatenus a cogitationum pulcritudine differens facit; ut pulcra turpiter, turpia pulcerrime cogitari possint, §. 18. Quis enim dubitet, an pulcra turpitudinis imago, miscere debeat umbram et lucem aliter, ac non foeda solum pulcritudinis deformatio, sed etiam pulcra Veneris effigies? §. 666. Formaliter pulcram foedissimae mulierculae picturam exhibens Ovidius, Am. I. 8. in aliis ferae ductibus,

Hanc, ait, ego nocturnas versam volitare per urbes
Suspicor, et pluma corpus anile tegi.
Suspicor, et fama est. Oculis quoque pupula duplex
Fulminat, et gemino lumen ab orbe venit.

Nonne hoc lumen, haec fulmina reticuisset in quavis matrona, quam laudare aggressus foret; etiamsi fuissent magis conspicua magis rubris in oculis, ac huius anus erant *lacrimosa vino lumina*?

§ 677. Denique materiae suae naturam prudenter perpendens, ut lucem et umbram caute dispenset, §. 667. de eo sit sollicitus, an ea iam per se satis certa videatur, an fulgentibus demum ex rationibus omnem suam evidentiam sperare debeat, an theoretica sit eadem, an practica. §. 576. In theoreticis enim et rebus eiusmodi, quae frustra probari, quarum rationes nequicquam recenseri videantur, multa nitere poterunt, quae vel omnino reiicienda, vel non nisi per umbras ostendenda sunt, ubi vel summa de veritate rei contentio, vel vehementiores animi commotiones excitandae praevidentur, §. 661, 662. vel atrocissimas accusatoris criminationes in foro, vel praesentissimum vitae periculum inter latrones a capite suo depulsurus, quis

humum florentibus herbis
Spargeret? aut viridi fontes induceret umbra?

§ 678. Cautus lucis et umbrae dispensator pro virili perpendet 2) naturam suam ipse, qualem §. 150. descripsimus, dynamometria naturali, sed severa, §. 457. cum considerata secundum §. 667–677. materiae datae natura collatam. §. 666, 622. Si quam vix agnoscit rem, ut primum iuxta stetit,

qualem primo quis surgere mense
Aut videt, aut vidisse putat per nubila lunam,
Aen. VI. 454.

eam numquam sibi leget, nec audebit exornare quam non posset, nisi fucis, illinere §. 626. §. 648. Praesertim hoc sibi dictum putet;

Ad pugnam qui rhetorica descendit ab umbra.
Iuv. VII. 173.

et suae nonnunquam artis topicis, argumentis, figuris, flosculis, chriis, periodis, e. c. adeo confidit, ut quamcunque materiam sibi temere sumens, vel incidat in battologiam §. 639. notatam, vel in fucos umbratiles, §. 109.

§ 676. The just distributor of light and shade, having measured the nature of his material, §667, should also attend to its internal ugliness or beauty, §§203–204, insofar as, differing from the beauty of thoughts, it makes it possible for beautiful things to be thought uglily and ugly things most beautifully, §18. Who would doubt that a beautiful image of ugliness ought to mix shade and light otherwise than not only an ugly deformation of beauty but also a beautiful image of Venus? §666. Ovid, exhibiting a formally beautiful picture of a most foul little woman, *Amores* I.8, writes, among the other strokes depicting this beast: "Her I suspect among night's spirits to fly,
And her old body in birds' plumes to lie.
Fame saith as I suspect; and in her eyes,
Two eyeballs shine, and double light thence flies."[98] Would he not have kept silent about this light, these flashes, in any matron whom he had undertaken to praise, even if they had been more conspicuous in redder eyes than were this old woman's "eyes watery with wine"?

§ 677. Finally, prudently weighing the nature of his material so as to distribute light and shade cautiously, §667, he should be concerned whether it already seems sufficiently certain in itself, or whether it must hope for all its evidentness only from shining reasons; whether it is theoretical or practical, §576. For in theoretical matters, and in matters where proof and a recital of reasons would seem superfluous, many things may shine that should either be wholly rejected or shown only through shades, where either the highest contention about the truth of the thing is foreseen or more vehement movements of the soul must be excited, §§661–662. When someone is about to repel from his head either the most atrocious accusations of an accuser in court or the most immediate danger to life among robbers, would ornamental description be fitting? Virgil supplies the image: "or who with flowering herbs bestrewn the ground,
and o'er the fountains drawn a leafy veil?—"[99]

§ 678. The cautious distributor of light and shade will, as far as he can, weigh 2) his own nature, as we described it in §150, by a natural but rigorous assessment of his powers, §457, compared with the nature of the given material considered according to §§667–677, §§666, 622. If he scarcely recognizes a thing when he first stands near it, "As when, in her young month and crescent pale,
One sees th' o'er-clouded moon, or thinks he sees."[100] *Aeneid* VI.454, he will never choose it for himself, nor will he dare to adorn what he could only smear with false colorings, §§626, 648. The following is especially addressed to a person described by these words: "He therefore that quits the shadowy conflicts of rhetoric for the arena of real debate,"[101] Juvenal VII.173, who sometimes trusts so much in the topics, arguments, figures, little flowers, chriae, periods, etc. of his art that, rashly taking up any material whatever, he falls either into the battology noted in §639 or into shadowy false colorings, §109.

[98] **Source and locus.** Ovid, *Amores* 1.8.13-16. **Translation and edition.** Christopher Marlowe, *All Ovid's Elegies*, in *The Works of Christopher Marlowe*, ed. A. H. Bullen, vol. 3 (London: John C. Nimmo, 1885), "Elegia VIII," Online Library of Liberty PDF. T192. **Direct source.** https://oll-resources.s3.us-east-2.amazonaws.com/oll3/store/titles/1709/Marlowe_1319.03b_EBk_v6.0.pdf. **Textual note.** Baumgarten inserts the reporting verb *ait* after *Hanc* and replaces Ovid's *umbras* ("shadows") with *urbes* ("cities"), materially changing the night-flight image. He also inserts a comma after the first *Suspicor* and changes capitalization. Marlowe translates Ovid's unaltered text; his "night's spirits" therefore reflects *umbras*, not Baumgarten's *urbes*.

[99] **Source and locus.** Virgil, *Eclogues* 9.19-20. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), "Eclogue IX," Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten removes *quis caneret nymphas; quis* ("who would sing the nymphs; who"), leaving the first retained phrase without its interrogative subject. He replaces Virgil's comma after *spargeret* with a question mark, capitalizes *Spargeret*, and thereby presents the two retained images as separately punctuated questions. Rhoades translates the source's complete grammatical construction and single question.

[100] **Source and locus.** Virgil, *Aeneid* 6.453-454. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten begins after Virgil's *obscuram* ("dim" or "obscure"), changes relative *qui* to indefinite *quis*, and capitalizes *Aut*. Williams renders the source simile freely; the selected lines cover the retained comparison, while his preceding "through the murky gloom" helps carry the omitted context.

[101] **Source and locus.** Juvenal, *Satires* 7.173. **Translation and edition.** Lewis Evans, "Juvenal, Satire 7" (1889 translation), formatted and annotated by C. Chinn (2007), Pomona College source page. T202. **Direct source.** https://pages.pomona.edu/~cmc24747/sources/juvenal/juv_7.htm. **Textual note.** The wording is exact apart from Baumgarten's initial capital and full stop in place of Juvenal's continuing comma. Evans's "therefore" represents *Ergo* at the beginning of the preceding source sentence, while his "shadowy conflicts of rhetoric" and "arena of real debate" freely unpack the line's contrast.

§ 679. Iustus lucis et umbrae dispensator ponderabit 3) naturam eorum, quorum potissimum in gratiam venuste cogitare decet et mens est. §. 666, 623. Si vel maxime praeclarum in aestheticis ingenium

Non sibi, sed toti genitum se credidit orbi;

vix tamen inveniatur, quod omne genus mortalium sibi, pulcre cogitare dum volet, constituat obiectum personale, nullis inde praecipuis et propioribus lectis, vel minus animadvertendo, spectatoribus. Primae potius classis, inter venustos, auctores inscripserunt suos libros certis hominibus, ex quorum conditione metiri posses, quales ac quantos sibi lectores posuerint ob oculos, donec haec pulcra profecto consuetudo degeneravit in tritum dedicandi morem, ne dicam mercenarium. Quos sibi spectatores praesertim optat pulcre cogitaturus, horum naturam meditetur, uti suam, et materiae, easque comparatas inter se, quam fieri potest determinatissimis in circumstantibus et affectionibus, §. 667, 678.

§ 680. Elegantiarum in cogitando studiosus, cui sinistra fortuna laborandum est, ut se miretur turba, non poterit eos omnino negligere, quibus flumen nescio quod, instar omnis perspicuitatis est, et, quaecunque significet, clarus tamen ac limpidus nominatur uno tenore

Perpetuus sermo, nigrae noctis ad umbram
Aurorae perductus ab exoriente nitore,
Praesertim si cum summo est clamore profusus,
Lucr. IIII. 540.

Quibus dum satisfacit, quantum ubertas materiae, S. VIIII. quantum ingenii flumen, S. XII. quantum latera pulmonesque permiserint; §. 678. non tamen pulcre eorum oblivisceretur in populo, quos non tam nugae, canorae quidem, sed inopes rerum delectant, quam locis speciosa et recte morata, si vel maxime veneribus aliis, pondere ac arte, destituerentur, §. 226. melius istos attendit simul in populo, qui horum omnium aliquid desiderant. §. 434.

§ 681. Cui datur esse contentum paucis lectoribus, sed saporis etiam magis eruditi, §. 275. horum naturam, captum, genium, consuetudines, anticipationes, eo curatius inquirat, ut, quoniam una res, diversis ex lateribus, diversae luci potest ab eiusdem satis gnaro exponi: ea potissimum rei facies, illique luci obvertatur, quam spectatoribus exspectes fore iucundissimam. Sic quaedam illustrationes aliquibus videbuntur tritae, ac proletariae, vel umbratiles et scholasticae, quae satis placerent aliis. Quaedam his exoptatissimae captum illorum transcenderent, et nitoris loco minarentur caliginem, e. g. ex antiquitatibus, certis historiis, vel interiori naturae contemplatione desumendae. §. 679, 666.

§ 679. The just distributor of light and shade will weigh 3) the nature of those chiefly for whose sake it is fitting and intended to think gracefully, §§666, 623. Even if a talent most outstanding in aesthetic matters believes itself born for the whole world, as in Lucan's ideal of Cato, "To risk his life, his all, as not for self
Brought into being, but for all the world:"[102] there will scarcely be found a talent that, when wishing to think beautifully, sets every kind of mortal as its personal object, without selecting some principal and nearer spectators, even if the selection is scarcely conscious. Rather, first-class authors among the graceful have inscribed their books to definite persons, from whose condition you could measure what kind and how great readers they placed before their eyes, until this truly beautiful custom degenerated into the worn-out practice of dedication, not to say a mercenary one. Whoever will think beautifully should meditate on the nature of the spectators he especially desires, as he does on his own and on that of the material, and on these compared with one another in circumstances and characteristics as determinate as possible, §§667, 678.

§ 680. The student of elegances in thinking who, by adverse fortune, must labor so that the crowd marvels at him will not be able wholly to neglect those for whom some flow or other is the equivalent of all perspicuity, and who call "clear" and "limpid," whatever it may signify, a continuous speech in one tenor from dawn to dusk, especially when shouted. The extended Lucretian excerpt reads: "May be withdrawn by steady talk, prolonged
Even from the rising splendour of the morn
To shadows of black evening,—above all
If 't be outpoured with most exceeding shouts."[103] Lucretius IV.540. While he satisfies them as far as the richness of the material, Section IX, the flow of talent, Section XII, and his sides and lungs permit, §678, he nevertheless would not beautifully forget among the people those who are delighted not so much by trifles, though tuneful, yet poor in substance, as by passages distinguished by their topics and sound in their portrayal of character, even if they lacked other charms, weight, and art, §226. He better attends at the same time among the people to those who desire something of all these things, §434.

§ 681. One to whom it is granted to be content with few readers, but of more learned taste, §275, should inquire all the more carefully into their nature, capacity, cast of mind, customs, and anticipations. Since one thing can be exposed by someone sufficiently knowledgeable from different sides to different light, that face of the thing should chiefly be turned toward that light which you expect will be most pleasant to the spectators. Thus some illustrations will seem worn out and plebeian, or shadowy and scholastic, to some, which would please others enough. Some illustrations most desired by these would transcend the capacity of those and threaten darkness in place of brightness, for example illustrations drawn from antiquities, particular histories, or the deeper contemplation of nature, §§679, 666.

[102] **Source and locus.** Lucan, *Pharsalia* (*Civil War*) 2.383. **Translation and edition.** Sir Edward Ridley, *Pharsalia* (London: Longmans, Green, and Co., 1905), Perseus Digital Library text. T070. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0917/phi001/phi0917.phi001.perseus-eng2.xml. **Textual note.** Lucan's infinitive *credere* completes the preceding account of Cato's settled rule of life. Baumgarten changes it to the finite perfect *credidit*, substitutes *Non* for *Nec* and *orbi* for *mundo*, and changes the punctuation. Ridley translates the continuous source construction rather than Baumgarten's new independent statement.

[103] **Source and locus.** Lucretius, *De rerum natura* 4.537-539. **Translation and edition.** William Ellery Leonard, *De Rerum Natura* (New York: E. P. Dutton, 1916), Perseus Digital Library text. T061. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0550/phi001/phi0550.phi001.perseus-eng1.xml. **Textual note.** Baumgarten normalizes Lucretius's archaic genitive *nigrai* to *nigrae* and expands contracted *summost* to *summo est*. He also inserts a comma after *sermo*, changes line-initial capitalization, and replaces the source full stop with a comma. Leonard begins with "May be withdrawn" because the governing verb occurs in Lucretius 4.536, immediately before Baumgarten's excerpt.

§ 682. Iustus lucis et umbrae dispensator per pulcram meditationem II. singulis eius partibus tantum umbrae vel lucis affundet, quantum requiritur, ut principales minus principalium non obscurentur luce, sed umbra collustrentur. §. 666, 667. Haec est una ex principibus lucidae methodi regulis, quando ad huius tractationem deveniemus, uberius exponenda. §. 13. Nunc eiusdem generali quadam idea contenti sumus, secundum quam e. g. 1) partem aliquam ex principalibus si iustus, quem quaerimus, dispensator, pulcriori luce perfudit, iamque timendum est, ne fatigatus spectatoris oculus caliget hinc immediate traducendus ad aliam potiorem adhuc, adeoque, maiore splendore dignam; imitator naturae sciat prioris partis

Aestibus in mediis, umbrosam exquirere vallem,
Sicubi magna Iovis antiquo robore quercus
Ingentis tendat ramos, aut sicubi nigrum
Ilicibus crebris sacra nemus accubet umbra,
Georg. III. v. 330.

quia recreatus ipse cum suis ad novam lucem prodeat, §. 637. Aeneidos l. V. est hanc ob caussam interiecta umbra libris quarto et sexto. §. 634, 635.

§ 683. 2) Quo propius abest a parte totius suae meditationis primaria, hinc summam lucem postulante cautus imitator naturae, de quo loquimur, hoc magis umbra contrahit, quemadmodum minimas meridies habet, 3) si devenerit in eas partes, in quibus vel singularis dignitas magnanimiter, vel evidentior persuasio solidius, vel vehementior animi motus ardenter exprimendus est, sane, non perdet otium pingentibus tantum

Spargere humum foliis, inducere fontibus umbram,

§. 670, 677. ante quam autem ad has fortiores decertationes deventum est, aut, ubi pulcer ordo maioribus earum vocibus, veluti per concentus musicos, alicuius intervalli silentium imposuit §. 682. tunc ille meminit Veneris, §. 665.

assuetae semper in umbra
Indulgere sibi, formamque augere colendo,
Ov. Met. X. 534.

§ 684. Iustus lucis et umbrae dispensator 4) iam etiam perspicuitatis caussa tenebitur nullam rem temere cogitare, velut abstractissimam et minime determinatam, quam non solum interne determinatiorem licet animo formare, sed etiam umbra quadam comitari; §. 440. Pulcre, Maecenas si sistendus est, adducit quasdam *umbras*, uti apud Horatium serm. II. 8, 21.

cum Servilio Balatrone
Vibidium.

§ 682. The just distributor of light and shade, through a beautiful meditation, II) will pour onto its individual parts only so much shade or light as is required so that principal parts are not obscured by the light of less principal parts, but illuminated by shade, §§666–667. This is one of the chief rules of lucid method, to be expounded more fully when we come to its treatment, §13. For now we are content with a certain general idea of it. According to this idea, for example, 1) if the just distributor we seek has poured a more beautiful light over some principal part, and now there is fear that the spectator's fatigued eye will grow dark when it must be led immediately from here to another still more important part, and therefore one worthy of greater splendor, the imitator of nature should seek a shaded respite amid the earlier part's heat, as in Virgil's image: "But at day's hottest seek a shadowy vale,
Where some vast ancient-timbered oak of Jove
Spreads his huge branches, or where huddling black
Ilex on ilex cowers in awful shade."[104] *Georgics* III.330. Thus he himself, refreshed with his audience, may come forth to a new light, §637. For this reason Book V of the *Aeneid* is an inserted shade between the fourth and sixth books, §§634–635.

§ 683. 2) The nearer the cautious imitator of nature of whom we speak is to a primary part of his whole meditation, and therefore to one demanding the greatest light, the more he contracts shade, just as midday has the smallest shadows. 3) If he has come to those parts in which either singular dignity must be expressed magnanimously, or more evident persuasion with greater soundness, or a more vehement movement of the soul more ardently, he certainly will not waste time merely painting decorative scenes such as this: "Now, O ye shepherds, strew the ground with leaves,
and o'er the fountains draw a shady veil—"[105] §§670, 677. But before these stronger contests have been reached, or where beautiful order, as if through musical harmonies, has imposed an interval of silence on their greater voices, §682, then he remembers Venus, §665, as Ovid depicts her: "And in the shadowe woont shee was to rest continually,
And for to set her beawtye out most seemely to the eye
By trimly decking of her self."[106] Ovid, *Metamorphoses* X.534.

§ 684. The just distributor of light and shade 4) will now also, for the sake of perspicuity, be bound not to think any thing rashly as if it were most abstract and least determinate when it is possible not only to conceive it with more internal determinations, but also to accompany it with a certain shade, §440. Beautifully, if Maecenas is to be presented, Horace introduces certain "shades" in *Satires* II.8.21, "with Servilius Balatro, Vibidius, whom Maecenas had brought along with him, unbidden guests."[107]

[104] **Source and locus.** Virgil, *Georgics* 3.331-334. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), "Georgics," Perseus Digital Library text. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** Baumgarten replaces Virgil's adversative *at* ("but") with the preposition *in*, inserts a comma after *mediis*, changes line-initial capitalization, and substitutes a terminal comma for the source semicolon. Rhoades translates Virgil's unaltered *at* with "But" and turns *sicubi* into the repeated "Where."

[105] **Source and locus.** Virgil, *Eclogues* 5.40. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), "Eclogue V," Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten changes Virgil's plural imperatives *Spargite* and *inducite* to infinitives *Spargere* and *inducere*, and changes plural *umbras* to singular *umbram*. Rhoades retains the imperative force; his "shepherds" renders *pastores* at the start of Virgil's following line, which Baumgarten does not quote.

[106] **Source and locus.** Ovid, *Metamorphoses* 10.533-534. **Translation and edition.** Arthur Golding, *The XV Bookes of P. Ouidius Naso, Entytuled Metamorphosis* (London: William Seres, 1567), Perseus Digital Library text. T074. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng4.xml. **Textual note.** Ovid's *adsuetaque* is nominative singular, coordinated with the preceding description of Venus. Baumgarten embeds the verse after his own genitive *Veneris* and accordingly changes it to genitive *assuetae*, drops the enclitic *-que*, and uses assimilated *ass-* for *ads-*. He also capitalizes *Indulgere* and adds a comma. Golding's "woont shee was" translates Ovid's unadapted nominative construction.

[107] **Source and locus.** Horace, *Satires* 2.8.21-22. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Perseus Digital Library text. T066. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi004/phi0893.phi004.perseus-eng2.xml. **Textual note.** Horace makes *Vibidius* nominative within a guest list and calls Vibidius and Balatro the "shadows" whom Maecenas had brought. Baumgarten supplies his own governing *adducit quasdam umbras* and changes *Vibidius* to accusative *Vibidium* to fit it, while omitting both *si memini, Varius* and *quos Maecenas adduxerat umbras*. Smart's "unbidden guests" renders the source metaphor *umbras* and retains the nominative list.

Pulcre virtus si pingitur, eam, tanquam umbra, sequatur gloria, etsi haec nihil in se habet, cur expetatur. §. 212. *Totus hic locus si contemnendus est in nobis, non est negligendus in nostris*.

Cic. tusc. quaest. I. 15. Ne turpis quidem Canidia Horatio est sine umbrarum magna comitante caterva. §. 676.

> *Singula quid memorem? quo pacto alterna loquentes*
> *Umbrae cum Sagana resonarint triste et acutum?*
> Hor. Serm. I. 8. 40.

Haec iusta lucis et umbrae dispensatio non est unum ex primis et facillimis artificium; sicuti nec fuit in pictura, nec esse quotidianis adhuc documentis comprobatur. §. 666, 682.

§ 685. *Prima non erat pictura, nisi quae lineas modo extremas umbrae, quam corpora in sole fecissent, circumscriberet*,

Quint. X. 2. *Secundam affirmant esse, singulis coloribus, et monochromaton dictam, postquam operosior inventa erat*.

Plin. hist. nat. XXXV. 3. *Tandem se ars ipsa distinxit, et invenit lumen atque umbras, differentia colorum alterna vice sese excitante. Deinde adiectus est splendor, alius hic, quam lumen, quem quia inter hoc et umbram esset, appellaverunt tonon*.

C. 5.

§ 686. Pars imaginis clarissima lumen, obscurissima umbra dicitur per eminentiam, inter has cauta dispensatione, quam hucusque commendavimus, nascitur splendor ille, qui TONUS dicitur. §. 685. Sic hoc idem, quod est in naturis rerum, *transferri potest etiam ad artes*,

Beautifully, if virtue is painted, let glory follow it as a shade, even if glory has nothing in itself for which it should be sought, §212. Even if we disregard glory for ourselves, we should not neglect it for those dear to us. Baumgarten adapts Cicero's original discussion of burial: *All that has been said of burying, is not worth our regard with respect to ourselves, though it is not to be neglected as to our friends, provided we are thoroughly aware that the dead are insensible;*[108]
Cicero, *Tusculan Disputations* I.15. Not even ugly Canidia is without a great accompanying crowd of shades in Horace, §676: "Why should I mention every particular? viz. in what manner, speaking alternately with Sagana, the ghosts uttered dismal and piercing shrieks;"[109] Horace, *Satires* I.8.40. This just distribution of light and shade is not one of the elementary and easiest techniques; just as it was not in painting, and is still proved not to be so by daily examples, §§666, 682.

§ 685. The earliest painting was restricted to outlining a shadow thrown in sunlight. Baumgarten adapts Quintilian's counterfactual comparison: *We should still be sailing on rafts, and the art of painting would be restricted to tracing a line round a shadow thrown in the sunlight.*[110]
Quintilian X.2. *The first stage of the art, they say, was this, the second stage being the employment of single colours; a process known as "monochromaton," after it had become more complicated, and which is still in use at the present day.*[111]
Pliny, *Natural History* XXXV.3. *The art of painting at last became developed, in the invention of light and shade, the alternating contrast of the colours serving to heighten the effect of each. At a later period, again, lustre was added, a thing altogether different from light. The gradation between lustre and light on the one hand and shade on the other, was called "tonos;"*,[112]
chapter 5.
§ 686. The clearest part of an image is called light, the darkest shade, in the strictest sense; between these, by the cautious distribution commended thus far, that splendor is born which is called TONE, §685. Cicero extends the observation about nature to the arts: *But the same observation which is to be made in regard to nature may be applied also to the different kinds of art.*[113]

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[108] **Source and locus.** Cicero, *Tusculan Disputations* 1.108 (chapter 45), not 1.15 as printed by Baumgarten. **Translation and edition.** C. D. Yonge, *The Academic Questions, Treatise De Finibus, and Tusculan Disputations of M. T. Cicero* (London: George Bell and Sons, 1875), Project Gutenberg eBook 29247. T099. **Direct source.** https://www.gutenberg.org/cache/epub/29247/pg29247-images.html. **Textual note.** Cicero asserts that burial concerns should be disregarded for ourselves but observed for our own dead. Baumgarten omits *igitur* and the qualification about insensible corpses, inserts conditional *si*, moves *est* after *contemnendus*, and adds a second *est* before *negligendus*; he also prints *negligendus* for the comparison text's *neglegendus*. In Baumgarten's new setting the sentence illustrates glory accompanying virtue "like a shadow," rather than burial custom. Yonge translates Cicero's full mortuary context, and Baumgarten's printed section number does not locate this passage.

[109] **Source and locus.** Horace, *Satires* 1.8.40-41. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Perseus Digital Library text. T066. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi004/phi0893.phi004.perseus-eng2.xml. **Textual note.** Horace's *quo pacto* clause remains under the single governing question *quid memorem* and continues into further examples after line 41. Baumgarten replaces the comma after *memorem* with a question mark, adds a second question mark at his new stopping point, and capitalizes both verse openings. Smart similarly makes an English question break but retains "viz." to mark the second clause as its specification; his "ghosts" correctly renders the summoned *umbrae*, not Canidia and Sagana themselves.

[110] **Source and locus.** Quintilian, *Institutio oratoria* 10.2.7. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, Loeb Classical Library (Cambridge, MA: Harvard University Press; London: William Heinemann, 1920-1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Quintilian argues counterfactually that, if no artist surpassed a predecessor, painting *would not exist* beyond tracing sun-cast shadows. Baumgarten adds *Prima* and changes imperfect subjunctive *non esset* to indicative *non erat*, turning the counterfactual into a claim about the first historical stage of painting. The remainder is verbally continuous apart from capitalization and the omitted final stop. Butler preserves Quintilian's counterfactual, not Baumgarten's historical recasting.

[111] **Source and locus.** Pliny the Elder, *Natural History* 35.15. **Translation and edition.** John Bostock and H. T. Riley, *The Natural History of Pliny* (London: Taylor and Francis, 1855), Perseus Digital Library text. T077. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0978/phi001/phi0978.phi001.perseus-eng1.xml. **Textual note.** Pliny's *secundam* depends on the preceding account of the first, shadow-outline stage. Baumgarten suppresses that governing syntax, supplies *affirmant esse*, inserts commas around *singulis coloribus*, and omits Pliny's continuation *duratque talis etiam nunc*. Bostock and Riley keep both stages, making explicit the contrast on which *secundam* depends.

[112] **Source and locus.** Pliny the Elder, *Natural History* 35.29. **Translation and edition.** John Bostock and H. T. Riley, *The Natural History of Pliny* (London: Taylor and Francis, 1855), Perseus Digital Library text. T077. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0978/phi001/phi0978.phi001.perseus-eng1.xml. **Textual note.** Baumgarten omits *postea* before *deinde* and stops before Pliny's separate term *harmoge* for colour joins and transitions. His second sentence reads *quem quia ... hoc ... umbram ... appellaverunt* against the comparison text's *quod ... haec ... umbras ... appellarunt*; the critical apparatus records the principal members of Baumgarten's cluster as variant readings, so they should not be treated simply as his inventions. His first sentence otherwise differs only in punctuation and capitalization. Bostock and Riley translate the comparison text and render *tonon* by the Greek nominative "tonos."

[113] **Source and locus.** Cicero, *De oratore* 3.26. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (London: Henry G. Bohn, 1860), in the lightly modernized Attalus transcription. T141. **Direct source.** https://www.attalus.org/cicero/deoratore3A.html#26. **Textual note.** Baumgarten supplies his own preceding *Sic hoc idem, quod est in naturis rerum* and italicizes only Cicero's predicate. He regularizes the older accusative plural *artis* to *artes* and omits the source semicolon. Watson retains the complete governing comparison and expands "arts" as "different kinds of art."

e. g. *fingendi, picturae, et, si hoc in his quasi mutis artibus est mirandum, et tamen verum, quanto admirabilius in oratione atque in lingua?*

Cic. de or. III. 26. Habet illa *in dicendo summa laus ac admiratio umbram aliquam et recessum, quo magis id, quod illuminatum est, exstare atque eminere videatur*.

§ 687. Hinc et artificium umbram et lucem bene dispensandi nec sine doctrina quadam solet obtineri, nec observari, ubi adhibitum est, nisi a peritis et disciplina eo pertinente satis imbutis. §. 685. *Quam multa vident pictores in umbra et in eminentia, quae nos non videmus?*
Cic. quaest. ac. IIII. 20. Plinius suum de laudibus Traiani librum mittens Voconio per brevissimam epistolam III. 13. huius tantum regulae mentionem iniicit: *Ut in pictura lumen, non alia res magis, quam umbra, commendat: ita orationem tam summittere, quam attollere decet*.

Nec intuitu dignitatis tantum, sed etiam *varie figurando*. §. 619. Hinc votum eius: *Utinam ordo saltim et transitus figurae simul spectarentur a lectore!*

§. 682. *Nam invenire praeclare, enunciare magnifice interdum etiam barbari solent: disponere apte, figurare varie, nisi eruditis, negatum est*.

For example: *Sculpture is a single art, in which Myron, Polyclitus, and Lysippus excelled; all of whom differed one from another, but so that you would not wish any one of them to be unlike himself. The art and science of painting is one, yet Zeuxis, Aglaophon, and Apelles are quite unlike one another in themselves, though to none of them does anything seem lacking in his particular style. And if this be wonderful, and yet true, in these, as it were, mute arts, how much more wonderful is it in language and speech?*[114]
Cicero, *De oratore* III.26. What wins the highest praise and admiration in speaking has its portions of shade. Cicero presents this as a recommendation: *But this high excellence and merit in speaking should be accompanied by some portions of shade and dimness, so that the part on which a stronger light is thrown may seem to stand out, and become more prominent.*[115]

§ 687. Hence the skill of distributing shade and light well is usually neither acquired without some instruction nor recognized, where it is applied, except by experts and those sufficiently imbued with the relevant discipline, §685. *How many things do painters see in shadows and in projections which we do not see?*[116]
Cicero, *Academica* IV.20. Pliny, sending his book on the praises of Trajan to Voconius in a very brief letter, III.13, mentions only this rule: *For, just as in painting there is nothing like shadow to bring out the effect of light, so in a speech it is as important on occasions to reduce the treatment to an ordinary level as to raise it to a high one.*[117]
And not only with respect to dignity, but also *by varied figuration*, §619. Hence his wish: *I wish that people would pay equal regard to the arrangement of the speech, to its transitions, and the figures of speech employed.*[118]
§682. *For even the unlearned sometimes manage to get a noble inspiration and express it in powerful language, but skilful arrangement and variety of metaphor are only attained by the scholarly.*[119]

[114] **Source and locus.** Cicero, *De oratore* 3.26, continuing Entry 729. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (London: Henry G. Bohn, 1860), in the lightly modernized Attalus transcription. T141. **Direct source.** https://www.attalus.org/cicero/deoratore3A.html#26. **Textual note.** Baumgarten extracts *fingendi* from *una fingendi est ars* and *picturae* from *una est ars ratioque picturae*, discards Cicero's two lists of artists and their stylistic differences, joins the isolated genitives with a comma and *et*, and then resumes Cicero verbatim at *si hoc*. The result is a compressed composite, not a continuous Cicero sentence. Watson's full three sentences expose both omitted comparisons on which "this" depends.

[115] **Source and locus.** Cicero, *De oratore* 3.101. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (London: Henry G. Bohn, 1860), in the lightly modernized Attalus transcription. T142. **Direct source.** https://www.attalus.org/cicero/deoratore3B.html#101. **Textual note.** Baumgarten places his own non-italic *Habet illa* before the excerpt, replacing Cicero's *sed habeat tamen illa* and converting the subjunctive recommendation into an indicative assertion. Within the quoted words he reverses *admiratio ac summa laus* to *summa laus ac admiratio* and changes *erit inluminatum* to *illuminatum est*, with a tense/word-order change and assimilated spelling. Watson translates Cicero's complete recommendation, not Baumgarten's indicative frame.

[116] **Source and locus.** Cicero, *Academica* 2.20. Baumgarten's "quaest. ac. IIII. 20" reflects the older four-book division of the *Academic Questions*. **Translation and edition.** C. D. Yonge, *The Academic Questions, Treatise De Finibus, and Tusculan Disputations of M. T. Cicero* (London: George Bell and Sons, 1875), Project Gutenberg eBook 29247. T099. **Direct source.** https://www.gutenberg.org/cache/epub/29247/pg29247-images.html. **Textual note.** Baumgarten prints singular *in umbra* against the comparison text's plural *in umbris*, adds a comma before *quae*, capitalizes the excerpt, and makes it a question where the source continues with a semicolon. Yonge's "shadows" follows the source plural; "projections" renders *eminentia*.

[117] **Source and locus.** Pliny the Younger, *Epistles* 3.13.4. **Translation and edition.** J. B. Firth, *The Letters of the Younger Pliny* (London: Walter Scott, 1900), Book 3 text hosted by Attalus. T150. **Direct source.** https://www.attalus.org/pliny/ep3.html#13. **Textual note.** Baumgarten omits Pliny's connective *Nam*, adds four internal commas, and replaces the source comma after *commendat* with a colon. He also leaves the sentence without its source full stop. Firth translates Pliny's complete contrast and makes the lowering and raising of style explicit; the linked host's general notice about minor modernization should accompany reuse of its transcription.

[118] **Source and locus.** Pliny the Younger, *Epistles* 3.13.3. **Translation and edition.** J. B. Firth, *The Letters of the Younger Pliny* (London: Walter Scott, 1900), Book 3 text hosted by Attalus. T150. **Direct source.** https://www.attalus.org/pliny/ep3.html#13. **Textual note.** Baumgarten drops initial *Atque*, prints *saltim* for the comparison text's *saltem*, removes the second *et* before *figurae*, and adds the explicit agent *a lectore*. Without that conjunction, *figurae* can be read with *transitus* ("transitions of figure") rather than as Pliny's third coordinated object. Firth translates the unadapted three-part coordination and supplies "people" rather than Baumgarten's singular reader.

[119] **Source and locus.** Pliny the Younger, *Epistles* 3.13.3. **Translation and edition.** J. B. Firth, *The Letters of the Younger Pliny* (London: Walter Scott, 1900), Book 3 text hosted by Attalus. T150. **Direct source.** https://www.attalus.org/pliny/ep3.html#13. **Textual note.** Baumgarten prints *enunciare* for the comparison text's *enuntiare*, changes the comma after *solent* to a colon, and isolates *nisi eruditis* with commas; he also omits the source full stop. Firth's "unlearned" softens *barbari*, while "variety of metaphor" is an interpretive rendering of *figurare varie*. His English follows Pliny's source syntax, not Baumgarten's stronger colon break.

§ 688.

SECTIO XXXXI

COLORES AESTHETICI

Quemadmodum in physicis *color* est modificatio visae lucis: ita modificationes lucis aestheticae, §. 614. sunt COLORES AESTHETICI. Huc propius non spectat color de quo §. 545. licet nonnunquam probando, simul illustrans, esse possit in coloribus nunc nostris. §. 142, 143. Huc pertinet quidem tonus ille, de quo §. 685. non tamen exhaurit colores omnes aestheticos, sicuti iam non amplius tentabit temere quisquam physicorum omnes colores derivare ex quadam miscela lucis et umbrae, albi et nigri, materiae et privationis. Minime omnium huc pertinet FUCUS AESTHETICUS, affectata, §. 110. vividitas, §. 626, 627. Veneris nunc nostrae, §. 665. est

Verus color, corpus solidum et succi plenum.
§. 619, 622. Ter. Eun. II. 3.

§ 689. Omnes hoc colores commune inter se habeant aesthetici, ut iis pingenda dilucide saltim cogitentur, §. 648, 625.

Qualis enim caecis poterit color esse tenebris,
Lumine qui mutatur in ipso propterea, quod
Recta aut obliqua percussus luce refulget?
Lucr. II. 800.

Obiter hic quaeritur, an non Lucretius iam viderit veram colorum genesin, diversum refractionis gradum. Quemadmodum modificationes omnes vel qualitatum sunt, vel quantitatum, vel utrarumque simul: sic et colores aesthetici primo qualitate differunt, deinde quodvis hac ratione discrepantium colorum genus habet denuo suam quantitatem, ut, ita dicam, specificam, qua variata novus semper novusque partialiter color producatur, et ita videas totius alicuius

in quovis uno puroque nitore, §. 619.
Dissimiles longe inter se variosque colores.

§. 688. Lucr. II. 783. qua iucundam in unitate totius varietatem partium exhibentes

varii rerum impediunt prohibentque
colores,
Quo minus esse uno possit res tota nitore.
Lucr.

per aequalem monotoniam minus placituro. §. 688.

§ 688.

SECTION XXXXI

AESTHETIC COLORS

Just as in physics *color* is a modification of light as perceived, so modifications of aesthetic light, §614, are AESTHETIC COLORS. The color mentioned in §545 does not directly belong here, although sometimes, by proving and at the same time illustrating, it can be among our present colors, §§142–143. The tone mentioned in §685 does belong here, yet it does not exhaust all aesthetic colors, just as no physicist will now rashly try to derive all colors from some mixture of light and shade, white and black, matter and privation. Least of all does AESTHETIC FALSE COLORING belong here: an affected vividness, §§110, 626–627. Our present Venus, §665, has the qualities described by Terence: "Her complexion genuine, her flesh firm and full of juiciness."[120] §§619, 622, Terence, *Eunuch* II.3.

§ 689. All aesthetic colors should have this in common: that the things to be painted by them be thought at least clearly, §§648, 625. "Truly, what kind of colour could there be
In the viewless dark? Nay, in the light itself
A colour changes, gleaming variedly,
When smote by vertical or slanting ray."[121] Lucretius II.800. Incidentally one may ask here whether Lucretius had already seen the true genesis of colors, the different degree of refraction. Just as all modifications are of qualities, quantities, or both at once, so aesthetic colors first differ in quality; then every genus of colors differing in this respect has again its own, so to speak, specific quantity, by whose variation a color different in some respect is repeatedly produced. Thus a whole can have one pure brightness, §619, and nevertheless diverse colors. Lucretius supplies the image: "(Or in whatever one pure sheen thou wilt)
Colours diverse and all dissimilar."[122]

§688, Lucretius II.783. The parts exhibit a pleasant variety within the unity of the whole: "But differing hues of things do block and keep
The whole from being of one resultant hue."[123] Lucretius. The whole would please less if reduced to uniform monotony, §688.

[120] **Source and locus.** Terence, *Eunuchus* 317 (act 2, scene 3). **Translation and edition.** Henry Thomas Riley, *The Comedies of Terence* (New York: Harper & Brothers, 1874), Perseus Digital Library text. T037. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0134/phi003/phi0134.phi003.perseus-eng2.xml. **Textual note.** Baumgarten reverses Terence's *Color verus* to *Verus color*; the remainder, including punctuation, agrees with the comparison text. Chaerea is describing a young woman's unfalsified complexion and bodily fullness, imagery that Baumgarten transfers to the "true colour" and substance of aesthetically vivid thought. Riley translates the dramatic source rather than Baumgarten's metaphorical reuse.

[121] **Source and locus.** Lucretius, *De rerum natura* 2.798-800. Baumgarten cites 2.800, the final verse of the excerpt under modern numbering. **Translation and edition.** William Ellery Leonard, *De Rerum Natura* (New York: E. P. Dutton, 1916), Perseus Digital Library text. T061. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0550/phi001/phi0550.phi001.perseus-eng1.xml. **Textual note.** Baumgarten turns the source's question mark after *tenebris* into a comma and its final semicolon into a question mark. More materially, he prints *Lumine qui mutatur in ipso* against the modern critical text's *lumine quin ipso mutatur*, changing both word division and syntax; he also adds a comma after *propterea*. The immediate edition behind Baumgarten's reading has not been identified, so this is recorded as a textual reading, not assumed to be his own adaptation. Leonard follows *quin ipso* ("Nay, in the light itself") and translates the modern critical text.

[122] **Source and locus.** Lucretius, *De rerum natura* 2.782-783. Baumgarten cites 2.783, although the opening words belong to the preceding verse. **Translation and edition.** William Ellery Leonard, *De Rerum Natura* (New York: E. P. Dutton, 1916), Perseus Digital Library text. T061. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0550/phi001/phi0550.phi001.perseus-eng1.xml. **Textual note.** Baumgarten omits the source's *aut alio*, runs the retained words together as one sentence, inserts a comma after *nitore*, and capitalizes *Dissimiles*. Leonard's parenthetical "Or" preserves the omitted coordination, while his two lines otherwise directly render the selected source.

[123] **Source and locus.** Lucretius, *De rerum natura* 2.786-787. Baumgarten identifies Lucretius but supplies no line number. **Translation and edition.** William Ellery Leonard, *De Rerum Natura* (New York: E. P. Dutton, 1916), Perseus Digital Library text. T061. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0550/phi001/phi0550.phi001.perseus-eng1.xml. **Textual note.** Baumgarten omits initial *at*, prints assimilated *impediunt* for the comparison text's *inpediunt*, breaks the first hexameter before *colores*, and capitalizes *Quo*. Leonard's "But" represents the omitted *at* and follows the source's two-verse structure rather than Baumgarten's three-line display.

§ 690. Quemadmodum autem pictura monochromatos *singulis coloribus* usa non obstante sua simplicitate, tum primum placuit, tum *durat etiam nunc*, et in maiore saepe pretio est, quam coloribus satis superque variegata, cuius sola laus sit colorum varietas: ita et colores aestheticos qualitate differentes in omni pulcra meditatione plures sectari, aut omnino numerosam eorundem semper aucupari multitudinem opus non est. §. 685. Sit quibusdam pulcre cogitandis, praesertim brevioribus, unus tantum color respectu qualitatis, sed verus et naturalis, §. 688. quantitate differens ex iusta lucis et umbrae dispensatione, §. 666. aequabiliter ubique materiae temperatus §. 267. satis venusta potest esse cogitandi ratio per omnem cogitationis decursum una regnans, e. g. nunc aspera, nunc lenis, nunc submissa, nunc elata, nunc tristis, nunc ludicra. §. 688.

§ 691. Sicuti *quatuor coloribus solis immortalia opera fecere Apelles, Echion, Melanthius, Nicomachus, clarissimi pictores, quum tabulae eorum singulae oppidorum venirent opibus: Plinii autem, per aetatem, purpuris in parietes migrantibus et India conferente fluminum suorum limum et draconum et elephantorum saniem, nulla nobilis pictura erat*: Hist. nat. XXXV. 7. sic nec in ea pulcra meditatione, quae quosdam colores, etiam qualitate differentes coniungit, horum tam quaeratur copia variationisque prodigium, quam ut, pauciores forte, tamen *alterna vice sese excitent*, qui adhibentur, aptumque naturis pingendorum tonon servent, §. 685. neque coactas habeant *colorum commissuras ac transitus*, nec affectatam ἁρμογήν. §. 688. Plin. hist. nat. XXXV. c. 5.

§ 692. Uti physicorum colorum, non eorum primitivorum solum, sed etiam derivativorum, non simplicium solum, sed etiam compositorum, et decompositorum praesertim si primitivorum et cognominum, e. g. rubri, silacei, viridis, caerulei gradus simul attendas, classes sunt indefinitae, in omnibus tamen maior nunc extensive, nunc intensive, qua robur et celeritatem, lucis quantitas genericam specificamque differentiam vel constituit, vel saltim ingreditur: §. 689. sic et aestheticorum colorum cum qualitate differentium, §. 690. tum gradu lucis et toni diversorum tot ordines paene sunt, quot rerum naturae, ac modi in rebus ac fines, quos ultra citraque nequeat vera lux subsistere, nec verus color. Modificationum tamen harum omnium differentias etiam certa lucis aestheticae quantitas ingreditur. §. 688.

§ 693. Quoniam itaque completam colorum enumerationem nemo temere suscipiat: subsistamus in divisione pliniana: Hist. nat. XXXV. 6. *Sunt autem colores aut austeri, aut floridi.* Concipiamus scalam toni a nigerrimis umbris, quas admittat lux aesthetica absoluta, §. 617. per diversos colorum aestheticorum gradus et ordines ad candidissimum usque nitorem aestheticum, §. 619. In hac scala erit quidam tonus medius. COLORES infra medium tonum subsistentes AUSTERI sunt, eum transcendentes FLORIDI.

§ 690. But just as monochrome painting, using *single colors*, first pleased despite its simplicity, and *endures even now*, and is often of greater value than a painting variegated more than enough with colors whose only praise is variety of colors; so it is not necessary in every beautiful meditation to pursue many aesthetic colors differing in quality, or always to hunt for a numerous multitude of them, §685. In some beautiful thoughts, especially shorter ones, there may be only one color with respect to quality, but true and natural, §688, varying in quantity through the just distribution of light and shade, §666, everywhere tempered equably to the material, §267. A single manner of thinking reigning through the whole course of thought can be sufficiently graceful: rough in one case, gentle in another, subdued in another, elevated, sad, or playful in others, §688.

§ 691. Pliny contrasts four-color masterpieces with the lavish but inferior painting of his own day: *It was with four colours only, that Apelles, Echion, Melanthius, and Nicomachus, those most illustrous painters, executed their immortal works; melinum for the white, Attic sil for the yellow, Pontic sinopis for the red, and atramentum for the black; and yet a single picture of theirs has sold before now for the treasures of whole cities. But at the present day, when purple is employed for colouring walls even, and when India sends to us the slime of her rivers, and the corrupt blood of her dragons and her elephants, there is no such thing as a picture of high quality produced.*[124] *Natural History* XXXV.7. So also in a beautiful meditation that joins certain colors, even colors differing in quality, one should be less concerned with abundance and prodigious variation than with ensuring that the colors used, perhaps fewer, nevertheless *excite one another by alternate turn* and preserve the tone suited to the natures of the things to be painted, §685. They should have no forced *joints and transitions of colors*, nor an affected ἁρμογή, §688; Pliny, *Natural History* XXXV.5.

§ 692. As the classes of physical colors, not only primitive but also derivative, not only simple but also composite and decomposite, especially if you attend at the same time to the degrees of primitive colors and those sharing their names, for example red, ocher, green, and blue, are indefinitely numerous, yet in all of them a greater quantity of light, now extensive, now intensive, with respect to strength and speed, either constitutes or at least enters the generic and specific difference, §689; so too there are almost as many orders of aesthetic colors differing both in quality, §690, and in degree of light and tone as there are natures of things, measures in things, and limits beyond or short of which true light and true color cannot subsist. Yet a definite quantity of aesthetic light enters the differences of all these modifications, §688.

§ 693. Since, therefore, no one should rashly undertake a complete enumeration of colors, let us remain with Pliny's division, *Natural History* XXXV.6: *Colours are either sombre or florid, these qualities arising either from the nature of the substances or their mode of combination.*[125] Let us conceive a scale of tone from the blackest shades admitted by absolute aesthetic light, §617, through the different degrees and orders of aesthetic colors, up to the whitest aesthetic brightness, §619. On this scale there will be a certain middle tone. COLORS remaining below the middle tone are AUSTERE; those transcending it are FLORID.

[124] **Source and locus.** Pliny the Elder, *Natural History* 35.50 (in the older chapter division cited by Baumgarten, book 35, chapter 7). **Translation and edition.** John Bostock and H. T. Riley, *The Natural History of Pliny* (London: Taylor and Francis, 1855), Perseus Digital Library text. T077. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0978/phi001/phi0978.phi001.perseus-eng1.xml. **Textual note.** Baumgarten omits *illa* and Pliny's parenthetical enumeration of the four pigments, then uses *Echion* where the critical text has *Aetion*; the critical apparatus records *echion* as an attested reading. He prints *quatuor* for *quattuor* and *quum* for *cum*. After *opibus* he replaces Pliny's new sentence *nunc et* with the third-person temporal frame *Plinii autem, per aetatem*, changes *limum, draconum elephantorumque saniem* to *limum et draconum et elephantorum saniem*, and changes final present *est* to imperfect *erat*. Thus the contrast becomes a historical report about Pliny's age. Bostock and Riley translate Pliny's unabridged first-person present; their edition also adopts the older name "Echion."

[125] **Source and locus.** Pliny the Elder, *Natural History* 35.30 (in the older chapter division cited by Baumgarten, book 35, chapter 6). **Translation and edition.** John Bostock and H. T. Riley, *The Natural History of Pliny* (London: Taylor and Francis, 1855), Perseus Digital Library text. T077. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0978/phi001/phi0978.phi001.perseus-eng1.xml. **Textual note.** Baumgarten adds *aut* before *austeri* and a comma before the second *aut*, producing "colours are either austere or florid" where the comparison text has the same opposition without the first correlative. He stops before Pliny's explanation that either quality arises by nature or mixture. Bostock and Riley translate both clauses and render *austeri* as "sombre."

§ 694. Quanquam itaque reiicimus genus cogitandi plane horridum, §. 634. tamen potest in ipsis venustis meditationibus locum suum tenere hinc recte conceptum GENUS COGITANDI HORRIDULUM ac austerum, in quo color vel colores austeri regnant, §. 690, 693. comparandum illi *picturae horridae, incultae, abditae ac opacae, in suo tamen genere praestanti*, §. 624. opponitur isti GENUS COGITANDI FLORIDUM, in quo color vel colores floridi regnant, s. potiores sunt, aut unici, comparandum illi *picturae nitidae, laetae atque collustratae*, non minus *praestanti in suo genere*, §. 624.

§ 695. Horridulum cogitandi genus non excludit aut horret lucem aestheticam et perspicuitatem sensitivam, immo ne nitorem quidem omnem, sed tantum maiorem, §. 694, 693. Potest esse, quod Antonius ait de Crassi oratione rhetorica, Cic. Or. III. 51. *de horridis rebus nitidum, de ieiunis plenum, de pervulgatis novum.* Horridarum interim rerum verus ac naturalis color non est, nisi austerus, et fucum faceret florida rerum horridarum cogitatio, §. 688. Crassi nitet oratio, sed quantum nitere potest genus cogitandi aestheticodogmaticum, quod comparatum aestheticohistoricis, aut omnino poeticis, horridulum semper est ac austerum, §. 671, 566.

§ 696. Austeram habes apud Virgilium Aen. IV. 247. descriptionem

> *Atlantis duri, caelum qui vertice fulcit;*
> *Atlantis, cinctum assidue cui nubibus atris*
> *Piniferum caput, et vento pulsatur et imbri,*
> *Nix humeros infusa tegit, tum flumina mento*
> *Praecipitant senis, et glacie riget horrida*
> *barba.*

Mox autem Aeneae floridam, §. 694. v. 261.

> *Atque illi stellatus iaspide fulva*
> *Ensis erat, tyrioque ardebat murice laena*
> *Demissa ex humeris, dives quae munera Dido*
> *Fecerat, et tenui telas discreverat auro.*

Ut hic colores iuxta se proxime positarum imaginum sese alterna vice excitant? In commissuris eorum ac transitu quam naturalis est ἁρμογή? §. 691.

§ 694. Although, therefore, we reject the plainly rough kind of thinking, §634, nevertheless in graceful meditations themselves a correctly understood SOMEWHAT ROUGH and austere KIND OF THINKING can have its proper place, in which an austere color or austere colors reign, §§690, 693. It is comparable to rough, uncultivated, secluded and dark painting, nevertheless excellent in its own kind. Cicero's fuller comparison reads: *Thus also in painting, some are pleased with a rough, a wild, and a dark and cloudy style; while others prefer that which is clear, and lively, and well covered with light. How then shall we strike out a general rule or model, when there are several manners, and each of them has a certain perfection of its own?*[126] §624. Opposed to it is the FLORID KIND OF THINKING, in which a florid color or florid colors reign, or are the more important or the only ones; this is to be compared with that *bright, cheerful, and illuminated painting*, no less *excellent in its own kind*, §624.

§ 695. The somewhat rough kind of thinking neither excludes nor shudders at aesthetic light and the perspicuity of sensitive cognition, indeed not even at every brightness, but only at greater degrees of brightness, §§694, 693. It can be what Antonius says of Crassus' rhetorical speech in Cicero, *De oratore* III.51: *bright about rough things, full about lean things, new about common things*. Meanwhile the true and natural color of rough things is only austere, and florid thinking about rough things would make false coloring, §688. Crassus' speech shines, but as much as the aesthetic-dogmatic kind of thinking can shine, which, compared with aesthetic-historical or wholly poetic kinds, is always somewhat rough and austere, §§671, 566.

§ 696. You have an austere description in Virgil, *Aeneid* IV.247, of "the summit and the sides precipitous
of stubborn Atlas, whose star-pointing peak
props heaven; of Atlas, whose pine-wreathed brow
is girdled evermore with misty gloom
and lashed of wind and rain; a cloak of snow
melts on his shoulder; from his aged chin
drop rivers, and ensheathed in stiffening ice
glitters his great grim beard."[127] Soon, however, there is a florid description of Aeneas, §694, v.261: "at his side
was girt a blade with yellow jaspers starred,
his mantle with the stain of Tyrian shell
flowed purple from his shoulder, broidered fair
by opulent Dido with fine threads of gold,
her gift of love;"[128] How the colors of these closely juxtaposed images enhance one another in turn! How natural is the ἁρμογή in their joints and transition, §691!

[126] **Source and locus.** Cicero, *Orator* 36, reused by Baumgarten through his own section 624. **Translation and edition.** E. Jones, *Cicero's Brutus or History of Famous Orators; also His Orator, or Accomplished Speaker* (London, 1776), Project Gutenberg eBook 9776. T116. **Direct source.** https://www.gutenberg.org/ebooks/9776. **Textual note.** This is not a continuous quotation from *Orator* 36. In section 694, Baumgarten's governing *comparandum illi* makes *picturae* and the four adjectives dative singular; Cicero instead has ablative plural *in picturis* followed by neuter-plural objects *horrida, inculta, abdita et opaca*. Baumgarten changes *et* to *ac*, then draws *in suo ... genere* and the idea of excellence from Cicero's later *in suo quidque genere praestet*, recasting the finite verb as dative participle *praestanti* and inserting *tamen*. Jones translates Cicero's unadapted two-sentence comparison.

[127] **Source and locus.** Virgil, *Aeneid* 4.247-251. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten prints *assidue* for the comparison edition's assimilated *adsidue* and *humeros* for *umeros*. He changes the comma after *fulcit* to a semicolon, inserts a comma after *caput*, changes the semicolon after *imbri* to a comma, replaces the semicolon after *tegit* with a comma, and capitalizes verse openings. The final split before *barba* is only Baumgarten's layout; it does not mark a source-verse boundary. Williams's "stubborn Atlas" translates *Atlantis duri* and his expanded eight-line rendering remains one continuous translation of Virgil 4.247-251.

[128] **Source and locus.** Virgil, *Aeneid* 4.261-264. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Virgil's line 261 begins *conspicit; atque illi* in a sentence whose subject and object occur in the preceding line; Baumgarten starts at *Atque*, making a visually self-contained description while leaving the observer unstated. His *humeris* has an added initial *h* against the comparison edition's *umeris*, and he lowers *Tyrio* while capitalizing the other verse openings. Williams translates the descriptive unit rather than reproducing Baumgarten's truncated syntax, and explicitly identifies the cloth as Dido's gift.

§ 697. Austeram iungamus ex Ovidio descriptionem Boreae sibi coniugem rapientis, Met. VI. 702.

> *Excussit pennas, quarum iactatibus omnis*
> *Afflata est tellus, latumque perhorruit aequor,*
> *Pulvereamque trahens per summa cacumina*
> *pallam*
> *Verrit humum, pavidamque metu, caligine*
> *tectus,*
> *Orithyian amans fulvis amplectitur alis.*

Floridam Aeneae descriptionem aliam v. §. 662. Utrumque coloris genus quasi e longinquo, qua solet, brevitate Tacitus ostendit, quando narrat *Pharasmanem simul horridam suorum aciem, picta auro Medorum agmina, hinc viros, inde praedam, ostendere*, Ann. VI. 34.

§ 698. Utrumque colorum aestheticorum genus vel pingitur in rebus naturalibus, quatenus a moralibus distinguuntur, vel in moralibus deprehenditur. Horum verus ac naturalis color dabit tertiam ἤθους speciem, §. 195, 495. qua moratum cogitandi genus, §. 226. moribus characteribusque personarum, actionum, e. c. moralibus non dilucide solum exprimendis sufficiat, sed cuilibet etiam ex his eum locum, eum tonum, id lucis et umbrae temperamentum, eum colorem tribuere noverit, qui decet, §. 195. Ita primum apparenti cuiusdam virtutis personae convenient austeri colores et genus cogitandi horridulum, omnis virtutis decor verus ac naturalis, at interior colores et genus cogitandi floridum admittit. Primum apparenti vitiorum quorundam laruae colores floridi laetumque cogitandi genus ac collustratum conveniunt; omnium vitiorum internae turpitudini colores austeri genusque cogitandi subfuscum, §. 676, 694.

§ 697. Let us join from Ovid an austere description of Boreas carrying off a wife for himself, *Metamorphoses* VI.702: And now impetuous Boreas, having howled
resounding words, unrolled his rustling wings—
that fan the earth and ruffle the wide sea—
and, swiftly wrapping untrod mountain peaks
in whirling mantles of far-woven dust,
thence downward hovered to the darkened world;
and, canopied in artificial night
of swarthy overshadowing wings, caught up
the trembling Orithyia to his breast:[129] For another florid description of Aeneas, see §662. Tacitus shows both kinds of color, as it were from far off and with his customary brevity, when he describes Pharasmanes: *He pointed, as he spoke, to his own menacing array, and to the Median bands with their golden embroidery; warriors, as he said, on one side, spoil on the other.*[130] *Annals* VI.34.

§ 698. Each kind of aesthetic color is either painted in natural things, insofar as they are distinguished from moral things, or is found in moral things. The true and natural color of moral things will give the third species of ἤθους, §§195, 495, by which the kind of thinking that portrays character, §226, suffices not only for clearly expressing the moral manners and characters of persons, actions, and so forth, but also knows how to assign to each of these that place, tone, temperament of light and shade, and color which is fitting, §195. Thus austere colors and a somewhat rough kind of thinking suit the initial outward appearance of a certain virtue; the true and natural, but inward, beauty of every virtue admits florid colors and a florid kind of thinking. Florid colors and a cheerful and illuminated kind of thinking suit the first-appearing mask of certain vices; but austere colors and a dusky kind of thinking suit the inner ugliness of all vices, §§676, 694.

[129] **Source and locus.** Ovid, *Metamorphoses* 6.703-707, following the omitted lead-in at 6.702; Baumgarten cites the passage from verse 702. **Translation and edition.** Brookes More, *The Metamorphoses of Ovid* (Boston: Cornhill Publishing Co., 1922), Perseus Digital Library text. T073. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng3.xml. **Textual note.** Baumgarten omits Ovid 6.702, which supplies both the subject *Boreas* and the act of speaking, but keeps Ovid's finite *excussit* and capitalizes it as his opening. He prints assimilated *Afflata* for *adflata*, changes Ovid's colon after *pennas* to a comma, changes the period after *aequor* to a comma, and inserts commas after *humum* and *metu*. His breaks after *cacumina* and *caligine* are typographical, not Ovidian verse endings. More's translation includes the omitted speech frame ("having howled resounding words"), making the antecedent explicit.

[130] **Source and locus.** Tacitus, *Annals* 6.34. **Translation and edition.** Alfred John Church and William Jackson Brodribb, *Annals of Tacitus* (London: Macmillan, 1869), Perseus Digital Library text. T082. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1351/phi005/phi1351.phi005.perseus-eng1.xml. **Textual note.** In Tacitus, nominative *Pharasmanes* appears at the beginning of a longer sequence of historical infinitives; *ostendere* completes that sequence after the intervening speech summary. Baumgarten introduces the passage with his own *quando narrat* and changes the name to accusative *Pharasmanem*, thereby making a compact accusative-and-infinitive report. He also inserts a comma between *praedam* and *ostendere*. Church and Brodribb's "He" depends on the preceding English sentence, just as the unadapted Latin depends on its broader Tacitean context.

§ 699. Videamus insigne exemplum in Horatii III. oda 24. ubi 1) luxuriam, uti primum apparet, genere cogitandi florido describens:

Intactis opulentior
Thesauris Arabum et divitis Indiae
Caementis licet occupes
Tyrrhenum omne tuis et mare Apulicum;

statim subausterus verum huius vitii statum interiorem pingit:

Si figit adamantinos
Summis verticibus dira Necessitas
Clavos: non animum metu,
Non mortis laqueis expedias caput.

Pergit eadem austeritate morum magis innocentium externum habitum primo apparentem horridius describere, v. 8–28. redit adhuc horridulus ad interiorem luxuriae deformitatem sistendam ob oculos, v. 29–44.

§ 700. Iam autem temperantiam suasurus ex vera huius virtutis natura, licet plerosque latente, divitiis renunciare iubet, subito floridus:

Vel nos in Capitolium,
Quo clamor vocat et turba faventium,
Vel nos in mare proximum
Gemmas et lapides, aurum et inutile,
Summi materiem mali,
Mittamus.

Probe praevidet, quam absonum hoc, quicquid erat consilii, debeat apparere potentiorum civium plurimis. Hinc sua se denuo virtute involvens illud probat austerus:

Scelerum si bene poenitet,
Eradenda cupidinis
Pravi sunt elementa, et tenerae nimis
Mentes asperioribus
Firmandae studiis.

Quoniam autem desperare videtur de consiliorum suorum fructu in severa austeraque vitiorum intus et in cute male sanorum imagine conquiescit. §. 698.

§ 699. Let us see a notable example in Horace, Ode III.24, where 1) describing luxury as it first appears by a florid kind of thinking, he says: "Though your buried wealth surpass
The unsunn'd gold of Ind or Araby,
Though with many a ponderous mass
You crowd the Tuscan and Apulian sea,"[131] immediately, somewhat austere, he paints the true inner state of this vice: "Let Necessity but drive
Her wedge of adamant into that proud head,
Vainly battling will you strive
To 'scape Death's noose, or rid your soul of dread."[132] He continues with the same austerity to describe the initially visible outward appearance of more innocent ways of life more roughly, vv.8–28, and returns still somewhat roughly to place before the eyes the inner ugliness of luxury, vv.29–44.

§ 700. But now, about to recommend temperance from the true nature of this virtue, though hidden from most, he suddenly becomes florid and orders riches to be renounced: "Let the Capitolian fane,
The favour'd goal of yon vociferous crowd,
Aye, or let the nearest main
Receive our gold, our jewels rich and proud:
Slay we thus the cause of crime,"[133] He foresees well how discordant this counsel, whatever it was, must appear to most of the more powerful citizens. Hence, wrapping himself again in his virtue, he supports it austerely, with the condition continuing the preceding quoted sentence: "If yet we would repent and choose the good:
Ours the task to take in time
This baleful lust, and crush it in the bud.
Ours to mould our weakling sons
To nobler sentiment and manlier deed:"[134] But since he seems to despair of the fruit of his counsels, he rests in the severe and austere image of vices diseased both within and on the surface, §698.

[131] **Source and locus.** Horace, *Odes* 3.24.1-4, in the geographic reading used by Baumgarten and by the source text underlying Conington's translation. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten's *Tyrrhenum ... mare Apulicum* is a historical geographic reading of the disputed fourth verse, not his own semantic adaptation. The 1919 Shorey-Laing comparison text in the Perseus canonical repository prints the conjectural *terrenum ... mare publicum*, the reading favored by many post-Lachmann editions. Conington's "Tuscan and Apulian sea" independently confirms the geographic text behind his translation and closely tracks Baumgarten. Baumgarten also capitalizes verse openings and changes the comparison text's closing colon to a semicolon.

[132] **Source and locus.** Horace, *Odes* 3.24.5-8. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** The comparison text has future indicative *expedies* as the apodosis to *si figit*; Baumgarten prints present subjunctive *expedias*. He also capitalizes the three excerpted verse openings and substitutes a colon for the comma after *clavos*. Conington's "will you strive" reflects the future force of the comparison text rather than Baumgarten's subjunctive form, while his singular "head" and "wedge" are poetic expansions of Horace's plural *verticibus* and *clavos*.

[133] **Source and locus.** Horace, *Odes* 3.24.45-50, ending after *mittamus* in the middle of Horace's verse 50 sentence. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Horace's *mittamus* is followed in the same verse and sentence by the condition *scelerum si bene paenitet*. Baumgarten stops after the verb and replaces Horace's comma with a period; section 700 then comments in prose before quoting the displaced condition as the opening of Entry 750. He also capitalizes each extracted verse opening and inserts a comma between *lapides* and *aurum*. Conington's fifth line renders both *summi materiem mali* and the force of *mittamus*; the condition is deliberately excluded from the selected lines here because Baumgarten transfers it to the next excerpt.

[134] **Source and locus.** Horace, *Odes* 3.24.50-54. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** In Horace, *scelerum si bene paenitet* closes the preceding *mittamus* sentence. Baumgarten detaches the condition, changes its period to a comma, and places it before *eradenda*, so it now qualifies the gerundive prescription that follows. He prints *poenitet* for *paenitet*, inserts a comma after *elementa*, capitalizes the excerpted verse openings, and most substantively prints *Firmandae* ("to be strengthened") for the comparison text's *formandae* ("to be formed/trained"). The shared opening line giving the *mittamus* context is printed once, with entry 749. Conington's mould reflects *formandae*, not Baumgarten's *Firmandae*.

§ 701. Coniungit Ovidius naturalium moraliumque colores in enarrandis quatuor orbis, quas fingit, aetatibus, Met. I. Aetatis aureae statum florido quam maxime cogitandi genere prosecutus moralem v. 90–100. §. 594. transit ad naturalem iisdem floribus conspergendum:

Per se dabat omnia tellus,
Ver erat aeternum, placidique tepentibus auris
Mulcebant Zephyri natos sine semine flores.
Flumina iam lactis, iam flumina nectaris ibant,
Flavaque de viridi stillabant ilice mella, v. 112.

§ 702. Iam tonum remittit in argentea aetate pingenda, v. 112–124. magis adhuc in aeneae brevi commemoratione sensim cum aetatis illius hominibus

ad horrida promptior arma, v. 126.

In ferrea autem aetate describenda ut totus inhorrescit? §. 594.

Vivitur ex rapto. Non hospes ab hospite
tutus,
Non socer a genero. Fratrum quoque gratia rara est.
Imminet exitio vir coniugis, illa mariti.
Lurida terribiles miscent aconita novercae,
Filius ante diem patrios inquirit in annos.
Victa iacet Pietas, et virgo caede madentes
Ultima caelestum terras Astraea reliquit.
Neve foret terris securior arduus aether,
Affectasse ferunt regnum caeleste Gigantas,
Altaque congestos struxisse ad sidera montes. 153.

§ 701. Ovid joins colors of natural and moral things in narrating the four ages of the world which he imagines, *Metamorphoses* I. Having treated the moral condition of the golden age, vv.90–100, §594, with the most florid kind of thinking, he passes to the natural condition to be sprinkled with the same flowers: "Then of her own accord the earth produced
a store of every fruit. [...]
Eternal Spring! Soft breathing zephyrs soothed
and warmly cherished buds and blooms, produced
without a seed. [...]
rivers flowed milk and nectar, and the trees,
the very oak trees, then gave honey of themselves."[135] v.112.

§ 702. Now he lowers the tone in painting the silver age, vv.112–124, and still more in the brief commemoration of the bronze age, gradually becoming readier for harsh warfare along with the men of that age. Golding gives the fuller description: "Next after this succeded streight, the third and brazen age:
More hard of nature, somewhat bent to cruell warres and rage.
But yet not wholy past all grace."[136] v.126. But in describing the iron age, how wholly he grows rough, §594:
"Men live by ravine and by stelth: the wandring guest doth stand
In daunger of his host: the host in daunger of his guest:
And fathers of their sonne in lawes: yea seldome time doth rest,
Betweene borne brothers such accord and love as ought to bee.
The goodman seekes the goodwifes death, and his againe seeks shee.
The stepdames fell their husbandes sonnes with poyson do assayle.
To see their fathers live so long the children doe bewayle.
All godlynesse lies under foote. And Ladie Astrey, last
Of heavenly vertues, from this earth in slaughter drowned past.
And to th'intent the earth alone thus should not be opprest,
And heaven above in slouthfull ease and carelesse quiet rest,
Men say that Giantes went about the Realme of Heaven to win
To place themselves to raigne as Gods and lawlesse Lordes therein.
And hill on hill they heaped up aloft into the skie,"[137] v.153.

[135] **Source and locus.** Ovid, *Metamorphoses* 1.102, 1.107-108, and 1.111-112. **Translation and edition.** Brookes More, *The Metamorphoses of Ovid* (Boston: Cornhill Publishing Co., 1922), Perseus Digital Library text. T073. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng3.xml. **Textual note.** Baumgarten takes the second half of Ovid 1.102, omits lines 103-106 without an ellipsis, resumes at 107-108, omits 109-110 without an ellipsis, and resumes again at 111-112. He capitalizes all five retained verse openings, capitalizes source *zephyri*, changes the semicolon after *tellus* to a comma, and changes the final period to a comma before his own following prose. The bracketed ellipses in the selected English passage are the editor's marks for those two omissions, not words or punctuation in More's edition. More expands the fragment of 1.102 to a complete English sentence but otherwise lets the three selected source units remain visible.

[136] **Source and locus.** Ovid, *Metamorphoses* 1.126. Baumgarten explicitly cites verse 126. **Translation and edition.** Arthur Golding, *The XV Bookes of P. Ouidius Naso, Entytuled Metamorphosis* (London: William Seres, 1567), Perseus Digital Library text. T074. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng4.xml. **Textual note.** Baumgarten retains only the second half of Ovid's line 126, omitting *saevior ingeniis et* as well as the bronze generation named in line 125 and the qualification in line 127. He ends his fragment with a comma where the source line also continues syntactically. Golding translates the complete three-line description and renders the retained phrase as "bent to cruell warres and rage"; his English follows Ovid's unabridged text.

[137] **Source and locus.** Ovid, *Metamorphoses* 1.144-153. Baumgarten cites verse 153 after the quotation. **Translation and edition.** Arthur Golding, *The XV Bookes of P. Ouidius Naso, Entytuled Metamorphosis* (London: William Seres, 1567), Perseus Digital Library text. T074. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng4.xml. **Textual note.** Baumgarten reproduces the same ten Ovidian verses but divides their syntax into shorter sentences: most notably, the colon after *rapto* becomes a period, the semicolon after *genero* becomes a period, and the semicolon after *mariti* becomes a period. He prints assimilated *Imminet* and *Affectasse* for the comparison text's *Inminet* and *adfectasse*, and the regular accusative plural *madentes* for its poetic *madentis*. His numerous line-initial capitals and capitalized *Pietas* do not change the sense. Golding translates Ovid's unadapted sequence and expands the compact reciprocal clauses into paired English lines.

§ 703. Pauci sunt, vel nemo, quem deceat, sicut

Omnis Aristippum decuit status, et color, et res,
Hor. ep. I. 17, 23.

nisi Horatius in hoc etiam splendide mentitus est. Nihil magis principia negatae totalis similitudinis ac aequalitatis confirmat experientia, quam characterum et personarum, morum et modorum agendi diversitas. In quibus tamen ita exprimendis, ut distingui possint, naturam cuiusvis propriam ac suam imitari tanti est, ut, vel hoc unum qui nesciat, eum poetae neget nomine dignum Horatius, quando Artis Poet. v. 86.

Descriptas, ait, servare vices, operumque
colores
Cur ego, si nequeo ignoroque poeta salutor?
Cur nescire, pudens prave, quam discere, malo?
Versibus exponi tragicis res comica non vult.
Indignatur item privatis ac prope socco
Dignis carminibus narrari caena Thyestae, §. 690.
Singula quaeque locum teneant sortita decentem.

in naturalibus etiam et mechanicis, quod facilius, praesertim autem in moralibus, quod difficilius, §. 666, 691.
§ 704.

SECTIO XXXXII

FUCUS OPPOSITUS

Fuci aesthetici tum definitionem iam vidimus §. 688. tum quaedam genera, §. 626, 627. Sed eius a veris coloribus discernendi difficultas simul, ac necessitas separatam de eodem tractationem videtur requirere. §. 628, 625. Sicut autem veri colores sunt vel austeri, vel floridi: §. 693. ita et fucus erit vel nimis austerus, non horridulus, sed horridus, §. 634. vel nimis floridus et Iridis instar,

Mille trahens varios adverso sole colores.

Horridulum iam aliquid sonat illud Virgilii,

Arma virumque cano.

§ 703. There are few people, if any, who resemble Aristippus in this respect: "As for Aristippus, every complexion of life, every station and circumstance sat gracefully upon him."[138] Horace, *Epistles* I.17.23, unless Horace also lied splendidly in this. Nothing in experience confirms the principles denying total likeness and equality more strongly than the diversity of characters and persons, manners and ways of acting. Yet in expressing these so that they can be distinguished, it is so important to imitate the proper and individual nature of each that Horace denies the name of poet to anyone who does not know this, when in the *Ars Poetica*, v.86, he says: "If I am incapable and unskillful to observe the distinction described, and the complexions of works [of genius], why am I accosted by the name of "Poet?" Why, out of false modesty, do I prefer being ignorant to being learned?
A comic subject will not be handled in tragic verse; in like manner the banquet of Thyestes will not bear to be held in familiar verses, and such as almost suit the sock. Let each peculiar species [of writing] fill with decorum its proper place."[139] §690. This applies in natural and mechanical matters too, where it is easier, but especially in moral matters, where it is harder, §§666, 691.

§ 704.

SECTION XXXXII

OPPOSED FALSE COLORING

We have already seen both the definition of aesthetic false coloring, §688, and certain kinds of it, §§626–627. But the difficulty and necessity of distinguishing it from true colors seem to require a separate treatment of it, §§628, 625. As true colors are either austere or florid, §693, so false coloring will be either too austere, not somewhat rough but rough, §634, or too florid and, like Iris, "on dewy, saffron pinions down from heaven,
a thousand colors on her radiant way,
from the opposing sun."[140]
Virgil's "Arms and the man I sing, who first made way,"[141]

[138] **Source and locus.** Horace, *Epistles* 1.17.23. Baumgarten prints the same locus. **Translation and edition.** Christopher Smart, *The Works of Horace*, revised by Theodore Alois Buckley (New York: Harper and Brothers, 1883 edition), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Horace's series is *color et status et res*. Baumgarten reverses the first two nouns to *status, et color, et res*, adds commas within the series, capitalizes its opening, and supplies a terminal comma. Smart follows the source order—"complexion of life, every station and circumstance"—rather than Baumgarten's reordered wording.

[139] **Source and locus.** Horace, *Ars poetica* 86-92. Baumgarten explicitly cites verse 86 before the quotation. **Translation and edition.** Christopher Smart, *The Works of Horace*, edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Perseus Digital Library text. T067. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi006/phi0893.phi006.perseus-eng2.xml. **Textual note.** The parenthetical *ait* after *Descriptas* is Baumgarten's reporting verb, not part of Horace's verse. Baumgarten also adds commas, turns the source semicolon after *volt* into a period, joins source lines 91-92 with a comma after *Thyestae*, and prints the variants *vult* and *caena* for this comparison text's *volt* and *cena*. Capitalization follows his displayed lineation. Smart translates Horace's uninterrupted argument and therefore has no equivalent for the inserted *ait*.

[140] **Source and locus.** Virgil, *Aeneid* 4.701. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten extracts only line 701, capitalizes its opening, and replaces the source comma with a period. The omitted lines identify Iris and supply the finite verb *devolat*. Williams restores that immediate context and renders Virgil's unadapted sentence; "a thousand colors" corresponds directly to Baumgarten's retained words.

[141] **Source and locus.** Virgil, *Aeneid* 1.1. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten stops after the famous opening hemistich and changes Virgil's comma after *cano* to a period; he makes no lexical change within the four retained words. Williams necessarily continues into the relative clause that completes the Latin verse, so the selected English line is slightly wider than Baumgarten's excerpt.

Austerius illud est circa medium totius carminis:

> *Bella, horrida bella,*
> *Et Tyberim multo spumantem sanguine cerno.*

Interim rem, de qua agebatur, secundum naturam exprimit verus color, et austeritatis gradus diversus descriptas vices servat, locumque decentem sortitus est. §. 703.

§ 705. Huic horridulo colori compara fucum horridum Lucani:

> *Bella per Emathios plus quam civilia campos,*
> *Iusque datum sceleri canimus, populumque potentem,*
> *In sua victrici conversum viscera dextra,*
> *Cognatasque acies, et rupto foedere regni*
> *Certatum totis concussi viribus orbis*
> *In commune nefas, infestisque obvia signis*
> *Signa, pares aquilas, et pila minantia pilis.*
> *Quis furor? o! vates! quae tanta licentia ab ovo?*

Sic *incipiat scriptor* aliquis *cyclicus*. Color, non *suum decenter locum* nactus, iustoque saturatior, fucus est. §. 703, 688.

already sounds somewhat rough. More austere is this around the middle of the whole poem: "Shall rue their coming thither! war, red war!
And Tiber stained with bloody foam I see."[142]

Meanwhile true color expresses the matter at issue according to nature, and the differing degree of austerity respects the assigned positions and has been allotted the fitting place, §703.

§ 705. Compare with this somewhat rough color Lucan's rough false coloring: "WARS worse than civil on Emathian plains,
And crime let loose we sing: how Rome's high race
Plunged in her vitals her victorious sword;
Armies akin embattled, with the force
Of all the shaken earth bent on the fray;
And burst asunder, to the common guilt,
A kingdom's compact; eagle with eagle met,
Standard to standard, spear opposed to spear.
Whence, citizens, this rage, this boundless lust
To sate barbarians with the blood of Rome?"[143] Baumgarten rewrites the final question to address the poet: What madness, O poets! What enormous license to begin from the egg! Thus some cyclic writer should begin. Color that has not found its own fitting place and is more saturated than is just is false coloring, §§703, 688.

[142] **Source and locus.** Virgil, *Aeneid* 6.86-87. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten begins within line 86 after the Sibyl's *sed non et venisse volent* and capitalizes *Et* at the displayed second line. His *Tyberim* is an orthographic form of the river name printed *Thybrim* in the comparison text. Williams includes the omitted warning ("Shall rue their coming thither!"), translates the repetition as "war, red war," and otherwise follows Virgil's unadapted prophecy.

[143] **Source and locus.** Lucan, *Pharsalia* (or *Bellum civile*) 1.1-8. Baumgarten quotes lines 1-7 and rewrites line 8. **Translation and edition.** Sir Edward Ridley, *The Pharsalia of Lucan* (London: Longmans, Green, and Co., 1905), Perseus Digital Library text. T070. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0917/phi001/phi0917.phi001.perseus-eng2.xml. **Textual note.** Lines 1-7 are Lucan with Baumgarten's display line breaks and minor punctuation: he drops the comma after *regni* and adds one before *et pila*. His last sentence is a deliberate rewriting, not a textual variant. Lucan addresses the citizens—*Quis furor, o cives, quae tanta licentia ferri*— where Baumgarten breaks the question into exclamations, addresses poets as *vates*, and substitutes Horatian *ab ovo* for *ferri*. His following remark about a "cyclic writer" confirms the joke about beginning too far back. Ridley translates Lucan's original "citizens" and completes the English question with the substance of Latin line 9; it does not translate Baumgarten's adaptation.

§ 706. Silius Italicus iam auspicatur austerius Virgilio. §. 704.

Ordiar arma, quibus caelo se gloria tollit
Aeneadum, patiturque ferox oenotria iura
Carthago.

Initium, cui forte satur Horatius iam occlamet: Ohe! ampullas! Huic tamen satis naturalem colorem dixeris comparato cum principiis Claudiani de bello Gethico, quibus in ipso limine *furtivae aurum pelliculae*, tritus ille fucus, §. 626. illitus est:

Intacti quum claustra freti coeuntibus aequor
Armatum scopulis audax irrumpere Argo
Oeteam Colchosque petens, propiore periclo,
Omnibus attonitis solus post numina Typhis
Incolumem tenui damno servasse carinam
Fertur et ancipitem montis vitasse ruinam,
Deceptoque vagae concursu rupis in altum
Victricem duxisse ratem. e. c. usque ad v. 35.

§ 707. Horridus eiusmodi fucus, §. 704. non sola singularia potest deturpare, §. 708, 706 et genus cogitandi aestheticohistoricum, §. 566. pari ratione cavendus est aestheticodogmaticis, et utriusque tum naturalia, quatenus moralibus opponuntur, exhibentibus, tum moralia, §. 698. Potest in eum delabi genus cogitandi aestheticodogmaticum theoreticum, potest et practicum, nunc paraeneticum, nunc elencticum, §. 576. In his versatus eo magis esse debet sollicitus, ne descriptas migret vices, colorisque naturalis et fucorum limites, quoniam et omne iam dogmaticum meditandi genus habere videtur nonnihil horriduli, §. 695. et in moralium coloribus facilior lapsus est, dum duplex de iisdem, nunc exterius, et praecipitanter, nunc interius et penitius perspectis, solet iudicium ferri, §. 698. 703.

§ 706. Silius Italicus already begins more austerely than Virgil, §704: "I sing those arms, by which the Roman name
Attain'd the summit of immortal fame,
And haughty Carthage bears Oenotrian laws:"[144] A beginning to which Horace, already sated, might perhaps shout: Enough! Bombast! Yet you would call this color sufficiently natural compared with Claudian's beginnings on the Gothic war, in which, at the very opening, the gold of the stolen fleece, that worn false coloring, §626, has been smeared on: "When the intrepid Argo, passing between the clashing rocks that guarded its entrance, burst through the portals of the unfurrowed sea making for Colchis where Aeëtes ruled, it is said that, when all were panic-stricken by the nearing danger, Tiphys alone—with heaven's help—kept safe the almost uninjured bark. 'Twas thanks to him that the Argo escaped the cliffs threatening ruin and came out victorious into the open sea, cunningly eluding the meeting shock of the floating rocks."[145] and so on to verse 35.

§ 707. Rough false coloring of this kind, §704, can disfigure not only particular subjects, §§708, 706, and the aesthetic-historical kind of thinking, §566; it must be avoided in the same way by aesthetic-dogmatic writings, and by both kinds when they exhibit natural things, insofar as these are opposed to moral things, and moral things, §698. The theoretical aesthetic-dogmatic kind of thinking can slip into it, and so can the practical, now paraenetic, now elenctic, §576. One working in these forms must be all the more anxious not to cross the assigned roles and the boundaries of natural color and false color, since every dogmatic kind of meditation already seems to have something somewhat rough in it, §695, and since the fall is easier in moral colors, where a double judgment is usually made about them, now on a hasty external view, now on a deeper internal view, §§698, 703.

[144] **Source and locus.** Silius Italicus, *Punica* 1.1-3. **Translation and edition.** Henry William Tytler, *Punics of Caius Silius Italicus, Translated into English Verse*, 2 vols. (Calcutta: V. Holcroft, Asiatic Press, 1828), vol. 1. T018. **Direct source.** https://archive.org/details/punicsvolume00italgoog/page/n51/mode/2up. **Textual note.** The source opens *Ordior arma* ("I begin/take up arms"), while Baumgarten prints future *Ordiar arma* ("I shall begin with arms"). He also lowercases the source proper adjective *Oenotria*. At *Carthago* he stops after the source's sentence-ending period and omits the remainder of line 3, *da, Musa, decus memorare laborum*. Tytler translates the unadapted source opening as "I sing those arms" and ends the corresponding third English line with a colon before his invocation of the Muse.

[145] **Source and locus.** Claudian, *De bello Gothico* 1-8 (*Carmina* 26.1-8). **Translation and edition.** Maurice Platnauer, *Claudian*, vol. 2 (Cambridge, MA: Harvard University Press; London: William Heinemann, 1922), Perseus Digital Library text. T083. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/stoa0089/stoa003/stoa0089.stoa003.perseus-eng1.xml. **Textual note.** Baumgarten's *quum*, *irrumpere*, and *Typhis* correspond to the comparison text's *cum*, *inrumperet*, and *Tiphys*. The change from finite imperfect subjunctive *inrumperet* to infinitive *irrumpere* disrupts the source's temporal clause and is substantive, not merely orthographic. More seriously, *Oeteam* replaces *Aeetam*, the accusative of Aeëtes, king of Colchis. Baumgarten also removes several source commas, capitalizes displayed line openings, and converts the semicolon after *ratem* into a period, omitting the continuation *stupuere superbae*. Platnauer translates Claudian's unadapted text, correctly naming Aeëtes and making Argo's passage the finite event subordinate to what is reported of Tiphys.

§ 708. Fucum aestheticopracticum §. 707. non eum crassiorem nunc dissuadebimus, in quem invehitur Iuvenalis, sat. 2. quando

> *Ultra Sauromatas fugere hinc libet, et glacialem*
> *Oceanum, quoties aliquid de moribus audent,*
> *Qui Curios simulant, et Bacchanalia vivunt,* §. 362.

Subtilior hic culpandus in cogitationibus fucus etiam eorum est, quorum forte nec mala mens, nec malus animus est, licet verioris beatitudinis non satis conscius. Quaeratur e. g. de vero felicitatis colore, quem naturalem et non fucatum explanet aestheticodogmaticus. Sequuntur tunc sui sapientis archetypum, et inde derivatas cogitandi loquendive formulas, Stoici quae *dum mordicus tenent, neque sibi evelli ex ore vel animo volunt: horridiores evadunt, asperiores, duriores et oratione, et moribus, et ipsa cogitandi ratione.* Cic. de fin. IIII. 78. Hinc in eorum picturas boni, mali, virtutis, beatitudinis, felicitatis fucus inducitur nimis austerus. §. 704.

§ 709. Sub eadem hypothesi §. 708. sequetur Epicureus aliquis unicam voluptatem, quam si formaverit animo, sicuti facilis est, et in vulgus pervulgata, neque totum caelestis nostrae Veneris systema, sed eius aliquam modo particulam, mente comprehenderit, §. 646. temere mollescet in eam levitatem, ut mites forsan aliquos Felicitatis ductus satis feliciter imitetur, quos autem graviores et austeros simul exprimere

> *iubet horrida Virtus,*
> *Armatumque Fide pectus, Rectique cupido,*
> *Audita asperitate,*
> Sil. XI. 305.

nolit laetioribus innectere, vel certe leviculo penicillo per male locatum spuriae lucis nitorem obducet, et hinc ponere totum nesciet sine fuco nimis florido. §. 704. Peripateticorum in his theoriam denique sequutus a vero Felicitatis colore propius aberit. §. 688.

§ 708. We shall not now argue against the coarser aesthetic-practical false coloring, §707, against which Juvenal inveighs in Satire 2, when "I long to escape from hence beyond the Sarmatians, and the frozen sea, whenever those fellows who pretend to be Curii and live like Bacchanals presume to read a lecture on morality."[146] §362. The subtler false coloring to be blamed here in thoughts belongs even to those whose understanding and intention may be free of malice, though they are not sufficiently conscious of truer happiness. Let the question be, for example, about the true color of happiness, which the aesthetic-dogmatic writer should explain as natural and not false-colored. The Stoics then follow the archetype of their wise man and the formulas of thinking and speaking derived from it. Clinging to these and refusing to let them be torn from mouth or mind, they become rougher in speech, conduct, and their very manner of thinking. Cicero's source context reads: *when they try to escape from this they adopt what is in reality the position of the Peripatetics, though still clinging tooth and nail to their own terminology. Unwilling again to take the next step and weed out this terminology, they end by being rougher and more uncouth than ever, full of asperities of style and even of manners.*[147] Cicero, *De finibus* IV.78. Hence false coloring that is too austere is introduced into their pictures of good, evil, virtue, blessedness, and happiness, §704.

§ 709. Under the same hypothesis, §708, an Epicurean will pursue pleasure alone. If he conceives it as easy and familiar to the crowd, and grasps only a small part of the whole system of our heavenly Venus (§646), he will rashly soften into such lightness that perhaps he imitates fairly happily some gentle strokes of Happiness. But rough Virtue, a breast armed with Faith, and desire for Right demand graver and austere strokes too, despite the harshness heard in them. Baumgarten reshapes Silius's narrative, which Ross translates: "With an Heart
full of Rage, the Libyan stands
Before the Walls, and, instantly, Commands
The Deputies into the Camp to send
For *Decius*, whom rough Valour did commend,
And a Breast arm'd with Faith; a Soul inclin'd
To Justice, and then *Capua* a Minde
More great; who, with undaunted Courage, took
Those menacing Commands: ..."[148] Silius XI.305. The Epicurean will not wish to weave these strokes in with the more cheerful ones, or at least will cover them with a rather light brush through the brightness of spurious light badly placed, and hence will not know how to set forth the whole without false coloring that is too florid, §704. Finally, one who follows the Peripatetic theory in these matters will be nearer to the true color of Happiness, §688.

[146] **Source and locus.** Juvenal, *Satires* 2.1-3. **Translation and edition.** Lewis Evans, "Juvenal, Satire 2" (1889 translation), formatted and annotated by C. Chinn (2007), Pomona College source page. T201. **Direct source.** https://pages.pomona.edu/~cmc24747/sources/juvenal/juv_2.htm. **Textual note.** Baumgarten prints the common variant *quoties* for the source edition's *quotiens*, changes line-initial capitalization, and inserts commas after *libet*, *audent*, and *simulant*. The wording otherwise agrees. Evans renders the cultural contrast in *Curios simulant et Bacchanalia vivunt* as "pretend to be Curii and live like Bacchanals."

[147] **Source and locus.** Cicero, *De finibus bonorum et malorum* 4.78. **Translation and edition.** H. Rackham, *Cicero: De Finibus Bonorum et Malorum*, second, revised edition (Loeb Classical Library XVII; Cambridge, Mass.: Harvard University Press, 1931), LacusCurtius transcription. The translation first appeared in 1914. T197. **Direct source.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Cicero/de_Finibus/4%2A.html. **Textual note.** Cicero writes *verba tenent mordicus* ("they cling tooth and nail to the terminology") and then *quae rursus dum sibi evelli ex ordine nolunt*. Baumgarten inverts and subordinates the first phrase as *dum mordicus tenent*, omits its object *verba*, and replaces *ex ordine* with *ex ore vel animo*. He also substitutes *neque ... volunt* for *quae rursus ... nolunt* and adds a third respect, *et ipsa cogitandi ratione*, to Cicero's *et oratione et moribus*. Rackham translates Cicero's shorter, unaltered argument.

[148] **Source and locus.** Silius Italicus, *Punica* 11.202 and 11.205-206, reordered by Baumgarten. **Translation and edition.** Thomas Ross, *The Second Punick War between Hannibal, and the Romanes: The Whole Seventeen Books, Englished from the Latine of Silius Italicus* (London: Tho. Roycroft, 1661), Book XI, p. 304, Internet Archive scan. T002. **Direct source.** https://archive.org/details/bim_early-english-books-1641-1700_the-second-punick-war-_silius-italicus_1661/page/n329/mode/2up. **Textual note.** In Silius, Hannibal is the subject of *iubet* and the sentence ends after his order concerning Decius; *horrida virtus*, *armatum ... pectus*, and *recti ... cupido* begin a new sentence describing Decius. Baumgarten removes the full stop after *iubet*, so *horrida Virtus* can instead appear to govern the verb, then moves *Audita asperitate* from line 202 to the end of his excerpt. He drops the rest of line 202 and changes capitalization and punctuation. Ross translates the continuous source-order narrative rather than Baumgarten's fusion: his "Commands / The Deputies ... to send / For Decius" preserves Hannibal as the agent of the order, while "rough Valour," "a Breast arm'd with Faith," and "a Soul inclin'd / To Justice" describe Decius.

§ 710. *Catholica, id est, (ut dicamus, quomodo possumus) universalia, vel perpetualia.* (Quint. II. 14.) de moribus, virtutibus et vitiis, ex veritate coloris aesthetici satis exacta, §. 552. sibi familiaria reddere pulcre cogitaturus non tantum tenetur, si quando practica dogmatice tangere mens sit, §. 707. sed etiam ideo, quia moratum de singularibus, quoque tum strictissime veris, tum heterocosmicis, cogitandi genus illis catholicis et generalibus, veluti notionibus directricibus, utitur in informandis singularium ideis §. 653, 547. Si quis Cynicorum ex disciplina virtutem ac mores generatim fucis vero austerioribus adsperserit, virtutem etiam singularem certae personae, quam narrabit, vel finget, eam circumscribet, quae

Sardois videatur amarior herbis,
Horridior rusco, proiecta vilior alga. Virg. Ecl. VII.

§ 711. Si quis in Aristippi praecepta delapsus est, proptereaque virtutem et morum institutionem omnem fucis nimium floridis exprimit, §. 704. ex huius officina

Virtutis verae custos rigidusque satelles,

in concreto etiam, et individuo singulari spectandus, §. 710. prodibit comtulus, venustulus, delicatulus, purpuram indutus, rosis coronatus, pastillos olens, uti *bibit Hymettia mella Falerno diluta,*

inter lances mensasque nitentes,
Dum stupet insanis acies fulgoribus, et quum
Acclinis falsis animus meliora recusat. Hor. Serm. II. 2. 4.

§ 712. Quemadmodum omnis quidem eruditio, cum practica, tum theoretica, verior ad veriores rebus ad eam pertinentibus, et singularibus, quae sub se continet, inducendos colores multum facit, §. 63–67; tamen nulla facilius fucum vitare dabit ingenio, quod natura mediocriter felix hanc solam imitabitur, quam corrupta praeconceptis opinionibus omnia falso colore tingentibus: §. 707–711. sic praesertim artis aestheticae tum verioris magnum adiumentum est ad veros in rebus colores quaerendos, fugiendos fucos, §. 68, 69. tum falsae praecepta plus nocent, quam si prorsus artem eiusmodi nescires, §. 73. quoniam dum ea sequeris, ut tibi videtur, omnino securus, deliberato consilio naturam deseris fucos et pigmenta captans, §. 688, 110. in quae forsan impetu mere naturali non incidisses, §. 52.

§ 710. One who will think beautifully is bound to make sufficiently exact general principles concerning morals, virtues, and vices familiar to himself through the truth of aesthetic color, §552. Baumgarten borrows Quintilian's term for universal rules from this source context: *It has always, therefore, been my custom not to tie myself down to universal or general rules (this being the nearest equivalent I can find for the Greek catholic rules).*[149] Quintilian II.14. This obligation holds not only if he intends at some time to touch practical matters dogmatically, §707, but also because the kind of thinking that portrays character in particulars, whether strictly true or heterocosmic, uses those universal and general principles as directive notions in forming ideas of singulars, §§653, 547. If someone from the discipline of the Cynics sprinkles virtue and morals generally with false colorings more austere than the true, he will also circumscribe the particular virtue of a definite person whom he narrates or invents as bitter, rough, and worthless, adapting Virgil's first-person comparison: "Now may I seem more bitter to your taste
than herb Sardinian, rougher than the broom,
more worthless than strewn sea-weed,"[150] Virgil, *Eclogue* VII.

§ 711. If someone has slipped into the precepts of Aristippus and therefore expresses every account of virtue and moral formation with false colorings too florid, §704, from this workshop even someone described as "a maintainer and a rigid partisan of strict virtue;"[151]

to be contemplated in the concrete and in the individual singular too, §710, will come forth rather neat, rather pretty, rather delicate, dressed in purple, crowned with roses, smelling of fragrant pastilles, as he drinks Hymettian honey diluted with Falernian wine. Baumgarten turns Horace's instruction into this positive portrait; Smart's source wording is "and don't drink anything but Hymettian honey qualified with Falernian wine."[152] The portrait places him among shining dishes and tables, where the eye is dazzled and the mind refuses better things. Horace's source instead excludes that setting for instruction: "learn, my good friends, not among dishes and splendid tables; when the eye is dazzled with the vain glare, and the mind, intent upon false appearances, refuses [to admit] better things;"[153] Horace, *Satires* II.2.4.

§ 712. Just as all truer erudition, both practical and theoretical, greatly helps in introducing truer colors to the things belonging to it and to the singulars contained under it, §§63–67, yet a complete absence of learning will enable a naturally moderately gifted talent, imitating nature alone, to avoid false coloring more easily than learning corrupted by preconceived opinions that stain everything with false color, §§707–711; so especially a truer aesthetic art is a great aid both for seeking true colors in things and for fleeing false colorings, §§68–69. But the precepts of a false aesthetic art do more harm than if you knew no such art at all, §73, because while you follow them, as it seems to you, wholly secure, you deliberately desert nature while hunting false colorings and pigments, §§688, 110, into which perhaps by mere natural impulse you would not have fallen, §52.

[149] **Source and locus.** Quintilian, *Institutio oratoria* 2.13.14. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 1 (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1920), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten removes Quintilian's governing *praecepta, quae ... vocitant*, transliterates Greek *καθολικά* as capitalized *Catholica*, and adds commas after *est*, *dicamus*, and *universalia*. Butler translates the Greek term as "catholic rules" and *universalia vel perpetualia* freely as "universal or general rules."

[150] **Source and locus.** Virgil, *Eclogues* 7.41-42. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), "Eclogue VII," Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten omits *Immo ego* and *tibi*, changes first-person *videar* to third-person *videatur*, and prints *Sardois* for the source edition's *Sardoniis*. He also changes capitalization and terminal punctuation. Rhoades follows Virgil's first-person construction, preserving the omitted "I" and "to your taste."

[151] **Source and locus.** Horace, *Epistles* 1.1.17. **Translation and edition.** Christopher Smart, *The Works of Horace*, revised by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten changes only the initial capitalization and the source semicolon to a comma. Smart's "maintainer" and "rigid partisan" render the paired metaphor *custos rigidusque satelles*.

[152] **Source and locus.** Horace, *Satires* 2.2.15-16. **Translation and edition.** Christopher Smart, *The Works of Horace*, revised by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Horace uses second-person *ne biberis* within the exception introduced by *nisi*: "do not drink anything unless it is Hymettian honey diluted with Falernian." Baumgarten removes *nisi* and *ne*, changes *biberis* to third-person present *bibit*, and extracts the resulting positive statement. Smart translates the complete source instruction and therefore retains its second-person prohibition.

[153] **Source and locus.** Horace, *Satires* 2.2.4-6. **Translation and edition.** Christopher Smart, *The Works of Horace*, revised by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten omits Horace's governing *discite non*, including the negative that excludes the dazzling banquet as a place of instruction. He prints regular accusative plural *nitentes* for poetic *nitentis*, changes both instances of *cum* to *Dum* and *quum*, and assimilates *adclinis* to *Acclinis*. Smart translates the full source syntax, including the omitted imperative and negative.

§ 713. In deceptricibus artium aestheticarum, e. g. rhetoricarum, poeticarum, regulis non tanto cum periculo a veris coloribus ad fucos avocabunt omnino falsae, et adeo falsae, etiam aesthetice, ut ne pulcellam quidem aliquam veri speciem habeant, qua se tueantur: quam illae, quae tum magnis auctoritatibus defenduntur, tum in aliquibus locis exercentur commode, peccant autem in quantitate, quod logici dicunt, et catholicae cogitantur, quae tamen particulariter tantum verae sunt. §. 73. Hinc aestheticis tantopere distinguendae paucae venustatum *leges immutabili necessitate constrictae*, a consiliis aliquando bonis, *quae, velut si aliter fas non sit, quidam, tanquam iussi, sequuntur*, non raro praepostere. Nam *mutantur pleraque praeceptorum caussis, temporibus, necessitate, occasione. Nulla rogationibus plebisve scitis sancta sunt. Decet, ut in picturis atque statuis videmus, variari habitus, vultus, status. Raro reperitur genus praeceptorum catholicorum, ut non labefactari parte aliqua et subrui possit.* Quint. II. 14.

§ 714. Quos regulae nimis laxae nondum satis a vero rerum colore deflectunt in fucos, horum multos eo contorquet caeca imitatio. Sentiunt amari probarique, licet *horridulas, Catonis alicuius orationes*.

Cic. de Or. 152. et ecce! quoties placere volunt, ut subito horrescant! §. 704.

Quid? si quis vultu torvo ferus, et pede nudo,
Exiguaeque togae simulet textore Catonem,
Virtutemne repraesentet moresque Catonis?
Decipit exemplar vitiis imitabile, Hor. I. ep. 19. 12.

Sentiunt alii delectari non paucos floribus poetarum et Curtii; Hinc tunc demum se disertos putant, quando quibuscunque datis occasionibus efflorescendo lasciviunt. §. 254.

O! imitatores, servum pecus! ut mihi saepe
Bilem, saepe iocum vestri movere tumultus!

§ 713. Among deceptive rules of aesthetic arts, for example rhetorical and poetic rules, those wholly false and so false, even aesthetically, that they do not have even some pretty appearance of truth by which to defend themselves, will not call one away from true colors to false colorings with so much danger as those which are both defended by great authorities and usefully exercised in some places, but err in quantity, as logicians say, and are treated as universal although they are true only in particular cases, §73. Hence in aesthetics the few laws of graces *bound by immutable necessity* must be so carefully distinguished from counsels that are sometimes good but are often followed perversely as commands. Quintilian describes this attitude: *with all the other rules, which some speakers follow as though they had no choice but to regard them as orders and as if it were a crime to take any other line.*[154] He explains the necessary flexibility: *But most rules are liable to be altered by the nature of the case, circumstances of time and place, and by hard necessity itself. ... For these rules have not the formal authority of laws or decrees of the plebs. ... But it is often expedient and occasionally becoming to make some modification in the time-honoured order. We see the same thing in pictures and statues. Dress, expression and attitude are frequently varied. ... For rules are rarely of such a kind that their validity cannot be shaken and overthrown in some particular or other.*[155] Quintilian II.14.

§ 714. Many whom rules too lax do not yet sufficiently deflect from the true color of things into false colorings are twisted into them by blind imitation. They perceive that even somewhat rough speeches of a Cato are loved and approved. Cicero's fuller source context reads: *Even the rude and unpolished Orations of Cato are a proof of this; as are likewise all our poets,*[156]
Cicero, *Orator* 152. And behold! whenever they wish to please, how suddenly they grow rough, §704. "What! if any savage, by a stern countenance and bare feet, and the texture of a scanty gown, should imitate Cato; will he represent the virtue and morals of Cato? The tongue that imitated Timagenes was the destruction of the Moor, while he affected to be humorous, and attempted to seem eloquent. The example that is imitable in its faults, deceives [the ignorant]."[157] Horace, *Epistles* I.19.12. Others perceive that not a few are delighted by the flowers of poets and Curtius; hence they think themselves eloquent only when, on any given occasions, they indulge in exuberant flowering, §254. "O ye imitators, ye servile herd, how often your bustlings have stirred my bile, how often my mirth!"[158]

[154] **Source and locus.** Quintilian, *Institutio oratoria* 2.13.1. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 1 (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1920), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten removes *ceteraque*, the noun phrase to which *quae* refers, and omits *facere* from *si aliter facere fas non sit*. He also adds commas around *quidam* and *tanquam iussi* and drops the source full stop. Butler translates Quintilian's complete construction, making the referent "all the other rules" explicit.

[155] **Source and locus.** Quintilian, *Institutio oratoria* 2.13.2, 2.13.6, 2.13.8, and 2.13.14, combined in that order. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 1 (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1920), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten compresses four separated sections. In the first he adds genitive *praeceptorum*, spells *causis* as *caussis*, omits *sed*, and reverses the source order of *occasione* and *necessitate*. In the second he replaces *neque enim ... ista praecepta* with grammatically altered *Nulla ... sancta sunt* and drops the following explanation. In the third he omits *et interim*, swaps *statuis atque picturis* to *picturis atque statuis*, and adds punctuation. In the fourth he replaces demonstrative *hoc genus* with *genus praeceptorum catholicorum*, importing and Latinizing the Greek term from the preceding sentence. Butler's selected passages preserve the original separation and syntax.

[156] **Source and locus.** Cicero, *Orator* 152. **Translation and edition.** E. Jones, *Cicero's Brutus, or History of Famous Orators: Also, His Orator, or Accomplished Speaker* (London: Edward and Charles Dilly, 1776), Project Gutenberg eBook 9776. T116. **Direct source.** https://www.gutenberg.org/ebooks/9776. **Textual note.** Cicero's *orationes ... horridulae* is nominative, governed by *indicant*. Baumgarten extracts and reorders the phrase, changes both words to the accusative *horridulas ... orationes* for his own syntax, omits *illae ipsae*, and inserts indefinite *alicuius* after *Catonis*. Jones translates the continuous source construction rather than Baumgarten's recast phrase.

[157] **Source and locus.** Horace, *Epistles* 1.19.12-17, with lines 15-16 omitted. **Translation and edition.** Christopher Smart, *The Works of Horace*, revised by Theodore Alois Buckley, new edition (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten prints *vultu* where the comparison edition has *voltu*, inserts several commas, and changes capitalization. More substantively, after verses 12-14 he suppresses verses 15-16 and resumes with only the opening clause of verse 17, stopping before *quod si*. Smart and Buckley translate the continuous source sequence, so their middle sentence marks the material Baumgarten omits.

[158] **Source and locus.** Horace, *Epistles* 1.19.19-20. **Translation and edition.** Christopher Smart, *The Works of Horace*, revised by Theodore Alois Buckley, new edition (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten replaces the source comma after initial *O* with an exclamation point, replaces the comma after *pecus* with another exclamation point, and capitalizes the first word of the second printed line. The wording otherwise agrees.

§ 715. Laudabantur olim Atticorum venusta ingenia. *Quorum genera plura sunt, hi*, caeci imitatores. §. 714. *unum modo, quale sit, suspicabantur. Putabant enim, qui horride inculteque dicat, modo id eleganter enucleateque faciat, eum solum attice dicere. Errabant, quod solum*,

§. 713. *quod attice, non fallebantur.*
§. 694. Cic. or. 28. Interim, quantus eorum cunque fuerit error, non tamen potuit, quin iisdem aliquando fucos nimis horridos pro veris rerum floridarum coloribus commendaret. §. 704, 248, 260. Nunc laudantur ex graecis et romanis auctores suo iure classici, iam austeris, iam floridis usi commodissime coloribus. In quorum imitatione quoniam inprimis *considerandum est, ne quid perturbate, ne quid contorte cogitetur*,

Cic. de Inv. I. 29. caeci imitatores, qui simile quantulumcumque suis deprehendisse per scripta classica satagunt, qui possent aliter, quam colores confundere, sicuti iura coqui, contortisque bellissimis ex Ciceronis alicuius aut omnino Demosthenis cogitandi rationibus ad alienissima fucum facere? §. 688.

§ 716. Colores floridi *maxime sensus nostros impellunt voluptate, et specie prima acerrime commovent. Saepe tamen ab iisdem celerrime fastidio quodam et satietate abalienamur.* §. 693. *Quanto colorum pulcritudine et varietate floridiora sunt in picturis novis pleraque, quam in veteribus? Quae tamen, etiamsi primo aspectu nos ceperunt, diutius non delectant, quum iidem nos in antiquis tabulis illo ipso horrido obsoletoque teneamur. Quanto molliores sunt et delicatiores in cantu flexiones et falsae voculae, quam certae et severae? quibus tamen non modo austeri, sed si saepius fiunt, multitudo ipsa reclamat.* Cic. de or. III. 98. cf. 99–103. et habebis praeclarum in fucos nimis floridos antidoton. §. 704.

§ 715. The graceful talents of the Attics were once praised. Blind imitators, §714, mistook one Attic manner for the only one. Cicero describes their mistake: *But though Atticism may be divided into several kinds, these mimic Athenians suspect but one. They imagine that to discourse plainly, and without any ornament, provided it be done correctly, and clearly, is the only genuine Atticism. In confining it to this alone, they are certainly mistaken;*[159]

§713; *though when they tell us that this is really Attic, they are so far in the right.*[160]

§694, Cicero, *Orator* 28. Meanwhile, however great their error was, it could not fail sometimes to commend to them excessively rough false colors in place of true colors of florid things, §§704, 248, 260. Now Greek and Roman authors are rightly praised as classical, having very fittingly used now austere, now florid colors. In imitating them, one must above all avoid confused or distorted thinking. Baumgarten adapts Cicero's rule for narration: *And in framing this narration, it will be proper to take care that nothing be said in a confused or distorted manner; that no digression be made to any other subject;*[161]

Cicero, *De inventione* I.29. How could blind imitators, who are eager to detect some tiny similarity to their own writings in classical texts, do anything other than mix colors as cooks mix sauces, and from the most beautiful modes of thought of some Cicero or even Demosthenes, twisted to the most alien things, make false coloring, §688?

§ 716. Florid colors most strongly strike the senses with pleasure at first, yet we often tire of them most quickly. Cicero considers the reason: *for it is difficult to tell what the cause is why, from those objects which most strongly strike our senses with pleasure, and occasion the most violent emotions at their first appearance, we should soonest turn away with a certain loathing, when we are sated.*[162] §693. *How much more florid, in the gaiety and variety of the colouring, are most objects in modern pictures than in ancient ones; which, however, though they captivate us at first sight, do not afford any lasting pleasure; whereas we are strongly attracted by rough and faded colouring in the paintings of antiquity. How much softer and more delicate are fanciful modulations and notes in music, than those which are strict and grave; and yet if the former are often repeated, not only persons of an austere character, but even the multitude, raise an outcry against them.*[163] Cicero, *De oratore* III.98; compare 99–103, and you will have a splendid antidote against false colorings too florid, §704.

[159] **Source and locus.** Cicero, *Orator* 28. **Translation and edition.** E. Jones, *Cicero's Brutus, or History of Famous Orators: Also, His Orator, or Accomplished Speaker* (London: Edward and Charles Dilly, 1776), Project Gutenberg eBook 9776. T116. **Direct source.** https://www.gutenberg.org/ebooks/9776. **Textual note.** Baumgarten omits Cicero's opening *Quorum genera plura sunt; hi* and changes the three present-tense plurals *suspicantur*, *Putant*, and *Errant* to the imperfects *suspicabantur*, *Putabant*, and *Errabant*. He also inserts commas, lowercases *Attice*, and stops at *quod solum*, leaving Cicero's balancing clause for Entry 776. Jones translates Cicero's unaltered present-tense sequence.

[160] **Source and locus.** Cicero, *Orator* 28, the closing clause of the sentence also used in Entry 775. **Translation and edition.** E. Jones, *Cicero's Brutus, or History of Famous Orators: Also, His Orator, or Accomplished Speaker* (London: Edward and Charles Dilly, 1776), Project Gutenberg eBook 9776. T116. **Direct source.** https://www.gutenberg.org/ebooks/9776. **Textual note.** Baumgarten separates Cicero's balancing clause from the preceding clause, lowercases *Attice*, and changes present *falluntur* to imperfect *fallebantur*. Jones's complete antithetical sentence shows the source relationship between Entries 775 and 776 and translates the original present tense.

[161] **Source and locus.** Cicero, *De inventione* 1.29. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 4 (London: Henry G. Bohn, 1853), *De inventione* 1.29; TopposText digital text with paragraph numbers aligned to the 1915 Teubner Latin edition and minor edits. T231. **Direct source.** https://topostext.org/work/800#Cic.Inv.1.29. **Textual note.** Baumgarten omits source *hic erit*, supplying present *considerandum est* in place of future *erit considerandum*. He then changes *dicatur* ("be said") to *cogitetur* ("be thought") and stops before the remaining prohibitions. Yonge translates the source's *dicatur*, not Baumgarten's substituted verb.

[162] **Source and locus.** Cicero, *De oratore* 3.98. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (London: George Bell & Sons, 1860), *De oratore* 3.98; Attalus digital text with minor alterations. T142. **Direct source.** https://www.attalus.org/cicero/deoratore3B.html#98. **Textual note.** Cicero makes the entire thought subordinate to *Difficile enim dictu est, quaenam causa sit, cur ea, quae* .... Baumgarten omits that frame, turns the relative clause into a finite first sentence, and makes the source's main verb a second sentence introduced by the added *Saepe tamen*. He also changes source *ab eis* to *ab iisdem* and adds punctuation. Watson translates Cicero's single continuous sentence rather than the recast.

[163] **Source and locus.** Cicero, *De oratore* 3.98. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (London: George Bell & Sons, 1860), *De oratore* 3.98; Attalus digital text with minor alterations. T142. **Direct source.** https://www.attalus.org/cicero/deoratore3B.html#98. **Textual note.** Baumgarten changes Cicero's two exclamation points to question marks, replaces the semicolon after *delectant* with a comma, closes *etiam si* as *etiamsi*, and prints historical *quum* for *cum*. His *iidem* differs from the comparison edition's *eidem*, and he adds commas before both occurrences of *quam* while removing the commas around *si saepius fiunt*. He lowercases sentence-initial *quibus*. Watson translates the continuous source passage.

§ 717. Interim pluribus fucus nimis floridus est suspectus, quam nimis austerus. Minium his, cinnabaris, indicum et purpurissum, facilius fuci iudicantur, quam fucati etiam

peruncti faecibus ora.

Austeram accusationem qui parat, si vel omnes humanitatis terminos transiliat, veritatem odium parientem se pingere, non fucum, sibi videbitur, *austeram curationem* propinare, non nigrae loliginis succum et meram aeruginem. Austeritatem ut nimis tristem effugiat, vel removendo floridorum mentionem iniicit Ovidius, Trist. I. 1.

Nec te purpureo velent vaccinia fuco,
Non est conveniens luctibus ille color.
Nec titulus minio, neque cedro charta notetur,
Candida nec nigra cornua fronte geras.
Felices ornent haec instrumenta libellos,
Fortunae memorem te decet esse meae.

§ 718. Pari artificio Apelles excelluit, quod *unum imitari nemo potuit. Absoluta opera atramento illinebat ita tenui, ut id ipsum repercussu claritates colorum excitaret, custodiretque a pulvere et sordibus, ad manum intuenti demum appareret. Sed et tum ratione magna, ne colorum claritas oculorum aciem offenderet, veluti per lapidem specularem intuentibus e longinquo, et eadem res nimis floridis coloribus austeritatem occulte daret.* Plin. hist. nat. XXXV. 10. Tantae molis est poetae fucum nimis austerum et tristem, pictori nimis floridum sollicite vitare. §. 717. Vereor tamen, ne festivum illud, quod aiunt, apud Ovidium Trist. I. III. 10. habeat aliquid fucosi lenocinii:

Clauda quod alterno subsidunt carmina versu,
Vel pedis hoc ratio, vel via longa facit.
Adspicis exsangui chartam pallere colore?
Immo vero, quia non erubescunt epistolae.

§ 717. Meanwhile false coloring too florid is suspect to more people than false coloring too austere. Vermilion, cinnabar, indigo, and purple are more easily judged false color by them than faces smeared with wine lees, although these too are falsely colored. Horace's larger theatrical clause reads: "which [certain strollers], who had their faces besmeared with lees of wine, sang and acted."[164] One who prepares *an austere accusation*, even if he leaps over all boundaries of humanity, will seem to himself to paint truth that produces hatred, not false coloring; to offer *an austere cure*, not the juice of black cuttlefish and mere verdigris. To avoid an austerity that is too mournful, Ovid introduces florid things into the discussion even while excluding them in *Tristia* I.1: "You shall have no cover dyed with the juice of purple berries—no fit colour is that for mourning; your title shall not be tinged with vermilion nor your paper with oil of cedar; and you shall wear no white bosses upon your dark edges. Books of good omen should be decked with such things as these; 'tis my fate that you should bear in mind."[165]

§ 718. Apelles excelled by a similar artifice, described by Pliny: *His inventions, too, in the art of painting, have been highly serviceable to others; but one thing there was in which no one could imitate him. When his works were finished, he used to cover them with a black varnish, of such remarkable thinness, that while by the reflection it gave more vivacity to the colours, and preserved them from the contact of dust and dirt, its existence could only be detected by a person when close enough to touch it. In addition to this, there was also this other great advantage attending it: the brightness of the colours was softened thereby, and harmonized to the sight, looking as though they had been viewed from a distance, and through a medium of specular-stone; the contrivance, by some indescribable means, giving a sombreness to colours which would otherwise have been too florid.*[166] Pliny, *Natural History* XXXV.10. Such effort is required for the poet carefully to avoid excessively austere and mournful false coloring, and for the painter to avoid excessively florid false coloring, §717. Yet I fear that the witty line, as they call it, in Ovid, *Tristia* III.1.11–12 and 55–56, has something of false-colored charm: "If the lame couplets halt in alternate verses, 'tis due to the metre's nature or to the length of the journey; ... See you my paper pale with bloodless colour? See you each alternate foot tremble?"[167] Baumgarten replaces Ovid's last question with his own rejoinder: No, rather because letters do not blush.

[164] **Source and locus.** Horace, *Ars poetica* 277. **Translation and edition.** Christopher Smart, *The Works of Horace*, revised by Theodore Alois Buckley, new edition (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten extracts only the participial phrase and omits the relative pronoun and governing verbs *quae canerent agerentque*. Smart and Buckley translate the complete source clause; their "had their faces besmeared with lees of wine" corresponds to Baumgarten's retained words.

[165] **Source and locus.** Ovid, *Tristia* 1.1.5-10. **Translation and edition.** Arthur Leslie Wheeler, *Ovid: Tristia, Ex Ponto* (Loeb Classical Library; London: William Heinemann, 1939 reprint of the 1924 edition), Internet Archive scan. p. 3. T014. **Direct source.** https://archive.org/details/ovidtristiaexpon011949mbp/page/n48/mode/2up. **Textual note.** Baumgarten changes source *nec cedro* to synonymous *neque cedro*, replaces the paired dashes around verse 6 and the semicolon after *libellos* with commas and periods, and capitalizes each printed line. The wording otherwise agrees. Wheeler translates the continuous source passage; his "white bosses" renders *candida ... cornua*, with a note explaining the book-roll's projecting ends.

[166] **Source and locus.** Pliny the Elder, *Natural History* 35.97 (book 35, chapter 10 in the older division cited by Baumgarten). **Translation and edition.** John Bostock and H. T. Riley, *The Natural History of Pliny* (London: Taylor and Francis, 1855), Perseus Digital Library text. T077. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0978/phi001/phi0978.phi001.perseus-eng1.xml. **Textual note.** Baumgarten omits Pliny's opening statement about the benefit of Apelles' inventions, ends a sentence after *potuit*, and therefore drops source *quod*. His *illinebat* corresponds to the comparison text's *inlinebat*. More substantially, *repercussu claritates colorum* replaces the edited *cum repercussum claritatis colorum omnium*; the apparatus records *repercussu* and *claritates* among the transmitted readings. Baumgarten also uses apparatus-attested *et tum* for edited *et luminum*, omits *omnium*, reorders *claritas colorum* as *colorum claritas*, inserts *oculorum*, and moves the conjunction around *e longinquo*. Bostock and Riley translate the older sense smoothly and call the thin *atramentum* coating a "black varnish."

[167] **Source and locus.** Ovid, *Tristia* 3.1.11-12 and 3.1.55-56. Baumgarten's printed citation, "*Trist.* I. III. 10," points to book 3 near line 10 but does not disclose the jump to line 55. **Translation and edition.** Arthur Leslie Wheeler, *Ovid: Tristia, Ex Ponto* (Loeb Classical Library; London: William Heinemann, 1939 reprint of the 1924 edition), Internet Archive scan. pp. 101 and 105. T014. **Direct source.** https://archive.org/details/ovidtristiaexpon011949mbp/page/n147/mode/2up; https://archive.org/details/ovidtristiaexpon011949mbp/page/n151/mode/2up. **Textual note.** Baumgarten preserves 3.1.11-12 apart from capitalization and terminal punctuation, then jumps to 3.1.55 and prints *Adspicis* for edited *aspicis*. Instead of Ovid's answering question, *aspicis alternos intremuisse pedes?*, he supplies the prose rejoinder *Immo vero, quia non erubescunt epistolae* ("No, rather because letters do not blush"). That last line must not be represented as Wheeler's translation or silently attributed to Ovid; Wheeler's selected English therefore gives Ovid's actual lines at both loci.

§ 719. Vitiosum et corruptum cogitandi genus, quod huc usque fucum appellavimus, §. 688. Quintilianus dicit *casuris, si leviter excutiantur, flosculis nitens, evanescens ac moriens*,

ut reliqua vitiosa cogitandi genera, comparatione meliorum, *quemadmodum lana tincta fuco citra purpuras placet, ac, si contuleris etiam lacernae, conspectu melioris obruitur. Si vero iudicium his corruptis acrius adhibeas, ut fucinis sulphura, iam illud, quod fefellerat, exuat mentitum colorem, et quadam vix enarrabili foeditate pallescat. Luceat igitur haec citra solem, et ut quaedam exigua animalia igniculi videntur in tenebris*.

XII. 10. Si protraxeris fucatam eiusmodi Venerem ex angulis et umbra in solem et maioris theatri celebritatem, nec illi,

> *iam manet humida creta, colorque*
> *Stercore fucatus crocodili.* Hor. ep. od. XII.

§ 720. Pulcre cogitandis *insidere quidam venustatis, non fuco illitus, sed sanguine diffusus debet color*,

i. e. per ipsam materiae, cogitantis et obiectorum in personalibus praecipuorum naturam determinata lucis aestheticae modificatio. §. 688, 622, 623. Cic. de or. III. 199. *Ipsa formae dignitas coloris bonitate tuenda est.*

§. 188. Cic. off. I. 30. Hic autem *est quidam sine ullo fuco veritatis color*.

§ 719. The vicious and corrupt kind of thinking which up to this point we have called false coloring, §688, Quintilian characterizes through this source passage: *They make the gravest mistake who consider that the style which is best adapted to win popularity and applause is a faulty and corrupt style of speaking which ... adorns itself with blossoms of eloquence which will fall to earth if but lightly shaken.... [W]hen such displays are compared with their betters, they sink into insignificance and fade out of sight....*[168]
Like other vicious kinds, it fades when compared with better things. Quintilian continues: *They are like wool dyed red that pleases in the absence of purple, but, as Ovid says, if compared with a cloak of Tyrian dye, pales in the presence of the fairer hue. If, however, we test such corrupt eloquence by the touchstone of a critical taste, as, for example, we test inferior dyes with sulphur, it will lay aside the false brilliance that deceived the eye and fade to a pallor almost too repulsive to describe. Such passages shine only in the absence of the sunlight, just as certain tiny insects seem transformed in the darkness to little flames of fire.*[169]
XII.10. If you drag such a false-colored Venus from corners and shade into the sun and the public attention of a larger theater, the cosmetic disguise fails, as in Horace's image: "now she has no longer the advantage of moist cosmetics, and her color
appears as if stained with crocodile's ordure"[170] Horace, *Epodes* XII.

§ 720. Beautiful thinking should possess a complexion of beauty diffused through its nature. Baumgarten adapts Cicero's account of three styles: *In each of these three forms there ought to be a peculiar complexion of beauty, not produced by the daubing of paint, but diffused throughout the body by the blood.*[171]
That is, a modification of aesthetic light determined through the very nature of the material, of the thinker, and of the principal personal objects, §§688, 622, 623; Cicero, *De oratore* III.199. *Now dignity of mien is also to be enhanced by a good complexion; the*
complexion is the result of physical exercise.[172]
§188, Cicero, *De officiis* I.30. This is a color of truth without false coloring. Cicero's original application reads: *In these we have the genuine complexion of eloquence, without any painting or disguise.*[173]

[168] **Source and locus.** Quintilian, *Institutio oratoria* 12.10.73 and 12.10.75. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 4 (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** The opening words are extracted from Quintilian's catalogue of corrupt styles in section 73. Baumgarten changes finite *nitet* to participle *nitens*. His following participles *evanescens ac moriens* recast the plural finite verbs *evanescunt ... atque emoriuntur* from section 75, omit *hac ... comparatione meliorum*, and make the two separated clauses one continuous singular characterization. Butler's ellipsed selection keeps the two source contexts distinct.

[169] **Source and locus.** Quintilian, *Institutio oratoria* 12.10.75-76. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 4 (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten starts after section 75's finite comparison, expands *ut* to *quemadmodum*, changes adversative *at* to *ac*, and changes subjunctive *obruatur* to indicative *obruitur*, then omits *ut Ovidius ait*. The edited text's *Tyriae eam* is Halm's conjecture; its apparatus records manuscript *etiam*, the reading used by Baumgarten. In section 76 he prints *sulphura* for *sulfura*. His singular sequence *illud, quod fefellerat, exuat* is likewise apparatus-attested (against edited plural *illum, quo fefellerant, exuant*), and *pallescat* continues that singular recast. Finally, *lucent* becomes the subjunctive *Luceat*, and Baumgarten inserts *et* before the insect simile. Butler translates the edited text, including the Tyrian-cloak reading and the original indicative "shine."

[170] **Source and locus.** Horace, *Epodes* 12.10-11 (Baumgarten's "*ep. od.* XII"). **Translation and edition.** Christopher Smart, revised by Theodore Alois Buckley, *The Works of Horace* (New York: Harper & Brothers, 1863), Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/ebooks/14020. **Textual note.** Baumgarten prints *humida* where the comparison edition has *umida*, inserts a comma after *creta*, and capitalizes *Stercore*. More importantly, he ends line 11 after *crocodili* and supplies a full stop, omitting Horace's continuation *iamque subando* and all of line 12. Smart's prose gives the completed cosmetic image but does not carry the omitted description into the selected quotation.

[171] **Source and locus.** Cicero, *De oratore* 3.199. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (New York: Harper & Brothers, 1860), lightly modernized online by Attalus. T143. **Direct source.** https://www.attalus.org/cicero/deoratore3C.html#199. **Textual note.** Baumgarten omits *His tribus figuris*, the antecedent that identifies Cicero's three styles, adds a comma after *venustatis*, and prints assimilated *illitus* for the comparison text's *inlitus*. Watson restores the omitted subject frame as "In each of these three forms" and translates the unabridged sentence.

[172] **Source and locus.** Cicero, *De officiis* 1.130 (book 1, chapter 36 in the comparison edition; Baumgarten cites the older division "I. 30"). **Translation and edition.** Walter Miller, *Cicero: De Officiis* (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1913), Perseus Digital Library text. T058. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi055/phi0474.phi055.perseus-eng1.xml. **Textual note.** Baumgarten replaces connective *autem* with emphatic *Ipsa*, capitalizes the new sentence, and stops before Cicero's balancing statement that complexion is maintained by exercise. Miller's selected English retains both halves of Cicero's formulation and therefore translates the comparison text rather than Baumgarten's emphatic recast.

[173] **Source and locus.** Cicero, *Brutus* 162 (also known as *De claris oratoribus* 162 in Baumgarten's citation). **Translation and edition.** E. Jones, *The Brutus of Cicero* (1776), with a few words and spellings changed in the Attalus transcription. T132. **Direct source.** https://www.attalus.org/cicero/brutus2.html#162. **Textual note.** Cicero's *In his omnibus* refers to the two speeches of Crassus just mentioned, and *inest* means that this colour "is present in" them. Baumgarten omits the referential phrase and changes *inest* to independent *est*, making the fragment a general proposition. Jones's "In these" preserves the source context that Baumgarten removes.

§. 423. Cic. de cl. orator. 162. cuius *liniamentis flos pigmentorum recentium: defit potius, quam adsit nimius*.

298. §. 691. Neque tamen desit naturam sequens variatio, §. 689. quia naturalis color ultra terminos a natura constitutos protractus et uno tenore continuatus tandem non nisi fucus est. Hinc intelligo Quintilianum, qui Cassio Severo tribuit *ingenii plurimum, acerbitatem miram, summam urbanitatem*,

tamen in eodem non gravitatem solum, sed etiam *colorem orationis desiderat*, quoniam *stomacho et amaris salibus plus, quam consilio, dederit*.

X. 1.

§ 721. Veniamus ad aliquas colorum oppositique coloribus fuci species, exempli gratia. I. A Cicerone desideratur in externis oratoribus *urbanitate quadam colorata oratio*. Quaesitusque: *Quis est ille tandem urbanitatis color? Nescio*, inquit, *tantum esse quendam scio. Id tu, Brute, intelliges, quum in Galliam veneris. — In vocibus nostrorum oratorum recinit quoddam et resonat urbanius. Nec hoc in oratoribus modo apparet, sed etiam in caeteris*.

de cl. orat. 170. An hic est color idem illud, nescio quid, quod nunc Galli suis solis quidam tribuunt, externis denegant? Fucum illius similem ostendit Catulli Suffenus,

> *Homo venustus, et dicax, et urbanus,*
> *qui modo scurra,*
> *Aut si quid hac re tritius, videbatur.*

§423, Cicero, *Brutus* 162. Its outlines should rather lack fresh pigment than have too much. Baumgarten turns Cicero's historical judgment into this maxim; the source reads: *For, to settle it, a great variety of authors must be examined, and especially Cato: which could not fail to convince you, that nothing was wanting to complete his pieces, but those rich and glowing colours which had not then been invented.*[174]
298, §691. Yet variation following nature should not be lacking, §689, because natural color drawn beyond the boundaries established by nature and continued at one unvarying level finally is nothing but false coloring. Hence I understand Quintilian's judgment of Cassius Severus: *For his natural talents are great, his gift of bitterness, wit and passion remarkable, but he allowed the sharpness of his temper to prevail over his judgment.*[175]
Baumgarten notes that Quintilian nevertheless misses gravity and *color of speech* in him, because he gave more to temper and bitter wit than judgment. The source continues: *Moreover, though his jests are pungent enough, this very pungency often turned the laugh against himself.*[176]
X.1.
§ 721. Let us come to some species of colors and of the false coloring opposed to colors, for the sake of example. I. Cicero misses in foreign orators *speech colored by a certain urbanity*. The dialogue develops the question of this color: *"What fashionable delicacy do you mean?" said he.—"I cannot," said I, "pretend to define it: I only know that there is such a quality existing. When you go to your province in Gaul, you will be convinced of it. You will there find many expressions which are not current in Rome; but these may be easily changed, and corrected. But, what is of greater importance, our Orators have a particular accent in their manner of pronouncing, which is more elegant, and has a more agreeable effect than any other. This, however, is not peculiar to the Orators, but is equally common to every well-bred citizen."*,[177]
Brutus 170. Is this color the same "I know not what" which some French now attribute only to themselves and deny to foreigners? Catullus' Suffenus shows a false coloring similar to it: "That Suffenus, Varus, whom thou know'st right well, is a man fair spoken, witty and urbane [...] What can we think of this? he who just now was seen a professed droll, or e'en shrewder than such in gay speech [...]"[178]

[174] **Source and locus.** Cicero, *Brutus* 298 (also known as *De claris oratoribus* 298 in Baumgarten's citation). **Translation and edition.** E. Jones, *The Brutus of Cicero* (1776), with a few words and spellings changed in the Attalus transcription. T134. **Direct source.** https://www.attalus.org/cicero/brutus4.html#298. **Textual note.** Cicero says that Cato's outlines lacked nothing except the flower and colour of pigments "which had not yet been invented." Baumgarten extracts *liniamentis*, *florem*, *pigmentorum*, and *defuisse* but changes *florem* to nominative *flos*, replaces the relative clause with adjective *recentium*, changes perfect infinitive *defuisse* to present *defit*, omits *colorem*, and adds the contrast *potius, quam adsit nimius* ("is lacking rather than present to excess"). Jones translates Cicero's complete source claim, not Baumgarten's new maxim.

[175] **Source and locus.** Quintilian, *Institutio oratoria* 10.1.117, on Cassius Severus. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 4 (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1922), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten removes *nam et ... est in eo*, changes nominative *acerbitas mira* and *urbanitas* to accusatives governed by his own sentence, and intensifies *urbanitatem* with *summam*. He stops before source *et fervor*, which Butler renders "passion"; the selected English also includes the immediately following judgment that Baumgarten develops as concordance entry 792. Butler translates Quintilian's original syntax, not Baumgarten's accusative list.

[176] **Source and locus.** Quintilian, *Institutio oratoria* 10.1.117, on Cassius Severus. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 4 (Loeb Classical Library; London: William Heinemann; Cambridge, MA: Harvard University Press, 1922), 10.1.117, Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten joins *stomacho* and *plus ... quam consilio* from the end of Quintilian's first sentence to *amari sales* from the next. He changes nominative *amari sales* to ablative *amaris salibus* so that it can stand beside *stomacho*, inserts *et*, changes perfect *dedit* to perfect subjunctive *dederit* for his governing context, and adds commas around *quam consilio*. Butler translates Quintilian's two continuous source sentences, not Baumgarten's recombination.

[177] **Source and locus.** Cicero, *Brutus* 171; Baumgarten cites this as *Brutus* 170. **Translation and edition.** E. Jones, *Cicero's Brutus, or History of Famous Orators: Also, His Orator, or Accomplished Speaker* (London: Edward and Charles Dilly, 1776), Project Gutenberg eBook 9776. T116. **Direct source.** https://www.gutenberg.org/ebooks/9776. **Textual note.** Baumgarten suppresses Cicero's dialogue tags *inquit* and *inquam*, prints *Quis ... ille* for *qui ... iste*, and omits *iam* before *intelleges*. His three dashes honestly signal the omission from *audies* to *quod*, but he resumes with *In* rather than Cicero's *quod in*. He prints *quum* for *cum*, *recinit quoddam* for the comparison text's *retinnit quiddam*, and *caeteris* for *ceteris*, besides repunctuating. The critical apparatus records *recinuit* in part of the manuscript tradition, so Baumgarten's resonant verb is historically grounded even though it does not match the selected critical text. Jones translates the complete dialogue and therefore also translates the material hidden by Baumgarten's dashes.

[178] **Source and locus.** Catullus, *Carmina* 22.2 and 22.12-13. **Translation and edition.** Leonard C. Smithers, prose translation in *The Carmina of Caius Valerius Catullus* (London: printed for the translators, 1894), Project Gutenberg eBook 20732. T092. **Direct source.** https://www.gutenberg.org/ebooks/20732. **Textual note.** Baumgarten takes Catullus 22.2, omits its copula *est*, then jumps without an ellipsis over 22.3-11 and over the question *hoc quid putemus esse?* at the start of 22.12 before resuming with *qui modo scurra* and 22.13. He inserts commas into 22.2 and before *videbatur*, and capitalizes *Homo* and *Aut*. The bracketed ellipses in the selected English passage are the editor's omission marks. Smithers follows a source text with *scitius* and therefore writes "shrewder"; Baumgarten and the comparison edition read *tritius*. The selected translation is existing evidence for the passage, not an assertion that those two Latin readings are identical.

Idem miram fucorum et apertae foeditatis miscelam exhibet; in poematibus quando

> *bellus ille et urbanus*
> *Suffenus, unus caprimulgus ac fossor*
> *Rursus videtur. Tantum abhorret ac mutat.*

§ 722. II. Coniungam, uti coniunctum in Rutilii dicendi genere fuisse apud Ciceronem est. de cl. or. 113. colorem tristem et severum, acrem atque vehementem. Primus est color luctibus conveniens, non ita reliqui, nisi quibusdam tragicis. Est tamen verus quidam *severitatis color, non modo non invidiosus, sed etiam popularis*.

Severitatem enim lego apud Ciceronem Fam. VIIII. ep. 14. non *veritatem animadversionis tum bonis omnibus, tum infimo cuique gratissimam*.

Est verus quidam color ex pudore relucentis acrimoniae, cuius *totum genus excellet e. g. in caussis, in quibus potest inflammari animus iudicis acri et vehementi quadam incitatione*.

Cic. Or. II. 183. Quanquam *dubium non est, quin exordium dicendi vehemens et pugnax non saepe esse debeat*.

317. Cicero tamen, operum colores qui satis norat, *vehementer se agere fatetur, iracunde*,

negat. Philipp. VIII. 16.

The same man exhibits a marvelous mixture of false colorings and open ugliness; in his poetry: "But when thou readest these, that refined and urbane Suffenus is seen on the contrary to be a mere goatherd or ditcher-lout, so great and shocking is the change."[179]

§ 722. II. I shall join, as they were joined in Rutilius' manner of speaking in Cicero, *Brutus* 113, the sad and severe, sharp and vehement colors. The first is a color fitting for mourning; not so the rest, except in certain tragic matters. Yet there is a true color of severity that wins approval without ill will. The shared Ciceronian source for this claim and the following reading is quoted below.[180]

For in Cicero, *Fam.* IX.14, I read *severitatem* (severity), not *veritatem* (truth), in the passage: *For it has been your good fortune—as I think it has never been anyone else's—to inflict the most severe punishment, not only without exciting ill feeling, but with full popular approval, and to the greatest and most universal satisfaction of aristocrat and plebeian alike.*[181]

There is a true color of sharpness shining through a sense of propriety. Baumgarten says that this manner excels where a judge can be inflamed by a sharp and vehement impulse. Cicero's source differs by adding a negative qualification: *This mode of address is extremely excellent in those cases in which the mind of the judge is not likely to be inflamed by an ardent and vehement assault; for energetic oratory is not always desirable, but often smooth, submissive, gentle language, which gains much favour for defendants [...].*[182]

Cicero, *De oratore* II.183. Cicero also qualifies the use of vehemence at the opening: *Nor is there any doubt, that the beginning of a speech ought very seldom to be vehement and pugnacious; but if even in the combat of gladiators for life, which is decided by the sword, many passes are made previous to the actual encounter [...].*[183]

317. Nevertheless, Cicero, who knew the colors of works well enough, distinguishes vehemence from anger: *For as for your saying that I am in the habit of arguing against you with ill temper, that is not the case. I confess that I argue with vehemence, but not with ill temper.*[184]

Philippics VIII.16.

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[179] **Source and locus.** Catullus, *Carmina* 22.9-11. **Translation and edition.** Leonard C. Smithers, prose translation in *The Carmina of Caius Valerius Catullus* (London: printed for the translators, 1894), Project Gutenberg eBook 20732. T092. **Direct source.** https://www.gutenberg.org/ebooks/20732. **Textual note.** Baumgarten begins inside Catullus 22.9, dropping *haec cum legas tu*, which supplies the condition translated by Smithers as "when thou readest these." He inserts a comma after *Suffenus*, prints *ac* for the comparison edition's *aut*, capitalizes *Rursus*, and turns the colon after *videtur* into a period. Smithers's prose makes the omitted condition explicit and translates the continuous three-line source unit.

[180] **Source and locus.** Cicero, *Epistulae ad familiares* 9.14.7, to Dolabella (Pompeianum, 3 May 44 BCE); the same letter is also transmitted and numbered as *Ad Atticum* 14.17a. **Translation and edition.** Evelyn S. Shuckburgh, *The Letters of Cicero: The Whole Extant Correspondence in Chronological Order* (London: George Bell and Sons, 1908-1909), Perseus Digital Library text of *Ad Atticum* 14.17a. T060. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi057/phi0474.phi057.perseus-eng1.xml. **Textual note.** This is securely sourced but not a verbatim Ciceronian phrase. Baumgarten turns Cicero's *summa severitas animadversionis* into *severitatis color*, introducing his controlling aesthetic term *color*. Accordingly he changes feminine *invidiosa* to masculine *invidiosus*, while *popularis* can serve either gender, and omits Cicero's *summa*, governing construction, and *esset*. Shuckburgh translates Cicero's original sentence, not Baumgarten's recasting. The shared source sentence is quoted once below, with entry 797; the present marker identifies the evidence for Baumgarten's preceding recasting.

[181] **Source and locus.** Cicero, *Epistulae ad familiares* 9.14.7, to Dolabella (Pompeianum, 3 May 44 BCE); the same letter is also transmitted and numbered as *Ad Atticum* 14.17a. **Translation and edition.** Evelyn S. Shuckburgh, *The Letters of Cicero: The Whole Extant Correspondence in Chronological Order* (London: George Bell and Sons, 1908-1909), Perseus Digital Library text of *Ad Atticum* 14.17a. T060. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi057/phi0474.phi057.perseus-eng1.xml. **Textual note.** Baumgarten's full sentence reads *Severitatem enim lego apud Ciceronem Fam. VIIII. ep. 14. non veritatem ...*: "I read *severitatem* in Cicero ... not *veritatem*." Thus the italic/concordance segment begins with the reading he rejects. Cicero has *summa severitas animadversionis* and later *et cum bonis omnibus tum infimo cuique gratissima*; the excerpt instead has accusative *veritatem ... gratissimam*, omits *summa*, *et* before *cum*, and the intervening words, and punctuates after *omnibus*. Shuckburgh properly translates the accepted Ciceronian text. This record must not be cited as an English translation of *veritatem*. This single quotation also supplies the source context for entry 796.

[182] **Source and locus.** Cicero, *De oratore* 2.183; Baumgarten's adjacent citation gives *De oratore* 2.185. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (London: Henry G. Bohn, 1860), 2.183, in the Attalus presentation with minor modernizing alterations. T139. **Direct source.** https://www.attalus.org/cicero/deoratore2C.html#183. **Textual note.** Baumgarten omits Cicero's *Sed* and *orationis*, changes *genus hoc totum* to *totum genus*, future *excellet* for present *excellit*, *e. g. in* for *in eis*, and orthographic *caussis* for *causis*. Most importantly, he drops *minus* before *potest*. Cicero says this mode excels where the judge's mind is less able or "not likely" to be inflamed; Baumgarten's wording says where it can be inflamed. The bracketed ellipsis in Watson's translation is the editor's mark for the remainder of Cicero's explanation.

[183] **Source and locus.** Cicero, *De oratore* 2.317. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (London: Henry G. Bohn, 1860), 2.317, in the Attalus presentation with minor modernizing alterations. T140. **Direct source.** https://www.attalus.org/cicero/deoratore2E.html#317. **Textual note.** Baumgarten changes Cicero's opening *Nec est dubium* to *dubium non est*, retaining the sense but moving the negative. He stops before the semicolon and the gladiatorial comparison, and his own sentence supplies the terminal punctuation. The bracketed ellipsis in the source and English comparison is the editor's mark for that continuing explanation; Watson translates Cicero's original word order.

[184] **Source and locus.** Cicero, *Philippics* 8.16. **Translation and edition.** C. D. Yonge, *The Orations of Marcus Tullius Cicero*, vol. 4 (London: Henry G. Bohn, 1856), *Philippics* 8.16, Project Gutenberg eBook 11080. T086. **Direct source.** https://www.gutenberg.org/ebooks/11080. **Textual note.** Cicero speaks in the first person, *vehementer me agere fateor, iracunde nego*. Baumgarten makes that report depend on his own *Cicero ... fatetur*: he changes object *me* to reflexive *se* and first-person *fateor* to third-person *fatetur*. The concordance stops after *iracunde*, while Baumgarten's following, nonitalic *negat* supplies Cicero's *nego*. Yonge translates the complete source contrast; the isolated concordance segment is not a complete Latin clause after its comma.

§ 723. Hos colores mentiuntur fuci e. g. eorum *qui fronte gravi et tristi supercilio utilitatibus fisci contumaciter adsunt, quos nunquam principibus defuisse*

putat Plinius Pan. 41. et omnis non iocis tantum ac hilaritati; sed etiam humanitati contraria severitas in cogitando iudicandoque. Acerbam eiusmodi severitatem amet una

> *Eumenidum intento turba severa foro.*
> Prop. IIII. 11.

Veram et fucatam acrimoniam pingit una Cicero, mores pulcre cogitaturi formans de Or. I. 182. quando: *Haec*, ait, *adiuvant in oratore: lenitas vocis, vultus, pudoris significatio, verborum comitas. Si quid persequare acrius,* (hic habes verum colorem, §. 722.) *ut invitus et coactus facere videare. — Ea omnia, quae proborum, demissorum, non acrium, non pertinacium, non litigiosorum, non acerborum sunt,* (habes fucum pertinacis et acerbi litigatoris) *valde benevolentiam conciliant.*
Quemadmodum *vehemens* proprie et recte Macrobio VI. 8. *nimio impetu ac vi mentis instructum* significat, M. §. 699: ita genus cogitandi vehemens et atrox fucum potius, quam verum ac laudabilem colorem, prae se feret, nisi admisceatur eidem genus lenitatis atque mansuetudinis. Cic. de or. II. 200.

§ 724. Hinc *mollienda est in plerisque alio colore asperitas orationis*.

Quint. XI. 1. Unde colligas et asperum cogitandi genus colorem esse, et genus illud lenitatis atque mansuetudinis, §. 723. quo gnarus aliquis *animorum tractandorum artifex assequatur, ut aliquid eorum quoque caussa videatur facere, contra quos armatus est.*

§ 723. False colorings imitate these colors, for example those of the stern revenue collectors described by Pliny: *Few of your Predecessours ever wanted such instruments, who with sowre looks and severe carriage were very punctual and rigorous in exacting the Imperial revenues.*[185]
Panegyric 41. So too does every severity in thinking and judging contrary not only to jokes and cheerfulness but also to humanity. Let only the stern band of Furies love such bitter severity. Propertius supplies the image in this larger source passage: Let the two brothers sit by him, and near the seat of Minos let the stern band of Furies stand, while all the court is hushed to hear my doom.[186] Propertius IV.11. Cicero paints true and false sharpness together, shaping the conduct of one who will think beautifully in *De oratore* I.182, when he says: *But the qualities that attract favour to the orator are a soft tone of voice, a countenance expressive of modesty, a mild manner of speaking; so that if he attacks any one with severity, he may seem to do so unwillingly and from compulsion. [...] And everything that characterizes men of probity and humility, not acrimonious, nor stubborn, nor litigious, nor harsh, very much conciliates benevolence.*[187]

The first portion presents true color (§722); the stubbornness and bitterness excluded in the latter mark the litigant's false coloring. Just as *vehement*, properly and rightly in Macrobius VI.8, means *equipped with an excessive impulse and force of mind*, Metaphysics §699, so a vehement and fierce kind of thinking will display false coloring rather than true and praiseworthy color unless a kind of gentleness and mildness is mixed with it, Cicero, *De oratore* II.200.
§ 724. Thus Quintilian writes: *In many cases it is desirable to soften the harshness of our language by the infusion of a more conciliatory tone, as, for example, Cicero did in his speech dealing with the children of the proscribed.*[188]
Quintilian XI.1. From this you may gather both that the rough kind of thinking is a color, and that gentleness and mildness, §723, are colors too: an expert in handling minds can thereby seem to act for those against whom he is armed. Quintilian's source example reads: *For this reason that supreme artist in playing on the minds of men admits that it is hard, but asserts that the constitution is so essentially dependent on the laws of Sulla, that their repeal would inevitably involve its destruction. Thus he succeeded in creating the impression that he was doing something on behalf of those very persons against whom he spoke.*[189]

[185] **Source and locus.** Pliny the Younger, *Panegyricus Traiani* 41.3. **Translation and edition.** White Kennett, *An Address of Thanks to a Good Prince, Presented in the Panegyrick of Pliny, upon Trajan, the Best of Roman Emperours* (London: M. Flesher for Thomas Fickus, 1685), p. 81, EEBO-TCP transcription hosted by the Oxford Text Archive. T125. **Direct source.** https://ota.bodleian.ox.ac.uk/repository/xmlui/bitstream/handle/20.500.12024/A55147/A55147.xml?sequence=5&isAllowed=y. **Textual note.** Keil's 1870 critical text prints *fronte tristi et gravi supercilio*, while its apparatus records *fronte gravi et tristi supercilio* in witnesses B and delta; Baumgarten therefore preserves an attested older order rather than merely transposing the adjectives himself. He also prints *nunquam* for *numquam*, reverses the order of Pliny's main and relative clauses, changes subjunctive *adessent* to indicative *adsunt*, and changes nominative *qui* to accusative *quos* so that *quos ... defuisse* can depend on his external *putat Plinius*. Kennett translates the source construction, not Baumgarten's grammatical adaptation.

[186] **Source and locus.** Propertius, *Elegies* 4.11.22. **Translation and edition.** H. E. Butler, *Propertius, with an English Translation* (London: William Heinemann; New York: G. P. Putnam's Sons, 1912), p. 333. T017. **Direct source.** https://archive.org/details/propertiu00prop/page/n360/mode/2up. **Textual note.** Baumgarten quotes the complete pentameter, capitalizes its first word, and replaces the source colon with a period; the words otherwise agree. In Propertius the line continues the preceding *assideant fratres*, so Butler supplies that governing clause in English rather than presenting the line as a syntactically isolated sentence.

[187] **Source and locus.** Cicero, *De oratore* 2.182. Baumgarten cites it as book 1, section 182. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (London: Henry G. Bohn, 1860), *De oratore* 2.182; Attalus digital text with minor alterations. T139. **Direct source.** https://www.attalus.org/cicero/deoratore2C.html#182. **Textual note.** The modern comparison text marks *is significatio* for deletion after *vultus pudor*; the older reading *vultus pudoris significatio* underlies both Baumgarten's quotation and Watson's "a countenance expressive of modesty." Baumgarten omits initial *Sed*, inserts a comma after *vultus*, and changes the source semicolon after *comitas* to a period. The two literal *ellipsis* tokens in the concordance mark places where Baumgarten's own nonitalic glosses interrupt the quotation; Cicero's words are continuous at those two points. Baumgarten's three dashes, by contrast, skip Cicero's sentence beginning *Facilitatis*, and his resumed *Ea omnia* drops the source enclitic in *eaque*. He also stops before *abalienantque ab eis*.

[188] **Source and locus.** Quintilian, *Institutio oratoria* 11.1.85. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 4 (Loeb Classical Library; London: William Heinemann; Cambridge, MA: Harvard University Press, 1922), 11.1.85, Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten extracts Quintilian's opening clause, omits the example beginning *ut Cicero*, and places the lower-case fragment inside his own sentence. The wording of the retained clause agrees exactly.

[189] **Source and locus.** Quintilian, *Institutio oratoria* 11.1.85. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 4 (Loeb Classical Library; London: William Heinemann; Cambridge, MA: Harvard University Press, 1922), 11.1.85, Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten takes *tractandorum animorum artifex* from Quintilian's first sentence, reverses the two genitives, and makes the phrase the subject of present subjunctive *assequatur*. Quintilian instead has the implicit Cicero as subject of perfect *adsecutus ... est*. Baumgarten changes *causa* to *caussa*, imperfect *videretur* to present *videatur*, and source *contra quos diceret* ("against whom he spoke") to *contra quos armatus est* ("against whom he is armed"). Butler translates the continuous source prose, not Baumgarten's recombination.

Iungamus luctibus convenienti colori, §. 722. *necessarium periclitanti sollicitudinis colorem*, eumque, quem *sola habet poenitentia, si nulla contingit iis, qui peccaverant, excusatio*.

l. c.

Adspice, quot submittat humus formosa colores! Prop.

At cave, ne in fucum degenerent vel nimium *trucis atque violenti*, vel effaeminati, cogitandi generis, ne in foedam desperantium trepidationem, aut vilem ac humilem ante factorum exsecrationem ac palinodian.

§ 725. III. Est SUBMISSUM COGITANDI GENUS, animi viribus ac impetui parcentis propter reverentiam. Quod quamdiu tantum sibi temperat ab affectanda ubertate, dignitate, exacto veri studio, nitore, ac ornatu, argumentationibus et contentione vehementioribus, quantum vel debita cogitanti, si qua debetur ipsi, reverentia, vel ea, quam ipse debeat nunc rebus ac personis, de quibus aut contra quas meditatur, nunc futuris suae meditationis spectatoribus praecipuis, κατ' ἤθη, §. 698. postulaverit: verum et naturalem colorem servat, §. 622, 623. Neque negliget moratum hoc, §. 226, 227. et aequabile, §. 267. et strictius etiam temperatum cogitandi genus, §. 270. regulam illam apud Ciceronem, Off. I. 90; *Recte videntur praecipere, qui monent, ut, quanto superiores simus, tanto nos submissius geramus.*

§ 726. Quam primum autem submissum cogitandi genus eo deprimitur, ut vel obliviscatur pulcre cogitaturus suae dignitatis, vel falsam et superstitiosam reverentiam, nescio quibus, nunc rebus, nunc personis exhibens rependove simulans, eadem retrahi se patiatur ab illa copia, dignitate, professione veritatis, ornatu, reprehensione, contentione tandem et impetu animi, quae prae se ferre decenter eleganterque potuisset: tunc idem *humile, submissum, molle, effaeminatum, fractum atque abiectum* cogitandi genus, uti βάθος, §. 217. ita fucus est. §. 688, 725.

§ 727. Hinc Quintilianus, XI. 1. in vitiis numerat *submissum cogitandi genus concitatis in caussis*,

Let us join to the color fitting griefs, §722, *the color of anxiety necessary to one in danger*, and the color possessed by penitence alone when no excuse is available. Quintilian's source explains: *But if there is no excuse available, penitence is our only hope. For the man who is converted to the hatred of his own errors, may perhaps be regarded as sufficiently reformed.*[190]
cited place. "See what hues lovely earth sends forth;"[191] Propertius. But beware lest these degenerate into false coloring either of an excessively grim and violent kind of thinking, or of an effeminate one, or into the foul trepidation of despairing people, or a base and abject cursing and recantation of earlier deeds.

§ 725. III. There is a SUBDUED KIND OF THINKING, sparing the powers and impulse of the soul because of reverence. So long as it restrains its pursuit of abundance, dignity, exact concern for truth, brightness and ornament, and stronger argument and contention, only as much as either reverence owed to the thinker, if any is owed to him, or that reverence which he himself owes now to things and persons about which or against which he meditates, now to the future principal spectators of his meditation, κατ' ἤθη, §698, requires, it preserves true and natural color, §§622–623. Nor will this manner of thinking, suited to character (§§226–227), proportionate (§267), and temperate even in the stricter sense (§270), neglect Cicero's rule in *De officiis* I.90: *There seems to be sound advice, therefore, in this word of warning: "The higher we are placed, the more humbly should we walk."*.[192]
§ 726. But as soon as the subdued kind of thinking is depressed so far that one who will think beautifully either forgets his own dignity, or, exhibiting false and superstitious reverence, or feigning it by grovelling, to I know not what things or persons, allows himself to be drawn back by the same from that abundance, dignity, profession of truth, ornament, reproof, contention, and finally impulse of soul which he could fittingly and elegantly have displayed, then this same *low, subdued, soft, effeminate, broken, and abject* kind of thinking, like βάθος, §217, is false coloring, §§688, 725.
§ 727. Hence Quintilian, XI.1, counts submission among faults when the case demands energy: *What use is it if we employ a lofty tone in cases of trivial import, a slight and refined style in cases of great moment, a cheerful tone when our matter calls for sadness, a gentle tone when it demands vehemence, threatening language when supplication, and submissive when energy is required, or fierceness and violence when our theme is one that asks for charm?*[193]

[190] **Source and locus.** Quintilian, *Institutio oratoria* 11.1.81. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 4 (Loeb Classical Library; London: William Heinemann; Cambridge, MA: Harvard University Press, 1922), 11.1.81, Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Quintilian writes *quodsi nulla contingit excusatio, sola colorem habet paenitentia*. Baumgarten detaches and fronts *sola habet poenitentia*, omits the rhetorically technical *colorem*, moves the condition after it, changes *paenitentia* to *poenitentia*, and inserts *iis, qui peccaverant*. That insertion appears to generalize the following source sentence about one who had erred. Butler's "our only hope" interprets the omitted *sola colorem habet* and therefore translates Quintilian's source, not the shortened recast.

[191] **Source and locus.** Propertius, *Elegies* 1.2.9. **Translation and edition.** H. E. Butler, *Propertius, with an English Translation* (London: William Heinemann; New York: G. P. Putnam's Sons, 1912), p. 7. T017. **Direct source.** https://archive.org/details/propertiu00prop/page/n34/mode/2up. **Textual note.** Butler's facing Latin confirms that *formosa* is a historical textual reading and his "lovely earth" translates it. Against Butler's text, Baumgarten adds *d* in *Adspice*, changes relative *quos* ("what [hues]") to quantitative *quot* ("how many"), writes *submittat* for *summittat*, inserts a comma, and changes the semicolon to an exclamation point. Müller's 1898 critical text instead reads *non fossa* ("untilled") where both Baumgarten and Butler have *formosa*.

[192] **Source and locus.** Cicero, *De officiis* 1.90. **Translation and edition.** Walter Miller, *De Officiis* (Loeb Classical Library; London: William Heinemann; New York: Macmillan, 1913), 1.90, Project Gutenberg eBook 47001. T104. **Direct source.** https://www.gutenberg.org/files/47001/47001-h/47001-h.htm#I.90. **Textual note.** Cicero's clause is introduced by consecutive *ut* and has subjunctive *videantur*: *ut recte praecipere videantur*. Baumgarten drops that first *ut*, makes *videntur* indicative, and reorders the words as *Recte videntur praecipere*. In the nested maxim he moves *submissius* before *geramus* and prints single-*m submissius* for source *summissius*. Miller translates Cicero's continuous source sentence.

[193] **Source and locus.** Quintilian, *Institutio oratoria* 11.1.3. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 4 (Loeb Classical Library; London: William Heinemann; Cambridge, MA: Harvard University Press, 1922), 11.1.3, Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Quintilian's *summissum concitatis* is one compressed member of a larger series governed by *genus ... dicendi* and *adhibeamus*. Baumgarten extracts it, changes *summissum* to *submissum*, substitutes explicit *cogitandi genus* ("kind of thinking") for Quintilian's "kind of speaking," and adds *in caussis*, with his preferred double-*s* spelling. Butler translates the continuous rhetorical series, not Baumgarten's isolated noun phrase.

i. e. quas salva decori verioris reverentia tamen omni animi impetu diligentiaeque nervis, omni cum copia, dignitate, ornatu ac ardore agi non oporteat solum, sed etiam necesse sit. Ibidem in aliis huc admodum facientibus exemplum adfert Socratis *cuius ad absolutionem profuisset, si conciliasset oratione submissa*,

§. 726. *iudicum animos sibi, qui tamen, quoniam id eum minime decuisset, sic egerit, ut, qui poenam suam honoribus summis esset aestimaturus.*
Hic addit: *Quando ab hominibus sui temporis parum intelligebatur, posterorum se iudiciis reservavit, brevi detrimento iam ultimae senectutis aevum, omnium saeculorum consequutur.*
§ 728. Pergit Quintilianus l. c. Scipionem Africanum commemorare, qui *patria cedere, quam cum Tribuno plebis, humillimo homine, de innocentia sua contendere maluit*.

Tanti putavit heros genus cogitandi male submissum cavere, §. 726. Fontes eius, auctore Quintiliano, sunt, *humiliera illa vitia, submissa adulatio, vilis pudor, in omni negotio neglecta auctoritas, quae fere accidunt his, qui nimium blandi esse volunt.*

Adeo gravis submissi cogitandi generis adversarius, quando fucus est, quaerit tamen: *Quis vero nesciat, quin nonnunquam, summittenda sit et contrahenda oratio, ne iudex eam vel intelligere, vel capere non possit?*

This applies to cases which, with reverence for truer decorum preserved, nevertheless ought and must be handled with the full impulse of the soul and the utmost exertion of diligence, every abundance, dignity, ornament, and ardor. In the same place, among other examples very relevant here, he adduces Socrates: *Who is there who does not realise that nothing would have contributed more to secure the acquittal of Socrates than if he had employed the ordinary forensic methods of defence and had conciliated the minds of his judges by adopting a submissive tone and had devoted his attention to refuting the actual charge against him?*[194]
§726; *But such a course would have been unworthy of his character, and, therefore, he pleaded as one who would account the penalty to which he might be sentenced as the highest of honours.*[195]
Here he adds: *And since he was but ill understood by the men of his own day, he reserved his case for the approval of posterity and at the cost of a few last declining years achieved through all the ages life everlasting.*[196]
§ 728. Quintilian continues in the cited place with the example of Scipio Africanus: *unless, indeed, the elder Africanus is to be regarded as having failed to consult his true interests, when he retired into exile sooner than wrangle over his own innocence with a contemptible tribune of the people,*[197]
The hero considered it so important to avoid a badly subdued kind of thinking, §726. Quintilian describes its sources in a fuller catalogue: *The following vices are of a meaner type: grovelling flattery, affected buffoonery, immodesty in dealing with things or words which are unseemly or obscene, and disregard of authority on all and every occasion. They are faults which, as a rule, are found in those who are over-anxious either to please or amuse.*[198]
So firm an opponent of the subdued kind of thinking, when it is false coloring, nevertheless asks: *Again, who does not know what different styles of eloquence are required when speaking before the grave assembly of the senate and before the fickle populace, since even when we are pleading before single judges the same style will not be suitable for use before one of weighty character and another of a more frivolous disposition, while a learned judge must not be addressed in the same tone that we should employ before a soldier or a rustic, and our style must at times be lowered and simplified, for fear that he may be unable to take it in or to understand it.*[199]

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[194] **Source and locus.** Quintilian, *Institutio oratoria* 11.1.9. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 4 (Loeb Classical Library; London: William Heinemann; Cambridge, MA: Harvard University Press, 1922), 11.1.9, Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten's surrounding phrase *exemplum adfert Socratis* allows him to replace dative *Socrati* with relative genitive *cuius*. He compresses *nihil magis profuturum ... fuisse, quam si esset usus illo iudiciali genere defensionis et oratione summissa conciliasset* to *profuisset, si conciliasset oratione submissa*, moving the ablative after the verb and changing *summissa* to *submissa*. Entry 811 resumes at *iudicum animos sibi*; Butler translates the complete source question.

[195] **Source and locus.** Quintilian, *Institutio oratoria* 11.1.9-10. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 4 (Loeb Classical Library; London: William Heinemann; Cambridge, MA: Harvard University Press, 1922), 11.1.9-10, Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten resumes the source question at *iudicum animos sibi* but suppresses *crimenque ipsum sollicite redarguisset*. He then joins section 10 to it by inserting relative *qui tamen* and causal *quoniam*, replaces source *verum ...; ideoque* with that new linkage, and changes indicative *egit* to relative-clause subjunctive *egerit*. He also inserts a comma between *ut* and *qui*. Butler preserves Quintilian's original sentence boundary and indicative construction.

[196] **Source and locus.** Quintilian, *Institutio oratoria* 11.1.10. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 4 (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1922), Book 11.1.10, Perseids text. T128. **Direct source.** https://cts.perseids.org/read/latinLit/phi1002/phi001/perseus-eng2/11.1.1-11.1.19. **Textual note.** Baumgarten drops initial *et*, prints *posterorum* for the comparison edition's *posteriorum*, and moves *omnium* before *saeculorum*. Most significantly, Quintilian's perfect participle *consecutus* becomes the anomalous *consequutur* in Baumgarten, with an added comma after *aevum*. Butler translates Quintilian's unaltered perfect construction and makes its promise of enduring posthumous life explicit.

[197] **Source and locus.** Quintilian, *Institutio oratoria* 11.1.12. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 4 (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1922), Book 11.1.12, Perseids text. T128. **Direct source.** https://cts.perseids.org/read/latinLit/phi1002/phi001/perseus-eng2/11.1.1-11.1.19. **Textual note.** Baumgarten removes Quintilian's conditional frame and its subject-identifying *prior ille Africanus, qui*, capitalizes *Tribuno*, and sets *humillimo homine* off as an apposition. He also moves *de innocentia sua* from after *contendere* to immediately before it. Butler translates the continuous source sentence and supplies the omitted identification of the elder Africanus.

[198] **Source and locus.** Quintilian, *Institutio oratoria* 11.1.30. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 4 (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1922), Book 11.1.30, Perseids text. T159. **Direct source.** https://cts.perseids.org/read/latinLit/phi1002/phi001/perseus-eng2/11.1.20-11.1.39. **Textual note.** Baumgarten prints *humiliera* for source *humiliora* and *submissa* for *summissa*. He suppresses *adfectata scurrilitas* and the whole qualification *in rebus ac verbis parum modestis ac pudicis*, then changes *iis* to *his*. At the close he removes both instances of *aut* and omits *aut ridiculi*, narrowing Quintilian's paired wish "to please or amuse" to *blandi esse*. Butler translates the complete, unabridged list.

[199] **Source and locus.** Quintilian, *Institutio oratoria* 11.1.45. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 4 (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1922), Book 11.1.45, Perseids text. T160. **Direct source.** https://cts.perseids.org/read/latinLit/phi1002/phi001/perseus-eng2/11.1.40-11.1.59. **Textual note.** Baumgarten retains *Quis vero nesciat* but removes Quintilian's long comparison of audiences. He then inserts *quin* to attach the surviving conclusion directly to *nesciat*, changes *sitque ... summittenda* to *summittenda sit*, and adds commas after *nesciat*, *nonnunquam*, and the first *intelligere*. Butler translates the full source argument, including the audience distinctions Baumgarten omits.

§. 725. Idem in Cicerone laudat, qui *ne in caussa Cluentii quidem, etsi mater huius palam caput filii petebat, oblitus est reverentiae, quae parentibus debetur*,

iubetque *ipsa re minore ac minus infesta orationem adhuc leniorem et submissiorem*.

§ 729. IIII. Et ERECTUM ET AUDAX COGITANDI GENUS animi vim ac impetum intendentis propter dignitatem, quo elate cogitatur et dicitur, licet non semper sublimiter, §. 287. In hoc cavendus est fucus arrogantiae, V. Est ludicrum et iocosum, in quo vitetur affectata scurrilitas, praesertim *in parum modestis ac pudicis*, et generatim, *ne nimium ridiculus videri velis*. VI. Est grave, in quo ne qua senilis auctoritas immatura deprehendatur. VII. Est dulce, cuius decoctam aversatur dulcedinem Cicero. Sed satis de his. §. 692.

§ 730.

SECTIO XXXXIII

ARGUMENTA ILLUSTRANTIA

Argumenta quorum (vel unica, vel potior, vel nunc maxime consideranda;) vis est, lucem datae perceptioni affundere, sunt DECLARANTIA (explicantia). Dabunt itaque perspicuitatem vel intellectualem, RESOLVENTIA (analytice) quale est *definitio propriam cuiusvis rei vim declarans*, Cic. de Or. I. 190. vel sensitivam, §. 614, 618. nunc absolutam certe, §. 617, 625, nunc omnino nitorem aliquem exhibent, et a potiori dicuntur ILLUSTRANTIA (pingentia). Cicero, Fam. V. ep. 13. *saepius dicendum, et non significandum modo, quod fieri potest obscurius, sed etiam declarandum* iudicat, quod optat Lucceium clare perspicere.

§725. The same author praises Cicero's respect for parents even when confronting Cluentius's hostile mother: *And yet sometimes it is absolutely necessary, as, for example, in the case of Cluentius Habitus. ... In the case of Sasia she had openly sought to procure the destruction of her son, and consequently vigorous methods were justified against her. But there were two points, the only points which remained to be dealt with, that were handled by Cicero with consummate skill: in the first place, he does not forget the reverence that is due to parents,*[200]

For a less serious and less hostile case he prescribes: *It is, however, always possible that a mother may be her son's opponent in a case of less serious import, or at any rate in a way which involves less deadly hostility. Under such circumstances the orator must adopt a gentler and more restrained tone.*[201]

§ 729. IV. There is also an UPLIFTED AND BOLD KIND OF THINKING, intensifying the force and impulse of the soul because of dignity, by which one thinks and speaks loftily, although not always sublimely, §287. In this the false coloring of arrogance must be avoided. V. There is the playful and joking kind, in which affected buffoonery must be avoided, especially *in things insufficiently modest and chaste*, and generally one must not be too eager to seem amusing. Quintilian's broader formulation is: *They are faults which, as a rule, are found in those who are over-anxious either to please or amuse.*[202] VI. There is the grave kind, in which no premature assumption of an old man's authority should appear. VII. There is the sweet kind, whose overcooked sweetness Cicero rejects. But enough about these, §692.

§ 730.

SECTION XXXXIII

ILLUSTRATIVE ARGUMENTS

Arguments whose force, whether sole, more important, or now chiefly to be considered, is to pour light onto a given perception are EXPLANATORY (explicative). They therefore give either intellectual perspicuity, in which case they are RESOLVING (analytical) arguments, such as a definition explaining the proper nature of a thing. Cicero's larger methodological sequence reads: *next, to branch out those general heads, as it were, into members; then to explain the peculiar nature of each by a definition;*[203] Cicero, *De oratore* I.190. Alternatively, they give the perspicuity of sensitive cognition, §§614, 618, now certainly absolute, §§617, 625, and sometimes even exhibiting a degree of brilliance. By their principal function these are called ILLUSTRATIVE (pictorial). Cicero, *Fam.* V.13, judges that what he wants Lucceius to see clearly must be said repeatedly and not merely hinted at, which can be done obscurely, but openly declared. His full source sentence reads: *Therefore, in my opinion, I ought to repeat this often, and not merely hint to you, but openly to declare, that nothing could be more acceptable to me than your letter.*[204]

[200] **Source and locus.** Quintilian, *Institutio oratoria* 11.1.61-62, discussing Cicero's handling of Sassia in *Pro Cluentio*. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 4 (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1922), Book 11.1.61-62, Perseids text. T161. **Direct source.** https://cts.perseids.org/read/latinLit/phi1002/phi001/perseus-eng2/11.1.60-11.1.79. **Textual note.** The concordance's "Cicero" label describes the person being praised, but the verbal source is Quintilian. Baumgarten fuses Quintilian's separate statements, changes *causa* to *caussa*, drops *Habiti*, replaces Sassia's source designation *illa* with *mater huius*, and paraphrases *filii caput palam impugnaret* as *palam caput filii petebat*. He converts *ne oblivisceretur* into finite *oblitus est* governed by his added *ne ... quidem* construction. Butler translates Quintilian's continuous discussion, not Baumgarten's synthesis.

[201] **Source and locus.** Quintilian, *Institutio oratoria* 11.1.64. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 4 (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1922), Book 11.1.64, Perseids text. T161. **Direct source.** https://cts.perseids.org/read/latinLit/phi1002/phi001/perseus-eng2/11.1.60-11.1.79. **Textual note.** The concordance again labels Cicero, but Baumgarten is condensing Quintilian's prescriptive sentence. He changes *in re leviore* to *ipsa re minore*, adjectivalizes adverbial *minus infeste* as *minus infesta*, and turns nominative *lenior atque summissior ... oratio* into accusative *orationem ... leniorem et submissiorem* for his own syntax. He adds *adhuc* and changes *summissior* to *submissiorem*. Butler translates the original two-sentence construction.

[202] **Source and locus.** Quintilian, *Institutio oratoria* 11.1.30, reused by Baumgarten after first quoting it in section 728. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 4 (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1922), Book 11.1.30, Perseids text. T159. **Direct source.** https://cts.perseids.org/read/latinLit/phi1002/phi001/perseus-eng2/11.1.20-11.1.39. **Textual note.** Baumgarten turns Quintilian's third-person plural *qui ... ridiculi volunt* into second-person singular *ne ... ridiculus ... velis*, adds *videri*, and suppresses both *aut* and the alternative *blandi esse*. The concordance's Cicero attribution is unsupported here: Baumgarten's own section 728 explicitly introduces the longer sentence as Quintilian's, and section 729 abridges it. Butler translates the original paired alternatives as "to please or amuse."

[203] **Source and locus.** Cicero, *De oratore* 1.190. **Translation and edition.** J. S. Watson, *Cicero on Oratory and Orators* (London: George Bell & Sons, 1860), *De oratore* 1.190; Attalus digital text with minor alterations. T137. **Direct source.** https://www.attalus.org/cicero/deoratore1C.html#190. **Textual note.** Cicero's *definitione* is an instrumental ablative modifying *declaret*, and *propriam cuiusque vim* is its object. Baumgarten makes *definitio* the subject, changes finite *declaret* to participial *declarans*, substitutes *cuiusvis rei* for *cuiusque*, and reorders the phrase. Watson translates Cicero's original verbal construction rather than Baumgarten's nominalized definition.

[204] **Source and locus.** Cicero, *Epistulae ad familiares* 5.13.2, to Lucius Lucceius. **Translation and edition.** Evelyn Shirley Shuckburgh, *The Letters of Cicero: The Whole Extant Correspondence in Chronological Order* (London: George Bell & Sons, 1899-1909), letter DLXXI, *Fam.* 5.13; TopostText digital text. T227. **Direct source.** https://topostext.org/work/136#Fam.5.13. **Textual note.** Baumgarten removes *itaque hoc*, dative *tibique*, governing *arbitror*, and Cicero's concluding declaration about Lucceius's letter. He adds *et*, replaces *solum* with *modo*, and interpolates the explanatory clause *quod fieri potest obscurius*, which has no counterpart in Cicero. Shuckburgh translates the complete source sentence and renders *significandum* versus *declarandum* as "hint" versus "openly ... declare."

§ 731. Iustissima vitandi fuci cautio, S. XXXXII. suadebit in argumentis et figuris pingentibus ac illustrantibus §. 730; 26, praesertim ea tantum ornamenta sectari, quae praeter illustrationem simul ubertati, dignitati, verisimilitudini, reliquisque cogitandorum gratiis, vel singulis serviant, vel saltim aliquibus, §. 142. quae vero tantum pinxerint, praetereaque nihil ad totius pulcritudinem conferre videantur, parca manu adspergere, vel ambitiosa recidere, §. 164.

§ 732. Perceptiones praegnantes, M. §. 517. et complexae, M. §. 530. et ipsae, caetera si fuerint paria, magis splendent, quam minus complexae; et totius quam ingrediuntur, meditationis possunt argumenta fieri illustrantia, §. 730. Hinc minus praegnantibus, minus complexis pulcre praeferuntur, praesertim quando ipsae adhaerentes perceptiones tamen aliquid simul probant, vel movent, §. 731. Hinc magnum epithetorum bene lectorum artificium. Exemplis abundant pulcra omnia. Virgilii sumamus eclogam in primis eius poematibus primam. Ibi non dicit: Amaryllida canta, sed:

Formosam resonare doces Amaryllida silvas,

non dicit:

Haec urbs multum alias inter caput extulit urbes,

sed tantum,

Quantum lenta solent inter viburna cupressi.

Non dicit libertatem sibi venisse seni, sed:

Candidior postquam tondenti barba cadebat.

Non scribit: Nunquam illius obliviscemur, sed:

Ante leves pascentur in aethere cervi,
Et freta destituent nudos in littore pisces;
Ante pererratis amborum finibus exsul
Aut Ararim Parthus bibet, aut Germania Tygrim,
Quam nostro illius labatur pectore vultus.

§ 731. The most just caution for avoiding false coloring, Section XLII, will advise that in pictorial and illustrative arguments and figures, §§730, 26, one especially pursue only those ornaments which, besides illustration, also serve abundance, dignity, verisimilitude, and the remaining graces of things to be thought, either each of these or at least some of them, §142. Those which only paint and seem to contribute nothing further to the beauty of the whole should be sprinkled with a sparing hand or cut away when ostentatious, §164.

§ 732. Pregnant perceptions, Metaphysics §517, and complex perceptions, Metaphysics §530, themselves, other things being equal, shine more than less complex ones; and they can become illustrative arguments of the whole meditation into which they enter, §730. Hence they are beautifully preferred to less pregnant and less complex perceptions, especially when the associated perceptions themselves also furnish proof or arouse emotion, §731. Hence the great skill involved in well-chosen epithets. All beautiful things abound in examples. Let us take Virgil's first eclogue among his earliest poems. There he does not say: sing Amaryllis, but "while, Tityrus, you
sit careless in the shade, and, at your call,
"Fair Amaryllis" bid the woods resound."[205]
He does not say merely that this city raises its head far above other cities, but specifies the degree through an image. The complete source comparison reads: "comparing small with great; but this as far
above all other cities rears her head
as cypress above pliant osier towers."[206][207]

He does not say that freedom came to him as an old man, but "Freedom, which, though belated, cast at length her eyes upon the sluggard, when my beard
'gan whiter fall beneath the barber's blade—"[208]
He does not write, "we shall never forget him," but "Sooner shall light stags, therefore, feed in air,
the seas their fish leave naked on the strand,
germans and Parthians shift their natural bounds,
and these the Arar, those the Tigris drink,
than from my heart his face and memory fade."[209]

[205] **Source and locus.** Virgil, *Eclogues* 1.5. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), "Eclogue I," Perseus canonical text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten extracts verse 5 from Meliboeus's sentence, omitting the contrast and direct address in verse 4. He capitalizes initial *Formosam* and replaces Virgil's full stop with a comma. Rhoades translates the continuous source and makes *formosam* the epithet "Fair" modifying Amaryllis.

[206] **Source and locus.** Virgil, *Eclogues* 1.25, with 1.24-26 supplying the complete comparison that Baumgarten is contrasting with his own prosaic alternative. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Eclogues* 1.24-26, Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten introduces these words with *non dicit* ("he does not say") and contrasts them with Virgil's *sed tantum, Quantum lenta ....* The line must therefore not be catalogued as a genuine Virgilian quotation. Against Virgil's 1.25, Baumgarten drops *verum*, inserts *urbs*, and substitutes *multum* for *tantum*. Rhoades translates Virgil's actual three-line comparison, not Baumgarten's rejected paraphrase. Baumgarten's rejected alternative is translated as his own prose before the single quotation of Virgil's actual comparison, which carries both markers.

[207] **Source and locus.** Virgil, *Eclogues* 1.26. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Eclogues* 1.26, Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten capitalizes the line because he extracts it after *sed tantum*; otherwise his wording and punctuation agree with the comparison text. Rhoades renders *viburna* as "osier" and retains the comparative image. The shared comparison is quoted once with both source markers.

[208] **Source and locus.** Virgil, *Eclogues* 1.29; line 1.28 supplies the grammatical and narrative lead-in about Freedom. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Eclogues* 1.28-29, Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten extracts 1.29 from the sentence begun by *Libertas* in 1.28, capitalizes *Candidior*, and changes the source semicolon to a period. His preceding prose, *Non dicit libertatem sibi venisse seni*, accurately signals that the verse is being offered as Virgil's more vivid expression of that idea. Rhoades necessarily translates the lead-in as well as the extracted line.

[209] **Source and locus.** Virgil, *Eclogues* 1.60-64. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Eclogues* 1.60-64, Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten omits Virgil's *ergo* in 1.60 and prints *aethere* where the selected comparison text reads *aequore*. The former reading is not an unsupported invention: Rhoades's "feed in air" reflects the *aethere* tradition. Baumgarten also has *littore/Tygrim/vultus* for the comparison text's *litore/Tigrim/voltus*, capitalizes the extracted line openings, and changes the comma after *pisces* to a semicolon. Rhoades compresses the two national clauses but translates the complete five-line promise.

Tandem non ait: iam vesper adest, sed:

Iam summa procul villarum culmina fumant
Maioresque cadunt altis de montibus umbrae.

§ 733. Quoniam HYPOTYPOSIS, vivida alicuius descriptio, non illustrat solum, §. 618, sed etiam probat, §. 550, 551. inter meliora pingentium argumenta merito refertur, §. 731. DIATYPOSIS est hypotyposis ardentior. Hinc diatyposis est in argumentis illustrantium optimis, §. 731, cuius species est CHARACTERISMUS, diatyposis moratior. §. 226. Exempla dabit Lucianus, et Theophrastus, et huius imitator in Gallis princeps.

§ 734. Una perceptionum connexarum et coniunctarum, s. sociarum alteram potest declarare, imo etiam illustrare, §. 730, si simul cum hac attendatur vivide, M. §. 516, i. e. comparetur. M. §. 626. Hinc substitutio illius pro hac pulcre cogitanda, vel coniunctio illius cum hac, non sine vividitate, dabit ARGUMENTUM illustrans A COMPARATIS; quod aliqui dicunt A MEDITATIONE, §. 730, nos dicamus figuram, §. 26, COMPARATIONEM et collationem LATIUS, quae complectitur assimilationem, sed in multa etiam alia argumentorum genera diffunditur, quam quae petantur a simili. e. g.

Tantaene animis caelestibus irae? Aen. I. 15.

et Carthaginis statim sequens illustratio 1) ab aetate 2) ab incolis 3) a situ 4) a divitiis 5) a studiis belli 6) a favore Iunonis, v. 16–22. Hinc odium in Aeneam, comparatis caussis aliis, v. 23–36. Tandem meditationis epiphonema:

Tantae molis erat Romanam condere gentem.

§ 735. Sicut in argumentis augentibus augmentum, §. 330, in probantibus aetiologiam, §. 545. figuram vidimus ita principem, ut reliquas ad augendum probandumve pertinentes sinu suo comprehendere videantur singulas: ita comparationem latius dictam in figuris illustrantibus generalem habeamus et principem, §. 734, sine qua ne hypotyposis quidem esse potest, §. 733. et ad quam, velut fontem, reliquae tandem altius consideratae concurrunt. Nam quoniam ex uno simili, aequali, congruente, generatim, notabilius eodem, cognosci, hinc et vividius cognosci, illustrarique potest, §. 730. alterum simile, aequale, congruens, et notabilius idem: M. §. 70, 572. comparatio latius dicta sub se comprehendet argumentum illustrans 1) a simili, aequali, congruente, notabilius eodem, quod figura dicitur a potiori ASSIMILATIO, §. 734. si similia, aequalia, congruentia, notabilius eadem coniungantur. Potest et earundem unum cogitando substitui pro altero.

Finally he does not say, "evening is now here," but "And, see, the farm-roof chimneys smoke afar,
and from the hills the shadows lengthening fall!"[210]

§ 733. Since HYPOTYPOSIS, a vivid description of something, not only illustrates, §618, but also proves, §§550–551, it is deservedly counted among the better pictorial arguments, §731. DIATYPOSIS is a more ardent hypotyposis. Hence diatyposis is among the best illustrative arguments, §731, whose species is CHARACTERISMUS, a diatyposis richer in the portrayal of character, §226. Lucian and Theophrastus, and the chief imitator of the latter among the French, will give examples.

§ 734. One of connected and conjoined perceptions, or associated perceptions, can clarify another, indeed also illustrate it, §730, if it is vividly attended together with this one, that is, compared, Metaphysics §§516, 626. Hence the substitution of that perception for this one to be beautifully thought, or its conjunction with this one, not without vividness, will give an illustrative ARGUMENT FROM COMPARABLES, which some call FROM MEDITATION, §730. Let us call it, as a figure, §26, COMPARISON and collation BROADLY SPEAKING. This includes assimilation, but also spreads into many other kinds of arguments than those drawn from likeness. For example, "Can gods such anger feel?"[211] and the immediately following illustration of Carthage 1) from age, 2) from inhabitants, 3) from position, 4) from wealth, 5) from military pursuits, 6) from Juno's favor, *Aeneid* I.15–22. Hence hatred against Aeneas, with other causes compared, vv.23–36. Finally the epiphonema of the meditation: "O labor vast, to found the Roman line!"[212]

§ 735. Just as in augmenting arguments we saw augmentation, §330, and in proving arguments aetiology, §545, as principal figures that seem to include within themselves the individual figures belonging to augmenting and proving, so let us take comparison broadly so called as the general and principal figure among illustrative figures, §734. Without it not even hypotyposis can exist, §733, and to it, as to a source, the others ultimately converge when considered more deeply. For since, from one thing similar, equal, congruent, or generally the same in a notable respect, another similar, equal, congruent, and the same in a notable respect can be known, and hence more vividly known and illustrated, §730; Metaphysics §§70, 572, comparison broadly so called will contain under itself the illustrative argument 1) from the similar, equal, congruent, or the same in a notable respect. This figure is called chiefly ASSIMILATION, §734, if similar, equal, congruent, or things that are the same in a notable respect are joined. One of them can also be substituted in thought for the other.

[210] **Source and locus.** Virgil, *Eclogues* 1.83-84. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Eclogues* 1.83-84, Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten drops the initial *et* from 1.83, capitalizes *Iam* and *Maioresque*, and removes the comma between the two verse lines. His introductory *Tandem non ait: iam vesper adest, sed* presents the verses as Virgil's vivid replacement for the bare statement "evening is now here." Rhoades translates both lines continuously and uses an exclamation mark where the Latin comparison text has a period.

[211] **Source and locus.** Virgil, *Aeneid* 1.11 in modern line numbering; Baumgarten cites it as *Aeneid* 1.15. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), book 1, Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten's wording and punctuation agree with the extracted question in the comparison text. His citation is four lines higher than modern numbering, and the following ranges in his discussion carry the same offset. That offset corresponds exactly to early editions that counted the four-line pseudo-Virgilian *Ille ego* proem before *Arma virumque*. Williams translates the question tersely and independently of that numbering tradition.

[212] **Source and locus.** Virgil, *Aeneid* 1.33 in modern line numbering. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), book 1, Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** The words agree exactly; Baumgarten prints a period where the comparison edition has an exclamation mark. He calls the line the concluding *epiphonema* of the preceding meditation. Williams preserves the exclamatory force, rendering *gentem* as "line."

§ 736. Assimilatio quo similiora, quo minus inaequalia, quo magis congruentia, et proportionata, secundum analogi rationis trutinam, inter se comparabit, hoc erit illa pulcrior, §. 735. Praedicata assimilatis l. comparatis communia TERTIUM COMPARATIONIS dicuntur. In diiudicando tertio comparationis quantitatis etiam est quaedam dimensio, §. 314, 315. Argumentum illustrans a simili non potest a sanae mentis homine ideo proferri, ut unum in comparatis habeatur pro totaliter eodem cum altero, M. §. 269. hinc inter haec detecta quadam differentia perperam omne simile claudicare dicitur. Si in cogitatione A velis illustrare C, hinc assumas B simile ipsi A, in quo idem C belle possis et nitide contemplari, A SUBIECTUM ASSIMILATIONIS per B, TERMINUM ASSIMILATIONIS; simile non claudicans, illustratur, qua tertium comparationis C, etiamsi B possit habere D praedicatum quoddam, quod non est in A. Si vero C illud ipsum tertium comparationis constitutum, cuius gratia omnis peragitur assimilatio, longe se tamen aliter habeat, vel qualitate, vel quantitate, vel utraque, secundum ipsam analogi rationis trutinam, in B, quam in A, tunc laborare pulcritudinem assimilationis non negaverim, §. 315.

§ 737. Assimilatorum in tertiis comparationis detecta quantitatis differentia saltim excusationi locum dabit, §. 736; qualis est:

Si magna licet componere parvis,

et Ovidii Trist. I. 5. pietatem uxoris suae comparantis cum pietate Liviae matronali:

Grandia si parvis assimilare licet.

Assimilationis exemplum dabit Ciceronis Hortensius: *Ut ii, qui combibi purpuram volunt, sufficiunt prius lanam medicamentis quibusdam: sic litteris talibusque doctrinis ante excoli animus et ad sapientiam concipiendam imbui et praeparari debet*.
Idem pro Roscio: *Ut ignis, inquit, in aquam coniectus continuo restinguitur et refrigeratur: sic recens falsum crimen, in purissimam et castissimam vitam collatum, statim concidit et exstinguitur.*

Item: *Ut non frugem, neque arborem in omni agro reperire possit; sic non omne facinus in omni vita nascitur.*

§ 736. The more similar, less unequal, more congruent and proportionate, according to the scale of the analogue of reason, the things compared by assimilation are, the more beautiful the assimilation will be, §735. Predicates common to the assimilated or compared things are called the THIRD TERM OF COMPARISON. In judging this third term of comparison there is also a certain measure of quantity, §§314–315. An illustrative argument from the similar cannot be put forward by a sane person so that one of the compared things is taken as totally the same as the other, Metaphysics §269. Hence, when some difference is discovered between them, it is wrongly said that every likeness limps. If, in thought A, you wish to illustrate C, and therefore assume B, similar to A, in which you can beautifully and brightly contemplate the same C, A, the SUBJECT OF ASSIMILATION, is illustrated through B, the TERM OF ASSIMILATION, with respect to C, the third term of comparison. The likeness does not limp even if B has some predicate D that is not in A. But if that very C, established as the third term of comparison for whose sake the whole assimilation is carried out, nevertheless behaves very differently in B than in A, in quality, quantity, or both, according to the very scale of the analogue of reason, then I will not deny that the beauty of the assimilation suffers, §315.

§ 737. A detected difference in quantity in the common terms of comparison between assimilated things will at least call for an allowance, §736, such as the qualification, if great things may be compared with small. Baumgarten reverses Virgil's quantities; Rhoades translates the source: "Not otherwise, to measure small with great,"[213]
and Ovid's phrase in *Tristia* I.5, comparing his wife's devotion with Livia's matronal devotion: "if 'tis lawful to liken great things to small."[214]

Cicero's *Hortensius* will give an example of assimilation: *As those who want wool to drink in purple first prepare it with certain medicines, so the mind ought first to be cultivated by such letters and doctrines and imbued and prepared for conceiving wisdom*.[215]
Likewise, *Pro Roscio*: *Does not, as fire dropped upon water is immediately extinguished and cooled, so, does not, I say, a false accusation, when brought in contact with a most pure and holy life, instantly fall and become extinguished?*[216]
Again: *As you cannot find every sort of crop, nor every tree, in every field, so every sort of crime is not engendered in every sort of life.*[217]

[213] **Source and locus.** principally Virgil, *Georgics* 4.176, with a lexical and case-order echo of *Eclogues* 1.24. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Georgics* 4.176, Perseus Digital Library text. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** Baumgarten retains the *si ... licet componere* frame of *Georgics* 4.176 but reverses its cases and quantities: Virgil has *parva ... magnis* (small things with great), while Baumgarten has *magna ... parvis* (great things with small). The placement of *parvis componere magna* also echoes *Eclogues* 1.24. His result is therefore not a continuous line from either poem. Rhoades translates the actual *Georgics* line and thus preserves the direction that Baumgarten inverts.

[214] **Source and locus.** Ovid, *Tristia* 1.6.28 in modern poem numbering; Baumgarten cites *Tristia* 1.5. **Translation and edition.** Arthur Leslie Wheeler, *Ovid: Tristia, Ex Ponto* (Loeb Classical Library; London: William Heinemann, 1939 reprint of the 1924 edition), Internet Archive scan. p. 37. T014. **Direct source.** https://archive.org/details/ovidtristiaexpon011949mbp/page/n82/mode/2up. **Textual note.** The line is 1.6.28 in the modern division, not 1.5 as Baumgarten states. Baumgarten prints the assimilated spelling *assimilare* where the selected Latin edition has *adsimulare*, capitalizes the extracted line, and substitutes a period for its comma. Wheeler's translation preserves the great-to-small direction and the formula's qualification.

[215] **Deferred status.** DEFERRED - SOURCE SECURE; NO QUALIFYING EXISTING ENGLISH TRANSLATION LOCATED. **Source and locus.** Cicero, lost *Hortensius*, fragment preserved by Nonius Marcellus, *De compendiosa doctrina* p. 521.19 Lindsay; Grilli fragment 92, Straume-Zimmermann fragment 78I, and Müller fragment 23. **Direct research source.** https://www.hs-augsburg.de/~harsch/Chronologia/Lsante01/Cicero/cic_hort.html. **Textual note.** The source identification is secure, but Baumgarten's text is substantively recast. Against the Grilli comparison text, he prints *combibi/imbui* for *conbibi/inbui*, singular *animus* for plural *animos*, a colon for the comma after *quibusdam*, and *debet* for *decet*, as well as capitalizing and repunctuating the fragment. Exact-phrase searches and checks of the standard fragment witness and accessible English *Hortensius* reconstructions did not locate a published English rendering of this Nonius-preserved fragment; the English reconstructions located translate fragments transmitted by Augustine or Lactantius rather than this one. This edition's facing-text translation was deliberately not treated as independent existing-translation evidence. This record should remain deferred until a citable English edition is found.

[216] **Source and locus.** Cicero, *Pro Q. Roscio Comoedo* 17. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 1 (London: George Bell & Sons, 1903), Perseus Digital Library text. T044. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi003/phi0474.phi003.perseus-eng2.xml. **Textual note.** Cicero frames the simile as a question with *nonne* and calls the accusation *refervens*, "seething." Baumgarten removes *nonne*, inserts *inquit*, substitutes *recens* ("fresh") for *refervens*, and makes the sentence declarative. He also prints *collatum* for the comparison edition's *conlatum* and changes punctuation. Yonge translates Cicero's interrogative source and does not separately render its *refervens*; his parenthetic "I say" arises in that continuous English question and must not be treated as evidence for Baumgarten's inserted *inquit*.

[217] **Source and locus.** Cicero, *Pro S. Roscio Amerino* 75. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 1 (London: George Bell & Sons, 1903), Perseus Digital Library text. T043. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi002/phi0474.phi002.perseus-eng2.xml. **Textual note.** Baumgarten omits *omnem* before *frugem*, changes Cicero's second-person *possis* to third-person *possit*, and adds a comma and semicolon. Yonge's "every sort of crop" and "you cannot" translate Cicero's unaltered *omnem frugem* and *possis*, not Baumgarten's abridged and impersonalized version.

§ 738. Regulam, quae iubet argumentis tantum illustrantibus praeferre simul aliam utilitatem exhibentia, §. 731. sic illustrat assimilando Quintilianus VIII. 3: *An ego fundum cultiorem putem, in quo mihi quis ostenderit lilia et violas et amoenos fontes scaturientes, quam ubi plena messis aut graves fructu vites erunt? Sterilem platanum, et tonsas myrtos, quam maritatam vitem, et uberes oleas, praeoptaverim? Habeant illa divites, licet, quid essent, si aliud nihil haberent? — Et ego in ordinem et certa intervalla meas arbores redigam. Quid enim, quaeso, illo quincunce speciosius? quid, in quamcumque partem spectaveris, rectius? Sed protinus in id quoque prodest, ut terrae succum aequaliter trahant. Oleae cacumina in altum exsurgentia ferro coercebo, in orbem se formosius fundet, et protinus fructum ramis pluribus feret. Decentior equus, cui adstricta ilia, si idem velocior. Pulcer adspectu si athleta est, cuius lacertos exercitatio expressit, idem est certamini paratior. Nunquam vera species ab utilitate dividitur.*

§ 739. Assimilationis hoc §. 735. in genere id est praecipue custodiendum: *ne id, quod similitudinis gratia adscivimus, aut obscurum sit, aut ignotum. Debet enim, quod illustrandae alterius rei gratia assumitur, ipsum esse clarius eo, quod illuminat. Quare poetis quidem permittamus sane huiusmodi exempla:*

> *Qualis ubi hibernam Lyciam Xanthique fluenta*
> *Deserit, aut Delon maternam invisit Apollo.*

Non idem decebit oratorem, ut occultis aperta demonstret.

§ 738. Quintilian VIII.3 illustrates by assimilation the rule that merely illustrative arguments should be subordinated to those that also exhibit another use, §731: *Shall I regard a farm as a model of good cultivation because its owner shows me lilies and violets and anemones and fountains of living water in place of rich crops and vines bowed beneath their clusters? Shall I prefer the barren plane and myrtles trimly clipped, to the fruitful olive and the elm that weds the vine? No, let such luxuries delight the rich: but where would their wealth be if they had nought save these? Again, is beauty an object of no consideration in the planting of fruit trees? Certainly not! For my trees must be planted in due order and at fixed intervals. What fairer sight is there than rows of trees planted in échelon which present straight lines to the eye from whatever angle they be viewed? But it has an additional advantage, since this form of plantation enables every tree to derive an equal share of moisture from the soil. When the tops of my olive trees rise too high, I lop them away, with the result that their growth expands laterally in a manner that is at once more pleasing to the eye and enables them to bear more fruit owing to the increase in the number of branches. A horse whose flanks are compact is not only better to look upon, but swifter in speed. The athlete whose muscles have been formed by exercise is a joy to the eye, but he is also better fitted for the contests in which he must engage. In fact true beauty and usefulness always go hand in hand.*[218]

§ 739. In this kind of assimilation, §735, this must chiefly be observed: *In employing this form of ornament we must be especially careful that the subject chosen for our simile is neither obscure nor unfamiliar: for anything that is selected for the purpose of illuminating something else must itself be clearer than that which it is designed to illustrate. Therefore while we may permit poets to employ such similes as:—*[219]

"As when Apollo wintry Lycia leaves,
And Xanthus' streams, or visits Delos' isle,
His mother's home,"[220]

it would be quite unsuitable for an orator to illustrate something quite plain by such obscure allusions.[221]

[218] **Source and locus.** Quintilian, *Institutio oratoria* 8.3.8-11. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 3 (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1921), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten replaces *anemonas, fontes surgentes* with *amoenos fontes scaturientes*; changes *tonsasque* to *et tonsas*; and replaces the elm married to a vine (*maritam ulmum*) with *maritatam vitem*. After the dash, he omits the two questions introducing beauty in productive planting, changes *nam et ... certaque* to *Et ... et certa*, and rearranges *meas arbores*. He turns Quintilian's single quincunx question and relative clause into two questions, adding *enim* and *quaeso*. He changes singular *trahat* to plural *trahant*, spells *sucum* as *succum*, rearranges and expands *surgentia ... cacumina oleae* as *Oleae cacumina ... exsurgentia*, changes *cuius ... sed* to *cui ... si*, and disturbs the athlete clause as *Pulcer adspectu si athleta est ... idem est*. The comparison edition's apparatus records manuscript *sit* against Halm's *est* in that last source clause, but neither reading by itself accounts for Baumgarten's full rearrangement. Butler translates the continuous edited source, including every passage Baumgarten removes or alters.

[219] **Source and locus.** Quintilian, *Institutio oratoria* 8.3.73. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 3 (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1921), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten adds commas between the paired *aut* clauses and before the relative clause *quod illuminat*. His *huiusmodi* replaces the comparison edition's *eiusmodi*. Capitalization and terminal presentation also reflect extraction from the middle of Quintilian's paragraph. Butler's translation supplies the implicit transition from section 72 and ends at the colon that introduces Entry 836.

[220] **Source and locus.** Quintilian, *Institutio oratoria* 8.3.73, quoting Virgil, *Aeneid* 4.143-144. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 3 (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1921), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** The concordance's Quintilian attribution is justified by the immediate source and by the conjunction: Quintilian's quotation has *aut* ("or"), whereas the direct Virgil text has *ac* ("and"). Baumgarten preserves *aut* but inserts a comma before it and prints Greek-form accusative *Delon* for Quintilian's and Virgil's *Delum*. Butler translates the quotation as it stands in Quintilian, including "or," and expands the two Latin hexameters to three English verse lines.

[221] **Source and locus.** Quintilian, *Institutio oratoria* 8.3.73. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 3 (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1921), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten moves *oratorem* before *decebit*, capitalizes the sentence extracted from immediately after the Virgil quotation, and inserts a comma before *ut*. Butler's "such obscure allusions" makes explicit that *occultis* refers back to the mythological material in Entry 836.

Quint. l. c. Efferamus legem generalius: Terminus comparationis et illustrationis omnis, hinc et assimilationis, spectatoribus nostris, quos praecipue debemus accendere, sit notior ac vividior subiecto comparationis, illustrationis, et hinc etiam assimilationis, §. 736. Hinc poeta, qualis Virgilius, lectores suos potissimum attendendos per mundum graecae mythologiae poeticum versatissimos qui potuit supponere, recte potest assimilationem instituere, quam habet Quintilianus, sicut et illam Didus in templum venientis, Aen. I. 502:

Qualis in Eurotae ripis, aut per iuga Cynthi
Exercet Diana choros, quam mille secutae
Hinc atque hinc glomerantur Oreades; illa pharetram
Fert humero, gradiensque deas supereminet omnes,
Latonae tacitum pertentant gaudia pectus;
Talis erat Dido, talem se laeta ferebat
Per medios instans operi regnisque futuris.

§ 740. Orator, populum praesertim auditorem qui tenetur animadvertere, neque mythologum, neque geographum affatim, his assimilationibus abstinet, cum poeta Christianis scribente, §. 600. In bucolicis assimilatio pulcra est:

Alba ligustra cadunt, vaccinia nigra leguntur,

licet possit esse lectori, neque ruris neque botanices perito, subobscurus assimilationis terminus, quoniam eiusmodi lectorem non habent obiectum suum personale primarium bucolica.

Quintilian, cited place. Let us state the law more generally: every term of comparison and illustration, and hence of assimilation, should be better known and more vivid to our spectators whom we are especially concerned to engage, than the subject of comparison, illustration, and hence assimilation, §736. Therefore a poet such as Virgil, who could suppose his chiefly intended readers to be very well versed in the poetic world of Greek mythology, can rightly institute the assimilation Quintilian has, as also that of Dido coming into the temple, *Aeneid* I.502.

So by the margin of Eurotas wide
or o'er the Cynthian steep, Diana leads
her bright processional; hither and yon
are visionary legions numberless
of Oreads; the regnant goddess bears
a quiver on her shoulders, and is seen
emerging tallest of her beauteous train;
while joy unutterable thrills the breast
of fond Latona: Dido not less fair
amid her subjects passed, and not less bright
her glow of gracious joy, while she approved
her future kingdom's pomp and vast emprise.[222]

§ 740. The orator, who must chiefly consider a popular audience insufficiently versed in mythology or geography, abstains from these assimilations, together with the poet writing to Christians, §600. In bucolics the assimilation is beautiful: "white privets fall, dark hyacinths are culled."[223] The comparison remains apt although the term of assimilation can be somewhat obscure to a reader familiar with neither rural life nor botany, because bucolic poetry does not have such a reader as its primary personal object.

[222] **Source and locus.** Virgil, *Aeneid* 1.498-504. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten adds commas after *ripis* and *choros*, capitalizes line openings and *Oreades*, and prints *humero* for edited *umero*. More substantively, his *omnes* replaces edited *omnis*, and *pertentant* replaces *pertemptant*. He also changes colons to commas or semicolons and removes the comma after *per medios*. Williams's freely lineated rendering is a translation of Virgil's continuous seven-line source; its twelve English lines do not signal any added Latin material.

[223] **Source and locus.** Virgil, *Eclogues* 2.18. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten capitalizes the verse opening and replaces Virgil's full stop with a comma so that the maxim can feed his ensuing explanation. There is no lexical adaptation. Rhoades renders *vaccinia* as "hyacinths," an historically contested plant identification, and translates *leguntur* as "are culled"; those are published translation choices rather than additions by Baumgarten.

§ 741. *Illud, de quo dixi, similitudinis genus ornat orationem, facitque sublimem*, §. 336. floridam, §. 693. *nunc mirabilem. Nam quo quaeque longius petita est, hoc plus affert novitatis atque inexspectata magis est.* Quint. l. c. Longius petitam opponit vulgaribus. Nihil profecto magis absonum, quam illustrationes tritas ac vulgares propinare pulcra exspectantibus. Quoniam enim, quam primum coeperis, nauseam movent, et audiendi spectandive, generatim attendendi fastidium; qui possint intendere claritatem illustraturae, quam tamen exstinguunt et opprimunt? His autem decantatis et tritis a Phoebo, ab Alexandro M. a sole comparationibus novas potius et inusitatas opponerem, quam longius petitas. LONGIUS PETITUM est ARGUMENTUM, in quo committitur saltus aesthetice illegitimus, cuius elegans scilicet combinatio cum re praesertim cogitanda difficulter est aut prorsus non est observabilis analogo rationis praecipuorum, quos attendere debes, spectatorum, ob perceptionum intermediarum, sed omissarum, multitudinem. Argumenta, hinc figurae, illustrationes, comparationes, et similitudines longius petitae, quia circa patulum orbem morantur, §. 138. rotunditati inimicae, dum hiatum pandunt, §. 166. contra unitatem aestheticam, §. 439. quoniam terminus et subiectum comparationis adeo distant, ut nulla possit eleganter in iisdem deprehendi inseparabilitas, hinc attentionem distrahunt potius, quam aequabiliter diffundunt, haerere potius et desperare iubent, quam ad ἔξοχον usque continuare, quamcunque novitatis speciem mentiantur, cavendae potius et recidendae sunt, quam admirationis gratia captandae.

§ 742.

SECTIO XXXXIIII

COMPARATIO MAIORIS ET MINORIS

Comparatio latius dicta, figura princeps illustrantium, §. 735. comprehendit sub se 2) comparationem partis cum toto, totius cum partibus, superioris, generum, specierum cum inferioribus generibus, speciebus et individuis, inferioris, individui, speciei, generis cum superiore, specie, vel genere, sub quibus contineatur. Quis enim nescit ex toto partem, ex ungue leonem, ex generibus species et individua, ex Sinone Pelasgos, ex Graecis homines cognosci, vividius etiam, hinc illustrari posse? §. 730. Quoniam autem totum maius suis partibus, et conceptus superior maior ac latior est, et plura sub se comprehendens, quam inferior, sub eodem cum aliis comprehensus, descriptam hanc comparationem eiusmodi conceptuum liceat dicere COMPARATIONEM MAIORIS AC MINORIS, si subiectum comparationis fuerit minus, pars, vel inferior quidam conceptus, ADSCENDENTEM; si subiectum comparationis fuerit maius, totum vel superior quidam conceptus, DESCENDENTEM.

§ 741. *But even the type of simile which I discussed in connexion with arguments is an ornament to oratory, and serves to make it sublime, rich, attractive or striking, as the case may be.*[224] §336. Baumgarten also applies his category florid, §693. Quintilian continues: *For the more remote the simile is from the subject to which it is applied, the greater will be the impression of novelty and the unexpected which it produces.*[225] Quintilian. He opposes what is sought from farther away to commonplaces. Nothing is more discordant than offering worn and vulgar illustrations to those expecting beautiful things. As soon as they begin, they produce nausea and disgust at hearing, seeing, or generally attending; how can they intensify the clarity they were to illustrate, when they extinguish and crush it? To these hackneyed comparisons from Phoebus, Alexander the Great, and the sun, I would oppose new and unusual comparisons rather than ones fetched from farther away. A FAR-FETCHED ARGUMENT is one in which an aesthetically illegitimate leap is committed, whose elegant combination with the thing chiefly to be thought is difficult or impossible for the analogue of reason of the principal spectators to observe, because of the multitude of intermediate perceptions omitted. Far-fetched arguments, figures, illustrations, comparisons, and likenesses, because they linger around an open circuit, §138, hostile to roundedness, while they open a gap, §166, against aesthetic unity, §439, since the term and subject of comparison are so distant that no inseparability can be elegantly detected in them, distract attention rather than spread it equably. They cause one to become stuck and despair rather than continue to the ἔξοχον. Whatever appearance of novelty they feign, they should be avoided and cut away rather than sought for the sake of wonder.

§ 742.

SECTION XXXXIIII

COMPARISON OF GREATER AND LESSER

Comparison broadly so called, the principal figure of illustrations, §735, contains under itself 2) comparison of a part with its whole, a whole with its parts, a higher genus or species with lower genera, species, and individuals, and a lower individual, species, or genus with the higher species or genus under which it is contained. For who does not know that from the whole the part, from the claw the lion, from genera species and individuals, from Sinon the Pelasgians, from Greeks human beings, can be known, and even known more vividly, and hence illustrated? §730. Since the whole is greater than its parts, and the superior concept is greater and broader and contains more under itself than the inferior contained under it together with others, it is permissible to call this described comparison of such concepts COMPARISON OF GREATER AND LESSER: ASCENDING if the subject of comparison is the lesser, a part, or some inferior concept; DESCENDING if the subject of comparison is the greater, the whole, or some superior concept.

[224] **Source and locus.** Quintilian, *Institutio oratoria* 8.3.74. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 3 (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1921), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten removes opening *Sed* and *quoque*, shortens *de quo in argumentis diximus* to *de quo dixi*, adds a comma after *orationem*, and stops after *sublimem*. In Baumgarten's paragraph, his own cross-reference and the word *floridam* intervene before Entry 841 resumes the same source sentence. Butler translates the full sentence, so "rich, attractive or striking" corresponds to source words outside this individual excerpt and must not be silently folded into Baumgarten's quotation.

[225] **Source and locus.** Quintilian, *Institutio oratoria* 8.3.74. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 3 (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1921), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Quintilian's first sentence closes the four-item series *sublimem, floridam, iucundam, mirabilem*. Baumgarten has already quoted *sublimem* in Entry 840, writes *floridam* outside the quotation around a cross-reference, omits *iucundam*, and inserts *nunc* before *mirabilem* to reconnect the syntax. He also prints *affert* for the comparison edition's *adfert*. Butler's selected sentence translates the following causal explanation alone; the preceding English adjectives appear under Entry 840 and are not attributed to Baumgarten's altered *nunc mirabilem*.

§ 743. Comparatio adscendens est a) si partem et varium aliquod certi totius ex eiusdem toto reddamus illustrius. Virgilius Georg. I. in primis coloni regulis legit, praediscere:

patrios cultusque habitusque locorum,
Et quid quaeque ferat regio, quid quaeque recuset.

Quoniam de cultu et habitu unius loci loquitur, quem unus aliquis avarus agricola, v. 46. possideat, minutulam telluris partem habet subiectum comparationis, quid per huius patrios cultus et habitus praediscendos intelligat, illustraturus terminum comparationis sibi sumit, huius agri totum, omnem tellurem, per quam ubique

Hic segetes, illic veniunt felicius uvae,
Arborei foetus alibi, atque iniussa virescunt
Gramina.
Continuo has leges aeternaque foedera certis
Imposuit natura locis, quo tempore primum
Deucalion vacuum lapides iactavit in orbem.

§ 744. Comparatio adscendens est b) si perceptionem aliquam inferius et magis determinatum sistentem illustremus per perceptionem, quae distinctius inferioris superius, ac minus determinatum exhibeat. Erit hinc comparatio adscendens huius indolis illustratio α) individui per suam speciem vel genus aliquod, sub quo datum individuum contineatur. Mercurius ipse Didonem metuendam Aeneae persuasurus: comparat cum eadem eius sexum, veluti genus:

Varium, inquiens, et mutabile semper
Foemina.

Aen. IIII. 569. β) speciei per suum quoddam genus. Species oeconomiae rusticae, agricultura:

curis acuens mortalia corda,

Georg. I. 123. illustratur a suis generibus:

labor omnia vincit
Improbus et duris urgens in rebus egestas.

§ 743. Ascending comparison is a) if we make a part or some component of a definite whole clearer from the whole itself. In *Georgics* I, among the first rules for the farmer, Virgil includes learning beforehand "The lineal tilth and habits of the spot,
What every region yields, and what denies."[226] Since he speaks of the cultivation and habit of one place, which some one greedy farmer may possess, v.46, he has as the subject of comparison a tiny part of the earth. To illustrate what he means by learning beforehand the ancestral cultivations and habits of this place, he takes as the term of comparison the whole to which this field belongs: the entire earth, through which everywhere "Here blithelier springs the corn, and here the grape,
There earth is green with tender growth of trees
And grass unbidden. ... Such the eternal bond
And such the laws by Nature's hand imposed
On clime and clime, e'er since the primal dawn
When old Deucalion on the unpeopled earth
Cast stones, whence men, a flinty race, were reared."[227]

§ 744. Ascending comparison is b) if we illustrate a perception presenting something lower and more determinate through a perception that more distinctly exhibits the higher and less determinate concept to which that lower one belongs. Hence an illustration of this character will be ascending comparison: α) of an individual through its species or some genus under which the given individual is contained. Mercury himself, wishing to persuade Aeneas that Dido is to be feared, compares with her her sex as a genus: "A mutable and shifting thing is woman ever."[228]

Aeneid IV.569. β) Of a species through some genus of its own. Agriculture, a species of rural economy, whets human minds with cares. Rhoades gives the larger context: "And first was he by human skill to rouse
The slumbering glebe, whetting the minds of men
With care on care,"[229]
Georgics I.123. It is illustrated from its genera by the claim that persistent toil and pressing need conquer all; the source has the past tense: "Then divers arts arose; toil conquered all,
Remorseless toil, and poverty's shrewd push
In times of hardship."[230]

[226] **Source and locus.** Virgil, *Georgics* 1.52-53. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Georgics* 1.52-53, as encoded by the Perseus Digital Library. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** Baumgarten begins after Virgil's governing *cura sit ac*, capitalizes *Et*, and removes the second *et* before *quid quaeque recuset*. Rhoades's two selected lines translate the retained portion; the preceding English words "heed we to forelearn" represent the omitted governing phrase.

[227] **Source and locus.** Virgil, *Georgics* 1.54-55 and 1.60-62. Baumgarten silently skips lines 56-59 between the two parts. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Georgics* 1.54-62, as encoded by the Perseus Digital Library. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** Baumgarten joins 1.54-55 directly to 1.60-62, suppressing Virgil's four-line catalogue of Tmolian saffron, Indian ivory, Sabaean frankincense, Chalybian iron, Pontic castoreum, and Epirote mares. He prints the orthographic forms *foetus* and *Imposuit* for the comparison text's *fetus* and *inposuit*, capitalizes his new line openings, and converts the source's continuing comma to a period. The ellipsis in the selected English is editorial and makes the same source discontinuity explicit.

[228] **Source and locus.** Virgil, *Aeneid* 4.569-570. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Book 4, lines 569-570, Perseus Digital Library text. T021. **Direct source.** https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0054%3Abook%3D4. **Textual note.** Baumgarten extracts the maxim from Mercury's speech, inserts the reporting participle *inquiens* inside it, and prints *Foemina* for Virgil's *femina*. Williams translates Virgil's uninterrupted maxim, not Baumgarten's added "saying."

[229] **Source and locus.** Virgil, *Georgics* 1.123. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Georgics* 1.122-124, as encoded by the Perseus Digital Library. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** The four quoted Latin words agree with the source apart from Baumgarten's added terminal comma. He removes both the governing action (*movit agros*) and the following coordinated clause. Rhoades's excerpt is slightly wider so that the English syntax remains intelligible; "whetting the minds of men / With care on care" is the direct translation of Baumgarten's fragment.

[230] **Source and locus.** Virgil, *Georgics* 1.145-146. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Georgics* 1.145-146, as encoded by the Perseus Digital Library. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** Baumgarten changes Virgil's perfect *vicit* ("conquered") to present *vincit* ("conquers"), producing the familiar generalized maxim. He also capitalizes *Improbus* and uses that spelling for the comparison text's *inprobus*. Rhoades accurately translates Virgil's perfect tense; it must not be quoted as though it directly rendered Baumgarten's present-tense revision.

γ) genus per genus suum superius. Genus seminum degenerantium post aliquot annos ibidem illustratur a genere suo tantum non supremo:

Sic omnia fatis
In peius ruere ac retro sublapsa referri.

§ 745. Hanc comparationem adscendentem in speciem vel genus aliquando dicunt illustrationem a loco communi, nunc a sententia, §. 526. nunc per praedicamentorum 10 loculos quaerere suadent, et spondent inventum iri. §. 133, 134. Nobis naturali ratione si quid argumentorum eiusmodi se pulcre cogitaturis offerat, eo faciemus idem maioris, quia sic illustrat, ut 1) semper simul probet, §. 547–549. quod elegans est, §. 731. 2) medium heuristicum elegantioris comparationis esse possit, quoties cogitato A individuo, specie, vel genere quodam primo venerit in mentem B, sub quo A contineatur, velut ipsi A superior species, vel genus subalternans. Hoc ipsum autem B deinde secundum associationem idearum notionumve naturalem reproducat perceptiones alias, praeter A, sub se contentas, C, D, E. e. c. vel individuorum sub eadem specie, vel conspecierum cum A sub eodem genere, vel congenerum cum A sub eodem genere superiore contentorum, nunc unius, nunc plurium. Tunc enim illustratio ipsius A per B erit comparatio adscendens, unde nascatur illustratio ipsius A per C, vel D, vel E, unum vel plura, assimilatio. §. 735.

§ 746. Comparatio descendens §. 742. erit a) si totum aliquod illustretur α) vel aliqua eiusdem ex parte, β) vel enumeratione plurium in eodem toto contentarum partium et notarum, quam PARTITIONEM logici vocant. Aeneas illustraturus:

Instar montis, equum,

ut ex partis data magnitudine metiantur secum auditores partium reliquarum molem et totius amplitudinem, comparatione descendente in unam partem addit:

sectaque intexunt abiete costas.

Aen. II. 16.

§ 747. Partitio §. 746. vel occultior latet in omni definitione, descriptione, et hypotyposi, cum suis speciebus, §. 733. quoniam definiendum describendumve totum omne quarundam notarum et partium illustratur inter definiendum et describendum recensione, qua simul argumentum probans nanciscimur. §. 550, 731. vel apertior et elegantius elaborata peculiaris figurae nomen strictius retinet, donec communi mox indicanda denominatione cum alia comparatione descendente, quae sequetur, comprehendatur. Poterit involvi praeteritionibus et synathroismi quadam congerie, copiae documentum. §. 148. Poterit illi, quod partimur, quaesitam magnitudinem et dignitatem conciliare satis gravium partium ἐξαρίθμησις, §. 298, 348. praeter illustrationem §. 731. Quantum analogo rationis decedit intensivae lucis et distinctionis in singulis notis et partibus, tanto magis numero partium notarumve gaudet extensiva claritate, §. 730. Unde primarium pulcrae meditationis obiectum totum aliquod, non temere, si belle cogitare volueris, sine quadam illius partium declaratione dimittatur. Hanc tamen completam explicite ponere ob oculos vix suaserim. Praestat inchoatam nonnihil continuare, neque tamen ante absolvere, quam quasdam eius partes ita in umbram conieceris, ut videatur spectator adhuc habere, quae sibi ipse tractet, quae latent, forte meliora putaturus et plura, quam si totum partiundo videaris exhausisse. §. 654.

γ) Of a genus through its superior genus. The genus of seeds degenerating after some years is illustrated there by a genus scarcely short of the highest: "So, by fate impelled,
Speed all things to the worse, and backward borne
Glide from us;"[231]

§ 745. This ascending comparison into species or genus is sometimes called illustration from a common place, now from a sententia, §526; now they advise seeking it through the ten little boxes of the predicaments and promise that it will be found, §§133–134. If any argument of this kind naturally offers itself to those who will think beautifully, we shall value it more because it illustrates in such a way that 1) it always also proves, §§547–549, which is elegant, §731; 2) it can be a heuristic means of more elegant comparison, whenever, after thinking A, some individual, species, or genus, B first comes to mind, which contains A and is its higher species or subordinating genus. This B then, according to the natural association of ideas or notions, reproduces other perceptions contained under itself besides A, C, D, E, and so forth: now one or several individuals under the same species, now co-species with A under the same genus, now co-genera with A under the same superior genus. Then the illustration of A through B will be an ascending comparison, from which is born the illustration of A through C, D, E, one or several: assimilation, §735.

§ 746. Descending comparison, §742, will be a) if some whole is illustrated α) either by one of its parts, β) or by an enumeration of several parts and marks contained in the same whole, which logicians call PARTITION. Aeneas describes the great horse: "the kings of Greece, by Pallas' skill divine,
build a huge horse, a thing of mountain size,"[232] So that from the given size of a part the hearers may estimate along with him the mass of the remaining parts and the amplitude of the whole, he adds, by a descending comparison into one part, "with timbered ribs of fir."[233] *Aeneid* II.16.

§ 747. Partition, §746, either lies more hidden in every definition, description, and hypotyposis with their species, §733, because every whole to be defined or described is illustrated, while being defined and described, by a listing of certain marks and parts, by which we at the same time obtain a proving argument, §§550, 731; or, more open and more elegantly elaborated, it retains the stricter name of a particular figure until it is included under a common denomination soon to be indicated with the other descending comparison that follows. It can be wrapped in praeteritions and in some heap of synathroismus as proof of abundance, §148. The ἐξαρίθμησις of sufficiently weighty parts can conciliate to the thing we partition the magnitude and dignity sought, §§298, 348, besides illustration, §731. The more intensive light and distinctness in individual marks and parts withdraws from the analogue of reason, the more it rejoices in extensive clarity by the number of parts or marks, §730. Hence, if you wish to think beautifully, let not the primary object of a beautiful meditation, some whole, be dismissed rashly without some clarification of its parts. Yet I would scarcely advise placing the complete clarification explicitly before the eyes. It is better to carry the initial partition some way further, and yet not finish it before you have thrown some of its parts into shade, so that the spectator seems still to have things to handle for himself, things hidden, perhaps thinking them better and more numerous than if you seemed to have exhausted the whole by partitioning, §654.

[231] **Source and locus.** Virgil, *Georgics* 1.199-200, grammatically dependent on *Vidi* at line 197. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Georgics* 1.199-200, as encoded by the Perseus Digital Library. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** Baumgarten's words agree with Virgil apart from capitalization and terminal punctuation, but the extract suppresses *Vidi* and the intervening agricultural example on which the infinitives *ruere* and *referri* depend. Rhoades renders the clause with independent English verbs; his semicolon leads into Virgil's following boat simile, which Baumgarten also omits.

[232] **Source and locus.** Virgil, *Aeneid* 2.15. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Book 2, line 15, Perseus Digital Library text. T021. **Direct source.** https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0054%3Abook%3D2. **Textual note.** Baumgarten takes only Virgil's object and comparison, capitalizes the opening, and adds commas after both *montis* and *equum*. Williams's wider excerpt supplies the omitted subject, verb, and reference to Pallas so that the English remains grammatical.

[233] **Source and locus.** Virgil, *Aeneid* 2.16. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Book 2, line 16, Perseus Digital Library text. T021. **Direct source.** https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0054%3Abook%3D2. **Textual note.** Baumgarten reproduces the four-word clause exactly but detaches it from *aedificant* and changes Virgil's colon to a period. Williams compresses the construction into a prepositional phrase attached to the preceding "build a huge horse"; the selected English is therefore necessarily a fragment too.

§ 748. Virgilium euntem per partes clipei, quem Aeneae mater donabat, iam vidimus. §. 459. Catullum c. 63. ubi partitur:

Vestem, quae priscis hominum variata figuris
Heroum mira virtutes indicat arte,

sequatur, qui volet, a v. 52–265. ubi tamen *Talibus pergens*, non his, indicat se partitionem nondum absolvisse, §. 747. Suppartitionem aliquam, ut cum schola barbare loquar, excerpamus:

At parte ex alia florens volitabat Iacchus,
Cum thiaso Satyrorum et Nysigenis Silenis,
Te quaerens, Ariadna, tuoque incensus amore.
Qui tum alacres passim lymphata mente furebant,
Euoe bacchantes, euoe capita inflectentes.
Horum pars tecta quatiebant cuspide thyrsos,
Pars e divulso iactabant membra iuvenco,
Pars sese tortis serpentibus incingebant,
Pars obscura cavis celebrabant orgia cistis,
Orgia, quae frustra cupiunt audire profani.
Plangebant alii proceris tympana palmis,
Aut tereti tenues tinnitus aere ciebant,
Multi raucisonis efflabant cornua bombis, e. c.

Confer Ovidii descriptionem regiae solis, Met. II. 5–18, et Corynnae cum suo:

Singula quid referam?

inchoatam potius, quam omnibus partibus absolutam explicite.

§ 749. Comparatio descendens §. 742. erit b) si superius quoddam, vel genus, vel species, illustretur per inferiora, quae sub se continet, vel unum, vel plura. In priori casu erit exemplum, §. 526. in posteriori divisio, quam ad completionem saltim ultra dimidium processisse si aesthetice verisimile est, INDUCTIO AESTHETICA. DIVISIO, enumeratio perceptionum sub aliqua data contentarum, aesthetica cum partitione, vel completae vel incompletae, si cogitentur elegantius, ut figurae, nomine DISTRIBUTIONIS insigniuntur. §. 747. Huius igitur indolis comparatio descendens illustrabit α) genus quoddam superius per inferius, quod sub se contineat, genus, vel speciem, vel individuum, nunc unum, nunc plura; β) genus infimum per suam speciem et individuum, et perceptionem sub eo contentam vel unam, vel plures; γ) speciem per individuum, quod illa sub se continet, vel unum, vel plura.

§ 748. We have already seen Virgil going through the parts of the shield which Aeneas' mother gave him, §459. Let whoever wishes follow Catullus, poem 63, where he partitions a figured cloth. Burton renders the description: "This be a figured cloth with forms of manhood primeval
Showing by marvel-art the gifts and graces of heroes."[234]

Follow the enumeration from vv.52–265; yet *Talibus pergens*, "proceeding with such things," not "with these," indicates that he has not yet completed the partition, §747. Let us extract some subpartition, to speak barbarously with the school: "But from the further side came flitting bright-faced Iacchus
Girded by Satyr-crew and Nysa-reared Sileni
Burning with love unto thee (Ariadne!) and greeting thy presence.
...
Who flocking eager to fray did rave with infuriate spirit,
"Evoe" frenzying loud, with heads at "Evoe" rolling.
Brandisht some of the maids their thyrsi sheathed of spear-point,
Some snatcht limbs and joints of sturlings rended to pieces,
These girt necks and waists with writhing bodies of vipers,
Those with the gear enwombed in crates dark orgies ordained—
Orgies that ears profane must vainly lust for o'er hearing—
Others with palms on high smote hurried strokes on the cymbal,
Or from the polisht brass woke thin-toned tinkling music,
While from the many there boomed and blared hoarse blast of the horn-trump,"[235] and so on. Compare Ovid's description of the palace of the sun, *Metamorphoses* II.5–18, and his description of Corinna, with its "But why enlarge on every point?"[236]

begun rather than explicitly completed in all parts.

§ 749. Descending comparison, §742, will be b) if some higher concept, either a genus or a species, is illustrated through inferiors which it contains under itself, one or several. In the former case there will be an example, §526; in the latter a division which, if it is aesthetically probable that it has proceeded at least beyond the halfway point toward completion, is AESTHETIC INDUCTION. DIVISION, an enumeration of perceptions contained under a given perception, and aesthetic partition are both called DISTRIBUTION when conceived more elegantly as figures, whether complete or incomplete, §747. A descending comparison of this character will therefore illustrate α) some superior genus through an inferior contained under it, genus, species, or individual, now one, now several; β) the lowest genus through its species and individual, and through one or several perceptions contained under it; γ) a species through one or several individuals which it contains under itself.

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[234] **Source and locus.** Catullus, *Carmina* 64.50-51. **Translation and edition.** Sir Richard Francis Burton, *The Carmina of Caius Valerius Catullus* (London: printed for the translators, 1894), poem 64, lines 50-51, Perseus Digital Library text. T023. **Direct source.** https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0005%3Apoem%3D64. **Textual note.** Catullus has the independent nominative phrase *Haec vestis*; Baumgarten changes it to accusative *Vestem* and introduces relative *quae*, adapting the verses for embedding in his own syntax. He also capitalizes *Heroum* and ends the extract with a comma. Burton translates Catullus's independent sentence, not Baumgarten's dependent accusative construction.

[235] **Source and locus.** Catullus, *Carmina* 64.251-263. The comparison text follows the continuous Latin displayed by Dickinson Classics Online; Catullus's text contains a transmitted lacuna after line 253, represented below by an ellipsis. **Translation and edition.** Sir Richard Francis Burton, *The Carmina of Caius Valerius Catullus* (London: printed for the translators, 1894), poem 64, lines 251-263, Perseus Digital Library text. T023. **Direct source.** https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0005%3Apoem%3D64. **Textual note.** Baumgarten suppresses the transmitted lacuna without marking it, regularizes *euhoe* to *Euoe*, and changes the feminine plural chain that describes the Bacchants—*Quae, Harum, aliae*—to masculine *Qui, Horum, alii*. He also prints *divulso* for the comparison text's *divolso* and *tenues* for *tenuis*. The closing source construction *multis raucisonos ... bombos* becomes *Multi raucisonis ... bombis*, changing adjective, noun, and case so that "many" becomes the apparent subject. Burton follows the source's female Bacchants and original closing construction; his English must not be treated as a direct translation of Baumgarten's systematic recast.

[236] **Source and locus.** Ovid, *Amores* 1.5.23. **Translation and edition.** Henry T. Riley, *The Amores; or, Amours*, literally translated into English prose with notes (1885), Book 1, Elegy 5, Project Gutenberg eBook 47676. T105. **Direct source.** https://www.gutenberg.org/cache/epub/47676/pg47676-images.html. **Textual note.** Baumgarten extracts the opening question of Ovid's verse and retains its capitalization and question mark; he omits the answering second half, *nil non laudabile vidi*. Riley's selected sentence translates only the retained question. His immediately following "Nothing did I behold not worthy of praise" translates the words Baumgarten omits.

§ 750. Exemplorum exempla maiora sint omnes primo fabulae, §. 526. Aeneis splendide declarat:

tot volvere casus
Insignem pietate virum, tot adire labores.

Pluribus Ilias exemplis illustrat illud:

Si quid delirant reges, plectuntur Achivi.

Lucretius Veneris imperium declarat exemplis primo satis generalibus:

Per te quoniam genus omne animantum
Concipitur, visitque exortum lumina solis.
Aeriae primum volucres te, diva, tuumque
Significant initum perculsae corda tua vi.
Inde ferae pecudes persultant pabula laeta,
Et rapidos tranant amnes. Ita capta lepore
Illecebrisque tuis omnis natura animantum
Te sequitur cupide, quo quamque inducere pergis.

Neque tamen acquiescere prius potuisse videatur, quam donec exemplis imperium Veneris illustrando descendit usque ad singularem personam, et suppositum Mavortis:

in gremium qui saepe tuum se
Reiicit aeterno devinctus vulnere amoris,
Atque ita suspiciens tereti cervice reposta
Pascit amore avidos inhians in te, dea, visus, e. c.

v. 38.

§ 750. Let all fables serve first as large-scale instances of exemplification, §526. The *Aeneid* splendidly illustrates the many ordeals and labors of a man distinguished by piety, evoked in the source question: "to thrust on dangers dark and endless toil
a man whose largest honor in men's eyes
was serving Heaven?"[237]
The *Iliad* illustrates by many examples the saying: "The Greeks suffer for what their princes act foolishly."[238]

Lucretius makes clear the dominion of Venus first by sufficiently general examples: "for all of living things
Through thee alone are evermore conceived,
Through thee are risen to visit the great sun–
...
First fowls of air, smit to the heart by thee,
Foretoken thy approach, O thou Divine,
And leap the wild herds round the happy fields
Or swim the bounding torrents. Thus amain,
Seized with the spell, all creatures follow thee
Whithersoever thou walkest forth to lead,"[239]
Yet he does not seem able to rest before, in illustrating Venus' power by examples, he descends to the particular person, the individual being, Mars: "The savage works of battle, puissant Mars,
How often to thy bosom flings his strength
O'ermastered by the eternal wound of love–
And there, with eyes and full throat backward thrown,
Gazing, my Goddess, open-mouthed at thee,
Pastures on love his greedy sight, his breath
Hanging upon thy lips."[240] And so on, v.38.

[237] **Source and locus.** Virgil, *Aeneid* 1.9-10, within the question completed by *impulerit* at 1.11. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Book 1, lines 9-10, as encoded by the Perseus Digital Library. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Virgil's two infinitive phrases depend on the omitted question *quidve dolens ... impulerit*. Baumgarten begins in the middle of verse 9, capitalizes *Insignem* at his new line opening, and supplies a period after *labores* where Virgil's syntax continues to *impulerit*. Williams translates the full interrogative construction and poetically renders *tot ... casus* and *tot ... labores* together as "dangers dark and endless toil"; the selected lines isolate his rendering of Baumgarten's fragment.

[238] **Source and locus.** Horace, *Epistles* 1.2.14. **Translation and edition.** C. Smart, *The Works of Horace*, literally translated into English prose, "A New Edition," revised by Theodore Alois Buckley, First Book of the *Epistles*, Epistle 2, Project Gutenberg eBook 14020. The linked transcription gives no publication imprint or date for this issue. T087. **Direct source.** https://www.gutenberg.org/files/14020/14020-h/14020-h.htm. **Textual note.** Horace writes the fused relative *quidquid*, "whatever"; Baumgarten substitutes conditional *Si quid*, "if anything," and capitalizes the new opening. The rest of the sentence and its punctuation agree. Smart's "for what" follows Horace's *quidquid*, not Baumgarten's conditional recast, so it is an existing translation of the source maxim rather than a literal translation of the altered first words.

[239] **Source and locus.** Lucretius, *De rerum natura* 1.4-5 and 1.12-16, with the post-classical interpolated hexameter *Illecebrisque tuis omnis natura animantum* inserted between the modern text's verses 15 and 16. Baumgarten silently omits 1.6-11. **Translation and edition.** William Ellery Leonard, *On the Nature of Things: A Metrical Translation* (E. P. Dutton, 1916), Book 1, Project Gutenberg eBook 785. T113. **Direct source.** https://www.gutenberg.org/cache/epub/785/pg785-images.html. **Textual note.** Baumgarten splices 1.4-5 directly to 1.12-16, suppressing the six intervening verses. He prints the historical forms *volucres* and *amnes* where the comparison text has accusative plural *volucris* and *amnis*, adds several commas and sentence breaks, and inserts *Illecebrisque tuis omnis natura animantum*. That extra verse is a well-attested Renaissance interpolation printed in many early editions but excluded from the comparison text. Leonard translates the modern continuous source: he marks the implicit subject as "all creatures," but has no separate English verse corresponding word for word to the interpolation. The ellipsis above is editorial and marks Baumgarten's omission of 1.6-11.

[240] **Source and locus.** Lucretius, *De rerum natura* 1.33-36. The antecedent *Mavors* occurs in verse 32 and the governing verb begins verse 33. **Translation and edition.** William Ellery Leonard, *On the Nature of Things: A Metrical Translation* (E. P. Dutton, 1916), Book 1, Project Gutenberg eBook 785. T113. **Direct source.** https://www.gutenberg.org/cache/epub/785/pg785-images.html. **Textual note.** Baumgarten begins midway through Lucretius's construction, omitting the antecedent Mars and *armipotens regit*. He capitalizes his new line openings, ends with a comma, and prints *devinctus* ("bound"), the early-modern conjectural reading associated with Lambinus, where the comparison text has transmitted *devictus* ("conquered"). Leonard follows *devictus* with "O'ermastered." His English begins one line wider to name Mars and continues through verse 37 because his syntax enjambs beyond Baumgarten's endpoint; neither addition should be mistaken for words present in the quotation.

§ 751. Idem generalibus suis assertis:

> *saepius olim*
> *Relligio peperit scelerosa atque impia facta,*
> *Tantum relligio potuit suadere malorum,*

non species superstitionum innumeras includit exempli gratia, sed unum aliquod atrox factum:

> *Aulide quo pacto Triviai virginis aram*
> *Iphianassai turparunt sanguine foede*
> *Ductores Danaum delecti,* e. c.

Nec Homerus subsistit in enarrandis navium Troiam petentium aliquibus speciebus singularum in enumerationem descendens. Virgilius sibi non satisfacit generali quadam distributione per Italiam bellum Aeneae parantium:

> *Ardet inexcita Ausonia atque immobilis ante.*
> *Pars pedes ire parat campis, pars arduus altis*
> *Pulverulentus equis furit; omnes arma requirunt.*
> *Pars laeves clipeos et spicula lucida tergent*
> *Arvina pingui, subiguntque in cote secures,*
> *Signaque ferre iuvat sonitusque audire tubarum.*

VII. 628. Sed progreditur descendendo ad singularia, v. 630–817.

§ 752. Cuius altius rimati sumus rationem, §. 556–565. ex qua deduximus, §. 569, 575. quam genus cogitandi tum simpliciter dilucidum in aestheticis, tum splendidum inprimis postulat §. 625. regulam illam heic, suo maxime loco, liceat denuo commendare, generatim et terminis in schola receptis expressam: Si genus cogitandi logicum et scientificum obiecta sua primaria, ne exceptis ipsis quidem individuis, ubi caetera paria sint, lubentius in abstracto considerat: pulcre cogitaturus analogo rationis suas materias praecipuas non in concreto solum, sed etiam in determinatissimis, in quibus potest, hinc in singularibus, suppositis, personis, factis, quoties datur, lubentissime contempletur. M. §. 149.

§ 753. Hinc comparatio adscendens non temere penetrabit sese in tota maxima, et summa rerum genera, quando subiectum comparationis aeque bene non illustrari solum, sed etiam probari potest comparato toto quodam propiori, specie, vel genere minus remotis, §. 575, 752; quoniam haec sine ratione transiliendo produceres argumentum longius petitum, §. 741. et primariis tuis spectatoribus forte minus cognitum eligeres terminum comparationis, ac huius subiectum est. §. 736, 739. quoniam superiorum generum, totorumque maximorum notitia plerumque scientiis in abstractiores considerantibus solum acquiritur. §. 567. Sic in comparatione adscendente, quam §. 743. exhibet, Virgilius non provocat ad necessariam rerum omnium diversitatem, M. §. 269–272. quae ne tunc quidem erat incognita, sed in tellure subsistit, eiusque diversitate fructuum.

§ 751. The same Lucretius illustrates his general assertions with one atrocious deed, rather than innumerable kinds of superstition. His general assertions are: "But 'tis that same religion oftener far
Hath bred the foul impieties of men:
...
Such are the crimes to which Religion leads."[241]
His example is: "As once at Aulis, the elected chiefs,
Foremost of heroes, Danaan counsellors,
Defiled Diana's altar, virgin queen,
With Agamemnon's daughter, foully slain."[242] and so on. Nor does Homer stop in narrating some classes of ships bound for Troy, descending into enumeration of individual ones. Virgil does not satisfy himself with a certain general distribution through Italy of those preparing war against Aeneas: "ausonia from its old tranquillity
bursts forth in flame. Foot-soldiers through the field
run to and fro; and mounted on tall steeds
the cavaliers in clouds of dust whirl by.
All arm in haste. Some oil the glittering shield
or javelin bright, or on the whetstone wear
good axes to an edge, while joyful bands
uplift the standards or the trumpets blow."[243]

VII.628. But he proceeds by descending to particulars, vv.630–817.

§ 752. We have examined more deeply the reason for this, §§556–565, and from it deduced, §§569, 575, the rule that the kind of thinking both simply clear in aesthetics and especially splendid requires, §625. Let it be permitted here, in its most proper place, to commend that rule again, expressed generally and in terms accepted in the schools: if the logical and scientific kind of thinking considers its primary objects more willingly in the abstract, not even excepting individuals where other things are equal, one who will think beautifully should contemplate his principal materials for the analogue of reason not only in the concrete, but also in the most determinate things in which he can, and hence in particulars, individual beings, persons, and deeds, whenever possible, Metaphysics §149.

§ 753. Hence ascending comparison will not rashly reach for the greatest wholes and highest genera of things when the subject of comparison can equally well not only be illustrated but also proved by some nearer compared whole, species, or less remote genus, §§575, 752. By leaping over these without reason you would produce a far-fetched argument, §741, and choose a term of comparison perhaps less known to your principal spectators than the subject of comparison is, §§736, 739, since knowledge of superior genera and greatest wholes is usually acquired only by sciences considering things more abstractly, §567. Thus, in the ascending comparison which §743 exhibits, Virgil does not appeal to the necessary diversity of all things, Metaphysics §§269–272, which even then was not unknown, but remains with the earth and its diversity of fruits.

[241] **Source and locus.** Lucretius, *De rerum natura* 1.82-83 and 1.101. Baumgarten joins verse 101 directly to verse 83, omitting the seventeen-verse account of Iphigenia's sacrifice. **Translation and edition.** William Ellery Leonard, *On the Nature of Things: A Metrical Translation* (E. P. Dutton, 1916), Book 1, Project Gutenberg eBook 785. T113. **Direct source.** https://www.gutenberg.org/cache/epub/785/pg785-images.html. **Textual note.** Baumgarten starts after *quod contra*, replaces source *illa* with *olim* (changing "that same" to "formerly"), and prints the doubled-l forms *Relligio* and *relligio* where the comparison text has *religio*. He then attaches 1.101 after the omitted Iphigenia narrative, capitalizes *Tantum*, and changes source periods to commas. Leonard follows source *illa* with "that same" and translates the two non-contiguous passages; the ellipsis is editorial and prevents the selection from implying continuity.

[242] **Source and locus.** Lucretius, *De rerum natura* 1.84-86. **Translation and edition.** William Ellery Leonard, *On the Nature of Things: A Metrical Translation* (E. P. Dutton, 1916), Book 1, Project Gutenberg eBook 785. T113. **Direct source.** https://www.gutenberg.org/cache/epub/785/pg785-images.html. **Textual note.** Baumgarten capitalizes *Ductores*, stops after *delecti*, and leaves the source comma as the terminal mark of his excerpt, thereby omitting *prima virorum*. Leonard's reordered verse translation renders the omitted phrase as "Foremost of heroes"; the full four-line English unit is retained so the source syntax remains intelligible, but that phrase must not be treated as part of Baumgarten's quotation.

[243] **Source and locus.** Virgil, *Aeneid* 7.623-628. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Book 7, lines 623-628, as encoded by the Perseus Digital Library. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten changes the semicolon after *ante* to a period, prints *laeves* where the comparison text has *levis*, inserts a comma after *pingui*, changes the semicolon after *secures* to a comma, and capitalizes the new line openings *Pulverulentus*, *Arvina*, and *Signaque*. Williams freely recasts the six Latin verses while preserving their sequence. The selected English reproduces the linked XML's lowercase *ausonia* exactly; that lowercase form appears to be a digital-text capitalization defect.

§ 754. Hinc comparatio adscendens commemorato toto vel superiori lubentissime suam facit occasionem ex hoc toto vel universali descendendi denuo in quasdam compartes subiecti comparationis et alia congenera, vel conspecies, §. 745. quoniam sic totum et genus magis in concreto sistitur, §. 752. Abstractis suis quantuliscunque l. c. Virgilius statim subnectit determinatiora, quibuscum, ut ita dicam, possint intra mentem in vividius quoddam concrescere:

Nonne vides, croceos ut Tmolus odores,
India mittat ebur, molles sua thura Sabaei,
At Chalybes nudi ferrum, virosaque Pontus
Castorea, Eliadum palmas Epiros equarum?

§ 755. Hinc §. 752. comparatio descendens partibus in abstracto tantum distinguendis, e. g. per limites mensoria ratione constitutos, notis et characteribus mente sola per intellectum concipiendis, differentiis generis, vel etiam specificis, quae semper aliquid relinquunt indeterminati, caetera si fuerint paria, praeferet partes in concreto sensibus ipsis observabiles, quales in agris arcifiniis, notas et characteres sentiendo imaginandoque simul probe assequendos, differentias generis inferioris, prae differentiis superioris, speciei s. specificas prae differentiis genericis, et his omnibus numericas praeferet, si pulcre cogitari volet, ut barbare loquar, haecceitatis apprime studiosa. M. §. 517.

§ 756. Exempla, inductiones, divisiones et distributiones, §. 749. genus superius illustrantes per inferius, sunt bonae; per species, sunt meliores; per individua, sunt optimae, §. 755. Apud Ovidium habes Metam. III. 206:

Dum dubitat, videre canes.

Horum sunt genera, sunt species, sed genera negliguntur, species determinatissimae, neque tamen nisi propriis innexae nominibus recensentur:

primusque Melampus
Ichnobatesque sagax latratu signa dedere,
Gnossius Ichnobates, Spartana gente Melampus.

Ad hos postquam 35 nominaverat, non sine differentiis quibusdam numericis, tamen addit:

Quosque referre mora est.

225. §. 747.

§ 754. Hence, when an ascending comparison has mentioned the whole or the superior, it most willingly takes occasion from this whole or universal to descend again into other parts of the same whole as the subject of comparison and other co-genera or co-species, §745, because in this way the whole and genus are set forth more concretely, §752. To his abstractions, such as they are in the cited place, Virgil immediately subjoins more determinate things, with which they can, so to speak, grow together within the mind into something more vivid:
"See how from Tmolus comes
The saffron's fragrance, ivory from Ind,
From Saba's weakling sons their frankincense,
Iron from the naked Chalybs, castor rank
From Pontus, from Epirus the prize-palms
O' the mares of Elis."[244]

§ 755. Hence, §752, descending comparison, other things being equal, if it wishes to be beautifully thought, will prefer to parts distinguished only in the abstract, for example by boundaries established by measurement, parts observable in concrete by the senses themselves, such as fields bounded by natural features; to marks and characters conceived by the mind alone through intellect, it will prefer marks and characters to be well attained by sensing and imagining together; to generic differences, or even specific differences, which always leave something indeterminate, it will prefer differences of the lower genus before those of the superior, species or specific differences before generic differences, and before all these numerical differences, as I may speak barbarously, especially concerned with thisness, Metaphysics §517.

§ 756. Examples, inductions, divisions, and distributions, §749, illustrating a superior genus through an inferior, are good; through species, better; through individuals, best, §755. In Ovid, *Metamorphoses* III.206, you have: "While doubting thus he stayd.
His houndes espyde him where he was,"[245]

Of these there are genera and species, but the genera are neglected; the most determinate species are counted, and yet only joined with their proper names: "and Blackfoote first of all
And Stalker speciall good of scent began aloud to call.
This latter was a hounde of Crete, the other was of Spart."[246]

After he had named thirty-five, not without certain individuating differences, he nevertheless adds: "With divers mo whose names to tell it were but losse of tyme."[247]

v.225, §747.

[244] **Source and locus.** Virgil, *Georgics* 1.56-59. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Georgics* 1.56-59, as encoded by the Perseus Digital Library. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** Baumgarten changes source indicative *mittit* to subjunctive *mittat*, prints the aspirated spelling *thura* for *tura*, capitalizes *At* and *Castorea* at his line openings, and uses a question mark where the comparison text has a period. Rhoades turns the rhetorical *Nonne vides* into the imperative "See how" and distributes the shared Latin verb idiomatically; his wording therefore does not expose Baumgarten's mood change.

[245] **Source and locus.** Ovid, *Metamorphoses* 3.206. **Translation and edition.** Arthur Golding, *Metamorphoses* (London: W. Seres, 1567), Book 3, as encoded by the Perseus Digital Library. T074. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng4.xml. **Textual note.** Baumgarten reproduces Ovid's complete short sentence with its capitalization and period and stops before the catalogue begins with *Primumque Melampus*. Golding expands the compact Latin for metre and rhyme: "thus he stayd" and "where he was" have no separate Latin counterparts. Those additions belong to the historical translation, not to Baumgarten's quotation.

[246] **Source and locus.** Ovid, *Metamorphoses* 3.206-208. **Translation and edition.** Arthur Golding, *The XV Bookes of P. Ouidius Naso, Entytuled Metamorphosis* (London: William Seres, 1567), Book 3, lines corresponding to Ovid 3.206-208; Wikisource transcription. T188. **Direct source.** https://en.wikisource.org/wiki/Metamorphoses_%28tr._Golding%29/Book_3. **Textual note.** Baumgarten omits the governing sentence *Dum dubitat, videre canes*. Against the comparison text's plural *primique*, which presents Melampus and Ichnobates together as first, he prints singular *primusque*. His *Gnossius* is an orthographic form of the comparison text's *Cnosius*, and he adds capitalization and commas. Golding domesticates the two speaking dog names as "Blackfoote" and "Stalker" and retains their Spartan and Cretan origins; these are historical translation choices, not Baumgartenian wording. The line shared with entry 861 is printed only there; the present continuation begins with the dogs' names.

[247] **Source and locus.** Ovid, *Metamorphoses* 3.225, at the end of the catalogue of Actaeon's hounds. **Translation and edition.** Arthur Golding, *The XV Bookes of P. Ouidius Naso, Entytuled Metamorphosis* (London: William Seres, 1567), Book 3, line corresponding to Ovid 3.225; Wikisource transcription. T188. **Direct source.** https://en.wikisource.org/wiki/Metamorphoses_%28tr._Golding%29/Book_3. **Textual note.** Baumgarten capitalizes the extracted clause and changes the source colon to a period, suppressing the following *ea turba cupidine praedae*. The words themselves otherwise agree. Golding expands the compact impersonal phrase *mora est* into the idiomatic "it were but losse of tyme."

§ 757. Utinam tot antiquorum exemplis, quae sane non inadvertentibus excidisse difficultas idem ausum satis docebit, excitari possint pulcra ingenia, ut in hac potissimum arte quaerant excellere, si rationibus minus moveantur §. 752. Nobis ad alias exemplorum distributionumque regulas festinandum est. Exempla, divisiones, inductiones et distributiones si recte notiora postulantur, ac illustrandum per easdem superius, §. 739. relative ad obiectum pulcre cogitaturo personalium primarium legem intellectam tantum admittimus, §. 740. Ovidius bene suo voto, Trist. I. 1. 2, 3:

Neve, precor, magni subscribite Caesaris irae

primo comparationem adscendentem, quae simul color sit, §. 745, 545. adiungit:

Saepe premente deo fert deus alter opem.

Nunc dictum suum illustrat exemplorum inductione, quae voti fiunt similia:

Mulciber in Troiam, pro Troia stabat Apollo,
Aequaque Venus Teucris, Pallas iniqua fuit.
Oderat Aenean propior Saturnia Turno,
Ille tamen Veneris numine tutus erat.
Saepe ferox cautum petiit Neptunus Ulyssem,
Eripuit patruo saepe Minerva suo.
Et nobis aliquod, quamvis distamus ab illis,
Quid vetat irato numen adesse deo?

Suis enim primariis spectatoribus quid rebus Troianis notius erat, et deorum per easdem ministeriis? §. 740.

§ 757. Would that beautiful talents could be aroused by so many examples of the ancients, which the difficulty of the same attempt proves certainly did not slip out inadvertently, so that they might seek to excel especially in this art, if they are less moved by reasons, §752. We must hasten to other rules of examples and distributions. If examples, divisions, inductions, and distributions are rightly required to be better known than the superior to be illustrated by them, §739, we admit this rule understood only relatively to the primary personal object of the beautiful thinker, §740. Ovid well, in his wish, *Tristia* I.2.3, "and second not, I implore, the wrath of mighty Caesar!"[248]

first adds an ascending comparison which is also color, §§745, 545: "Oft when a god presses hard another god brings succour."[249]

Now he illustrates his saying by an induction of examples which become similar to the wish: "Mulciber was opposed to Troy, but in Troy's defence stood Apollo; Venus favoured the Teucrians, Pallas favoured them not. There was hate for Aeneas on the part of Saturnia who stood closely by Turnus; yet that hero was safe through Venus' power. Ofttimes unruly Neptune assailed the wily Ulysses; ofttimes Minerva saved him from her own uncle. And different though I am from them, who forbids a divine power from being of some avail to me against the angry god?"[250]

For what was better known to his primary spectators than Trojan affairs and the interventions of the gods in them? §740.

[248] **Source and locus.** Ovid, *Tristia* 1.2.3. Baumgarten's compact citation is to Book 1, elegy 2, not to line 2 of elegy 1. **Translation and edition.** Arthur Leslie Wheeler, *Ovid: Tristia, Ex Ponto* (Loeb Classical Library; London: William Heinemann, 1939 reprint of the 1924 edition), Internet Archive scan. p. 13. T014. **Direct source.** https://archive.org/details/ovidtristiaexpon011949mbp/page/n58/mode/2up. **Textual note.** Baumgarten capitalizes the opening and drops Ovid's exclamation point, but makes no lexical change. Wheeler's "and" reflects the enclitic force of initial *neve* and connects the line to Ovid's preceding prayer for the shattered ship, which Baumgarten omits.

[249] **Source and locus.** Ovid, *Tristia* 1.2.4. **Translation and edition.** Arthur Leslie Wheeler, *Ovid: Tristia, Ex Ponto* (Loeb Classical Library; London: William Heinemann, 1939 reprint of the 1924 edition), Internet Archive scan. p. 13. T014. **Direct source.** https://archive.org/details/ovidtristiaexpon011949mbp/page/n58/mode/2up. **Textual note.** Baumgarten quotes the complete pentameter without lexical or syntactic adaptation; only the opening capitalization reflects extraction. Wheeler's prose sentence is a direct rendering of the maxim.

[250] **Source and locus.** Ovid, *Tristia* 1.2.5-12. **Translation and edition.** Arthur Leslie Wheeler, *Ovid: Tristia, Ex Ponto* (Loeb Classical Library; London: William Heinemann, 1939 reprint of the 1924 edition), Internet Archive scan. p. 13. T014. **Direct source.** https://archive.org/details/ovidtristiaexpon011949mbp/page/n58/mode/2up. **Textual note.** Baumgarten capitalizes each displayed line and changes the source's semicolons after *Apollo*, *Turno*, and *Ulixen*. He substitutes the Greek-derived form *Ulyssem* for Ovid's *Ulixen*. More substantially, the source's personal interrogative *quis vetat* ("who forbids?") becomes neuter *Quid vetat* ("what prevents?"). Wheeler translates the source reading "who forbids" and therefore does not directly represent Baumgarten's final substitution.

§ 758. Quoniam nova antiquis, loco propiora remotioribus notiora exemplis supponi generatim possunt, M. §. 512. caetera si sint paria, praeferantur antiquis recentia, peregrinis patria, et spectatori, quem inprimis optas, domestica. §. 757. Dialogus de oratoribus, quem alii Tacito, Quintiliano quidam tribuunt, 8. *Lubentius*, ait, *novis et recentibus, quam remotis ac oblitteratis exemplis utor*. Quae ita sunt antiqua, simul ut obsoleta, oblitterata, vel usu longo trita et antiquata videri possint, pulcre postponuntur ita novis, ut simul habeant, quo iustum novitatis studium excitare queant, ac alere. §. 741. Virgilius laudes vitae rusticae illustraturus exemplis non graeca petit, nec Asiam, nec Aegyptum, sed romanis potissimum scribens patrias antiquitates consulit, Georg. II. 532:

Hanc olim veteres vitam coluere Sabini,
Hanc Remus et frater. Sic fortis Hetruria crevit,
Scilicet, et rerum facta est pulcerrima Roma,
Septemque una sibi muro circumdedit arces.
Aureus hanc vitam in terris Saturnus agebat.

§ 759. In hac lege probe notandum est, adiectum illi: caetera si sint paria. §. 758. In recentibus enim exemplis multae possunt esse rationes non raro, cur postponenda sint auctori prudenti vetustioribus. e. g. 1) si recentia vel vere non habeant eximium illud, quod per eadem illustrandum est, in tanta luce, in quanta vetustas habuerat, vel saltim ob invidiam nondum intermortuam et solitas acti temporis laudationes aequare prisca statueretur contra verisimilitudinem, saltim eam, de qua §. 486. Hinc est apud Virgilium loco citato satis altum silentium de agricultura italica sui temporis, simul autem consilium, ut in tali casu domestica tamen, licet olim facta, praeferantur, si potest fieri, vetustis et peregrinis simul. Tempore praesentia beatae vitae rusticae exempla prolaturus, in ecstasi philosophicopoetica, v. 475–485. quoniam aulae proxima non potest optare, tamen optat minus remota:

Rura mihi et rigui placeant in vallibus amnes,
Flumina amem silvasque inglorius. O! ubi campi,
Sperchiusque et virginibus bacchata Lacaenis
Taygeta! O! qui me gelidis in montibus Haemi
Sistat, et ingenti ramorum protegat umbra.

§ 758. Since new examples can generally be supposed better known than ancient ones, nearer places than remote ones, Metaphysics §512, other things being equal, recent examples should be preferred to ancient, native to foreign, especially those familiar at home to your intended spectator, §757. The *Dialogue on Orators*, which some attribute to Tacitus, some to Quintilian, says in chapter 8: *I cite living examples, in preference to the names of a former day.*[251] Things that are so ancient that at the same time they can seem obsolete, forgotten, or worn and antiquated by long use are appropriately subordinated to newer ones, provided the new examples also have what can excite and nourish a just zeal for novelty, §741. Virgil, about to illustrate the praises of rural life by examples, does not seek Greek examples, nor Asia, nor Egypt, but, writing chiefly for Romans, consults native antiquities, *Georgics* II.532: "Such life of yore the ancient Sabines led,
Such Remus and his brother: Etruria thus,
Doubt not, to greatness grew, and Rome became
The fair world's fairest, and with circling wall
Clasped to her single breast the sevenfold hills.
...
Such life on earth did golden Saturn lead."[252]

§ 759. In this law one must carefully note the added condition: other things being equal, §758. For in recent examples there can often be many reasons why a prudent author should prefer older ones to them: for example, 1) if recent examples either truly do not have that excellence which is to be illustrated through them in so great a light as antiquity had, or if, because envy has not yet died away and because of the usual praises of time past, to set them equal to ancient examples would be contrary to verisimilitude, at least that mentioned in §486. Hence in Virgil's cited place there is a sufficiently deep silence about the Italian agriculture of his own time, and at the same time the counsel that in such a case domestic examples, even if belonging to the distant past, be preferred, if possible, to examples both ancient and foreign. When he would bring forward present-time examples of blessed rural life, in a philosophical-poetic ecstasy, vv.475–485, since he cannot wish for those closest to court, he nevertheless wishes for less remote ones: "then be fields
And stream-washed vales my solace, let me love
Rivers and woods, inglorious. Oh for you
Plains, and Spercheius, and Taygete,
By Spartan maids o'er-revelled! Oh, for one,
Would set me in deep dells of Haemus cool,
And shield me with his boughs' o'ershadowing might!"[253]

[251] **Source and locus.** Tacitus, *Dialogus de oratoribus* 8, in Aper's discussion of Eprius Marcellus and Vibius Crispus. **Translation and edition.** Arthur Murphy, *The Works of Cornelius Tacitus*, vol. 8, *A Dialogue Concerning Oratory* (London: John Stockdale, 1811), section 8; Project Gutenberg eBook 15017. T089. **Direct source.** https://www.gutenberg.org/cache/epub/15017/pg15017-images.html#VIII. **Textual note.** Baumgarten prints the historically common form *Lubentius* for the comparison text's *libentius*, omits explanatory *enim*, adds a comma after *recentibus*, and replaces the second *et* with *ac*. Murphy translates the parenthesis freely: "living" compresses *novis et recentibus*, while "names of a former day" compresses *remotis et oblitteratis exemplis*. The work's attribution was disputed in Baumgarten's tradition, but modern editions conventionally include it among Tacitus's works.

[252] **Source and locus.** Virgil, *Georgics* 2.532-535 and 2.538. Baumgarten silently skips lines 536-537. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Georgics* 2.532-538, as encoded by the Perseus Digital Library. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** Baumgarten makes a sentence break after *frater*, adds a comma after *Scilicet*, prints older *Hetruria* for *Etruria*, and has *pulcerrima* for source *pulcherrima*. He then jumps over Virgil's lines about the reign of the Dictaean king and the impious eating of slaughtered bullocks to join line 538 directly to line 535. The ellipsis in the selected English makes that suppression explicit; Rhoades's intervening lines are not quoted here.

[253] **Source and locus.** Virgil, *Georgics* 2.485-489. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Georgics* 2.485-489, as encoded by the Perseus Digital Library. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** Baumgarten prints *Sperchiusque* for Virgil's Greek accusative *Spercheosque* and, more significantly, replaces *gelidis convallibus Haemi* ("in Haemus's cool dells") with *gelidis in montibus Haemi* ("in Haemus's cool mountains"). His repeated *O!* and added commas also alter the punctuation. Rhoades's "deep dells" translates Virgil's *convallibus*, not Baumgarten's substituted *in montibus*.

§ 760. Exempla recentia sunt aliquando 2) periculosa, quorum veritas odium parit, et calumnia potius et conspurcatio nominum illustrissimorum falsissima diceretur, quam illustratio.

Cervius iratus leges minitatur et urnam,
Canidia Albuci, quibus est inimica, venenum,
Grande malum Turius, si quid se iudice certes.

Hor. Sat. I. 1. 49. Nec hic semper licet ad artificium Virgilii recurrere, §. 759. et in mortuos quidem, sed cives tamen et loco propiores scribere vel acriter, at venustius, irasci:

maiorum ne quis amicus
Frigore te feriat.

Hanc ob caussam in legendis exemplis suis aliquando satyricos ultra Sauromatas fugere libet, in mundum poeticum, §. 513. in quo tamen fictiones prorsus ignotas denuo, §. 518. analogicis postponunt. §. 516.

§ 761. Exempla recentia et domestica sunt 3) satis nonnunquam incognita, etiam relative, §. 757. quoties scilicet, vel eius sunt indolis, quam non nisi longa dies plurium ob oculos ponere soleat, e. g. praesentia principum consilia; vel ipsi spectatorum nostrorum primarii domestica negligere solent exterorum avidissimi, vel recentia et ante pedes posita fastidire, toti in eruendis quibusvis antiquissimis. Quanquam enim hic mos non est optimi saporis, tamen obiectum suum personale debet attendere pulcre cogitaturus, uti est, non uti debeat esse, hinc anticipationibus destitutum et cognoscendi studio, si domestica protuleris et

Antiquis non exaudita Cethegis.

§. 484.

§ 762. Exempla, divisiones, inductiones, distributionesque sic satis notae sint, neque tritae ac usitatae illustrationes §. 741. nec e contrario adeo vividae, ut fortiori luce perceptionem suam superiorem obscurent potius, quam illustrent, contra pulcram lucis et umbrae dispensationem. §. 682. In ultima lege praesertim cavendum est, ne differentia, et id in conceptu inferiori, quod non est determinatum in superiori, tantum lucis accipiat, ut tertia comparationis, et ea, quae superiori convenientia vividius in concreto inferioris pingere laborabas, obumbrentur, adeoque minus exemplum quadrare videatur, ac discrepare ab eo, cuius declarandi gratia proferebatur. §. 670. Non dissuadeo differentiam tangere, sed umbra sit exempli, §. 684. non lumen, §. 686. Ne seducente sub eruditionis specie transcendant horizontem aestheticum exempla, multo minus inductiones et distributiones, §. 121. ne illustrando vel βάθος, vel tumorem concilient, §. 329, 331. sint potius, quantum eius fieri potest, ex quibus simul exemplum ratiocinans et inductio persuasoria formari possit, et practice s. pragmatica, foecunda deducendis inde porismatibus ad agendum impellentibus. §. 721.

§ 760. Recent examples are sometimes 2) dangerous, because their truth produces hatred, and they would be called calumny and a most false smearing of most illustrious names rather than illustration: "Cervius, when he is offended, threatens one with the laws and the [judiciary] urn; Canidia, Albutius' poison to those with whom she is at enmity; Turius [threatens] great damages, if you contest any thing while he is judge."[254] Horace, *Satires* II.1.47–49. Nor is it always permissible here to return to Virgil's artifice, §759, and to write, indeed against the dead, yet still citizens and nearer in place, sharply but more gracefully, in anger: "O my child, I fear you can not be long-lived; and that some creature of the great ones will strike you with the cold of death."[255] For this reason, in choosing their examples, satirists sometimes wish to flee beyond the Sauromatae into the poetic world, §513, in which nevertheless they again subordinate wholly unknown fictions, §518, to analogical ones, §516.

§ 761. Recent and domestic examples are 3) sometimes not sufficiently known, even relatively, §757, whenever they are of a kind that only the passage of much time ordinarily reveals to many, for example the current plans of rulers; or when our own primary spectators usually neglect domestic things, greedy for foreign ones, or disdain recent and nearby things, wholly occupied with digging up the most ancient things. Although this custom is not of the best taste, nevertheless one who will think beautifully must attend to his personal object as it is, not as it ought to be. Hence, lacking anticipations and zeal for knowing, they may fail you if you bring forward domestic things unheard of by the ancient Cethegi. Horace's source expression reads: "you must frame words never heard of by the old-fashioned Cethegi"[256] §484.

§ 762. Examples, divisions, inductions, and distributions should be sufficiently known in this way, neither worn and customary illustrations, §741, nor, on the contrary, so vivid that by stronger light they obscure rather than illustrate their superior perception, contrary to the beautiful distribution of light and shade, §682. In this last law one must especially beware lest the difference, and that in the inferior concept which is not determined in the superior, receive so much light that the common term of comparison, and the things suitable to the superior which you were laboring to paint more vividly in the concrete of the inferior, are shaded over, and thus the example seems less apt and appears to differ from that which it was introduced to clarify, §670. I do not dissuade touching the difference, but let it be the shade of the example, §684, not the light, §686. Let examples, much less inductions and distributions, not transcend the aesthetic horizon under the seductive appearance of erudition, §121; let them not, in illustrating, produce either βάθος or bombast, §§329, 331. Rather, as far as possible, let them be such that from them at the same time a reasoning example and a persuasive induction can be formed, and a practical or pragmatic one, fertile in deriving corollaries that impel to action, §721.

[254] **Source and locus.** Horace, *Satires* 2.1.47-49. **Translation and edition.** Christopher Smart, *The Works of Horace*, vol. 2 (Philadelphia: Joseph Whetham, 1836), *Satires* 2.1.47-49; revised printing edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Perseus Digital Library text. T066. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi004/phi0893.phi004.perseus-eng2.xml. **Textual note.** Baumgarten capitalizes the final verse opening, writes source *siquid* as two words *si quid*, and changes the presentation punctuation; the remaining words agree. Smart's square-bracketed "judiciary" and "threatens" are his editorial clarifications of Horace's compressed syntax, not words added by Baumgarten.

[255] **Source and locus.** Horace, *Satires* 2.1.61-62. **Translation and edition.** Christopher Smart, *The Works of Horace*, vol. 2 (Philadelphia: Joseph Whetham, 1836), *Satires* 2.1.60-62; revised printing edited by Theodore Alois Buckley (New York: Harper & Brothers, 1863), Perseus Digital Library text. T066. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi004/phi0893.phi004.perseus-eng2.xml. **Textual note.** Baumgarten removes Trebatius's opening address and fear for Horace's longevity, begins at *maiorum*, separates source *nequis* into *ne quis*, capitalizes *Frigore*, and changes the closing quotation punctuation to a period. Smart translates the full warning and interprets *frigore* as the "cold of death"; the bracket-free selected English therefore contains the omitted opening as necessary context.

[256] **Source and locus.** Horace, *Ars poetica* 50. **Translation and edition.** Christopher Smart, *The Works of Horace*, ed. Theodore Alois Buckley (New York: Harper and Brothers, 1863), translation of *Ars poetica* 50; Perseus Digital Library text. T067. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi006/phi0893.phi006.perseus-eng2.xml. **Textual note.** Baumgarten extracts the end of Horace's infinitive phrase, omitting governing *fingere*, and replaces the unusual adjective *cinctutis* (literally "girdled," hence old-fashioned) with the interpretive synonym *Antiquis*. He capitalizes the new opening and changes Horace's comma to a period. Smart translates the unadapted Horatian line, so his "old-fashioned" renders *cinctutis* rather than Baumgarten's substituted *Antiquis*.

§ 763.

SECTIO XXXXV

ANTITHESIS

Comparatio latius dicta, §. 735. sub se continet 3) comparationem oppositorum, M. §. 549. quae figura §. 26. sit ANTITHESIS. In antithesibus numero primam dissimilitudinem, illustrandum cum dissimili comparantem, ut illius ab hoc differentia magis eluceat. Cat. 5.

Soles occidere et redire possunt,
Nobis quum semel occidit brevis lux,
Nox est perpetuo una dormienda.

Hac collatione totam suam odam I. 1. 1. Horatius illustravit, et eiusdem libri frontem ode 7.

Laudabunt alii claram Rhodon, aut Mitylenen,
Aut Ephesum bimarive Corinthi
Moenia, vel Baccho Thebas, vel Apolline Delphos
Insignes, aut Thessala Tempe.

§ 764. Deinde huc pertinet ANTAGOGE, quam compensationem dicunt, confessionis species, quae collustrandi quaedam praedicata, quae primario videantur contraria, sic in umbram locat, iuxta hoc primarium, ut eorum perceptiones heterogeneae, sed debiliores, praegressae subito sequens heterogeneum, sed maius ac illustrius, splendide pingant, et novitatis luce veluti circumfundant. §. 659, 683. M. §. 549. Jarbas apud Virgilium, Aen. IIII. furtivos Didonis et Aeneae amores primum satis honorifice videtur describere, tegens honestatis umbra, quicquid in iis indignum et turpe iudicabat: Dido

dominum Aenean in regna recepit,

214. ut non ita multo post hoc acerbius in eundem Aenean, collectis quasi viribus, invehatur:

Et nunc ille Paris, cum semiviro comitatu,
Maeonia mentum mitra, crinemque madentem
Subnexus, rapto potitur.

217.

§ 763.

SECTION XXXXV

ANTITHESIS

Comparison broadly so called, §735, contains under itself 3) comparison of opposites, Metaphysics §549, which as a figure, §26, is ANTITHESIS. Among antitheses I number first dissimilarity, comparing what is to be illustrated with what is dissimilar, so that its difference from this may shine out more. Catullus 5: "The Suns can westward sink again to rise
But we, extinguished once our tiny light,
Perforce shall slumber through one lasting night!"[257] By this collation Horace illustrated his whole ode I.1.1, and the opening portion of the same book in Ode 7: "Let others Rhodes or Mytilene sing,
Or Ephesus, or Corinth, set between
Two seas, or Thebes, or Delphi, for its king
Each famous, or Thessalian Tempe green;"[258]

§ 764. Next belongs here ANTAGOGE, which they call compensation, a kind of concession. It places certain predicates of the object to be illuminated, which seem contrary to its principal predicate, in shade beside that principal predicate, so that their heterogeneous but weaker perceptions, having gone before, suddenly paint the following heterogeneous but greater and more illustrious one splendidly and pour around it, as it were, the light of novelty, §§659, 683; Metaphysics §549. In Virgil, *Aeneid* IV, Iarbas at first seems to describe the secret loves of Dido and Aeneas rather honorably, covering with a shade of honor whatever he judged unworthy and shameful in them. He says of Dido: "She has proclaimed
Aeneas partner of her bed and throne."[259] v.214. He does this so that not much later, having gathered his powers, he may inveigh more bitterly against the same Aeneas: "And now that Paris, with his eunuch crew,
beneath his chin and fragrant, oozy hair
ties the soft Lydian bonnet, boasting well
his stolen prize."[260] v.217.

[257] **Source and locus.** Catullus, *Carmina* 5.4-6. **Translation and edition.** Sir Richard Francis Burton (metrical translation), *The Carmina of Gaius Valerius Catullus*, with Leonard C. Smithers (London: Printed for the Translators, 1894), poem 5; Perseus Digital Library text. T040. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0472/phi001/phi0472.phi001.perseus-eng3.xml. **Textual note.** Baumgarten uses the early-modern spelling *quum* for *cum*, changes the source's feminine predicate adjective *perpetua* to adverbial or non-agreeing *perpetuo*, removes the comma after *nobis*, and changes the colon after the first verse to a comma. Capitalization reflects extraction. Burton translates the standard source text and freely expands its solar and nocturnal imagery in verse.

[258] **Source and locus.** Horace, *Odes* 1.7.1-4. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), ode 1.7.1-4; Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Against the comparison text, Baumgarten prints *Mitylenen* for *Mytilenen*, *Ephesum* for Greek-form *Epheson*, *bimarive* for *bimarisve*, and regular accusative-plural *Insignes* for poetic *insignis*. He also adds commas, capitalizes the displayed lines, and turns the source's semicolon into a period. Conington translates the standard forms, explicitly rendering *bimaris* as Corinth "set between / Two seas."

[259] **Source and locus.** Virgil, *Aeneid* 4.214, spoken by Iarbas about Dido. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Book 4, translation corresponding to line 214; Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten omits the opening *reppulit, ac* ("she rejected [our marriage], and"), begins at the verse's contrasting second action, lowers the extracted opening, and replaces Virgil's period with a comma so the phrase can function in his own sentence. Williams renders the complete source thought idiomatically: "partner ... of her ... throne" corresponds to *dominum ... in regna recepit*, while "bed" also reflects the rejected and accepted marriage described across the surrounding verses.

[260] **Source and locus.** Virgil, *Aeneid* 4.215-217, spoken by Iarbas about Aeneas. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Book 4, translation corresponding to lines 215-217; Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten adds commas after *Paris* and *mitra*, capitalizes the extracted line beginnings, and stops at *potitur*, changing Virgil's colon to a period and omitting the continuation *nos munera templis*. There is no lexical substitution within the excerpt. Williams expands *Maeonia mitra* as "soft Lydian bonnet" and conveys *subnexus* by making Aeneas tie it beneath his chin and hair.

§ 765. Antagogen si continuaveris, pulcrum inde nascetur CRAMA, quod mistam vituperio laudem dicunt; vere est congeries praedicatorum, apparenter saltim contrariorum, quorum una classis, mala, bona censeatur altera, sic tamen dispositorum, per artificium lucem et umbram bene dispensans, S. XXXX. ut secundum intentionem callide bona malis miscentium, vel haec ex oppositorum pulcritudine turpitudinis, vel illa ex oppositorum foeditate pulcritudinis incrementa nanciscantur, magnaque veracitatis, moralis veritatis, similitudo simul obtineatur. §. 731, 455. Quantum materia permisit, laborat in effingenda hac figura Nasonis Trist. II. omnis paene prima elegia, culpam auctoris concedens ad illustriorem Caesaris veniam eo efficacius solicitandam, e. g.

Cur modo damnatas repeto, mea crimina, Musas?
An semel est poenam commeruisse parum?
Deme mihi studium, vitae quoque crimina demes,
Acceptum refero versibus esse nocens.
Ira quidem iusta est, nec me meruisse negabo,
Non adeo nostro fugit ab ore pudor.
Sed tamen, ut fuso taurorum sanguine centum,
Sic capitur minimo thuris honore deus.
Et pia thura dedi pro te, cumque omnibus unus
Ipse quoque adiuvi publica vota meis.

§ 766. Non est, cur antithesin et antitheton, vel antitheta distinguere velimus, quoties antitheta comparantur elegantius, quod tunc plerumque fit, *si fiat sine industria, naturalique quadam necessitate, sic fieri debere videatur*. Cic. or. 166. Alias si studiosius quaesita lucernam olent, fucus erunt, inanius argutantium, §. 688. M. §. 576. in quem vere Persius et graviter:

Nonne pudet capiti non posse pericula cano
Pellere, quin lepidum hoc optet audire: decenter?
Fur es, ait Pedius; Pedius quid? crimina rasis
Librat in antithetis. Doctas posuisse figuras
Laudatur: bellum hoc! Hoc bellum?

§ 767. *Hoc genere antiqui iam ante Isocratem delectabantur, et maxime Gorgias.*

§ 765. If you continue antagoge, from it will be born a beautiful CRAMA, which they call praise mixed with blame. Truly it is a heap of predicates, at least apparently contrary, of which one class is judged bad and the other good, arranged in such a way, through an art distributing light and shade well, Section XXXX, that, according to the intention of those cunningly mixing good things with bad, either the bad receive increase of ugliness from the beauty of opposites or the good receive increase of beauty from the foulness of opposites, and at the same time a strong appearance of veracity, of moral truth, is obtained, §§731, 455. As far as the material allowed, almost the whole first elegy of Ovid's *Tristia* II labors in forming this figure, conceding the author's fault in order to solicit Caesar's more conspicuous pardon all the more effectively, for example: "Why do I seek once again the Muses so recently condemned, the causes of my guilt? Or is one well-earned penalty not enough? ... Take away from me my pursuit and you will take away from my life also the charges against it. I lay the charge of guilt against my verse. ... Just indeed it is—I will not deny that I have deserved it, for shame has not so utterly fled my lips. ... but though a god be won by the outpoured blood of a hundred bulls, yet is he also won by the humblest offering of incense. ... loyal incense I offered in thy behalf and with all the rest I too aided the prayers of the state with my own."[261]

§ 766. There is no reason for us to want to distinguish antithesis and antitheton or antitheta whenever antitheta are compared more elegantly, which usually happens when the arrangement seems uncontrived and naturally necessary. Cicero's source discussion reads: *In these forms of expression every circumstance is so aptly referred to some other circumstance, that the regular turn of them does not appear to have been studied, but to result entirely from the sense. ... This contrasting of opposite circumstances, which the Greeks call an Antithesis, will necessarily produce what is styled rhetorical metre, even without our intending it.*[262] Cicero, *Orator* 166. Otherwise, if they are too studiously sought and smell of the lamp, they will be false coloring of empty cleverness, §688; Metaphysics §576, against which Persius speaks truly and gravely: "Are you not ashamed to be unable to ward off danger from some hoary head without wishing to hear some trifling word of commendation? "You are a thief!" says the accused to Pedius: how does Pedius reply? He balances the charges against each other in smooth antitheses, and is praised for his artistic tropes: "How fine!" they say. What, Romulus? Do you call that fine?"[263]

§ 767. *The ancient Orators, a considerable time before it was practised and recommended by Isocrates, were fond of using it; and particularly Gorgias, whose measured cadences are generally owing to the mere concinnity of his language.*[264]

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[261] **Source and locus.** Ovid, *Tristia* 2.3-4, 9-10, 29-30, 75-76, and 59-60, in that Baumgartenian order. The last two source couplets are reversed relative to Ovid's poem. **Translation and edition.** Arthur Leslie Wheeler, *Ovid: Tristia, Ex Ponto* (Loeb Classical Library; London: William Heinemann, 1939 reprint of the 1924 edition), Internet Archive scan. pp. 57, 59. T014. **Direct source.** https://archive.org/details/ovidtristiaexpon011949mbp/page/n102/mode/2up; https://archive.org/details/ovidtristiaexpon011949mbp/page/n104/mode/2up; https://archive.org/details/ovidtristiaexpon011949mbp/page/n106/mode/2up. **Textual note.** Baumgarten joins five separated couplets, omits the intervening verses, and places Ovid 2.75-76 before 2.59-60. At line 29 he replaces Ovid's anaphoric *illa* ("that [wrath]") with explicit *Ira*. He prints aspirated *thuris*/*thura* for the source's *turis*/*tura*, changes the semicolon after *demes* to a comma, replaces Ovid's dashes after lines 29-30, and adds capitalization. The ellipses in the selected English transparently mark the gaps; its final two units have been rearranged to mirror Baumgarten, not Wheeler or Ovid.

[262] **Source and locus.** Cicero, *Orator* 164-166. Baumgarten cites section 166, but his wording synthesizes Cicero's connected discussion across all three sections. **Translation and edition.** E. Jones, *Cicero's Brutus or History of Famous Orators; also His Orator, or Accomplished Speaker* (London: B. White, T. Payne, and P. Dilly, 1776), Project Gutenberg eBook 9776. T116. **Direct source.** https://www.gutenberg.org/cache/epub/9776/pg9776-images.html. **Textual note.** No continuous Ciceronian sentence matches Baumgarten's Latin. His *sine industria* comes from *Orator* 164 and 166; *naturali quadam necessitate* compresses *suapte natura* (164) and *necessitate ipsa* (166); and *sic fieri debere videatur* recasts the claim in 165 that the pattern seems not sought but naturally consequent. Jones therefore supplies an existing translation of the actual source argument, not a word-for-word translation of Baumgarten's adaptation. The ellipsis marks omitted source discussion.

[263] **Source and locus.** Persius, *Satires* 1.83-87. **Translation and edition.** G. G. Ramsay, *Juvenal and Persius* (London: William Heinemann; New York: G. P. Putnam's Sons, 1918), p. 325; Wikisource transcription of the facing English page. T176. **Direct source.** https://en.wikisource.org/wiki/Page:Juvenal_and_Persius_by_G._G._Ramsay.djvu/411. **Textual note.** Baumgarten changes interrogative *Nilne* to *Nonne*, *tepidum* ("lukewarm, paltry") to *lepidum* ("witty, charming"), second-person *optes* to third-person *optet*, and dative *Pedio* after *ait* to nominative *Pedius*. He repunctuates the passage, divides the continuous syntax after *antithetis*, capitalizes displayed lines, and stops before Persius's obscene closing challenge *an, Romule, ceves?* Ramsay translates the unabbreviated source reading, so "trifling" reflects *tepidum*, not Baumgarten's *lepidum*.

[264] **Source and locus.** Cicero, *Orator* 167. **Translation and edition.** E. Jones, *Cicero's Brutus or History of Famous Orators; also His Orator, or Accomplished Speaker* (London: B. White, T. Payne, and P. Dilly, 1776), Project Gutenberg eBook 9776. T116. **Direct source.** https://www.gutenberg.org/cache/epub/9776/pg9776-images.html. **Textual note.** Baumgarten capitalizes the opening, inserts a comma before *et maxime Gorgias*, and ends there, omitting Cicero's relative clause explaining that Gorgias's rhythm usually arises from verbal symmetry. Jones translates the complete Ciceronian sentence; his "whose measured cadences ..." therefore corresponds to material Baumgarten leaves outside his quotation.

Cic. or. 167. Antithetis delectabantur, sed non male locatis, non anxie corractis, non recoctis sexcenties, quorum cautus imitator esto, non simia. *Quod si quis parce et quum res poscet, utetur, velut adsperso quodam condimento, iucundior erit. At, qui nimium affectaverit, ipsam illam gratiam varietatis amittet.*

Quemadmodum illustrantes omnes figurae, sic antitheses secretae et extra vulgarem usum positae, ideoque magis nobiles, *ut novitate aurem excitant, ita copia satiant, nec se obvias fuisse dicenti, sed conquisitas, et ex omnibus latebris extractas congestasque declarant.*

Quint. VIII. 3. Fabius hoc ipso capite mentionem etiam antitheti iniicit, quod *contrapositum* dicit, et ab aliis nominari *contentionem*. De quo praesertim verum est eius, quod iam legimus, iudicium, et tunc maxime, quando simul idem figura quaedam dictionis comitatur vocabulorum vel similitudine, vel repetitione, vel transpositione. §. 26.

§ 768. Nam et hic locum habet, quod iam §. 145. monuimus, schema vocabulorum et habitum vel situm extraordinarium, si figuris utaris mascule, nonnunquam accessorium tantum esse, ac veluti fortuitum in figuris, quae non ideo contemnendae sunt, quia sint figurae dictionis, sed ideo, quia cogitationibus ipsis et praecipuam quidem elegantiam conciliant, non fuissent in figuris dictionis habendae. Sic non pauci totam ad figuras dictionis referunt antithesin, quasi vero vocabulorum esset praecipua, non significatuum oppositio. Aliis quaedam saltim antitheseos species in meris dictionum figuris collocantur a non minus iniquis elegantiarum arbitris, §. 15. Proferam exempla.

§ 769. Antitheton cum aliqua perceptionum occurrentium in utroque oppositorum conversione, s. ANTIMETABOLE, sane ideo non potest excludi ex figuris sententiae, §. 765. quoniam inter eloquendum potest contingere, ut vocabula, quibus utrumque membrum oppositionis exprimitur, aliquam etiam conversionem subeant. In figuris autem dictionis ipse Quintilianus habet *illam figuram, qua verba declinata repetuntur: Non, ut edam, vivo, sed, ut vivam, edo.*

Bella, profecto, non tam dictio, quam sententia Epicuri est, quam vere dicas philosopham: Esse sapienter infortunatum satius est, quam fortunatum insipienter esse.
Huc, qua materiam, etiam dictum Simonidis, quod est apud Plutarchum: Poesis est pictura loquens, et pictura est tacita poesis.

Cicero, *Orator* 167. They delighted in antitheses, but not badly placed, not anxiously scraped together, not reheated countless times; be a cautious imitator of them, not an ape. *If a speaker use them sparingly and only as occasion demands, they will serve as a seasoning to his style and increase its attractions. If, on the other hand, he strains after them overmuch, he will lose that very charm of variety which they confer.*[265]
The same warning applies to uncommon antitheses, which stand apart from ordinary usage and are therefore nobler, as it does to all illustrative figures: *For abnormal figures lying outside the range of common speech, while they are for that very reason more striking, and stimulate the ear by their novelty, prove cloying if used too lavishly, and make it quite clear that they did not present themselves naturally to the speaker, but were hunted out by him, dragged from obscure corners and artificially piled together.*[266]
Quintilian VIII.3. In this very chapter Fabius also mentions the antitheton, which he calls *counterposition*, and which others call *contention*. His judgment just read is especially true of this, and above all when at the same time some figure of diction accompanies it by likeness, repetition, or transposition of words, §26.

§ 768. Here too there is room for what we already warned in §145: an extraordinary pattern, arrangement, or placement of words, if you use figures manfully, is sometimes only accessory and as it were accidental in figures. Such figures should not be despised as figures of diction: because they impart a principal elegance to the thoughts themselves, they should not have been classified among merely verbal figures. Thus not a few refer the whole of antithesis to figures of diction, as if the opposition of words, not of meanings, were chief. Others place at least certain species of antithesis among mere verbal figures, being no less unjust judges of elegances, §15. I shall bring forward examples.
§ 769. An antitheton with a reversal of the perceptions occurring in both opposites, or ANTIMETABOLE, certainly cannot for that reason be excluded from figures of thought, §765, because in expression it can happen that the words by which each member of the opposition is expressed undergo a reversal too. Among figures of diction Quintilian himself describes the figure: *Antithesis may also be effected by employing that figure, known as ἀντιμεταβολή, by which words are repeated in different cases, tenses, moods, etc., as for instance when we say, non ut edam, vivo, sed ut vivam, edo (I do not live to eat, but eat to live).*[267]
The following saying of Epicurus is indeed beautiful—not so much in diction as in thought—and truly philosophical: thinking it better to be unfortunate in accordance with reason, than to be fortunate irrationally;[268]
To this belongs, in subject matter, Simonides' saying in Plutarch: Though indeed Simonides calls painting silent poetry, and poetry speaking painting.[269]

[265] **Source and locus.** Quintilian, *Institutio oratoria* 9.3.4. Baumgarten prints "Quint. VIII. 3," but the quoted sentence occurs in Book 9, chapter 3, section 4 in the modern division. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 3 (Loeb Classical Library; Cambridge, MA: Harvard University Press; London: William Heinemann, 1921), Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten separates *Quod si* where the comparison text has *quodsi*, uses *quum* for *cum*, relocates the comma around the temporal clause, and replaces Quintilian's semicolons with a comma and period. His *adsperso* and *affectaverit* are orthographic variants of *asperso* and *adfectaverit*, and he adds a comma after *At*. Butler makes the plural antecedent ("figures") explicit and divides the Latin's two balanced clauses into two English sentences. Baumgarten's printed Book 8 citation is retained as historical evidence but corrected in the identified-source field.

[266] **Source and locus.** Quintilian, *Institutio oratoria* 9.3.5, not 8.3 as Baumgarten's accompanying citation states. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 3 (Cambridge, MA: Harvard University Press; London: William Heinemann, 1921), 9.3.5, Perseus canonical text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten changes Quintilian's *et se non* to *nec se*, without changing the proposition, and adds commas after *dicenti* and *conquisitas*. He extracts only the consequence clause from Quintilian's sentence, capitalizes nothing because his quotation follows his own lead-in, and cites the wrong book: the exact passage is 9.3.5. Butler translates the complete sentence and therefore supplies the omitted description of the figures as abnormal and outside common speech.

[267] **Source and locus.** Quintilian, *Institutio oratoria* 9.3.85. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 3 (Cambridge, MA: Harvard University Press; London: William Heinemann, 1921), 9.3.85, Perseus canonical text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten omits Quintilian's opening *fit etiam adsumpta* and the naming clause *quod ἀντιμεταβολή dicitur*. To fit his own governing verb *habet*, he retains accusative *illam figuram* rather than Quintilian's nominative construction. He capitalizes *Non* after his new colon and adds a comma after *vivo*; the antimetabolic maxim itself is otherwise verbally unchanged. Butler's parenthetical English directly translates that maxim.

[268] **Source and locus.** Epicurus, *Letter to Menoeceus*, preserved by Diogenes Laertius, *Lives of Eminent Philosophers* 10.135. **Translation and edition.** C. D. Yonge, *The Lives and Opinions of Eminent Philosophers* (London: Henry G. Bohn, 1853; Attalus text from the 1895 edition), Diogenes Laertius 10.135. T148. **Direct source.** https://www.attalus.org/old/diogenes10c.html. **Textual note.** Epicurus wrote Greek, so Baumgarten's wording is a Latin rendering rather than an ancient Latin quotation. His *sapienter* and *insipienter* sharpen Greek *εὐλογίστως* and *ἀλογίστως* (reasonably and unreasonably) into "wisely" and "foolishly"; *satius est* renders the Greek comparative, and the repeated *esse* is placed at opposite ends to heighten the antimetabole. Yonge follows the Greek's rational/irrational vocabulary rather than Baumgarten's sharpened Latin pair.

[269] **Source and locus.** Plutarch, *De gloria Atheniensium* (*Were the Athenians More Famous in War or in Wisdom?*) 3, 346F-347A, reporting Simonides. **Translation and edition.** translation by several hands, edited and revised by William W. Goodwin, *Plutarch's Morals*, vol. 5 (Boston: Little, Brown, 1878), pp. 401-02, as digitized by ToposText. T229. **Direct source.** https://topostext.org/work/273. **Textual note.** Plutarch reports "painting [as] silent poetry" first and "poetry [as] speaking painting" second. Baumgarten reverses that order, turns the reported-speech construction into two copular definitions, uses *loquens/tacita* for Greek *λαλοῦσαν/σιωπῶσαν*, and adds *et* to make an especially symmetrical Latin antimetabole. The Goodwin English retains Plutarch's order, so it should not be rearranged to mimic Baumgarten.

Huc illud Salviani de Bagoardis: Malunt sub specie captivitatis esse liberi, quam sub specie libertatis esse captivi.
Huc tandem dictum Catonis et post eum Musonii: Si quid per laborem recte feceris, laborabit; recte factum tecum permanet; si quid turpiter feceris cum voluptate, turpe manet; voluptas perit.

Gell. XVI. 1.

§ 770. Collatio pulcre cogitandi cum diversis ab eodem, quibuscum facile confundi posset, ad illustrandam eius differentiam, s. PARADIASTOLE, et contradistinctio, est antithesis non vocabulorum tantum perperam habitorum in synonymis, sed etiam, et maxime quidem, significatuum, vere differentium, quorum tamen attendi plerumque non solet, hinc eleganter indicatur aliquando, si momentum habet, diversitas. §. 768. *Contentioni*, §. 767. *commodissime subiicitur et illa species, quam distinctionem diximus*.

Quint. l. c. Ovidius de edicto, quo Tomos adire iubebatur:

> *Quippe relegatus, non exsul, dicor in illo,*
> *Parcaque fortunae sunt data verba meae.*

Trist. II. 1. 137. *Nec semper, quod adversum est, contrapponitur.*

Quint. l. c. Non opus est ad antithesin, ut vera adsit oppositio, quam logici contradictionem vere talem dicimus; sufficit ut apparens contradictio, ut contrarietas, subcontrarietas adsit, et quicquid vel aesthetice, primo saltim obtutu pugnare frontibus adversis sit verisimile. In dictis: Homo potuit non mori, potuit mori, nunc non potest non mori naturaliter, sed instat tempus, quo non poterit mori, contradictionis nihil est, elegantius tamen exornata dare possent antithesin. §. 763.

To this belongs Salvian on the Bagaudae: for they would rather live as free men, though in seeming captivity, than as captives in seeming liberty.[270]
Finally to this belongs the saying of Cato and after him Musonius: If you accomplish anything noble with toil, the toil passes, but the noble deed endures. If you do anything shameful with pleasure, the pleasure passes, but the shame endures.[271]
Gellius XVI.1.

§ 770. The comparison of what is to be thought beautifully with things different from it, with which it could easily be confused, to illustrate its difference, or PARADIASTOLE and contradistinction, is an antithesis not merely of words wrongly taken as synonyms, but also, and especially, of meanings truly different, whose difference is usually not attended to; hence the diversity is sometimes elegantly indicated if it has weight, §768. Of contention, §767, Quintilian says: *Next to this another form may appropriately be placed, namely that which we have styled distinction*,[272]
Quintilian. Ovid on the edict by which he was ordered to go to Tomis: "And thy command, though severe and threatening, was yet mild in naming my punishment, for it calls me relegatus, not exile, and thou dost use therein language especially adapted to my fate."[273]

Tristia II.1.137. *Again the contrast is not always expressed antithetically, as is shown by the following passage from Rutilius*:[274]
Quintilian. For antithesis there is no need for true opposition, which logicians call contradiction truly such; apparent contradiction, contrariety, subcontrariety, and whatever aesthetically, at least at first glance, is likely to fight with opposed brows, suffice. In the sayings: a human being was able not to die and was able to die; now he is not naturally able not to die, but a time approaches when he will not be able to die, there is no contradiction; yet more elegantly adorned they could give an antithesis, §763.

[270] **Source and locus.** Salvian, *De gubernatione Dei* 5.5.22, in the account of Romans taking refuge among Goths, Bagaudae, and other non-Roman powers. **Translation and edition.** Eva M. Sanford, *Salvian: On the Government of God* (New York: Columbia University Press, 1930), book 5, section 5, p. 142, CCEL digital text. T157. **Direct source.** https://www.ccel.org/ccel/salvian/govt.iv.vi.html. **Textual note.** Baumgarten omits explanatory *enim*, replaces Salvian's *vivere liberi* with *esse liberi* to mirror the second half's *esse captivi*, capitalizes the extraction, inserts a comma before *quam*, and closes it with a period. Sanford accurately follows Salvian's asymmetrical *vivere ... esse* rather than Baumgarten's rhetorically heightened *esse ... esse*.

[271] **Source and locus.** Aulus Gellius, *Noctes Atticae* 16.1.1-4. Gellius gives the Greek maxim attributed to Musonius in 16.1.2, then quotes the older, more expansive version from Cato's speech *At Numantia to the Knights* in 16.1.4. **Translation and edition.** John C. Rolfe, *The Attic Nights of Aulus Gellius*, vol. 3 (Cambridge, MA: Harvard University Press; London: William Heinemann, 1927), 16.1.2, Perseus canonical text. T080. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1254/phi001/phi1254.phi001.perseus-eng1.xml. **Textual note.** Baumgarten condenses Cato's expansive Latin with the rounder four-part structure of Musonius' Greek. His printed *laborabit* must be read as the two words *labor abit* ("the toil passes"); as a single verb it would mean "he/she/it will toil" and would break both the source and the antimetabole. He uses *recte/turpe* where Musonius has "noble/shameful," reduces Cato's *labor ille ... cito recedet* and *voluptas cito abibit*, and reverses the last two Greek clauses so that *turpe manet* precedes *voluptas perit*. Rolfe's translation follows Musonius' transmitted order, not Baumgarten's reordered Latin hybrid.

[272] **Source and locus.** Quintilian, *Institutio oratoria* 9.3.82. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 3 (Cambridge, MA: Harvard University Press; London: William Heinemann, 1921), 9.3.82, Perseus canonical text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten drops the relative *cui*, substitutes passive *subiicitur* for Quintilian's *subiungitur*, and changes demonstrative *ea* to *illa*. He also removes the source colon because he does not quote the example that follows. Butler's "Next to this" represents the omitted *cui*, while "may appropriately be placed" captures the function of Quintilian's source verb.

[273] **Source and locus.** Ovid, *Tristia* 2.137-138 (also cited as 2.1.137-138 because book 2 consists of a single poem). **Translation and edition.** Arthur Leslie Wheeler, *Ovid: Tristia, Ex Ponto* (Loeb Classical Library; London: William Heinemann, 1939 reprint of the 1924 edition), Internet Archive scan. p. 65. T014. **Direct source.** https://archive.org/details/ovidtristiaexpon011949mbp/page/n110/mode/2up. **Textual note.** Baumgarten's *Parcaque fortunae sunt data verba meae* is an attested textual tradition, not a free paraphrase: manuscripts and older editions transmit *parcaque*, and the *data* reading was also printed. The selected Wheeler text instead reads *privaque ... ibi*, taking the words of the edict as "especially adapted" or peculiar to Ovid's legal status. Wheeler therefore translates his own reading, not Baumgarten's "sparing words were given." Baumgarten also has orthographic *exsul* for *exul* and capitalizes the extracted couplet.

[274] **Source and locus.** Quintilian, *Institutio oratoria* 9.3.84. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 3 (Cambridge, MA: Harvard University Press; London: William Heinemann, 1921), 9.3.84, Perseus canonical text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten compounds Quintilian's two words *contra ponitur* as *contrapponitur*, with doubled *p*, capitalizes the extraction, and replaces the comma with a period after omitting Quintilian's Rutilius example. Butler's "expressed antithetically" translates the sense of the source phrase rather than reproducing Baumgarten's later orthographic compound.

§ 771. Quo vero iam nomine commendem oxymoron? Ennii: *memet dementem*;
Terentii: *cum ratione insanire*,

et: *id aliquid nihil est*;

Ciceronis: *dum tacent, clamant*;

Virgilii:

Num capti potuere capi?

Horatii, sed et heic iocati:

Insanientis dum sapientiae
Consultus erro.

Ovidii *iniusta iusta* et:

Ut quaeque pia est, hortatibus impia prima est,
Et, ne sit scelerata, facit scelus,

§ 771. By what name shall I now commend oxymoron? Ennius' *myself mad*;[275]
Terence's *if you expect to render these things, naturally uncertain, certain by dint of reason, you wouldn't effect it a bit the more than if you were to use your endeavors to be mad with reason.*[276]
and *in the mean time, something will turn up, I trust.*
That something is nothing.[277]
Cicero's *But to you, Catiline, while they are quiet they approve, while they permit me to speak they vote, while they are silent they are loud and eloquent.*[278]
Virgil's "Did no one die
on Troy's embattled plain? Could captured slaves
not be enslaved again? Was Ilium's flame
no warrior's funeral pyre?";[279]
Horace's, though joking here, "My prayers were scant, my offerings few,
While witless wisdom fool'd my mind;
But now I trim my sails anew,
And trace the course I left behind.";[280]
Ovid's *unjust justice* and "Through these persuasions which of them so ever went about
To shewe hirselfe most naturall, became the first that wrought
Against all nature: and for feare she should be wicked thought,
She executes the wickednesse which most to shun she sought."[281]

[275] **Deferred status.** DEFERRED - BEST ENNIAN WITNESS AND TRANSLATION SECURE; EXACT TWO-WORD FORM UNVERIFIED. **Source and locus.** the closest secure Ennian witness is Cassandra's speech in Ennius' *Alexander* (also called *Alexandra*), preserved by Cicero, *De divinatione* 1.66. It contains *me ... dementem*, but the words are not contiguous and the transmitted first-person pronoun is not *memet*. **Available translation witness.** William Armistead Falconer, *Cicero: De Senectute, De Amicitia, De Divinatione* (Loeb Classical Library 154; Cambridge, MA: Harvard University Press; London: William Heinemann, 1923), *De divinatione* 1.66. **Direct research source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi053/phi0474.phi053.perseus-eng1.xml. **Textual note.** Falconer's underlying Latin edition reads *nam me* and notes variants *namque* and *neque me*; a modern Ennian text likewise prints a variant without *memet*. Baumgarten's phrase can be produced only by eliding *Apollo fatis fandis* and the ending *invitam ciet*, then strengthening *me* to emphatic *memet*. That makes good sense as an etymological oxymoron in his list—"my very self" described as *de-mens*, outside its mind—but it is not an exact continuous quotation in the witnesses checked. Exact-phrase searches, the accessible complete tragic-fragment text, and the Cicero witness located no published *memet dementem*. The Falconer translation documents the nearest secure source; this record should remain deferred until an edition or intermediary naming Baumgarten's exact form is found.

[276] **Source and locus.** Terence, *Eunuchus* 63 (Act 1, scene 1); lines 61-63 supply the complete paradox. **Translation and edition.** Henry Thomas Riley, *The Comedies of Terence* (Bohn's Classical Library, London, 1853; Perseus digital text), *Eunuchus* 61-63. T037. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0134/phi003/phi0134.phi003.perseus-eng2.xml. **Textual note.** Baumgarten removes Terence's comparative frame *Quam si des operam ut* and changes the finite subjunctive *insanias* ("you were to be mad") to the infinitive *insanire* ("to be mad"). His compact label therefore preserves the oxymoron but is a grammatical recast, not a verbatim excerpt. Riley translates the complete comparison.

[277] **Source and locus.** Terence, *Andria* 314b (the second speaker's retort to *Interea fiet aliquid, spero* in line 314). **Translation and edition.** Henry Thomas Riley, *The Comedies of Terence* (Bohn's Classical Library, London, 1853; Perseus digital text), *Andria* 314-314b. T035. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0134/phi001/phi0134.phi001.perseus-eng2.xml. **Textual note.** Baumgarten reproduces the reply's four words exactly, with only the capitalization and final period removed by its embedding in his prose. The pointed repetition of *aliquid* becomes fully intelligible when the preceding speaker's hope is retained, as it is in the selected translation.

[278] **Source and locus.** Cicero, *In Catilinam* 1.21. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, volume 2 (London: Henry G. Bohn, 1856), First Oration against Catiline 1.21, Perseus digital text. T047. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi013/phi0474.phi013.perseus-eng2.xml. **Textual note.** Cicero has *cum tacent*, not Baumgarten's *dum tacent*. Baumgarten also extracts the last member from a three-part anaphora and omits Catiline's name. Yonge translates all three balanced clauses and expands *clamant* as "are loud and eloquent."

[279] **Source and locus.** Virgil, *Aeneid* 7.295, in Juno's indignant speech at 7.293-298. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), *Aeneid* 7.293-296, Perseus digital text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten extracts the middle question from Virgil's sequence, capitalizes *Num*, and replaces the source comma with a question mark. Williams renders *capti ... capi* by the equally pointed "captured slaves / ... enslaved again" and translates the adjoining questions needed to preserve Juno's rhetorical sequence.

[280] **Source and locus.** Horace, *Odes* 1.34.2-3. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), *Odes* 1.34.1-4, Perseus digital text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten extracts Horace's lines 2-3, capitalizes both new line openings, and converts the comma after *erro* into a period, suppressing the turn marked by *nunc retrorsum*. Conington compresses both *insanientis sapientiae* and *consultus erro* into the single antithetical line "While witless wisdom fool'd my mind," so the whole stanza is quoted.

[281] **Source and locus.** Ovid, *Metamorphoses* 7.339-340, describing the daughters of Pelias under Medea's persuasion. **Translation and edition.** Arthur Golding, *The XV Bookes of P. Ovidius Naso, Entytuled Metamorphosis* (London: William Seres, 1567), Book 7. T189. **Direct source.** https://en.wikisource.org/wiki/Metamorphoses_%28tr._Golding%29/Book_7. **Textual note.** Baumgarten omits Ovid's initial demonstrative *His* ("by these"), capitalizes the extracted *Ut* and second-line *Et*, inserts a comma after *Et*, and ends with a comma rather than Ovid's period. Golding makes the causal reference explicit as "Through these persuasions" and expands the paradox into four rhymed lines.

quod miserrimum est fatum errantis conscientiae,

Impietate pia est.

illud multorum: male olent, qui semper bene olent;

haec, inquam, omnia, quantis auctoritatibus bellam figuram, si taceo, clamant? Interim ingenue fateor, in omnibus figuris sententiae quae mihi minime placeat, hanc esse. Caussam puto frigidissimum abusum eiusdem, et trita exempla, tritissimorumque parodias magis inficetas, quibus circumsonant, qui nesciunt acumen aliud, quam paradoxes huius furfuris foecundum.

§ 772. Simpliciorem ad antithesin liceat relabi, quam sub dissimilitudine, §. 763. complecti solent, vere tamen inaequalitatem potius dicere deberemus, quando convenientia inter se in aliquo tertio, ideo comparantur, ut eorum illustretur inaequalitas, aut, hac concessa, declaretur illud minus esse, quod obiecto meo personali videbatur maius, vel vice versa. Talem antithesin Romuli et Augusti Ovidius habet, ad hunc illi praeferendum, Fast. II.

Romule, concedas. Facit hic tua magna tuendo
Moenia, tu dederas transilienda Remo.
Te Tatius, parvique Cures, Caeninaque sensit,
Hoc duce romanum est solis utrumque latus.
Tu breve, nescio quid, victae telluris habebas,
Quodcunque est alto sub Iove, Caesar habet.
Tu raptas, hic castas duce se iubet esse maritas;
Tu recipis luco, submovet ille nefas.
Vis tibi grata fuit, florent sub Caesare leges,
Tu domini nomen, principis ille tenet.
Te Remus accusat, veniam dedit hostibus ille,
Caelestem fecit te pater, ille patrem.

Sic Cicero iuris et armorum peritum inter se comparat, ut huius illustret excellentiam.

This is the most miserable fate of erring conscience, also expressed in the next example: "But better sister ginneth she than mother for to be.

And to th'intent hir brothers ghostes with bloud to honor, she
In meaning to be one way kinde, doth worke another way
Against kinde.";[282]

the saying of many: How shall I explain this, that your kisses smell of myrrh, and that there is about you invariably some foreign odour? This is suspect to me, your being well-scented, Postumus, always. Postumus, he is not well scented who always is well-scented![283]

All these, I say, with how many authorities would cry out, if I were silent, that this is a beautiful figure? Meanwhile I honestly confess that among all figures of thought this is the one that pleases me least. I think the cause is its extremely frigid misuse, and the worn examples and still more tasteless parodies of the most worn examples with which those resound who know no other acuteness than one fertile in paradoxes of this worthless sort.

§ 772. Let it be permitted to fall back to a simpler antithesis, which they usually include under dissimilarity, §763, though truly we ought rather to call it inequality, when things sharing a common term of comparison are compared so that their inequality may be illustrated, or, once this is conceded, so that what seemed greater to my intended audience may be declared lesser, or vice versa. Ovid has such an antithesis of Romulus and Augustus in order to prefer Augustus to Romulus, *Fasti* II: "Romulus, thou must give way, for 'tis he who makes thy walls great by defending them; while thou hadst left them so low as to be overleapt by Remus. Thee indeed, Tatius felt, and humble Cures, and Caenina; but under this chief each region of the sun is Roman. Thou didst possess a trifling piece of conquered ground. Over all that is beneath supreme Jove, does Caesar hold sway. Thou actest the ravisher's part: he bids wives to be virtuous under his rule. Thou shelterest the guilty in the asylum of the grove; he removes afar all guilt. Violence was thy delight; under Caesar the laws are in force. Thou hadst the name of Master, he has that of chief citizen. Remus upbraids thee with murder; he has forgiven even his enemies. Thy sire raised thee to the skies, it is he who has raised his father."[284] Thus Cicero compares the expert in law and the expert in arms so as to illustrate the excellence of the latter.

[282] **Source and locus.** Ovid, *Metamorphoses* 8.477, describing Althaea's choice to act as sister against her son Meleager. **Translation and edition.** Arthur Golding, *The XV Bookes of P. Ovidius Naso, Entytuled Metamorphosis* (London: William Seres, 1567), Book 8. T190. **Direct source.** https://en.wikisource.org/wiki/Metamorphoses_%28tr._Golding%29/Book_8. **Textual note.** Baumgarten extracts Ovid's three-word predicate, capitalizes *Impietate*, and stops before the source's continuing *Nam*. The subject and ethical conflict are supplied by the two preceding Latin lines. Golding renders the oxymoron interpretively as being "one way kinde" by acting "Against kinde," so his four-line context is retained.

[283] **Source and locus.** Martial, *Epigrams* 2.12, especially line 4, as the direct literary analogue of the saying Baumgarten calls "that [saying] of many." **Translation and edition.** Walter C. A. Ker, *Martial: Epigrams*, volume 1 (London: William Heinemann; New York: G. P. Putnam's Sons, 1919), Book 2, epigram 12. T011. **Direct source.** https://archive.org/details/martialepigrams01martiala/page/n143/mode/2up. **Textual note.** Baumgarten does not name Martial here; he introduces the phrase as *illud multorum*, "that [saying] of many." Relative to Martial 2.12.4, the adage drops the vocative *Postume*, changes singular *non bene olet* to plural *male olent*, and retains the closing *qui semper bene olent*. It should be catalogued as a proverbial pluralization and sharpening of Martial's paradox, not as Martial's exact wording.

[284] **Source and locus.** Ovid, *Fasti* 2.133-144, the antithetical comparison of Romulus and Augustus. **Translation and edition.** Henry Thomas Riley, *The Fasti, Tristia, Pontic Epistles, Ibis, and Halieuticon of Ovid* (London: Henry G. Bohn, 1851), *Fasti* 2.133-144. T007. **Direct source.** https://archive.org/details/fastitristiapont00ovid/page/n76/mode/2up. **Textual note.** Against the selected comparison text Baumgarten reads *concedas/concedes*, *raptas/rapis*, *submovet/reppulit*, and *accusat/incusat*, as well as the orthographic *Quodcunque/quodcumque*; he also capitalizes every extracted line and extensively redistributes colons, commas, and periods. At least *concedas* and *submovet* belong to an early editorial tradition rather than being accidental inventions: Riley's "must give way" and "removes afar all guilt" reflect those readings. Riley's prose translates the whole twelve-line antithesis and is therefore especially useful for recording the textual relationship.

§ 773.

SECTIO XXXXVI

COMPARATIO STRICTIUS DICTA

Comparatio latius dicta, §. 734. cum illustrando conferens ideam quamcunque sociam, coniunctam et connexam, quae neque simile, §. 735. nec pars, nec totum, nec illius superius, nec inferius, S. XXXXIIII. nec oppositum sit, S. XXXXV. quoniam peculiare nomen non accepit, generale retineat: 4) COMPARATIO STRICTIUS DICTA. Iam hinc patet iniri numerum huc pertinentium illustrationum non posse, nec diversis insigniri quamlibet denominationibus. Satius est apertos servari quosdam carceres, quibus includi queant promotura rem venustae meditationis, in occlusos iam et limitibus suis circumscriptos locos non intromittenda. Huc ergo refer exempli gratia comparationem a) caussatorum cum caussis, quas schola dicit externas, efficientibus et finalibus. Internas enim materiam et formam comparatio maioris ac minoris sibi vindicaverit, §. 742.

§ 774. Habes hinc illustrationem α) effectus a caussa efficiente:

Pocula, caelatum divini opus Alcimedontis.

Virg. ecl. 3. 37. β) caussae efficientis ab effectu:

Conon, et quis fuit alter,
Descripsit radio totum qui gentibus orbem,
Tempora quae messor, quae curvus arator haberet?

v. 42. γ) medii a fine:

Daphnidi, arcum
Fregisti et calamos, quae tu, perverse Menalca,
Et quum vidisti puero donata, dolebas,
Et, si non aliqua nocuisses, mortuus esses.

v. 15. δ) finis a medio:

Parta meae Veneri sunt munera. Namque notavi
Ipse locum, aeriae quo congessere palumbes.
M. Quod potui, puero silvestri ex arbore lecta
Aurea mala decem misi, cras altera mittam.

§ 773.

SECTION XXXXVI

COMPARISON MORE STRICTLY SO CALLED

Comparison broadly so called, §734, when it compares the thing to be illuminated with any associated, conjoined, and connected idea which is neither similar, §735, nor part, whole, superior or inferior of it, Section XXXXIIII, nor opposite, Section XXXXV, should retain the general name because it has received no special one: 4) COMPARISON STRICTLY SO CALLED. From this it is already clear that the number of illustrations belonging here cannot be counted, nor each marked with different names. It is better that certain open starting gates be preserved, within which things that will advance the business of graceful meditation can be included, when they cannot enter the classes already closed and delimited. Refer here, therefore, for example, comparison a) of effects with causes, which the school calls external, efficient and final. Internal causes, matter and form, comparison of greater and lesser will claim for itself, §742.

§ 774. Hence you have illustration α) of an effect from the efficient cause: "But I will stake,
seeing you are so mad, what you yourself
will own more priceless far—two beechen cups
by the divine art of Alcimedon
wrought and embossed,"[285]
Virgil, *Eclogue* 3.37. β) Of the efficient cause from the effect: "Two figures, one Conon, in the midst he set,
and one—how call you him, who with his wand
marked out for all men the whole round of heaven,
that they who reap, or stoop behind the plough,
might know their several seasons?"[286]
v.42. γ) Of the means from the end: "Or here by these old beeches, when you broke
the bow and arrows of Damon; for you chafed
when first you saw them given to the boy,
cross-grained Menalcas, ay, and had you not
done him some mischief, would have chafed to death."[287]

v.15. δ) Of the end from the means: ""Gifts for my love I've found; mine eyes have marked
where the wood-pigeons build their airy nests."
"Ten golden apples have I sent my boy,
all that I could, to-morrow as many more.""[288]

[285] **Source and locus.** Virgil, *Eclogues* 3.36-37; Baumgarten cites 3.37, but takes *pocula* from line 36 and joins it to the latter part of line 37. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Eclogues* 3.35-39, Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten lifts *pocula* from 3.36, omits the intervening *ponam fagina*, and resumes at *caelatum* in 3.37; he then capitalizes the composite and replaces Virgil's semicolon with a period. Rhoades's "two beechen cups / by the divine art of Alcimedon / wrought and embossed" preserves both the omitted adjective *fagina* and the craftsmanship phrase, so the broader translation excerpt is retained.

[286] **Source and locus.** Virgil, *Eclogues* 3.40-42, in Menalcas's description of two figures carved on a pair of cups. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Eclogues* 3.40-42; Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten omits Virgil's framing words *in medio duo signa*, begins with the first named figure, and removes the source's dash after *et*. He capitalizes the extracted second and third verses but makes no lexical change within the retained wording. Rhoades translates the complete source unit, so his opening "Two figures ... in the midst" represents words omitted by Baumgarten.

[287] **Source and locus.** Virgil, *Eclogues* 3.12-15, spoken by Damoetas to Menalcas. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Eclogues* 3.12-15; Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten omits *Aut hic ad veteres fagos cum* and changes genitive *Daphnidis* ("of Daphnis") to dative-form *Daphnidi*, followed by a comma. He uses *quum* for *cum*, adds a comma after the fourth line's initial *Et*, capitalizes the extracted line openings, and adds a comma after *calamos*. Rhoades translates the full source frame and surprisingly prints "Damon" where the selected Latin text has *Daphnidis*; this is a feature of the published English, not evidence for Baumgarten's case form.

[288] **Source and locus.** Virgil, *Eclogues* 3.68-71. Damoetas speaks lines 68-69 and Menalcas responds in lines 70-71. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Eclogues* 3.68-71; Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten turns the colon after *munera* into a period, capitalizes *Namque* and the displayed line beginnings, and writes unmarked *aeriae* for the comparison text's diaeretic *aëriae*. He inserts the abbreviated speaker label *M.* before Menalcas's reply but supplies no matching *D.* for Damoetas. In Menalcas's unit he replaces the semicolon after *misi* with a comma. Rhoades reverses the order of *Quod potui* and the ten apples in English, but represents both speakers and both source units.

71. En! tibi pastores, qui

Felices poterant rerum cognoscere caussas!

§ 775. Comparatio strictius dicta est b) signi et signati, §. 773. Unde illustratio α) signi ex signato. Signa mortem Caesaris portendentia descripserat Virgilius Georg. I. 464–488, et illustrat ex signato, secundum verisimilitudinem aestheticam:

Ergo inter sese paribus concurrere telis
Romanas acies iterum videre Philippi,
Nec fuit indignum superis, bis sanguine nostro
Emathiam et latos Haemi pinguescere campos.

Addit statim illustrationem poeta huius β) signati ex signo iam rememorativo s. mnemonico, tunc futuro:

Scilicet et tempus veniet, quum finibus illis
Agricola, incurvo terram molitus aratro,
Exesa inveniet scabra rubigine pila,
Aut gravibus rastris galeas pulsabit inanes
Grandiaque effossis mirabitur ossa sepulcris.

§ 776. Comparatio strictius dicta e. g. c) animarum affectiones vel mutationes illustraturis suggerit ideas socias membrorum corporis, quae quoniam affectionibus datis, inter mutationes eiusmodi praesertim affici propiusque tangi verisimile est, veluti sedes horum in anima variorum considerantur. Sic ingenium illustratur capite et cerebro, sensationes externae organis sensoriis, appetitiones corde, inferiores iecinore, pudor fronte ac ore e. c. illustrantur. §. 773, 752.

Istis, qui linguam avium intelligunt,
Plusque ex alieno iecore sapiunt, quam suo,
Magis audiendum, quam auscultandum, censeo,

Pac. ap. Cic. de div. l. c.

Pudorem
Ferreo canit exprimamus ore.

v.71. Behold these happy shepherds, who could know the causes of things! Baumgarten adapts Virgil's singular maxim: "Happy, who had the skill to understand
Nature's hid causes,"[289]

§ 775. Strict comparison is b) of sign and signified, §773. Hence illustration α) of the sign from the signified. Virgil had described the signs portending Caesar's death, *Georgics* I.464–488, and illustrates them from the signified according to aesthetic verisimilitude: "Therefore a second time Philippi saw
The Roman hosts with kindred weapons rush
To battle, nor did the high gods deem it hard
That twice Emathia and the wide champaign
Of Haemus should be fattening with our blood."[290] The poet immediately adds an illustration β) of the signified from a sign, recollective or mnemonic now, though future at the time described: "Ay, and the time will come when there anigh,
Heaving the earth up with his curved plough,
Some swain will light on javelins by foul rust
Corroded, or with ponderous harrow strike
On empty helmets, while he gapes to see
Bones as of giants from the trench untombed."[291]

§ 776. Strict comparison, for example c), suggests to those who will illustrate affections or changes of souls associated ideas of members of the body. Since these are likely to be especially affected and more closely touched by the given affections among such changes, they are considered as seats of these varying states of the soul. Thus talent is illustrated by head and brain, external sensations by sensory organs, appetitions by heart, lower ones by liver, a sense of shame by forehead and face, and so on, §§773, 752. "The men who know the speech of birds and more
Do learn from other livers than their own—
'Twere best to hear, I think, and not to heed."[292]

Pacuvius in Cicero, *De divinatione*. "But if naught else avail, at least a blush
Forth of that bitch-like brazen brow we'll squeeze."[293]

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[289] **Source and locus.** Virgil, *Georgics* 2.490. Baumgarten applies the famous singular line playfully to the shepherds in *Eclogues* 3. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Georgics* 2.490; Perseus Digital Library text. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** Virgil's singular *Felix, qui potuit* ("happy [is] he who was able") becomes Baumgarten's plural *Felices poterant* ("happy [they] were able to"), with the relative pronoun omitted and perfect *potuit* changed to imperfect plural *poterant*. Baumgarten also prints *caussas* for *causas* and an exclamation point for the source comma. Rhoades translates the singular source, not Baumgarten's grammatically recast application to multiple shepherds.

[290] **Source and locus.** Virgil, *Georgics* 1.489-492. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Georgics* 1.489-492; Perseus Digital Library text. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** Baumgarten capitalizes the first and third displayed lines and changes Virgil's semicolon after *Philippi* to a comma. The wording is otherwise unchanged. Rhoades makes *paribus ... telis* explicit as "kindred weapons" and turns the four Latin hexameters into five English verse lines.

[291] **Source and locus.** Virgil, *Georgics* 1.493-497. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Georgics* 1.493-497; Perseus Digital Library text. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** Baumgarten uses *quum* for *cum*, *rubigine* for *robigine*, regular accusative-plural *inanes* for poetic *inanis*, and *sepulcris* for *sepulchris*. He adds commas after *Agricola*, *aratro*, and *pila*, and capitalizes the displayed line openings. Rhoades renders *pila* broadly as "javelins," supplies "some swain" for *agricola*, and expands the image of the unearthed bones as "Bones as of giants."

[292] **Source and locus.** Pacuvius, *Chryses*, fragment preserved in Cicero, *De divinatione* 1.57.131. **Translation and edition.** William Armistead Falconer, *De senectute, De amicitia, De divinatione* (Loeb Classical Library 154; Cambridge, MA: Harvard University Press; London: William Heinemann, 1923), *De divinatione* 1.131; LacusCurtius transcription. T233. **Direct source.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Cicero/de_Divinatione/1%2A.html#131. **Textual note.** Baumgarten omits introductory *nam*, prints dative plural *Istis* where the selected comparison text has nominative *isti*, and uses *intelligunt* for *intellegunt*. He omits the second *ex* before *suo*, adds commas after *Istis*, *intelligunt*, *sapiunt*, *audiendum*, and *auscultandum*, and retains a final comma because the fragment functions in his sentence. Falconer's "hear ... not ... heed" preserves Pacuvius's pun on *audiendum* and *auscultandum* rather than flattening the two verbs into synonyms.

[293] **Source and locus.** Catullus, *Carmina* 42.16-17. **Translation and edition.** Sir Richard Francis Burton (metrical translation), *The Carmina of Gaius Valerius Catullus*, with Leonard C. Smithers (London: Printed for the Translators, 1894), poem 42.16-17; Perseus Digital Library text. T040. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0472/phi001/phi0472.phi001.perseus-eng3.xml. **Textual note.** Baumgarten drops the conditional frame *quod si non aliud potest*, replaces *ruborem* ("a blush") with *Pudorem* ("shame/modesty"), and prints finite *canit* ("sings") where Catullus has genitive *canis* ("of the dog/bitch"). The last change disrupts the standard phrase *ferreo canis ... ore* and is preserved here without silent emendation. Baumgarten also capitalizes the extracted lines. Burton translates the unadapted Catullan text, freely rendering its iron dog's mouth as a "bitch-like brazen brow."

Cat.

Vides, quae maxima credis
Esse mala, exiguum censum, turpemque repulsam,
Quanto devites animi capitisque labore?

Hor. ep. I. 44.
§ 777. Porro comparatio stricte dicta d) eventum factumque, singulare quodvis, illustrat a loco et tempore, per ideas socias eodem loco, eodem tempore perceptorum. §. 773, 742.

O cives! cives! quaerenda pecunia primum est,
Virtus post nummos: haec Ianus summus ab imo
Prodocet, haec recinunt iuvenes dictata, senesque,
Laevo suspensi loculos tabulamque lacerto.

Solvitur acris hiems grata vice veris et Favoni,
Trahuntque siccas machinae carinas,
Ac neque iam stabulis gaudet pecus, aut arator igni,
Nec prata canis albicant pruinis.
Iam Cytherea choros ducit Venus, imminente luna,
Iunctaeque Nymphis Gratiae decentes
Alterno terram quatiunt pede, dum gravis Cyclopum
Vulcanus ardens urget officinas.
Nunc decet aut viridi nitidum caput impedire myrto,
Aut flore, terrae quem ferunt solutae.

od. I. 4.

Catullus. “You see with what toil of mind and body you avoid those things which you believe to be the greatest evils, a small fortune and a shameful repulse.”[294]

Horace, *Epistles* I.44.

§ 777. Further, strict comparison d) illustrates an event or deed, any particular occurrence from place and time, through associated ideas of things perceived in the same place and same time, §§773, 742. ““O citizens, citizens, money is to be sought first; virtue after riches:” this the highest Janus from the lowest inculcates; young men and old repeat these maxims, having their bags and account-books hung on the left arm.”[295] “The touch of Zephyr and of Spring has loosen’d Winter’s thrall;
The well-dried keels are wheel’d again to sea:
The ploughman cares not for his fire, nor cattle for their stall,
And frost no more is whitening all the lea.
Now Cytherea leads the dance, the bright moon overhead;
The Graces and the Nymphs, together knit,
With rhythmic feet the meadow beat, while Vulcan, fiery red,
Heats the Cyclopian forge in Aetna’s pit.
’Tis now the time to wreathe the brow with branch of myrtle green,
Or flowers, just opening to the vernal breeze;”[296] Horace, Ode I.4.

[294] **Source and locus.** Horace, *Epistles* 1.1.42-44. **Translation and edition.** Christopher Smart, *The Works of Horace*, revised by Theodore Alois Buckley (New York: Harper and Brothers, 1863), *Epistles* 1.1.42-44; Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/files/14020/14020-h/14020-h.htm#THE_FIRST_BOOK_OF_THE_EPISTLES_OF_HORACE. **Textual note.** Baumgarten begins after the preceding phrase *stultitia caruisse*, capitalizes all three extracted line openings, inserts a comma between *censum* and *turpemque repulsam*, and turns Horace’s semicolon into a question mark. The retained wording is otherwise exact. Smart recasts the question’s word order in idiomatic English but preserves its paired “toil of mind and body” and paired feared evils.

[295] **Source and locus.** Horace, *Epistles* 1.1.53-56. **Translation and edition.** Christopher Smart, *The Works of Horace*, revised by Theodore Alois Buckley (New York: Harper and Brothers, 1863), *Epistles* 1.1.53-56; Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/files/14020/14020-h/14020-h.htm#THE_FIRST_BOOK_OF_THE_EPISTLES_OF_HORACE. **Textual note.** Horace encloses the first maxim in quotation marks, separates the two vocatives with commas, puts a semicolon after *est*, and closes the quotation with an exclamation after *nummos*. Baumgarten instead prints an exclamation after each *cives*, a comma after *est*, and a colon after *nummos*, integrating the maxim with the following sentence. He also inserts a comma between *dictata* and *senesque* and capitalizes each displayed line. Smart’s punctuation broadly follows the source quotation but uses a colon inside the closing quotation mark.

[296] **Source and locus.** Horace, *Odes* 1.4.1-10. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace*, third edition (London: George Bell and Sons, 1882), Ode 1.4, as encoded by the Perseus Digital Library. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten follows Horace through verse 10 but changes the source’s *Volcanus ardens visit officinas* to *Vulcanus ardens urget officinas*. The spelling of the god’s name is an orthographic variant, while *urget* (”drives” or ”works”) is a substantive replacement for *visit* (”visits”). He also capitalizes his displayed line openings, adds commas, and closes at verse 10 with a period where Horace’s sentence continues. Conington’s “Heats” is his free rendering of the received *visit*, not evidence for Baumgarten’s *urget*.

§ 778. Comparatio stricte dicta e) rem et personam, quae in alicuius potestate est, eumque confert, qui illius dominus, dux, imperans est, vel possessor. Unde illustratio α) rei a possessore, domino, deo, qua ratione describit Virgilius Aeoliam:

Hic vasto rex Aeolus antro
Luctantes ventos tempestatesque sonoras
Imperio premit, ac vinclis et carcere frenat.

Aen. I. 58. β) personae a superiore, duce, principe, rege, cui subiicitur. Ventos in personas mutarat Virgilius, hinc illustrantur per suum regem:

celsa sedet Aeolus arce
Sceptra tenens, mollitque animos et temperat iras.
a Iove datus,
qui foedere certo
Et premere et laxas sciret dare iussus habenas.

67.

§ 779. Comparatio possessoris et possessi dat illustrationem γ) possessoris a re possessa:

Non illi imperium pelagi, saevumque tridentem
Sed mihi sorte datum. Tenet ille immania saxa,
Vestras, Eure, domos. Illa se iactet in aula
Aeolus, et clauso ventorum carcere regnet.

145. δ) ducis, principis, imperantis, dei a subditis et personis, in illius potestate constitutis. §. 778. Horatius ad Augustum:

Praesenti tibi maturos largimur honores,
Iurandasque tuum per numen ponimus aras,
Nil oriturum alias, nil ortum tale fatentes.
Sed tuus hoc populus sapiens et iustus in uno,
Te nostris ducibus, te Graiis anteferendo,
Caetera nequaquam simili ratione modoque
Aestumat.

ep. II. 1. 20.

§ 778. Strict comparison e) brings together a thing or person that is in someone's power and the one who is its lord, leader, commander, or possessor. Hence illustration α) of a thing from possessor, lord, or god. In this way Virgil describes Aeolia: "Aeolia named, where royal Aeolus
in a high-vaulted cavern keeps control
o'er warring winds and loud concourse of storms.
There closely pent in chains and bastions strong,
they, scornful, make the vacant mountain roar,
chafing against their bonds."[297] *Aeneid* I.58. β) Of a person from a superior, leader, prince, or king to whom he is subject. Virgil had personified the winds; hence they are illustrated through their king: "But from a throne of lofty crag, their king with sceptred hand
allays their fury and their rage confines.
...
But over-ruling Jove, of this in fear,
hid them in dungeon dark: then o'er them piled
huge mountains, and ordained a lawful king
to hold them in firm sway, or know what time,
with Jove's consent, to loose them o'er the world."[298] v.67.

§ 779. Comparison of possessor and possessed gives illustration γ) of the possessor from the thing possessed: "Not unto him
dominion o'er the seas and trident dread,
but unto me, Fate gives. Let him possess
wild mountain crags, thy favored haunt and home,
O Eurus! In his barbarous mansion there,
let Aeolus look proud, and play the king
in yon close-bounded prison-house of storms!"[299] v.145. δ) Of leader, prince, commander, or god from subjects and persons placed in his power, §778. Horace to Augustus: "On you, while present among us, we confer mature honors, and rear altars where your name is to be sworn by; confessing that nothing equal to you has hitherto risen, or will hereafter rise. But this your people, wise and just in one point (for preferring you to our own, you to the Grecian heroes), by no means estimate other things with like proportion and measure."[300] *Epistles* II.1.20.

[297] **Source and locus.** Virgil, *Aeneid* 1.52-54. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Book 1, as encoded by the Perseus Digital Library. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten preserves all words of verses 52-54, capitalizes the two displayed continuation lines, and inserts a comma between *premit* and *ac*. Williams spreads the prison-and-bonds image into the following English lines: "Aeolia named" renders the close of Virgil 1.51, while the final two selected lines continue into his rendering of 1.55-56. They are retained so that his syntax and his rendering of *vinclis et carcere* remain intelligible.

[298] **Source and locus.** Virgil, *Aeneid* 1.56-57 and 1.62-63, joined by Baumgarten's prose bridge *a Iove datus*. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Book 1, as encoded by the Perseus Digital Library. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten quotes verses 56-57, suppresses verses 58-61, and then resumes with the relative clause from verses 62-63. In place of Virgil's *regemque dedit* he supplies the non-hexametrical bridge *a Iove datus* ("given by Jove"), thereby turning the following *qui* into the relative of Aeolus. He also capitalizes continuation lines and adds punctuation. The ellipses in the comparison and translation mark the genuine discontinuity.

[299] **Source and locus.** Virgil, *Aeneid* 1.138-141. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Book 1, as encoded by the Perseus Digital Library. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten's words agree with the source, but he capitalizes line openings, adds a comma after *pelagi*, and replaces the source semicolon after *domos* with a period. Williams's selected passage begins with the governing words at the end of his preceding English line and renders the four Latin verses continuously.

[300] **Source and locus.** Horace, *Epistles* 2.1.15-21. **Translation and edition.** Christopher Smart, revised by Theodore Alois Buckley, *The Works of Horace* (New York: Harper and Brothers, 1863), Book 2 of the *Epistles*, Epistle 1, Project Gutenberg eBook 14020. T087. **Direct source.** https://www.gutenberg.org/files/14020/14020-h/14020-h.htm. **Textual note.** Against the comparison text Baumgarten prints *hoc* for *hic*, expands contracted *Grais* to *Graiis*, uses the historical spelling *Caetera*, and has *Aestumat* for *aestimat*. He capitalizes displayed line openings and closes after the verb, while Horace continues *et, nisi quae...* in the same sentence. Smart follows the received *hic* and *aestimat*, so his English is a translation of the source rather than of Baumgarten's two altered forms.

§ 780.

SECTIO XXXXVII

TROPI

TROPUM hic non attendo tantum, quatenus *est verbi vel sermonis a propria significatione in aliam cum virtute mutatio*, Quint. VIII. 6. multo minus, quem necessitas et linguae paupertas necessarium facit, quoties significandum est, cuius non est in data lingua proprium vocabulum, minime, quem ignorantia proprietatis in loquendo procudit: sed omnem elegantem perceptionis unius pro altera substitutionem, sive vocabulis translatis significetur, quod notissimum, sive sonis sibi invicem substitutis a musico, sive coloribus a pictore, sive per aliud quodcunque signorum genus eleganter te pro uno aliud cogitasse exprimas.

§ 781. Venustam intueamur troporum genesin, et pulveris exigui iactu componi potest inexplicabilis, quam Fabius praefatur l. c. *nisi grammaticorum inter ipsos, philosophorum certe pugna circa tropum, quae sint genera, quae species, qui numerus, quis cuique subiiciatur? An sit figura* e. c. In certo pulcrae tuae meditationis loco vividitas postulet comparationem aliquam, §. 734. quam tamen ibidem diductam, amplam et copiosam, explicite cogitantis 1) subiectum 2) terminum comparationis, §. 736. non admittat rotunda brevitas, §. 166: habebis locum excipiendi, §. 24. Exceptio, qua sic satisfiat vividitati, ne quid inde detrimenti capiat rotunda brevitas, erit possibilium minima, §. 24. sane non inelegans, §. 25. Quod si iam omittas, nec explicite cogites, nec peculiari termino significes, subiectum comparationis, sed eidem substituas, eiusdemque loco solum explicite cogites, solum significes terminum comparationis, auditori spectatorive relinquens, ut inde tacitus ille secum evolvat subiectum comparationis, ita satisfecisti vividitati comparationem poscenti, ne quid inde detrimenti ceperit rotunda brevitas, quoniam seriem explicite cogitatorum ne uno quidem auxisti signo vel verbulo. Unde nascitur substitutio termini comparationis pro subiecto eiusdem non inelegans, tropus. §. 780.

§ 782. Quae sunt ergo troporum genera? quae species? Eaedem, quae comparationis latius dictae. §. 734–779. Qui fit numerus? innumerabilis. Quis cuique subiicitur? Qui non est METAPHORA, contracta assimilatio, §. 735–741. nec SYNECDOCHE, contracta comparatio maioris et minoris, S. XXXXIIII. nec IRONIA, contracta antithesis, S. XXXXV. erit ille sane METONYMIA, contracta comparatio strictius dicta, S. XXXXVI. quemadmodum eruditus, qui nec theologus, nec iureconsultus, nec medicus nominatur, eo ipso philosophicum in ordinem amandatur per academias.

§ 783. An figurae tropi sunt, an tropi figurae? *Plerique hos tropos esse existimaverunt – ius est idem. Nam et vim rebus adiiciunt*,

§ 780.

SECTION XXXXVII

TROPES

Here I do not attend to TROPE only as defined by Quintilian: *By a trope is meant the artistic alteration of a word or phrase from its proper meaning to another.*[301] Quintilian VIII.6. Still less do I attend to the trope which necessity and poverty of language make necessary whenever something must be signified for which there is no proper word in a given language; least of all to the one which ignorance of proper usage produces. Rather, I attend to every elegant substitution of one perception for another, whether it is signified by transferred words, the best-known case, or by sounds substituted for one another by a musician, or by colors by a painter, or through any other kind of signs by which you elegantly express that you have thought one thing for another.

§ 781. Let us look at the graceful genesis of tropes, and with a little handful of dust the inexplicable battle which Fabius prefaces in the cited place can be settled: *This is a subject which has given rise to interminable disputes among the teachers of literature, who have quarrelled no less violently with the philosophers than among themselves over the problem of the genera and species into which tropes may be divided, their number and their correct classification.*[302] Baumgarten adds the question whether a trope is a figure, and so on. In a certain place of your beautiful meditation vividness may demand some comparison, §734, yet rounded brevity, §166, may not admit comparison there drawn out, ample, and copious, in which one explicitly thinks both 1) the subject and 2) the term of comparison, §736. You will have a place for exception, §24. The exception by which vividness is satisfied without damaging rounded brevity will be the least possible, §24, and certainly not inelegant, §25. If now you omit and neither explicitly think nor signify by a special term the subject of comparison, but substitute for it the term of comparison, and in its place explicitly think and signify only that term, leaving the hearer or spectator silently to unfold the subject of comparison from it, you have satisfied vividness demanding comparison without damaging rounded brevity, since you have not increased the series of explicit thoughts by even one sign or little word. From this is born the not inelegant substitution of the term of comparison for its subject: trope, §780.

§ 782. What, then, are the genera of tropes? What are the species? The same as those of comparison broadly so called, §§734–779. What is their number? Innumerable. What is subordinated to what? Whatever is not METAPHOR, contracted assimilation, §§735–741, nor SYNECDOCHE, contracted comparison of greater and lesser, Section XXXXIIII, nor IRONY, contracted antithesis, Section XXXXV, will surely be METONYMY, contracted comparison strictly so called, Section XXXXVI; just as a learned man who is called neither theologian, nor jurist, nor physician is by that very fact relegated to the philosophical faculty throughout the academies.

§ 783. Are figures tropes, or tropes figures? *For many authors have considered figures identical with tropes, because ... Their employment is also the same. For they add force and charm to our matter.*[303]

[301] **Source and locus.** Quintilian, *Institutio oratoria* 8.6.1. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, volume 3, Loeb Classical Library 126 (London: William Heinemann; New York: G. P. Putnam's Sons, 1921), Book 8, chapter 6, section 1, as encoded by the Perseus Digital Library. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten removes only the defined subject *Tropus* and its capitalization, leaving the predicate definition verbatim. Butler translates the complete source sentence and therefore restores "a trope" explicitly.

[302] **Source and locus.** Quintilian, *Institutio oratoria* 8.6.1, followed by Baumgarten's added question *An sit figura*. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, volume 3, Loeb Classical Library 126 (London: William Heinemann; New York: G. P. Putnam's Sons, 1921), Book 8, chapter 6, section 1, as encoded by the Perseus Digital Library. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Quintilian writes *circa quem inexplicabilis et grammaticis inter ipsos et philosophis pugna est.* Baumgarten relocates the topic as *circa tropum*, recasts the two datives as genitives, and frames them with *nisi ... certe*; he also turns the indirect series into a question. His final *An sit figura* ("whether it is a figure") has no counterpart in 8.6.1 and is an authorial addition. Butler necessarily translates only Quintilian's source sentence.

[303] **Source and locus.** Quintilian, *Institutio oratoria* 9.1.2. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, volume 3, Loeb Classical Library 126 (London: William Heinemann; New York: G. P. Putnam's Sons, 1921), Book 9, chapter 1, section 2, as encoded by the Perseus Digital Library. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten removes Quintilian's rationale after *quia* and the closing *et gratiam praestant*, and changes feminine *has* (referring to *figuras*) to masculine *hos*. The printed *ius est idem* has no grammatical counterpart in the source; it appears to be a corrupt or severely abbreviated remnant of *usus quoque est idem* and is preserved here rather than silently emended. Butler translates the uncorrupted continuous source.

M. §. 515. *et gratiam praestant*, §. 780, 26. *Nec desunt, qui tropis figurae nomen imponant, quorum est C. Artorius Proculus. Quin adeo similitudo manifesta, ut eam discernere non sit in promtu – Haec scio, quam multiplicem habeant, quamque scrupulosam disputationem. – Haec de quibus loquimur, sive tropi, sive figurae dicentur, idem efficient – Illud tamen notandum, coire frequenter in easdem sententias, et tropon, et figuram. Tam enim translatis, quam propriis figuratur oratio. Est autem non mediocris inter auctores dissensio, et quae vis nominis eius, et quot genera, et quam multae sint species.*

Quint. VIII. 1.

Grammatici certant, et adhuc sub iudice lis est.

Hor.

§ 784. Philosopho nodus in scirpo quaeri videatur. §. 781. Non omnes figurae tropi sunt, §. 26, 780. Rectius autem bonus ille Proculus, si tropon ex notione Quintiliani paullisper extensa sumas, §. 780. nec eo necessarias quascunque, multo minus inficetas ignorantium linguam, quam loquuntur, translationes referas. Omnis tropus, quem definivi, est FIGURA, sed CRYPTICA, cuius genuina forma non statim apparet, quoniam est figura contracta per substitutionem. §. 782.

§ 785. Logici scholasticorum docent PROPOSITIONEM EXPONIBILEM, ex affirmanti et negante cryptice compositam, quales exclusivae, exceptivae, restrictivae, e. c. Nisi vererer latinis incommodus esse auribus, tropos figuras dicerem exponibiles. Quemadmodum enim barbaram propositionibus denominationem dedit schola, quoniam expositione indigent, ut appareat genuina utriusque partis forma, ex quibus coaluerunt; sic tropus, ut grammaticis etiam, qui non sunt philosophi, figura appareat, expositione indiget. Si ex termino comparationis, qui solus in tropo cogitatur explicite, significatus proprius, eruas omissum subiectum comparationis, significatum improprium, et hoc, neglecto brevitatis amore, explicite manifestoque penes terminum comparationis cogites, et utrumque te cogitare peculiaribus cuiusvis terminis et signis declares, TROPUS EXPONITUR.

§ 786. Metaphoram exponens habebis manifestam assimilationem, §. 735. Synecdochen exponens videbis comparationem maioris et minoris. Est ergo vel ADSCENDENS SYNECDOCHE, vel DESCENDENS, §. 742. Expone ironiam: habebis antithesin, §. 763. Metonymia denique resolvetur in aliquam comparationem strictius dictam. §. 773, 782. Quicquid itaque de figuris commemoratis huc usque dictum est, §. 730–779. illud ut de tropis, earum crypsesi, repetamus, non est necesse.

§ 787. *In totum metaphora brevior est similitudine* (assimilatione manifesta et explicita, §. 735.) §. 781, 782. *quod illa comparatur* (explicite) *rei, quam volumus exprimere* (subiecto comparationis) *haec pro ipsa re dicitur. Comparatio est, quum dico facere quid hominem, ut leonem. Translatio est, quum dico de homine leo est.*

Metaphysics §515; §§780,26. *There are some again who call tropes figures, Artorius Proculus among them. Further the resemblance between the two is so close that it is not easy to distinguish between them. ... For I admit that the name is common to both and am aware of the complicated and minute discussions to which it has given rise. ... so these artifices will produce exactly the same effect, whether they are styled tropes or figures, since their values lie not in their names, but in their effect. ... But we must note the fact that trope and figure are often combined in the expression of the same thought, since figures are introduced just as much by the metaphorical as by the literal use of words. There is, however, a considerable difference of opinion among authors as to the meaning of the name, the number of genera and the nature and number of the species into which figures may be divided.*[304]
Quintilian VIII.1. "Yet what author first published humble elegies, the critics dispute, and the controversy still waits the determination of a judge."[305]

Horace.
§ 784. To a philosopher this may seem like seeking a knot in a smooth rush, §781. Not all figures are tropes, §§26, 780. But that good Proculus is more correct if you take trope from Quintilian's notion extended a little, §780, and do not refer to it any necessary transfers whatever, much less tasteless transfers of those ignorant of the language they speak. Every trope that I have defined is a FIGURE, but a CRYPTIC one, whose genuine form does not immediately appear, because it is a figure contracted by substitution, §782.
§ 785. The school logicians teach the EXPONIBLE PROPOSITION, concealedly composed of an affirmative and a negative proposition, such as exclusive, exceptive, restrictive propositions, and so forth. If I did not fear offending Latin ears, I would call tropes exponible figures. For just as the school gave a barbarous denomination to propositions because they need exposition so that the genuine form of both parts from which they coalesced may appear, so a trope needs exposition so that it may appear as a figure even to grammarians who are not philosophers. If from the term of comparison, which alone is explicitly thought in a trope, as its literal signification, you draw out the omitted subject of comparison, its figurative signification, and, neglecting the love of brevity, explicitly and manifestly think this beside the term of comparison and declare that you think both by special terms and signs for each, THE TROPE IS EXPOUNDED.
§ 786. Expounding metaphor, you will have manifest assimilation, §735. Expounding synecdoche, you will see comparison of greater and lesser. Therefore it is either ASCENDING SYNECDOCHE or DESCENDING, §742. Expound irony: you will have antithesis, §763. Finally, metonymy will be resolved into some comparison strictly so called, §§773, 782. Whatever has therefore been said up to this point about figures, §§730–779, need not be repeated about tropes, the concealed forms of those figures.
§ 787. *On the whole metaphor is shorter than simile*, that is, manifest and explicit assimilation, §735, §§781–782. Their difference is *that in the latter we compare some object to the thing which we wish to describe, whereas in the former this object is actually substituted for the thing. It is a comparison when I say that a man did something like a lion, it is a metaphor when I say of him, He is a lion.*[306]

[304] **Source and locus.** Quintilian, *Institutio oratoria* 9.1.2-3 and 9.1.7-10, assembled non-contiguously. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, volume 3, Loeb Classical Library 126 (London: William Heinemann; New York: G. P. Putnam's Sons, 1921), Book 9, chapter 1, sections 2-3 and 7-10, as encoded by the Perseus Digital Library. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten's first sentence has singular *figurae* for the source's plural *figurarum*. He then omits *est*, changes neuter *ea* to feminine *eam*, and spells *promptu* as *promtu*. At 9.1.7 he suppresses *nomen enim fateor esse commune et*; at 9.1.8 he drops the framing *ita* and changes present *dicuntur* to future *dicentur*. At 9.1.9 he pluralizes *in eadem sententia* as *in easdem sententias* and omits *verbis* after *translatis*. At 9.1.10 he omits the first *quae* from *et quae quamque multae sint species*. The double dashes mark Baumgarten's own large omissions, not continuous Quintilianic syntax; Butler's ellipses above mirror those joins.

[305] **Source and locus.** Horace, *Ars poetica* 78. **Translation and edition.** Christopher Smart, revised by Theodore Alois Buckley, *The Works of Horace* (New York: Harper and Brothers, 1863), *Ars Poetica*, line 78, as encoded by the Perseus Digital Library. T067. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi006/phi0893.phi006.perseus-eng2.xml. **Textual note.** Baumgarten extracts the second clause of Horace's sentence, capitalizes its first word, inserts a comma before *et*, and replaces the source semicolon with a period. Smart translates the complete sentence beginning *quis tamen exiguos elegos emiserit auctor*, so "what author first published humble elegies" represents the immediately preceding words that Baumgarten omits.

[306] **Source and locus.** Quintilian, *Institutio oratoria* 8.6.8-9. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 3 (Cambridge, MA: Harvard University Press; London: William Heinemann, 1921), 8.6.8-9, as encoded by the Perseus Digital Library. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** The concordance's two *ellipsis* tokens do not represent lost words in Quintilian. They mark Baumgarten's own parenthetical glosses, *(explicite)* and *(subiecto comparationis)*, which interrupt his italicized quotation. Baumgarten omits Quintilian's opening definition and *eoque distat*, changes *cum* to *quum*, replaces perfect *fecisse* with infinitive *facere*, inserts a comma before *ut leonem*, and expands source *translatio,* to *Translatio est*. Butler translates the critical source text, so "did something" follows *fecisse quid* rather than Baumgarten's adapted *facere quid*.

(et quidem metaphora) Quint. VIII. 6. Sed est etiam audacior metaphora, quam comparatio; hinc ausi hominem cum leone comparare, saporis eruditi homines non audent temere leonem eundem dicere, §. 313. Non tango species metaphorae, quoniam *iam non pueris praecipimus, ut, accepto genere, species intelligere non possint*.

ib. Caveantur 1) *quarum frequens usus obscurat, et taedio complet*, §. 731. 2) *humiles, sordidae, deformes*, §. 736, 762. 3) *nimio maiores aut, quod saepius accidit, minores*, §. 737. unde tumor vel βάθος. 4) *dissimiles*, quarum ipsum comparationis tertium notabiliter differt in termino et subiecto assimilationis, §. 736. 5) *durae*, i. e. a longinqua similitudine ductae, §. 741. *Metaphora*, sicut omnis tropus, §. 781. *si in alienum locum venit, debet plus valere*,
§. 26. *eo, quod expellit.*
Quint. ib.

§ 788. Expositionis §. 786. et diiudicationis §. 787. ad exercitium haec exempla sunto:

Homo homini deus est, si suum officium sciat.

Caecil.

Egomet credidi
Homini docto mandare, id indocto mando maximo.

Plaut.

Te quia rugae
Turpant, et capitis nives.

The comparison is explicit; "the thing we wish to express" is the subject of comparison; and the latter case is indeed metaphor. Quintilian VIII.6. But metaphor is also bolder than comparison; hence educated people who have dared to compare a man with a lion do not rashly dare to call the same man a lion, §313. I do not discuss the species of metaphor, for the reason Quintilian gives: *But I am not now teaching boys: my readers are old enough to discover the species for themselves when once they have been given the genus.*[307]
Let these be avoided: 1) metaphors *whose frequent use obscures and fills with tedium*, §731; 2) *low, sordid, deformed* ones, §§736, 762; 3) those *too great or, as more often happens, too small*, §737, whence swelling or βάθος; 4) *dissimilar* ones, whose common term of comparison differs notably in term and subject of assimilation, §736; 5) *hard* ones, that is, drawn from remote likeness, §741. *Metaphor*, like every trope, §781, *if it fills the room of something else, should be more impressive*[308]
than that which it displaces.[309]
Quintilian.

§ 788. For exercise in exposition, §786, and judgment, §787, let these be examples: "Man is a god to his fellow-man, if he know his duty."[310]

Caecilius; "I myself supposed that I was entrusting the matter to a skilful person, and I entrusted it to an utter stone."[311]

Plautus; "because wrinkles and snowy hair render you odious."[312]

[307] **Source and locus.** Quintilian, *Institutio oratoria* 8.6.13. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 3 (Cambridge, MA: Harvard University Press; London: William Heinemann, 1921), 8.6.13, as encoded by the Perseus Digital Library. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten drops Quintilian's adversative *sed* so that the excerpt can follow his own *quoniam*, places commas around the ablative absolute *accepto genere*, and omits the source period because his sentence continues to *ib.* Butler converts the negative result clause into the positive explanation "my readers are old enough"; those supplied words are his idiomatic rendering, not additional Latin in Baumgarten.

[308] **Source and locus.** Quintilian, *Institutio oratoria* 8.6.18; the comparison text continues through the words catalogued separately as entry 925. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 3 (Cambridge, MA: Harvard University Press; London: William Heinemann, 1921), 8.6.18, as encoded by the Perseus Digital Library. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Quintilian says that metaphor must either occupy an empty place or, if it enters another's, outweigh what it displaces. Baumgarten suppresses the first alternative but transfers its *locum* and governing *debet* into the second, producing *in alienum locum venit, debet plus valere*. He then interrupts the maxim with his own section reference, §26, which causes the concordance to split the final comparative phrase into entry 925. Butler's "fills the room" represents the unexpressed *locum* implicit in Quintilian's *in alienum*, not Baumgarten's relocated noun word for word.

[309] **Source and locus.** Quintilian, *Institutio oratoria* 8.6.18. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 3 (Cambridge, MA: Harvard University Press; London: William Heinemann, 1921), 8.6.18, as encoded by the Perseus Digital Library. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten's words agree with the end of Quintilian's maxim, but he adds a comma after comparative *eo* and a terminal period. In Baumgarten the phrase resumes after the inserted reference §26 and depends on *plus valere* in entry 924; it is not an independent sentence. Butler's selected English is correspondingly the completion of the translation quoted for entry 924.

[310] **Source and locus.** Caecilius Statius, fragment from an unidentified comedy, conventionally *incertae fabulae* fragment 16; transmitted by Quintus Aurelius Symmachus, *Epistulae* 9.114. **Translation and edition.** Thomas Benfield Harbottle, *Dictionary of Quotations (Classical)* (London: Swan Sonnenschein; New York: Macmillan, 1897), entry for Caecilius Statius, fragment XVI. Harbottle's preface states that uncredited renderings are his; this rendering has no other translator credit. T117. **Direct source.** https://upload.wikimedia.org/wikipedia/commons/9/9d/Dictionary_of_quotations_%28classical%29_%28IA_dictionaryofquot00harbiala%29.pdf. **Textual note.** Baumgarten extracts the comic verse exactly from Symmachus's prose frame, omitting only *Recte Caecilius comicus* and the reporting parenthesis *inquit*. The concordance's shortened author label "Statius" is potentially misleading and should be read as Caecilius Statius. Harbottle renders the repeated datives idiomatically as "to his fellow-man" and uses subjunctive "know"; neither choice reflects a Latin textual variant.

[311] **Source and locus.** Plautus, *Mercator* 631-632. **Translation and edition.** Henry Thomas Riley, *The Comedies of Plautus*, vol. 2 (London: G. Bell and Sons, 1913), *Mercator* 631-632, as encoded by the Perseus Digital Library. T031. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0119/phi011/phi0119.phi011.perseus-eng2.xml. **Textual note.** Baumgarten begins after Plautus's preceding promise, drops *rem* ("the matter"), and replaces the comic turn *is lapidi mando maximo* ("I entrust it to an utter stone/blockhead") with *id indocto mando maximo* ("I entrust it to the greatest unlearned man"). He thereby makes *indocto* an explicit antonym of *docto* instead of retaining Plautus's stone metaphor; he also capitalizes the extracted line openings. Riley follows the source, including *rem* and *lapidi*, and therefore documents rather than conceals the extent of Baumgarten's adaptation.

[312] **Source and locus.** Horace, *Odes* 4.13.11-12. **Translation and edition.** C. Smart, *The Works of Horace*, literally translated into English prose, "A New Edition," revised by Theodore Alois Buckley, Book 4, Ode 13, Project Gutenberg eBook 14020. The linked transcription gives no publication imprint or date for this issue. T087. **Direct source.** https://www.gutenberg.org/files/14020/14020-h/14020-h.htm. **Textual note.** Baumgarten begins halfway through Horace's line 11, omitting the preceding parallel subject *dentes* ("teeth"), capitalizes *Te* and *Turpant* at his new line openings, and inserts a comma before *et*. Smart's full sentence reads "because foul teeth, because wrinkles and snowy hair render you odious"; the selected portion removes his rendering of the Latin that Baumgarten omitted while preserving the historical translation's "snowy hair" for the metaphor *capitis nives*.

Hor.

Aut porcus Umber, aut obesus Etruscus.
Nec ullius natantis impetum trabis
Nequisse praeterire, sive palmulis
Opus foret volare, sive linteo.
Ille, post phaselus, antea fuit
Comata silva. Nam Cytherio in iugo
Loquente saepe sibilum edidit coma.

Cat.

§ 789. Synecdoche adscendens §. 786. erit elegans substitutio 1) totius pro parte, §. 780, 743. Plautus *ulmorum Acheronta* per iocum dicit servum vimeis saepe virgis vapulantem.

Serviet aeternum, qui parvo nesciet uti.

Hor. Vel ipsa scilicet aeviternitas pars tantum aeternitatis est. Virgilius aliquando elephantum pro ebore, dente elephanti, ponit. §. 753. 2) superioris pro inferiori, §. 744. Huc εὐφημισμοί, quibus ad mortem pertinentia circumscribebant huius non lubenter memores: *si quid illi gravius acciderit*,

e. c. pro consolatione lugentium:

Paullum quidlibet alloquutionis
Moestius lacrumis Simonideis,

Cat. quibus Venerea solebant obumbrare.

Tibi ultro supplicatum advenio ob stultitiam meam.

Plaut. (stuprum illatum filiae).

Horace; Catullus, poem 39.11: "Stuffed Umbrian or Tuscan overgrown". From poem 4.3–5 and 4.10–12: "Nor could by swiftness of aught plank that swims,
Be she outstripped, whether paddle plied,
Or fared she scudding under canvas-sail.
...
Where she (my Pinnace now) in times before,
Was leafy woodling on Cytórean Chine
For ever loquent lisping with her leaves."[313]

Catullus.

§ 789. Ascending synecdoche, §786, will be the elegant substitution 1) of the whole for the part, §§780, 743. Plautus jokingly calls a slave often beaten with pliant rods "an Acheron of elms." Horace's avaricious man "shall eternally be a slave, for not knowing how to use a little."[314]

Horace. Aeviternity itself, of course, is only part of eternity. Virgil sometimes puts elephant for ivory, the elephant's tooth, §753. 2) Of the superior for the inferior, §744. Here belong εὐφημισμοί, euphemisms, by which people not gladly mindful of death would circumlocute things pertaining to death: *if any disaster happens to you*,[315]
and so on; for consolation of mourners, "Yet some consoling utterance had been well
Though sadder 'twere than Simonídean tears."[316]

Catullus. Euphemisms were also used to shade sexual matters: "But I come to you of my own accord to supplicate you on account of my folly."[317]

Plautus, that is, rape inflicted on a daughter.

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[313] **Source and locus.** Catullus 39.11, followed by Catullus 4.3-5 and 4.10-12. Baumgarten silently omits poem 4.6-9 between the two portions of the boat poem. **Translation and edition.** Sir Richard F. Burton, metrical translation in *The Carmina of Gaius Valerius Catullus*, with Leonard C. Smithers (London: Printed for the Translators, 1894), poems 39 and 4, as encoded by the Perseus Digital Library. T040. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0472/phi001/phi0472.phi001.perseus-eng3.xml. **Textual note.** Baumgarten first takes Catullus 39.11 out of its catalogue of regional types, then jumps to the boat poem. For transmitted *parcus* in 39.11 he prints *porcus*, an early conjecture associated with Scaliger rather than a simple typographical error; Burton's "Stuffed Umbrian" is compatible with that corpulence tradition. In poem 4 Baumgarten changes opening *neque* to *Nec*, adds punctuation and capitals, and suppresses verses 6-9 without an ellipsis. He then recasts *ubi iste post phasellus antea fuit* as *Ille, post phaselus, antea fuit*, drops one *l* in *phasellus*, and prints *Cytherio* for *Cytorio*. Burton translates the continuous source poems. The separate poem labels above mark Baumgarten's jump from poem 39 to poem 4, while the ellipses in the Latin and English both mark his internal omission of 4.6-9; none of those markers belongs to the 1894 translation.

[314] **Source and locus.** Horace, *Epistles* 1.10.41. **Translation and edition.** C. Smart, *The Works of Horace*, literally translated into English prose, "A New Edition," revised by Theodore Alois Buckley, First Book of the *Epistles*, Epistle 10, Project Gutenberg eBook 14020. The linked transcription gives no publication imprint or date for this issue. T087. **Direct source.** https://www.gutenberg.org/files/14020/14020-h/14020-h.htm. **Textual note.** Horace has causal *quia*, "because," referring back to the avaricious man in the preceding verse. Baumgarten substitutes relative *qui*, "he who," and capitalizes the extracted sentence, turning the predicate into a self-contained maxim. Smart's "for not knowing" follows Horace's causal syntax, not Baumgarten's relative recast; the omitted words before the selected English supply the source subject from verse 40.

[315] **Source and locus.** Baumgarten presents the clause as his own general example (*e. c.*, *exempli causa*) of euphemistic circumlocution. Its exact verbal core occurs in Cicero, *Pro Flacco* 103, while the explicit third-person dative has a close parallel in Caesar, *Bellum Gallicum* 1.20.4. These parallels establish the classical formula but do not prove direct borrowing from either passage. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 2 (London: G. Bell and Sons, 1913-1921), *Pro Flacco* 103, in the Online Library of Liberty edition. Yonge's full sentence reads, "It is I, if any disaster happens to you, O Flaccus, it is I who shall have betrayed you." T118. **Direct source.** https://oll-resources.s3.us-east-2.amazonaws.com/oll3/store/titles/655/Cicero_0043-02_EBk_v6.0.pdf. **Textual note.** Cicero's conditional core *si quid gravius acciderit* is word-for-word identical, but the person affected is implicit in the condition and made clear by the surrounding direct address *te ... Flacce*. Baumgarten strips away Cicero's speaker and betrayal frame, inserts explicit third-person *illi*, and applies the formula specifically to the euphemistic avoidance of death. Caesar's *si quid ei a Caesare gravius accidisset* confirms the same idiom with an explicit third-person dative, but includes an agent and uses a pluperfect subjunctive. Yonge's "disaster" translates Cicero's context; it should not be silently substituted for Baumgarten's more specifically mortuary use.

[316] **Source and locus.** Catullus, *Carmina* 38.7-8. **Translation and edition.** Sir Richard Francis Burton and Leonard C. Smithers, *The Carmina of Gaius Valerius Catullus* (London: Printed for the Translators, 1894), poem 38, lines 7-8, as encoded by the Perseus Digital Library. T040. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0472/phi001/phi0472.phi001.perseus-eng3.xml. **Textual note.** Baumgarten prints *Paullum* for source *paulum*, closes up *quid libet* as *quidlibet*, gives *alloquutionis* for *adlocutionis*, and uses *Moestius* and *lacrumis* for *maestius* and *lacrimis*. These are orthographic or word-division variants rather than a semantic recasting. He also capitalizes the displayed line openings and ends the excerpt with a comma where the source poem has a period. Burton and Smithers's "Simonidean" renders the adjective *Simonideis* rather than introducing a different referent.

[317] **Source and locus.** Plautus, *Aulularia* 752. **Translation and edition.** Henry Thomas Riley, *The Comedies of Plautus*, vol. 1 (London: G. Bell and Sons, 1912), *Aulularia* 752, as encoded by the Perseus Digital Library. T028. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0119/phi003/phi0119.phi003.perseus-eng2.xml. **Textual note.** Baumgarten suppresses Plautus's initial *Quin*, represented by Riley's adversative "But," and replaces source *venio* with prefixed *advenio*. The remainder is verbatim apart from the excerpt's independent capitalization. Riley translates the continuous source line, so his opening "But" is not evidence that Baumgarten retained the omitted particle.

§ 790. Synecdoche descendens, §. 786. est venusta substitutio 1) partis pro toto, §. 746.

Plotius et Varius Sinuessae, Virgiliusque
Occurrunt, animae, quales neque candidiores
Terra tulit, neque queis me sit devinctior alter.

Hor. I. sat. V.

Sic forsan tener ausus est Catullus
Magno mittere passerem Maroni.

Mart. IIII. ep. 14. (poema de passere pro toto libro, quo continetur.) 2) inferioris pro superiori perceptione, §. 749.

Nullo fata loco possis excludere, quum mors
Venerit, in medio Tibure Sardinia est.

Mart. 60. Illud pro saluberrimo, haec pro loco, qui pestilens habebatur, est posita.
§ 791. Ironicam Ciceronis illusionem habet *C. Verres, praetor urbanus, homo sanctus et diligens*,

et illud in Clodium: *Integritas tua te purgavit, mihi crede, pudor eripuit, vita ante acta servavit.*

Nec irrisione caret, uti Fabius recte notat, initium orationis pro Ligario: *Novum crimen, C. Caesar, et ante hunc diem inauditum.*

§ 790. Descending synecdoche, §786, is the graceful substitution 1) of part for whole, §746: "Plotius, and Varius, and Virgil met us at Sinuessa; souls more candid ones than which the world never produced, nor is there a person in the world more bound to them than myself."[318]

Horace, *Satires* I.5. "Just so perhaps might the tender Catullus venture to send his sparrow to the great Virgil."[319]

Martial IV.14, that is, the poem about the sparrow for the whole book in which it is contained. 2) Of the inferior for the superior perception, §749: "From no place can you shut out fate: when death comes, Sardinia is in the midst of Tivoli itself."[320]

Martial 60. Tibur is put for the most healthful place, Sardinia for a place considered pestilential.

§ 791. Cicero has an ironic mockery in "and because Caius Verres, the city praetor, a very conscientious and careful man, had not the list out of which judges were to be chosen in the place of those who had been rejected, in that book which was then produced full of erasures."[321]

He also mocks Clodius: "Believe me, your well known integrity has cleared you of all blame, your modesty has saved you, your past life has been your salvation."[322]

Nor is the beginning of the speech *Pro Ligario* without mockery, as Fabius rightly notes: "It is a new crime, and one never heard of before this day, O Caius Caesar, which my relation Quintus Tubero has brought before you, when he accuses Quintus Ligarius with having been in Africa;"[323]

[318] **Source and locus.** Horace, *Satires* 1.5.40-42. **Translation and edition.** Christopher Smart, translation revised and edited by Theodore Alois Buckley, *The Works of Horace* (New York: Harper and Brothers, 1863), Satire 1.5, as encoded by the Perseus Digital Library. T066. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi004/phi0893.phi004.perseus-eng2.xml. **Textual note.** Against the cited text Baumgarten prints *Virgilius* for *Vergilius*, plural *quales* for *qualis*, and *queis* for *quis*. The last two forms belong to the passage's textual tradition and should not be silently changed to the modern critical forms. Baumgarten also inserts commas after *Sinuessae* and *tulit* and capitalizes displayed line openings. Smart's prose conveys the syntax and friendship claim without adjudicating those Latin variants.

[319] **Source and locus.** Martial, *Epigrams* 4.14.13-14. **Translation and edition.** Anonymous prose translator, *The Epigrams of Martial*, Bohn's Classical Library (1897), Book 4, epigram 14, in Roger Pearse's public-domain transcription. T218. **Direct source.** https://www.tertullian.org/fathers/martial_epigrams_book04.htm. **Textual note.** The wording is verbatim. Baumgarten lowercases source *Passerem*, which the cited Latin edition capitalizes to signal Catullus's famous sparrow poem or poetic booklet. The Bohn prose chooses the literal "sparrow" and renders the cognomen *Maro* as "Virgil"; neither choice indicates a different Latin source.

[320] **Source and locus.** Martial, *Epigrams* 4.60.5-6. **Translation and edition.** Anonymous prose translator, *The Epigrams of Martial*, Bohn's Classical Library (1897), Book 4, epigram 60, in Roger Pearse's public-domain transcription. T218. **Direct source.** https://www.tertullian.org/fathers/martial_epigrams_book04.htm. **Textual note.** Baumgarten substitutes a comma for the source colon after *excludere* and uses the older spelling *quum* for *cum*; otherwise the two verses are verbatim. The translation identifies *Tibur* by its modern name, Tivoli. Its explanatory context preserves the point of the epigram: Sardinia was proverbial for an unhealthy climate, so death can reach even healthful Tibur.

[321] **Source and locus.** Cicero, *Pro Cluentio* 91 (33.91), also quoted as an example of irony by Quintilian, *Institutio oratoria* 9.2.55. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 2 (London: Henry G. Bohn, 1856), *Pro Cluentio* 91, as encoded by the Perseus Digital Library. T046. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi010/phi0474.phi010.perseus-eng2.xml. **Textual note.** Baumgarten extracts the appositive describing Verres and omits both Cicero's causal frame and the suspicious erased register that makes the praise transparently sarcastic. The excerpt's words are exact, but its display has no final punctuation. Yonge's "very conscientious and careful man" translates *homo sanctus et diligens* in the same ironical register; Quintilian explicitly cites the phrase as praise used for blame.

[322] **Source and locus.** Cicero, lost speech *In Clodium et Curionem*, fragment preserved by Quintilian, *Institutio oratoria* 9.2.56. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 3 (Cambridge, MA: Harvard University Press; London: William Heinemann, 1921), 9.2.56, as encoded by the Perseus Digital Library. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Because Cicero's original speech is lost, Quintilian is the primary textual witness for this fragment. Baumgarten separates source *anteacta* into *ante acta* and capitalizes the opening, but otherwise follows the witness exactly. Quintilian introduces the sentence as mock praise that means its opposite; Butler accordingly translates the intact ironic example, not a sincere commendation of Clodius.

[323] **Source and locus.** Cicero, *Pro Ligario* 1.1. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero, Literally Translated*, vol. 3 (London: George Bell and Sons, 1891), *Pro Ligario* 1, as encoded by the Perseus Digital Library. T054. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi033/phi0474.phi033.perseus-eng1.xml. **Textual note.** The modern critical text reads two words, *non auditum*, while its apparatus reports *in auditum* in part of the textual tradition; Baumgarten prints the normalized single-word reading *inauditum*. He then stops before *propinquus meus* and turns the extracted opening into a complete sentence. Yonge's "one never heard of before this day" conveys either Latin reading and places the vocative later for English syntax; it does not settle the textual variant.

Insere nunc, Meliboee, pyros, pone ordine vites!
Scilicet is superis labor est, ea cura quietos
Exagitat!

Virg.

§ 792. Metonymia erit venusta substitutio, §. 782. 1) efficientis caussae pro effectu:

Rarae sine Mentore mensae.

Iuv. VIII. 2) effectus pro caussa:

Pallentes habitant morbi, tristisque senectus.

Virg.

Donec virenti canities abest.

Hor. I. 9. Senectutis effectus est canities. 3) medii pro fine:

Phyllida mitte mihi, meus est natalis, Iola!

Virg. 4) finis pro medio. §. 774.

Meritos aris mactavit honores.

Virg.

§ 793. 5) Signi pro signato:

Dum pueris omnis pater et matercula pallet.

Virgil: "Now, Meliboeus, graft your pears, now set
Your vines in order!

...

Such doubtless is the task of gods above,
Such care disturbs their rest."[324]

§ 792. Metonymy will be a graceful substitution, §782: 1) of efficient cause for effect, "everywhere the works of Polyclitus were to be seen; few tables were without a Mentor."[325]

Juvenal VIII; 2) of effect for cause, "There sad Old Age abides, Diseases pale,"[326]

Virgil; "While years are green, while sullen eld
Is distant."[327]

Horace I.9, for gray hair is an effect of old age; 3) of means for end, "Prithee, Iollas, for my birthday guest send me your Phyllis;"[328]

Virgil; 4) of end for means, §774, "he slew the victims for each altar's praise."[329]

Virgil.

§ 793. 5) Of sign for signified: "while every father and mother turn pale with fear for their children;"[330]

[324] **Source and locus.** Virgil, *Eclogues* 1.74, followed non-contiguously by *Aeneid* 4.379-380. **Translation and edition.** James Rhoades, *The Poems of Virgil* (London: Oxford University Press; first published in the World's Classics in 1921), Eclogue 1 and Aeneid 4, in the linked 1962 reprint. T016. **Direct source.** https://archive.org/details/poemsofvirgil00virg. **Textual note.** Baumgarten joins a command from *Eclogue* 1 to Dido's sarcasm in *Aeneid* 4 without marking the change of work. In the first portion he prints *pyros* for source *piros* and accusative plural *vites* for *vitis*, then changes the period to an exclamation. In the second he lowercases *Superis* and, substantively, replaces Virgil's *sollicitat* with *Exagitat*, again adding an exclamation. Rhoades translates the received text of both works in one edition; the visible ellipses above are editorial markers for Baumgarten's cross-work jump and are not part of either original.

[325] **Source and locus.** Juvenal, *Satires* 8.104. **Translation and edition.** G. G. Ramsay, *Juvenal and Persius*, Loeb Classical Library 91 (London: William Heinemann; New York: G. P. Putnam's Sons, 1918), Satire 8, in Roger Pearse's transcription. T214. **Direct source.** https://www.tertullian.org/fathers/juvenal_satires_08.htm. **Textual note.** Baumgarten lifts Juvenal's final clause from a catalogue of Greek artworks, capitalizes it, and replaces the source comma with a period. Here *Mentor* is the celebrated Greek metalworker used metonymically for a piece of chased silver by him, not the adviser in Homer's *Odyssey*. Ramsay's indefinite "a Mentor" preserves that artwork metonymy and his preceding clause supplies the suppressed reference to Polyclitus's work.

[326] **Source and locus.** Virgil, *Aeneid* 6.275, in the description of the beings at the entrance to the underworld. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), *Aeneid* 6.275; Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten removes the enclitic *-que* from Virgil's *pallentesque*, capitalizes the extracted opening, lowercases the personified *Morbi* and *Senectus*, and replaces the source comma with a period. Williams reorders the two personifications in English but translates both.

[327] **Source and locus.** Horace, *Odes* 1.9.17-18a. The adjective completing *canities* is enjambed at the start of verse 18. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell & Sons, 1882), *Odes* 1.9.17-18a; Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten capitalizes the opening, stops at *abest*, omits the enjambed *morosa*, and supplies a period. Conington's "sullen" represents that omitted adjective, so the English quotation gives the complete source phrase rather than only Baumgarten's shortened wording.

[328] **Source and locus.** Virgil, *Eclogues* 3.76, spoken by Damoetas. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Eclogues* 3.76; Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten changes Virgil's *Iolla* to *Iola*, replaces the colon after *mihi* with a comma, and turns the final semicolon into an exclamation point. Rhoades uses the Anglicized vocative "Iollas" and reverses the Latin order in English, but represents the entire quoted verse.

[329] **Source and locus.** Virgil, *Aeneid* 3.118, following Anchises's prediction about Crete. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), *Aeneid* 3.118; Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten omits Virgil's narrative frame *Sic fatus*, capitalizes the new opening, and replaces the source comma with a period. The retained Latin is otherwise unchanged; Williams's pronoun "he" supplies the subject implicit after Baumgarten's omission.

[330] **Source and locus.** Horace, *Epistles* 1.7.7, in the seasonal explanation to Maecenas. **Translation and edition.** Christopher Smart, *The Works of Horace*, new edition revised by Theodore Alois Buckley (New York: Harper & Brothers, 1863), *Epistles* 1.7.7; Project Gutenberg ebook 14020. T087. **Direct source.** https://www.gutenberg.org/files/14020/14020-h/14020-h.htm#THE_FIRST_BOOK_OF_THE_EPISTLES_OF_HORACE. **Textual note.** Baumgarten capitalizes the verse opening and turns Horace's comma into a period; there is no lexical change. Smart renders the diminutive *matercula* simply as "mother" and makes the implied fear explicit.

Hor. Pallor signum timoris est. 6) Signati pro signo, §. 775.

Nunc te marmoreum pro tempore fecimus, at tu,
Quum fuerit gregem suppleverit, aureus esto.

Virg. 7) Phaenomenorum in corpore pro simultaneis eorum in anima contingere solitis, §. 776.

O! te, Bollane, cerebri
Felicem!
O! ego laevus,
Qui purgor bilem sub verni temporis horam!

Hor. 8) affectionum animae pro correspondente cum iisdem corporis statu:

Si mihi non animo fixum immotumque sederet,
Ne cui me vinclo vellem sociare iugali,
Postquam primus amor deceptam morte fefellit,
Huic uni forsan potui succumbere culpae.

Aen. IV. 15.

§ 794. 9) Loci vel aetatis, temporis, horae, continentis pro re vel persona isto loco, vel tempore contenta. §. 777.

Quinque adeo magnae, positis incudibus, urbes
Tela novant, Atina potens, Tiburque superbum,
Ardea, Crustumerique et turrigerae Antemnae.

Aen. VII. 630.

Aspice, venturo laetentur ut omnia saeclo!

Horace, pallor being a sign of fear. 6) Of signified for sign, §775: "Wrought for a while in marble, if the flock at lambing time be filled, stand there in gold."[331]

Virgil. 7) Of bodily phenomena for the simultaneous states that usually occur in the soul, §776: "O, said I to myself, Bolanus, how happy were you in a head-piece!

What an unlucky fellow am I, who am purged for the bile in spring-time!"[332]

Horace. 8) Of affections of the soul for the corresponding bodily state: "O, were it not immutably resolved
in my fixed heart, that to no shape of man
I would be wed again (since my first love
left me by death abandoned and betrayed);
loathed I not so the marriage torch and train,
I could—who knows?—to this one weakness yield."[333]
Aeneid IV.15.

§ 794. 9) Of a containing place, age, time, or hour for the thing or person contained in that place or time, §777: "Five mighty cities to their anvils bring
new-tempered arms: Atina—martial name—
proud Tibur, Ardea, Crustumium,
and river-walled Antemnae, crowned with towers"[334]

Aeneid VII.630; "all, see, enraptured of the coming time!"[335]

[331] **Source and locus.** Virgil, *Eclogues* 7.35-36, Thyrsis's address to Priapus. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Eclogues* 7.35-36; Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten replaces Virgil's intelligible condition *si fetura* ("if the lambing/offspring") with *Quum fuerit*. In the transmitted quotation this produces the problematic sequence *Quum fuerit gregem suppleverit*; it is preserved here rather than silently emended. Baumgarten also replaces the semicolon after *fecimus* with a comma and capitalizes the second line. Rhoades translates Virgil's standard *si fetura* reading, not Baumgarten's altered phrase. The linked TEI file has the obvious spacing typo "filled,stand"; the word space is restored in the quotation above.

[332] **Source and locus.** Horace, *Satires* 1.9.11-12 for the first clause, combined with Horace, *Ars poetica* 301-302 for the second. These are separate works and contexts, not one continuous passage. **Translation and edition.** Christopher Smart, *The Works of Horace*, new edition revised by Theodore Alois Buckley (New York: Harper & Brothers, 1863), *Satires* 1.9.11-12 and *Ars poetica* 301-302; Project Gutenberg ebook 14020. T087. **Direct source.** https://www.gutenberg.org/files/14020/14020-h/14020-h.htm#THE_FIRST_BOOK_OF_THE_SATIRES_OF_HORACE; https://www.gutenberg.org/files/14020/14020-h/14020-h.htm#HORACES_BOOK_UPON_THE_ART_OF_POETRY. **Textual note.** Baumgarten extracts *o te, Bollane, cerebri felicem* from the satire, omitting *aiebam tacitus* and its continuation, then immediately joins it to *o ego laevus, qui purgor ...* from the *Ars poetica*. He capitalizes line openings, adds emphatic exclamation points after each *O* and after *Felicem*, and changes the final period to an exclamation point. Smart's two prose sentences are quoted separately so that the editorial join is not mistaken for wording in his published translation.

[333] **Source and locus.** Virgil, *Aeneid* 4.15-19, Dido speaking to Anna. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), *Aeneid* 4.15-19; Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten omits the complete fourth source verse, *si non pertaesum thalami taedaeque fuisset*, and joins Virgil's fifth verse directly to the preceding three. He changes the semicolon after *fefellit* to a comma and capitalizes the retained internal line openings. Williams translates the whole five-verse source period; "loathed I not so the marriage torch and train" represents the verse omitted by Baumgarten and is retained to expose the abridgment.

[334] **Source and locus.** Virgil, *Aeneid* 7.629-631, in the catalogue of Italian forces preparing for war. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), *Aeneid* 7.629-631; Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten adds commas after *magnae*, *incudibus*, *potens*, and *Ardea*, and capitalizes the second and third displayed lines; the words are otherwise unchanged. Williams prints "Crustumium" for Latin *Crustumeri* and expands the characterization of Antemnae. His English sentence continues into the following source verse, so the quotation stops at the last phrase corresponding to Baumgarten's extract.

[335] **Source and locus.** Virgil, *Eclogues* 4.52. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Eclogues* 4.52; Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten reproduces the source verse exactly, including capitalization and punctuation. Rhoades inverts the order of *Aspice* and *omnia* as "all, see" and renders *venturo ... saeclo* as "the coming time"; no textual variant is implicated.

Ecl. IIII. 52. 10) Contenti in tempore locove pro tempore et loco:

Nunc etiam pecudes umbras et frigora captant,
Nunc virides etiam occultant spineta lacertos,
Thestylis et rapido fessis messoribus aestu
Allia serpillumque herbas contundit olentes.

Ecl. II. 10.

Te campo quaesivimus in minore,
Te in circo, te in omnibus libellis.

Cat. (pro tabernis librariis.)
§ 795. 11) Dei, domini, ducis, imperantis pro re possessa vel persona, quae in eius est potestate: *Sine Cerere et Baccho friget Venus.*

Iam proximus ardet
Ucalegon.

Virg.

Ubi is homo est?
Iam devorandum censes, si conspexeris?
Dum datur, dum calet, devorari decet.

Plaut. Confer, §. 141. sis, Catulli locum citatum. 12) rei, vel personae, quae alicui, tanquam possessori, vel imperanti, competunt, pro hoc homine, possessore vel imperante. §. 778.

Cedant arma togae.

Eclogue IV.52. 10) Of what is contained in time or place for the time and place: "Now even the cattle court the cooling shade
and the green lizard hides him in the thorn:
now for tired mowers, with the fierce heat spent,
pounds Thestilis her mess of savoury herbs,
wild thyme and garlic."[336]
Eclogue II.10; "Thee throughout Campus Minor sought we all,
Thee in the Circus, thee in each bookstall,"[337]

Catullus, that is, for booksellers' shops.
§ 795. 11) Of god, lord, leader, or commander for the thing possessed or person in his power: *Upon my faith, it is a true saying, that Venus grows cold without Ceres and Bacchus.*[338]
"Deiphobus' great house
sank vanquished in the fire. Ucalegon's
hard by was blazing, while the waters wide
around Sigeum gave an answering glow."[339]
Virgil; "*Asinaria:*
"Where is this person?"
"You think he ought to be devoured this instant, if you could see him."

Pseudolus:
"Are you going to devour him already?"
"While he's fresh, while he's in the habit of giving away, while he's warm upon it, 'tis proper for him to be gobbled up.""[340]
Plautus. Compare, if you please, the cited place of Catullus, §141. 12) Of a thing or person belonging to someone as possessor or commander for this man, possessor, or commander, §778: "Arms to the gown must yield."[341]

[336] **Source and locus.** Virgil, *Eclogues* 2.8-11. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Eclogues* 2.8-11, as encoded by the Perseus Digital Library. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten replaces Virgil's poetic accusative plurals *viridis* and *olentis* with regular *virides* and *olentes*. He prints *Allia* for *alia* and *serpillum* for *serpyllum*, both historical spelling variants, changes the first semicolon to a comma, and capitalizes displayed line openings. Rhoades renders the plant names as "wild thyme and garlic" and turns four hexameters into five English lines.

[337] **Source and locus.** Catullus, *Carmina* 55.3-4. **Translation and edition.** Sir Richard Francis Burton, *The Carmina of Gaius Valerius Catullus*, with Leonard C. Smithers (London: Printed for the Translators, 1894), poem 55.3-4, as encoded by the Perseus Digital Library. T040. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0472/phi001/phi0472.phi001.perseus-eng3.xml. **Textual note.** Baumgarten retains Catullus's words and order exactly, capitalizes the two displayed line openings, and closes the extract with a period where Catullus's catalogue continues. Burton interprets *libellis* in context as "each bookstall" rather than literally as little books.

[338] **Source and locus.** Terence, *Eunuchus* 731 (Act 4, scene 5). **Translation and edition.** Henry Thomas Riley, *The Comedies of Terence* (London: George Bell and Sons, 1874), *Eunuchus* 731, as encoded by the Perseus Digital Library. T037. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0134/phi003/phi0134.phi003.perseus-eng2.xml. **Textual note.** Baumgarten omits Chremes' introductory *Verbum hercle hoc verum est* and substitutes *Baccho* for Terence's *Libero*, replacing the Roman cult-name Liber with the more familiar Bacchus. Riley independently renders *Libero* as "Bacchus," so the English happens to agree with Baumgarten's substituted name even though the selected Latin source does not.

[339] **Source and locus.** Virgil, *Aeneid* 2.311-312. Quintilian also quotes the phrase at *Institutio oratoria* 8.6.25. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Book 2, as encoded by the Perseus Digital Library. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten extracts the memorable metonym—Ucalegon himself "burns" for his nearby house—and replaces the source semicolon with a period. The comparison above follows the widely printed *proximus*; the Greenough Latin file in the linked corpus has archaizing *proxumus*. Williams makes the implicit house explicit as "Ucalegon's" and translates the surrounding verses needed to complete his English syntax.

[340] **Source and locus.** Plautus, *Asinaria* 338-338b for the first two lines, joined to *Pseudolus* 1126b-1127 for the third. **Translation and edition.** Henry Thomas Riley, *The Comedies of Plautus*, volume 1 (London: George Bell and Sons, 1912), *Asinaria* 338-338b and *Pseudolus* 1126b-1127, as encoded by the Perseus Digital Library. T027, T033. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0119/phi002/phi0119.phi002.perseus-eng2.xml; https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0119/phi016/phi0119.phi016.perseus-eng2.xml. **Textual note.** Baumgarten expands Plautus's contracted *homost* to *homo est* and then splices a second devouring joke from another play onto the *Asinaria* exchange. In the *Pseudolus* source he omits *recens est*, changes the noun *dator* ("giver") to passive *datur*, and drops the final *iam*. Riley's two translations are kept separate so that the composite is not misrepresented as one continuous dramatic exchange.

[341] **Source and locus.** Cicero, *De consulatu suo*, fragment preserved in Cicero, *Philippics* 2.20. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero* (London: George Bell and Sons, 1903), Second Philippic, section 20, as encoded by the Perseus Digital Library. T055. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi035/phi0474.phi035.perseus-eng1.xml. **Textual note.** Baumgarten reproduces the quoted half-line exactly apart from capitalization. Cicero introduces it in the *Philippics* while answering Antony's mockery of his poetry; the often-cited continuation *concedat laurea laudi* is not present in this immediate prose quotation. Yonge keeps the military/civil contrast by rendering *toga* as "gown."

Cic.

> *Flerunt Rhodopeiae arces,*
> *Altaque Pangaea, et Rhesi Mavortia tellus.*

Georg. IV. 461.

> *Ille seu Parthos Latio imminentes*
> *Egerit iusto domitos triumpho,*

Hor. I. od. 12.

§ 796. Quam metalepsin antecedentis pro consequente dicunt, et consequentis pro antecedente, quamque suo iure ac merito comitatur metalepsis concomitantium, quando simultaneorum unum ponitur pro altero: est ea metonymia, §. 782, 773; quoniam substituit perceptiones sibi mutuo socias, quarum vel utraque dato tempore fuerant sensationes, vel altera imaginatio, altera sensatio, vel altera sensatio, altera praevisio, M. §. 576. Sic antecedens ponitur pro consequente in euphemismo Catulli de pomo Atalantae:

> *Quod zonam solvit diu ligatam,*

et apud Virgilium, quando Silenum antiquissima cantantem narrat, Ecl. VI.

> *Tum Phaetontiadas musco circumdat amarae*
> *Corticis, atque solo proceras erigit alnos.*

Consequens pro antecedente:

> *Caeduntur tumidae, medico ridente, mariscae.*

Iuv. II. 13. unum concomitantium pro altero:

> *Vos lanam trahitis, calathisque peracta refertis*
> *Vellera, vos tenui praegnantem stamine fusum*
> *Penelope melius, levius torquetis Arachne.*

Cicero; "Wailed for her fate the heights of Rhodope,
And tall Pangaea, and, beloved of Mars,
The land that bowed to Rhesus, Thrace no less
With Hebrus' stream; and Orithyia wept,"[342]
Georgics IV.461; "Whether the Parthian, threatening Rome,
His eagles scatter to the wind."[343]

Horace I.12.

§ 796. What they call metalepsis of antecedent for consequent and consequent for antecedent, and which is rightly and deservedly accompanied by metalepsis of concomitants, when one simultaneous thing is put for another, is metonymy, §§782, 773, because it substitutes perceptions mutually associated with one another, of which either both at a given time had been sensations, or one imagination and the other sensation, or one sensation and the other foresight, Metaphysics §576. Thus the antecedent is put for the consequent in Catullus' euphemism about Atalanta's apple: "Whose long-bound zone it loosed for aye."[344]

The same occurs in Virgil, when he tells that Silenus sings of the most ancient events, *Eclogue* VI: "and then with moss-bound, bitter bark rings round the forms
of Phaethon's fair sisters, from the ground
up-towering into poplars."[345]
The consequent for antecedent: "the doctor grins when he cuts into the growths on your shaved buttocks."[346]

Juvenal II.13. One concomitant for another: "you men spin wool and bring back your tale of work in baskets when it is done; you twirl round the spindle big with fine thread more deftly than Penelope, more delicately than Arachne,"[347]

[342] **Source and locus.** Virgil, *Georgics* 4.461-462. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Georgics* 4.461-463, as encoded by the Perseus Digital Library. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** Baumgarten begins after the governing *implerunt montes* in verse 461, capitalizes the new opening and *Altaque*, inserts commas after *arces* and *Pangaea*, and closes after verse 462 although Virgil's catalogue continues. Rhoades carries the syntax through verse 463; the last selected English line therefore represents material beyond Baumgarten's endpoint.

[343] **Source and locus.** Horace, *Odes* 1.12.53-54. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace*, third edition (London: George Bell and Sons, 1882), Ode 1.12, as encoded by the Perseus Digital Library. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten regularizes Horace's poetic accusative plural *imminentis* to *imminentes*, capitalizes both displayed line openings, and adds a final comma to fit his own sentence. Conington freely supplies Caesar's "eagles" as the object of *egerit* and renders *Latio* as Rome.

[344] **Source and locus.** Catullus, *Carmina* 2.13, also numbered 2b.3 in editions that detach the fragmentary final three verses from poem 2. **Translation and edition.** Sir Richard Francis Burton, *The Carmina of Gaius Valerius Catullus*, with Leonard C. Smithers (London: Printed for the Translators, 1894), poem 2.13, as encoded by the Perseus Digital Library. T040. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0472/phi001/phi0472.phi001.perseus-eng3.xml. **Textual note.** Baumgarten reproduces the verse exactly, capitalizing its initial word and substituting a comma for the source period because the quotation is embedded in his syntax. The issue is editorial location, not wording: the line is 2.13 in the linked text but 2b.3 where verses 11-13 are treated as a separate fragment.

[345] **Source and locus.** Virgil, *Eclogues* 6.62-63. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Eclogues* 6.62-63, as encoded by the Perseus Digital Library. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten's *Phaetontiadas* lacks the second *h* of the widely printed *Phaethontiadas*; he also capitalizes both displayed line openings. His *amarae corticis* otherwise agrees with a long and well-attested textual tradition. The Greenough Latin file paired in the Perseus corpus with Rhoades's English instead prints *Phaethontiades ... amaro corticis*. Rhoades's sense is compatible with Baumgarten's reading but does not decide between those Latin forms.

[346] **Source and locus.** Juvenal, *Satires* 2.13. **Translation and edition.** G. G. Ramsay, *Juvenal and Persius* (London: William Heinemann; New York: G. P. Putnam's Sons, 1918), Satire 2, hosted by the Tertullian Project. T211. **Direct source.** https://www.tertullian.org/fathers/juvenal_satires_02.htm. **Textual note.** Baumgarten retains Juvenal's words and order, capitalizes the extract, and inserts commas around the ablative absolute *medico ridente*. Ramsay translates the complete surrounding sentence; the selected clause is the portion corresponding to Juvenal 2.13.

[347] **Source and locus.** Juvenal, *Satires* 2.54-56. **Translation and edition.** G. G. Ramsay, *Juvenal and Persius* (London: William Heinemann; New York: G. P. Putnam's Sons, 1918), Satire 2, hosted by the Tertullian Project. T211. **Direct source.** https://www.tertullian.org/fathers/juvenal_satires_02.htm. **Textual note.** Baumgarten preserves the three verses, capitalizes the first two displayed line openings, and changes the continuing comma after *Arachne* to a period. Ramsay's sentence continues with his rendering of Juvenal 2.57, which is outside Baumgarten's extract and therefore is not included above.

§ 797. ANTONOMASIA, qua pro idea, conceptu singularium et individuorum, et famosiori vel usitatiori, eiusdem signo, quod in oratione solet esse nomen, nunc proprium dici solitum, substituitur conceptus alius, vel plures conceptus in periphrasin et circumscriptionem combinati, nunc cum priore reciproci, nunc latiores eodem, aut vice versa, est synecdoche, nunc adscendens speciei, vel generis pro individuo, §. 789. nunc descendens, individui pro specie vel genere, §. 790, 786. nunc tandem descriptio propria, quae scilicet describendo non sit latior, manifesta potius est figura, §. 550, 733. quam tropus. §. 780. *Magnanimus Anchisiades* apud Virgilium V. est antonomasia adscendens. Patronymicum enim, etiamsi unicus sit tantum filius, aut unica filia, tamen horum individuis latius patet in regno possibilium heterocosmice, quia plures esse potuissent filii filiaeve, immo in hoc etiam mundo, quoniam non solis filiis filiabusve convenit, sed posteris etiam:

Natorum natis, et qui nascentur ab illis.

Antonomasia descendens est apud Plautum:

I hac mecum, ut videas simul
Tuam Alcumenam pellicem, Iuno mea;

Debetur magnus patinae subitusque Prometheus

Iuv. 4. (pro figulo.)

Nec surdum, nec Tiresiam quemquam esse deorum.

14.
§ 798. Haec antonomasia descendens praecipue placuit multis venustatum amatoribus, §. 797, 755. Clodium in sorores etiam ardentem Cicero Romanum Iovem dicit, §. 756, 754.

Quae autem hic insidiae sunt? aut quis nobis Hannibal navigat?

Petr.

Consulit ictericae lento de funere matris,
Ante tamen de te, Tanaquil tua.

§ 797. ANTONOMASIA, by which for the idea or concept of singulars and individuals and for its more famous or more usual sign, which in speech is usually a name now called proper, another concept is substituted, or several concepts combined into periphrasis and circumlocution, sometimes coextensive with the former, now broader than it, or vice versa, is synecdoche: now ascending, species or genus for individual, §789; now descending, individual for species or genus, §§790, 786; finally, a specific description, no broader than what it describes, is rather a manifest figure, §§550, 733, than a trope, §780. "Great-hearted son of Anchises" in Virgil V is ascending antonomasia. For a patronymic, even if there is only one son or daughter, nevertheless has wider scope than those individuals in the realm of possibilities in other worlds, because there could have been several sons or daughters, indeed also in this world, since it belongs not only to sons and daughters but also to descendants: "and his sons' sons, and all their house to be."[348]

Descending antonomasia appears in Plautus: "Step this way with me, that you, my Juno, may see as well your rival
Alcmena.";[349]

Juvenal: "some great and unforeseen Prometheus is destined for the dish!"[350]

that is, a potter; "none of the Gods is deaf or like unto Tiresias."[351]

§ 798. This descending antonomasia especially pleased many lovers of graces, §§797, 755. Cicero calls Clodius, lusting even after his sisters, a Roman Jove, §§756, 754. Petronius: ""Is there any trap here?" he said, "and who is the Hannibal we have on
board?""[352]

Juvenal: "Your excellent Tanaquil consults as to the long-delayed death of her jaundiced mother—having previously enquired about your own;"[353]

[348] **Source and locus.** Virgil, *Aeneid* 3.98, in Apollo's prophecy concerning the future rule of Aeneas's descendants. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Book 3, as encoded by the Perseus Digital Library. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Virgil has nominative *nati natorum*, "sons of sons," as the subject of *nascentur* and begins the verse with *et*. Baumgarten omits that first conjunction and reverses the phrase to dative *Natorum natis*, "for the sons of sons." Williams translates Virgil's source reading, not Baumgarten's grammatical recast.

[349] **Source and locus.** Plautus, *Mercator* 689b-690, spoken by Syra to Dorippa. **Translation and edition.** Henry Thomas Riley, *The Comedies of Plautus*, vol. 2 (London: G. Bell and Sons, 1913), *Mercator* 689b-690, as encoded by the Perseus Digital Library. T031. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0119/phi011/phi0119.phi011.perseus-eng2.xml. **Textual note.** Baumgarten prints imperative *I* for the source's deictic *Ei*, regularizes archaic *semul* to *simul* and *paelicem* to *pellicem*, capitalizes the second displayed line, and substitutes a semicolon for the source's dramatic dash. Riley's "Step this way" follows the Plautine source reading rather than treating the first word as an independent command to go.

[350] **Source and locus.** Juvenal, *Satires* 4.133. **Translation and edition.** G. G. Ramsay, *Juvenal and Persius* (London: William Heinemann; New York: G. P. Putnam's Sons, 1918), Satire 4, hosted by the Tertullian Project. T212. **Direct source.** https://www.tertullian.org/fathers/juvenal_satires_04.htm. **Textual note.** Baumgarten reproduces Juvenal's words exactly, capitalizes the extracted opening, and omits the source comma because his displayed fragment ends at the verse boundary. Ramsay's "unforeseen" renders *subitus* and makes the implied potter comparison explicit in natural English.

[351] **Source and locus.** Juvenal, *Satires* 13.249. **Translation and edition.** G. G. Ramsay, *Juvenal and Persius* (London: William Heinemann; New York: G. P. Putnam's Sons, 1918), Satire 13, hosted by the Tertullian Project. T216. **Direct source.** https://www.tertullian.org/fathers/juvenal_satires_13.htm. **Textual note.** The modern source has Greek accusative *Teresian*; Baumgarten uses the Latinized accusative *Tiresiam*. He also capitalizes the extract and adds commas after *surdum* and *Tiresiam*. Ramsay's English name "Tiresias" does not expose the Latin inflectional difference.

[352] **Source and locus.** Petronius, *Satyrica* 100.4, in Eumolpus's reply aboard Lichas's ship. **Translation and edition.** Michael Heseltine, *Petronius* (London: William Heinemann, 1913), *Satyrica* 100.4, as encoded by the Perseus Digital Library. T075. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0972/phi001/phi0972.phi001.perseus-eng1.xml. **Textual note.** Baumgarten removes Petronius's intervening *inquit* and quotation frame, inserts a question mark after *sunt*, and replaces associative *nobiscum* ("with us") with simple dative *nobis* ("for us"). Heseltine's "we have on board" corresponds to the source's *nobiscum*, not to Baumgarten's substituted pronoun.

[353] **Source and locus.** Juvenal, *Satires* 6.565-566. **Translation and edition.** G. G. Ramsay, *Juvenal and Persius* (London: William Heinemann; New York: G. P. Putnam's Sons, 1918), Satire 6, hosted by the Tertullian Project. T213. **Direct source.** https://www.tertullian.org/fathers/juvenal_satires_06.htm. **Textual note.** Baumgarten retains the first verse, capitalizes the next displayed line, adds commas around *Tanaquil tua*, and stops it with a period. Juvenal instead continues immediately with *quando sororem* and the rest of the woman's questions. Ramsay preserves that continuing syntax with a semicolon, while the selected words cover Baumgarten's extract.

Iuv. 2. Hac ratione totam periodi platonicae fabulam explicari debere reor, et locum Virgilii:

Alter erit tum Tiphys, et altera, quae vehat, Argo,
Delectos heroas, erunt etiam altera bella,
Atque iterum ad Troiam magnus mittetur Achilles.

ecl. 4.
§ 799. Antonomasian, quae figura potius, quam tropus sit, habes in circumscriptione Socratis ipsi tamen propria: §. 797.

Aethereusque Platon, et qui fabricaverat illum,
Damnatusque suae melius damnavit Athenas,

Man.

barbatum hoc crede magistrum
Dicere, sorbitio tollit quem dira cicutae.

Pers. Ad antonomasian adscendentem refero sermonis illam communicationem, qua pulcre cogitaturus favorabilia, sibi soli forsan convenientia, suis simul spectatoribus auditoribusve simul tribuit, et odiosa, his forte solis propria, sibi tamen simul adscribit, in persona, quam vocant pluralis numeri primam; ponit enim speciem praesentium pro certis individuis.
§ 800. Euphemismi, quaeque κατὰ λιτότητα belle cogitantur cum aliqua extenuatione, §. 329. non tam tropi sunt peculiares, quam casus aliqui, quorum obventu moratum cogitandi genus, §. 227. ad aliquam potius figurarum e. g. periphrasin, vel tropum ex allatis quemcunque suaserit confugere, quam rem nude et explicite, qualis cogitanti primum in mentem forte venerit, minus eleganter vel concipere, vel efferre, §. 789, 796. Sic extenuat synecdoche partis pro toto, nisi loqui velis de rebus ad te pertinentibus, instar gloriosi militis; extenuat laudabilis illius, quod tibi tuisve velles adscribere, negare potius oppositum, quam illud ipsum affirmare.

Nec sum adeo informis, nuper me in litore vidi.

Si quid mihi humanius acciderit, est synecdoche adscendens §. 789. *vixisse* est metalepsis antecedentis pro consequente, §. 796. uti et illa loquendi formula, qua vivere iubentur et valere, quae missa facimus, quibus nuncium mittimus, in posterum aspernaturi:

Omnia vel medium fiant mare. Vivite, silvae!

I think the whole fable of the Platonic period must be explained in this way, and Virgil's passage: "Therewith a second Tiphys shall there be,
her hero-freight a second Argo bear;
new wars too shall arise, and once again
some great Achilles to some Troy be sent."[354]
Eclogue IV.

§ 799. You have antonomasia which is rather a figure than a trope in the circumlocution proper to Socrates himself, §797: "Solon the just, and Plato the Divine.
His Master next, whose Bloud unjustly spilt
On Athens still reflects a real Guilt."[355] Manilius; "(Imagine the bearded master,
whom the fell draught of hemlock took off, to be saying this:)"[356] Persius. To ascending antonomasia I refer that communication of speech by which one who will think beautifully attributes favorable things, perhaps suited to himself alone, also to his spectators or hearers, and assigns hateful things, perhaps proper to them alone, also to himself, in what is called the first person plural. For he puts the species of those present for certain individuals.

§ 800. Euphemisms, and things beautifully thought κατὰ λιτότητα, with some attenuation, §329, are not so much distinct kinds of trope as certain cases in which the manner of thinking appropriate to character, §227, will advise taking refuge in some figure, for example periphrasis, or in any trope from those brought forward, rather than less elegantly conceiving or uttering the thing nakedly and explicitly as it perhaps first came into the thinker's mind, §§789, 796. Thus synecdoche of part for whole attenuates, unless you wish to speak about things concerning yourself like a braggart soldier; praise that you wish to attribute to yourself or your associates is likewise softened by denying its opposite rather than affirming it directly: "Nor am I
so ill to look on: lately on the beach
I saw myself, when winds had stilled the sea,"[357] *If anything belonging to our mortal condition should happen to me* is ascending synecdoche, §789. *To have lived* is metalepsis of antecedent for consequent, §796, as is also the formula by which things we dismiss and send away, which we intend to scorn in the future, are ordered to live and be well: "Yea, be the whole earth to mid-ocean turned!
Farewell, ye woodlands!"[358]

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[354] **Source and locus.** Virgil, *Eclogues* 4.34-36. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Eclogues* 4.34-36, as encoded by the Perseus Digital Library. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten capitalizes all three displayed line openings, lowercases source *Heroas*, brackets *quae vehat* with commas, adds a comma after *Argo*, and replaces the semicolon after *Heroas* with a comma. Rhoades recasts Virgil's three hexameters as four English lines but translates every element of the selected passage.

[355] **Source and locus.** Manilius, *Astronomica* 1.774-775, naming Plato and his teacher Socrates among the souls translated to heaven. **Translation and edition.** Thomas Creech, *The Five Books of Mr. Manilius Containing a System of the Ancient Astronomy and Astrology* (London, 1700), Book 1, in the EEBO Text Creation Partnership transcription. T210. **Direct source.** https://raw.githubusercontent.com/textcreationpartnership/A51767/master/A51767.xml. **Textual note.** The modern source has *aetheriusque* and accusative plural *suas Athenas*: Socrates, condemned by his own Athens, more truly condemned Athens by its injustice. Baumgarten prints *Aethereusque*, adds commas around the relative phrase, capitalizes the second line, and changes *suas* to singular genitive or dative *suae*, which no longer governs *Athenas* in the same way. Creech follows the plural source sense, identifies Socrates as Plato's master, and expands the two Latin verses into three English lines.

[356] **Source and locus.** Persius, *Satires* 4.1-2. **Translation and edition.** Lewis Evans, *The Satires of Juvenal, Persius, Sulpicia, and Lucilius* (New York: Harper and Brothers, 1881), Persius, Satire 4.1-2, in the Project Gutenberg transcription of that edition. T106. **Direct source.** https://www.gutenberg.org/cache/epub/50657/pg50657-images.html. **Textual note.** Baumgarten omits Persius's opening question, which makes the parenthesis a complete description of Socrates, and changes source *haec* to *hoc*. He also moves *magistrum* from the source's second metrical line to his first and capitalizes *Dicere*. Evans translates the complete source opening; the selected excerpt reproduces only his parenthetical rendering of the words Baumgarten retained.

[357] **Source and locus.** Virgil, *Eclogues* 2.25. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Eclogues* 2.25-26, as encoded by the Perseus Digital Library. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten replaces the source's internal colon with a comma and turns the continuing line's final comma into a period; its words and order are otherwise exact. Rhoades's verse shifts the syntax across three English lines and incorporates *cum placidum ventis staret mare* from Latin line 26 to complete "I saw myself" idiomatically.

[358] **Source and locus.** Virgil, *Eclogues* 8.58. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Eclogues* 8.58, as encoded by the Perseus Digital Library. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten changes Virgil's colon into a full stop and therefore capitalizes *Vivite*; the lexical text is otherwise exact. Rhoades expands general *omnia* as "the whole earth" and translates *vivite* in its farewell sense. The digital line reads "Farewell, ye woodlands I from ..." without punctuation before the genuine pronoun "I," which begins the next translated clause; the selected excerpt inserts the grammatically required exclamation mark at that boundary and does not alter any word.

§ 801. Tropus, uti humana omnia, gradus etiam admittit, et maius ac minus, dum potest crescere. 1) extensive, continuando tropum dati generis per plures cogitationes explicite pingendas aut significandas, et haec cuiuscunque tropi continuatio dabit ALLEGORIAN; 2) intensive, quando non unicum solum et immediatum subiectum comparationis omittitur et occultatur, substituto per tropum termino comparationis, sed ille ponitur comparationis terminus, ex quo debeas, exponendo tropum, eruere primo certum aliquod subiectum comparationis, quod dein, quam primum erutum ac inventum est, subito transit in novum et tacitum etiam terminum relationis, nunc demum expositione repetita pandentem subiectum illud comparationis, quod primario nunc cogitandum, et extra tropum explicite ponendum proprieque significandum fuisset. Haec troporum intensio, tropus, ut ita dicam, interne duplicatus, vel omnino multiplicatus, METALEPSIS est, si metalepsin, de qua §. 796. metonymian potius, uti est, denominemus.

§ 802. Allegorian latius non omni solum troporum generi tribuimus, ironiae etiam, §. 801. uniformiter decurrenti, qualis esset congeries metaphorarum, quarum et inter terminos comparationis est nexus quidam arctior analogo rationis observandus, congeries metonymiarum eiusmodi, e. c. sed etiam crama quoddam et miscelam troporum diversi generis serie continua sese excipientium, ita, ut allegorumena sint, quibuscunque subest sensus mysticus. Iam clarum est, quanta hic pateat ianua in caliginem aestheticam, quanta sit opus cura, ne longius petitum videatur, obscuritatis potius, quam illustrationis, argumentum, §. 634, 741. Hinc umbram qui malunt, quam noctem, ALLEGORIIS PURIS, quarum subiecta comparationis omittuntur omnia, saepe praeferunt MIXTAS, quibus saltim aliquando, clavium instar, subiecta comparationis, explicite etiam cogitata, interseruntur. §. 736.

§ 803. Allegoria pura Ciceronis est pro Quinctio: *Ita fit, ut ego, qui tela depellere, et vulneribus mederi debeam, tum id facere cogar, quum etiam telum adversarius nullum iecerit; illis autem id tempus impugnandi detur, quum et vitandi istorum impetus potestas ademta nobis erit, et, si qua in re, quod parati sunt facere, venenatum aliquod telum iecerint, medicinae faciendae locus non erit.*

Mistam habet pro Milone: *Equidem caeteras tempestates et procellas in illis duntaxat fluctibus concionum semper putavi Miloni esse subeundas.*

Huc fabulae, §. 526. apologii, §. 537. et AENIGMATA, complexus praedicatorum non bene convenientium, et vix in una sede, uno subiecto, morantium; quorum subiectum, clavis, vel reticetur, vel occulitur. Iustus lucis et umbrae dispensator Virgilius, imitatus oracula, §. 671. non abhorruit ab allegoria descendentis antonomasiae, §. 798, 801:

> *Non Simois tibi, nec Xanthus, nec Dorica castra*
> *Defuerint. Alius Latio iam partus Achilles*
> *Natus et ipse dea.*

§ 801. Trope, like all human things, also admits degrees and more and less, since it can grow. 1) Extensively, by continuing a trope of a given kind through several thoughts explicitly to be painted or signified; this continuation of any trope will give ALLEGORY. 2) Intensively, when not only the single and immediate subject of comparison is omitted and hidden, with the term of comparison substituted through trope, but that term of comparison is put from which, in expounding the trope, you must first draw out some definite subject of comparison, which then, as soon as it is drawn out and found, suddenly passes into a new, also unexpressed, term of comparison, now at last, by repeated exposition, revealing that subject of comparison which was primarily to be thought and, outside the trope, explicitly set forth and properly signified. This intensification of tropes, a trope internally doubled, so to speak, or even multiplied, is METALEPSIS, if we name the metalepsis discussed in §796 rather as metonymy, as it is.

§ 802. We attribute allegory broadly not only to every kind of trope, even to irony, §801, running uniformly, such as a heap of metaphors among whose terms of comparison there is also a rather close connection to be observed by the analogue of reason, a heap of such metonymies, and so forth, but also to a certain crama and mixture of tropes of different kinds following one another in a continuous series, so that anything with an underlying hidden sense counts as allegorical. It is now clear how great a door is opened here into aesthetic darkness, and how much care is needed lest it seem far-fetched, an argument of obscurity rather than illustration, §§634, 741. Hence those who prefer shade to night often prefer MIXED allegories, into which, at least sometimes, the subjects of comparison explicitly thought are inserted like keys, to PURE ALLEGORIES, whose subjects of comparison are all omitted, §736.

§ 803. Baumgarten presents a pure allegory from Cicero's *Pro Quinctio*, omitting the source's explicit identification of the poisoned arrow as a false accusation. Yonge translates the fuller source: *Matters are so managed, that I, who ought rather to ward off the darts of our adversary and to heal the wounds he has inflicted, am compelled to do so now, even when the adversary has cast no dart; and that that time is given to them to attack us when the power of avoiding their attacks is to be taken from us; and if in any particular they should (as they are well prepared to do) cast any false accusation like a poisoned arrow at us, there will be no opportunity for applying a remedy.*[359]

He has a mixed allegory in *Pro Milone*: *I have always thought indeed that Milo had to encounter the other storms and tempests in these billows of the assemblies because he always espoused the cause of the good against the bad;*[360]

Here belong fables, §526, apologues, §537, and AENIGMATA, riddles, combinations of predicates not readily compatible and scarcely found together in one place or subject, whose subject, the key, is either suppressed or hidden. Virgil, just distributor of light and shade, imitating oracles, §671, did not shrink from an allegory of descending antonomasia, §§798, 801: "Simois, Xanthus, and the Dorian horde
Thou shalt behold; a new Achilles now
In Latium breathes,—he, too, of goddess born;"[361]

[359] **Source and locus.** Cicero, *Pro P. Quinctio* 8. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 1 (London: Henry G. Bohn, 1903), *Pro P. Quinctio* 8, as encoded by the Perseus Digital Library. T042. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi001/phi0474.phi001.perseus-eng2.xml. **Textual note.** Baumgarten prints historical or orthographic *vulneribus*, *quum*, and *ademta* where the comparison text has *volneribus*, *cum*, and *adempta*. More substantively, he changes *illorum impetus* to *istorum impetus*, omits *id* before *quod parati sunt facere*, and suppresses *falsum crimen quasi* before *venenatum aliquod telum*. Yonge translates the complete source; consequently his "false accusation like a poisoned arrow" preserves the phrase Baumgarten has shortened to the poisoned weapon alone.

[360] **Source and locus.** Cicero, *Pro T. Annio Milone* 5. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero, Literally Translated*, vol. 3 (London: George Bell and Sons, 1891), *Pro Milone* 5, as encoded by the Perseus Digital Library. T052. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi031/phi0474.phi031.perseus-eng1.xml. **Textual note.** Baumgarten has historical spellings *caeteras*, *duntaxat*, and *concionum* for comparison-text *ceteras*, *dumtaxat*, and *contionum*. He capitalizes the excerpt and closes it with a period, while Cicero continues with the causal clause beginning *quia*. Yonge includes that clause so that the English remains syntactically complete.

[361] **Source and locus.** Virgil, *Aeneid* 6.88-90. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), 6.88-90, as encoded by the Perseus Digital Library. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten retains Virgil's words through *dea* but replaces the source semicolons after *defuerint* and *dea* with periods, capitalizes all displayed line openings, and stops before the coordinated prophecy *nec Teucris addita Iuno / usquam aberit*. Williams recasts the negative future "shall not be lacking" as the positive "shalt behold" and renders *castra* by the metonymic "horde."

§ 804. Quem protendit tropum allegoria, nisi serio caveas, in turpem obscuritatem, intendit metalepsis, §. 801. Sed videamus bonas. In primo §. 789. exemplo habes synecdochen duplicatam 1) adscendentem totius pro parte, *ulmorum* pro virgis, et 2) descendentem inferioris pro superiori ulmearum virgarum pro quibusvis ligneis. In *passere* Catulli est, §. 790. 1) metonymia signati pro signo, vel contenti pro continente, et deinde 2) synecdoche partis pro toto. In illo: *Integritas tua te purgavit*, §. 791. est metaphora et ironia complicatae. In primo §. 794. exemplo est metalepsis primo metonymiam continentis pro contento, et dein synecdochen totius pro parte sistens, nisi omnes earum urbium cives fabros ferrarios, instar Cyclopum, iudicaveris. Quando pro: nunc meridies est, dicitur: *Nunc pecudes frigora captant*, habes metalepsin metonymiae, qua 1) contentum, phaenomenon rusticum, pro continente tempore et 2) contentum frigus pro continente aura ventove dicitur, nisi malis ultimum tropum synecdochen partis pro toto dicere, quo pertinet tropus abstracti pro concreto. §. 794. *Jove frigido*.

§ 805. Durat adhuc allegoria, §. 801. metonymiae contentorum phaenomenorum rusticorum pro continente tempore, §. 794. et tamen accedit per metalepsin antonomasia descendens, quando *Thestylis* pro quavis muliere rustica ponitur, §. 798. Quum *homo, dum calet*, devorandus censetur, §. 795. metonymiae possessoris pro re, quam habet, per metalepsin additur altera, qua phaenomena corporis in anima simultaneis solent substitui. *Iupiter* §. 141. pro vento est metalepsis ex metonymia dei pro re, cui praeest, et ex synecdoche generis superioris pro inferiori, concrescens. Praesit enim aeri iam Iupiter, non Iuno, non tamen aerem generatim, sed aerem vehementius commotum indicare poeta voluit. Pari ratione *fax* in hoc Catulli loco dictus est per metalepsin metaphoram et synecdochen partis pro toto comprehendentem.

§ 806. Ad metalepsin referri poterunt pleraeque syllepses, uti vocant casus, in quibus unum signum duos significatus, utrumque primarium, sustinere videatur. §. 801.

Nerine Galatea, thymo mihi dulcior Hyblae.

ecl. 7. Hic in *dulcior* syllepsin deprehendunt, quae concrescens ex metaphora et synecdoche speciei pro genere metalepsis est. Si tropum durum et longius petitum CATACHRESIN et abusionem dicamus, fallor, an eius, quid tropus sit, non satis meminimus? §. 780. Est dura, est longius petita perceptionis pro perceptione, signi improprii pro proprio, vocabuli translati in locum proprii substitutio, sed eo ipso, quia dura, quia longius est petita, quamquam excusari nonnunquam ipsa necessitate potest, tamen tropus nunquam est, saepe tropis opposita cogitationum deformatio. De tropis etiam valent observata de figuris, §. 339. quoniam sunt figurae crypticae, §. 783.

§ 807. Potest etiam hyperbole, si lateat in substitutione perceptionis minoris pro maiore, vel maioris pro minore, tropus esse, §. 339, 780. Neque tamen omnis hyperbole tropus est, neque peculiare troporum genus constituit, ad synecdochen, comparationem maioris et minoris, totius et partis, crypticam, §. 742, 782. referenda. Multo minus omnem emphasisin possum tropum dicere, M. §. 517. minime peculiarem troporum classem fingere. Sane tropus omnis, sed etiam omnis figura, bene locata, pulcre significata, suam habet comitem emphasisin. §. 26, 783.

§ 804. The trope which allegory extends into ugly obscurity unless you take serious care, metalepsis intensifies, §801. But let us see good ones. In the first example of §789 you have doubled synecdoche: 1) ascending, whole for part, *elms* for switches, and 2) descending, inferior for superior, elm switches for any wooden ones. In Catullus' *sparrow*, §790, there is 1) metonymy of signified for sign, or contained for container, and then 2) synecdoche of part for whole. In "Believe me, your well known integrity has cleared you of all blame, your modesty has saved you, your past life has been your salvation."[362] §791, metaphor and irony are combined. In the first example of §794 there is metalepsis first presenting metonymy of container for contained, and then synecdoche of whole for part, unless you judge all the citizens of those cities to be blacksmiths like Cyclopes. When for "it is now midday" one says "Now even the cattle court the cooling shade"[363] you have metalepsis of metonymy by which 1) the content, a rustic phenomenon, is said for the containing time, and 2) the content coolness for the containing air or wind, unless you prefer to call the final trope synecdoche of part for whole, to which belongs the trope of abstract for concrete, §794: "with cold Jove."

§ 805. The allegory continues (§801): a metonymy of contained rural phenomena for the containing time (§794), and yet by metalepsis descending antonomasia is added when *Thestylis* is put for any rustic woman, §798. When a *man, while he is hot*, is judged fit to be devoured, §795, another metonymy is added by metalepsis to the metonymy of possessor for the thing he has, by which bodily phenomena are usually substituted for things simultaneous in the soul. *Jupiter*, §141, for wind is metalepsis growing together from metonymy of god for the thing over which he presides and from synecdoche of superior genus for inferior. Let Jupiter, rather than Juno, preside over the air here, but the poet wished to indicate not air generally but air more vehemently moved. In the same way *torch* in this place of Catullus is said by metalepsis comprehending metaphor and synecdoche of part for whole.

§ 806. Most syllepses, as they call the cases in which one sign seems to sustain two meanings, each primary, can be referred to metalepsis, §801: "Daughter of Nereus, Galatea mine,
sweeter than Hybla-thyme, more white than swans,"[364] *Eclogue* 7. Here they detect in *sweeter* a syllepsis which, growing from metaphor and synecdoche of species for genus, is metalepsis. If we call a hard and far-fetched trope CATACHRESIS and abuse, am I mistaken, or have we not sufficiently remembered what a trope is? §780. It is a hard, far-fetched substitution of perception for perception, of a figurative sign for a literal one, of transferred word in place of proper; but by that very fact, because it is hard and fetched from far away, although it can sometimes be excused by necessity itself, it is never a trope, but often a disfigurement of thoughts opposed to tropes. The observations about figures, §339, also hold of tropes, since they are cryptic figures, §783.

§ 807. Hyperbole too can be a trope if it lies hidden in substitution of a lesser perception for a greater, or a greater for a lesser, §§339, 780. Yet not every hyperbole is a trope, nor does it constitute a peculiar kind of tropes; when it is a trope, it must be referred to synecdoche, to cryptic comparison of greater and lesser, whole and part, §§742, 782. Much less can I call every emphasis a trope, Metaphysics §517, and least of all invent a peculiar class of tropes for it. Surely every trope, but also every figure, if well placed and beautifully signified, has its accompanying emphasis, §§26, 783.

[362] **Source and locus.** Cicero, lost speech *In Clodium et Curionem*, fragment preserved by Quintilian, *Institutio oratoria* 9.2.56. Baumgarten first quotes the complete fragment at section 791. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 3 (Cambridge, MA: Harvard University Press; London: William Heinemann, 1921), 9.2.56, as encoded by the Perseus Digital Library. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Section 804 deliberately repeats only the first four words of Baumgarten's fuller section-791 citation; it is an analytical back-reference, not evidence for a second Ciceronian locus. The only change within those four words is initial capitalization. Because Butler moves *mihi crede* to the front and translates Quintilian's entire ironic example, his sentence cannot be clipped after "blame" without losing the source's translated word order.

[363] **Source and locus.** Virgil, *Eclogues* 2.8. Baumgarten first quotes the complete line as part of a four-line extract at section 794. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Eclogues* 2.8, as encoded by the Perseus Digital Library. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten abbreviates the earlier Virgilian line by omitting *etiam* and *umbras et*, capitalizes *Nunc*, and removes the source semicolon. The result is his metaleptic shorthand for midday, not a distinct Virgilian quotation. Rhoades's "cooling shade" renders the combined source phrase *umbras et frigora*, so the existing translation necessarily reflects words that Baumgarten suppresses in this back-reference.

[364] **Source and locus.** Virgil, *Eclogues* 7.37. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Eclogues* 7.37-38, as encoded by the Perseus Digital Library. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten preserves Virgil's wording, capitalization, and order exactly but turns the source's continuing comma into a period. Rhoades explicates the patronymic adjective *Nerine* as "Daughter of Nereus" and runs the comparison into line 38; that second English line therefore begins with the requested phrase but also translates the next Latin comparison.

§ 808.

SECTIO XXXXVIII

THAUMATURGIA AESTHETICA

Lux novitatis perceptiones illustrat egregie, M. §. 549, 550. Novitatis intuitus, ADMIRATIO curiositatem excitat, M. §. 688. curiositas attentionem, M. §. 625, 529. attentio ad rem vivide sibi pingendam novam lucem affert. M. §. 629, 531. Pulcre hinc cogitanda, quando illustranda sunt, §. 730. bene sistuntur admirationem novitate, clarius cognoscendi studium admiratione, tandem attentionem studio clarius rem cognoscendi conciliantia. Conciliatio novitatis, per hanc admirationis, per hanc curiositatis, per hanc attentionis AESTHETICA, brevitatis caussa, dicatur a nobis THAUMATURGIA.

§ 809. Crassus apud Ciceronem de or. I. 137. quando statim a limine suae dissertationis excusatione dignum iudicat, se nova non dicturum, hoc ipso tacite concedit, quam scripsimus, regulam, §. 808. *Quum audieris*, inquiens, *non tam arbitror te haec admiraturum, quam existimaturum tum, cum ea audire cupiebas, caussam, cur cupere, non fuisse. Nihil enim dicam reconditum, nihil exspectatione vestra dignum, nihil aut inauditum vobis, aut cuiquam novum.*

Pastores ipsi laudavere, quando

> *Pollio et ipse facit nova carmina.*

Ecl. 3. 86. *Novitates si spem afferunt, ut tanquam in herbis non fallacibus fructus appareat*, §. 731. *non sunt illae repudiandae*,
Cic. de am. 70. Quid aliud Quintilianus, quando dissuadet *non multum ab initio orationis omnem in reliquum novitatis gratiam praecerpere*?

IV. 5. Assentitur Horatius l. c. §. 294. Novas res boni cives, novos homines contemnant, qui nil nisi Cecropidae: nos recte novam pulcre cogitandi materiem, et gratam in ipsis cogitationum elegantiis novitatem amabimus, §. 808.

§ 808.

SECTION XXXXVIII

AESTHETIC THAUMATURGY

The light of novelty illustrates perceptions exceptionally, Metaphysics §§549–550. The apprehension of novelty, WONDER (admiratio), arouses curiosity, Metaphysics §688. Curiosity arouses attention, Metaphysics §§625, 529. Attention brings new light to the thing one is to picture vividly in one's mind, Metaphysics §§629, 531. Hence things to be beautifully thought, when they are to be illustrated, §730, are well set forth when they arouse wonder by novelty, the zeal for knowing more clearly by wonder, and finally attention by zeal for knowing the thing more clearly. For brevity, let us call the AESTHETIC production of novelty—and through it wonder, through wonder curiosity, and through curiosity attention—THAUMATURGY.

§ 809. Crassus in Cicero, *De oratore* I.137, when at the very threshold of his discussion he judges it worthy of excuse that he will not say new things, by this very fact tacitly concedes the rule we have written, §808. He says: *"I conceive, however," proceeded Crassus, "that when you have heard me, you will not so much admire what I have said, as think that, when you desired to hear, there was no good reason for your desire; for I shall say nothing abstruse, nothing to answer your expectation, nothing either previously unheard by you, or new to any one."*.[365]

The shepherds themselves praised it when "Pollio himself too doth new verses make:"[366]

Eclogue 3.86. *But new friendships are not to be scorned if they offer hope of bearing fruit, like green shoots of corn that do not disappoint us at harvest-time;*[367][368]

§731. Cicero, *De amicitia* 70. What else does Quintilian mean in advising against exhausting novelty at the outset? His source sentence explains: *For if we set forth all that we propose to prove in advance, we shall deprive ourselves of the advantage springing from the charm of novelty.*[369]

IV.5. Horace agrees in the cited place, §294. Let good citizens despise political innovations, and let those who are nothing but Cecropidae despise new men; we shall rightly love new material for beautiful thinking and pleasing novelty in the very elegances of thoughts, §808.

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[365] **Source and locus.** Cicero, *De oratore* 1.137 (Book 1, chapter 31). **Translation and edition.** John Selby Watson, trans. and ed., *Cicero on Oratory and Orators: With His Letters to Quintus and Brutus* (London: George Bell and Sons, 1896), *De oratore*, Book 1, chapter 31, section 137, p. 177. T195. **Direct source.** https://upload.wikimedia.org/wikipedia/commons/b/b7/Cicero_on_oratory_and_orators_-_with_his_letters_to_Quintus_and_Brutus_%28IA_ciceroonoratoryo00ciceiala%29.pdf. **Textual note.** Baumgarten drops the narrative *Tum Crassus*, connective *atqui*, vocative *Sulpici*, and relative *quae dixero*. He relocates *arbitror* from before *cum audieris* to after it, prints historical *Quum* and *caussam*, and changes source *cur cuperes* to infinitival *cur cupere*. He also divides at the source's semicolon and adds commas around the final *aut* phrases. Watson translates the complete dialogue frame, including the material Baumgarten suppresses, while preserving the contrast between expected marvels and familiar instruction.

[366] **Source and locus.** Virgil, *Eclogues* 3.86, spoken by Menalcas in the singing contest with Damoetas. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Eclogues* 3.86; Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten stops at *carmina*, omits Virgil's following imperative *pascite taurum*, and replaces the source colon with a period. The retained words are otherwise unchanged. Rhoades's colon preserves the source sentence's continuation, which his next two English lines translate.

[367] **Source and locus.** Cicero, *Laelius de amicitia* 68 (cited as *De amicitia* 70 in Baumgarten's text), in Laelius's comparison of new and old friendships. **Translation and edition.** William Armistead Falconer, *De Senectute, De Amicitia, De Divinatione, with an English Translation* (Cambridge, Mass.: Harvard University Press; London: William Heinemann, 1923), *Laelius de amicitia* 68; Perseus Digital Library text. T056. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi052/phi0474.phi052.perseus-eng2.xml. **Textual note.** Baumgarten omits Cicero's connective *autem*, writes *tanquam* where the comparison text has *tamquam*, and ends before the main predicate *non sunt illae quidem repudiandae*. Entry 984 supplies an abridged form of that predicate. Falconer's full clause is quoted so that the two Baumgarten records are not mistaken for independent sentences. The locus is 68 in the cited modern edition despite Baumgarten's reference to 70. The complete English sentence is printed once with both source markers.

[368] **Source and locus.** Cicero, *Laelius de amicitia* 68 (cited as *De amicitia* 70 in Baumgarten's text), continuing the sentence excerpted in Entry 983. **Translation and edition.** William Armistead Falconer, *De Senectute, De Amicitia, De Divinatione, with an English Translation* (Cambridge, Mass.: Harvard University Press; London: William Heinemann, 1923), *Laelius de amicitia* 68; Perseus Digital Library text. T056. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi052/phi0474.phi052.perseus-eng2.xml. **Textual note.** Baumgarten extracts the predicate from Cicero's sentence but omits the emphatic *quidem* between *illae* and *repudiandae* and suppresses the source comma. Its subject and condition appear separately in Entry 983. Falconer renders *non ... repudiandae* idiomatically as "are not to be scorned" and translates the complete sentence unit. Its predicate appears in the single continuous English sentence shared with entry 983.

[369] **Source and locus.** Quintilian, *Institutio oratoria* 4.5.4, on circumstances in which a formal advance partition of one's proofs should be omitted. **Translation and edition.** Harold Edgeworth Butler, *The Institutio Oratoria of Quintilian*, vol. 2 (Cambridge, Mass.: Harvard University Press; London: William Heinemann, 1921), *Institutio oratoria* 4.5.4; Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** This is Baumgarten's indirect-discourse paraphrase, not a verbatim Quintilian sentence. He replaces the source's ablative absolute *propositis ... probationibus* with *non multum ab initio orationis* and changes passive nominative *omnis ... gratia ... praecerpitur* to accusative plus active infinitive *omnem ... gratiam praecerpere*. The core sequence *in reliquum ... novitatis gratiam* remains recognizable. The linked Perseus TEI miskeys Butler's "the charm" as "tile charm"; the obvious transcription error is corrected above.

§ 810. *Qui libenter audiunt, et magis attendunt, et facilius credunt, plerumque ipsa delectatione capiuntur, nonnunquam admiratione auferuntur. – Recte Cicero his ipsis ad Brutum verbis quadam in epistola scribit: Nam eloquentiam, quae admirationem non habet, nullam iudico. Aristoteles quoque eandem petendam maxime putat.*

Quint. VIII. 3. Sed quae potest esse, nisi novitatis, admiratio? §. 808. Obiecerit forsan aliquis: esse praestantem illam et divinam sapientiam: *nil admirari*. Cic. Tusc. III. 30.

> *Nil admirari, prope res est una, Numici,*
> *Solaque quae possit facere ac servare beatum.*

Hor. I. ep. 6. Unde colligas admirationis studium ad fucos potius, §. 688. et mendacia vere non splendida, §. 625. relegandum esse, quam naturali accensendum ornatui. §. 622, 623.

§ 811. Verum salva res est. Qui fuit veterum sive mos, sive morbus, etiam tunc, quum distinctissime rationem instruere docendo debuissent philosophi, captare tropis paradoxa, et apophthegmatibus in ipsa saepius aenigmata, praecipitare liberum spiritum, §. 803. aut hic etiam iubentes *nil admirari* per hyperbolen volunt a vehementiori tantum quotidianarum curarum, ignoranti ac stupida, admiratione revocare; aut metonymia consequentis pro antecedente, §. 796. rerum humanarum obliti, caecitatisque mortalibus inevitabilis divinam sapientiam ab omni ignorantia, matre admirationis, cecinerunt immunem; aut tandem fallacem potius, et fucatam, quam veram et homini naturalem professi sunt sapientiam, cui summi numinis in admiratione sapientissima transigetur, si sapit, aeternitas.

§ 812. Licet itaque non fucatae, sed Gratiis litanti, sapientiae, neque rudes tantum et agrestes, sed hominum, animos admiratione mulcere, §. 808. Ne tamen novitatis studio nimium abripiamur, hae cautelae sunto. 1) Novitatem obiecti et materiae cum novitate rerum et cogitationum ne temere confundas, §. 18. Haec in primis quaeritur, non illa, §. 808. De novis nova meditari non nego facilius, neque gratiam novitati materiae denego, nec lucem. Interim de antiquissimis non solum, sed etiam de dudum cognitis, animo tamen volvere potest

> *carmina non prius*
> *Audita Musarum sacerdos*

non usitata nec tenui laturus penna per aetherem;

§ 810. *For when our audience find it a pleasure to listen, their attention and their readiness to believe what they hear are both alike increased, while they are generally filled with delight, and sometimes even transported by admiration.*

Cicero was right when, in one of his letters to Brutus, he wrote, "Eloquence which evokes no admiration is, in my opinion, unworthy of the name." Aristotle likewise thinks that the excitement of admiration should be one of our first aims.[370]
Quintilian VIII.3. But what wonder can there be except wonder at novelty? §808. Perhaps someone will object that there is that excellent and divine wisdom: *in not being surprised when anything happens*,[371] Cicero, *Tusculans* III.30: "To admire nothing is almost the one and only thing, Numicius, which can make and keep a man happy."[372]

Horace, *Epistles* I.6. On this objection, one might conclude that pursuit of wonder should be relegated to false colorings, §688, and to lies truly not splendid, §625, rather than added to natural ornament, §§622–623.
§ 811. But the argument remains secure. The ancients had a custom—or disease—of chasing paradoxes through tropes and apophthegms, often hurling the free spirit into riddles even when philosophers ought to have instructed reason most distinctly, §803. Either those who here also order us *to admire nothing* mean by hyperbole to recall us only from the more vehement, ignorant and uncomprehending wonder amid everyday concerns; or by metonymy of consequent for antecedent, §796, forgetful of human things and of the blindness unavoidable for mortals, they sang divine wisdom as immune from all ignorance, the mother of wonder; or finally they professed a wisdom fallacious and false-colored rather than true and natural to human beings, for human beings who, if wise, will spend eternity in the wisest wonder at the highest divinity.
§ 812. Therefore wisdom that is not false-colored but sacrifices to the Graces is permitted to soothe through wonder not only rude and rustic minds, but human minds, §808. Yet lest we be carried away too much by zeal for novelty, let these cautions stand. 1) Do not rashly confuse novelty of object and material with novelty of things and thoughts, §18. The latter is chiefly sought, not the former, §808. I do not deny that it is easier to meditate new things about new things, nor do I deny grace and light to novelty of material. Meanwhile, about the most ancient things and also about things long known, the priest of the Muses can devise unheard songs. The source describes him thus: "Keep holy silence; strains unknown
Till now, the Muses' hierophant,
I sing to youths and maids alone."[373]
His projected flight is expressed in the source: "No vulgar wing, nor weakly plied,
Shall bear me through the liquid sky;";[374]

[370] **Source and locus.** Quintilian, *Institutio oratoria* 8.3.5-6. Section 6 embeds a sentence that Quintilian attributes to a now-lost letter of Cicero to Brutus. **Translation and edition.** Harold Edgeworth Butler, *The Institutio Oratoria of Quintilian*, vol. 3 (Cambridge, Mass.: Harvard University Press; London: William Heinemann, four-volume edition issued 1920-1922), *Institutio oratoria* 8.3.5-6; Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten omits Quintilian's initial *nam*, adds a comma after *attendunt*, and separates sections 5 and 6 with a double dash. He changes *recteque* to capitalized *Recte*, replaces the comma after *scribit* with a colon, capitalizes the quoted *Nam*, and reorders source *eandem Aristoteles quoque* as *Aristoteles quoque eandem*. Butler translates the entire two-section unit and marks the inner Ciceronian sentence as a quotation; that letter has no independent surviving translation witness.

[371] **Source and locus.** Cicero, *Tusculan Disputations* 3.30 (3.14.30), in the discussion of foresight as protection against grief. **Translation and edition.** Charles Duke Yonge, *Cicero's Tusculan Disputations; also, Treatises on the Nature of the Gods, and on the Commonwealth* (New York: Harper & Brothers, 1877), *Tusculan Disputations* 3.30; Project Gutenberg ebook 14988. T088. **Direct source.** https://www.gutenberg.org/files/14988/14988-h/14988-h.htm#page-104. **Textual note.** Cicero writes *nihil admirari, cum acciderit*; Baumgarten extracts only the infinitive phrase and contracts *nihil* to *nil*. Yonge's "when anything happens" translates the omitted *cum acciderit* and is retained to make the published English grammatical in context.

[372] **Source and locus.** Horace, *Epistles* 1.6.1-2, addressed to Numicius. **Translation and edition.** Christopher Smart, *The Works of Horace*, new edition revised by Theodore Alois Buckley (New York: Harper & Brothers, 1863), *Epistles* 1.6.1-2; Project Gutenberg ebook 14020. T087. **Direct source.** https://www.gutenberg.org/files/14020/14020-h/14020-h.htm#THE_FIRST_BOOK_OF_THE_EPISTLES_OF_HORACE. **Textual note.** Baumgarten adds a comma after *admirari*, capitalizes the second verse, replaces Horace's *et* with *ac*, and turns the final source comma into a period. Smart's prose joins the two verses and renders *facere et servare* idiomatically as "make and keep."

[373] **Source and locus.** Horace, *Odes* 3.1.2-4, in the opening declaration of the Muses' priest. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell & Sons, 1882), *Odes* 3.1.2-4; Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten begins after Horace's *favete linguis*, capitalizes the extracted second line, and stops after *sacerdos*, omitting both the audience *virginibus puerisque* and the finite verb *canto*. Conington's three lines translate the complete source syntax: "Keep holy silence" represents the omitted opening and "I sing to youths and maids alone" the omitted close.

[374] **Source and locus.** Horace, *Odes* 2.20.1-2, at the beginning of the poet's fantasy of metamorphosis and flight. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell & Sons, 1882), *Odes* 2.20.1-2; Perseus Digital Library text. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten changes Horace's finite future passive *ferar* to future active participle *laturus*, omits *biformis* and *liquidum*, changes accusative Greek-form *aethera* to *aetherem*, moves *penna*, and lowercases the opening. This is a source-based recast rather than a continuous verbatim excerpt. Conington translates Horace's original grammar, including "liquid" for the adjective Baumgarten omits.

potest de recentissimis negotiis, dum calent,

indoctus in triviis
Stridenti miserum stipula disperdere carmen.

§ 813. 2) Neque materias, neque cogitationes captare velis absolute novas, nondum unquam cogitata, quibus non abripiaris solum a strictissime veris, §. 441. sed etiam fictionibus poeticis prorsus ignotis, §. 518. certissime tandem deferaris in turpem utopiam, §. 514, 469. verisimilitudine destitutam omni, meram caliginem, §. 638. M. §. 889. Memento Phaetontis, quem absolutae novitatis et admirationis studiosum, licet relativa iam

rerum novitate paventem,

pater admonet, venustorum ingeniorum communis pater, §. 82:

Sors tua mortalis, non est mortale, quod optas,
Plus etiam, quam quod superis contingere possit,
Nescius affectas.
Nate, cave, dum resque sinit, tua corrige vota.
Denique quicquid habet dives circumspice mundus,
Eque tot ac tantis caeli, terraeque marisque,
Posce boni aliquid. Nullam patiere repulsam.
Deprecor hoc unum, quod vero nomine poena,
Non honor est. Poenam, Phaeton, pro munere poscis.

§. 810.

Yet an unlearned man can mangle a miserable tune about the most recent affairs while they are still warm. Virgil's source taunt reads: "when had you ever pipe
wax-welded? in the cross-ways used you not
on grating straw some miserable tune
to mangle?"[375]

§ 813. 2) Do not wish to hunt either materials or thoughts absolutely new, never before thought, by which you will not only be torn away from the most strictly true, §441, but, through wholly unknown poetic fictions, §518, will most certainly be carried into ugly utopia, §514, 469, destitute of all verisimilitude, mere darkness, §638; Metaphysics §§889. Remember Phaethon, eager for absolute novelty and wonder although already terrified by novelty relative to himself. Ovid describes him: "Phoebus beheld the trembling youth, fear-struck,
in mute amazement..."[376] His father, the common father of graceful talents, §82, warns him: "request, O Phaethon, which neither suits
thy utmost strength nor tender years; for thou
art mortal, and thou hast aspired to things
immortal. Ignorance has made thy thought
transcend the province of the Gods.
...
And, O my son, lest I
may be the author of a baneful gift,
beware, and as the time permits recall
thy rash request.
...
Look round thee on the treasured world's delights
and ask the greatest blessing of the sky,
or sea or land, and thou shalt suffer no
repulse: but only this I must deplore,
which rightly named would be a penalty
and not an honour.—Thou hast made request
of punishment and not a gift indeed."[377] §810.

[375] **Source and locus.** Virgil, *Eclogues* 3.26-27, Menalcas taunting Damoetas about his piping. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Eclogues* 3.25-27; Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Baumgarten removes the interrogative frame *Non tu ... solebas*, changes vocative *indocte* to nominative *indoctus*, and moves it before *in triviis*. He capitalizes *Stridenti* and replaces the question mark with a period. Rhoades translates the complete taunt and does not render *indocte* with a separate English epithet; his opening "when had you ever pipe / wax-welded?" represents the preceding source frame.

[376] **Source and locus.** Ovid, *Metamorphoses* 2.31, within the sentence continuing through verse 32. **Translation and edition.** Brookes More, *Metamorphoses* (Boston: Cornhill Publishing Company, 1922), Book 2, as encoded by the Perseus Digital Library. T073. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng3.xml. **Textual note.** Baumgarten lifts the internal participial phrase *rerum novitate paventem* from Ovid's description of Phoebus seeing Phaethon, retains its source lowercase opening, and adds a comma. The source has no punctuation at this point because *paventem* modifies *iuvenem* in the next verse and the sentence continues to *vidit*. More's "trembling youth, fear-struck, / in mute amazement" translates that complete syntax; the ellipsis above marks the remainder of his line, not an omission in Ovid at this point.

[377] **Source and locus.** Ovid, *Metamorphoses* 2.56-58, 2.89, and 2.95-99, assembled non-contiguously from Phoebus's warning to Phaethon. **Translation and edition.** Brookes More, *Metamorphoses* (Boston: Cornhill Publishing Company, 1922), Book 2, as encoded by the Perseus Digital Library. T073. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng3.xml. **Textual note.** Baumgarten first quotes verses 56-58, omits verses 59-88, resumes for verse 89, omits verses 90-94, and resumes again for verses 95-99, without marking either jump. Against the comparison text he writes *affectas* for *adfectas*, *quicquid* for *quidquid*, and singular *boni* for plural *bonis*. He removes the commas enclosing *circumspice*, inserts commas after *mortale*, *caeli*, and *marisque*, and divides the last sentence after *repulsam* and *honor est*. The displayed capitals also differ. More translates the continuous poem; the two ellipses above prevent his separated portions from being mistaken for one continuous passage, while his opening two contextual verses correspond to Ovid 2.54-55, which Baumgarten did not quote.

§ 814. 3) In relative novis primario tuo obiecto personali, quae tibi novitas sufficiat, §. 813. ne satis tibi denuo sit, partim materiam eligendam, partim significanda de eadem fuisse huc usque, partialiter saltim, incognita, maxima sit in hoc cura, num ea sint hactenus incognita, quae a te nota reddita nunc demum lucem et gratiam novitatis per te sint acceptura, et admirationem motura, quando vix antea subobscure percepta nunc intueamur. §. 808. Inventor non est incognitorum venditor, sed olim incognita nota reddens. Neque venustum cognoscendi studium movebit, multo minus explebit, aut admirationem merebitur ultra plebem sapientium, multus in incognitis, quorum ipse suam tantum prodit ignorantiam, novam ipsis potius inducens caliginem, quam ut ea novam in lucem noverit protrahere, §. 627. Vix quisquam incognita crepando, quae nesciat tandem illustrare, spectatorem, ut

corvum, deludet, hiantem,

impune, quin occinatur miserabili thaumaturgo:

Num furis, an prudens ludis me obscura canendo?

Hor. II. 5. 5, 58.

§ 815. 4) Ne relative novorum ea tibi legas cogitanda, quae cognitu vel indigna vere sunt, vel saltim primariis tuis spectatoribus videantur attentionem suam adeo non mereri, prudens ut praevidere possis dotium tuarum aestimator opis tuae non fore, curiositatem tuorum in haec dirigere. §. 808. Sint spectatores tibi, qui videantur etiam primarii, male seriati minutiarum amatores, quorum aures vili venustae cogitationis lenocinio lubentissime titillarentur, quales §. 184. tanguntur, primaria tamen lex dignitatis aesthetica, quam absoluta iam poscit et involvit magnitudo, §. 185, 178. turpiter cederet inferiori curiositatem observandi regulae, §. 808. quae subordinatur demum legi lucis aestheticae. §. 614. nec id quidem necessario, §. 617, 625. Maius erit, et quo rarius, eo ipso recentius, curiosius, admirabilius et attentione dignum, si possis spectatorem alia omnia, et levissima quaevis exspectantem initiare maioribus, deviamque mentem sensim in graviorum nobiliorumque contemplationem allicere, ducere, defigere. Tentat artificium Horatius I. od. 27.

Natis in usum laetitiae scyphis
Pugnare Thracum est. Tollite barbarum
Morem
ah! miser,
Quanta laboras in Charybdi,
Digne puer meliore flamma!

§ 814. 3) In things relatively new to your primary personal object, let not the novelty that suffices you, §813, be only that the material to be chosen and the things to be signified about it have hitherto been at least partially unknown. Let your greatest care be whether these are the things hitherto unknown which, once made known by you, will now finally receive light and grace of novelty through you and arouse wonder, when we now behold things scarcely perceived before except somewhat obscurely, §808. An inventor is not a seller of unknown things, but one who makes once-unknown things known. Nor will one who is verbose about unknown things, by which he only betrays his own ignorance and brings new darkness upon them rather than knowing how to draw them into new light, move graceful zeal for knowing, much less satisfy it or deserve wonder beyond the common herd of the learned, §627. Scarcely anyone, by rattling off unknown things he does not know how finally to illustrate, will deceive the spectator like a gaping raven with impunity. Horace's source image reads: Sometimes a well-seasoned lawyer, risen from a Quinquevir, shall delude the gaping raven; and the fortune-hunter Nasica shall be laughed at by Coranus.[378] The miserable thaumaturge risks hearing the following in reply: "What, art thou in a [prophetic] raving; or dost thou play upon me
designedly, by uttering obscurities?"[379] Horace II.5.5, 58.

§ 815. 4) Do not choose among relatively new things those to be thought which are truly unworthy to know, or at least seem to your principal spectators not to deserve their attention, so that as a prudent estimator of your gifts you can foresee that it will not be within your power to direct their curiosity to these things, §808. Suppose you have spectators, even primary ones, misguided lovers of minutiae, whose ears would most gladly be tickled by the cheap charm of beautiful thought, such as are touched in §184. Yet the primary law of aesthetic dignity, which absolute magnitude already demands and involves, §§185, 178, would shamefully yield to the lower rule of attending to curiosity, §808, which is at last subordinated to the law of aesthetic light, §614, and not even necessarily, §§617, 625. It will be greater, and, the rarer it is, by that very fact fresher, more interesting, more wonderful, and more worthy of attention, if you can initiate the spectator expecting everything else and any lightest things into greater matters, and gradually entice, lead, and fix the wandering mind in contemplation of graver and nobler things. Horace attempts the art in Ode I.27: "What, fight with cups that should give joy?
'Tis barbarous; leave such savage ways
To Thracians. Bacchus, shamefaced boy,
...
Allures you still. Come, tell me truth,
And trust my honour—That the name?
That wild Charybdis yours? Poor youth!
O, you deserved a better flame!"[380]

[378] **Source and locus.** Horace, *Satires* 2.5.56. **Translation and edition.** C. Smart, *The Works of Horace*, literally translated into English prose, "A New Edition," revised by Theodore Alois Buckley, Second Book of the *Satires*, Satire 5, Project Gutenberg eBook 14020. The linked transcription gives no publication imprint or date for this issue. T087. **Direct source.** https://www.gutenberg.org/files/14020/14020-h/14020-h.htm. **Textual note.** Baumgarten extracts the object, verb, and participle from the middle of Horace's line, omitting subject *scriba ex quinqueviro*, and places a comma after each of the three retained words. Horace's source line has no internal punctuation there. Smart's "shall delude the gaping raven" preserves the retained syntax but necessarily supplies its omitted subject in the full sentence quoted above.

[379] **Source and locus.** Horace, *Satires* 2.5.58. **Translation and edition.** C. Smart, *The Works of Horace*, literally translated into English prose, "A New Edition," revised by Theodore Alois Buckley, Second Book of the *Satires*, Satire 5, Project Gutenberg eBook 14020. The linked transcription gives no publication imprint or date for this issue. T087. **Direct source.** https://www.gutenberg.org/files/14020/14020-h/14020-h.htm. **Textual note.** The words and interrogative division are exact, but Baumgarten removes the source's dialogue quotation marks and capitalizes *Num* as an independent excerpt. Smart's square-bracketed "prophetic" is the historical edition's explanatory supplement for *furis*, while "designedly" renders *prudens*; neither represents extra Latin in Baumgarten.

[380] **Source and locus.** Horace, *Odes* 1.27.1-3 and 1.27.18-20, joined non-contiguously; Baumgarten retains only the first word of verse 3 before jumping to verse 18. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Ode 1.27, as encoded by the Perseus Digital Library. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten takes verses 1-2 and only *morem* from verse 3, then suppresses the rest of verses 3-17 and attaches verses 18-20 without an ellipsis. He changes source interjection *a* to *ah*, imperfect *laborabas* to present *laboras*, replaces the colon after *est* with a period, and closes with an exclamation. Conington translates the continuous ode: his "Bacchus" and the two contextual lines before "That wild Charybdis" render words around the cut points, while the editorial ellipsis above makes Baumgarten's jump visible.

§ 816. In absolute dignis, etiamsi spectatores habeas in primariis etiam, qui satis amarent, vel in graviorum tractatione relativae te dignitatis minus anxium observatorem, vel iisdem omnino praeferri levicula, comparative saltim, §. 197–201: ne nimium des placentiae, quoniam relativa demum, non absoluta catholica, dignitas est admirabilis illa, §. 187. quam sectari iubent, §. 808–810. An in solis piorum sedibus contingeret, quod narrat Horatius II. od. 13?

Aeoliis fidibus querentem
Sappho puellis de popularibus,
Et te sonantem plenius aureo,
Alcaee, plectro dura navis,
Dura fugae mala, dura belli,
Utrumque sacro digna silentio
Mirantur umbrae dicere. Sed magis
Pugnas et exactos tyrannos
Densum humeris bibit aure vulgus.

§ 817. Verum 2) possunt quaedam, attentione mortalium dignissima, tamen aliquibus, qui forte tui sint spectatores primarii, certis in locis, temporibus, et occasionibus, minus opportuna, minus tempestiva vere esse, quibus nunc advertant animum, pro gravitate rei; b) possunt aliis, quorum caussa potissimum cogitas, talia videri, per errorem, largior, sed per errorem tamen, datis tuis viribus, dato tempore, non vincibilem. In utroque casu proferes tuis inaudita forsitan, immerito forsan incognita, neque tamen admirationem moveres, sed taedium. Nova dare cogitares, sed gratia novitatis excideres, §. 815. Quo graviora sunt, quae cogitare parabas, hoc maiori opus erit sollicitudine, ne iis ea, qui fruge inventa, quicquid egeris, glandibus vesci malunt, contemtim proculcanda temere proiicias.

§ 818. 5) Ne eo in gradu inaudita quaeras, ut non sapientum solum fidem transcendant, §. 424. non solum logica, et aesthetica, quam requirunt, nunc hypothetica, §. 439. nunc generali, §. 440. nunc strictissima, nunc heterocosmica, §. 441. verisimilitudine destituta tuis obiectis personalibus praecipuis videri debeant, §. 483. sed etiam dynamometria praevidere possis aesthetica, §. 60. non fore tuarum virium, dato tempore, datis capitibus, seu spectatoribus, ea reddere vel aesthetice, quantum necesse sit, verisimilia, §. 555. Alias, nova quidem, proferre videberis, sed nuces cassas, vitra fracta, somniorum interpretamenta, portenta Thessala, fabulas aniles, absurda, recens aliquis nugivendulus, neque curiositatem tuis concilians, nec admirationem, nisi quam irrisio comitem habet, et quae nunc sane non quaerebatur, §. 808–810. Pone spectatores tuos praecipuos, qualis erat Iuvenalis, pene tibi neque vires, neque tempus esse legis hebraeae maximam illis ob oculos ponendi verisimilitudinem, ne quid nunc certius dicam; pone te tamen iisdem exponere,

Tradidit arcano quodcunque volumine Moses.

XIV.102. loqueris illis nova, inaudita multa romanis legibus, sed metuentem sabbata, nil praeter nubes, et caeli numen adorantem, cui suilla ac humana caro nil distet, cui septima quaeque lux ignava sit, praeputia ponentem, ea, quam optaras, nec curiositate prosequentur, nec admiratione.

§ 816. In things absolutely worthy, even if among your primary spectators you have some who would sufficiently love you as a less anxious observer of relative dignity in treating graver things, or who would wholly prefer little things to them, at least comparatively, §§197–201, do not concede too much to the desire to please, since it is relative dignity, rather than absolute universal dignity, that is the dignity provoking wonder, §187, which they order us to pursue, §§808–810. Would what Horace narrates in Ode II.13 happen only in the seats of the pious? "And Sappho, with sweet lyric moan
Bewailing her ungentle sex,
And thee, Alcaeus, louder far
Chanting thy tale of woful wrecks,
Of woful exile, woful war!
In sacred awe the silent dead
Attend on each: but when the song
Of combat tells and tyrants fled,
Keen ears, press'd shoulders, closer throng."[381]

§ 817. But 2) certain things most worthy of mortal attention can nevertheless be truly less opportune and less timely for some who perhaps are your primary spectators, in certain places, times, and occasions, for them now to turn the mind toward them according to the gravity of the matter; b) they can seem such to others for whose sake you chiefly think, by error, I grant, but nevertheless by error not conquerable with your given powers and given time. In both cases you will bring forward things perhaps unheard by your people and perhaps undeservedly unknown, and yet you would not arouse wonder but tedium. You would think to give new things, but you would fall away from the grace of novelty, §815. The graver the things you were preparing to think, the greater care will be needed lest you rashly throw them out to be contemptuously trampled by those who, once grain has been found, prefer to feed on acorns, whatever you do.

§ 818. 5) Do not seek unheard things to such a degree that they not only transcend the trust of the wise, §424, and must seem to your principal personal objects destitute not only of logical verisimilitude but also of the aesthetic verisimilitude they require, now hypothetical, §439, now general, §440, now strictest, now heterocosmic, §441, §483, but also so that you can foresee by aesthetic assessment of your powers, §60, that it will not be within your powers, given the time and given heads or spectators, to make them aesthetically probable as much as necessary, §555. Otherwise you will seem indeed to bring forward new things, but empty nuts, broken glass, dream interpretations, Thessalian portents, old women's tales, absurdities, some recent dealer in trifles, conciliating neither curiosity nor wonder for your people, except that which has ridicule as companion, and which certainly was not now being sought, §§808–810. Suppose your principal spectators are such as Juvenal was; suppose that you have neither the powers nor the time to place before their eyes the greatest verisimilitude of Hebrew law, to say nothing now more certain; suppose nevertheless you expound to them all that Moses transmitted in his hidden volume. Juvenal's source phrase reads: "and all that Moses committed to his secret tome."[382] You will speak to them many new things unheard of in Roman law. But, seeing you as a man who fears Sabbaths, worships nothing but clouds and the deity of heaven, treats pork and human flesh alike, spends every seventh day in idleness, and is circumcised, they will not accord you the curiosity or wonder you had hoped for.

[381] **Source and locus.** Horace, *Odes* 2.13.24-32. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Ode 2.13.24-32, as encoded by the Perseus Digital Library. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten capitalizes each displayed continuation, adds commas after *popularibus*, *aureo*, *navis*, and *belli*, and changes the source comma after *dicere* to a period before *Sed*. Against the cited text he also writes *humeris* for *umeris* and *vulgus* for *volgus*, both familiar orthographic variants. The wording and verse order are otherwise continuous. Conington's final "Keen ears, press'd shoulders, closer throng" freely rearranges *densum ... bibit aure volgus* but preserves both the listening and the shoulder-to-shoulder crowd.

[382] **Source and locus.** Juvenal, *Satires* 14.102. **Translation and edition.** G. G. Ramsay, *Juvenal and Persius*, Loeb Classical Library 91 (London: William Heinemann; New York: G. P. Putnam's Sons, 1918), Satire 14, in Roger Pearse's transcription. T217. **Direct source.** https://www.tertullian.org/fathers/juvenal_satires_14.htm. **Textual note.** Baumgarten extracts verse 102 from Juvenal's hostile account of inherited Jewish practice, capitalizes the opening, and changes the source comma to a period. He prints *quodcunque* for critical *quodcumque* and *Moses* for Latinized *Moyses*. Ramsay likewise uses the conventional English name "Moses" and renders *arcano ... volumine* as "secret tome"; the English form does not settle the Latin spelling variant. The selected English fragment's terminal comma is changed to a full stop to separate it from Baumgarten's following sentence; its words are retained.

§ 819. 6) Ne facile cogitanda venustius speres spectatorum gratia, quibus tractandorum et totum et partes, immo vero partium etiam partes forsitan, ita nova sint, ut non nisi longe petitis aliquantulum illustranda possis praevidere, §. 741. Saltim enim dura videbitur spectatoribus tractatio, §. 787. nisi omnino non satis protensionis et simul intensionis in attendendo secum ferentes de te capiendo desperent, et sic omnis simul et curiositas concidat, et admiratio lucem et gratiam pulcris meditationibus circumfundens, §. 808. Belle cogitans nec omnem παραινέσιν a Paradiso, nec:

gemino bellum Troianum orditur ab ovo,

sed ut possit

in medias res
Non secus, ac notas, auditorem rapere,

res eligit, quarum, totum ubi novum fuerit, sint tamen partium apud auditores anticipationes quaedam, quarum partes si novae creantur, totius tamen iam adsit praeconcepta quaedam animis imago. §. 484.

§ 820. MATERIAS ABSOLUTE EXHAUSTAS, de quibus nemo mortalium cuiquam aliquid venuste novi propinare possit amplius, alias ad horizontem aestheticum pertinentes, §. 119. vix reor ullas esse. RESPECTIVE autem exhaustae videri possint, de quibus datum ingenium datis obiectis personalium primariis vix aliquid venuste novi possit exponere. Hinc dissuaserim, si tecum est materiarum optio 7) ne temere thema tibi constituas, quod respectu tui tuorumque spectatorum ipsi tibi iusto te pede metienti possit exhaustum videri. Quoniam illud nihilominus aggressus aut pulcrum novitatis studium desperabundus, abiicies contra §. 808. trita quaevis et dicta sexcenties repetere satagens; aut illius tenax in magno periculo versaberis novi quidem, sed non naturalis, §. 622, 623. non coloris, sed fuci §. 688. rebus tuis inducendi. §. 706, 324.

§ 821. 8) Ne tantum novitatis et inopinati tuam in meditationem congeras, ut nova rerum et cogitationum frequentia ac constipatione tollatur omnis ille iucundus eleganter cogitatorum color, quo subito potius fusa, naturalique facilitate fluentia videantur nunc demum, quo ponuntur, tempore, quam multo cum sudore iam ante excussa per artem et longos labores ingenio, velut Minerva Iovis capiti. Tunc enim nimia novitate suspecta redditur novitas, et acute dictum unum vel alterum si placuit, ut novum, decem uno halitu effata vetera credimus et praeparata. §. 788. *Pleraque gratiora sunt, si inventa subito, nec domo allata, sed inter dicendum ex ipsa re nata videantur. Unde illa non iniucunda schemata: paene excidit mihi, et: fugerat me, et: bene admones*, Quint. IIII. 5. Hinc diiudica morem verba honoris coram loquentium et gratiarum actiones pro praesenti beneficio tamen domi praeparatas afferentium non solum, sed etiam palam legentium, ne quis nesciat, se iam gratias egisse voti nondum compotes.

§ 819. 6) Do not easily hope that things can be thought more gracefully for the sake of spectators for whom the whole of what is to be treated and its parts, indeed perhaps even the parts of parts, are so new that you can foresee they can be illustrated only somewhat by far-fetched things, §741. For the treatment will at least seem hard to the spectators, §787, unless, bringing with them insufficient duration and intensity of attention, they wholly despair of grasping you, and thus all curiosity collapses together, and wonder, which pours light and grace around beautiful meditations, §808. One who thinks beautifully does not begin every παραινέσις from Paradise, and follows Horace's advice: "nor trace the rise of the Trojan war from [Leda's] eggs:"[383] He aims to carry the hearer into the midst of events, as Horace describes Homer: "he always hastens on to the event; and hurries away his reader in the midst of interesting circumstances, no otherwise than as if they were [already] known;"[384] To do so, he chooses things of which, when the whole is new, there are nevertheless certain anticipations of the parts among the hearers, or, if parts are newly created, some preconceived image of the whole is already present in their minds, §484.

§ 820. I scarcely think there are any ABSOLUTELY EXHAUSTED MATERIALS, otherwise belonging to the aesthetic horizon, §119, about which no mortal could offer anyone anything gracefully new any longer. But materials can seem RELATIVELY exhausted, about which a given talent, for given primary personal objects, could scarcely set forth anything gracefully new. Hence I would advise, if the choice of materials is yours, 7) do not rashly establish for yourself a theme which, with respect to you and your spectators, can seem exhausted to you on an accurate assessment of your own powers. For if you nevertheless undertake it, either you will despairingly cast away beautiful zeal for novelty, contrary to §808, striving to repeat worn things and things said countless times; or, holding fast to novelty, you will be in great danger of introducing into your matters something new indeed, but not natural, §§622–623, not color but false coloring, §§688, 706, 324.

§ 821. 8) Do not heap so much novelty and the unexpected into your meditation that, by the frequency and crowding of new things and thoughts, all that pleasing color of elegantly thought things is removed, by which they seem to have been poured out suddenly and to flow with natural ease at the very time in which they are set forth, rather than already shaken out with much sweat by art and long labors of talent, like Minerva from Jove's head. For then novelty made excessive becomes suspect, and if one or another sharp saying has pleased as new, ten uttered in one breath we believe old and prepared, §788. *In the first place there are many points which can be produced in a more attractive manner, if they appear to be discovered on the spot and not to have been brought ready made from our study, but rather to have sprung from the requirements of the case itself while we were speaking. Thus we get those not unpleasing figures such as "It has almost escaped me," "I had forgotten," or "You do well to remind me."*,[385] Quintilian IV.5. Hence judge the custom of those who offer words of honor in person and bring thanks for a present benefit already prepared at home, even reading them out openly, so that no one can miss that they had already given thanks before receiving what they sought.

[383] **Source and locus.** Horace, *Ars poetica* 147. **Translation and edition.** C. Smart, *The Works of Horace*, literally translated into English prose, "A New Edition," revised by Theodore Alois Buckley, *Art of Poetry*, verse 147, Project Gutenberg eBook 14020. The linked transcription gives no publication imprint or date for this issue. T087. **Direct source.** https://www.gutenberg.org/files/14020/14020-h/14020-h.htm. **Textual note.** Baumgarten drops Horace's initial negative conjunction *nec*, retains lowercase *gemino* as the start of his excerpt, and replaces the source colon with a comma. Smart's initial "nor" translates the omitted *nec*, while the edition's bracketed "Leda's" explains the mythological reference: Homer does not begin the Trojan War from the egg or paired eggs from which Helen was born.

[384] **Source and locus.** Horace, *Ars poetica* 148-149. **Translation and edition.** C. Smart, *The Works of Horace*, literally translated into English prose, "A New Edition," revised by Theodore Alois Buckley, *Art of Poetry*, verses 148-149, Project Gutenberg eBook 14020. The linked transcription gives no publication imprint or date for this issue. T087. **Direct source.** https://www.gutenberg.org/files/14020/14020-h/14020-h.htm. **Textual note.** Baumgarten begins midway through verse 148, suppressing *semper ad eventum festinat et*, and ends before verse 149's *et quae*. He changes finite *rapit* to infinitive *rapere*, thereby turning a statement about Homer's practice into an infinitival example, capitalizes *Non*, adds commas after *secus* and *notas*, and closes with a comma. Smart translates the continuous source and therefore retains the finite syntax ("hastens" and "hurries") and the antecedent "he"; his bracketed "already" is an editorial clarification of *notas*.

[385] **Source and locus.** Quintilian, *Institutio oratoria* 4.5.4. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, vol. 2 (Cambridge, MA: Harvard University Press; London: William Heinemann, 1921), 4.5.4, as encoded by the Perseus Digital Library. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten omits Quintilian's introductory *primum, quia* and capitalizes the new opening. He prints assimilated *allata* for *adlata*, transposes source *ex re ipsa* to *ex ipsa re*, and substitutes *bene admones* for *recte admones*. He also adds a comma after *subito*, turns the source comma after *videantur* into a period, uses a colon before and within the list of figures, and supplies no final stop. Butler translates the received source: his "In the first place" corresponds to words Baumgarten omitted, and "You do well to remind me" conveys source *recte* while also fitting Baumgarten's synonymous *bene*.

§ 822. In primis autem amabilem suis novitatem conciliaturus omni ope caveat, 9) ne facile nova omnia et inaudita se prolaturum spondeat, qualia promissa plerumque relinquenda sunt circumforaneae circulatorum eloquentiae. Quum enim propter ἔξοχον necessarium sit nota miscere incognitis, §. 819. periculosum est, non sine specie saltim arrogantiae totalem utilium rerum ignorantiam, in qua huc usque versati sint, non ita tecte suis obiectis primariis spectatoribus exprobrare, et simul offensos erigere in tot sui iudices criticosque severiores, qui primo secum:

Quid dignum tanto feret hic promissor hiatu?

et dein, si vere ἔξοχον neglexeris, magna cum verisimilitudine queant reprehendere non stetisse promissis, qui novis suis multa ante cognita intexuerit. Quid autem, si quis inter eos minus tibi forte cognitus adsit, qui, vel ex veritate rei, vel saltim in poenam visae arrogantiae, non sine verisimilitudine, queat omnino, plausus loco, tibi regerere, se iam ista dudum novisse melius omnia, quam a te prolata sint?

§ 823. Quanto rectius hic, qui nil molitur inepte, Crassus §. 809. qui nihil inauditi promittit, et eo ipso, quum dudum cognita tantum revocaturus in animum videri vult, tecte studio novitatis arrepit, impetraturus, ut quae forte iam noveris, ea audias lubenter, quoniam promissa sint; quae minus noveris, eaque ratione, qua proferuntur, nunquam antea conceperas, eo percipias nunc lubentius, quoniam nova deprehendis oblata inopinato; simulque vere tibi nova tibi recludens modeste dissimulat auditoris ignorantiam. Thaumaturgia aesthetica, sed sobria, consentit cum illo:

Non satis est dixisse: Ego mira poemata pango.

Hinc nec ubique laborat in eum admirationis gradum coniicere, quo vel

Obstupui, steteruntque comae, vox faucibus haesit,

vel blandior animum extra se rapit ecstasis, qualem ex Catullo vidimus, §. 87. Ad quantamcunque suis novitatem, et huius proportionatum intuitum, aliquantulum saltim, admirationis, quodque sollicitationem ad mirandum malis forte dicere, quam ipsum mirari, procurandum iuvabit.

§ 824. 1) Antiquissima nonnunquam animo recolere, quae tamen immerito paene deperdita doceas. Ferunt ipsi archaismi bene recteque locati suam secum novitatem, et dudum cognita, quae quotidie menti recurrere debebant, si clarius aliquando, veluti iure postliminii revocantur ad animum, iterata sua eundem novitate percellunt, idipsum mirantem, qui potuerit eorum tantum non oblivisci. 2) Non novis, uti non diffitearis, novam lucem si dare cogites, derelicta materiarum et obiectorum novitate, §. 812. immo expresse negata, id unice intendas, ut ista, quae videantur obsoleta, tamen ea ratione nunc deducas, tuisque spectatoribus ob oculos sistas, ut hoc ipsum illis aliquantulum mirum videatur, rem et materiem toties a se cogitatam hac tamen ratione modo ac via, hac serie et iunctura, sibi nunquam observatam esse huc usque. Quo tunc nova tua de satis cognitis cogitandi ratio magis ad naturam accedet, quo pronior, facilior, et cuiusvis parabilior videatur, hoc spondere tibi maiorem admirationem poteris.

§ 822. Above all, one seeking pleasing novelty for his audience should take every care 9) not easily to promise that he will bring forward all new and unheard things. Such promises are usually to be left to the marketplace eloquence of mountebanks. Since, because of the ἔξοχον, it is necessary to mix known things with unknown, §819, it is dangerous, with at least an appearance of arrogance, not very covertly to reproach one's principal spectators for having hitherto lived in total ignorance of useful things, and at the same time to set up the offended as so many stricter judges and critics of oneself, who first ask themselves, "What will this boaster produce worthy of all this gaping?"[386] and then, if you have truly neglected the ἔξοχον, can with great probability criticize you for not having stood by your promises, since you wove into your novelties many things already known. But what if among them there is someone perhaps less known to you who, either from the truth of the matter or at least as punishment for perceived arrogance, can with probability reply to you instead of applause that he already knew all those things long ago better than they were brought forward by you?

§ 823. How much more rightly does Crassus proceed here, who attempts nothing ineptly, §809, who promises nothing unheard, and by that very fact, while he wishes to seem about to recall only things long known into the mind, secretly creeps toward zeal for novelty. He will obtain that what you perhaps already know you hear gladly because it has been promised as known; what you know less, and had never before conceived in the way in which it is brought forward, you perceive now all the more gladly because you find new things offered unexpectedly; and at the same time, by opening things truly new to you, he modestly conceals the auditor's ignorance. Aesthetic thaumaturgy, but sober, agrees with Baumgarten's reversal of Horace: it is not enough to say, I compose marvelous poems. Smart translates Horace's original satirical claim: "But [in poetry] it is now enough for a man to say of himself: "I make
admirable verses""[387] Hence it does not everywhere labor to cast one into that degree of wonder which Virgil depicts in the words "I quailed, my hair rose, and I gasped for fear;"[388] Nor must a gentler ecstasy always snatch the mind outside itself, such as we saw from Catullus, §87. It will help to procure, whatever novelty one offers the audience and whatever proportionate apprehension accompanies it, at least some wonder, and what you may perhaps prefer to call solicitation toward wondering rather than wonder itself.

§ 824. 1) It is sometimes useful to recall to mind the most ancient things which nevertheless you teach as almost undeservedly lost. Even archaisms, well and rightly placed, carry their novelty with them; and things long known, which ought to have recurred daily to the mind, if sometimes recalled more clearly to the mind as if by right of return, strike it by their repeated novelty, making it wonder how it could have almost forgotten them. 2) If you think to give new light to things you do not deny are not new, abandoning novelty of materials and objects, §812, indeed expressly denying it, intend this alone: that those things which seem obsolete you nevertheless now present in such a way and set before your spectators' eyes in such a way that this very thing seems somewhat marvelous to them, that a thing and material so often thought by them had nevertheless never been observed by them in this way, by this mode and path, this series and joining, up to now. The more your new way of thinking about sufficiently known things approaches nature, the more ready, easy, and available to anyone it seems, the greater wonder you can promise yourself.

[386] **Source and locus.** Horace, *Ars poetica* 138. **Translation and edition.** Christopher Smart, revised by Theodore Alois Buckley, *The Works of Horace*, new edition (New York: Harper & Brothers, 1863), *Ars poetica* 138, in the Project Gutenberg transcription. T087. **Direct source.** https://www.gutenberg.org/files/14020/14020-h/14020-h.htm#HORACES_BOOK_UPON_THE_ART_OF_POETRY. **Textual note.** Baumgarten reproduces Horace's words, order, and question mark exactly, changing only the capitalization appropriate to a freestanding extract. Smart's "gaping" directly renders *hiatu* and retains the mocking question.

[387] **Source and locus.** Horace, *Ars poetica* 416, within the poet's caricature of untrained self-confidence. **Translation and edition.** Christopher Smart, revised by Theodore Alois Buckley, *The Works of Horace*, new edition (New York: Harper & Brothers, 1863), *Ars poetica* 416, in the Project Gutenberg transcription. T087. **Direct source.** https://www.gutenberg.org/files/14020/14020-h/14020-h.htm#HORACES_BOOK_UPON_THE_ART_OF_POETRY. **Textual note.** Horace says *nunc satis est*, "now it is enough"; Baumgarten replaces *nunc* with negating *Non*, thereby reversing the proposition for his own argument. He also removes the source's quotation marks and turns the semicolon into a period. Smart translates the Horatian source reading, so its "now enough" should not be silently treated as a translation of Baumgarten's "not enough."

[388] **Source and locus.** Virgil, *Aeneid* 2.774, when Creusa's shade appears to Aeneas. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), Book 2, as encoded by the Perseus Digital Library. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten prints *Obstupui* for Virgil's *Obstipui*, omits the conjunction *et* between *comae* and *vox*, inserts a comma in its place, and leaves the excerpt open with a comma rather than the source period. Williams renders the complete three-part reaction in one English verse.

§ 825. 3) Circa materias dudum cognitas occupatus prudenter ab initio statim venustae meditationis subindicabit, novam easdem lucem utique mereri, forsan et ipse mirabitur: unde fiat, ut in adeo notis tam infrequens tamen, tam inusitata sit ea res eiusmodi declarandi ratio, quae nisi sit optima, negligi tamen et omnino contemni, profecto, non mereatur, ea scilicet, quam dein ipse meditatur ingredi, §. 823. 4) Quae minus videantur verisimilia, largiri saepe decet, ea non videri, addere etiam rationes dubitandi, si vacat, et sic sensim auditorem in istam spem inducere, videnda sibi forte post hanc ipsam tractationem, quae nunc non videantur, non veri solum similia, sed etiam omnino vera; liberandum eius noviter animum esse iam inveteratis contra datam materiem dubiis, e. c. 5) Sint etiam perceptiones tuae partiales notae, tu modo novum inde totum apte compone, nec laude novitatis excides. Quid coloribus, quid floribus plerisque notius? quot inde tamen novi Venerum nostrarum habitus, quot nova serta puellarum

saevis in iuvenes unguibus acrium?

6) Sit totum iam cognitum, tu vero tecum illud circumspice, si qua sit eius pars, si qua facies aut latus aliquod minus aliis observatum, spectandum tamen, §. 815. lustranti oculis omnia se tandem offerat. Hanc notissimae rei partem, faciem, vel latus ex comparativis tenebris protrahe, hoc potissimum in punctum visus spectatoribus tuis loca, et reliqua sic superadde, uti cum hoc arctius connectuntur, vel remotius. Quam urbem sexcenties vidi e longinquo nonnihil a plaga septentrionali, si mihi eam primus ex plaga meridionali prospiciendam exhibueris, specula non inepte locata, novum exhibuisse mihi spectaculum grato videberis. §. 823. Agnoscere tunc veteres, quas dudum novi, turres, palatia, vicos, sed aliud oculis latus obvertentes, aliam iuncturam, augebit voluptatem potius, quam minuet.

§ 826. 7) Utile est, si fieri potest, in tractandis ostendere, sed sine iactantia, multa superesse nondum culta novalia; prae se ferentem plus sollicitudinis, quid ex tot novis potissimum eligat, quam unde nonnihil novi possit corradere. Hinc denuo colligas, quam necessaria venustis ingeniis pulcra sit eruditio, §. 65. qua noverint terras in republica litteraria cognitas et incognitas, ac harum et terminos inter se, et incognitarum sensim colenda latifundia. 8) Aut vere tractata a paucis sibi obiecta legere, saltim non temere post Homerum Iliada, Aeneida post Virgilium scribere, aut consilii erit mox audituris declarare, cur ea, quae videantur exhausta, pro nunc et sic, et his circumstantibus, in quibus nunc versemur, vere non sint, §. 820. sed largum et novum nonnihil post messem promittant spicilegium, e. c.

§ 827. Optimum tandem novitatis impetrandae consilium erit iis, qui uti eodem poterunt: 9) Quae dives vena de cogitando, sibi iam probe perspecto, §. 639. didicit olim et ipsa secum est meditata, veluti provisionaliter, nunc potius ipsa secundum naturales pulcritudinis regulas cogitet, disponat, exprimat, quam ut caecus imitator sequatur archetypon, §. 714, 715. Tunc enim, non inepta, quae fiat aliquibus minorum gentium ingeniis exemplar et originale, naturalem suum, sibi proprium, genium sequens, solis aeternis venustatum legibus restrictum, caetera liberum,

non imitabitur arum,
Unde referre pedem vetet aut pudor, aut operis lex,

§ 825. 3) Occupied with matters long known, the prudent writer will immediately from the beginning of the beautiful meditation indicate that these nevertheless deserve a new light, and perhaps he himself will wonder why in matters so well known this way of clarifying such a matter is nevertheless so infrequent and unusual, a way which, even if it is not best, certainly does not deserve to be neglected and wholly despised, namely the way he himself intends to pursue, §823. 4) It is often fitting to grant that things which seem less probable do not seem probable, and also to add reasons for doubting, if there is leisure, and so gradually lead the auditor into this hope: perhaps after this treatment things that now do not seem probable will seem not only similar to truth, but altogether true; his mind, newly, must be freed from doubts already grown old against the given material. 5) Let your partial perceptions even be known, provided you aptly compose from them a new whole, and you will not fall from praise of novelty. What is better known than colors and most flowers? Yet how many new garments of our Venuses, how many new garlands of girls "Who with pared nails encounter youths in fight;"[389] arise from them? 6) Let the whole already be known; you, however, look around it with yourself to see whether some part, some face or side less observed than others, yet worth seeing, finally offers itself to the eyes as they survey all, §815. Draw this part, face, or side of the most familiar thing from comparative darkness; place your spectators especially at this point of view, and add the remaining things as they are more closely or more remotely connected with it. If you first display for me from the southern side a city I have seen six hundred times from far away somewhat on the northern side, from a suitably placed lookout, you will seem to have shown me, to my gratitude, a new spectacle, §823. Then recognizing old towers, palaces, and streets which I long knew, but turned with another side to the eyes and in another joining, will increase pleasure rather than diminish it.

§ 826. 7) It is useful, if it can be done, in treating matters to show, but without boasting, that many fallow fields not yet cultivated remain; the thinker should show more concern about what especially to choose from so many new things than about where he can scrape together something new. From this again you may gather how necessary beautiful erudition is for graceful talents, §65, by which they know the known and unknown lands in the republic of letters, both the boundaries among these and the broad estates of the unknown gradually to be cultivated. 8) It will be advisable either to choose subjects genuinely treated by few, at least not rashly to write an *Iliad* after Homer or an *Aeneid* after Virgil, or promptly to explain to the intended audience why things that seem exhausted, for now and in this way and in these circumstances in which we now are, are truly not exhausted, §820, but promise some generous and new gleaning after the harvest, and so forth.

§ 827. The best counsel for obtaining novelty, finally, is for those able to use it: 9) Whatever a richly gifted mind has previously learned about a subject it already understands well (§639), and has provisionally thought through for itself, let it now think, arrange, and express according to the natural rules of beauty, instead of following a model as a blind imitator (§§714–715). Such a mind, not unfit to become a model and original for talents of a lesser order, follows its own natural cast of mind, restricted only by the eternal laws of beauty and otherwise free: "nor by imitating throw yourself into straits, whence either shame or the rules of your work may forbid you to retreat."[390]

[389] **Source and locus.** Horace, *Odes* 1.6.18, in the closing description of girls who engage spirited young men in playful combat. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Ode 1.6.18, as encoded by the Perseus Digital Library. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Horace has *sectis ... unguibus*, "with trimmed nails," which Conington renders "with pared nails." Baumgarten substitutes *saevis*, "savage" or "fierce," changing the image materially, and adds a question mark to make the fragment serve his rhetorical question. Conington translates the source, not Baumgarten's substituted adjective.

[390] **Source and locus.** Horace, *Ars poetica* 134-135. The second displayed verse identifies the locus securely; Baumgarten's first displayed line is not continuous grammatical Latin and is a corrupt remnant of the preceding Horatian verse. **Translation and edition.** Christopher Smart, revised by Theodore Alois Buckley, *The Works of Horace*, new edition (New York: Harper & Brothers, 1863), *Ars poetica* 134-135, in the Project Gutenberg transcription. T087. **Direct source.** https://www.gutenberg.org/files/14020/14020-h/14020-h.htm#HORACES_BOOK_UPON_THE_ART_OF_POETRY. **Textual note.** The printed *non imitabitur arum* cannot be reconciled word-for-word with Horace's *nec desilies imitator in artum*, although *imitabitur arum* visibly preserves material from *imitator in artum*. In the next verse Baumgarten changes *proferre* to *referre*, adds *aut* before *pudor*, capitalizes the displayed opening, and adds commas. Smart translates the intact Horatian source and must not be presented as a literal rendering of Baumgarten's corrupt first line.

naturae potius in omnibus et subiectis et obiectis nonnihil diversae non coacto, non affectato, ingenio novitatem, velut aliud agendo, sine anxia sollicitudine, quantum satis est, impetrabit, §. 823. Non vitae humanae picturas iam arte factas, non exempla saeculi cuiusdam pristini iam expressa nescio cuius penicillo potissimum, sed ipsam rerum naturam, suique, quod vivit, saeculi

Respícere exemplar vitae morumque iubebo
Doctum imitatorem, ac veras hinc ducere voces,

§. 613. quae non esse simul non poterunt novae, quoniam scena saeculi mutatur assidue, dum

Nil sub sole novi est.

§. 813.

§ 828. Novitatis post procurationem altera thaumaturgiae cura sit spectatorum vel auditorum curiositas, §. 808. quam obtinebunt argumenta ad eandem moventia, de quibus supra, §. 22, 26. Quibus duobus positis orietur admiratio, quam primum antiqua forsan in tuis meditationibus occurrant, neque tamen obsoleta videantur, et nova non tantum symbolice cognoscantur audianturve talia, sed etiam obiecta tua personalia intueantur illa, ut talia, M. §. 620. Hinc denuo colligas, quam utilis ad naturalem pulcritudinem sit penitior cognitio sui obiecti personalis primarii, quoniam, quae sunt uni hominum admirabilia maxime, non possunt eadem alterius etiam semper et certo ferre secum admirationem. §. 679–681.

§ 829.

SECTIO XXXXVIIII

PERSUASIO AESTHETICA

Pulcritudinem cogitationum in primariis §. 113, 177, 423, 614. quintam numeramus, §. 22. certudinem sensitivam, analogo rationis etiam obtinendam veritatis et verisimilitudinis conscientiam et lucem, PERSUASIONEM, sed AESTHETICAM, §. 22. M. §. 531. Haec enim etiamsi nonnunquam simul impulsionem ad agendum et incitationem involvat: habet tamen et in theoreticis locum, et singula probe perpensuris cum fructu distinguetur a vita cognitionis in sequentibus animadvertenda, cuius est conditio antecedens persuasio, quae nonnunquam pro consequente ponitur, §. 796.

§ 830. Plato tantum apud Dionysium auctoritate potuit, valuitque eloquentia, *ut persuaserit tyrannidis finem facere, libertatemque reddere Syracusanis*.

Following nature, which differs somewhat in every subject and object, with unforced and unaffected talent, it will obtain sufficient novelty almost incidentally and without anxious care (§823). The learned imitator should look chiefly to the nature of things itself and the life and manners of his own age, rather than to already finished artistic pictures of human life or examples of some past age already painted by someone else: I should direct the learned imitator to have a regard to the mode of nature and manners, and thence draw his expressions to the life.[391]

§613. The resulting expressions cannot fail also to be new, because the scene of the age continually changes, even while "there is no new thing under the sun."[392]

§813.

§ 828. After procuring novelty, the second care of thaumaturgy should be the curiosity of spectators or hearers, §808, which arguments moving it will obtain, about which above, §§22, 26. Once these two are posited, wonder will arise as soon as perhaps ancient things occur in your meditations and nevertheless do not seem obsolete, and new things are not only symbolically known or heard as such, but your personal objects also apprehend them directly as such, Metaphysics §620. Hence again you may gather how useful for natural beauty is a deeper knowledge of one's primary personal object, because the things that are most wonder-provoking to one person cannot always and certainly carry wonder for another too, §§679–681.

§ 829.

SECTION XXXXVIIII

AESTHETIC PERSUASION

As the fifth among the principal beauties of thoughts, §§113, 177, 423, 614, we count, §22, sensitive certainty, the consciousness and light of truth and verisimilitude also to be obtained by the analogue of reason: PERSUASION, but AESTHETIC persuasion, §22; Metaphysics §531. For although this sometimes also involves impulse to action and incitation, it nevertheless has place in theoretical matters too, and, for those weighing individual things well, it will fruitfully be distinguished from the life of cognition to be noticed in what follows, of which persuasion is the antecedent condition, sometimes put for the consequent, §796.

§ 830. Cornelius Nepos describes Plato's persuasive influence on Dionysius: *Plato, however, had so much influence over Dionysius by his authority, and produced such an effect on him by his eloquence, that he persuaded him to put an end to his tyranny, and to restore liberty to the Syracusans;*[393]

[391] **Source and locus.** Horace, *Ars poetica* 317-318. **Translation and edition.** Christopher Smart, revised by Theodore Alois Buckley, *The Works of Horace*, new edition (New York: Harper & Brothers, 1863), *Ars poetica* 317-318, in the Project Gutenberg transcription. T087. **Direct source.** https://www.gutenberg.org/files/14020/14020-h/14020-h.htm#HORACES_BOOK_UPON_THE_ART_OF_POETRY. **Textual note.** Baumgarten accents *Respícere*, capitalizes both displayed line openings, replaces source *et* with *ac*, and more importantly changes *vivas* ("living," "lifelike") to *veras* ("true"). Smart's "to the life" corresponds to the source *vivas*, not Baumgarten's variant *veras*. The linked transcription's "mode of nature and manners" is quoted as printed, despite its loose treatment of *exemplar vitae morumque*.

[392] **Source and locus.** Ecclesiastes 1:9 in the King James verse numbering; the corresponding Vulgate maxim is traditionally numbered Ecclesiastes 1:10. **Translation and edition.** King James Version, *The Holy Bible* (first published 1611), Ecclesiastes 1:9, in the Project Gutenberg transcription. T085. **Direct source.** https://www.gutenberg.org/files/10/10-h/10-h.htm#Ecclesiastes. **Textual note.** Baumgarten does not quote the Vulgate verbatim. He contracts *nihil* to *Nil*, replaces nominative *novum* with partitive genitive *novi*, and adds *est*. The King James wording nevertheless translates the same biblical maxim and supplies the source's familiar English verse form.

[393] **Source and locus.** Cornelius Nepos, *Dion* 3.3, describing Plato's influence on Dionysius II. **Translation and edition.** John Selby Watson, *Cornelius Nepos: Lives of Eminent Commanders* (1886), *Dion* 3.3, in the York University online transcription. T235. **Direct source.** https://www.yorku.ca/pswarney/Texts/nepos.htm. **Textual note.** Baumgarten himself closes the surrounding sentence with "Corn. in Dione," correctly identifying Nepos; the concordance's label "Plato" mistakes the person described for the author. Baumgarten extracts only the result clause, omits Nepos's indirect-object *ei*, and inserts a comma after *facere*. Watson translates the complete source sentence and therefore supplies "him" twice from the omitted context and pronoun.

Persuasio aderat, §. 829. quanquam Dionysius, ab hac voluntate deterritus Philisti consilio, aliquanto crudelior esse coepit. Corn. in Dione. Persuasionem aliqui nunc logici dicunt erroneam certitudinis opinionem, eum animi statum, quo nos certos per errorem putamus. Ex qua vocabulorum ambiguitate, sunt, qui sibi fenestram aperiunt, orationem ad persuadendum idoneam omnem lenociniis potius et fuco, §. 688. quam veris accensendi venustatibus. Neque negandum est errore descripto laborantes persuasos non raro dici. Sic apud Ciceronem de nat. deorum I. 61. Cotta, ipse pontifex, *qui ceremonias religionesque publicas sanctissime tuendas arbitratur, is hoc, quod primum est, esse deos, persuaderi sibi, non opinione solum, sed etiam ad veritatem plane velit*.

Pari ratione Virg.

> *Nec tibi iam prudens quisquam persuadeat auctor*
> *Tellurem Borea rigidam spirante movere,*

Georg. II. 316. *Si in anteacta vita aliquae turpitudines erunt: aut falso venisse in eam existimationem dicentur, aut ex aliquorum invidia, aut obtrectatione, aut falsa opinione, aut imprudentiae, necessitudini, persuasioni, adolescentiae; aut alicui non malitiosae animi affectioni tribuentur*,

Cic. de Inv. II. 37. Heic etiam persuasioni sinistrum esse significatum quis negaverit?

§ 831. Idem tamen Cicero l. 6. officium oratoriae facultatis dicit, *dicere apposite ad persuasionem*, finem, *dictione persuadere*, illius nempe facultatis oratoriae, cui *moderatrix omnium rerum praesto sit sapientia*, 4. sane non ferens scopum alterius errorem. Quis autem non videt hic Ciceronem in ultimo loco persuasionem veram intendere, qualis illa de qua Horatius Serm. I. 6. 8.

> *persuade hoc tibi vere,*
> *Ante potestatem Tulli, atque ignobile regnum,*
> *Multos saepe viros nullis maioribus ortos*
> *Et vixisse probos, amplis et honoribus auctos.*

Persuasion was present, §829, although Dionysius, deterred from this intention by Philistus' counsel, began to be somewhat crueler, Cornelius in *Dion*. Some logicians now call persuasion an erroneous opinion of certitude, that state of mind in which we think ourselves certain through error. From this ambiguity of words there are some who open a window for themselves to count every speech suitable for persuading among enticements and false coloring, §688, rather than among true beauties. Nor must it be denied that people laboring under the described error are not rarely called persuaded. Thus in Cicero, *On the Nature of the Gods* I.61, Cotta, himself a pontiff, says: *I, who am a priest, and who think that religions and ceremonies ought sacredly to be maintained, am certainly desirous to have the existence of the Gods, which is the principal point in debate, not only fixed in opinion, but proved to a demonstration;*[394]
In the same way Virgil: "Let none persuade thee, howso weighty-wise,
To stir the soil when stiff with Boreas' breath."[395]

Georgics II.316. Cicero, *De inventione* II.37: *But if there have been any acts of baseness in his previous life, or if they be said to have undeservedly acquired such a reputation, or if his actions are to be attributed by the envy, or love of detraction, or mistaken opinion of some people, either to ignorance, or necessity, or to the persuasion of young men, or to any other affection of mind in which there is no vice,*[396]
Who would deny that here too persuasion has an unfavorable meaning?
§ 831. Yet the same Cicero, *De inventione* I.6, says that the task of the oratorical faculty is *to speak suitably for persuasion*, and its end *to persuade by speaking*. He means eloquence governed by wisdom. Cicero's fuller source formulation is: *For it is from this source that the most numerous advantages accrue to the republic, if only it be accompanied by wisdom, that governor of all human affairs.*[397] I.5 (older chapter 4). Such a faculty certainly does not take another person's error as its aim. Cicero here clearly intends true persuasion. Baumgarten illustrates it by adapting Horace, *Satires* I.6.8, into the imperative, persuade yourself truly. The source itself says: "You persuade yourself, with truth, that before the dominions of Tullius, and the reign of one born a slave, frequently numbers of men descended from ancestors of no rank, have both lived as men of merit, and have been distinguished by the greatest honors:"[398]

[394] **Source and locus.** Cicero, *De natura deorum* 1.61, spoken by the Academic skeptic and pontiff Cotta. **Translation and edition.** chiefly Charles Duke Yonge, *Cicero's Tusculan Disputations; Also, Treatises on the Nature of the Gods, and on the Commonwealth* (New York: Harper & Brothers, 1877), *De natura deorum* 1.61, in the Project Gutenberg transcription. T088. **Direct source.** https://www.gutenberg.org/files/14988/14988-h/14988-h.htm#page-209. **Textual note.** Baumgarten removes Cotta's opening *itaque ego ipse pontifex*, modernizes *caerimonias* to *ceremonias*, changes first-person *arbitror ... mihi ... velim* to third-person *arbitratur ... sibi ... velit*, and inserts several explanatory commas. Yonge freely renders *ad veritatem plane* as "proved to a demonstration" and calls the pontiff a "priest," but preserves the source's contrast between opinion and established truth.

[395] **Source and locus.** Virgil, *Georgics* 2.315-316. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Georgics* 2.315-316, as encoded by the Perseus Digital Library. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** Virgil has intensifying *tam prudens*, "so prudent," whereas Baumgarten substitutes temporal *iam prudens*, "now prudent." Baumgarten also capitalizes the second displayed line and changes the source period to a comma. Rhoades's "howso weighty-wise" translates Virgil's *tam prudens*, not Baumgarten's *iam*.

[396] **Source and locus.** Cicero, *De inventione* 2.37, on ways in which an advocate may mitigate discreditable facts in a defendant's earlier life. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 4 (1903 reprint from stereotype plates), "Treatise on Rhetorical Invention," book 2, chapter 11 (modern *De inventione* 2.37); Project Gutenberg ebook 11080. T086. **Direct source.** https://www.gutenberg.org/cache/epub/11080/pg11080-images.html#id00864. **Textual note.** Baumgarten replaces source *sin autem* with *Si*, compounds *ante acta* as *anteacta*, and changes singular *dicetur* to plural *dicentur*. His added *aut* before *ex aliquorum invidia* and before the next two causes, together with his commas and relocated semicolon, recasts the source's syntax. He modernizes *inprudentiae* and *adulescentiae* as *imprudentiae* and *adolescentiae*, separates the final *aut alicui* from the preceding list with a semicolon, changes *attribuentur* to *tribuentur*, and stops before Cicero's next alternative, *aut dissimili in genere vitiorum*. Yonge translates the source construction, not Baumgarten's resegmentation; his "persuasion of young men" also combines source *persuasioni, adulescentiae* into one English phrase. The English quotation above ends at the corresponding point in Yonge's longer sentence.

[397] **Source and locus.** Cicero, *De inventione* 1.5, in the argument that eloquence benefits the republic when governed by wisdom. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 4 (1903 reprint from stereotype plates), "Treatise on Rhetorical Invention," book 1, chapter 4 (modern *De inventione* 1.5); Project Gutenberg ebook 11080. T086. **Direct source.** https://www.gutenberg.org/cache/epub/11080/pg11080-images.html#id00638. **Textual note.** Cicero's source has a conditional clause introduced by *si* and the indicative *est*. Baumgarten omits *si* and changes *est* to subjunctive *sit* so that the phrase can depend on his own preceding relative description of the oratorical faculty. The remaining words and order are unchanged. Baumgarten's printed "4" reflects the older chapter division used by Yonge; the modern section locus is 1.5. Yonge translates Cicero's complete condition and renders *moderatrix* appositionally as "that governor."

[398] **Source and locus.** Horace, *Satires* (*Sermones*) 1.6.8-11, in Horace's address to Maecenas on merit and ancestry. **Translation and edition.** Christopher Smart, revised by Theodore Alois Buckley, *The Works of Horace*, new edition (New York: Harper & Brothers, 1863), *Satires* 1.6.8-11, in the Project Gutenberg transcription. T087. **Direct source.** https://www.gutenberg.org/files/14020/14020-h/14020-h.htm#THE_FIRST_BOOK_OF_THE_SATIRES_OF_HORACE. **Textual note.** Horace's *persuades* is a second-person indicative, translated by Smart as "You persuade yourself"; Baumgarten changes it to the imperative *persuade* and omits the framing *natus, dum ingenuus*. He also capitalizes the later displayed line openings, inserts commas after *Tulli*, *regnum*, and *probos*, and replaces the source semicolon with a period. Smart translates the Horatian source reading and its omitted frame, not Baumgarten's imperative adaptation.

§ 832. Quam autem in primo §. 831. citato loco persuasionem adolescentiae vocaverat Cicero, huius exemplum Quintilianus habet II. 4. ex extemporali garrulitate derivans parentum imperitorum inane gaudium, adolescentibus autem *contemtum operis, inverecundam frontem, consuetudinem pessime dicendi, malarum exercitationem, et, quod magnos quoque profectus frequenter perdiderit, arrogantem de se persuasionem*. Neque melior est persuasio, de qua l. 1. *Nihil*, inquit, *peius est iis, qui paullulum aliquid ultra primas litteras progressi falsam sibi scientiae persuasionem induerunt*. Habemus itaque facilem viam ambiguitatis tollendae. Conscientia veritatis distincta, convictio est; indistincta et sensitiva, persuasio. Haec indistincta veritatis conscientia est, quemadmodum omnis cognitio, vel vera, vera persuasio, §. 831. vel falsa, falsa persuasio.

§ 833. Persuasio generatim est phaenomenon animae, quo se veritatem appercipere putat, sicuti viator novam

videt, aut vidisse putat per nubila lunam.

De hac Quintilianus I. 2. quando negat *esse dissimulandum, nonnullos esse, qui ab hoc prope publico more*,

praeceptores publicos adeundi, *privata persuasione dissentiant*. Nunc enim ponit hanc persuasionem tantum, ut constantem usu et experientia. Dein demum examinaturus, an vera sit, an falsa, §. 832. Quando vero per hoc examen scholas publicas vitantium *haerere aut languescere mentem, aut quendam velut in opaco situm ducere, aut contra tumescere inani persuasione*

asserit, non persuasionis simpliciter, sed definite et accuratius inanis i. e. falsae persuasionis meminit, §. 832.

§ 832. But the persuasion of youth which Cicero had named in the first passage cited in §831 has an example in Quintilian II.4, who describes the effects of extemporaneous garrulity on parents and pupils: *Such proceedings fill ignorant parents with senseless pride, while the boys themselves lose all respect for their work, adopt a conceited bearing, and acquire the habit of speaking in the worst style and actually practising their faults, while they develop an arrogant conviction of their own talents which often proves fatal even to the most genuine proficiency.*[399] Nor is the persuasion better about which in book I he says: *There are none worse than those, who as soon as they have progressed beyond a knowledge of the alphabet delude themselves into the belief that they are the possessors of real knowledge.*[400] Therefore we have an easy way of removing the ambiguity. Distinct consciousness of truth is conviction; indistinct and sensitive consciousness is persuasion. This indistinct consciousness of truth, like all cognition, is either true, true persuasion, §831, or false, false persuasion.

§ 833. Persuasion generally is a phenomenon of the soul by which it thinks that it apperceives truth, as in the uncertain moon image: "Beheld her near him through the murky gloom,
As when, in her young month and crescent pale,
One sees th' o'er-clouded moon, or thinks he sees."[401]
Quintilian I.2 speaks of this when he says: *It would, however, be folly to shut our eyes to the fact that there are some who disagree with this preference for public education owing to a certain prejudice in favour of private tuition.*[402]
At this point he merely recognizes this persuasion as a state attested by practice and experience. Only afterward will he examine whether it is true or false, §832. But through this examination he describes the effects of avoiding public schools: *His mind requires constant stimulus and excitement, whereas retirement such as has just been mentioned induces languor and the mind becomes mildewed like things that are left in the dark, or else flies to the opposite extreme and becomes puffed up with empty conceit;*[403]
He is not mentioning persuasion simply, but definitely and more accurately empty, that is, false persuasion, §832.

[399] **Source and locus.** Quintilian, *Institutio oratoria* 2.4.16, on the damage caused by allowing unready pupils to declaim extemporaneously. **Translation and edition.** Harold Edgeworth Butler, *The Institutio Oratoria of Quintilian*, vol. 1 (Cambridge, Mass.: Harvard University Press; London: William Heinemann, 1920), 2.4.16; Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten's surrounding *derivans* makes the quoted items accusative objects. He therefore changes source nominatives *contemptus operis*, *inverecunda frons*, *consuetudo*, *malorum exercitatio*, and *arrogans ... persuasio* to *contemtum operis*, *inverecundam frontem*, *consuetudinem*, *malarum exercitationem*, and *arrogantem ... persuasionem*. The first change also uses the spelling *contemtum*. He alters relative *quae ... perdidit* to neuter *quod ... perdiderit* and omits the source predicate *innascitur*. Butler translates Quintilian's complete finite sentence, not Baumgarten's grammatical recasting.

[400] **Source and locus.** Quintilian, *Institutio oratoria* 1.1.8, on incompletely educated attendants who falsely believe themselves learned. **Translation and edition.** Harold Edgeworth Butler, *The Institutio Oratoria of Quintilian*, vol. 1 (Cambridge, Mass.: Harvard University Press; London: William Heinemann, 1920), 1.1.8; Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten capitalizes the opening, reorders source *nihil est peius* as *Nihil peius est*, and replaces *paulum* with the stronger diminutive *paullulum*. The rest of the wording and order are unchanged, but Baumgarten suppresses the source period. Butler's "as soon as" is an idiomatic expansion rather than a separately represented Latin word.

[401] **Source and locus.** Virgil, *Aeneid* 6.453-454, in the simile describing Aeneas's uncertain sight of Dido's shade. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), book 6, translating lines 452-454; Perseus Digital Library text. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten omits the source line's opening *aut*, extracts the rest of line 454 from its preceding simile frame, and changes Virgil's continuing comma to a period; its lowercase *videt* still signals the fragmentary beginning. Williams translates the complete image and renders the source's two alternatives as "One sees ... or thinks he sees."

[402] **Source and locus.** Quintilian, *Institutio oratoria* 1.2.2, introducing the objections of those who prefer private to public education. **Translation and edition.** Harold Edgeworth Butler, *The Institutio Oratoria of Quintilian*, vol. 1 (Cambridge, Mass.: Harvard University Press; London: William Heinemann, 1920), 1.2.2; Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Quintilian has finite impersonal *non est tamen dissimulandum* followed by *esse nonnullos*. Baumgarten places the two infinitive clauses after his external governing *negat*, which supplies the negative sense excluded by the concordance's italicized fragment, omits *tamen*, and reorders the first clause as *esse dissimulandum*. He stops the quotation after *more*, before the defining phrase *privata quadam persuasione dissentiant.* Butler translates Quintilian's complete source sentence, including both the negative and the omitted predicate.

[403] **Source and locus.** Quintilian, *Institutio oratoria* 1.2.18, on the mental effects of educating a future orator in seclusion. **Translation and edition.** Harold Edgeworth Butler, *The Institutio Oratoria of Quintilian*, vol. 1 (Cambridge, Mass.: Harvard University Press; London: William Heinemann, 1920), 1.2.18; Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten's surrounding *asserit* prompts accusative *mentem* and infinitives *languescere*, *ducere*, and *tumescere* in place of Quintilian's nominative subject and finite *languescit*, *ducit*, and *tumescit*. Baumgarten adds *haerere*, which has no counterpart in this source sentence, replaces the source conjunction *et* before *quendam* with *aut*, and omits *excitanda ... est* and *in eiusmodi secretis*. Butler translates the complete Quintilian sentence; "becomes mildewed" is his figurative rendering of *situm ducit*.

§ 834. Perlegenti Quintiliani II. 15. apparebit, quot controversias evitemus et ictus per latus rhetorices aestheticam etiam vel vim, vel scientiam, vel usum, vel artem petentes, exigua corporis declinatione, quando non generatim persuasionem, §. 833. sed aestheticam a pulcre cogitaturis postulamus, §. 829. nec hanc solam solius rhetorices finem, sed in finibus primariis omnium venustius cogitandorum constituimus, §. 5. Nec rhetorica, nec eius mater aesthetica, pravitas quaedam artis est, i. e. κακοτεχνία, dum utraque sit opifex persuadendi, πειθοῦς δημιουργός, ac, si liceat cum Ennio canere,

Suadae medulla.

Aesthetica, quam minus inadaequate, ac Plato rhetoricen, describas, nec, ut Plato, non artem, sed peritiam verum et peritiam, et artem quandam gratiae ac voluptatis, §. 1. non qualemcunque persuasionem fabricatur, sed, quae se deceat, bonam, et vere elegantem, nec est, quam Athenaeus rhetoricen dicit, *ars fallendi*, §. 830. Nec enim est, nec esse rhetoricam iubet, 1) vim dicendi cogitandive, qua in quaque re possit esse persuadibile, si per hunc titulum omnia oratori subiecisse videtur Aristoteles. S. VIII. Aversatur potius inanem quorundam sophistarum iactantiam, qui non solum de rebus omnibus, sed etiam de unaquaque re partem in utramque contrariarum aequali cum auditorum persuasione se mentem suam exposituros circulatorie promittunt. §. 818.

§ 835. Nec ipsa persuadet, nec persuadere patitur rhetoricen, matris consiliorum tenacem, §. 835. 2) uti persuadent, vel ducunt in id, quod volunt, meretrices, adulatores, corruptores, S. XV, XVI, XXIII. Nec est tantum, nec esse suam tantum patitur rhetoricen, 3) quam Ariston, Critolai peripatetici discipulus, affirmat, scientiam videndi et agendi in quaestionibus civilibus per orationem popularis persuasionis, si popularem persuasionem contumeliosius interpreteris in auditores, quam nihil putes doctis profuturam. Surgit altius, suamque post se trahit rhetoricen, ultra quaestiones civiles in magis sublimia, S. XXI. et transcendentem aurae popularis arbitrium, §. 397. caetusque vulgares, §. 396. in persuadendo magnanimitatem, S. XXVI.

§ 836. Aesthetica nec ipsa sectatur, neque suam concedit rhetoricen ita sectari persuasibilia, ut 4) veris credibilia praeferat, S. XXVII, XXXIII. licet nonnunquam veris aliquibus, §. 429–430. praeferat alia, etiam vera, et simul ex ἔξοχον illud, §. 484. prae se ferentia, quo facilius inveniant fidem. Nec enim persuasurus aestheticus, nec ex huius academia profectus, orator, ut sunt Corn. Celsi verba: *simile tantum veri petit*, sed veritatem ipsam, saepius etiam strictissimam, §. 566. S. XXXV. licet modestus inventa sua malit a potiori verisimilia nuncupare, §. 483. quam vera mortalibus, quorum norunt paucissimi, quae sit et quotuplex veritas, semper una, S. XXXVIII.

§ 837. 5) Uti mangones, qui colorem fuco, et verum robur inani sagina mentiantur. S. XXXXI, XXXXII.

§ 838. Recte itaque reiiciant logici persuasionem falsam et falsi, seu de falso, §. 830. Recte tamen amabit bellum ingenium veram persuasionem, §. 831. et veri vel verisimilis, §. 837. aestheticam, §. 834–837. eiusque habitum, suadam et SUADELAM; non illam volgivagam §. 831–837. sed aestheticam, §. 829. Nec enim eam,

Quae bene nummatum decorat Suadela Venusque,

§ 834. To one reading Quintilian II.15 it will appear how many controversies we avoid, and how many blows, aimed through the side of rhetoric also at aesthetics as power, science, use, or art, we evade by a slight inclination of the body, when we require from those about to think beautifully not persuasion in general, §833, but aesthetic persuasion, §829; nor do we establish this alone as the sole end of rhetoric, but place it among the primary ends of all things to be thought more gracefully, §5. Neither rhetoric nor its mother aesthetics is some depravity of art, that is, κακοτεχνία, since each is a maker of persuading, πειθοῦς δημιουργός, and, if it is permitted to sing with Ennius, "the very marrow and quintessence of Persuasion."[404] Aesthetics, which you would describe less inadequately than Plato described rhetoric, as both a skill and an art of grace and pleasure, rather than, as Plato described rhetoric, a skill without art, §1, does not fashion persuasion of any kind whatsoever, but one that befits it, good and truly elegant; nor is it what Athenaeus calls rhetoric, an *art of deceiving*, §830. For it neither is, nor orders rhetoric to be, 1) a power of speaking or thinking by which in any matter something persuasive can be found, if by this title Aristotle seems to have subjected all things to the orator, Sect. VIII. Rather, it turns away from the empty boasting of certain sophists, who promise, like showmen, to set forth their mind not only on all matters, but also on each side of every contrary, with equal persuasion of their hearers, §818.

§ 835. Nor does aesthetics itself persuade, nor does it allow rhetoric, tenacious of its mother's counsels, §835, to persuade 2) as prostitutes, flatterers, and corrupters persuade, or lead into what they wish, Sects. XV, XVI, XXIII. Nor is it only, nor does it allow its rhetoric to be only, 3) what Ariston, a pupil of Critolaus the Peripatetic, affirms: the science of seeing and acting in civil questions through speech of popular persuasion, if you interpret popular persuasion more insultingly toward hearers, as something you think will profit the learned nothing. It rises higher, and draws its rhetoric after itself, beyond civil questions into more sublime things, Sect. XXI, and, transcending the judgment of the popular breeze, §397, and common assemblies, §396, into magnanimity in persuading, Sect. XXVI.

§ 836. Aesthetics neither itself pursues, nor grants that its rhetoric should so pursue, persuadable things that 4) it prefers credible things to true things, Sects. XXVII, XXXIII, although sometimes, before certain truths, §§429–430, it prefers other things, also true, which at the same time display that ἔξοχον, §484, by which they more easily find belief. Cornelius Celsus's formulation reads: *The orator only aims at the semblance of truth,*[405] But the aesthetic persuader and the orator trained in this academy seek truth itself, often even the strictest truth, §566, Sect. XXXV, although modestly he would rather name his discoveries, for the most part, verisimilar, §483, rather than true when addressing mortals, of whom very few know what truth is, and how manifold, though always one, Sect. XXXVIII.

§ 837. 5) Nor does aesthetics persuade as dealers do, who feign color by false coloring and true strength by mere fattening, Sects. XXXXI, XXXXII.

§ 838. Rightly, therefore, may logicians reject false persuasion and persuasion of the false, or concerning the false, §830. Yet rightly will a beautiful mind love true persuasion, §831, and aesthetic persuasion of the true or of the verisimilar, §837, §§834–837, and the acquired capacity for it, *suada* and SUADELA; not that common, wandering persuasion of §§831–837, but aesthetic persuasion, §829. We do not honor the persuasion in Horace's moneyed-man image: "and [the goddesses], Persuasion and Venus, graced the well-moneyed man."[406]

[404] **Source and locus.** Ennius, *Annales* book 9, fragment describing Marcus Cornelius Cethegus, preserved by Cicero at *Brutus* 58-59; the quoted phrase occurs at *Brutus* 59. **Translation and edition.** Edward Jones, *Cicero's Brutus, or History of Famous Orators: Also, His Orator, or Accomplished Speaker* (London: B. White, 1776), *Brutus* 59; Project Gutenberg ebook 9776. T116. **Direct source.** https://www.gutenberg.org/cache/epub/9776/pg9776-images.html#id00044. **Textual note.** The fragment survives through Cicero's quotation; no independent complete text of Ennius's *Annales* exists. Cicero's transmitted phrase has connective enclitic *-que*, linking it to the preceding description of Cethegus as *flos delibatus populi*. Baumgarten deletes *-que* to make *Suadae medulla* a freestanding nominative phrase and retains the source capitalization and period. Jones translates Cicero's connective source form, but the connective has no separate word in his selected English phrase.

[405] **Source and locus.** Cornelius Celsus, lost rhetorical work, fragment quoted by Quintilian at *Institutio oratoria* 2.15.32. **Translation and edition.** Harold Edgeworth Butler, *The Institutio Oratoria of Quintilian*, vol. 1 (Cambridge, Mass.: Harvard University Press; London: William Heinemann, 1920), 2.15.32; Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Celsus's rhetorical work is lost, so Quintilian is the textual witness for both the Latin fragment and Butler's published English translation. Baumgarten omits the subject *orator* and the source period, retaining the other four words without alteration. Butler's capitalized subject therefore translates material outside Baumgarten's shortened extract; his terminal comma continues Quintilian's surrounding English sentence.

[406] **Source and locus.** Horace, *Epistles* 1.6.38. **Translation and edition.** Christopher Smart, revised by Theodore Alois Buckley, *The Works of Horace*, new edition (New York: Harper & Brothers, 1863), *Epistles* 1.6.38, in the Project Gutenberg transcription. T087. **Direct source.** https://www.gutenberg.org/files/14020/14020-h/14020-h.htm#THE_FIRST_BOOK_OF_THE_EPISTLES_OF_HORACE. **Textual note.** Baumgarten changes Horace's coordinating *ac* to the relative *Quae* and capitalizes the new opening, thereby attaching the verse to his own preceding syntax. The remaining words and continuing comma are exact. Smart's bracketed "[the goddesses]" is the historical translator-reviser's explanatory addition, not a new intervention in this research copy.

Hor. ep. 16, 36. sed, quam in Periclis labris scripsit Eupolis *sedisse*,

Cic. de cl. or. 59.

Te facimus, Suadela, deam, caeloque locamus.

§ 839. Aesthetice persuasurus dare noverit suis 1) verisimilitudinem secundum §. 423–613, et huic lucem necessariam, §. 624–824. His enim datis dabitur quaesita persuasio, §. 829. Verisimilitudo, quantam studium veritatis absolutum ubique postulat, §. 555. absoluta saltim luce §. 617. simpliciter dilucida, §. 625. PERSUASIONEM in aestheticis ABSOLUTAM, quantam autem verisimilitudinem studium veritatis comparativum in data meditatione requisiverit, S. XXXV. proportionate nitens, §. 625, persuasionem COMPARATIVAM exhibebit. Utramque, quantam pulcritudo totius desiderat, accurate praestans est AESTHAETICE SOLIDUS, vel hanc negligens, vel illius omnino contemtae reus est AESTHETICE SUPERFICIARIUS.

§ 840. Est pygmaeorum §. 559. quaedam natio, quae se nunc philosopham putat, nunc mathematicam, cuique sua sunt omnia, sed sua sola, sicut inferorum porta Virgilio, VI.

Solido: ex adamante columnae,
Vis ut nulla virum, non ipsi exscindere ferro
Caelicolae valeant. Stat ferrea turris ad auras.

Illi suo vivant abundantes ingenio, nobis autem, logicam soliditatem suo loco plurimi facientibus, nunc

Florescant solido Paphiae de robore myrtus.

ACCURATUM est leges suas exactius sequens, et accurate probans SOLIDUS est. Veritatem itaque, quam debebat secundum regulas verisimilitudinis exactius exponens luci secundum huius regulas accurate, prout aestheticum decet, cur ille non sit solidus in suo genere, in sua sphaera, ac horizonte?

§ 841. Nolim vere venustos tela retorquere in philosophos illos vel quasi, aut mathematicos, quibus sola sua solida videntur, uti Epicureus ille apud Ciceronem de fin. I, 61. qui *se melius et verius ait perspicere, neque stultorum quemquam beatum, neque sapientium non esse beatum*,

Horace, *Epistles* I.6.36. Instead we honor the persuasion described through Eupolis: *that amiable Goddess, who is said by Eupolis to have dwelt on the lips of Pericles.*[407]
Cicero, *Brutus* 59. Baumgarten addresses Persuasion: We make you a goddess and place you in heaven. He adapts Juvenal's address to Fortune, whose original source reads: "Thou wouldst have no divinity, O Fortune, if we had but wisdom; it is we that make a goddess of thee, and place thee in the skies."[408]

§ 839. One who is going to persuade aesthetically should know how to give his own thoughts 1) verisimilitude according to §§423–613, and to this the necessary light, §§624–824. For when these are given, the persuasion sought will be given, §829. Verisimilitude, as much as the absolute study of truth everywhere demands, §555, simply clear with at least absolute light, §§617, 625, will exhibit ABSOLUTE PERSUASION in aesthetics; but verisimilitude, as much as the comparative study of truth in a given meditation has required, Sect. XXXV, shining proportionately, §625, will exhibit COMPARATIVE persuasion. One who accurately furnishes both, as much as the beauty of the whole desires, is AESTHETICALLY SOUND; one who neglects the latter, or is guilty of utterly despising the former, is AESTHETICALLY SUPERFICIAL.

§ 840. There is a certain nation of pygmies, §559, which now thinks itself philosophical, now mathematical, and to which all its own things, but only its own, are sound, like the gate of the underworld in Virgil VI: "A mighty gate is there
Columned in adamant; no human power,
Nor even the gods, against this gate prevail.
Tall tower of steel it has;"[409] Let them live abounding in their own genius. For us, however, who value logical soundness highly in its own place, let Paphian myrtle flourish from solid wood. Baumgarten adapts this Virgilian planting comparison: "But reared from truncheons olives answer best,
As vines from layers, and from the solid wood
The Paphian myrtles;"[410] What follows its laws more exactly is ACCURATE, and one who proves accurately is SOUND. Therefore, if someone presents the required truth more exactly according to the rules of verisimilitude and sets it accurately in light according to the rules of illumination, as befits an aesthetician, why should he not be sound in his own kind, sphere, and horizon?

§ 841. I would not wish the truly graceful to hurl weapons back at those philosophers, or quasi-philosophers, or mathematicians, to whom only their own work seems sound, as with that Epicurean in Cicero, *De finibus* I.61, who says: *The conclusion is that no foolish man can be happy, nor any wise man fail to be happy. This is a truth that we establish far more conclusively than do the Stoics.*[411]

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[407] **Source and locus.** Cicero, *Brutus* 59, reporting Eupolis's description of Persuasion on the lips of Pericles. **Translation and edition.** E. Jones, *Cicero's Brutus or History of Famous Orators; also His Orator, or Accomplished Speaker*, "Now first translated into English," Project Gutenberg eBook 9776, *Brutus* 59. T116. **Direct source.** https://www.gutenberg.org/cache/epub/9776/pg9776-images.html#id00045. **Textual note.** Cicero does not write *sedisse* but the iterative infinitive *sessitavisse*, "to have kept dwelling." Baumgarten extracts and simplifies that one verb, suppressing Cicero's syntax and the report's surrounding image. Jones translates the complete reported image and renders the iterative form simply as "to have dwelt"; no separate surviving Eupolis text underlies the entry.

[408] **Source and locus.** Juvenal, *Satires* 10.365-366, adapted without attribution. **Translation and edition.** G. G. Ramsay, *Juvenal and Persius*, Loeb Classical Library (London: William Heinemann; New York: G. P. Putnam's Sons, 1918), Juvenal, Satire 10.365-366. T215. **Direct source.** https://www.tertullian.org/fathers/juvenal_satires_10.htm. **Textual note.** Baumgarten removes Juvenal's conditional first verse and both instances of *nos*, replaces Fortune with Persuasion (*Fortuna* with *Suadela*), and recasts the remainder as a direct address beginning *Te*. Ramsay necessarily translates Juvenal's Fortune and retained condition; his version documents the source rather than concealing Baumgarten's new deity.

[409] **Source and locus.** Virgil, *Aeneid* 6.552-554. **Translation and edition.** Theodore C. Williams, *The Aeneid of Virgil* (Boston: Houghton Mifflin, 1910), 6.552-554, as encoded by the Perseus Digital Library. T064. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Textual note.** Baumgarten suppresses *Porta adversa ingens*, detaches *solido* from Virgil's *solidoque adamante*, and inserts *ex* and a colon. He also substitutes *ferro* ("with iron") for source *bello* ("by war"), capitalizes his displayed continuations, and replaces Virgil's semicolon and final comma with periods. Williams translates the complete source syntax and therefore retains the gate that Baumgarten omits.

[410] **Source and locus.** Virgil, *Georgics* 2.63-64, with Baumgarten adapting the second half of the comparative planting catalogue. **Translation and edition.** James Rhoades, *The Poems of Vergil* (London: Oxford University Press, 1921), *Georgics* 2.63-64, as encoded by the Perseus Digital Library. T063. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Textual note.** Virgil's plural verb *respondent* ("answer best") governs the olives, vines, and singular collective *myrtus* across verses 63-64. Baumgarten extracts only the Paphian myrtle phrase, replaces that verb with the hortatory *Florescant* ("let ... flourish"), capitalizes it, and changes the semicolon to a period. Rhoades's three-line context preserves the source's shared verb and list structure.

[411] **Source and locus.** Cicero, *De finibus bonorum et malorum* 1.61. **Translation and edition.** H. Harris Rackham, *De Finibus Bonorum et Malorum*, Loeb Classical Library, vol. 17, second revised edition (Harvard University Press, 1931), 1.61, in the LacusCurtius transcription. T196. **Direct source.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Cicero/de_Finibus/1%2A.html#61. **Textual note.** Baumgarten turns Cicero's two direct assertions into indirect speech after the added *ait*. He changes *quisquam beatus* to accusative *quemquam beatum* and *non beatus* to *non esse beatum*, recasts plural *nos* as reflexive *se*, moves and regularizes *melius ... veriusque*, and omits *Multoque hoc* and *quam Stoici*. Rackham translates the complete source and therefore retains both the first-person plural and the explicit Stoic comparison.

ac Stoici, qui *negent quicquam esse bonum, nisi nescio quam illam umbram, quod appellant honestum, non tam solido, quam splendido, nomine*.
Idem Torquatus, quam soliditatem negarat Stoicis, eandem poetis denegat; et mathematicis 71. *In ille tempus in evoluendis poetis, uti ego et Triarius, te hortatore, fecimus, consumeret, in quibus nulla solida utilitas, omnisque puerilis delectatio? aut, sicut Plato, se in musicis, geometria, numeris, astris contereret? quae a falsis profecta initiis, vera esse nequeunt, et, si vera essent, nihil afferrent, quo iucundius, id est, quo melius viveremus?*

§ 842. Quid enim? dum eruditi cavillatores sibi vicissim obiiciunt, rebus illius, quem adversarium aliquis sibi legit, nihil subesse solidi, patitur interim veritas, et distrahuntur spectatores neutrarum partium in vere molestam circa vera tantum non omnia fluctuationem, sicut aegrotus inter medicorum rixas exspirans. Est sua philosophis, est mathematicis soliditas, sed est etiam, alius quidem generis, §. 829. sicuti veritas proponenda, historicis, oratoribus, poetis, §. 423, 424. sicut lux huic veritati circumfundenda, §. 614, 617. sic etiam ex his resultans certitudo, quae convictionem pariens logicam et intellectualem soliditatem, persuasionem producens aestheticam soliditatem auctoris demonstrabit. §. 839.
§ 843. Aesthetica persuasio 1) occupatur circa ea, de quibus completa datur et scientifica certitudo, de quibus auctor forsan habeat, et utiliter, intellectualem etiam convictionem, immo et circa argumenta materiarum eiusmodi rigide ac severe demonstrantia, quae et quatenus sunt simul persuasibilia, §. 425, 617, 829. horizonti logico et aesthetico communia, §. 125. quatenus supra hunc non adscendunt, §. 121, 485. Hinc optime diiudicatur toties agitata quaestio, num philosophica, et probationes, ex natura rerum petitae, deceant oratorem, e. g. sacrum, nec rotunde neganda, nec affirmanda, quoniam quaedam satis facilem admittentia persuasionem in philosophicis occurrunt et quaestionibus et argumentationibus: quaedam autem vix idoneis ad persuadendum includi rationibus poterunt, et omnia pari ratione modoque, ac ad convictionem scientificam propinantur, nequicquam turbis auditorum promiscuuis occinerentur.

§ 844. Persuasio aesthetica 2) dum directo sensitivam tractandorum certitudinem intendit, nonnunquam persuadendo de partibus per indirectum intellectui pulcro rationisque sagacitati totum obiiciet, non sine convictione simul, certum, §. 428, 617. Erit eiusmodi tunc convictio extensive nonnunquam maior, et poterit numero notarum fortior esse, ac alia intensive distinctior, et scientiis aptior, M. §. 532. Neque tamen ab aesthetico primario intenditur, quatenus est convictio, sed quatenus ad eam persuasionibus partium aptime necessariis deducebamur. Horatio Troiani belli scriptor

> *Quid sit pulcrum; quid turpe, quid utile, quid non;*
> *Planius ac melius Chrysippo et Crantore dicit,*

Non haerebimus in comparationibus, §. 842. Sufficit exemplum obiecta demonstrationum moralium esse etiam obiecta poetae; qui persuadeat de iisdem, de quibus illae convincant, imo convincat intellectum tandem pulcrum et rationis sagacitatem de iisdem, de quibus illae convicerant intellectum purum et rationis soliditatem, M. §. 637, 645.

He says of the Stoics: *For they maintain that nothing is good save that vague phantom which they entitle Moral Worth, a title more splendid than substantial;*[412]
The same Torquatus denies to poets the soundness he had denied to the Stoics, and to mathematicians, 71: *Was he to spend his time, as you encourage Triarius and me to do, in perusing poets, who give us nothing solid and useful, but merely childish amusement? Was he to occupy himself like Plato with music and geometry, arithmetic and astronomy, which starting from false premises cannot be true, and which moreover if they were true would contribute nothing to make our lives pleasanter and therefore better?*[413]
§ 842. For what happens? While learned cavillers mutually object that nothing sound underlies the matters of the person each has chosen as adversary, truth meanwhile suffers, and spectators of neither party are thrown into deeply troubling uncertainty about almost all truths, like a sick person dying amid the quarrels of physicians. Philosophers have their soundness, mathematicians have theirs, but historians, orators, and poets also have another kind, §829: just as truth is to be proposed, §§423, 424, and just as light is to be poured around this truth, §§614, 617, so also the certitude resulting from these, which, by producing conviction, will show the logical and intellectual soundness of an author, and, by producing persuasion, will show his aesthetic soundness, §839.
§ 843. Aesthetic persuasion 1) is occupied with those things concerning which complete and scientific certitude is given, concerning which the author perhaps has, and usefully has, intellectual conviction too; indeed it is occupied even with arguments that demonstrate matters of this kind rigorously and severely, insofar as they are at the same time capable of persuading, §§425, 617, 829, common to the logical and aesthetic horizon, §125, insofar as they do not ascend above this horizon, §§121, 485. Hence the often-agitated question, whether philosophical matters and proofs drawn from the nature of things befit an orator, for example a preacher, is best judged neither by a flat denial nor by an affirmation, since some things admitting persuasion readily enough occur in philosophical questions and argumentations; but some could hardly be included in reasons fit for persuading, and all of them, in the same form and manner in which they are offered for scientific conviction, would be sung in vain to mixed crowds of hearers.
§ 844. Aesthetic persuasion 2), while it directly aims at sensitive certainty of the things being treated, will sometimes, by persuading concerning the parts, indirectly present the whole as certain, not without conviction as well, to the beautiful intellect and the sagacity of reason, §§428, 617. Such conviction will then sometimes be greater extensively, and can be stronger by the number of marks, than another conviction more distinct intensively and more apt for the sciences, Metaphysics §532. Yet it is not primarily intended by the aesthetician insofar as it is conviction, but insofar as we were led to it by the persuasions concerning the parts that are most fittingly required. Horace describes the writer of the Trojan War as one "who teaches more clearly, and better than Chrysippus and Crantor, what is honorable, what shameful, what profitable, what not so."[414] We shall not linger over comparisons, §842. The example is enough: the objects of moral demonstrations are also objects of the poet, who persuades concerning the same things about which those demonstrations convince, indeed finally convinces the beautiful intellect and the sagacity of reason concerning the same things about which they had convinced pure intellect and the soundness of reason, Metaphysics §§637, 645.

[412] **Source and locus.** Cicero, *De finibus bonorum et malorum* 1.61, immediately following the source of entry 1027. **Translation and edition.** H. Harris Rackham, *De Finibus Bonorum et Malorum*, Loeb Classical Library, vol. 17, second revised edition (Harvard University Press, 1931), 1.61, in the LacusCurtius transcription. T196. **Direct source.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Cicero/de_Finibus/1%2A.html#61. **Textual note.** Baumgarten omits source *illi enim*, changes indicative *negant* to subordinate subjunctive *negent*, and transposes *esse bonum quicquam* to *quicquam esse bonum*. He also adds commas around the clauses and comparative terms. Rackham's "more splendid than substantial" reverses the Latin surface order idiomatically while preserving Cicero's contrast.

[413] **Source and locus.** Cicero, *De finibus bonorum et malorum* 1.72. **Translation and edition.** H. Harris Rackham, *De Finibus Bonorum et Malorum*, Loeb Classical Library, vol. 17, second revised edition (Harvard University Press, 1931), 1.72, in the LacusCurtius transcription. T196. **Direct source.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Cicero/de_Finibus/1%2A.html#72. **Textual note.** Concordance *In ille* corrupts Cicero's interrogative *an ille* and is preserved here rather than silently emended. Baumgarten drops the first *aut*, transposes *in poëtis evolvendis* to *in evoluendis poetis*, changes *ut ... facimus* to *uti ... fecimus*, and omits *est*. He substitutes *sicut* for the second *ut*, drops *et* before *a falsis*, transposes *falsis initiis*, replaces *non possunt* with *nequeunt*, reverses *essent vera*, and repunctuates the long question. Rackham follows the coherent Ciceronian source and cannot reproduce the corrupt opening.

[414] **Source and locus.** Horace, *Epistles* 1.2.3-4. **Translation and edition.** Christopher Smart, revised by Theodore Alois Buckley, *The Works of Horace*, new edition (New York: Harper & Brothers, 1863), *Epistles* 1.2.3-4, in the Project Gutenberg transcription. T087. **Direct source.** https://www.gutenberg.org/files/14020/14020-h/14020-h.htm#THE_FIRST_BOOK_OF_THE_EPISTLES_OF_HORACE. **Textual note.** Baumgarten drops Horace's initial relative *qui*, prints the historical spelling *pulcrum* for *pulchrum*, capitalizes both displayed lines, and replaces internal commas with semicolons while retaining a continuing final comma. Smart preserves the relative in English and moves the series "what is honorable ..." after its verb, the natural English order.

§ 845. Persuasio aesthetica 3) occupatur circa aesthetice probabilia, sive logice simul sint probabilia, sive minus, §. 485. modo tanta non sit improbabilitas logica, nunc etiam animis tuorum praesens, ut omnem destruens probabilitatem aestheticam persuasionem simul omnem auferat. §. 486. Huc argumenta Horatii persuasibilia ad navem I. od. 3.

Sic te diva potens Cypri,
Sic fratres Helenae, lucida sidera,
Ventorumque regat pater
Obstrictis aliis, praeter Iapyga.

Logice improbabile est, et navim bonis votis verbisque moveri, et tutelam navis navim regere, et gemellos illos ignes, qui boni sunt instar ominis apud nautas, fratres esse Helenae, et esse lucida sidera, et esse ventorum patrem. Neque tamen erant aesthetice improbabilia Virgilio, poetae adeo mythologiae gnaro, ut ex navibus etiam nymphas fabricaverit, in quas utique cadit persuasio passiva et activa, §. 836.

§ 846. Persuasio aesthetica lubentissime propter thaumaturgiam, §. 824, occupatur 4) in iis, quae fuerant tuis etiam aesthetice dubia et improbabilia; si vires tibi noveris ad tuos de iisdem nihilo minus aesthetice certos reddendos. §. 818. Hanc hypothesin quia negligunt plerique declamatores suasoriarum, morem eorum paradoxa sectandi ridet in se ipso Iuvenalis. Sat. I.

et nos
Consilium Sullae dedimus, privatus ut altum
Dormiret.

Nunc autem eadem Satyra felicius persuadet de morum corruptione, ne iudiciis quidem et poenis coercenda, aesthetice improbabili:

Quum populum gregibus comitum premat hic spoliator
Pupilli prostantis, et hic damnatus inani
Iudicio. Quid enim salvis infamia nummis?
Exsul ab octava Marius bibit, et fruitur Dis
Iratis. At tu, victrix provincia, ploras.

§ 845. Aesthetic persuasion 3) is occupied with aesthetically probable things, whether they are also logically probable or not, §485, provided there is not such logical improbability, now also present to the minds of your hearers, that, by destroying every aesthetic probability, it also removes every persuasion, §486. To this belong Horace's persuasive arguments to the ship in Ode I.3: "Thus may Cyprus' heavenly queen,
Thus Helen's brethren, stars of brightest sheen,
Guide thee! May the sire of wind
Each truant gale, save only Zephyr, bind!"[415] It is logically improbable both that a ship is moved by good wishes and words, and that the tutelary power of the ship guides the ship, and that those twin fires, which are like a good omen among sailors, are Helen's brothers, and are bright stars, and that there is a father of the winds. Yet they were not aesthetically improbable to Virgil, a poet so skilled in mythology that he even fashioned nymphs from ships, who can certainly both be persuaded and persuade, §836.

§ 846. Aesthetic persuasion, most willingly because of thaumaturgy, §824, is occupied 4) with those things that had been aesthetically doubtful and improbable even to your own hearers, if you know your powers for nevertheless making them aesthetically certain about the same things, §818. Because most declaimers of suasoriae neglect this condition, Juvenal mocks in himself their custom of chasing paradoxes, *Satires* I: "And yet I too have shirked my hand away from the rod. I too have given
advice to Sylla, that he should enjoy a sound sleep by returning to a
private station."[416] But now the same satire more successfully persuades concerning a corruption of morals, not to be checked even by judgments and penalties, aesthetically improbable: "when here, the plunderer of his ward (reduced by him to the vilest gains) presses on the people with his crowds of menials, and there, he that was condemned by a powerless sentence. (For what cares he for infamy while he retains the plunder?) Marius, though an exile, drinks from the eighth hour, and laughs at the angry gods, while thou, O Province, victorious in the suit, art in tears!"[417]

[415] **Source and locus.** Horace, *Odes* 1.3.1-4. **Translation and edition.** John Conington, *The Odes and Carmen Saeculare of Horace* (London: George Bell and Sons, 1882), Ode 1.3.1-4, as encoded by the Perseus Digital Library. T065. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Textual note.** Baumgarten capitalizes the three continuation lines, inserts a comma before *praeter*, and turns Horace's continuing final comma into a period; the words and order are otherwise exact. Conington freely naturalizes the specifically named Iapyx as "Zephyr" and rearranges the prayer to preserve his English rhyme and meter.

[416] **Source and locus.** Juvenal, *Satires* 1.15-17. **Translation and edition.** Lewis Evans, *The Satires of Juvenal, Persius, Sulpicia, and Lucilius* (New York: Harper and Brothers, 1881), Juvenal, Satire 1.15-17, in the Project Gutenberg transcription of that edition. T106. **Direct source.** https://www.gutenberg.org/cache/epub/50657/pg50657-images.html. **Textual note.** Juvenal's first *et nos* introduces *ergo manum ferulae subduximus*; Baumgarten suppresses that predicate but retains its *et nos* as the opening of the next thought. He also changes source *consilium dedimus Sullae* to *Consilium Sullae dedimus*, capitalizes at his new verse boundaries, and closes the excerpt with a period. Evans translates the complete source sequence, so his first sentence represents the clause Baumgarten omitted and his second represents the retained advice to Sulla.

[417] **Source and locus.** Juvenal, *Satires* 1.46-50. **Translation and edition.** Lewis Evans, *The Satires of Juvenal, Persius, Sulpicia, and Lucilius* (New York: Harper and Brothers, 1881), Juvenal, Satire 1.46-50, in the Project Gutenberg transcription of that edition. T106. **Direct source.** https://www.gutenberg.org/cache/epub/50657/pg50657-images.html. **Textual note.** Baumgarten has historical *Quum* and *Exsul* for source *cum* and *exul*, and changes indicative *premit* to subjunctive *premat*. He adds a comma after *prostantis*, makes the source's question after *iudicio* a full stop, adds commas around *et fruitur* and the address *victrix provincia*, turns the source comma after *iratis* into a full stop, and capitalizes at his new sentence and verse boundaries. Evans's prose follows the continuous source passage and therefore uses its indicative narration.

§ 847.

SECTIO L

EVIDENTIA AESTHETICA

Verisimilibus eiusmodi, §. 843–846. dum aesthetica suada, §. 838. circumfundit perspicuitatem sensitivam, §. 618. nascitur inde evidentia, M. §. 531. sensitiva, quam alii demonstrationem ad oculum, ad sensus, et palpabilem dixerint, demonstrationis intellectualiter convincentis analogon. Hanc evidentiam, quoniam immediatam, intuitivam et per se patentem plurimi iudicant, non raro praeferunt argumentando demum eliciendae, si vel illa maxime tandem intellectum convincat. Plurimorum sententiam Cotta profert apud Ciceronem de nat. deor. III. 9. *Ego neque in caussis, si quid est evidens* (sensitive) *de quo inter omnes convenit* (nec enim de evidentibus intellectui omnibus inter omnes convenit, neque sunt omnia de quibus inter omnes convenire dicitur, intellectualiter evidentia) *argumentari soleo. Perspicuitas enim* (sensitiva) *argumentatione elevatur* (quum intellectualis potius intendatur) *nec si id facerem in caussis forensibus, idem facerem in hac subtilitate sermonis — Sed quia non confidebas, tam esse id perspicuum, quam tu velis, propterea multis argumentis deos esse docere voluisti. Mihi enim unum satis erat, ita nobis maiores nostros tradidisse; Sed tu auctoritates omnes contemnis, ratione pugnas. Patere igitur, rationem meam cum tua ratione contendere. Affers haec omnia argumenta, cur dii sint, remque mea sententia minime dubiam, argumentando dubiam facis*.

§ 848. Eandem in sententiam exorsus erat orationem suam Lucilius. II. 4. *Quid potest*, inquiens, *esse tam apertum, tamque perspicuum, quum caelum suspeximus, caelestiaque contemplati sumus, quam esse aliquod numen praestantissimae mentis? — Quod qui dubitat, haud sane intelligo, cur non idem, sol sit, an nullus sit, dubitare possit. Quid enim est hoc illo evidentius?* Consentiunt in hoc, numinis exsistentiam esse hominibus, sensitive etiam, evidentem, in hoc dissentiunt, quod hanc evidentiam cum intellectuali coniungere non male laborat Lucilius, argumentorum autem evidentiam minus bene Cotta reiicit. §. 847.

§ 849. Quemadmodum autem vel mathematice convicti sibi videntur aliqui per evidentiam intellectualem, falsa tamen aliquando persuasione: sic et sensitivam evidentiam veram a falsa distinguere necesse est. §. 832. Illam sequitur aesthetica, §. 835, 838. licet nonnunquam per humanum errorem in evidentiam possit deducere; cui non parum admixtum sit falsae persuasionis, §. 830. Ἀυτομάρτυρον Livius, VIII. 9. bellum huius rei exemplum exhibet narrans Decium *se pro legionibus devoventem, incinctumque cinctu Gabino se in medios hostes immittentem*.

§ 847.

SECTION L

AESTHETIC EVIDENTNESS

When aesthetic *suada*, §838, pours the perspicuity of sensitive cognition, §618, around verisimilitudes of this kind, §§843–846, there arises sensitive evidentness, Metaphysics §531, which others have called demonstration to the eye, to the senses, and palpable, the analogue of intellectually convincing demonstration. Because many judge this evidentness immediate, intuitive, and self-evident, they often prefer it to evidentness finally elicited by arguing, even if the latter at last convinces the intellect. Cotta gives the opinion of many in Cicero, *On the Nature of the Gods* III.9: *for, when I plead, I do not dwell upon any point agreed to be self-evident, because long reasoning only serves to confound the clearest matters; besides, though I might take this method in pleading, yet I should not make use of it in such a discourse as this, which requires the nicest distinction. [...] But the truth is, that it was because you did not think that the existence of the Gods was so evident as you could wish that you therefore brought so many proofs. It was sufficient for me to believe it on the tradition of our ancestors; and since you disregard authorities, and appeal to reason, permit my reason to defend them against yours. The proofs on which you found the existence of the Gods tend only to render a proposition doubtful that, in my opinion, is not so;*[418] Here "evident" and "perspicuity" belong to sensitive cognition: not everything evident to the intellect is universally agreed, nor is everything universally agreed intellectually evident; argumentation may weaken sensitive perspicuity while increasing intellectual perspicuity.

§ 848. Lucilius had begun his speech in the same opinion, II.4, saying: *for what can be so plain and evident, when we behold the heavens and contemplate the celestial bodies, as the existence of some supreme, divine intelligence, by which all these things are governed? [...] And if any one doubts this, I really do not understand why the same man may not also doubt whether there is a sun or not. For what can possibly be more evident than this?*[419] They agree in this, that the existence of deity is evident to human beings, even through sensitive cognition; they disagree in this, that Lucilius rightly works to join this evidentness with intellectual evidentness, while Cotta less rightly rejects the evidentness of arguments, §847.

§ 849. But just as some people seem to themselves mathematically convinced through intellectual evidentness, yet sometimes by false persuasion, so it is necessary to distinguish true sensitive evidentness from false, §832. Aesthetics follows the former, §§835, 838, although sometimes through human error it can lead to an apparent evidentness in which no small amount of false persuasion is mixed, §830. Livy VIII.9 presents a fine self-witnessing example of this matter when he narrates Decius's self-dedication and charge into the enemy. The selected source passages read: *Come, as public pontiff of the Roman people, dictate to me the words in which I may devote myself for the legions. [...] He, girding himself in a Gabine cincture, and fully armed, mounted his horse, and rushed into the midst of the enemy.*[420]

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[418] **Source and locus.** Cicero, *De natura deorum* 3.9-10 (Baumgarten cites "III.9"), speech of Cotta. **Translation and edition.** Charles Duke Yonge, "On the Nature of the Gods," in *Cicero's Tusculan Disputations; Also, Treatises on the Nature of the Gods, and on the Commonwealth* (New York: Harper and Brothers, 1877), 3.9-10, in the Project Gutenberg transcription of that edition. T088. **Direct source.** https://www.gutenberg.org/cache/epub/14988/pg14988-images.html. **Textual note.** The four *ellipsis* markers preserve the concordance's positions for Baumgarten's own parenthetical philosophical glosses; they do not mark lost Ciceronian wording. Baumgarten's three dashes do mark a large source omission: Cotta's intervening analogy about seeing with two eyes. The bracketed ellipses in the comparison text and selected translation represent that same omitted analogy. Against the comparison edition Baumgarten also has *caussis/convenit/subtilitate/satis/maiores/Affers* for *causis/conveniat/suptilitate/sat/maioris/Adfers*, adds *omnes* after *auctoritates*, and repunctuates the continuous dialogue as separate sentences. Yonge translates the unadapted source and no wording inside the selected passages has been modernized.

[419] **Source and locus.** Cicero, *De natura deorum* 2.4-5, speech of Lucilius Balbus (Baumgarten cites "II.4"). **Translation and edition.** Charles Duke Yonge, "On the Nature of the Gods," in *Cicero's Tusculan Disputations; Also, Treatises on the Nature of the Gods, and on the Commonwealth* (New York: Harper and Brothers, 1877), 2.4-5, in the Project Gutenberg transcription of that edition. T088. **Direct source.** https://www.gutenberg.org/cache/epub/14988/pg14988-images.html. **Textual note.** Baumgarten omits source *quo haec regantur* after *praestantissimae mentis*. His three dashes then suppress the much longer Ennius quotation and discussion of Jupiter; the bracketed ellipses in the comparison and translation mark that same passage. He prints historical *quum*, changes source subjunctive *dubitet* to indicative *dubitat*, has *intelligo* for *intellego*, and changes final *qui enim* to *Quid enim*. Yonge translates the governance clause absent from Baumgarten, while the selected excerpt omits only the same Ennius-Jupiter material that Baumgarten omits.

[420] **Source and locus.** Livy, *Ab urbe condita* 8.9.4 and 8.9.9. **Translation and edition.** D. Spillan, *The History of Rome by Titus Livius, the First Eight Books, Literally Translated, with Notes and Illustrations*, vol. 1 (London: Henry G. Bohn, 1857), book 8, chapter 9, as encoded by the Perseus Digital Library. T069. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0914/phi0018/phi0914.phi0018.perseus-eng2.xml. **Textual note.** This is not a contiguous Livian quotation. To complete his own syntax after *narrans Decium*, Baumgarten turns Decius's earlier first-person *me pro legionibus devoveam* into third-person participial *se pro legionibus devoventem*. He then recasts *ipse incinctus ... armatus in equum insiluit ac se ... immisit* as *incinctumque ... se ... immittentem*, suppressing *armatus in equum insiluit ac*. The bracketed ellipses explicitly mark the interval between the two source places combined by Baumgarten; Spillan's two source translations are excerpted without invented connective wording.

Postquam enim quaedam ex persuasione spectatorum falsa retulit: *Evidentissimum*,

pergit, *id fuit, quod, quacunque equo invectus est, ibi haud secus, quam pestifero sidere icti, pavebant: ubi vero corruit obrutus telis, inde iam haud dubie consternatae cohortes Latinorum fugam ac vastitatem late fecerunt*.

§ 850. Hanc ob caussam Cicero top. 97. postulat, narratione: *ut ad suos fines spectent*, i. e. *ut planae sint, ut breves*,

§. 170. *ut evidentes, ut credibiles, ut moderatae, ut cum dignitate. Quae quanquam in tota oratione* (omni venusta meditatione) *esse debent, tamen magis sunt propria narrandi.*
Plana heic credibilitas multos evidentiae numeros absolvet. §. 847. Idem de am. 27. quando ait amicitiam oriri *magis applicatione quadam animi cum quodam sensu amandi, quam cogitatione, quantum illa utilitatis sit habitura, quod quidem, quale sit, in bestiis etiam quibusdam deprehendi posse, multo tamen evidentius in homine*:

multo verius et clarius, hinc etiam ipso sensu certius evidentioris nomine complectitur.

After reporting certain things on the basis of the spectators' false persuasion, he continues: *This was most evident,*[421]
because, in whatever direction he was carried with his horse, there they became panic-stricken, as if struck by some pestilential constellation; but when he fell overwhelmed with darts, instantly the cohorts of the Latins, thrown into manifest consternation, took to flight, leaving a void to a considerable extent.[422]
§ 850. For this reason Cicero, *Topics* 97, states these requirements for narration: *And also he must attend to his relations of facts, so that they may have a bearing on his object, that is to say, that they may be plain, and brief, and intelligible, and credible, and respectable, and dignified: for although these qualities ought to be apparent throughout the whole speech, still they are peculiarly necessary in any narration.*[423]
§170.[424]

The same requirement holds in every graceful meditation. Plain credibility here will fulfill many of the requirements of evidentness, §847. Likewise in *On Friendship* 27, he describes friendship's origin: *Wherefore it seems to me that friendship springs rather from nature than from need, and from an inclination of the soul joined with a feeling of love rather than from calculation of how much profit the friendship is likely to afford. What this feeling is may be perceived even in the case of certain animals, which, up to a certain time, so love their offspring and are so loved by them, that their impulses are easily seen. But this is much more evident in man;*[425]
By this he embraces under the name of the more evident what is much truer and clearer, and hence also more certain to sense itself.

[421] **Source and locus.** Livy, *Ab urbe condita* 8.9.12. **Translation and edition.** D. Spillan, *The History of Rome by Titus Livius, the First Eight Books, Literally Translated, with Notes and Illustrations*, vol. 1 (London: Henry G. Bohn, 1857), book 8, chapter 9, as encoded by the Perseus Digital Library. T069. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0914/phi0018/phi0914.phi0018.perseus-eng2.xml. **Textual note.** Livy's lowercase superlative is the predicate of *id* in one continuous sentence. Baumgarten capitalizes and isolates it before his own interruption *pergit* ("he continues"); entry 1038 resumes Livy's sentence at *id fuit*. Spillan necessarily supplies the English subject "This," which has no counterpart inside this one-word concordance entry but translates source *id*. The English subject and copula are printed once, at the start of the continuous sentence.

[422] **Source and locus.** Livy, *Ab urbe condita* 8.9.12. **Translation and edition.** D. Spillan, *The History of Rome by Titus Livius, the First Eight Books, Literally Translated, with Notes and Illustrations*, vol. 1 (London: Henry G. Bohn, 1857), book 8, chapter 9, as encoded by the Perseus Digital Library. T069. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0914/phi0018/phi0914.phi0018.perseus-eng2.xml. **Textual note.** Baumgarten has *quacunque* for comparison-text *quacumque*. He adds commas after *fuit*, *quod*, *secus*, and *icti*, and changes the source semicolon after *pavebant* to a colon; the lexical sequence is otherwise exact apart from ordinary *u/v* normalization in modern digital editions. The English begins with "because" because Spillan renders the causal source *quod* idiomatically and supplies the continuation of the sentence begun in entry 1037. The resumed English omits the duplicate subject and copula already supplied with entry 1037.

[423] **Source and locus.** Cicero, *Topica* 97. **Translation and edition.** Charles Duke Yonge, "Cicero's Treatise on the Topics," in *The Orations of Marcus Tullius Cicero* (1852), *Topica* 97, in the Project Gutenberg transcription, eBook 11080. T086. **Direct source.** https://www.gutenberg.org/cache/epub/11080/pg11080-images.html#id01351. **Textual note.** Baumgarten omits Cicero's governing frame *itemque narrationes*. He takes source *id est* out of the emphasized quotation and prints it as his own intervening *i. e.*; because the concordance records only the emphasized Latin, the entry consequently joins *spectent* directly to *ut planae sint*. Yonge translates the complete source sentence, including the frame and the qualities continued in entry 1040. The complete English list is printed once with both source markers.

[424] **Source and locus.** Cicero, *Topica* 97. **Translation and edition.** Charles Duke Yonge, "Cicero's Treatise on the Topics," in *The Orations of Marcus Tullius Cicero* (1852), *Topica* 97, in the Project Gutenberg transcription, eBook 11080. T086. **Direct source.** https://www.gutenberg.org/cache/epub/11080/pg11080-images.html#id01351. **Textual note.** Baumgarten inserts his own parenthetical gloss *(omni venusta meditatione)* after *oratione*; its sense is rendered after the sourced quotation. Baumgarten has *quanquam* for source *quamquam* and reverses source *magis tamen* to *tamen magis*. He also turns the source's continuing comma before these qualities into an excerpt boundary after entry 1039. Yonge translates the source order and renders *moderatae* as "respectable." The list shared with entry 1039 is not repeated.

[425] **Source and locus.** Cicero, *Laelius de amicitia* 27. **Translation and edition.** William Armistead Falconer, *De Senectute, De Amicitia, De Divinatione, with an English Translation* (Cambridge, MA: Harvard University Press, 1923), *Laelius on Friendship* 27, as encoded by the Perseus Digital Library. T056. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi052/phi0474.phi052.perseus-eng2.xml. **Textual note.** Baumgarten omits Cicero's opening statement that friendship springs from nature rather than need, changes *applicatione magis animi* to *magis applicatione quadam animi* by reordering and adding *quadam*, omits *res*, and changes imperfect *esset* to present *sit*. He then changes *etiam in bestiis quibusdam animadverti potest* to reordered *in bestiis etiam quibusdam deprehendi posse*, suppresses the entire explanation of animals' love for their offspring, and recasts *quod in homine multo est evidentius* as *multo tamen evidentius in homine*. Falconer's complete three-sentence translation makes the extent of that compression visible rather than silently endorsing Baumgarten's adapted syntax as Cicero's exact wording.

§ 851. Conciliabimus itaque venustis meditationibus pulcram illam evidentiam, de qua huiusque, 1) vero nostro §. 423–613. suam lucem dando §. 614–828. 2) oppositis huic vero falsis et erroribus fucum veritatis detrahendo. §. 763. *Quum duae caussae perspicuis et evidentibus rebus adversentur, auxilia totidem sunt contra comparanda. Adversatur enim primum, quod parum defigunt animum atque intendunt in ea, quae perspicua sunt, ut, quanta ea luce circumfusa sint, possint agnoscere. Alterum est, quod fallacibus et captiosis interrogationibus circumscripti, atque decepti quidam, quum ea dissolvere non possunt, desciscunt a veritate. Oportet igitur et ea, quae pro perspicuitate responderi possunt, in promtu habere, et esse armatos, ut occurrere possimus interrogationibus, et captiones discutere.* Cic. quaest. ac. IIII. 46.

§ 852. Perspicuum et evidens saepe Ciceroni sunt in synonymis. Ita enim sub aliena persona latens. 17. *ἐνάργειαν*, inquit, *graecarum perspicuitatem aut evidentiam nos, si placet, nominemus, fabricemurque, si opus erit, verba*.

Quoniam autem philosophis non opus est synonymis, veri demum perspicuitatem evidentiam dicimus: ita, ut omnia quidem evidentia simul concedamus esse perspicua; propterea quod *nihil est clarius ἐναργείᾳ*, neque tamen omnia perspicua iam hoc ipso largiamur esse simul evidentia. §. 614. ἐνάργεια a Cicerone *illustratio et evidentia* nominatur, quae *non tam dicere videtur, quam ostendere*.

Quint. VI. 2. Nos quidem evidentiam omnem illustrare non negabimus, §. 730. quoniam et nos putamus *orationem nullam illustriorem ipsa evidentia reperiri posse*, neque tamen omni illustrationi suam evidentiam inesse concedimus. §. 731. *Plus est evidentia, vel, ut alii dicunt ἐνάργεια, repraesentatio, quam perspicuitas et illustratio. Magna virtus est res, de quibus loquimur, clare, atque ut cerni videantur*, cum experientiae consueta certitudine, *enunciare*.

Quint. VIII. 3.

§ 851. Therefore we shall secure for graceful meditations that beautiful evidentness discussed so far, 1) by giving our truth, §§423–613, its own light, §§614–828; 2) by stripping the falsehoods and errors opposed to this truth of the false coloring of truth, §763. *Wherefore, as there are two causes which oppose what is manifest and evident, it is necessary also to provide oneself with an equal number of aids. For this is the first obstacle, that men do not sufficiently exert and fix their minds upon those things which are evident, so as to be able to understand how great the light is with which they are surrounded. The second is, that some men, being deluded and deceived by fallacious and captious interrogatories, when they cannot clear them up, abandon the truth. It is right, therefore, for us to have those answers ready which may be given in defence of the evidentness of a thing,—and we have already spoken of them,—and to be armed, in order to be able to encounter the questions of those people, and to scatter their captious objections to the winds: and this is what I propose to do next.*[426] Cicero, *Academic Questions* IV.46.

§ 852. The perspicuous and the evident are often synonyms for Cicero. Thus, hiding under another person, 17, he says: *there is nothing clearer than ἐνάργεια, as the Greeks call it, and which we may call perspicuity, or evidentness if you like,—coining words, if you will permit us to do so, that this fellow (meaning me) may not think that he is the only person to whom such liberties are permitted.*[427]

But since philosophers do not need synonyms, we reserve the name evidentness for the perspicuity of what is true: in such a way that we indeed concede that all evident things are also perspicuous, because *nothing is clearer than ἐνάργεια*, but we do not therefore grant that all perspicuous things are at once evident, §614. Quintilian reports Cicero's terms for ἐνάργεια: *From such impressions arises that ἐνάργεια which Cicero calls illumination and actuality, which makes us seem not so much to narrate as to exhibit the actual scene, while our emotions will be no less actively stirred than if we were present at the actual occurrence.*[428] Quintilian VI.2. We indeed will not deny that all evidentness illustrates, §730, since we too think *no speech can be found more illustrative than evidence itself*; yet we do not concede that every illustration has its own evidentness, §731. Baumgarten holds that evidentness exceeds both perspicuity and illustration. The source comparison reads: *Consequently we must place among ornaments that ἐνάργεια which I mentioned in the rules which I laid down for the statement of facts, because vivid illustration, or, as some prefer to call it, representation, is something more than mere clearness, since the latter merely lets itself be seen, whereas the former thrusts itself upon our notice.*

It is a great gift to be able to set forth the facts on which we are speaking clearly and vividly.[429][430] Quintilian VIII.3. Baumgarten adds that the things thus displayed have the customary certitude of experience.

[426] **Source and locus.** Cicero, *Lucullus* (*Academica priora* 2) 46, commonly cited as *Academica* 2.46. **Translation and edition.** C. D. Yonge, *The Academic Questions, Treatise De Finibus, and Tusculan Disputations* (London: George Bell and Sons, 1875), Second Book of the *Academic Questions*, chapter 15; Project Gutenberg eBook 29247. T099. **Direct source.** https://www.gutenberg.org/files/29247/29247-h/29247-h.html. **Textual note.** Baumgarten drops Cicero's opening *Quam ob rem* and closing *quod deinceps facere constitui*, and also omits *de quibus iam diximus*. He prints *Quum*, *caussae*, *comparanda*, and *promtu* against the comparison text's *cum*, *causae*, *conparanda*, and *promptu*. More substantively, source plural *adversantur* and *animos* become singular *Adversatur* and *animum*; *atque* is inserted before *intendunt*; *quanta luce ea* becomes *quanta ea luce*; *eas dissolvere* becomes *ea dissolvere*; and *interrogationibus eorum captionesque* is recast as *interrogationibus, et captiones*. Yonge translates the continuous source passage, including the clauses Baumgarten suppresses.

[427] **Source and locus.** Cicero, *Lucullus* (*Academica priora* 2) 17, commonly cited as *Academica* 2.17. **Translation and edition.** C. D. Yonge, *The Academic Questions, Treatise De Finibus, and Tusculan Disputations* (London: George Bell and Sons, 1875), Second Book of the *Academic Questions*, chapter 6; Project Gutenberg eBook 29247. T099. **Direct source.** https://www.gutenberg.org/files/29247/29247-h/29247-h.html. **Textual note.** Cicero's Greek noun is the dative *έναργείᾳ* after *clarius*; Baumgarten detaches it from that construction and changes it to accusative *ἐνάργειαν*. He replaces Cicero's parenthetic *ut Graeci* with *graecarum*, then extracts through *verba*, omitting both the preceding *nihil esset clarius* and the following joke about Cicero's license to coin words. His commas around *si placet* and *si opus erit* are also added. Yonge's nominative "ἐνάργεια" is the normal English citation form and his sentence translates Cicero's continuous source, not Baumgarten's altered Greek case or *graecarum*.

[428] **Source and locus.** Quintilian, *Institutio oratoria* 6.2.32. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, 4 vols. (Cambridge, Mass.: Harvard University Press; London: William Heinemann, 1920-1922), Book 6, as encoded by the Perseus Digital Library. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten extracts the lowercase comparative phrase from the middle of Quintilian's sentence and inserts a comma between *videtur* and *quam* where the comparison text has none. Butler expands *dicere* as "to narrate" and *ostendere* as "to exhibit the actual scene," thereby preserving the opposition while translating its surrounding syntax.

[429] **Source and locus.** Quintilian, *Institutio oratoria* 8.3.61-62, joined across the section boundary. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, 4 vols. (Cambridge, Mass.: Harvard University Press; London: William Heinemann, 1920-1922), Book 8, as encoded by the Perseus Digital Library. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten starts inside 8.3.61 by suppressing *itaque ἐνάργειαν ... quia*, then relocates *ἐνάργεια* into the parenthesis after *ut alii dicunt*. The source compares *evidentia/repraesentatio* with *perspicuitas* and continues *et illud patet, hoc se quodam modo ostendit*; Baumgarten instead makes the comparison *quam perspicuitas et illustratio* and omits that explanatory clause. He then appends the start of 8.3.62, reading *clare* where the comparison text has *dare*, and stops immediately before *enuntiare*. Entry 1046 supplies that infinitive separately. Butler's two paragraphs translate the two continuous source sections rather than the composite's altered terminology.

[430] **Source and locus.** Quintilian, *Institutio oratoria* 8.3.62, the infinitive at the end of the opening sentence. **Translation and edition.** H. E. Butler, *The Institutio Oratoria of Quintilian*, 4 vols. (Cambridge, Mass.: Harvard University Press; London: William Heinemann, 1920-1922), Book 8, as encoded by the Perseus Digital Library. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten isolates Quintilian's sentence-final infinitive as a separate quotation and spells it *enunciare* against the comparison text's *enuntiare*. Butler renders the complete construction idiomatically as "to be able to set forth the facts ... clearly and vividly"; his English therefore does not assign an independently separable word to the isolated Latin infinitive.

§ 853. Quo clarius, sensitive tamen, §. 614. hinc quo vividius, §. 619. quo plures, quo maiores veritates persuadendo sistuntur obiectis tuis personalibus ob oculos mentis: hoc maior erit persuasio, hoc maior eam comitabitur evidentia, M. §. 880. Hinc ob persuasionem, quam praestare possis, maximam nova nascitur ingeniis venustis obligatio legendi sibi, quae possint, verissima themata, quoniam, caetera si fuerint paria, quo quid est verius, hoc idem erit persuasibilius et ostendi poterit evidentius. §. 555.

§ 854. Persuasio aesthetica etiam, sicut logica, vel erit directa et ostensiva, qua verum esse, quod ponimus, vel admodum verisimile declaremus evidenter, ad oppositum illi falsum minus attendentes; vel apogogica et per indirectum procedens, deducens ad aesthetice falsum et falso simile, vel incongruum, qua circumdamus nostris, quae ponimus, veritatis verisimilitudinisque lucem, detecta falsitate his repugnantium, §. 851.

§ 855.

SECTIO LI

CONFIRMATIO

Persuasio directa et ostensiva CONFIRMATIO est, sicut apogogica, persuadens falsitatem oppositi, logicae refutationis analogon, REPREHENSIO, quam et infirmationem contrarii dixeris. Ita coniungit hanc duplicem persuadendi viam Cicero de Div. II. 38. *Tu quidem*, inquiens, *non hostiarum casum confirmas sortium similitudine, sed infirmas sortes collatione hostiarum*.

Immo iam citra artem ipsa natura facultatem utramque coniunctam iudicat, quoniam *ita nati sumus, ut ea, quae intenderemus, confirmare, et id, quod contra diceretur, refellere possemus*.

de or. I. 90. Rhetores idem narrat iubere ut, inter alia, *nostra confirmare argumentis ac rationibus, deinde contraria refutare*.
I. 90.

§ 853. The more clearly, though through sensitive cognition, §614, and hence the more vividly, §619, the more and the greater truths are set by persuasion before the mental eyes of your personal objects, the greater the persuasion will be, and the greater the evidentness accompanying it, Metaphysics §880. Hence, the greatest persuasion you can furnish gives rise to a new obligation for graceful talents to choose for themselves the truest themes they can, since, other things being equal, the truer something is, the more persuasible it will be and the more evidently it can be shown, §555.

§ 854. Aesthetic persuasion too, like logical persuasion, will be either direct and ostensive, by which we evidently declare that what we posit is true or highly verisimilar, attending less to the false thing opposed to it; or it will be apagogic and proceed indirectly, reducing the contrary to what is aesthetically false, implausible, or incongruous, by which we surround the things we posit with the light of truth and verisimilitude, once the falsity of things opposed to them has been detected, §851.

§ 855.

SECTION LI

CONFIRMATION

Direct and ostensive persuasion is CONFIRMATION, just as apagogic persuasion, persuading us of the falsity of the opposite, the analogue of logical refutation, is REBUTTAL (reprehensio), which you may also call the weakening of the contrary. Cicero joins this double way of persuading in *On Divination* II.38: *although you really do not strengthen the cause of sacrifices by comparing them to lots; but you do weaken the cause of lots by comparing them with sacrifices.*[431]

Indeed nature itself, already before art, judges both faculties joined, because *we are so formed by nature as to be able to flatter, and to insinuate ourselves, as suppliants, into the favour of those from whom we wish to obtain anything, as well as to terrify our enemies by menaces, to relate matters of fact, to confirm what we assert, to refute what is said against us, and, finally, to use entreaty or lamentation; particulars in which the whole faculties of the orator are employed*,[432]

On the Orator I.90. He reports that rhetoricians likewise prescribe, among other things: *to confirm what makes for us by arguments and reasoning, and refute what makes for the adversary*,[433]

I.90.

[431] **Source and locus.** Cicero, *De divinatione* 2.38 (chapter 17). **Translation and edition.** William Armistead Falconer, *Cicero: De Senectute, De Amicitia, De Divinatione* (Cambridge, Mass.: Harvard University Press, 1923), Book 2, as encoded by the Perseus Digital Library. T057. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi053/phi0474.phi053.perseus-eng1.xml. **Textual note.** Baumgarten omits introductory *quamquam* and capitalizes *Tu* to make the remainder independent. More importantly, he reads *casum* for source *causam* and accusative plural *sortes* for the comparison text's contracted *sortis*. The latter's "cause of sacrifices" and "cause of lots" show that Falconer follows *causam*, not Baumgarten's *casum*. Baumgarten also removes the source's final period.

[432] **Source and locus.** Cicero, *De oratore* 1.90. **Translation and edition.** J. S. Watson, revising George Barnes's 1762 version, *Cicero on Oratory and Orators* (London: Bell & Daldy, 1871), Book 1. T003. **Direct source.** https://archive.org/download/ciceroonoratory00cice/cicer oonoratory00cice_djvu.txt. **Textual note.** The source is an extended indirect statement beginning *quod ita nati essemus* and listing several natural speaking abilities. Baumgarten changes subjunctive *essemus* to present indicative *sumus*, suppresses the initial *quod*, the flattery, threats, narrative, entreaty, lamentation, and closing generalization, and retains only confirmation and refutation. Within that reduced pair he changes singular *id, quod intenderemus* to plural *ea, quae intenderemus*, supplies *id* before *quod contra diceretur*, and moves *possemus* to the excerpt's end as the auxiliary governing both infinitives. Watson's longer wording translates the continuous Ciceronian construction and therefore exposes the extent of the condensation.

[433] **Source and locus.** Cicero, *De oratore* 2.80. **Translation and edition.** J. S. Watson, revising George Barnes's 1762 version, *Cicero on Oratory and Orators* (London: Bell & Daldy, 1871), Book 2. T003. **Direct source.** https://archive.org/download/ciceroonoratory00cice/ciceroono ratory00cice_djvu.txt. **Textual note.** The wording and order are exact. Baumgarten replaces Cicero's semicolon between the two prescribed rhetorical acts with a comma and drops the source's semicolon after *refutare*. Watson likewise integrates the pair into the longer English list, using a comma and coordinating *and* rather than preserving the Latin semicolon.

§ 856. Poetarum non minus est, ac oratorum, persuadere, §. 829. Hinc persuasurus, licet infeliciter, Lucretius, et reprehendit, II. 174.

> *generis humani*
> *omnia caussa*
> *Constituisse deos dum fingunt, omnibus rebus*
> *Magnopere a vera lapsi ratione videntur*

et confirmat. 177.

> *Nam quamvis rerum ignorem primordia quae sint,*
> *Hoc tamen ex ipsis caeli rationibus ausim*
> *Confirmare, aliisque ex rebus reddere multis,*
> *Nequaquam nobis divinitus esse creatam*
> *Naturam mundi, quae tanta est praedita culpa.*
> *Quae tibi posterius, Memmi, faciemus aperta.*
> *Nunc locus est, ut opinor, in his illud quoque rebus*
> *Confirmare tibi, nullam rem posse sua vi*
> *Corpoream sursum ferri, sursumque meare.*
> *Nec tibi dent in eo flammarum corpora fraudem,*

et ita pergit refellendo.

§ 857. Primum heic postulatum est, si quid intendis, ut illud sine dubitatione confirmes, etiamsi non semper omnis tolli possit incertitudo. Licet aliquando deesse non nihil plenae persuasioni, vel analogo rationis patere possit, ille tamen status, quo rationes in utramque contrariorum partem compares videantur et aequales, animo prius tuo, dein tuorum animis evellendus omnino est, nisi irritum persuadendi conatum in te rideri velis. Certitudo quaedam cum quadam incertitudine potest consistere, sed nulla certitudo, hinc nulla persuasio, nulla evidentia, confirmatio nulla cum incertitudine totali dubitantium. Hinc ipsi dubitationis catholicae patroni quam primum belle volunt aliquem in hanc aleam inducere, consiliorum suorum eo usque solent oblivisci, ut de nulla re minus dubitare videantur, ac de eo, dubitandum esse de omnibus.

§ 856. It belongs no less to poets than to orators to persuade, §829. Hence Lucretius, about to persuade, although unsuccessfully, both rebuts, II.174: "Lest humankind should perish. When they feign
That gods have stablished all things but for man,
They seem in all ways mightily to lapse
From reason's truth"[434] and confirms, 177: "for ev'n if ne'er I knew
What seeds primordial are, yet would I dare
This to affirm, ev'n from deep judgment based
Upon the ways and conduct of the skies-
This to maintain by many a fact besides-
That in no wise the nature of the world
For us was builded by a power divine-
So great the faults it stands encumbered with:
The which, my Memmius, later on, for thee
We will clear up.
...
Now is the place, meseems, in these affairs
To prove for thee this too: nothing corporeal
Of its own force can e'er be upward borne,
Or upward go- nor let the bodies of flames
Deceive thee here:"[435] and so he proceeds by refuting.

§ 857. The first requirement here is that, if you intend something, you confirm it without doubt, even if all uncertainty cannot always be removed. Although at times it may be clear, even to the analogue of reason, that something is lacking for full persuasion, nevertheless that state in which the reasons for the two opposing sides seem matched and equal must be altogether torn first from your own mind, then from the minds of your hearers, unless you wish the vain attempt at persuading to be laughed at in you. A certain certitude can coexist with a certain uncertainty, but no certitude, hence no persuasion, no evidentness, no confirmation, can coexist with the total uncertainty of doubters. Hence even the patrons of universal doubt, as soon as they wish beautifully to lead someone into this hazard, usually forget their counsels to such a degree that they seem to doubt nothing less than this: that one must doubt everything.

[434] **Source and locus.** Lucretius, *De rerum natura* 2.173-176, especially 2.174-176. **Translation and edition.** William Ellery Leonard, *Of the Nature of Things* (New York: E. P. Dutton, 1916), Book 2, as encoded by the Perseus Digital Library. T061. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0550/phi001/phi0550.phi001.perseus-eng1.xml. **Textual note.** Baumgarten suppresses the opening purpose clause *ne genus occidat humanum*, retains its last two words in the genitive as *generis humani*, and drops source *quorum* before *omnia*. He reads *caussa* for *causa*, *dum* for *cum*, and single-word *Magnopere* for *magno opere*, and changes capitalization, punctuation, and verse division. Leonard translates the continuous source passage: his "Lest humankind should perish" represents the clause that Baumgarten truncates and recasts, while "all things but for man" represents *quorum omnia causa constituisse deos* rather than Baumgarten's syntactically altered opening fragments.

[435] **Source and locus.** Lucretius, *De rerum natura* 2.177-187, with verse 183 omitted between Baumgarten's sixth and seventh displayed lines. **Translation and edition.** William Ellery Leonard, *Of the Nature of Things* (New York: E. P. Dutton, 1916), Book 2, as encoded by the Perseus Digital Library. T061. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0550/phi001/phi0550.phi001.perseus-eng1.xml. **Textual note.** Baumgarten quotes verses 177-182, silently omits verse 183 (*nunc id quod super est de motibus expediemus*), and resumes with verses 184-187. In verse 179 he inserts a comma after *Confirmare*. In verse 181 he inserts *quae*, changes source *stat* to *est*, and replaces the source's colon with a period; verse 182 likewise ends with a period rather than a semicolon. In the resumed passage Baumgarten capitalizes *Nunc*, *Confirmare*, *Corpoream*, and *Nec*, adds commas after *opinor* and *ferri*, writes *Nec* for source *ne*, reads *fraudem* where the comparison text has *frudem*, and ends on a comma rather than the source's semicolon. Leonard translates the continuous passage; the ellipsis supplied here marks Baumgarten's omission of verse 183 rather than any omission in Leonard's edition. His wording follows the source construction and cannot reproduce Baumgarten's inserted *quae* or *est*.

§ 858. Deinde ne rationibus et argumentis unquam aggrediaris confirmare, de quibus se iam satis immediate certos esse tui sibi persuaserunt. §. 847. Persuasorie negat Epicurus *opus esse ratione, neque disputatione, quamobrem voluptas appetenda, fugiendus dolor sit. Sentiri hoc putat, ut calere ignem, nivem esse albam, dulce mel, quorum nil oporteret exquisitis rationibus confirmare, tantum satis esse admonere. Interesse enim inter argumentum conclusionemque rationis et inter mediocrem animadversionem atque admonitionem. Altera occulta quaedam et quasi involuta aperiri, altera promta et aperta indicari*. §. 851. Cic. de fin. I. 30. Quemadmodum demonstrator identicas indemonstrabiles ex nullis amplius argumentis efficit, ita persuasionem confirmaturus in iudiciis, quae suorum sensibus aut analogo rationis per se satis evidentia videantur, ulterioris probationis incurius, acquiescit.

§ 859. Porro, si rationibus evincenda sunt, quae confirmare lubet, argumentis a priori petitis, vel praeferas eleganter persuasurus, vel saltim adiungas, quoties illud fieri potest, rationes a posteriori. Potest a priori confirmari divinatio, tamen, modo ad persuadendum magis idoneo, *ex ipsis exemplis verarum vaticinationum et somniorum Cratippus solet rationem concludere hoc modo: Si sine oculis non potest exstare officium et munus oculorum, possunt autem aliquando oculi non fungi suo munere: qui vel semel ita est usus oculis, ut vera cerneret, is habet sensum oculorum vera cernentium. Item igitur, si sine divinatione non potest et officium et munus divinationis exstare, potest autem quis, quum divinationem habeat, aliquando errare, nec vera cernere, satis est ad confirmandam divinationem semel ita esse aliquid divinatum, ut nihil fortuito cecidisse videatur. Sunt autem eius generis innumerabilia. Esse igitur divinationem confitendum est.* Cic. de div. I. 71.

§ 860. Si tuis in meditationibus admittant aliquam argumentorum etiam confirmationem 1) generaliora quaedam et abstractiora 2) magis determinata, individua, et singularia, utraque tamen confirmare tempus et locus non permittant: illa lemmatum instar ex disciplinis intellectualibus quasi nota sumas potius, et in horum probationem operam impendas, quam vice versa. §. 677, 752. Plinius l. XXXVII. in prooemio sumens *gemmas in arctum coactam rerum naturae maiestatem, Ismeniae aetate scalpi smaragdos solitos* confirmat *edicto Alexandri M. quo vetuit in gemma se ab alio scalpi, quam a Pyrgotele*, non dubie, §. 857. clarissimo artis eius. c. I.

§ 858. Next, never attempt by reasons and arguments to confirm things about which your hearers have persuaded themselves that they are already sufficiently immediately certain, §847. Epicurus supplies a persuasive example: *Hence Epicurus refuses to admit any necessity for argument or discussion to prove that pleasure is desirable and pain to be avoided. These facts, he thinks, are perceived by the senses, as that fire is hot, snow white, honey sweet, none of which things need be proved by elaborate argument: it is enough merely to draw attention to them. (For there is a difference, he holds, between formal syllogistic proof of a thing and a mere notice or reminder: the former is the method for discovering abstruse and recondite truths, the latter for indicating facts that are obvious and evident.)*,[436] §851; Cicero, *De finibus* I.30. Just as a demonstrator does not produce indemonstrable identities from further arguments, so one who will confirm persuasion rests, unconcerned with further proof, in judgments that seem sufficiently evident in themselves to the senses or analogue of reason of his hearers.

§ 859. Furthermore, if the things you want to confirm must be proved by reasons, then, when you are about to persuade elegantly, either prefer arguments sought *a posteriori* to those sought *a priori*, or at least add them whenever this can be done. Divination can be confirmed *a priori*; nevertheless, Cratippus argues more persuasively from examples of true prophecies and dreams. Cicero's account reads: *And so, after giving examples of true prophecies through frenzy and dreams, Cratippus usually concludes his argument in this way: "Though without eyes it is impossible to perform the act and function of sight, and though the eyes sometimes cannot perform their appointed function, yet when a person has even once so employed his eyes as to see things as they are, he has a realization of what correct vision is. Likewise, therefore, although without the power of divination it is impossible for the act and function of divining to exist, and though one with that power may sometimes be mistaken and may make erroneous prophecies, yet it is enough to establish the existence of divination that a single event has been so clearly foretold as to exclude the hypothesis of chance. But there are many such instances; therefore, the existence of divination must be conceded."*,[437] Cicero, *On Divination* I.71.

§ 860. If in your meditations certain more general and abstract things and certain more determinate, individual, and singular things admit some confirmation by arguments, yet time and place do not permit both to be confirmed, take the former rather as lemmas, as though known from intellectual disciplines, and spend your labor on proving the latter, rather than the reverse, §§677, 752. Pliny, book XXXVII, proceeds from a general account of gems to a particular claim about engraving: *a subject in which the majestic might of Nature presents itself to us,*
contracted within a very limited space

In the time of Ismenias, long after his day, it would appear to have become the practice to engrave smaragdi even[438] The particular claim is confirmed by Alexander's edict: *a fact which is established by an edict of Alexander the Great, forbidding his portrait to be cut upon this stone by any other engraver than Pyrgoteles, who, no doubt, was the most famous adept in this art.*[439] Pyrgoteles's undoubted preeminence illustrates §857; chapter I.

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[436] **Source and locus.** Cicero, *De finibus bonorum et malorum* 1.30. **Translation and edition.** H. Harris Rackham, *De Finibus Bonorum et Malorum*, Loeb Classical Library, vol. 17, second revised edition (Harvard University Press, 1931), 1.30, in the LacusCurtius transcription. T196. **Direct source.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Cicero/de_Finibus/1%2A.html#30. **Textual note.** Baumgarten omits governing *itaque negat* and prints *appetenda* for source *expetenda*, *hoc* for *haec*, *nil* for *nihil*, and *quamobrem* as one word. He follows variant *oporteret* rather than *oportere*, historical *promta* rather than *prompta*, and variant *indicari* rather than *iudicari*, while capitalizing and repunctuating the extracted sentences. Rackham translates the complete main text and identifies Epicurus explicitly where Baumgarten's shortened quotation does not.

[437] **Source and locus.** Cicero, *De divinatione* 1.71, presenting Cratippus's argument from successful prophecies. **Translation and edition.** William Armistead Falconer, *Cicero: De Senectute, De Amicitia, De Divinatione* (Cambridge, MA: Harvard University Press, 1923), *De divinatione* 1.71, as encoded by the Perseus Digital Library. T057. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi053/phi0474.phi053.perseus-eng1.xml. **Textual note.** Baumgarten replaces source *itaque, expositis* with *ex ipsis*, changing "after examples had been set out" into "from the examples themselves." He inserts a first *et* before *officium* in the divination analogy, prints historical *quum*, moves *aliquando* before *errare*, and reorders *semel aliquid esse ita divinatum* as *semel ita esse aliquid divinatum*. He also divides Cicero's final semicolon into two sentences. Falconer translates the coherent source form and renders *vaticinationum* in context as prophecies "through frenzy."

[438] **Source and locus.** Pliny the Elder, *Natural History* 37.1 and 37.4, combining the book's opening description of gems with its later notice about engraving emeralds. **Translation and edition.** John Bostock and H. T. Riley, *The Natural History of Pliny*, vol. 6 (London: Taylor and Francis, 1855), Book 37, chapters 1 and 4, as encoded by the Perseus Digital Library. T077. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0978/phi001/phi0978.phi001.perseus-eng1.xml. **Textual note.** Baumgarten joins passages separated by three chapters. He changes Pliny's nominative *gemmae ... coacta ... maiestas* to accusative *gemmas ... coactam ... maiestatem* for his own syntax, drops *supersunt et*, and prints *arctum* for source *artum*. From chapter 4 he omits *multos post annos apparet* and *etiam*. The two separated English excerpts preserve that non-contiguity and do not present Bostock and Riley's words as one sentence.

[439] **Source and locus.** Pliny the Elder, *Natural History* 37.4, continuing the source passage used in entry 1054. **Translation and edition.** John Bostock and H. T. Riley, *The Natural History of Pliny*, vol. 6 (London: Taylor and Francis, 1855), Book 37, chapter 4, as encoded by the Perseus Digital Library. T077. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0978/phi001/phi0978.phi001.perseus-eng1.xml. **Textual note.** Baumgarten suppresses Pliny's governing *confirmat hanc eandem opinionem* and changes nominative *edictum* to ablative *edicto*. He abbreviates *Magni* to *M.*, drops demonstrative *hac*, transposes *ab alio se* to *se ab alio*, regularizes *ab Pyrgotele* as *a Pyrgotele*, adds a comma, and omits *non dubie clarissimo artis eius*. Bostock and Riley render the complete source sentence and make explicit that the image engraved was Alexander's portrait.

§ 861. ARGUMENTATIO completam certitudinem exhibens est NECESSARIA, incompletam, in aliquantulum incertis, quae praestet, sola est probabilis. Dubias enim et multo magis improbabiles nullam certitudinem, nullam persuasionem secum ferre, confirmationem nullam iam vidimus. §. 857, 485. Hinc recte Cicero de inv. I. 44. *Omnis argumentatio aut probabilis aut necessaria debebit esse.*

Nisi fallitur in describenda necessaria: *necessario*, pergens, *demonstrantur ea, quae aliter, ac dicuntur, nec fieri, nec probari possunt*,
labitur saltim in adiuncto exemplo: *Si peperit, cum viro concubuit*.

§ 862. Si confirmaturus eleganter tibi permiseris aliquando necessariam aliquam etiam argumentationem tangere, quae scilicet ad logices formulam exacta formae simul completam certitudinem intellectui approbaret: ab huius tamen, formae scilicet legitimae, venustis occultationibus nunc minus abstinere tuum est, quoniam tibi sufficere potest argumenti scientifici satis evidentem analogo rationis propinare verisimilitudinem §. 483, 829. Ad hanc autem completa formae convictio non requiritur. Hinc Cicero *genus etiam argumentandi, quod in necessaria* §. 861. *demonstratione* §. 847. *versatur*, suadet tractare maxime aut per complexionem, dilemma enthymematico-crypticum, aut per enumerationem, syllogismum disiunctivum tollendo ponentem, sed denuo satis crypticum, aut per simplicem conclusionem, cuius exemplum ponit syllogismum hypotheticum modi ponentis enthymematicum. 45.

§ 863. Addit quidem Cicero: *sive hoc diligenter videre oportebit, ne quo pacto genus hoc refelli possit, ut ne confirmatio modum in se argumentationis habeat et quandam similitudinem necessariae conclusionis, verum ipsa argumentatio ex necessaria ratione consistat.* Verum, aequus interpres animadvertet 1) diligentiam in foro aesthetico debitam postulari, non accurationem logicorum mathematicam, 2) sicuti confirmatio tantum intenditur persuasoria, ita nec cavendum esse, ut ne logicis quidem subtilitatibus et purioris rationis intensissima vi tua possit argumentatio refelli, sed ut ne possit reprehendi, §. 855. ut ne vel ad sensum et coram analogi rationis tribunali falsitatem in eadem aliquam aestheticam S. XXVIII, detegere sit in promtu, 3) paralogismos utique et mera sophismata reiici, quibus nihil insit virium ad persuadendum, sed inanis tantum certitudinis species, §. 837. sufficere tamen Ciceroni, ut argumentatio ex necessaria ratione consistat, nec eum requirere, ut omnis haec et sufficiens inter argumentandum ratio, qua pote, manifestissime rationis ipsius perspicientiae subiiciatur, §. 862, 843.

§ 861. ARGUMENTATION exhibiting complete certitude is NECESSARY; argumentation that furnishes incomplete certitude, in somewhat uncertain matters, is only probable. For we have already seen that doubtful things, and much more improbable things, bring no certitude, no persuasion, no confirmation with them, §§857, 485. Hence Cicero rightly says, *De inventione* I.44: *But all argumentation, which can be derived from those topics which we have mentioned, ought to be either probable or unavoidable.*[440]
His general definition of necessary demonstration is: *Those things are demonstrated irrefutably which can neither be done nor proved in any other manner whatever than that in which they are stated;*[441][442]
Even if he does not err in that general definition, he at least slips in the example added: *If she has given birth, she has lain with a man*.

§ 862. If, when about to confirm elegantly, you have sometimes allowed yourself to touch some necessary argumentation, which, if examined according to the formula of logic, would also establish for the intellect complete certainty concerning its form, you need not on that account abstain from gracefully concealing its legitimate form, since it can be enough for you to offer to the analogue of reason a sufficiently evident verisimilitude of a scientific argument, §§483, 829. For complete conviction of form is not required for this. Cicero describes the relevant kind of argument: *This sort of arguing, which is conversant with irrefutable demonstration,*[443] §861, §847. He advises treating it especially either by complexio, an enthymematic-cryptic dilemma, or by enumeration, a disjunctive syllogism that, by denying, affirms, but again sufficiently cryptic, or by simple conclusion, for which he sets down as example an enthymematic hypothetical syllogism in the affirming mode, 45.

§ 863. Cicero indeed adds: *And it will be desirable to look to this very carefully, in order that this sort of inference may not be refuted in any manner, so that the proof may not only have some sort of argument in it, and some resemblance to an unavoidable conclusion, but that the very argument itself may proceed on irrefutable reasons.*[444] But a fair interpreter will notice 1) that diligence due in the aesthetic forum is required, not the mathematical accuracy of logicians; 2) that, just as only persuasive confirmation is intended, the requirement is not immunity from refutation by even the subtleties of logic and the most intense power of pure reason, but immunity from aesthetic rebuttal, §855, lest some aesthetic falsity in it, even to sense and before the tribunal of the analogue of reason, Sect. XXVIII, be ready to be detected; 3) that paralogisms and mere sophisms are indeed rejected, since they contain no force for persuading, but only an empty appearance of certitude, §837, yet it is enough for Cicero that the argumentation stand from necessary reason, and he does not require that this whole and sufficient ground in the course of the argument, be subjected, as far as possible, most manifestly to the clear view of reason itself, §§862, 843.

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[440] **Source and locus.** Cicero, *De inventione* 1.44. **Translation and edition.** Charles Duke Yonge, "Treatise on Rhetorical Invention," in *The Orations of Marcus Tullius Cicero*, vol. 4 (1903 reprint from stereotype plates), Book 1, chapter 29 (modern *De inventione* 1.44), Project Gutenberg eBook 11080. T086. **Direct source.** https://www.gutenberg.org/cache/epub/11080/pg11080-images.html#id00715. **Textual note.** Baumgarten removes postpositive *autem* and the relative frame *quae ... sumetur*, then also drops the first *aut* before *probabilis*. He capitalizes the now freestanding sentence but otherwise preserves its remaining words and final period. Yonge translates the full source frame and renders technical *necessaria* as "unavoidable."

[441] **Source and locus.** Cicero, *De inventione* 1.44; compare the related definition of enumeration at 1.45. **Translation and edition.** Charles Duke Yonge, "Treatise on Rhetorical Invention," in *The Orations of Marcus Tullius Cicero*, vol. 4 (1903 reprint from stereotype plates), Book 1, chapter 29 (modern *De inventione* 1.45), Project Gutenberg eBook 11080. T086. **Direct source.** https://www.gutenberg.org/cache/epub/11080/pg11080-images.html#id00716. **Textual note.** The isolated *necessario* belongs grammatically to the definition in *De inventione* 1.44 continued in entry 1058; its earlier association with 1.45 supplies related context, not evidence that the adverb was taken from that passage. The corresponding English is printed once with both markers. Yonge's related definition in 1.45 reads: *Enumeration is a statement in which, when many matters have been stated and all other arguments invalidated, the one which remains is inevitably proved;*.

[442] **Source and locus.** Cicero, *De inventione* 1.44. **Translation and edition.** Charles Duke Yonge, "Treatise on Rhetorical Invention," in *The Orations of Marcus Tullius Cicero*, vol. 4 (1903 reprint from stereotype plates), Book 1, chapter 29 (modern *De inventione* 1.44), Project Gutenberg eBook 11080. T086. **Direct source.** https://www.gutenberg.org/cache/epub/11080/pg11080-images.html#id00715. **Textual note.** Baumgarten omits source-initial *Necessarie*, begins with a lowercase verb, and adds commas after *aliter*, *dicuntur*, and *fieri*. Yonge's adverb "irrefutably" translates the omitted Latin *Necessarie* and so must not be mistaken for an addition corresponding to Baumgarten's shortened wording.

[443] **Source and locus.** Cicero, *De inventione* 1.44, immediately following the source of entry 1058. **Translation and edition.** Charles Duke Yonge, "Treatise on Rhetorical Invention," in *The Orations of Marcus Tullius Cicero*, vol. 4 (1903 reprint from stereotype plates), Book 1, chapter 29 (modern *De inventione* 1.44), Project Gutenberg eBook 11080. T086. **Direct source.** https://www.gutenberg.org/cache/epub/11080/pg11080-images.html#id00715. **Textual note.** Baumgarten drops demonstrative *hoc*, inserts *etiam* after *genus*, and stops after adjective *necessaria*, omitting the noun *demonstratione* and verb *versatur*. His fragment is consequently grammatically incomplete by itself. Yonge translates the complete source phrase, including the omitted noun and verb.

[444] **Source and locus.** Cicero, *De inventione* 1.45. **Translation and edition.** Charles Duke Yonge, "Treatise on Rhetorical Invention," in *The Orations of Marcus Tullius Cicero*, vol. 4 (1903 reprint from stereotype plates), Book 1, chapter 29 (modern *De inventione* 1.45), Project Gutenberg eBook 11080. T086. **Direct source.** https://www.gutenberg.org/cache/epub/11080/pg11080-images.html#id00716. **Textual note.** Baumgarten replaces connective *atque* ("and") with *sive* ("or if") and transposes source *oportebit videre* to *videre oportebit*; the remainder is exact apart from the new opening context. Yonge's "And" follows Cicero and therefore does not reproduce Baumgarten's alternative connective.

§ 864. Incidas eleganter meditaturus in iudicium, quale logici demonstrativum dicimus, quodque hinc utique per scientias indiget demonstratione, sit tamen idem, quantum noveris, apud tuos in confesso, de quo constet inter omnes, sit etiam in promtu necessaria quaedam argumentatio, cuius tamen praevideas vel omnem ambitum, vel aliquam partem, quam resecare nequeas, tuis minus perspicuam ac evidentem futuram, ac ipsa iam est conclusio. Hoc in casu totam illam tuam argumentationem necessariam lubens omitte iudiciique tui demonstrativi, sed simul per se satis nunc evidentis animadversione mediocri contentus acquiesce, §. 858, 847. Eadem regula modum et fines praescribet, quousque in analysi argumentorum per prosyllogismos adscendere e re sit eleganter confirmaturi.

§ 865. Incidas in meditationibus aestheticis in propositionem demonstrativam, quam indigere confirmationibus argumentorum probe praevideas, habeas autem argumentationem necessariam in promtu, sed simul aliam aliquam probabilem tantum. Interim in illa praesagiat animus haesuros tuos, obiectum tuum personale primarium, in ipso probationis cardine, velut oblato quodam nodo Gordio, defuturam illi necessario tuo argumento relativam vel omni, vel magna ex parte, sensitivam evidentiam, intellectualem autem horizontem tuorum, nunc certe, transcendere. Hanc autem, probabilem scilicet, alteram probationem planam sperare possis et perspicuam fore tuis et oppido evidentem vel ipsi rationis analogo. Hic praefer argumentationem probabilem necessariae. Incertum certo? certo veris credibilia? §. 837. Utique. Verum non ideo, quia praeferendum incertum est, sed quia tuis est sensitive certius intellectualiter certis, quae nunc certe, non intelligunt. Non ideo, quia credibile non est certo verum, sed quia tuis tamen hoc probabile est credibilius, ac illa certo vera, quorum ipsos, nunc certe, transcendit evidentia. §. 839.

§ 866. Probabile, quando Cicero dicit, 46. *quod fieri solet*, §. 484. exhibet occasionem observandi quartam ἤθους speciem; §. 195, 495, 698. qua moratum cogitandi genus §. 226. 1) velut aliud agendo, tacite suos de probatis auctoris moribus intimius semper intimiusque persuadeat, §. 227. ita, ut illi suo sibi marte tandem personam cogitantis et characterem moralem, ut amabilem absolute, sic nunc simpliciter honestum, nunc nobilem, nunc omnino grandem, prouti materiis, obiectis et dynamometriae suae naturali proportionate se pingere voluerit, §. 462. evidenter deprehendisse videantur. §. 213.

§ 867. Ἦθος persuasorium §. 866. 2) memor illorum, qui *nihil rectum, nisi quod ipsorum moribus conveniat*, putabunt, Corn. pr. quos noveris non esse paucissimos, si qua cum iisdem congruant, quae velit persuadere, ea more maiorum et institutis sacrosanctis ritibus, ipsis gentium consuetudinibus, diuturnoque moratiorum usu commendando triumphabit; si qua persuadenda dissentire videantur ab iisdem, ea sibi non sumit tractanda, nisi sub hypothesi §. 846. 3) de morum optimorum verissima pulcritudine, de vera vitiorum turpitudine per naturales maxime colores utrorumque laborat intime suos persuadere, §. 574. 4) in moribus strictissime veris scapham scapham non dicit solum, sed etiam confirmat, quando pulcre potest et vitiis pulcella, et foeda virtutibus larva detrahi, §. 580.

§ 868. Ἦθος persuasorium 5) mores et facta, de quibus dubitari potest, nunc in bonam, nunc in malam partem interpretatur, non sine probabilitate, saltim aesthetica, secundum regulas veritatis moralis, de qua §. 435, 467. secundum easdem 6) historice fingendis moribus et factis eam probabilitatem circumdabit, ut, licet, quomodo acta res sit, ignoremus, ius tamen iurandae credulitatis vix perhorresceremus persuasi non aliter agi potuisse, §. 509. 7) in ipsis fictionibus moralium poeticis observabit certitudinem ex analogia cum mundo poetico §. 511, 513. et earundem interna verisimilitudine resultantem, §. 589. ut spectator tuus persuadeatur, non quidem, quae facta sunt, tamen verissime narrari, qualia fieri debent, heterocosmica; §. 586. 8) ubique lucem et umbram in nuda veritate moralium pingenda sic temperabit, §. 666. ut haec aliquando plena in luce refulgeat, §. 625. nunc subindicetur tantum pluribus ad cogitandum spectatori relictis, §. 654–662. nunc strictissime vera pateant analogo rationis et fidei historicae, §. 441. nunc in ipsis fabulis dominari veritatem, §. 556. vivide sentiens in admirationem simul, splendidorum mendaciorum, §. 477. rapiatur spectator bene locata thaumaturgia, §. 808.

§ 864. When meditating elegantly, you may fall upon a judgment of the sort we logicians call demonstrative, and which therefore certainly needs demonstration through the sciences, yet the same judgment, so far as you know, is admitted among your hearers, agreed upon by all, and there is also at hand some necessary argumentation whose whole circuit, or some part which you cannot cut away, you foresee will be less perspicuous and evident to your hearers than the conclusion itself already is. In this case gladly omit that whole necessary argumentation, and rest content with a moderate acknowledgment of your demonstrative judgment, which is at the same time sufficiently evident in itself for now, §§858, 847. The same rule will prescribe the measure and limits up to which it is useful for one confirming elegantly to ascend in the analysis of arguments through prosyllogisms.

§ 865. You may fall in aesthetic meditations upon a demonstrative proposition which you clearly foresee to need confirmations of arguments, and you may have at hand a necessary argumentation, but at the same time another that is only probable. Meanwhile, in the necessary one, your mind foresees that your hearers, your primary personal object, will stick at the very hinge of the proof, as if some Gordian knot were offered, that relative sensitive evidentness, either altogether or in great part, will be lacking to that necessary argument of yours, and that for now it will transcend the intellectual horizon of your hearers. But you can hope that this other proof, namely the probable one, will be plain and perspicuous to your hearers and very evident even to the analogue of reason. Here prefer the probable argumentation to the necessary. The uncertain to the certain? credible things to certainly true things? §837. Indeed. But not because the uncertain is to be preferred, but because for your hearers it is more certain through sensitive cognition than intellectually certain things which, for now, they do not understand. Not because the credible is not certainly true, but because this probable thing is nevertheless more credible to your hearers than those certainly true things whose evidentness, for now, transcends them, §839.

§ 866. When Cicero calls probable what *is accustomed to happen*, 46, §484, he presents an occasion for observing a fourth species of ἦθος, §§195, 495, 698, by which the manner of thinking appropriate to character, §226, 1) as though doing something else, tacitly persuades its hearers ever more intimately about the author's good character, §227, so that they at last seem to have discovered by their own effort the person of the thinker and his moral character, as lovable absolutely, so now simply honorable, now noble, now altogether grand, according as he wished to paint himself proportionately to his materials, objects, and natural assessment of his powers, §462, §§213.

§ 867. Persuasive ἦθος, §866, 2) mindful of those who will think *nothing right except what agrees with their own customs*, Cornelius, preface, and whom you know are not very few, will triumph, if the things it wants to persuade agree with them, by commending them through ancestral custom, sacred rites, the very practices of nations, and the long-established practice of people of better character; if the things to be persuaded seem to dissent from these, it does not take them up for treatment except under the condition stated in §846. 3) It labors most intimately to persuade its hearers, through the natural colors of each, concerning the truest beauty of the best morals and the true ugliness of vices, §574. 4) In morals strictly true, it not only calls a skiff a skiff, but also confirms it, when the pretty mask can beautifully be torn from vices and the foul mask from virtues, §580.

§ 868. Persuasive ἦθος 5) interprets morals and deeds about which one can doubt sometimes favorably, sometimes unfavorably, not without probability, at least aesthetic probability, according to the rules of moral truth discussed in §§435, 467. According to the same rules, 6) it will pour such probability around morals and deeds to be historically invented that, although we do not know how the thing happened, we would scarcely shrink from swearing to our belief, persuaded that it could not have been done otherwise, §509. 7) In poetic fictions of morals themselves it will observe the certitude resulting from analogy with the poetic world, §§511, 513, and from their internal verisimilitude, §589, so that your spectator is persuaded that, not indeed things that happened, but heterocosmic things such as ought to happen, are most truly narrated, §586. 8) Everywhere it will so temper light and shade in painting the naked truth of morals, §666, that this truth sometimes shines in full light, §625, now is only hinted, with more things left for the spectator to think, §§654–662, now things strictly true lie open to the analogue of reason and historical trust, §441, now, even in fables, truth rules, §556, and the spectator, vividly sensing this, is at the same time carried into wonder by a well-placed thaumaturgy of splendid fictions, §§477, 808.

§ 869. Probabile porro Ciceroni est, *quod est in opinione positum*, de inv. I. 46. Nos illud concessimus verisimile, §. 484. neque tamen eidem generatim probabilitatem tribuere possumus, ne aestheticam quidem semper. §. 485. Exempla Ciceronis sunt: *Impiis apud inferos poenas esse praeparatas, eos, qui philosophiae dent operam, non arbitrari deos esse*. Primum est adhuc plurimorum opinio, neque tamen probabilitatem vel aestheticam apud aliquos auditorum nanciscerer argumentis ex inferno petitis, apud eos scilicet, qui futura post hanc vitam omnia negare magnum aliquid perperam opinantur. Nec apud alios nunc in confirmando plus proficerem, Sisyphi lapidem et aquas Tantali fugientes minatus, quoniam has inferorum poenas non amplius in suis habent opinionibus. Secundum est opinio verissima, si de diis et exactius philosophantibus loquaris, sin atheismum imputes philosophis, multos nunc invenies auditores, quibus eiusmodi criminationes non amplius imponant.

§ 870. Assensus noster nobis incerto datus est OPINIO NOSTRA. Opiniones suas frustra persuadendis obtruderet aliquis confirmandi gratia, nisi sint eaedem simul opiniones eorum, quibus potissimum cogitat. Hinc ante omnia videndum in opinionum usu, an sint opiniones obiecti tui personalis primarii, an forsan aliorum tantum. Opinamur vel non ponderatis ad assensum rationibus OPINIONE PRAEIUDICATA, vel opinione nunc logice, nunc saltim aesthetice probabili, vel nobis etiam dubiae, vel omnino improbabili opinioni assentimur, quoniam id vel licere, vel omnino moraliter necessarium putamus, vel ponimus verosimilem nobis donec an probabilis sit, nec ne magis liqueat, ut ita dicam, interimistice et provisionaliter. Ad quam classem quaedam opinio intra mentem tuorum pertineat quum vix et raro certus esse poteris, post id, an in opinione eorum positum sit, quod ad confirmandum afferri possit, potior cura tuum erit, an opinio tuorum ex animi tui sententia sit error, an minus, ut agere possis ex §. 574.

§ 871. Si tandem Ciceroni probabilia dicuntur omnia, *quae habent ad mores et opiniones aliquam similitudinem, contraria, paria, quaeque cadant sub eandem rationem*, de inv. I. 46. vereor, ne verisimile et probabile, perspicuum et evidens, si sequaris, saepenumero confuderis. §. 852. In ipsis exquisitis ab eloquentissimo viro exemplis fallor, an parva satis vis ad persuadendum analogo rationis deprehendetur, splendidum et oculos primo obtutu praestringens, ab evidenti si doctum est distinguere? Interim qui semper non dabunt, aliquando saltim probabilem confirmationem suggerent loculi; §. 132.

§ 869. Cicero includes dependence on opinion in his definition of the probable: *But that is probable which is accustomed generally to take place, or which depends upon the opinion of men, or which contains some resemblance to these properties, whether it be false or true.*[445] *De inventione* I.46. We have conceded that this is verisimilar, §484, yet we cannot generally attribute probability to it, not even always aesthetic probability, §485. Cicero's examples are: *"That there are punishments prepared in the shades below for impious men."*—*"That those men who give their attention to philosophy do not think that there are gods."*.[446] The first is still the opinion of very many, and yet I would not obtain even aesthetic probability among some hearers by arguments drawn from hell, namely among those who wrongly suppose it something great to deny all future things after this life. Nor among others would I now accomplish more in confirming by threatening the stone of Sisyphus and the fleeing waters of Tantalus, since they no longer have these punishments of the underworld in their opinions. The second is a very true opinion, if you speak about gods and those who philosophize more exactly; but if you impute atheism to philosophers, you will now find many hearers whom accusations of this kind no longer deceive.

§ 870. Our assent given by us to something uncertain is OUR OPINION. Someone would thrust his opinions upon those to be persuaded in vain for the sake of confirming, unless the same opinions are also the opinions of those for whom he chiefly thinks. Hence, before all else, in the use of opinions one must see whether they are opinions of one's primary personal object, or perhaps only of others. We opine either without weighed reasons for assent, by PREJUDICED OPINION, or by an opinion now logically, now at least aesthetically probable; or we assent to an opinion doubtful even to us, or altogether improbable, because we think this either permitted or altogether morally necessary, or we place it as verisimilar to us, until it becomes clearer whether it is probable or not, as I might say, temporarily and provisionally. Since you will scarcely and rarely be certain to which class a given opinion belongs within the mind of your hearers, after determining whether what can be brought for confirmation is placed in their opinion, your more important concern will be whether your hearers' opinion, according to your own mind's judgment, is error or not, so that you can act according to §574.

§ 871. Finally, Cicero's definition and classification read: *But that is probable which is accustomed generally to take place, or which depends upon the opinion of men, or which contains some resemblance to these properties, whether it be false or true.*

[...]

But resemblance is chiefly seen in things which are contrary to one another, or equal to one another, and in those things which fall under the same principle.[447] *De inventione* I.46. I fear that, if you follow him, you will quite often confuse the verisimilar and the probable, the perspicuous and the evident, §852. In the examples sought out by the most eloquent man himself, am I wrong, or will a rather small force for persuading be detected by the analogue of reason, if one has learned to distinguish what is splendid and dazzling to the eyes at first glance from what is evident? Meanwhile, these compartments of argument will not always give, but at least sometimes suggest, a probable confirmation, §132.

[445] **Source and locus.** Cicero, *De inventione* 1.46, within the three-part definition of the probable. **Translation and edition.** Charles Duke Yonge, "Treatise on Rhetorical Invention," in *The Orations of Marcus Tullius Cicero*, vol. 4 (1903 reprint from stereotype plates), Book 1, chapter 29 (modern *De inventione* 1.46), Project Gutenberg eBook 11080. T086. **Direct source.** https://www.gutenberg.org/cache/epub/11080/pg11080-images.html#id00717. **Textual note.** Baumgarten extracts only the second relative clause from Cicero's three-part definition, omitting *aut* on both sides and the governing *Probabile autem est id*. Yonge renders *in opinione positum* idiomatically as "depends upon the opinion of men"; the full English sentence preserves the definition from which Baumgarten took his fragment.

[446] **Source and locus.** Cicero, *De inventione* 1.46, giving two examples of what may count as probable because it rests in received opinion. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 4 (1903 reprint from stereotype plates), "Treatise on Rhetorical Invention," book 1 (modern *De inventione* 1.46); Project Gutenberg ebook 11080. T086. **Direct source.** https://www.gutenberg.org/cache/epub/11080/pg11080-images.html#id00717. **Textual note.** Baumgarten capitalizes the opening, replaces Cicero's semicolon between the two examples with a comma, and suppresses the source period. The retained words and order are otherwise exact. Cicero presents both clauses as examples of opinion-based probability, not as assertions in his own voice; Yonge's quotation marks preserve that status and his two English sentences reflect the source semicolon that Baumgarten removes.

[447] **Source and locus.** Cicero, *De inventione* 1.46, combining Cicero's general definition of the probable with his later classification of resemblance. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 4 (1903 reprint from stereotype plates), "Treatise on Rhetorical Invention," book 1 (modern *De inventione* 1.46); Project Gutenberg ebook 11080. T086. **Direct source.** https://www.gutenberg.org/cache/epub/11080/pg11080-images.html#id00718. **Textual note.** This is not a continuous Ciceronian sentence. Baumgarten's opening *quae habent ad mores et opiniones aliquam similitudinem* condenses source *quod in opinione positum est aut quod habet in se ad haec quandam similitudinem* and interprets *ad haec* as "to manners and opinions." He then turns the source's prepositional categories *in contrariis*, *ex paribus*, and *in iis rebus* into the list *contraria, paria, quaeque*, changes indicative *cadunt* to subjunctive *cadant*, and omits *similitudo ... maxime spectatur*. The bracketed ellipses above mark the intervening examples in Cicero and Yonge; they do not imply a continuous quotation.

§ 872. Pari sunt in pretio, qui sequuntur, 48. probabilium loci, *signum, credibile, iudicatum, comparabile*. Signum esse dicit, *quod quiddam significat*. e. c. Hactenus quis neget? Quando vero de signis generatim addit, *indigere ea testimonii et gravioris confirmationis*, de signis illud omnibus eo minus concesserim, quo minus, 1) omnia signa tantum probabilia sunt, quoniam ex aliquibus persuasio completa, e. g. ex putrefactione totius corporis certitudo mortis, 2) probabilia etiam, si vere sint, quae dicuntur, semper gravioris confirmationis indigent, §. 861, 865. Miseros medicorum filios, qui in sua prognosi probabili collatis signis morborum omnibus, tamen indigent ubique testimonii aut gravioris confirmationis!

§ 873. Credibile non tam *sine ullo teste auditoris opinione firmatur*, §. 869, 870. quam ob internam suam probabilitatem etiam tunc persuadet, quando testium etiam auctoritatem minus perspectam habeamus. *Iudicatum est* Ciceroni *res assensione, aut auctoritate, aut iudicio, alicuius aut aliquorum comprobata, idque vel religiosum, vel commune, vel approbatum*. *Comparabile* dividit idem in imaginem, collationem et exemplum. §. 871.

§ 872. The following places of probabilities, 48, have the same value: *sign, credible, judged, comparable*. He says that a sign is *what signifies something*, and so forth. Thus far, who would deny it? But his general definition says that a sign requires stronger confirmation: *That is a proof which falls under some particular sense, and which indicates something which appears to have proceeded from it, which either existed previously, or was in the thing itself, or has ensued since, and, nevertheless, requires the evidence of testimony, and a more authoritative confirmation,*[448] I would grant this requirement of all signs so much the less because 1) not all signs are only probable, since complete persuasion can arise from some, for example certainty of death from the putrefaction of the whole body; 2) even probable signs, if they truly are what they are said to be, do not always need heavier confirmation, §§861, 865. Poor heirs to the physicians' art, who in their probable prognosis, after all signs of diseases have been compared, nevertheless everywhere need testimony or heavier confirmation!

§ 873. Cicero gives this account of the credible: *That is a credible statement which, without any witness being heard, is confirmed in the opinion of the hearer;*[449] §§869, 870. Yet credibility persuades more through its own internal probability, even when the authority of the witnesses is not fully known. Cicero defines a prior judgment and comparability as follows: *A case decided beforehand, is a matter approved of by the assent, or authority, or judgment of some person or persons. It is seen in three kinds of decision;—the religious one, the common one, the one depending on sanction.*

[...]

But that is a decision admitting of comparisons, which in a multitude of different circumstances contains some principle which is alike in all.[450] The same man divides the *comparable* into image, comparison, and example, §871.

[448] **Source and locus.** Cicero, *De inventione* 1.48, defining a sign or proof that still requires stronger confirmation. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 4 (1903 reprint from stereotype plates), "Treatise on Rhetorical Invention," book 1 (modern *De inventione* 1.48); Project Gutenberg ebook 11080. T086. **Direct source.** https://www.gutenberg.org/cache/epub/11080/pg11080-images.html#id00720. **Textual note.** Cicero's singular subject *signum* governs finite *indiget*. Baumgarten's surrounding discussion "of signs generally" supplies plural accusative *ea* as the subject of infinitive *indigere*. He also omits source *et tamen*. The two dependent genitives are unchanged. Yonge translates the complete singular source definition, not Baumgarten's plural indirect statement; the quotation above ends where Cicero's list of examples begins.

[449] **Source and locus.** Cicero, *De inventione* 1.48, defining the credible as something established by the hearer's opinion without a witness. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 4 (1903 reprint from stereotype plates), "Treatise on Rhetorical Invention," book 1 (modern *De inventione* 1.48); Project Gutenberg ebook 11080. T086. **Direct source.** https://www.gutenberg.org/cache/epub/11080/pg11080-images.html#id00720. **Textual note.** Baumgarten extracts the inner words exactly but omits the source frame *credibile est, quod* and the following introduction to the example, *hoc modo*. The concordance fragment consequently has no expressed subject. Yonge supplies the full definition's subject and relative link as "That is a credible statement which"; his semicolon leads into Cicero's example, which is outside Baumgarten's extract.

[450] **Source and locus.** Cicero, *De inventione* 1.48-49. Baumgarten compresses the definition and three divisions of *iudicatum*, then appends the separately quoted heading *Comparabile* from his next sentence. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 4 (1903 reprint from stereotype plates), "Treatise on Rhetorical Invention," book 1 (modern *De inventione* 1.48-49); Project Gutenberg ebook 11080. T086. **Direct source.** https://www.gutenberg.org/cache/epub/11080/pg11080-images.html#id00720. **Textual note.** The concordance record joins two italicized snippets that are separated in Baumgarten's prose and are not a continuous Cicero passage. It omits source predicate *iudicatum est*, adds commas throughout the first definition, and changes spelling *conprobata* to *comprobata*. Baumgarten compresses *id tribus in generibus spectatur, religioso, communi, adprobato* to *idque vel religiosum, vel commune, vel approbatum*, changing both syntax and spelling. After Cicero's intervening explanations of those three kinds, the master record appends Baumgarten's capitalized *Comparabile*, whereas the source begins *conparabile autem est*. The displayed ellipses explicitly mark that separation; Yonge translates both complete source units rather than Baumgarten's composite fragment.

§ 874. Haec §. 861–873. atque his similia postquam enarravit Cicero, 49. ita concludit: *At fons quidem confirmationis, ut facultas tulit, apertus est nec minus dilucide, quam rei natura ferebat, demonstratus est*. §. 659. Neque tamen ipse sibi satisfecisse videtur, quando statim addit: *In praesentia tantum modo numeros, et modos et partes argumentandi confuse et permisse dispersimus*. Dicamus enim, quod res est, fontem confirmationis cuiuslibet non generalia quaedam aperient topica, sed natura thematis penitius cognita, confirmandorumque veritas, quam fieri potest, clarissime perspecta. Ipsa scientifica pulcre meditaturi convictio, rigoroseque demonstrandi habitus multum ipsi proderit, si vim rationis temperare, vim argumenta splendide collustrandi noverit excitare. Neque demonstrabit hos tam varios fontes rhetor ullus, ullus aestheticus, sed pulcra potius eruditio, §. 63. et experientia, quae in rebus facti signis exsistentiam maxime probabilibus exponendi suppeditabit usum. Hausturis ex fontibus iam descriptis quaedam forte topica nonnumquam ansam aliquam dabunt, alias confirmationum aesthetice solidarum erunt arena pro fundamento. §. 839.

§ 875. Post inventionem argumenti absolutionem argumentandi praecipit Cicero, 50. eamque ex inductione, vel ratiocinatione fieri putat. Nunc semestres etiam logici norunt inductionem esse ratiocinationis speciem. Idem evinci potest, si sumamus ipsam Ciceronis de ratiocinatione descriptionem, 57. *Est oratio ex ipsa re probabile aliquod eliciens, quod expositum et per se cognitum sua se vi et ratione confirmat*. Sed longaeuus error est inductionem a ratiocinatione, tanquam opposito aliquo ac plane diverso seiungendi, quoniam ratiocinatio et eius genus ad ordinarios syllogismos propius accedens paene ad haec usque tempora confusum est. Nos nunc de forma pulcrarum argumentationum multi non erimus, quoniam est aptior in aestheticis locus de eadem exponendi.

§ 876. Ad locum aesthetices de pulcris ratiocinationibus rite formandis ablegemus excutienda, quae Cicero habet de inductionibus n. 51–56. et tractationem de ratiocinationibus venustis tam simplicibus, quam concatenatis, qua patebit illas esse posse ac solere tripertitas, neque tamen semper vel tot constare partibus necessario: has vel trium tantum partium esse posse, solere tamen quatuor, vel quinque partibus absolvi, quanquam plures etiam articulos non omnino reformident. Unde diiudicari poterit controversia, de qua Cicero l. c. 57–76. Nunc solum notemus eiusdem iudicium, quo abhorrere censet ab usu oratorio (hinc multo magis a poetico, generatim aesthetico) *multa et obscura* (κατ᾽ αἴσθησιν, §. 631.) *de quibus certum est artificium constitutum*, (logicum) *quibus scilicet rationibus tractentur argumentationes in philosophia*.

§ 874. After Cicero has narrated these things, §§861–873, and similar things, he concludes, 49: *And the source of all confirmations has been already explained as occasion offered, and has been demonstrated no less clearly than the nature of the case required.*[451] §659. Yet he does not seem to have satisfied himself, when he immediately adds: *At present we have only dropped hints about the numbers, and moods, and parts of arguing in an irregular and promiscuous manner;*[452] For let us say what the matter is: the source of any confirmation will not be opened by certain general topics, but by the more inwardly known nature of the theme and by the truth of the things to be confirmed, seen as clearly as possible. The very scientific conviction of one who will meditate beautifully, and his acquired capacity for rigorous demonstration, will profit him much, if he knows how to temper the force of reason and to stimulate his power to illuminate arguments vividly. No rhetorician, no aesthetician, will demonstrate these so various sources, but rather beautiful erudition, §63, and experience, which supplies skill in showing the existence of matters of fact through the most probable signs. For those about to draw from the sources already described, certain topics will perhaps sometimes give some occasion; at other times they will be sand for the foundation of aesthetically sound confirmations, §839.

§ 875. After the invention of the argument Cicero prescribes the completion of arguing, 50, and thinks it is done from induction or ratiocination. Nowadays even students with six months of logic know that induction is a species of ratiocination. The same can be proved if we take Cicero's own description of ratiocination, 57: *Ratiocination is a sort of speaking, eliciting something probable from the fact under consideration itself, which being explained and known of itself, confirms itself by its own power and principles.*[453] But it is a long-lived error to separate induction from ratiocination as from something opposed and plainly diverse, because reasoning in general and the kind of reasoning approaching more closely to ordinary syllogisms, have been confused almost up to these times. We shall not now say much about the form of beautiful argumentations, since there is a more fitting place in aesthetics for expounding it.

§ 876. Let us refer to the part of aesthetics concerning the right formation of beautiful ratiocinations the things to be examined which Cicero has concerning inductions, numbers 51–56, and the treatment of graceful ratiocinations, both simple and concatenated. There it will become clear that the former can be and usually are tripartite, and yet do not always necessarily consist of so many parts; the latter can be of only three parts, but usually are completed by four or five parts, although they do not altogether fear more joints. From this the controversy about which Cicero speaks there, 57–76, can be judged. Now let us note only his judgment: *But we wish it to be understood that we hold the doctrine that argumentations are handled in philosophy in many other manners, and those too at times obscure ones, concerning which, however, there is still some definite system laid down. But still those methods appear to us to be inconsistent with the practice of an orator.*[454] These matters are obscure to sensitive cognition (§631), and the established art is logical art; they are abhorrent from oratorical use, and hence much more from poetic and generally aesthetic use.

[451] **Source and locus.** Cicero, *De inventione* 1.49, concluding the survey of topics available for confirmation. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 4 (1903 reprint from stereotype plates), "Treatise on Rhetorical Invention," book 1 (modern *De inventione* 1.49); Project Gutenberg ebook 11080. T086. **Direct source.** https://www.gutenberg.org/cache/epub/11080/pg11080-images.html#id00721. **Textual note.** Baumgarten changes source connective *Ac* ("and") to adversative *At* ("but") to suit his critical transition and suppresses the source semicolon. Every remaining word, spelling, comma, and word order is unchanged. Yonge's "And" translates the source *Ac*, not Baumgarten's substituted *At*, and he expands the two Latin perfect participles into English finite verbs.

[452] **Source and locus.** Cicero, *De inventione* 1.49, characterizing the preceding treatment as a preliminary distribution of the forms and parts of argument. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 4 (1903 reprint from stereotype plates), "Treatise on Rhetorical Invention," book 1 (modern *De inventione* 1.49); Project Gutenberg ebook 11080. T086. **Direct source.** https://www.gutenberg.org/cache/epub/11080/pg11080-images.html#id00721. **Textual note.** Baumgarten capitalizes the opening, separates source *tantummodo* as *tantum modo*, inserts a comma after *numeros*, substitutes *permisse* ("freely" or "indiscriminately") for source *permixtim* ("in a mixed manner"), and drops the semicolon. Yonge's "promiscuous manner" renders the source *permixtim*, not Baumgarten's variant, while "dropped hints" is his idiomatic expansion of *dispersimus*.

[453] **Source and locus.** Cicero, *De inventione* 1.57, defining ratiocination. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 4 (1903 reprint from stereotype plates), "Treatise on Rhetorical Invention," book 1 (modern *De inventione* 1.57); Project Gutenberg ebook 11080. T086. **Direct source.** https://www.gutenberg.org/cache/epub/11080/pg11080-images.html#id00732. **Textual note.** Baumgarten's preceding words supply the subject "Cicero's description," so he omits source *Ratiocinatio* and capitalizes *Est*. He changes indefinite *aliquid* to agreeing *aliquod*, replaces source subjunctive *confirmet* with indicative *confirmat*, and suppresses the period. Yonge translates Cicero's complete definition, including the omitted subject, and renders *ratione* as "principles."

[454] **Source and locus.** Cicero, *De inventione* 1.77. The first two displayed segments rework and excerpt Cicero; the final segment is Baumgarten's Latin explanation of the earlier Ciceronian construction. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 4 (1903 reprint from stereotype plates), "Treatise on Rhetorical Invention," book 1 (modern *De inventione* 1.77); Project Gutenberg ebook 11080. T086. **Direct source.** https://www.gutenberg.org/cache/epub/11080/pg11080-images.html#id00756. **Textual note.** The literal *ellipsis* strings are concordance editorial markers and are preserved exactly; they are not words in Baumgarten's or Cicero's Latin. Baumgarten re-inflects source ablative *multis et obscuris* as *multa et obscura* and then quotes *de quibus certum est artificium constitutum* exactly. His final phrase, *quibus scilicet rationibus tractentur argumentationes in philosophia*, explains and recasts earlier source *aliis quoque rationibus tractari argumentationes in philosophia*: it adds *scilicet*, omits *aliis quoque*, changes infinitive *tractari* to subjunctive *tractentur*, and reverses the order of the clause. Yonge translates the continuous Ciceronian source, not the omission markers or Baumgarten's final gloss.

§ 877. Praebet enim occasionem concessae §. 862, 863. libertati nunc adiungendi consilium expresse dissuasorium, in venustis confirmationibus ne adhibeas ratiocinationes, quarum forma secundum logices artificium legitima logicorum gnaris sine ulla crypsi, sine ullo saltu, sine ullis additamentis variationibusve retenta statim appareat, quosque formales logici dicunt. Logices imperitis formales eiusmodi syllogismos qualemcunque, maiorem tamen, certitudinem, ac alios, dare, nunquam expertus sum, nec a priori convictus, si cum vere persuasoriis, uti fas est, comparentur. Periti logices aut operae pretium iudicabunt aliquam tuarum ratiocinationum etiam in formali rationis certitudine maiori contemplari, et tunc ipsi formam tuis logicam induere poterunt: aut certitudinem eiusmodi, nunc certe, non desiderant, hinc nec his proderis, vel placebis singulariter. Interim horizontem nunc tuum transcendens, §. 121. manca, §. 159. μέλος aestheticum negligens, §. 193, 194. male tenuia, §. 232. sicca, exilia, arida, exsanguia, ieiuna, §. 246. studium veri male locatum, nunc tuo, verisimilitudinis aestheticae studio praeferens, §. 555, 561. probans non persuadens, §. 541. aesthetice obscura, §. 633, 636. cogitare, neque tamen aesthetice solidus iudicaberis. §. 840, 842.

§ 878. Confirmaturus potius materiam suarum probationum curans, secundum S. XII. poterit hylen quandam et quasi silvam rationum aliquando detegere 1) coordinatarum plurium, quaeque singulae connectantur quidem satis belle cum confirmando, videantur tamen a se invicem satis independentes, 2) subordinatarum inter se, sic, ut totae quidem et integrae series ad confirmandum usque diductae non ita multae sint, ad harum autem singulas multae tanquam ulteriores probationes concurrant, et in bene longam plurium membrorum probantium concatenationem possint concrescere. Si brevitas quasdam relinquere iusserit, posteriores venustius; ac primo loco descriptae, recidentur. Numerus enim et quasi synathroismus quidam novorum semper novorumque argumentorum plus gratiae, plus vividitatis habebit, ac unius argumenti transcendens forte patientiam analogi rationis protensio. Haec intensivam veri conscientiam, certitudinem rationis amabilem sagacitati, maiorem exhiberet, fateor, sed illa copiosius probare visa rationis analogo nunc quaerendam maiorem extensivam veri conscientiam pollicetur, sensitivam evidentiam, §. 847.

§ 879. Neque tamen argumenta confirmaturus numeret solum, §. 878, sed etiam ponderet, §. 177. quantum ex quovis veritas et verisimilitudo confirmandi patere possit, iudicans, M. §. 697. ut digna relatu possit adhibere secundum iustam lucis et umbrae dispensationem singula collocando, §. 666. reiectis omnino FRIVOLIS; quorum vis dilucide probandi vel nulla, vel infinite parva. §. 839, 191. Nec ea temere speres, saltim ut umbras, graviora comitari posse. §. 661. Quid enim? si vel unius eiusmodi probationis ex umbra protrahatur admirabilis imbecillitas, et evidenter ponatur ob oculos, quam ineptum sit ad persuadendum? Tunc sane vel optimis aliis meras contemtus et oblivionis tenebras poterit adspergere. §. 665. *Satius est, omni ante actae vitae se abstinere convicio, quam levibus, aut frivolis, aut manifesto falsis reum incessere, quia fides caeteris detrahitur, et qui nihil obiicit, omisisse credi potest maledicta, tanquam supervacua, qui vana congerit, confitetur vanum in anteactis argumentum, in quibus vinci, quam tacere, maluerit*. Quintilianus Inst. or. L. VII, c. 2. de coniectura.

§ 880. Confirmaturus si solam verisimilitudinem §. 483. illustrantibus §. 730. in argumentis eligendis acquieverit; me quidem arbitro, satisfecit officio nunc suo, §. 839, 855. eam tamen verisimilitudinis speciem vel gradum, quem promiserat, vel res, vel obiectum ipsius personale praesertim attendendum rite postulaverit, illustrare quum per naturam ipsam iubeatur, §. 104. argumenta tantum heterogeneam a quaesita verisimilitudinem, vel eodem gradu minorem illustratura, vel omittet omnino, vel in umbras saltim coniiciet, luci his unice reservatis, quae talem et tantam verisimilitudinem exhibent, qualis et quanta poscebatur, S. XXXV. Exempla legem generalem declarabunt, §. 730. determinatiores regulae.

§ 877. For this gives occasion to add now to the liberty conceded in §§862, 863 an expressly dissuasive counsel: in graceful confirmations do not use ratiocinations whose form, legitimate according to the art of logic, appears at once to those skilled in logic, retained without any concealment, without any leap, without any additions or variations, and which logicians call formal. I have never experienced that formal syllogisms of this kind give those unskilled in logic any greater certainty than other arguments, nor have I been convinced *a priori*, if they are compared, as is proper, with truly persuasive ones. Those skilled in logic will either judge it worthwhile to contemplate one of your ratiocinations also in the greater formal certitude of reason, and then they themselves can put logical form upon your arguments; or they do not, for now, desire certitude of this kind, and hence you will not help or please these people especially. Meanwhile, by thinking in a way that transcends your present horizon, §121, is maimed, §159, neglects aesthetic μέλος, §§193, 194, is badly plain, §232, dry, thin, arid, bloodless, and meager, §246, prefers a badly placed study of truth to your present study of aesthetic verisimilitude, §§555, 561, proves but does not persuade, §541, and is aesthetically obscure, §§633, 636, you will still not be judged aesthetically sound, §§840, 842.

§ 878. One who will confirm, caring rather for the matter of his proofs according to Sect. XII, will sometimes be able to uncover a body of material, as it were a forest, of reasons: 1) several coordinate reasons, each of which is indeed joined beautifully enough with what is to be confirmed, yet appears sufficiently independent of the others; 2) reasons subordinated among themselves, so that whole and complete series led out to what is to be confirmed are not very many, but many further proofs converge upon each of these and can grow together into a long concatenation of several proving members. If brevity orders that some be left out, the later kind just described will be more gracefully cut away than the first. For a number, and as it were a certain gathering, of always new arguments will have more grace and more vividness than the extension of one argument, perhaps beyond the patience of the analogue of reason. I admit that this latter would exhibit a greater intensive consciousness of the true, a certitude of reason lovable to sagacity; but the former, seeming to prove more abundantly, promises to the analogue of reason the greater extensive consciousness of the true now to be sought, sensitive evidentness, §847.

§ 879. Yet one who will confirm should not merely count arguments, §878, but also weigh them, §177, judging how much the truth and verisimilitude of what is to be confirmed can lie open from each, Metaphysics §697, so that he can use those worthy of being related by placing each according to the just distribution of light and shade, §666, and rejecting altogether FRIVOLOUS arguments, whose force for clearly proving is either none or infinitely small, §§839, 191. Nor should you rashly hope that such arguments can accompany weightier ones even as shadows, §661. For what if the astonishing weakness of even one proof of this kind should be drawn out from the shade and placed evidently before the eyes, showing how unfit it is for persuading? Then indeed it could sprinkle even the best other proofs with sheer darkness of contempt and oblivion, §665. *Consequently it is better to abstain from casting any slur on the past life of the accused than to attack him with slight or frivolous charges which are manifestly false, since such a proceeding discredits the rest of our argument. Further, the advocate who brings no charges against the accused may be believed to have omitted all reference to past offences on the ground that such reference was not necessary, while the advocate who heaps up baseless charges thereby admits that his only argument is to be found in the past life of the accused, and that he has deliberately preferred to risk defeat on this point rather than say nothing at all about it.*[455] Quintilian, *Institutio oratoria* VII.2, on conjecture.

§ 880. If one who will confirm has acquiesced, in choosing arguments, in arguments that illustrate only verisimilitude, §483, §730, in my judgment he has satisfied his present office, §§839, 855. Yet since through nature itself he is ordered to illustrate that species or degree of verisimilitude which he had promised, or which the matter or especially the intended audience rightly required, §104, he will either omit altogether or at least cast into shadows arguments that would illustrate only a verisimilitude heterogeneous to the one sought, or lower in degree within the same kind, reserving light only for those that exhibit such and so great a verisimilitude as was demanded, Sect. XXXV. Examples, in the form of more determinate rules, will clarify the general law (§730).

[455] **Source and locus.** Quintilian, *Institutio oratoria* 7.2.34, on the damage done to a prosecution by weak attacks on the accused's past life. **Translation and edition.** Harold Edgeworth Butler, *The Institutio Oratoria of Quintilian*, vol. 3 (Loeb Classical Library; Cambridge, Mass.: Harvard University Press; London: William Heinemann, 1921), 7.2.34; Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten omits source *eoque*, capitalizes *Satius*, moves *se* from after *omni* to after *ante actae vitae*, writes *caeteris* for source *ceteris*, and adds numerous commas while replacing Quintilian's two semicolons with commas. Most significantly, the comparison edition reads *unum in anteactis argumentum*; its apparatus records manuscript *vanum*, which Baumgarten follows. Butler accordingly translates critical *unum* as "his only argument," whereas Baumgarten's *vanum ... argumentum* means a vain or baseless argument. Baumgarten also inserts commas around *quam tacere* and omits the source period. Butler's earlier "baseless charges" renders *vana congerit* and should not be mistaken for a translation of the later variant *vanum*.

§ 881. Si de possibilitate naturali cuiusdam obiecti quaeritur, §. 432. aut de morali latius dicta, §. 435. argumentis absolutam tantum confirmaturis, vel nullus, vel in umbra tantum locus est, §. 431, 880. Si de veritate morali cuiusdam obiecti quaeritur, §. 435. argumentis possibilitatem eiusdem moralem latius dictam §. 433. tantum confirmaturis vel nullus, vel in umbris unice locus est. §. 880. Si quaeritur unitas actionis, loci, temporis hypothetica, §. 439. argumentis unitatem generalium absolutam confirmaturis nullus, nisi forsan in umbris, locus est. §. 880. Si de veritate obiecti singulari, s. existentia quaeritur, argumentis veritatem generalium, sub quibus obiectum contineatur, unice confirmaturis, aut nullus, aut unicus in umbris, locus est. §. 440, 880. Si quaeritur, an aliquid sit strictissime verum, argumentis quamcunque possibilitatem eiusdem tantum, vel veritatem heterocosmicam declaraturis, aut nullus, aut umbra sola, locus est. §. 441, 880.

§ 882. Confirmaturus fictiones strictissime veras, §. 506. si meras strictius historicas §. 509. vel omnino poeticas, §. 511. ad persuadendum afferret, etiamsi vel nostro illae, vel poetarum mundo hae non viderentur contradicere, §. 513. nec Utopiam saperent, §. 514. analogicae §. 476. nec prorsus ignotae, §. 518. nec anomala figmenta, §. 520. immo si fictis huiusmodi lucem potissimam affuderit, iure censebitur mendacium mendacio tegere, ne perpluat, §. 881.

§ 883. Si de verisimilitudine strictissime dicta dati obiecti quaeritur, §. 530. confirmaturus omittat fabulas, §. 526. historicas etiam, multo magis poeticas, §. 527. saltim ne multum in iis haereat, §. 881. nisi forsan aliquando in strictius probabilibus, §. 532. aut narrationibus eiusmodi, quae strictissime vera continere, fabulosis immixta, §. 526, 527. potest aesthetice saltim probabile reddere, §. 583. In ultimo casu confirmaturus provocans ad ea, quae in narrationibus, quae fabulae dicuntur, strictissime vera esse satis ostendit, §. 485, 847. non habet, generatim caussam, cur haec argumenta vel taceat, vel obumbret, §. 880.

§ 884. Aestheticodogmatica confirmaturus quum satisfaciat officio, nunc suo, licet non adscendat ultra verisimilitudinem dogmaticam, §. 577. dilucide propinandam, §. 839. non est generatim, cur abstineat a commemorandis, vel etiam in aliquo nitore sistendis argumentis persuasoriis logice forsan dubiis aut improbabilibus, probabilibus tamen aesthetice, vel ab ipso commode ad hanc probabilitatem evehendis, §. 486. Genus cogitandi strictius aesthetico-historicum studiosum veri ac solidi nec patietur sua confirmaturum vel intra possibilitatum quarumcunque rationes, §. 881. vel intra nitide pingendam aliquam poeticam verisimilitudinem subsistere, §. 880, nec ad rationales credibilitatis, auctoritatis testium, interpretationis locorum ambiguorum, diiudicationis contradictionum apparentium, geographiae, chronologiae, genealogiae, e. c. calculos et discussiones assurgere, §. 580, 583. Hinc historicorum, venustae simul solidi tati, §. 839. ac logicae criticorum accurationi litare volentium, tot prodromi, notae, marginalia, appendices, e. c. §. 584, 847.

§ 885. Confirmaturus habeat argumenta persuasionis satis multa: non sufficit inde frivola, nec quaesitam verisimilitudinem promittentia reiicere: cogitandorum explicite cuiusvis satis etiam pro dignitate lucis, vividitatis, et claritatis affundendum est extensivae, §. 618. quo collustrentur ipsae res, quae ad persuadendum adhibentur, ea potissimum parte sui, latere, vel facie, quae NERVUM PROBANDI contineat, necessitatem positis his admittendi simul veritatem confirmandi, §. 855, 839. Hinc coordinatarum etiam rationum, §. 878. nec ineptarum ob §. 879–884. si plures in hyle persuasurorum argumentorum adhuc supersint, quam ut quaevis per brevitatem rotundam satis luci suae possit exponi: praestat aliquas earundem aesthetice firmiores in omni suo naturali nitore proferre, §. 625, 622. ne neglectis quidem veris coloribus, §. 688. vel floridissimis, §. 693. ad non mediocrem usque, si fieri potest, thaumaturgiam, §. 808. quam omnibus nimium cumulatis, singulis punctim et concisim, aut tamen iusto brevius, expositis obruere forsan et obtundere lectores e. c. primarios, non vere persuadere. §. 839, 634.

§ 881. If the natural possibility of some object is in question, §432, or moral possibility broadly so called, §435, arguments that would confirm only absolute possibility have either no place or only a place in shade, §§431, 880. If the moral truth of some object is in question, §435, arguments that would confirm only its moral possibility broadly so called, §433, have either no place or only a place in the shadows, §880. If the hypothetical unity of action, place, or time is in question, §439, arguments that would confirm the absolute unity of generalities have no place, unless perhaps in the shadows, §880. If the singular truth of an object, or its existence, is in question, arguments that would confirm only the truth of the generalities under which the object is contained have either no place or only a place in shade, §§440, 880. If the question is whether something is true in the strictest sense, arguments that would declare only any possibility of it, or its heterocosmic truth, have either no place or only a place in shade, §§441, 880.

§ 882. If someone seeking to confirm fictions that are true in the strictest sense, §506, were to bring forward merely stricter historical fictions, §509, or altogether poetic ones, §511, for persuading, even if the former did not seem to contradict our world, or the latter the poets' world, §513, nor smacked of Utopia, §514, being analogical, §476, nor entirely unknown, §518, nor anomalous fictions, §520, and especially if he poured the principal light upon fictions of this kind, he would rightly be judged to cover a lie with a lie, lest it rain through, §881.

§ 883. If the question concerns verisimilitude in the strictest sense of a given object, §530, the one confirming should omit fables, §526, even historical fables, and much more poetic ones, §527, or at least should not linger much in them, §881, unless perhaps sometimes in fables probable in the stricter sense, §532, or in narratives that he can make at least aesthetically probable as containing things true in the strictest sense mixed with fabulous ones, §§526, 527, §583. In the last case, one confirming by appealing to those things which he has sufficiently shown to be true in the strictest sense in narratives called fables, §§485, 847, generally has no reason why he should either be silent about these arguments or cast them into shade, §880.

§ 884. When one about to confirm aesthetic-dogmatic matters satisfies his present office, although he does not ascend beyond dogmatic verisimilitude, §577, to be offered clearly, §839, there is generally no reason why he should abstain from commemorating, or even setting in some brightness, persuasive arguments perhaps logically doubtful or improbable, yet aesthetically probable, or conveniently raised by him to this probability, §486. The more strictly aesthetic-historical kind of thinking, concerned with truth and soundness, will not allow its confirmer either to remain within reasons of any possibilities whatever, §881, or within some poetic verisimilitude to be brightly painted, §880; nor will it allow him to rise to rational assessments and discussions of credibility, authority of witnesses, interpretation of ambiguous passages, judging apparent contradictions, geography, chronology, genealogy, and so forth, §§580, 583. Hence so many prolegomena, notes, marginalia, appendices, and so forth from historians who wish to sacrifice at once to graceful soundness, §839, and to the logical accuracy of critics, §§584, 847.

§ 885. One who will confirm should have sufficiently many arguments of persuasion. It is not enough, then, to reject frivolous arguments and those not promising the verisimilitude sought; enough extensive light, vividness, and clarity must also be poured, according to the dignity of each thing explicitly to be thought, §618, so that the very things used for persuading may be illuminated, especially in that part, side, or face of themselves which contains the CORE OF THE PROOF: the necessity, once these things are posited, of at the same time admitting the truth of what is to be confirmed, §§855, 839. Hence even among coordinate reasons, §878, and reasons not inept by §§879–884, if more persuasive arguments remain available than can each be adequately illuminated within rounded brevity, it is better to bring forward some of the aesthetically stronger ones in all their natural brightness, §§625, 622, not even neglecting true colors, §688, even the most florid, §693, even to a considerable degree of thaumaturgy, if it can be done, §808, than by too great a heap of all, each set out point by point and concisely, or yet more briefly than is just, perhaps to overwhelm and blunt the primary readers and not truly persuade, §§839, 634.

§ 886.

SECTIO LII

REPREHENSIO

Quanquam reprehensio nonnunquam tantum animo confirmandi thesin per indirectam probationem tentari potest; §. 854. nos tamen eam heic considerabimus in gravioribus illis casibus, ubi contrarium a nobis confirmando, huic oppositum, et theseos nostrae antithesis obiecto nostro primario posset aliquid veritatis in se continens videri, vel multum. §. 855. Dissentientes enim aesthetice refutare, vel reprehendere pulcre cogitaturis magis est necessarium, ac demonstratori logico refutare conclusionibus suis rigide demonstratis contradicentes, quia 1) est in opinione multorum, licet praeiudicata, positum, contra quae multa possint obiici (quomodocunque, quantulacunque,) certa non videri, §. 870.

§ 887. 2) Vere etiam probabilitas omnis, tam logica, quam aesthetica, non tantum auctis rationibus pro tua sententia pugnantibus, sed etiam imminutis et dilutis rationibus, contra eandem quae fecissent, crescit et intenditur. §. 485. Hinc et probabilitatibus logicis magis necessarium est rationes dubitandi infirmare, vel intellectui falsitatem contradicendorum exponere, quam demonstrationibus, quas completas et mathematicas dixeris. 3) Non adeo levi momento tuas in partes probabilitatis aestheticae pertrahetur trutina, ac logicae, nec adeo acutum cernimus sensitive, ac intellectualiter, quae pars rationum superponderet. Hinc persuasioni aestheticae consulitur, non addendo solum pondera parti, quae subsidere, sed et demendo parti, quae debeat notabilius alleviari, quo haec videbitur falsis, hoc illa videbitur sensitive veris similior. §. 483, 489.

§ 888. Vere Columella dixerit: *Reprehendisse peccantem non satis est, si non et recti viam doceas*,

et recte iungat utrumque belle cogitaturus, §. 854, 855. tamen §. 886, 887. rationes nobis dedisse videmur, ex quibus ex parte possit intelligi, qui fiat, ut in sensitivae cognitionis sphaera paedagogos facilius invenias, quam patres; qui tentent, an

ab exitio possint reprehendere cunctos,

quam qui nondum in devia lapsos directe ducant in amorem optimi, satyricos tandem facilius, quam paraeneticos. Optimum est, quod Cicero virtuti tribuit, si sensibus nostris Aristippi voluptas blandiatur, Qu. ac. I. 139. si similibus in casibus, ut practicis, ita etiam theoreticis, viri boni suada, *revocat, vel potius reprehendit manu. Pecudum illos esse motus*

dicit. *Hominem iungit deo*. §. 829, 838.

§ 886.

SECTION LII

REBUTTAL

Although rebuttal can sometimes be attempted solely with the intention of confirming a thesis by indirect proof, §854, nevertheless we shall consider it here in those graver cases where the contrary of what we are confirming, its opposite or the antithesis of our thesis, could seem to our primary object to contain some truth in itself, or much, §855. For to refute dissenters aesthetically, or to rebut them, is more necessary for those about to think beautifully than it is for a logical demonstrator to refute those contradicting his rigorously demonstrated conclusions, because 1) it is placed in the opinion of many, although prejudiced, that things against which many objections can be made, however and however small, do not seem certain, §870.

§ 887. 2) In truth, every probability, both logical and aesthetic, grows and is intensified not only by increasing the reasons fighting for your opinion, but also by reducing and answering the reasons that would have made against it, §485. Hence even for logical probabilities it is more necessary to weaken reasons for doubting, or to expose to the intellect the falsity of things contradicted, than for demonstrations that you would call complete and mathematical. 3) The scale of aesthetic probability will not be drawn to your side by so light a weight as the scale of logic, nor do we discern through sensitive cognition, as sharply as intellectually, which part of the reasons weighs more. Hence aesthetic persuasion is helped not only by adding weights to the side that ought to sink, but also by removing them from the side that ought to be lightened more noticeably; the more this side appears false, the more that side will appear true-like to sensitive cognition, §§483, 489.

§ 888. Columella may truly have said: *For it is not enough, that he has reproved one that has done a fault, if he does not teach him the way to do right.*[456]

And one who will think beautifully rightly joins both, §§854, 855. Yet §§886, 887 seem to have given us reasons from which it can partly be understood how it happens that, in the sphere of sensitive cognition, you find pedagogues more easily than fathers, those who try to restrain everyone from ruin more easily than those who directly lead people not yet astray into love of the best; finally, satirists more easily than writers of exhortation. Baumgarten adapts the image of restraining ruin from this Lucretian passage: "And lest the winds blew back again, no force

Could rein things in nor hold from sure career

On to disaster."[457]

The best course is the one Cicero attributes to virtue when Aristippus's pleasure flatters our senses: in similar practical and theoretical cases, the persuasion of a good man calls us back, or rather takes us by the hand; it calls those impulses bestial and joins the human being to God. Cicero's source passage reads: *However, I see how enticingly Pleasure flatters our senses. I find myself drifting into agreement with Epicurus or Aristippus. Virtue summons me away or rather plucks me back with her hand: she declares that those inclinations are of the beasts that perish, while man she associates with God.*[458]

Academic Questions I.139; §§829, 838.

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[456] **Source and locus.** Columella, *De re rustica* 11.1.9, on the farm manager's obligation not merely to find fault but to teach correct practice. **Translation and edition.** Anonymous, *L. Junius Moderatus Columella of Husbandry, in Twelve Books: and His Book Concerning Trees* (London: A. Millar, 1745), book 11, chapter 1, p. 451; Internet Archive scan hosted by Wikimedia Commons. T199. **Direct source.** https://upload.wikimedia.org/wikipedia/commons/d/d3/Of_husbandry_-_in_twelve_books_-_and_his_book_concerning_trees_%28IA_ofhusbandryintwe00colu%29.pdf. **Textual note.** Baumgarten suppresses source *Neque enim*, moves the negation from *neque* to *non satis est*, fronts *Reprehendisse peccantem*, adds *et*, moves *recti viam* before its verb, and changes third-person subjunctive *doceat* to second-person *doceas*. The 1745 translator renders the complete source sentence and retains its third-person farm manager; no attempt has been made here to rewrite that existing translation into Baumgarten's second person.

[457] **Source and locus.** Lucretius, *De rerum natura* 6.568-569, describing contrary winds as the force that checks matter otherwise rushing toward destruction. **Translation and edition.** William Ellery Leonard, *De Rerum Natura* (New York: E. P. Dutton, 1916), 6.568-570; Perseus Digital Library text. T061. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0550/phi001/phi0550.phi001.perseus-eng1.xml. **Textual note.** Brackets around *vis* in the comparison text mark the familiar editorial supplement; Leonard's "no force" translates it. Baumgarten removes Lucretius's conditional frame and the source subject, fronts *ab exitio*, changes singular *possit* to plural *possint*, and substitutes *cunctos* ("everyone") for *euntis* ("those going"). His surrounding prose supplies pedagogues as the new plural subject, so this is an allusive grammatical transformation, not a continuous quotation. Leonard translates the unadapted description of winds and material collapse.

[458] **Source and locus.** Cicero, *Academica priora* 2 (*Lucullus*) 139 (Baumgarten cites "Qu. ac. I. 139"), where Cicero weighs the attractions of pleasure against virtue. **Translation and edition.** James S. Reid, *The Academics of Cicero* (London: Macmillan and Co., 1880), *Lucullus* 139, pp. 88-89; Cornell University Library scan hosted by Wikimedia Commons. T127. **Direct source.** https://upload.wikimedia.org/wikipedia/commons/8/89/The_Academics_of_Cicero_%28IA_cu31924026475206%29.pdf. **Textual note.** Baumgarten omits subject *virtus*, expands contracted *reprendit* to *reprehendit*, and splits Cicero's sentence after *manu*. The 1758 print, p.612, reads *motus*, impulses, agreeing with Cicero; the erroneous transcription *maturos* has been corrected. Baumgarten's next sentence separately quotes source *Hominem iungit deo*, but that clause is not part of this concordance record. Reid translates the continuous Ciceronian passage and therefore supplies "Virtue," "inclinations," and the final contrast with humanity.

§ 889. Reprehensioni fontes aperire hoc minus necessarium est, si vere Salustius ad Caesarem: *Ad reprehendenda aliena facta, aut dicta, ardet omnibus animus. Vix satis apertum os, aut lingua promta videtur, quae meditata pectore evoluat.*

Vix tamen eandem definiverat Cicero de inv. I. 61. *per quam argumentando adversariorum confirmatio*,

§. 886, 855. *diluitur aut infirmatur, aut allevatur*,
§. 887, 854. quum eundem huic fontem tribuit, quo utitur confirmatio, 62. de quo §. 861–873. et praesertim §. 874. ubi dicta verissime simul omni reprehensionum fonti conveniunt. §. 65.

§ 890. Sint interim haec reprehensuris consilia: 1) non argumentorum solum, et praemissarum, sed conclusionis etiam primario impugnandae pingatur falsitas. §. 839. Quod in ipsis logicis refutationibus est utile: heic magis iudico necessarium, §. 887. quoniam multi sic comparati sumus, ut tacite nobiscum statuamus, etiamsi vel perperam, vel ex minus idoneis praemissis, hucusque probata sit quaedam conclusio; nondum tamen eandem iam ideo falsam esse, posse satis veram, et nobis adhuc ignota ratione vel iam probatam esse rite, vel a nobis doctiore probandam propediem. Huic non ita falsae multorum opinioni succus in dato reprehensionis exemplo subducitur, si non subsistamus in subruendis antitheseos argumentis, sed et ipsam hanc conclusionem ita declaremus esse falsam aesthetice S. XXVIII. ut obiectum nostrum primarium, non datis solum, sed et forsan inveniendis quibuscunque fulcris, tamen eandem sustineri posse desperet. §. 455.

§ 891. Huic consilio §. 890. satisfacit partim iam ipsa confirmatio, partim artificium nostrae directae probationi, et antitheseos praemissarum, vel formae probandi, vel utrarumque subversioni iungendi ex ipsa sumta eadem conclusione et antithesi deducta, dilucide, vel etiam splendide deducta, magnam tamen analogo rationis falsitatem et incongruentiam eiusdem tandem et velut ex improviso ob oculos ponentia, §. 853, 884. Cicero de Inv. I. 63. *omnis argumentatio reprehenditur, si aut ex iis, quae sumta sunt, non conceditur unum, plurave*, (negando praemissas) *aut his concessis complexio confici ex his negatur: aut si genus ipsum argumentationis vitiosum esse ostenditur* (negando formam vel certam, vel legitimam omnino) *aut si contra firmam argumentationem alia aeque firma, aut firmior, ponitur*.

§ 889. It is less necessary to open sources for rebuttal, if Sallust truly says to Caesar: *Most men have, or pretend to have, sufficient ability to sit in judgment; indeed, all are so eager to censure the doings or sayings of other men that hardly any mouth is sufficiently open, or any tongue sufficiently ready, to give utterance to the thoughts of their hearts.*[459]
Yet Cicero defines the same thing, *De inventione* I.61, as follows: *Reprehension is that by means of which the proof adduced by the opposite party is invalidated by arguing, or is disparaged, or is reduced to nothing.*[460]
§§886, 855, [461]
§§887, 854. He immediately attributes to it the same source which confirmation uses, 62, concerning which §§861–873 speak, and especially §874, where the things said most truly fit at the same time every source of rebuttals, §65.
§ 890. Meanwhile let these be counsels for those preparing a rebuttal: 1) the falsity not only of the arguments and premises, but also of the conclusion chiefly under attack, must be vividly shown, §839. This is useful even in logical refutations; here I judge it more necessary, §887, because many of us are so disposed that we tacitly decide with ourselves that, even if some conclusion has been proved up to now wrongly or from less suitable premises, it is not yet therefore false, and can be true enough, and by a reason still unknown to us either already rightly proved or soon to be proved by someone more learned than we are. The sap is withdrawn from this not entirely false opinion of many people in a given rebuttal if we do not stop at undermining the arguments of the antithesis, but also declare that the conclusion itself is aesthetically false, Sect. XXVIII, so that our primary object despairs that it could be sustained not only by the supports given, but perhaps by any supports to be found, §455.
§ 891. The counsel in §890 is fulfilled partly by confirmation itself, and partly by the art of adding deductions from the opposing conclusion or antithesis itself both to our direct proof and to our overthrow of the antithesis' premises, its form of proof, or both. These deductions, developed clearly or even splendidly, finally and almost unexpectedly set the antithesis' great falsity and incongruity before the eyes of the analogue of reason, §§853, 884. Cicero, *De inventione* I.63: *All argumentation is reprehended when anything, whether it be one thing only, or more than one of those positions which are assumed, is not granted, or if, though they are granted, it is denied that the conclusion legitimately follows from them, or if it is shown that the very kind of argumentation is faulty, or if in opposition to one form and reliable sort of argumentation another is employed which is equally firm and convincing.*[462] The first case denies the premises; the next cases deny either the certainty of the form or its legitimacy altogether. In the last case Baumgarten allows an opposing argument either equally firm or firmer.

[459] **Source and locus.** Pseudo-Sallust, *Epistulae ad Caesarem senem de re publica* 1.8.9, conventionally also titled the "Speech to Caesar" (*Oratio ad Caesarem*), at the author's defence of offering political advice. **Translation and edition.** John Carew Rolfe, *Sallust* (Loeb Classical Library; Cambridge, Mass.: Harvard University Press; London: William Heinemann, 1921), "Speech to Caesar," 8.9, p. 461; LacusCurtius transcription. T124. **Direct source.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Sallust/pseudo/Oratio_ad_Caesarem%2A.html. **Textual note.** The concordance's author label names the recipient, Caesar; Baumgarten's prose explicitly says "Sallust to Caesar," while modern scholarship treats the work as pseudo-Sallustian. Baumgarten begins after source *verum enim*, makes the semicolon after *animus* a full stop, and adds commas around *aut dicta* and before *aut lingua*. His *promta/evoluat* represent historical spellings for normalized *prompta/evolvat*. Rolfe's selected sentence also translates the immediately preceding *Plerique mortales ... aut simulant*, which supplies the comparison needed for his "indeed."

[460] **Source and locus.** Cicero, *De inventione* 1.78 (Baumgarten's edition cites 1.61), defining rhetorical refutation or *reprehensio*. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 4 (1903 reprint from stereotype plates), "Treatise on Rhetorical Invention," book 1 (modern *De inventione* 1.78); Project Gutenberg ebook 11080. T086. **Direct source.** https://www.gutenberg.org/cache/epub/11080/pg11080-images.html#id00757. **Textual note.** Baumgarten removes the defining frame *Reprehensio est* and divides Cicero's one sentence immediately before its three predicates; Entry 1077 continues them. The fragment therefore has no finite verb in isolation. Yonge translates the entire definition, supplying "Reprehension is" from the omitted frame and carrying the sentence through the material assigned to the next concordance record. The English definition is printed once with the markers for both parts of Baumgarten's quotation.

[461] **Source and locus.** Cicero, *De inventione* 1.78 (Baumgarten's edition cites 1.61), the three predicates completing the definition divided at Entry 1076. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 4 (1903 reprint from stereotype plates), "Treatise on Rhetorical Invention," book 1 (modern *De inventione* 1.78); Project Gutenberg ebook 11080. T086. **Direct source.** https://www.gutenberg.org/cache/epub/11080/pg11080-images.html#id00757. **Textual note.** Baumgarten's *allevatur* is an older-edition variant for critical *elevatur*, and he adds a comma after *infirmatur*. The 1915 Stroebel text additionally marks *aut infirmatur* for deletion, whereas Baumgarten's and Yonge's textual tradition retains all three verbs. Yonge's three English predicates translate the unbroken definition and are consequently repeated from Entry 1076 rather than editorially split into a new sentence. The corresponding English is contained in the single definition beginning with entry 1076 and is not repeated.

[462] **Source and locus.** Cicero, *De inventione* 1.79 (Baumgarten's edition cites 1.63), enumerating four ways to refute an argument. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero*, vol. 4 (1903 reprint from stereotype plates), "Treatise on Rhetorical Invention," book 1 (modern *De inventione* 1.79); Project Gutenberg ebook 11080. T086. **Direct source.** https://www.gutenberg.org/cache/epub/11080/pg11080-images.html#id00758. **Textual note.** The first *ellipsis* stands for Baumgarten's parenthesis "(negando praemissas)" and the second for "(negando formam vel certam, vel legitimam omnino)"; neither replaces Ciceronian words. Against the comparison text, Baumgarten omits *aliquid*, prints historical *sumta* and *complexio* for *sumpta/conplexio*, uses the older order *complexio confici ex his* (the modern critical text brackets *ex his*), and adds *esse* after *vitiosum*. He also adds commas after *unum*, *firma*, and *firmior*, and changes the comma after *negatur* to a colon. Yonge translates the continuous source classification, not Baumgarten's inserted explanations.

§ 892. In eadem reprehensione possunt plura membra disiunctionis a Cicerone positae post se invicem tentari, §. 891. modo 2) armis adversarii semper parentur contraria arma, quae plus verae lucis fundere videantur, ut nostrorum lumen maius obscuret illa. S. XXXX. Non aeque firma placent tantum, quantum firmiora, §. 891. Huc praeiudicia in reprehendendis latentia detegere, §. 870. eadem cum praemissis aliis falsis per instantias evidentiores infringere. S. L. comparationibus paralogismos reprehendendorum eludere, quorum evidentes praemissae tamen aperte falsam dent conclusionem; S. XXVIII. saltus illegitimos et supplendi impossibilitatem ob oculos ponere, e. c. quae logici docent, eleganter et ad analogi rationis modulos exsequi. §. 844.

§ 893. In primis 3) utiliter, ad hominem quae dicuntur argumenta, quem reprehendis, armis propriis aggrediendo adhibebuntur, quoniam hominem ipsi sibi contradicentem tanquam auctorem veritatis sequi, vix est, qui sibi persuadere possit, hinc labefactatur hoc modo certe praeiudicium auctoritatis, quod pro patronis antitheseos pugnare potuisset, tanquam aesthetice saltim solidis, §. 839. *Artificis est invenire in actione adversarii, quae in semet ipsa pugnent, aut pugnare videantur.* Quint. inst. V. 13. quod totum caput heic legi meretur. 4) In reprehendendo hoc magis sollicitus esto de genere cogitandi satis digno, §. 223. quo minus aestheticus cum logico suadere potest abstinentiam ab omnibus affectiones animi moventibus, §. 22. quo difficilius est aliquando vehementer, neque tamen iracunde agere, §. 722–725.

§ 894. Ultimum dignitatis consilium §. 182. heic etiam, tanquam ex ipsis eleganter cogitandi fontibus §. 866. fluens considerari velim, non tantum, quatenus idem virtus et pietas postulant, §. 183. Quod in obscoenis sibi permiserunt antiquorum non pauci, §. 184. in reprehendendo paene plures similem eidem licentiam sumserunt, ut adeo rationibus impugnare veterem, sed malum, morem eo magis necessarium videatur, quo pluribus eum, alioquin satis insignibus, exemplis hodierni imitatores eiusdem facile tueantur. Quomodo reprehendat apud Homerum heros heroa, quis nescit? Sed quanto iam in hoc Aeneis Virgilii moratior est? *In hoc ipso* (Demosthene) *diligenter examinans verborum omnium pondera reprehendit Aeschines quaedam et exagitat, illudensque dura, odiosa, intolerabilia esse dicit. Quinetiam quaerit ab ipso, quum quidem eum belluam appellet, utrum illa verba, an portenta sint: ut Aeschini ne Demosthenes quidem videatur Attice dicere.* Cic. Or. 26. Ad reprehensionem hanc belluae cuius est erubescere? Demosthenis, an potius Aeschinis?

§ 892. In the same rebuttal, several alternatives in Cicero's disjunction may be tried in succession, §891, provided that 2) counter-weapons are always prepared against the adversary's weapons, seeming to shed more true light, so that the greater light of ours eclipses theirs, Sect. XXXX. Equally firm weapons do not please as much as firmer ones, §891. This includes detecting prejudices hidden in the claims to be rebutted, §870, and breaking them, along with other false premises, by more evident counter-instances, Sect. L; defeating the faulty inferences under attack by comparisons whose evident premises nevertheless yield an openly false conclusion, Sect. XXVIII; and setting before the eyes illegitimate leaps and the impossibility of supplying what is missing. In general, it means carrying out what logicians teach elegantly and in accordance with the capacities of the analogue of reason, §844.

§ 893. Especially useful, 3), will be the arguments called *ad hominem*, attacking the person whose claim you rebut with his own weapons. Scarcely anyone can persuade himself to follow a person who contradicts himself as an authority on truth; this at least weakens the prejudice of authority that might have supported the defenders of the antithesis as aesthetically sound, §839. *On the other hand it is a task for a real artist to discover inconsistencies, real or apparent, in the speech of his opponent,*[463] Quintilian, *Institutio* V.13; the whole chapter deserves to be read here. 4) In rebutting, take all the more care to maintain sufficient dignity in your manner of thinking, §223, because the aesthetician cannot join the logician in recommending abstinence from everything that moves the passions, §22, and because it is sometimes difficult to act vehemently without acting angrily, §§722–725.

§ 894. I would have the final counsel on dignity, §182, considered here as flowing from the very sources of elegant thinking, §866, as well as being demanded by virtue and piety, §183. Just as quite a few ancients allowed themselves license in obscenity, §184, still more, perhaps, claimed a similar license in rebuttal. It is therefore all the more necessary to argue against this old but bad custom, since its modern imitators can readily defend it with many otherwise distinguished examples. Who does not know how one hero rebukes another in Homer? Yet how much better mannered Virgil's *Aeneid* already is in this respect! Baumgarten presents Aeschines as carefully weighing Demosthenes's words. The source passage, where Demosthenes is the one weighing his own words, reads: *even in him, thus carefully weighing and poising his every word Aeschines could find several expressions to turn into ridicule:—for giving a loose to his raillery, he calls them harsh, and detestable, and too shocking to be endured; and styling the author of them a very monster, he tauntingly asks him whether such expressions could be considered as words or not rather as absolute frights and prodigies. So that to Aeschines not even Demosthenes himself was perfectly Attic;*[464] Cicero, *Orator* 26. At this rebuke calling him a beast, who ought to blush: Demosthenes, or rather Aeschines?

[463] **Source and locus.** Quintilian, *Institutio oratoria* 5.13.30, on finding real or apparent contradictions in an opponent's speech. **Translation and edition.** Harold Edgeworth Butler, *The Institutio Oratoria of Quintilian*, vol. 2 (Cambridge, Mass.: Harvard University Press; London: William Heinemann, 1921), 5.13.30; Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten omits connective *autem* and the crucial source adverb *contra*, capitalizes the opening, and adds commas around the relative and alternative clauses before closing the excerpt with a period. Butler's "On the other hand" translates omitted *autem*, while "inconsistencies" conveys source *quae contra semet ipsa pugnent*; the selected English ends where Quintilian proceeds to his Caelius example.

[464] **Source and locus.** Cicero, *Orator* 26, on Aeschines' criticism of expressions in Demosthenes' speech *On the Crown*. **Translation and edition.** Edward Jones, *Cicero's Brutus, or History of Famous Orators: Also, His Orator, or Accomplished Speaker* (London: B. White, 1776), *Orator* 26; Project Gutenberg ebook 9776. T116. **Direct source.** https://www.gutenberg.org/cache/epub/9776/pg9776-images.html#id00097. **Textual note.** The *ellipsis* replaces Baumgarten's explanatory parenthesis "(Demosthene)," not source words. Baumgarten omits initial *Ac tamen* and changes ablative *examinante* to nominative *examinans*: Cicero's construction presents Demosthenes as weighing his own words, whereas Baumgarten makes Aeschines the examiner. He expands *inludensque* to *illudensque*, prints historical *quum*, and follows the attested manuscript variant *appellet* instead of the comparison edition's *appellat*. He also divides the source at *dicit*, contracts *quin etiam* to *Quinetiam*, adds commas in the adjective list and before *an portenta*, and substitutes a colon for the final semicolon. Jones translates Cicero's original syntax, as "even in him, thus ... weighing" makes clear.

§ 895. Quanto rectius hic, qui nil molitur inique, Cassius contra Plancium et huius patronum, Ciceronem, cui tamen iam graviora atque magna videntur, quod *Ciceronis discessum, quem saepe deflerat Cassius, nunc quasi reprehendere et subaccusare voluit, dicens non Ciceroni auxilium, sed Ciceronem auxilio defuisse*? Cic. pro Plancio 86. Quis nescit eundem discessum non reprehendi, sed etiam exagitari potuisse duris, odiosis, quaeque Ciceroni visa essent intolerabilia, verbis illudendo tam facta, quam non facta, nisi belle, §. 893. praetulisset accusator Plancii submissum dicendi genus in illius patronum? §. 725. Utinam ipse Cicero in Pisonem, virum censorium, in ipsum Antonium, eleganti modestia vehementiam ubique temperasset. §. 722–724.

§ 896. Non iambos Archilochi, non hendecasyllabos Catulli, non Nasonis Ibin, aut alia, caeteroquin venusta, sed ob neglectum bene moratum cogitandi genus turpiter reprehendentium

Tincta Lycambaeo sanguine tela moror.

§. 893, 186. Si non itur, qua eundum est, nec eundum est gravitati aestheticae, qua itur §. 189. Nondum audeo praecipere generatim pulcre reprehensuris, ut abstineant omnino ab omnibus, quae personalia vel magis barbare personalitates dicunt, ab omnibus, quae singularem illum hominem, cui contradixeris, proxime tangunt, eiusque patriam, genus, ingenium, mores, vitam, adolescentiam, et si qua sunt alia, §. 752–757. fidenter tamen procul esse iubeo, si quis gratiis litare voluerit, vel in adversariis ipsis rimari obiecta humillima et abiecta, §. 195. quoniam omnino non possunt exponi §. 224, 225. strictius morato cogitandi genere §. 227, vel absolute tantum tali. §. 228.

§ 897. Ne peccem ipse praestans, quod dissuadeo, non abiecta vel obtutu primo iuvat, exempla proferre. Sufficiat una Senecae apocolocyntosis in Claudium, qua Stoicus ille minus decantatam, forte tamen minus eluendam laudi virtutis suae maculam inussit, quam avaritia. Quis crederet? Philosophus, quantus Seneca videtur, exsul in Sardinia descenderat ad lacrumas et supplicationes in Polybium Claudii libertum profusas; in quibus sapientiae Claudii plus, quam satis est, adulatur, revocatus ab eodem Claudio, non tam malo, quam simplici, multisque beneficiis cumulatus, quantum ab eodem aliquid proficisci poterat, quod eius nomine fiebat, eundem imperatorem suum post eius mortem ore Neronis laudat propter sapientiam adeo, ut risum moverit audientibus, et idem sub tempus, urgente nulla ratione politica, tamen tam acerbe ridet, veneno exstinctum, ut nec ab hoc sibi temperare ioco posset, quem nunquam sine indignatione legi: *Ultima vox eius haec inter homines audita est, quum maiorem sonitum emisisset illa parte, qua facilius loquebatur: Vae me! puto, concacavi me.* Paene pudet haec scripsisse post Senecam.

§ 895. How much more properly Cassius, who attempts nothing unfair, acted here against Plancius and his advocate Cicero! Yet even this seems serious and weighty to Cicero, because Cassius wished to criticize, and indirectly accuse him over, the departure he had often wept over, saying that Cicero had failed assistance rather than assistance failing Cicero: *These things are, however, of but little importance; but those points are serious and weighty, that you wish now to find fault with, and in an underhand manner, to accuse my departure from the city, which you had often wept over. For you have said that assistance was not wanting to me, but that I was wanting to those who were willing to assist me.*[465] Cicero, *Pro Plancio* 86. Who does not know that this same departure could have been not only criticized but assailed with harsh, hateful words, intolerable to Cicero, mocking both what he had and had not done, had Plancius' accuser not beautifully preferred, §893, a subdued manner of speaking against Plancius' advocate, §725? Would that Cicero himself, against Piso, a man of censorial rank, and against Antony himself, had everywhere tempered vehemence with elegant restraint, §§722–724.

§ 896. I do not linger over the iambics of Archilochus, the hendecasyllables of Catullus, Ovid's *Ibis*, or other otherwise graceful attacks made shameful by neglect of a manner of thinking suited to good character: "Afterwards, shouldst thou persist, the bold Iambic measure shall provide me with weapons against thee, steeped in the blood of Lycambes."[466] §§893, 186. If people do not take the path they ought, aesthetic gravity must not follow the path they take, §189. I do not yet dare to prescribe generally that those who would rebut beautifully abstain altogether from what are called personalia, or more barbarously personalities: everything directly touching the particular person contradicted, his country, family, genius, character, life, youth, and whatever else there may be, §§752–757. Yet if anyone wishes to sacrifice to the Graces, I confidently forbid searching out even in adversaries the lowest and most abject subjects, §195, because these cannot be presented at all, §§224, 225, in a manner of thinking suited to character in the stricter sense, §227, or even in the merely absolute sense, §228.

§ 897. Lest I myself commit the fault I discourage by exemplifying it, I prefer to bring forward examples that are not abject at first sight. Let Seneca's *Apocolocyntosis* against Claudius suffice. With it that Stoic branded the reputation of his virtue with a stain less often mentioned, but perhaps less removable, than avarice. Who would believe it? A philosopher as great as Seneca appears had, while an exile in Sardinia, descended to tears and supplications poured out to Polybius, Claudius' freedman, flattering Claudius' wisdom more than enough. Recalled by that same Claudius, a man more simple than wicked, and loaded with benefits—insofar as anything done in Claudius' name could be attributed to Claudius himself—he praised his emperor's wisdom after his death through Nero's mouth so extravagantly as to make his audience laugh. Yet at the same time, under no political necessity, he mocked the poisoned emperor so bitterly that he could not refrain even from this joke, which I have never read without indignation: *The last words he was heard to speak in this world were these. When he had made a great noise with that part of him which talked easiest, he cried out, "Oh dear, oh dear! I think I have made a mess of myself."*.[467] I am almost ashamed to have transcribed these words after Seneca.

[465] **Source and locus.** Cicero, *Pro Cn. Plancio* 86, Cicero's answer to Marcus Iuventius Laterensis, the prosecutor of Plancius. **Translation and edition.** Charles Duke Yonge, *The Orations of Marcus Tullius Cicero, Literally Translated*, vol. 3 (London: George Bell and Sons, 1891), *Pro Cn. Plancio* 86; Perseus Digital Library text. T051. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi028/phi0474.phi028.perseus-eng1.xml. **Textual note.** Cicero addresses Laterensis, not Cassius. Baumgarten changes first-person *meum/mihi/me* and second-person *defleras/voluisti/dixisti* to third-person *Ciceronis/Ciceroni/Ciceronem* and *deflerat/voluit/dicens*, inserts "Cassius" as the subject of *deflerat*, omits the framing contrast *sed sunt haec leviora, illa vero gravia atque magna*, and joins Cicero's two sentences. Yonge translates the actual first-person exchange and renders *subaccusare* expansively as "in an underhand manner, to accuse."

[466] **Source and locus.** Ovid, *Ibis* 53-54. Baumgarten's surrounding sentence names *Nasonis Ibin*, independently confirming the source. **Translation and edition.** Henry T. Riley, *The Fasti, Tristia, Pontic Epistles, Ibis, and Halieuticon of Ovid* (London: Henry G. Bohn, 1851), p. 477; Internet Archive plain-text scan. T007. **Direct source.** https://archive.org/download/fastitristiapont00ovid/fastitristiapont00ovid_djvu.txt. **Textual note.** The concordance attribution to Horace is contradicted both by the wording and by Baumgarten's explicit mention of Ovid's *Ibis* immediately before the phrase. Ovid's second line has *Lycambeo* and finite *dabit*, with *liber iambus* as subject. Baumgarten writes *Lycambaeo*, replaces *dabit* with first-person *moror*, capitalizes the extract, and makes *tela* another object of his governing *moror* alongside the poetic forms named in his surrounding sentence. Riley translates Ovid's continuous couplet, not Baumgarten's new syntax.

[467] **Source and locus.** Seneca, *Apocolocyntosis* 4, reporting the emperor Claudius's last words. **Translation and edition.** W. H. D. Rouse, *Petronius; Seneca, Apocolocyntosis* (Loeb Classical Library; London: William Heinemann; New York: G. P. Putnam's Sons, 1913), section 4; Perseus Digital Library text. T079. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1017/phi011/phi1017.phi011.perseus-eng2.xml. **Textual note.** Baumgarten preserves the complete source sentence but uses the early-modern spelling *quum* for *cum*, capitalizes *Vae*, and replaces the comma after *vae me* with an exclamation point. Rouse euphemistically renders *concacavi me* as "I have made a mess of myself" and repeats "Oh dear" for emphasis; those are features of the published translation, not additions to the Latin evidence.

§ 898. Iniuriae verbales, quae vel simplicem honorem laedunt, turpissimae quidem in reprehensionibus sunt, quae maiestatem sublimium tueri debeant §. 317. turpiores in medio cogitandi genere, quod civilitatem et mores intensi iam honoris postulat, §. 278. neque tamen in ipso tenui cogitandi genere carent turpitudine, §. 262. Prius impetitus eiusmodi luto si fueris, nec a retorsionibus abstinere debeas aggressori, debes tibi, debes spectatoribus, et ipsi magnanimitati aestheticae. §. 189, 275. SS. XXIIII–XXVI. Ad hunc lapidem Lydium argumentum ab invidia, consequentiarum synathroismos, immeritas vel immodicas irrisiones examinemus, memores nationis et saeculi, §. 867. quorum huic ferenda quae videantur, illi tamen ἦθος omnino iam laedere iudicabuntur. §. 213, 212.

§ 899. Et bonis moribus facilius obedies, et inanem operam insumere saepius supersedebis, si tibi dictum putes 5) neutiquam reprehendenda tibi esse omnia, quae contra tuas sententias, vel dicta sint, vel dici possint, sed ea tantum, quae suspicaris obiecto tuo personali primario verisimilia, nisi reprehendas, quaeque speraveris post reprehensionem tuam ab eodem in aesthetice falsis habenda; §. 887. Par ratio responsionum ad reprehensiones aliorum in nos nostraque directarum; §. 886, 898. *Quemadmodum illud stultissime praecipitur, quod defendi non possit, silentio dissimulandum, siquidem est id, de quo iudex pronunciaturus est: ita alii, diligentia lapsi, verbis etiam, vel sententiolis omnibus respondendum putant, quae contra dici posse autumant, quod est et infinitum et supervacuum* §. 171. *Sit, cui respondeas. Cave vitium nimium solliciti, et circa omnia momenta luctantis.* Quint. inst. V. XIII. Quot scriptis galeatus ille prologus aptari potuisset minus eleganter, quem belle praemisit Cicero l. I. de finibus bonorum et malorum?

§ 900.

SECTIO LIII

ARGUMENTA PERSUASORIA

ARGUMENTA, quorum (vel unica, vel potior, vel nunc maxime consideranda) vis est sensitivam datae perceptioni certitudinem conciliare, sunt PERSUASORIA §. 829. Ergo omnia argumenta, omnes figurae vivide probantes, S. XXXIII. verisimilitudinemque pulcram illustrantes, Sect. XXXIII. erunt persuasoriae, §. 26. Habes ansam intendendi tuorum argumentorum efficaciam eleganter, §. 142. si probantia potissimum illustres, et pingentia veritati consecres aestheticae, quoniam tunc illa non probabunt solum, haec non splendorem solum afferent, sed utraque simul persuadebunt. §. 143. Sic pleonasmus apparens, cuius otiose positum ad dandam alterius hypothesin et determinationem, vel omnino medium terminum, negotiosum est, confirmabit, §. 145, 855. e. g. *Hisce meis oculis vidi*, contra id:

Vidimus? an qui amant ipsi sibi somnia fingunt?

§ 898. Verbal insults that injure even simple honor are very shameful in rebuttals meant to uphold the majesty of the sublime, §317; they are more shameful in the middle manner of thinking, which requires civility and the conduct of heightened honor, §278; and they remain shameful even in the plain manner of thinking, §262. If you have first been attacked with such mud, even if you owe the aggressor no abstention from retaliation, you owe it to yourself, to the spectators, and to aesthetic magnanimity itself, §§189, 275, Sects. XXIIII–XXVI. By this touchstone let us test arguments from envy, accumulations of consequences, and undeserved or excessive mockery, remembering nation and age, §867: what one finds tolerable another may judge already wholly injurious to ἦθος, §§213, 212.

§ 899. You will more easily obey good morals and more often avoid wasted effort if you take this counsel to heart: 5) you need not rebut everything that has been or could be said against your opinions, but only what you suspect will seem verisimilar to your primary audience unless you rebut it, and what you hope that audience will count aesthetically false after your rebuttal, §887. The same principle applies to answering others' rebuttals directed against us and our claims, §§886, 898. *Consequently I regard as the height of folly the advice that is given in such cases, that what cannot be defended should be ignored and passed over in silence, at any rate if the point in question is that on which the judge has to give his decision.*

[...]

On the other hand there are some who suffer from excess of zeal, and think it their duty to reply to every word and even every trifling reflexion, a task which is at once endless and superfluous.[468] §171. Baumgarten's adapted injunction is: have someone to answer; avoid the fault of excessive anxiety and wrestling with every point. Quintilian's source transition reads: *Unless we do this, we shall have no chance of employing objections, since there is no adversary to whom we can reply. There is another serious fault into which pleaders fall: the anxious over-elaboration of points.*[469] Quintilian, *Institutio* V.13. To how many writings might that armed prologue have been fitted less elegantly, which Cicero beautifully prefixed to book I of *On the Ends of Goods and Evils*?

§ 900.

SECTION LIII

PERSUASIVE ARGUMENTS

ARGUMENTS whose force—whether their sole force, principal force, or the force chiefly considered here—is to give a perception sensitive certainty are PERSUASIVE, §829. Thus all arguments and figures that prove vividly, Sect. XXXIII, and illustrate beautiful verisimilitude, Sect. XXXIII, will be persuasive, §26. You have an opportunity to increase your arguments' efficacy elegantly, §142, if you chiefly illuminate those that prove and devote those that depict to aesthetic truth. The former will then do more than prove and the latter more than impart splendor: both will also persuade, §143. Thus an apparent pleonasm can confirm, §§145, 855, when its supposedly idle component is busy supplying the hypothesis and determination of another component, or even its middle term; for example, *I saw it with these very eyes of mine*, against the question, Have we seen? or do lovers invent dreams for themselves? Baumgarten adapts Virgil's question of belief, whose source translation reads: "May we believe it, or are lovers still
by their own fancies fooled?"[470]

[468] **Source and locus.** Quintilian, *Institutio oratoria* 5.13.9 and 5.13.37. The two source clauses are separated by twenty-seven intervening numbered sections. **Translation and edition.** Harold Edgeworth Butler, *The Institutio Oratoria of Quintilian*, vol. 2, books 4-6 (Loeb Classical Library; Cambridge, Mass.: Harvard University Press; London: William Heinemann, 1921), 5.13.9 and 5.13.37; Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten turns source *quare* into *Quemadmodum* and adds *ita* to bind two distant passages into one comparison. He changes the source colon after *dissimulandum* to a comma, writes *pronunciaturus* for *pronuntiaturus*, and inserts *quae contra dici posse autumant*, which has no counterpart in the compared Quintilian text. The bracketed ellipses above mark the long gap between 5.13.9 and 5.13.37; Butler's two excerpts translate the source passages separately and do not supply Baumgarten's linking words or inserted gloss.

[469] **Source and locus.** Quintilian, *Institutio oratoria* 5.13.50-51, joining the end of section 50 to the opening description of a fault in section 51. **Translation and edition.** Harold Edgeworth Butler, *The Institutio Oratoria of Quintilian*, vol. 2, books 4-6 (Loeb Classical Library; Cambridge, Mass.: Harvard University Press; London: William Heinemann, 1921), 5.13.50-51; Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** Baumgarten suppresses Quintilian's condition *Quod nisi fecerimus, numquam utemur contradictione* and reverses negative *non enim erit cui respondeamus* into the affirmative jussive *Sit, cui respondeas*. He then replaces source *Est et illud* with the imperative *Cave* and adds a comma after *solliciti*. Butler translates the continuous source transition, not Baumgarten's direct second-person admonition.

[470] **Source and locus.** Virgil, *Eclogues* 8.108. **Translation and edition.** James Rhoades, *The Poems of Vergil*, vol. 1 (London: Oxford University Press, 1921), *Eclogues* 8.108; Perseus Digital Library text. T062. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Textual note.** Virgil asks *Credimus* ("do we believe?"); Baumgarten substitutes *Vidimus* ("have we seen?"), makes that verb a separately punctuated question, and removes Virgil's commas after *an* and *amant*. Rhoades's "May we believe it" necessarily translates the source verb *Credimus*, not Baumgarten's substitution.

§ 901. Pari artificio, quae videantur synonymiae, vel exergasiae, coniungi possunt, tanquam aequipollentes, quarum tamen acutior lector vel auditor, unam videat rationem, in elegantibus, sufficientem alterius, §. 900, 146. Confirmaturus, §. 878–885. satisfacturus et reprehendens §. 899. memor, probantia quaedam vel refellentia in umbras coniecturus, venuste nonnunquam recurret ad praeteritionem, §. 148. Nec poenitet huc INTERROGATIONEM retulisse, §. 332. seu crypticam declarationem nos optare, ut aliquis conscientiam suam de veritate alicuius rei dicat, vel cogitet. Prudens enim si caveris modo, ne interroges, ubi personale tuum obiectum primarium vel haesurum, vel omnino dissensurum, praevideri poterat, sine ulteriori addita persuasione: una apta interrogatione multum obtinebis, ut auditor e. c. ipse sibi tradat, et in mentem denuo revocet, quicquid rationum de re, quam afferis, iam noverat, et simul tibi concilietur non raro, quem suae iam scientiae non parum confidere non invitus animadvertit, §. 840. aliquando sensibilius moveatur, quem invites intra se descendere sensus animi scrutaturum intimos, et ea certa sibi iam dudum deprehendere, quae nunc bona vel mala dicuntur. §. 142.

§ 902. Repetitio; cum multis suis speciebus heic etiam repetatur, vel ob id ipsum, quod non solum persuadet, §. 333. sed tamen magnam persuadendi vim habet, non inepta quaevis, et tautologica, sed aetiologiarum praecipuarum in rotundam aliquam brevitatem contractarum. §. 545. Omnis enim aetiologia vivide cogitata quum sit argumentum persuasorium, §. 839. illarum eam, sine qua non posse videatur absolvi persuasio posse, dicamus cum veteribus RATIONEM per eminentiam, et aetiologiarum rationumve potissimam, FIRMAMENTUM, cf. Cicero de Inv. I. 18, 19. Rationem et firmamentum vel iisdem, vel paullulum inflexis cogitandi modis breviter, sed iterato cogitandam sistere, vel hoc habet efficaciae ad persuadendum, ut firmius haereat animis obiecti tui personalis, cui potissimum argumento confidis. §. 342–345. Non sine persuadendi lenocinio pervigilium Veneris toties repetit:

Nunc amet, qui nunquam amavit. Quique amavit, nunc amet.

§ 903. In his argumentis commendetur probationum climax et ea gradatio, §. 334. qua totum certissima sua parte certius esse redditum, non aurificis statera, sed quadam populari trutina examinatum videatur, §. 250, 879. Cauturus vel umbram anticlimacis in probando, ne facile persuadearis eorum consiliis, qui debilius argumentum fortioribus interferere suadent, quod praemittere non audeas. §. 879. An unquam venustus a certioribus in incertiora decursus, nisi forsan in iocis pyrrhonicis? In hyperbolis confirmantium e. g. *sole meridiano clarius est*, et reprehendentium e. g. *contra solem loquutos* praeferantur crypticae, quae sic limites certitudinis improbabilitatisque assignandae transgrediantur, ut id ipsum factum esse vix ac ne vix quidem appareat. §. 339.

§ 904. Non nego Quintiliani regulam §. 903. *Fiduciam orator* (pulcre persuasurus omnis) *prae se ferat, semperque ita dicat* (significanda cogitet) *tanquam de casu optime cogitet* (de persuadendis suis obiectis personalibus probe persuasus). Inst. V. 13. Moneo tantum, ne nimiae certitudinis ostentator de fide periclitetur. Hinc agnosco casus, in quibus belle ad confirmandum reprehendendumve possit adhiberi DUBITATIO, narratio vel simulatio status animi, cui rationes pro quadam sententia pugnantes et contra eandem connumeranti censentur aequales, praesertim si venuste transeas ab hac ad bellam evidentiae parrhesiam. §. 349. S. L.

§ 901. By a similar art, apparent synonymies or exergasiae can be joined as equivalent expressions, although a more discerning reader or hearer sees that one supplies a sufficient ground for the other in an elegant presentation, §§900, 146. A writer seeking to confirm, §§878–885, or to answer and rebut, §899, who remembers to cast some proving or refuting considerations into shade, will sometimes turn gracefully to praeterition, §148. Nor do I regret including INTERROGATION here, §332: a concealed declaration that we wish someone to state, or bring to mind, his awareness of a matter's truth. Prudently avoid questions where your primary audience could be expected to hesitate or disagree outright without further persuasion. One apt question can then achieve much: a hearer may supply for himself and recall all the reasons he already knows for the matter you advance, and may often be won over to you because he is pleased to notice your considerable confidence in his knowledge, §840. Sometimes he will be moved more sensibly when you invite him to descend within himself, examine his inmost feelings, and discover as already long certain to him the things now called good or evil, §142.

§ 902. Repetition, with its many species, should be mentioned again here, if only because, although persuasion is not its sole function, §333, it nevertheless has great persuasive force. I mean repetition of principal aetiologies condensed into rounded brevity, §545, not any inept or tautological repetition. Since every vividly conceived aetiology is a persuasive argument, §839, let us, with the ancients, call an aetiology without which persuasion seems impossible to complete the GROUND par excellence, and the principal aetiology or ground the CHIEF SUPPORT; compare Cicero, *De inventione* I.18–19. Presenting the ground and chief support briefly but repeatedly, in the same or slightly varied modes of thinking, has at least this persuasive effect: the argument on which you chiefly rely adheres more firmly to the minds of your audience, §§342–345. Not without persuasive charm does the *Pervigilium Veneris* repeat so often: "Tomorn who ne'er hath loved shall love, and who hath loved shall love
tomorn."[471]

§ 903. In these arguments commend a climax of proofs, the gradation, §334, by which the whole appears more certain than its most certain part when weighed on an ordinary popular scale rather than a goldsmith's balance, §§250, 879. To avoid even a shadow of anticlimax in proving, do not readily accept the advice to insert among stronger arguments a weaker one you dare not place first, §879. Is a descent from greater to lesser certainty ever graceful, except perhaps in Pyrrhonian jokes? In hyperboles used for confirmation, such as *it is clearer than the midday sun*, and for rebuttal, such as *they spoke against the sun*, prefer concealed ones. These should exceed the assignable limits of certainty and improbability so that the excess is scarcely apparent, or not apparent at all, §339.

§ 904. I do not deny Quintilian's rule, §903: *Our orator must therefore adopt a confident manner, and should always speak as if he thought his case admirable.*[472] I extend it to everyone seeking to persuade beautifully: he should display confidence, conceive what he intends to express in the same spirit, and be well assured of persuading his audience. *Institutio* V.13. I warn only that one who displays excessive certainty may endanger his credibility. Hence I recognize cases in which DUBITATION can be used beautifully for confirmation or rebuttal: the narration or simulation of a state of mind in which the reasons counted for and against a view are judged equal, especially if one passes gracefully from this to a beautiful frank avowal of evidentness, §349, Sect. L.

[471] **Source and locus.** *Pervigilium Veneris* (*The Vigil of Venus*), refrain, line 1 and repeated throughout the poem. **Translation and edition.** Arthur S. Way, *Sappho and the Vigil of Venus* (London and New York: Macmillan, 1920), Wikisource text. T170. **Direct source.** https://en.wikisource.org/wiki/Vigil_of_Venus. **Textual note.** The poem's refrain says *cras* ("tomorrow") twice; Baumgarten substitutes *nunc* ("now") in both places and spells *numquam* as *nunquam*. Here he also divides the refrain into two sentences and inserts commas after *amet* and before the second *nunc*. Way translates the source's future refrain, not Baumgarten's temporally altered form.

[472] **Source and locus.** Quintilian, *Institutio oratoria* 5.13.51, advising that an orator display confidence in the strength of his case. **Translation and edition.** Harold Edgeworth Butler, *The Institutio Oratoria of Quintilian*, vol. 2, books 4-6 (Loeb Classical Library; Cambridge, Mass.: Harvard University Press; London: William Heinemann, 1921), 5.13.51; Perseus Digital Library text. T078. **Direct source.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Textual note.** The two ellipses in the source record represent Baumgarten's parenthetical applications *(pulcre persuasurus omnis)* and *(significanda cogitet)*, not for missing words in Quintilian. Against the source, Baumgarten omits *igitur*, inserts a comma after *ferat*, changes *causa* to *casu*, and replaces *sentiat* with *cogitet*. He then adds a further parenthetical application after the quoted material in his prose. Butler translates Quintilian's continuous source sentence, including *igitur* and the legal "case," not Baumgarten's parenthetical interruptions or lexical changes.

APPENDIX A

Deferred Quotations and Retained Translations

These records retain the current facing-volume English wording. No complete, independently sourced English translation was verified for the full unit.

Entry 3 Vol. I, § 46

Latin quotation. Quos tulit ad scenam ventoso gloria curru, Magnum opus aggressis eadem det gloria vires.

Retained English. those whom glory has carried to the stage in a windy chariot, let the same glory give strength to those who have undertaken a great work

Editorial rationale. Exact-phrase searches located Magnum opus aggressis eadem det gloria vires only in Baumgarten and in editions or discussions reproducing this section. Horace supplies only the first, singular line; Baumgarten changes quem to Quos and scaenam to scenam. The second line is probably Baumgarten's own hexameteric continuation, but no independent pre-Baumgarten source or existing English translation of the complete two-line unit was located. Conington's translation therefore cannot be represented as covering the second line.

Entry 197 Vol. I, § 226

Latin quotation. fabulam recte moratam esse, in qua singularium personarum mores optime exprimuntur

Retained English. a play is rightly moralized in which the manners of individual persons are very well expressed

Editorial rationale. The concordance labels this wording as Horace, but Baumgarten explicitly introduces it with "iam Acron annotavit." It is the explanatory scholium, not Horace's verse. A bibliographic check found the note in the Latin Pseudo-Acro editions but found English only in Giorgio A. Pinton's 2015 translation of the 1536 commentaries, a copyright-era publication that does not meet this edition's public-domain or out-of-copyright requirement. No eligible earlier English translation of the scholium was located; this edition's English translation of Baumgarten was deliberately not recycled as external evidence.

Entry 315 Vol. I, § 316

Latin quotation. emunctioris naris mortales

Retained English. of a rather wiped nose

Editorial rationale. Exact-phrase searching did not locate the expression outside Baumgarten. A search found early-modern uses of the generic comparative idiom emunctioris naris, but none securely supplying Baumgarten's plural phrase with mortales. Its comparative emunctioris and plural mortales distinguish it from Horace's emunctae naris, which Baumgarten quotes separately immediately afterward; recentius therefore most likely introduces a contemporary reformulation rather than Horace. This edition's English rendering has not been substituted for the requested independent translation.

Entry 382 Vol. I, § 369

Latin quotation. in bucolicis esse rusticas et simplicitate gaudentes a quibus nihil altum, nihil urbanum, nihil declamatorium. Virgilii figuras aliquas necessitate excusat.

Retained English. in bucolic poems are rustic and rejoice in simplicity persons from whom there is nothing lofty, nothing urbane, nothing declamatory He excuses some figures of Virgil by necessity

Editorial rationale. The concordance's attribution to Theocritus is misleading. Baumgarten condenses two comments by Servius about the rustic simplicity of bucolic speak-

ers and Virgil's occasional figures. The Servian text is available in the PHI Classical Latin Texts edition (https://latin.packhum.org/loc/2349/6/0/1141-1145) and in Perseus (https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A2007.01.0091), but no independent English translation of this prologue was located. A search found English renderings of the relevant Servian remarks only in modern, copyright-era scholarship, not in a public-domain or out-of-copyright translation of the prologue. The automated Livy alignment was false.

Entry 385 Vol. I, § 371

Latin quotation. Et Terentius servis dat plerumque prudentissimas sententias quidem, sed quae se per naturam offerunt cunctis: ut: Ne quid nimis.

Retained English. And Terence for the most part gives slaves very prudent maxims indeed, but ones that offer themselves naturally to everyone: for example, Nothing too much

Editorial rationale. Baumgarten omits Servius's initial unde and repunctuates the sentence. Servius cites Terence's maxim, but the entire explanatory sentence is Servian; entry 386 separately records the Terentian source. The Latin locus is also quoted in a University of Barcelona study (https://diposit.ub.edu/bitstreams/af10881c-1959-4e11-a757-0b6e58d9dc79/download). A check of Conington and Nettleship's public-domain commentary at Aeneid 10.861 found no translation of this Servian comment. The first complete English translation of Servius's Aeneid commentary advertised in 2024 is a copyright-era commercial publication, not eligible evidence here. The public-domain translation of Terence's nested maxim in entry 386 cannot be substituted for a translation of Servius's explanatory frame.

Entry 390 Vol. I, § 375

Latin quotation. in ludo iocisque concinne se et decenter gerentium

Retained English. of those conducting themselves fittingly and decently in play and jokes

Editorial rationale. In context, the phrase is a genitive definition attached to eutrapelias aliquando nomine significatur: it describes people "conducting themselves elegantly and becomingly in play and jokes." Baumgarten supplies no author or citation, and exact-phrase searches located no earlier witness. The concept has a broad Aristotelian background in Nicomachean Ethics 4.8, but that does not establish an exact textual source. A check of the accessible Perseus Latin corpus and exact and variant phrase searches found only thematic parallels in Aristotle and in Aquinas's discussion of eutrapelia in Sententia libri Ethicorum 4.15-16, not Baumgarten's wording. Typographic emphasis appears to have caused the concordance extractor to classify the gloss as a quotation. The record therefore remains deferred rather than treating the contextual English explanation above as an existing published translation.

Entry 489 Vol. I, § 455

Latin quotation. Sic unum sectantur iter, et inania rerum
Somnia concipiunt et Homerus et acer Apelles.

Retained English. Thus Homer and keen Apelles follow one path, and conceive empty dreams of things

Editorial rationale. Baumgarten replaces the source's repeated sic with et and changes capitalization and punctuation. H. J. Thomson's complete English translation of Contra Symmachum was published in the Loeb Classical Library in 1953, but no qualifying public-domain predecessor was located. Catalogue and full-text checks confirmed that the public-domain English selections in Ernest Gilliat-Smith's Songs from Prudentius (1898, https://archive.org/details/songsfromprudent00prud) and R. Martin Pope and R. F. Davis's The Hymns of Prudentius (1905, https://archive.org/details/hymnsofprudentiu00prud) are confined to hymns and do not include Contra Symmachum. The entry therefore remains deferred rather than silently relying on Thomson's copyright-era edition.

Entry 713 Vol. II, § 675

Latin quotation. Debuit adhuc nasci ille coquus, qui noverit omnes
Sic condire cibos, sapidi ut sint omnibus aeque.

Retained English. The cook is still to be born who knows how to season all foods so that they are equally tasty to all

Editorial rationale. Extensive searches of Horace's works and of the exact wording did not produce a Horatian locus. The 1701 witness reads Debet where Baumgarten has Debuit and coquus hic where Baumgarten has ille coquus. Christiani's 1713 witness is closer: Debet adhuc nasci ille coqvus differs from Baumgarten only in Debet/Debuit and the period spelling coqvus, after modernization of long s, ligatures, and accent marks. Because exact and variant searches located no qualifying existing English translation of either witness, the entry remains deferred rather than being supplied with a new editorial translation.

Entry 831 Vol. II, § 737

Latin quotation. Ut ii, qui combibi purpuram volunt, sufficiunt prius lanam medicamentis quibusdam: sic litteris talibusque doctrinis ante excoli animus et ad sapientiam concipiendam imbui et praeparari debet

Retained English. As those who want wool to drink in purple first prepare it with certain medicines, so the mind ought first to be cultivated by such letters and doctrines and imbued and prepared for conceiving wisdom

Editorial rationale. The source identification is secure, but Baumgarten's text is substantively recast. Against the Grilli comparison text, he prints combibi/imbui for conbibi/inbui, singular animus for plural animos, a colon for the comma after quibusdam, and debet for decet, as well as capitalizing and repunctuating the fragment. Exact-phrase searches and checks of the standard fragment witness and accessible English Hortensius reconstructions did not locate a published English rendering of this Nonius-preserved fragment; the English reconstructions located translate fragments transmitted by Augustine or Lactantius rather than this one. This edition's facing-text translation was deliberately not treated as independent existing-translation evidence. This record should remain deferred until a citable English edition is found.

Entry 891 Vol. II, § 771

Latin quotation. memet dementem

Retained English. myself mad

Editorial rationale. Falconer's underlying Latin edition reads nam me and notes variants namque and neque me; a modern Ennian text likewise prints a variant without memet. Baumgarten's phrase can be produced only by eliding Apollo fatis fandis and the ending invitam ciet, then strengthening me to emphatic memet. That makes good sense as an etymological oxymoron in his list—"my very self" described as de-mens, outside its mind—but it is not an exact continuous quotation in the witnesses checked. Exact-phrase searches, the accessible complete tragic-fragment text, and the Cicero witness located no published memet dementem. The Falconer translation documents the nearest secure source; this record should remain deferred until an edition or intermediary naming Baumgarten's exact form is found.

APPENDIX B

Excluded Records and Corrected Boundaries

Records listed here were investigated but are not treated as sourced quotations in the combined edition.

Entry 596 Vol. I, § 593

Examined Latin. quae speciosa dehinc miracula promit.

Classification. A Horatian allusion adapted into Baumgarten's prose in § 593; excluded from the independently sourced Ovid quotations.

Boundary note. Baumgarten adapts Horace, Ars poetica 144, ut speciosa dehinc miracula promat, changing ut to quae and promat to indicative promit to fit his prose. The 1750 edition, p.387, prints promit, brings forth. This is a Horatian allusion, not an Ovid quotation; its English is an editorial rendering of Baumgarten's adaptation.

APPENDIX C

Rights Bases and Digital Source Register

Rights evidence is grouped by canonical digital translation object. Entry ranges identify every use; individual page notes therefore do not repeat this material.

T001 **Entries.** 432. **Canonical object.** https://archive.org/details/ausoniuswithengl02ausouoft. **Rights basis.** Evelyn-White's translation was published in 1921 and is in the public domain. The Internet Archive scan supplies images of the cited edition.

T002 **Entries.** 764. **Canonical object.** https://archive.org/details/bim_early-english-books-1641-1700_the-second-punick-war-_silius-italicus_1661. **Rights basis.** Ross's translation was published in 1661 and is in the public domain. The linked Internet Archive page is a scan of that edition.

T003 **Entries.** 1048–1049. **Canonical object.** https://archive.org/details/ciceroonoratory00cice. **Rights basis.** The cited edition was published in 1871; Barnes died in 1793 and Watson in 1884. The translation is out of copyright, and the linked Internet Archive plain-text file is OCR from the public-domain scan.

T004 **Entries.** 200. **Canonical object.** https://archive.org/details/deciausonius01ausouoft. **Rights basis.** Evelyn-White's translation was published in 1919 and is in the United States public domain. The Internet Archive supplies a scan of that edition.

T005 **Entries.** 145. **Canonical object.** https://archive.org/details/digestjustinian00monrgoog. **Rights basis.** Monro died in 1908 and the cited translation was published in 1904; it is in the United States public domain.

T006 **Entries.** 75. **Canonical object.** https://archive.org/details/extractsfrommart00martrich. **Rights basis.** The edition was published in 1884. Sellar died in 1890 and Ramsay in 1921; the work is in the public domain.

T007 **Entries.** 5, 36, 900, 1082. **Canonical object.** https://archive.org/details/fastitristiapont00ovid. **Audited rights-basis variants.**

- Riley's translation was published in 1851 and is in the United States public domain. Internet Archive supplies a scan of the 1851 edition. [recorded for 1 entry].
- Riley's translation was published in 1851, and Riley died in 1878. The edition is in the public domain; Internet Archive supplies the scan and its derived plain text. [recorded for 1 entry].
- The cited translation was published in 1851; Riley died in 1878. The Internet Archive scan is of that historical edition. [recorded for 1 entry].
- The translation was published in 1851, and Riley died in 1878; the cited scan is supplied by Internet Archive. [recorded for 1 entry].

T008 **Entries.** 553. **Canonical object.** https://archive.org/details/heroidesorepist00ovidiala. **Rights basis.** Riley died in 1878 and the cited edition was published in 1885; the translation is in the public domain. The Internet Archive scan supplies the consulted copy.

T009 **Entries.** 383. **Canonical object.** https://archive.org/details/idyllstheocritu00tyrtgoog. **Rights basis.** The translation was published in 1853 and is in the public domain. The Internet Archive scan supplies the selected text.

T010 **Entries.** 346. **Canonical object.** https://archive.org/details/longinusonsublim00long_0. **Rights basis.** The anonymous translation was published in 1841 and is in the public domain. Internet Archive supplies the scan.

T011 **Entries.** 140–141, 899. **Canonical object.** https://archive.org/details/martialepigrams01martiala. **Audited rights-basis variants.**

- Ker's translation was published in 1919 and is in the United States public domain. Internet Archive supplies a scan of the cited edition. [recorded for 2 entries].
- Ker's translation was published in 1919 and is in the United States public domain. Internet Archive supplies a scan of the 1919 edition. [recorded for 1 entry].

T012 **Entries.** 134–135. **Canonical object.** https://archive.org/details/martialepigrams02martiala. **Rights basis.** Ker's translation was published in 1919 and is in the United States public domain. Internet Archive supplies a scan of the cited edition.

T013 **Entries.** 452. **Canonical object.** https://archive.org/details/monadologyotherp00leibrich. **Rights basis.** Latta's translation was published in 1898 and is in the public domain. The Biodiversity Heritage Library identifies the linked scan as not in copyright.

T014 **Entries.** 92, 101, 405–406, 567, 781, 783, 830, 864–866, 877, 889. **Canonical object.** https://archive.org/details/ovidtristiaexpon011949mbp. **Rights basis.** Wheeler's translation first appeared in 1924. The consulted Internet Archive witness is the 1939 reprint, rather than a scan of the first printing. The existing rights basis concerns the 1924 translation.

T015 **Entries.** 11. **Canonical object.** https://archive.org/details/philosophicalwor01leib. **Rights basis.** The cited edition was published in 1908 and is supplied as a scan by Internet Archive.

T016 **Entries.** 940. **Canonical object.** https://archive.org/details/poemsofvirgil00virg. **Rights basis.** Rhoades died in 1923 and the translation was first published in 1921. The underlying translation is in the United States public domain; the linked Internet Archive item supplies a scan and full text of a later reprint containing both translated passages.

T017 **Entries.** 220, 487, 802, 807. **Canonical object.** https://archive.org/details/propertiu00prop. **Audited rights-basis variants.**

- Butler's translation was published in 1912 and is in the United States public domain. The Internet Archive supplies the scanned edition. [recorded for 3 entries].
- Butler's translation was published in 1912 and is in the United States public domain. The Internet Archive supplies a scan of that edition. [recorded for 1 entry].

T018 **Entries.** 760. **Canonical object.** https://archive.org/details/punicsvolume00italgoog. **Rights basis.** Tytler died in 1808 and the translation was published posthumously in 1828; it is in the public domain. The Internet Archive scan's Google Books notice identifies the digitized volume as a public-domain book.

T019 **Entries.** 574. **Canonical object.** https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A2007.01.0048. **Rights basis.** Way's translation and Miller's edition were published before 1929 and are in the United States public domain. Perseus reproduces the translation and explicitly credits Way.

T020 **Entries.** 353. **Canonical object.** https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Aabo%3Aphi%2C0474%2C035%3A2. **Rights basis.** Yonge's translation is in the public domain. Perseus also marks its digital presentation CC BY-SA 3.0 US.

T021 **Entries.** 844, 848–849. **Canonical object.** https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0054. **Rights basis.** Williams's translation was published in 1910 and is in the United States public domain. The linked Perseus page identifies Williams and the 1910 Houghton Mifflin edition and also offers its digital text under a Creative Commons Attribution-ShareAlike licence.

T022 **Entries.** 572–573. **Canonical object.** https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0124. **Rights basis.** Watson died in 1884 and the cited edition was published in 1899; the translation is in the public domain. Perseus supplies the digital text.

T023 **Entries.** 850–851. **Canonical object.** https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0005. **Rights basis.** Burton's translation was published in 1894 and is in the United States public domain. The linked Perseus page identifies the translator and edition and also offers its digital text under a Creative Commons Attribution-ShareAlike licence.

T024 **Entries.** 398. **Canonical object.** https://github.com/PerseusDL/canonical-greekLit/blob/master/data/tlg0007/tlg056/tlg0007.tlg056.perseus-eng2.xml. **Rights basis.** Perrin's translation was published in 1919 and is in the United States public domain. The Perseus canonical repository supplies the digital source file.

T025 **Entries.** 343–344. **Canonical object.** https://github.com/PerseusDL/canonical-greekLit/blob/master/data/tlg0059/tlg031/tlg0059.tlg031.perseus-eng2.xml. **Rights basis.** Bury's translation was published in 1929 and is in the United States public domain. The Perseus canonical repository supplies the digital source file.

T026 **Entries.** 345. **Canonical object.** https://github.com/PerseusDL/canonical-greekLit/blob/master/data/tlg0059/tlg034/tlg0059.tlg034.perseus-eng2.xml. **Rights basis.** Bury's translation was published in 1926 and is in the United States public domain. The Perseus canonical repository supplies the digital source file.

T027 **Entries.** 956. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0119/phi002/phi0119.phi002.perseus-eng2.xml. **Rights basis.** Riley died in 1878; his nineteenth-century Plautus translation and the linked 1912 edition are in the United States public domain. The two Perseus files supply the digital texts of the two plays.

T028 **Entries.** 933. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0119/phi003/phi0119.phi003.perseus-eng2.xml. **Rights basis.** Riley died in 1878 and this edition was published in 1912. The translation is in the United States public domain; the linked Perseus file supplies the translator, volume, publisher, year, and encoded text.

T029 **Entries.** 501. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0119/phi004/phi0119.phi004.perseus-eng2.xml. **Rights basis.** Riley died in 1878 and the cited edition was published in 1912; the translation is in the public domain. The Perseus canonical repository supplies the digital source file under CC BY-SA 4.0.

T030 **Entries.** 476. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0119/phi005/phi0119.phi005.perseus-eng2.xml. **Rights basis.** Riley died in 1878 and the cited edition was published in 1912; the translation is in the public domain. The Perseus canonical repository supplies the digital source file.

T031 **Entries.** 927, 965. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0119/phi011/phi0119.phi011.perseus-eng2.xml. **Audited rights-basis variants.**

- Riley died in 1878 and the linked edition was published in 1913. The translation is in the United States public domain; the Perseus canonical repository supplies the digital text and metadata. [recorded for 1 entry].

- Riley died in 1878 and this edition was published in 1913. It is in the United States public domain, and the linked Perseus file identifies the translator, publisher, volume, and year. [recorded for 1 entry].

T032 **Entries.** 240–241. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0119/phi012/phi0119.phi012.perseus-eng2.xml. **Rights basis.** Riley died in 1878, and the cited edition was published in 1912; the translation is in the United States public domain. The Perseus canonical repository supplies the digital source file.

T033 **Entries.** 540, 956. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0119/phi016/phi0119.phi016.perseus-eng2.xml. **Audited rights-basis variants.**

- Riley died in 1878 and the cited edition was published in 1912; the translation is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].
- Riley died in 1878; his nineteenth-century Plautus translation and the linked 1912 edition are in the United States public domain. The two Perseus files supply the digital texts of the two plays. [recorded for 1 entry].

T034 **Entries.** 352. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0119/phi019/phi0119.phi019.perseus-eng2.xml. **Rights basis.** Riley's translation was published in 1912 and is in the United States public domain. The Perseus canonical repository supplies the digital source file.

T035 **Entries.** 176, 263, 386, 559, 893. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0134/phi001/phi0134.phi001.perseus-eng2.xml. **Audited rights-basis variants.**

- Riley's translation was first published in 1853 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].
- Riley's translation was published in 1874 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].
- The cited edition was published in 1874 and is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].
- The Riley-Colman translation was published in 1874 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].
- The translation was published in 1872 and is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].

T036 **Entries.** 258–259, 267–268, 453. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0134/phi002/phi0134.phi002.perseus-eng2.xml. **Audited rights-basis variants.**

- Riley's translation was published in 1874 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 4 entries].
- The cited translation was published in 1872 and is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].

T037 **Entries.** 736, 892, 954. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0134/phi003/phi0134.phi003.perseus-eng2.xml. **Audited rights-basis variants.**

- Riley died in 1878 and the cited edition was published in 1874; the translation is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].
- Riley died in 1878 and the linked edition was published in 1874. The translation is in the United States public domain; the Perseus canonical repository supplies the digital text. [recorded for 1 entry].
- Riley's translation was first published in 1853 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].

T038 **Entries.** 201. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0134/phi004/phi0134.phi004.perseus-eng2.xml. **Rights basis.** Riley and Colman's translation was published in 1874 and is in the United States public domain. The Perseus canonical repository supplies the digital source file.

T039 **Entries.** 99, 192. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0134/phi005/phi0134.phi005.perseus-eng2.xml. **Audited rights-basis variants.**

- Riley and Colman's translation was published in 1874 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].
- Riley died in 1878, and the cited edition was published in 1874; the translation is in the public domain. [recorded for 1 entry].

T040 **Entries.** 139, 165, 256–257, 293, 380, 586, 633, 680–681, 873, 909, 929, 932, 953, 960. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0472/phi001/phi0472.phi001.perseus-eng3.xml. **Audited rights-basis variants.**

- Burton's translation was published in 1894 and is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 4 entries].
- The Burton-Smithers translation was published in 1894 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 3 entries].
- Burton's 1894 translation is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 2 entries].

- Burton's translation was published in 1894 and is in the United States public domain. The Perseus canonical repository supplies the digital text. [recorded for 2 entries].
- The Burton-Smithers volume was published in 1894 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 2 entries].
- Burton died in 1890, Smithers in 1907, and the volume was published in 1894. The translation is in the United States public domain; the linked Perseus file identifies both translators and the 1894 source volume. [recorded for 1 entry].
- Burton died in 1890, Smithers in 1907, and the volume was published in 1894; it is in the United States public domain. The linked Perseus file identifies both translators, the publisher statement, and the year. [recorded for 1 entry].
- Burton's translation was published in 1894 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].

T041 **Entries.** 79, 348, 400, 502–503. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0472/phi001/phi0472.phi001.perseus-eng4.xml. **Audited rights-basis variants.**

- The translation was published in 1894 and is in the public domain. The Perseus canonical repository supplies its modernized digital text under CC BY-SA 4.0. [recorded for 2 entries].
- Smithers's translation was published in 1894 and is in the public domain. The Perseus canonical repository supplies the digital source file and identifies its modernization. [recorded for 1 entry].
- The underlying translation was published in 1894 and is in the public domain. The Perseus modernization and XML text are available under the Creative Commons Attribution-ShareAlike 4.0 International License. [recorded for 1 entry].
- The underlying translation was published in 1894 and is in the public domain; Smithers died in 1907. The linked Perseus modernization is licensed CC BY-SA 4.0. [recorded for 1 entry].

T042 **Entries.** 975. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi001/phi0474.phi001.perseus-eng2.xml. **Rights basis.** Yonge died in 1891, and the linked public-domain edition is dated 1903. The Perseus file supplies the translator, volume, publication data, and encoded translation.

T043 **Entries.** 525, 833. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi002/phi0474.phi002.perseus-eng2.xml. **Audited rights-basis variants.**

- Yonge died in 1891 and the cited edition was published in 1903; the translation is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].
- Yonge died in 1891, and the cited edition was published in 1903; the translation is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].

T044 **Entries.** 271, 832. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi003/phi0474.phi003.perseus-eng2.xml. **Audited rights-basis variants.**

- Yonge died in 1891, and the cited edition was published in 1903; the translation is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].
- Yonge's translation was published in this edition in 1903 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].

T045 **Entries.** 359. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi009/phi0474.phi009.perseus-eng2.xml. **Rights basis.** Yonge's translation was published in 1856 and is in the public domain. The Perseus canonical repository supplies the digital source file.

T046 **Entries.** 937. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi010/phi0474.phi010.perseus-eng2.xml. **Rights basis.** Yonge died in 1891 and the cited volume was published in 1856. The translation is in the United States public domain; the linked Perseus file supplies its translator, publisher, volume, year, and text.

T047 **Entries.** 341, 520, 894. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi013/phi0474.phi013.perseus-eng2.xml. **Audited rights-basis variants.**

- Yonge's translation was published in 1856 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 2 entries].
- Yonge died in 1891 and the translation was published in 1856; it is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].

T048 **Entries.** 147, 468–471. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi014/phi0474.phi014.perseus-eng2.xml. **Audited rights-basis variants.**

- Yonge's translation was published in 1856 and is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 4 entries].
- Yonge died in 1891 and the cited translation was published in 1856; it is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].

T049 **Entries.** 232, 403. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi022/phi0474.phi022.perseus-eng1.xml. **Audited rights-basis variants.**

- Yonge's nineteenth-century translation is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].

- Yonge's translation was published in 1891 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].

T050 **Entries.** 146. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi024/phi0474.phi024.perseus-eng1.xml. **Rights basis.** Yonge died in 1891 and the cited translation was published in 1856; it is in the United States public domain. The Perseus canonical repository supplies the digital source file.

T051 **Entries.** 1081. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi028/phi0474.phi028.perseus-eng1.xml. **Rights basis.** Yonge died in 1891, and the linked source edition was published in 1891; the translation is in the public domain. The Perseus canonical repository supplies the digital source file and full bibliographic header.

T052 **Entries.** 976. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi031/phi0474.phi031.perseus-eng1.xml. **Rights basis.** Yonge died in 1891, and the cited 1891 translation is in the United States public domain. The linked Perseus file identifies the translator and edition and supplies the text.

T053 **Entries.** 52. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi032/phi0474.phi032.perseus-eng1.xml. **Rights basis.** The cited translation was published in 1856; Yonge died in 1891. The Perseus canonical repository supplies the digital source file.

T054 **Entries.** 939. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi033/phi0474.phi033.perseus-eng1.xml. **Rights basis.** Yonge died in 1891 and the cited edition was published in 1891. The translation is in the United States public domain; the linked Perseus file identifies the translator, publisher, year, speech, and encoded text.

T055 **Entries.** 957. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi035/phi0474.phi035.perseus-eng1.xml. **Rights basis.** Yonge died in 1891 and this edition was published in 1903. It is in the United States public domain; the Perseus canonical repository supplies the digital text and edition metadata.

T056 **Entries.** 983–984, 1041. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi052/phi0474.phi052.perseus-eng2.xml. **Audited rights-basis variants.**

- Falconer's translation and the 1923 edition are in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 2 entries].
- Falconer's translation was published in 1923 and is in the United States public domain. The linked Perseus file supplies the translator, title, publisher, date, and encoded translation. [recorded for 1 entry].

T057 **Entries.** 154, 651, 668, 1047, 1053. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi053/phi0474.phi053.perseus-eng1.xml. **Audited rights-basis variants.**

- Falconer's translation was published in 1923 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 3 entries].
- Falconer's translation was published in 1923 and is in the United States public domain. The linked Perseus canonical file supplies the digital text and its bibliographic metadata. [recorded for 1 entry].
- Falconer's translation was published in 1923 and is in the United States public domain. The linked Perseus file identifies the translator, publisher, year, and encoded English text. [recorded for 1 entry].

T058 **Entries.** 273–274, 393, 399, 402, 456, 647, 788. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi055/phi0474.phi055.perseus-eng1.xml. **Audited rights-basis variants.**

- Miller's translation was published in 1913 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 6 entries].
- Miller's translation was published in 1913 and is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 2 entries].

T059 **Entries.** 218. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi056/phi0474.phi056.perseus-eng1.xml. **Rights basis.** Shuckburgh died in 1906 and the cited edition was published in 1908-1909; the translation is in the United States public domain. The Perseus canonical repository supplies the digital source file.

T060 **Entries.** 796–797. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0474/phi057/phi0474.phi057.perseus-eng1.xml. **Rights basis.** Shuckburgh died in 1906, and this edition appeared in 1908-1909; the translation is in the United States public domain. The Perseus canonical repository supplies the digital source file.

T061 **Entries.** 164, 169–172, 372–373, 457, 483–485, 564, 649, 697, 719, 737–739, 1050–1051, 1073. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0550/phi001/phi0550.phi001.perseus-eng1.xml. **Audited rights-basis variants.**

- Leonard's translation was published in 1916 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 11 entries].
- Leonard's translation was published in 1916 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 5 entries].
- Leonard's translation was published in 1916 and is in the United States public domain. The linked Perseus canonical file supplies the digital text and its bibliographic metadata. [recorded for 2 entries].

- Leonard's translation was published in 1916 and is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].
- Leonard's translation was published in 1916 and is in the United States public domain. The linked Perseus canonical-repository file identifies Leonard and that edition. [recorded for 1 entry].
- Leonard's translation was published in 1916 and is in the United States public domain. The linked Perseus canonical-repository file identifies the translator and edition. [recorded for 1 entry].

T062 **Entries.** 57, 82, 87, 136, 150, 160–161, 185, 211–212, 219, 237–239, 338–340, 356, 414–415, 531, 612, 715, 721, 766, 821–826, 839, 901–904, 944, 947, 951–952, 961, 970, 973–974, 979–980, 982, 991, 1086. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi001/phi0690.phi001.perseus-eng2.xml. **Audited rights-basis variants.**

- Rhoades's translation was published in 1921 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 15 entries].
- Rhoades's translation was published in 1921 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 14 entries].
- Rhoades's translation and the 1921 edition are in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 8 entries].
- Rhoades's translation was published in 1921 and is in the United States public domain. The linked Perseus canonical-repository file identifies the translator and edition. [recorded for 3 entries].
- Rhoades's translation and this 1921 edition are in the United States public domain. The Perseus canonical repository supplies the digital text and bibliographic metadata. [recorded for 2 entries].
- Rhoades's 1921 translation is in the United States public domain. The linked Perseus file identifies the translator, publication, and year and supplies the digital text. [recorded for 1 entry].
- Rhoades's 1921 translation is in the United States public domain. The linked Perseus file identifies the translator, publication, year, and text. [recorded for 1 entry].
- Rhoades's translation and the 1921 edition are in the United States public domain. The Perseus canonical repository supplies the digital text and bibliographic metadata. [recorded for 1 entry].
- Rhoades's translation was published in 1921 and is in the United States public domain. The linked Perseus canonical file identifies the translator and edition. [recorded for 1 entry].
- Rhoades's translation was published in 1921 and is in the United States public domain. The linked Perseus file supplies its translator, publication data, and encoded text. [recorded for 1 entry].
- Rhoades's translation was published in 1921; Rhoades died in 1923. The translation is in the United States public domain, and the linked Perseus file supplies its translator, edition, and text. [recorded for 1 entry].
- The cited translation was published in 1921 and is in the United States public domain; Rhoades died in 1923. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].

T063 **Entries.** 111, 205, 249–252, 330, 342, 374, 528, 530, 547, 704, 720, 829, 842–843, 845–847, 860, 868–869, 905–907, 958, 1011, 1026. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi002/phi0690.phi002.perseus-eng2.xml. **Audited rights-basis variants.**

- Rhoades's translation was published in 1921 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 8 entries].
- Rhoades's translation was published in 1921 and is in the United States public domain. The linked Perseus file identifies the translator, title, publisher, and year. [recorded for 7 entries].
- Rhoades's translation was published in 1921 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 6 entries].
- Rhoades's translation and the 1921 edition are in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 3 entries].
- Rhoades's translation and the 1921 edition are in the United States public domain. The Perseus canonical repository supplies the digital text and bibliographic metadata. [recorded for 1 entry].
- Rhoades's translation and this 1921 edition are in the United States public domain. The Perseus canonical repository supplies the digital text and bibliographic metadata. [recorded for 1 entry].
- Rhoades's translation was published in 1921 and is in the United States public domain. The linked Perseus canonical-repository file identifies the translator and edition. [recorded for 1 entry].
- Rhoades's translation was published in 1921 and is in the United States public domain. The linked Perseus file gives the translator, edition, year, and encoded public-domain text. [recorded for 1 entry].
- Rhoades's translation was published in 1921 and is in the United States public domain. The linked Perseus file identifies the translator, title, publisher, and year. [recorded for 1 entry].

T064 **Entries.** 65, 78, 81, 103, 105, 137, 149, 183, 280–281, 291, 294–296, 304–305, 309, 360–364, 434, 442–446, 459, 461, 488, 492–493, 510, 521, 532–537, 544, 546, 570–571, 575–576, 584, 599, 604–605, 614–615, 662, 686–690, 696, 698–699, 702–703, 716, 743–744, 756–758, 827–828, 838, 853, 859, 875–876, 895, 913–915, 942, 945, 949–950, 955, 964, 977, 1004, 1017, 1025. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0690/phi003/phi0690.phi003.perseus-eng2.xml. **Audited rights-basis variants.**

- Williams's translation was published in 1910 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 55 entries].
- Williams's translation was published in 1910 and is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 10 entries].

- Williams's translation was published in 1910 and is in the United States public domain. The linked Perseus file identifies the translator, title, publisher, and year. [recorded for 6 entries].
- Williams's translation and the 1910 edition are in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 4 entries].
- Williams died in 1925 and the translation was published in 1910; it is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 3 entries].
- Williams's translation and the 1910 edition are in the United States public domain. The Perseus canonical repository supplies the digital text and bibliographic metadata. [recorded for 3 entries].
- Williams's translation was published in 1910 and is in the public domain. [recorded for 3 entries].
- Williams's translation was published in 1910 and is in the United States public domain. The linked Perseus canonical-repository file identifies Williams and that edition. [recorded for 3 entries].
- The cited translation was published in 1910 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].
- Williams's translation was published in 1910 and is in the United States public domain. The linked Perseus canonical-repository file identifies the translator and edition. [recorded for 1 entry].
- Williams's translation was published in 1910 and is in the United States public domain. The linked Perseus file identifies Williams, publisher, year, and text and describes its source as a public-domain scan. [recorded for 1 entry].
- Williams's translation was published in 1910 and is in the United States public domain. The linked Perseus file identifies Williams, publisher, year, and text. [recorded for 1 entry].

T065 **Entries.** 89, 94, 98, 110, 113, 191, 247, 276, 278, 306–308, 312–313, 418–426, 428, 431, 439–440, 451, 519, 538, 541–542, 580, 585, 600, 747–750, 874, 896, 912, 943, 959, 989–990, 996–997, 1005, 1031. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi001/phi0893.phi001.perseus-eng2.xml. **Audited rights-basis variants.**

- Conington's translation was published in the nineteenth century and is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 10 entries].
- Conington died in 1869 and the cited edition was published in 1882; the translation is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 7 entries].
- Conington's translation was published in this edition in 1882 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 7 entries].
- Conington died in 1869, and the cited edition was published in 1882; the translation is in the public domain. [recorded for 4 entries].
- Conington died in 1869, and the cited edition was published in 1882; the translation is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 4 entries].
- Conington's 1882 translation is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 4 entries].
- Conington's translation and the 1882 edition are in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 3 entries].
- Conington died in 1869 and this edition was published in 1882. The translation is in the United States public domain; the linked Perseus file supplies its bibliographic metadata and encoded text. [recorded for 2 entries].
- Conington's translation was published in 1882 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 2 entries].
- Conington died in 1869 and the cited edition was published in 1882; the translation is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].
- Conington died in 1869 and this edition was published in 1882. The translation is in the United States public domain; the Perseus canonical repository supplies the digital text and metadata. [recorded for 1 entry].
- Conington died in 1869, and the linked 1882 edition is in the United States public domain. The Perseus file supplies the translator, publication data, encoded text, and an explicit public-domain digitization note. [recorded for 1 entry].
- Conington died in 1869, and this edition was published in 1882. The translation is in the United States public domain; the linked Perseus repository supplies the digital text and bibliographic metadata. [recorded for 1 entry].
- Conington died in 1869, and this edition was published in 1882. The translation is in the United States public domain; the linked Perseus repository supplies the digital text and its bibliographic metadata. [recorded for 1 entry].
- Conington's translation and the 1882 edition are in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].
- Conington's translation was published in 1882 and is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].

T066 **Entries.** 45, 370, 401, 723, 725, 870–871, 934. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi004/phi0893.phi004.perseus-eng2.xml. **Audited rights-basis variants.**

- Smart died in 1771 and the cited edition was published in 1863; the translation is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 2 entries].
- Smart's translation and the 1863 edited printing are in the public domain. The linked Perseus file identifies Smart, Buckley, the title, publisher, and date. [recorded for 2 entries].
- Smart died in 1771, Buckley in 1856, and the cited edition was published in 1863. The translation is in the United States public domain; the linked Perseus file gives its bibliographic metadata and text. [recorded for 1 entry].
- Smart's eighteenth-century translation and the 1863 edition are in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].

- Smart's translation originated in the eighteenth century, and the cited 1863 edition is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].
- The cited historical edition was published in 1863; Smart died in 1771. The Perseus canonical repository makes its source file available for reuse under the repository's stated terms. [recorded for 1 entry].

T067 **Entries.** 96, 322, 377, 394–395, 543, 549–551, 648, 700, 755, 872, 921. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0893/phi006/phi0893.phi006.perseus-eng2.xml. **Audited rights-basis variants.**

- Smart died in 1771 and the cited edition was published in 1863; the translation is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 6 entries].
- Smart's eighteenth-century translation and the 1863 edition are in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 2 entries].
- Smart died in 1771, and the cited edition was published in 1863; the translation is in the public domain. [recorded for 1 entry].
- Smart died in 1771, Buckley in 1856, and the cited edition was published in 1863; the translation is in the public domain. The linked Perseus canonical-repository file identifies both editors and the edition. [recorded for 1 entry].
- Smart died in 1771, Buckley in 1856, and this edition was published in 1863. The translation is in the United States public domain; the linked Perseus repository supplies the digital text and bibliographic metadata. [recorded for 1 entry].
- Smart's eighteenth-century translation and the 1862 edition are in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].
- Smart's translation and Buckley's 1863 edition are in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].
- Smart's translation was published in 1836 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].

T068 **Entries.** 539, 545, 552. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0914/phi001/phi0914.phi001.perseus-eng3.xml. **Audited rights-basis variants.**

- Roberts's translation was published in 1912 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 2 entries].
- Roberts's translation was published in 1912 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].

T069 **Entries.** 1036–1038. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0914/phi0018/phi0914.phi0018.perseus-eng2.xml. **Audited rights-basis variants.**

- Spillan's 1857 translation is in the United States public domain. The linked Perseus file identifies the translator and edition and supplies the translated text. [recorded for 1 entry].
- Spillan's translation was published in 1857 and is in the United States public domain. The linked Perseus file supplies its translator, edition, and text. [recorded for 1 entry].
- Spillan's translation was published in 1857 and is in the United States public domain. The linked Perseus file supplies the translator, publisher, date, volume, and encoded translation. [recorded for 1 entry].

T070 **Entries.** 328, 333, 718, 759. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0917/phi001/phi0917.phi001.perseus-eng2.xml. **Audited rights-basis variants.**

- Ridley's translation was published in 1905 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 2 entries].
- Ridley's translation was published in 1905 and is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].
- Ridley's translation was published in 1905 and is in the United States public domain. The linked Perseus canonical-repository file identifies the translator and edition. [recorded for 1 entry].

T071 **Entries.** 93, 128, 516–517. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi001/phi0959.phi001.perseus-eng2.xml. **Audited rights-basis variants.**

- The anonymous translation was published in 1855 and is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 2 entries].
- Dryden died in 1700, and the cited edition was published in 1855; the translation is in the public domain. [recorded for 1 entry].
- The anthology was published in 1855 and is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].

T072 **Entries.** 226, 433, 435–437. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi002/phi0959.phi002.perseus-eng2.xml. **Audited rights-basis variants.**

- The anonymous translation was published in 1813 and is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 4 entries].
- The English edition was published in 1813 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].

T073 **Entries.** 261–262, 509, 511–515, 560–561, 587–595, 598, 701, 745, 751, 992–993. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng3.xml. **Audited rights-basis variants.**

- More's translation was published in 1922 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 22 entries].
- More's translation was published in 1922 and is in the United States public domain. The linked Perseus canonical file supplies the digital text and its bibliographic metadata. [recorded for 2 entries].
- More's translation was published in 1922 and is in the United States public domain. The linked Perseus canonical-repository file identifies More and that edition. [recorded for 1 entry].

T074 **Entries.** 319, 329, 722, 752–753, 861. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0959/phi006/phi0959.phi006.perseus-eng4.xml. **Audited rights-basis variants.**

- Golding's translation was published in 1567 and is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 4 entries].
- Golding's translation was published in 1567 and is in the public domain. The linked Perseus file identifies Golding, the London publisher W. Seres, and the year. [recorded for 1 entry].
- Golding's translation was published in 1567 and is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].

T075 **Entries.** 132, 168, 243, 275, 323, 335–336, 968. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0972/phi001/phi0972.phi001.perseus-eng1.xml. **Audited rights-basis variants.**

- Heseltine's translation was published in 1913 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 7 entries].
- Heseltine's translation and the 1913 edition are in the United States public domain. The Perseus canonical repository supplies the digital text and bibliographic metadata. [recorded for 1 entry].

T076 **Entries.** 80, 389, 448. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0975/phi001/phi0975.phi001.perseus-eng1.xml. **Audited rights-basis variants.**

- Christopher Smart died in 1771, and the cited edition was published in 1913; the translation is in the public domain. [recorded for 1 entry].
- Smart died in 1771 and the cited edition was published in 1913; the translation is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].
- Smart's eighteenth-century translation and the 1913 edition are in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].

T077 **Entries.** 727–728, 740–741, 782, 1054–1055. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi0978/phi001/phi0978.phi001.perseus-eng1.xml. **Audited rights-basis variants.**

- The Bostock-Riley translation was published in 1855 and is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 4 entries].
- Bostock died in 1846, Riley in 1878, and the 1855 translation is in the United States public domain. The Perseus file identifies the editors, publisher, year, and digital text. [recorded for 1 entry].
- Bostock died in 1846, Riley in 1878, and the cited volume was published in 1855. The translation is in the United States public domain; the linked Perseus file supplies its bibliographic metadata and full text. [recorded for 1 entry].
- The linked Bostock-Riley edition was published in 1855 and is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].

T078 **Entries.** 59–60, 102, 108, 117, 155, 198, 215–216, 227–231, 233–235, 242, 265, 314, 347, 350, 379, 381, 617–618, 623, 630, 635–639, 659, 670–672, 684–685, 692–695, 711, 726, 765, 770–771, 784–785, 791–792, 804–806, 809–811, 834–837, 840–841, 881–883, 888, 890, 917–920, 922–925, 938, 978, 985–986, 1001, 1015–1016, 1018–1019, 1021, 1044–1046, 1071, 1079, 1084–1085, 1088. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1002/phi001/phi1002.phi001.perseus-eng2.xml. **Audited rights-basis variants.**

- Butler's translation was published in 1920-1922 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 17 entries].
- Butler's translation was published from 1920 through 1922 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 10 entries].
- Butler's four-volume translation was published from 1920 to 1922 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 8 entries].
- Butler's four-volume translation was published in 1920-1922 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 7 entries].
- Butler's translation was published in 1921 and is in the United States public domain. The Perseus canonical repository supplies the digital text. [recorded for 7 entries].
- Butler's translation was published in 1922 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 7 entries].
- Butler's translation and the four-volume edition issued in 1920-1922 are in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 5 entries].

- Butler's four-volume translation was published from 1920 to 1922 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 4 entries].
- Butler's translation was published in 1920-1922 and is in the United States public domain. The linked Perseus canonical-repository file identifies Butler and that edition. [recorded for 4 entries].
- Butler's volume was published in 1921 and is in the United States public domain. The linked Perseus file supplies the translation and bibliographic metadata. [recorded for 4 entries].
- Butler's four-volume translation was published in 1920-1922 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 3 entries].
- Butler's translation was published from 1920 through 1922 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 3 entries].
- Butler's translation was published in 1920-1922 and is in the United States public domain. The linked Perseus canonical file supplies the digital text and its bibliographic metadata. [recorded for 3 entries].
- Butler's translation was published in 1920-1922 and is in the United States public domain. The linked Perseus canonical-repository file identifies the translator and edition. [recorded for 3 entries].
- Butler's volume 2 was published in 1921 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 3 entries].
- Butler's translation was published in 1921 and is in the United States public domain. The linked Perseus file identifies Butler and the 1920-1922 edition and supplies the encoded translation. [recorded for 2 entries].
- Butler's translation, issued in 1920-1922, is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 2 entries].
- Butler's four-volume translation was issued in 1920-1922 and is in the United States public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].
- Butler's translation was published in 1921 and is in the United States public domain. The linked Perseus file identifies the translator, publishers, and publication span 1920-1922. [recorded for 1 entry].
- Butler's translation was published in 1921 and is in the United States public domain. The linked Perseus file supplies the translation and its bibliographic metadata. [recorded for 1 entry].

T079 **Entries.** 1083. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1017/phi011/phi1017.phi011.perseus-eng2.xml. **Rights basis.** Rouse's translation was published in 1913 and is in the United States public domain. The Perseus canonical repository supplies the digital source file.

T080 **Entries.** 887. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1254/phi001/phi1254.phi001.perseus-eng1.xml. **Rights basis.** Rolfe's translation was published in 1927 and is in the United States public domain. The Perseus canonical repository supplies the digital text.

T081 **Entries.** 292. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1348/abo011/phi1348.abo011.rolfe-eng1.xml. **Rights basis.** Rolfe's translation was published in 1914 and is in the United States public domain. The Perseus canonical repository supplies the digital source file.

T082 **Entries.** 508, 619, 746. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/phi1351/phi005/phi1351.phi005.perseus-eng1.xml. **Audited rights-basis variants.**

- Church and Brodribb's translation was published in 1869 and is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 2 entries].
- The translation was published in 1869; Church died in 1912 and Brodribb in 1905. It is in the public domain. The Perseus canonical repository supplies the digital source file. [recorded for 1 entry].

T083 **Entries.** 761. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/stoa0089/stoa003/stoa0089.stoa003.perseus-eng1.xml. **Rights basis.** Platnauer's translation was published in 1922 and is in the United States public domain. The Perseus canonical repository supplies the digital source file.

T084 **Entries.** 500, 522. **Canonical object.** https://github.com/PerseusDL/canonical-latinLit/blob/master/data/stoa0089/stoa011/stoa0089.stoa011.perseus-eng1.xml. **Rights basis.** Platnauer's translation was published in 1922 and is in the United States public domain. The Perseus canonical repository supplies the digital source file.

T085 **Entries.** 285–286, 391, 1008. **Canonical object.** https://www.gutenberg.org/ebooks/10. **Audited rights-basis variants.**

- The King James Version was first published in 1611 and is in the United States public domain. Project Gutenberg records the ebook as free of known United States copyright restrictions. [recorded for 2 entries].
- The 1611 King James text is in the United States public domain, and Project Gutenberg distributes this transcription for reuse under its stated license. [recorded for 1 entry].
- The King James Version was first published in 1611 and is in the United States public domain. Project Gutenberg distributes its digital text as public-domain material in the United States. [recorded for 1 entry].

T086 **Entries.** 222, 378, 800, 1012–1013, 1039–1040, 1056–1070, 1076–1078. **Canonical object.** https://www.gutenberg.org/ebooks/11080. **Audited rights-basis variants.**

- Yonge died in 1891 and the cited edition was published in 1903. The translation is in the United States public domain; Project Gutenberg permits reuse under its stated license. [recorded for 11 entries].
- Yonge died in 1891 and the cited 1903 edition is in the United States public domain. Project Gutenberg labels ebook 11080 public domain in the United States. [recorded for 2 entries].

- The cited edition was published in 1903 and is in the United States public domain. Project Gutenberg records the ebook as free of known United States copyright restrictions. [recorded for 1 entry].
- Yonge died in 1891 and the cited edition was published in 1903. The translation is in the United States public domain; Project Gutenberg labels ebook 11080 public domain in the United States. [recorded for 1 entry].
- Yonge died in 1891, and his 1852 translation is in the United States public domain. Project Gutenberg identifies eBook 11080 as public domain in the USA. [recorded for 1 entry].
- Yonge died in 1891, and the 1903 edition is in the United States public domain. Project Gutenberg identifies and supplies the public-domain electronic text. [recorded for 1 entry].
- Yonge died in 1891, and the 1903 edition is in the United States public domain. The linked Project Gutenberg page supplies the complete public-domain electronic text. [recorded for 1 entry].
- Yonge died in 1891, and the 1903 edition is public domain in the United States. Project Gutenberg supplies its public-domain transcription. [recorded for 1 entry].
- Yonge died in 1891, and the cited 1852 translation is in the United States public domain. Project Gutenberg identifies eBook 11080 as public domain in the USA. [recorded for 1 entry].
- Yonge died in 1891, and the cited 1903 edition is in the United States public domain. Project Gutenberg identifies and provides the public-domain transcription. [recorded for 1 entry].
- Yonge died in 1891, and the cited edition was published in 1903. The translation is in the United States public domain; Project Gutenberg marks and distributes the electronic text as such. [recorded for 1 entry].
- Yonge died in 1891, and the cited edition was published in 1903. The translation is public domain in the United States and is supplied by Project Gutenberg under its stated terms. [recorded for 1 entry].
- Yonge's translation and the 1903 edition are in the United States public domain. Project Gutenberg identifies the translator and source edition and distributes the text for reuse under its license terms. [recorded for 1 entry].
- Yonge's translation was published in 1856 and is in the public domain. Project Gutenberg identifies Yonge as translator and labels eBook 11080 public domain in the United States. [recorded for 1 entry].

T087 **Entries.** 104, 106, 116, 121–122, 124, 127, 130, 133, 138, 148, 153, 157, 166, 187–188, 190, 193, 196, 199, 204, 207–210, 213, 245–246, 253–255, 260, 264, 277, 282–283, 299, 320–321, 392, 416, 438, 447, 449–450, 455, 460, 462–467, 472, 480–481, 490–491, 499, 504–506, 518, 578–579, 581, 597, 616, 691, 712, 754, 767–769, 773–774, 780, 786, 854, 910–911, 916, 928, 930, 946, 948, 988, 994–995, 999–1000, 1002–1003, 1006–1007, 1014, 1022, 1030. **Canonical object.** https://www.gutenberg.org/ebooks/14020. **Audited rights-basis variants.**

- Smart died in 1771 and the cited edition was published in 1863; the translation is in the public domain. Project Gutenberg supplies the digital text. [recorded for 27 entries].
- Smart died in 1771 and the cited edition was published in 1863; the translation is in the United States public domain. Project Gutenberg marks the ebook free of known United States copyright restrictions. [recorded for 15 entries].
- Smart's translation and Buckley's 1863 edition are in the United States public domain. Project Gutenberg records the ebook as free of known United States copyright restrictions. [recorded for 11 entries].
- Project Gutenberg supplies a United States reuse statement; Smart died in 1771, and the cited edition was published in 1863. [recorded for 9 entries].
- Smart died in 1771, Buckley in 1856, and the cited edition was published in 1863. The translation is in the United States public domain; Project Gutenberg permits reuse under its stated license. [recorded for 5 entries].
- Smart died in 1771 and Buckley in 1856; their translation and revision are out of copyright. The linked Project Gutenberg record identifies the eBook as public domain in the United States. [recorded for 4 entries].
- Smart died in 1771, and the selected revised edition was published in 1863. Project Gutenberg identifies the eBook as public domain in the United States. [recorded for 4 entries].
- Smart's translation and Buckley's 1863 edition are in the United States public domain. Project Gutenberg distributes its transcription as public-domain text in the United States. [recorded for 4 entries].
- Smart died in 1771 and Buckley in 1856; their translation and revision are out of copyright. The linked Project Gutenberg record expressly identifies the eBook as public domain in the United States. [recorded for 3 entries].
- Smart died in 1771, and the revised edition was published in 1863; the text is in the public domain. Project Gutenberg labels the eBook public domain in the United States. [recorded for 3 entries].
- Smart's eighteenth-century translation and Buckley's nineteenth-century revision are in the public domain. Project Gutenberg distributes the digital text as public-domain material in the United States. [recorded for 3 entries].
- Smart died in 1771, and this edition was published in 1836; the translation is in the public domain. Project Gutenberg supplies the digital text. [recorded for 2 entries].
- Smart died in 1771, Buckley in 1856, and the cited edition was published in 1863. The translation is in the United States public domain; Project Gutenberg distributes the electronic text under its stated license. [recorded for 2 entries].
- Smart's translation and Buckley's 1863 edition are in the public domain. Project Gutenberg supplies the public-domain digital transcription. [recorded for 2 entries].
- Project Gutenberg supplies a United States reuse statement; Smart died in 1771 and the cited edition was published in 1863. [recorded for 1 entry].
- Project Gutenberg supplies a United States reuse statement; Smart died in 1771. [recorded for 1 entry].
- Smart died in 1771 and Buckley in 1856; the historical translation and revision are in the public domain. Project Gutenberg marks eBook 14020 public domain in the United States. [recorded for 1 entry].
- Smart died in 1771 and the cited edition was published in 1863; the translation is in the public domain. Project Gutenberg supplies the digital text and its United States reuse statement. [recorded for 1 entry].
- Smart died in 1771, Buckley in 1856, and this edition was published in 1863. The text is in the United States public domain; Project Gutenberg identifies eBook 14020 as public domain in the United States. [recorded for 1 entry].

T088 **Entries.** 173–175, 186, 236, 474–475, 526–527, 652–653, 987, 1010, 1034–1035. **Canonical object.** https://www.gutenberg.org/ebooks/14988. **Audited rights-basis variants.**

- Yonge's translation was published in 1877 and is in the United States public domain. Project Gutenberg marks the ebook free of known United States copyright restrictions. [recorded for 4 entries].
- Yonge's translation was published in 1877 and is in the United States public domain. Project Gutenberg records the ebook as free of known United States copyright restrictions. [recorded for 3 entries].
- The cited English volume was published in 1877 and is in the United States public domain. Project Gutenberg labels its digital edition public domain in the United States. [recorded for 2 entries].
- Yonge's translation was published in 1877 and is in the public domain. Project Gutenberg supplies the digital text. [recorded for 2 entries].
- Yonge died in 1891 and the cited edition was published in 1877. The translation is in the United States public domain; Project Gutenberg permits reuse under its stated license. [recorded for 1 entry].
- Yonge died in 1891, and the linked 1877 edition is in the United States public domain. Project Gutenberg identifies the translator and edition and labels ebook 14988 public domain in the United States. [recorded for 1 entry].
- Yonge died in 1891, and the linked 1877 edition is in the United States public domain. Project Gutenberg labels ebook 14988 public domain in the United States and supplies the edition and translator metadata. [recorded for 1 entry].
- Yonge's translation and the 1877 edition are in the United States public domain. Project Gutenberg distributes its transcription as public-domain text in the United States. [recorded for 1 entry].

T089 **Entries.** 867. **Canonical object.** https://www.gutenberg.org/ebooks/15017. **Rights basis.** Murphy's translation was published in 1811 and is in the public domain. Project Gutenberg labels eBook 15017 public domain in the United States.

T090 **Entries.** 74. **Canonical object.** https://www.gutenberg.org/ebooks/17897. **Rights basis.** The English Dominican translation was published in the early twentieth century and is in the United States public domain; Project Gutenberg supplies a reuse statement.

T091 **Entries.** 177–180, 441, 707. **Canonical object.** https://www.gutenberg.org/ebooks/17957. **Audited rights-basis variants.**

- Havell's translation was published in 1890 and is in the United States public domain. Project Gutenberg marks the ebook free of known United States copyright restrictions. [recorded for 5 entries].
- Havell's translation was published in 1890 and is in the public domain. Project Gutenberg supplies the digital text. [recorded for 1 entry].

T092 **Entries.** 21, 37, 40–41, 794–795. **Canonical object.** https://www.gutenberg.org/ebooks/20732. **Audited rights-basis variants.**

- The cited prose translation was published in 1894; Smithers died in 1907. Project Gutenberg supplies a United States reuse statement. [recorded for 3 entries].
- Smithers's prose translation was published in 1894 and is in the public domain. Project Gutenberg labels eBook 20732 public domain in the United States. [recorded for 2 entries].
- The edition was published in 1894; Project Gutenberg supplies a United States reuse statement. Burton died in 1890. [recorded for 1 entry].

T093 **Entries.** 369. **Canonical object.** https://www.gutenberg.org/ebooks/21765. **Rights basis.** Riley's translation was first published in 1851 and is in the public domain. Project Gutenberg permits reuse under its license terms.

T094 **Entries.** 365–367, 606. **Canonical object.** https://www.gutenberg.org/ebooks/22188. **Audited rights-basis variants.**

- Riley's translation was first published in 1853 and is in the public domain. Project Gutenberg permits reuse under its license terms. [recorded for 3 entries].
- Riley died in 1878 and the cited edition was published in 1896; the translation is in the public domain. Project Gutenberg supplies the digital text. [recorded for 1 entry].

T095 **Entries.** 10, 16, 20, 33. **Canonical object.** https://www.gutenberg.org/ebooks/22456. **Audited rights-basis variants.**

- The translation was published in 1885; Project Gutenberg supplies a United States reuse statement. [recorded for 3 entries].
- Project Gutenberg supplies a United States reuse statement; Mackail died in 1945 and the cited translation was published in 1885. [recorded for 1 entry].

T096 **Entries.** 51. **Canonical object.** https://www.gutenberg.org/ebooks/232. **Rights basis.** Project Gutenberg supplies a United States reuse statement for this historical English translation.

T097 **Entries.** 217, 562, 601–603, 607–611. **Canonical object.** https://www.gutenberg.org/ebooks/25512. **Audited rights-basis variants.**

- Riley died in 1878 and the cited edition was published in 1887; the translation is in the public domain. Project Gutenberg supplies the digital text. [recorded for 9 entries].
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T098 **Entries.** 50, 184. **Canonical object.** https://www.gutenberg.org/ebooks/2811. **Audited rights-basis variants.**

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T107 **Entries.** 563. **Canonical object.** https://www.gutenberg.org/ebooks/5225. **Rights basis.** Firebaugh's translation was published in 1922 and is in the United States public domain. Project Gutenberg supplies the digital text.

T108 **Entries.** 1–2, 4, 6–9, 12–13, 18, 22–24, 26–32, 34–35, 38–39, 42–44, 46, 48–49, 55, 62, 64, 66–67, 70–72, 76, 83–84, 91, 95, 97, 634, 640, 656, 658. **Canonical object.** https://www.gutenberg.org/ebooks/5419. **Audited rights-basis variants.**

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T116 **Entries.** 47, 225, 244, 523, 624–625, 629, 631–632, 644, 742, 772, 775–776, 793, 878, 880, 1020, 1023, 1080. **Canonical object.** https://www.gutenberg.org/ebooks/9776. **Audited rights-basis variants.**

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T117 **Entries.** 926. **Canonical object.** https://upload.wikimedia.org/wikipedia/commons/9/9d/Dictionary_of_quotations_%28classical%29_%28IA_dictionaryofquot00harbiala%29.pdf. **Rights basis.** Harbottle died in 1904 and the dictionary was

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T118 **Entries.** 931. **Canonical object.** https://oll-resources.s3.us-east-2.amazonaws.com/oll3/store/titles/655/Cicero_0043-02_EBk_v6.0.pdf. **Rights basis.** Yonge died in 1891, the cited edition was published no later than 1921, and the translation is in the United States public domain. The linked Online Library of Liberty volume expressly labels the text public domain.

T119 **Entries.** 682–683. **Canonical object.** https://oll-resources.s3.us-east-2.amazonaws.com/oll3/store/titles/734/Cicero_0043-04_EBk_v6.0.pdf. **Rights basis.** The Online Library of Liberty edition identifies Charles Duke Yonge as translator and expressly states that the text is in the public domain. Yonge died in 1891, and this Bell edition was published no later than 1921.

T120 **Entries.** 310–311. **Canonical object.** https://upload.wikimedia.org/wikipedia/commons/8/82/The_epigrams_of_Martial_%28IA_epigramsofmarti00mart%29.pdf. **Rights basis.** The Bohn edition was published in 1865 and is in the United States public domain. Wikimedia Commons identifies the scan as public domain.

T121 **Entries.** 355. **Canonical object.** https://upload.wikimedia.org/wikipedia/commons/e/e5/A_translation_of_Ovid%27s_Fasti_into_English_prose..._%28IA_translationofovi00ovid%29.pdf. **Rights basis.** Thynne's translation was published in 1833 and is in the public domain. Wikimedia Commons marks the scan as public domain in the United States.

T122 **Entries.** 555. **Canonical object.** https://en.wikisource.org/wiki/Statius_%28Mozley_1928%29_v2/Achilleid/Book_1. **Rights basis.** Mozley's translation was published in 1928 and is in the United States public domain. Wikisource supplies the digital transcription.

T123 **Entries.** 125–126. **Canonical object.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Quintilian/Institutio_Oratoria/6C%2A.html. **Rights basis.** Butler's translation was published in 1920-1922 and is in the United States public domain. LacusCurtius identifies the reproduced text as public domain.

T124 **Entries.** 1075. **Canonical object.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Sallust/pseudo/Oratio_ad_Caesarem%2A.html. **Rights basis.** Rolfe's translation was published in 1921 and is in the United States public domain. The linked page identifies the edition and explicitly labels the text public domain.

T125 **Entries.** 801. **Canonical object.** https://ota.bodleian.ox.ac.uk/repository/xmlui/bitstream/handle/20.500.12024/A55147/A55147.xml?isAllowed=y&sequence=5. **Rights basis.** Kennett's translation was published in 1685 and is in the public domain. The Oxford Text Archive's EEBO-TCP transcription states that the keyboarded text is available under CC0 1.0 Universal.

T126 **Entries.** 371. **Canonical object.** https://web.archive.org/web/20100212090220/http://classicpersuasion.org/pw/cicero/dnv2-8.htm. **Rights basis.** Yonge's translation and the 1888 edition are in the public domain. The Internet Archive preserves the web transcription.

T127 **Entries.** 1074. **Canonical object.** https://upload.wikimedia.org/wikipedia/commons/8/89/The_Academics_of_Cicero_%28IA_cu31924026475206%29.pdf. **Rights basis.** Reid's translation was published in 1880 and is in the public domain. The linked scan states that there are no known United States copyright restrictions on the text.

T128 **Entries.** 812–813. **Canonical object.** https://cts.perseids.org/read/latinLit/phi1002/phi001/perseus-eng2/11.1.1-11.1.19. **Rights basis.** Butler's four-volume translation was published in 1920-1922 and is in the United States public domain. The linked Perseids page identifies Butler, the publishers, and those dates.

T129 **Entries.** 326. **Canonical object.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Florus/Epitome/1I%2A.html. **Rights basis.** Forster's translation was published in 1929 and is in the United States public domain. LacusCurtius supplies the scanned-edition transcription.

T130 **Entries.** 151, 642, 646. **Canonical object.** https://stoicbreviary.blogspot.com/p/text-cicero-stoic-paradoxes-tr.html. **Audited rights-basis variants.**

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T131 **Entries.** 206. **Canonical object.** https://attalus.org/cicero/brutus1.html. **Rights basis.** Jones's translation was published in 1776 and is in the United States public domain. Attalus identifies the translation and its limited modernization on the cited page.

T132 **Entries.** 789. **Canonical object.** https://attalus.org/cicero/brutus2.html. **Rights basis.** Jones's translation was published in 1776 and is in the public domain. Attalus identifies the edition and explicitly notes its light verbal modernization.

T133 **Entries.** 221. **Canonical object.** https://attalus.org/cicero/brutus3.html. **Rights basis.** Jones's translation was published in 1776 and is in the United States public domain. Attalus identifies the translation and its limited modernization on the cited page.

T134 **Entries.** 790. **Canonical object.** https://attalus.org/cicero/brutus4.html. **Rights basis.** Jones's translation was published in 1776 and is in the public domain. Attalus identifies the edition and explicitly notes its light verbal modernization.

T135 **Entries.** 88, 202–203, 224, 666–667. **Canonical object.** https://attalus.org/cicero/deoratore1A.html. **Audited rights-basis variants.**

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T136 **Entries.** 85–86, 427, 429–430. **Canonical object.** https://attalus.org/cicero/deoratore1B.html. **Audited rights-basis variants.**

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T137 **Entries.** 819. **Canonical object.** https://attalus.org/cicero/deoratore1C.html. **Rights basis.** Watson's translation was published in 1860 and is in the public domain. Attalus identifies Watson, the date, and its minor alterations.

T138 **Entries.** 68–69, 458, 507. **Canonical object.** https://attalus.org/cicero/deoratore2A.html. **Audited rights-basis variants.**

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T139 **Entries.** 90, 248, 798, 803. **Canonical object.** https://attalus.org/cicero/deoratore2C.html. **Audited rights-basis variants.**

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T141 **Entries.** 664–665, 729–730. **Canonical object.** https://attalus.org/cicero/deoratore3A.html. **Rights basis.** Watson's translation was published in 1860 and is in the public domain. Attalus identifies Watson as translator and notes minor alterations to antiquated wording.

T142 **Entries.** 731, 778–779. **Canonical object.** https://attalus.org/cicero/deoratore3B.html. **Audited rights-basis variants.**

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T143 **Entries.** 119–120, 787. **Canonical object.** https://attalus.org/cicero/deoratore3C.html. **Audited rights-basis variants.**

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T144 **Entries.** 73, 669. **Canonical object.** https://attalus.org/cicero/topica.html. **Audited rights-basis variants.**

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T145 **Entries.** 279. **Canonical object.** https://attalus.org/cicero/tusc2.html. **Rights basis.** Yonge died in 1891, and this translation was published in the nineteenth century; it is in the United States public domain. Attalus provides the digital transcription and identifies the 1877 edition.

T146 **Entries.** 368. **Canonical object.** https://attalus.org/cicero/tusc4B.html. **Rights basis.** Yonge's translation was published in 1877 and is in the public domain.

T147 **Entries.** 375. **Canonical object.** https://attalus.org/cicero/tusc5B.html. **Rights basis.** Yonge's translation was published in 1877 and is in the public domain. Attalus states the translator and edition and supplies the online transcription.

T148 **Entries.** 884. **Canonical object.** https://attalus.org/old/diogenes10c.html. **Rights basis.** Yonge's nineteenth-century translation is in the public domain. The Attalus page identifies the translator and edition and aligns the English with section 135.

T149 **Entries.** 417. **Canonical object.** https://attalus.org/old/pliny2.html. **Rights basis.** Firth's 1900 translation is in the public domain. The Attalus page identifies the underlying translation and notes that a few words and phrases have been modified.

T150 **Entries.** 733–735. **Canonical object.** https://attalus.org/pliny/ep3.html. **Rights basis.** Firth's translation was published in 1900 and is in the United States public domain. The linked page identifies Firth and the date; it also states that a few words and phrases in its transcription have been modified.

T151 **Entries.** 477. **Canonical object.** https://attalus.org/poetry/messalla.html. **Rights basis.** Postgate's translation was published in 1921 and is in the United States public domain. Attalus identifies its source and notes its minor editorial changes.

T152 **Entries.** 325. **Canonical object.** https://attalus.org/translate/festus.html. **Rights basis.** The translation is copyrighted 2001. This short excerpt is recorded for noncommercial scholarly comparison and citation because no accessible public-domain complete English translation of the passage was located.

T153 **Entries.** 129. **Canonical object.** https://attalus.org/translate/longinus.html. **Rights basis.** Fyfe's translation was published in 1927 and is in the United States public domain as of 2026. Attalus identifies the translator and edition date.

T154 **Entries.** 407. **Canonical object.** https://attalus.org/translate/valerius3b.html. **Rights basis.** Speed's 1678 translation is in the public domain. The Attalus page identifies its English text as adapted from Speed.

T155 **Entries.** 107. **Canonical object.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Claudian/De_Bello_Gildonico%2A.html. **Rights basis.** Platnauer's translation was published in 1922 and is in the United States public domain. LacusCurtius identifies the reproduced text as public domain.

T156 **Entries.** 156. **Canonical object.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Cicero/de_Finibus/5*.html. **Rights basis.** The LacusCurtius rights statement records that the 1931 United States copyright was not renewed and that the text is therefore in the United States public domain.

T157 **Entries.** 886. **Canonical object.** https://ccel.org/ccel/salvian/govt.iv.vi.html. **Rights basis.** Sanford's translation was published in the United States in 1930 and is now in the United States public domain; CCEL's edition note also records that the copyright was not renewed.

T158 **Entries.** 494–498. **Canonical object.** https://en.wikisource.org/wiki/Statius_%28Mozley_1928%29_v1/Thebaid/Book_2. **Rights basis.** Mozley's translation was published in 1928 and is in the United States public domain. Wikisource marks the edition as public domain in the United States and supplies its transcribed text.

T159 **Entries.** 814, 818. **Canonical object.** https://cts.perseids.org/read/latinLit/phi1002/phi001/perseus-eng2/11.1.20-11.1.39. **Rights basis.** Butler's four-volume translation was published in 1920-1922 and is in the United States public domain. The linked Perseids page identifies Butler, the publishers, and those dates.

T160 **Entries.** 815. **Canonical object.** https://cts.perseids.org/read/latinLit/phi1002/phi001/perseus-eng2/11.1.40-11.1.59. **Rights basis.** Butler's four-volume translation was published in 1920-1922 and is in the United States public domain. The linked Perseids page identifies Butler, the publishers, and those dates.

T161 **Entries.** 816–817. **Canonical object.** https://cts.perseids.org/read/latinLit/phi1002/phi001/perseus-eng2/11.1.60-11.1.79. **Rights basis.** Butler's four-volume translation was published in 1920-1922 and is in the United States public domain. The linked Perseids page identifies Butler, the publishers, and those dates.

T162 **Entries.** 556. **Canonical object.** https://ecatholic2000.com/catena/untitled-85.shtml. **Rights basis.** Both cited English editions were published before 1931 and are in the United States public domain. The online transcriptions reproduce the 1843 and 1908 editions.

T163 **Entries.** 556. **Canonical object.** https://ecatholic2000.com/lapide/untitled-87.shtml. **Rights basis.** Both cited English editions were published before 1931 and are in the United States public domain. The online transcriptions reproduce the 1843 and 1908 editions.

T164 **Entries.** 118, 478–479, 524, 558. **Canonical object.** https://en.wikisource.org/wiki/On_Invention/Book_1. **Audited rights-basis variants.**

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T165 **Entries.** 272, 473. **Canonical object.** https://en.wikisource.org/wiki/On_Invention/Book_2. **Rights basis.** Yonge's translation was published in 1853 and is in the United States public domain. Wikisource identifies the work as public domain.

T166 **Entries.** 327. **Canonical object.** https://en.wikisource.org/wiki/On_the_Sublime/Chapter_3. **Rights basis.** Havell's translation was published in 1890 and is in the United States public domain. Wikisource supplies a transcription of the edition.

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T169 **Entries.** 297–298, 300–301, 317. **Canonical object.** https://en.wikisource.org/wiki/On_the_Sublime/Chapter_9. **Audited rights-basis variants.**

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T170 **Entries.** 613, 1087. **Canonical object.** https://en.wikisource.org/wiki/Vigil_of_Venus. **Rights basis.** Way's translation was published in 1920 and is in the United States public domain. Wikisource supplies the digital text.

T171 **Entries.** 354. **Canonical object.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Historia_Augusta/Maximini_duo%2A.html. **Rights basis.** Magie's translation was published in 1924 and is in the United States public domain. The LacusCurtius page expressly identifies the Loeb text as public domain.

T172 **Entries.** 109. **Canonical object.** https://fulltextarchive.com/book/L-Annaeus-Seneca-On-Benefits. **Rights basis.** Stewart's translation was published in 1887 and is in the public domain; Stewart died in 1918.

T173 **Entries.** 195. **Canonical object.** https://en.wikisource.org/wiki/Page:Juvenal_and_Persius_by_G._G._Ramsay.djvu/125. **Rights basis.** Ramsay's translation was first published in 1918 and is in the United States public domain. Wikisource provides a scan-backed transcription of that edition.

T174 **Entries.** 317. **Canonical object.** https://en.wikisource.org/wiki/Page:Juvenal_and_Persius_by_G._G._Ramsay.djvu/181. **Rights basis.** Havell's 1890 and Ramsay's 1918 translations are in the United States public domain. Wikisource supplies scans and transcriptions of both editions.

T175 **Entries.** 548. **Canonical object.** https://en.wikisource.org/wiki/Page:Juvenal_and_Persius_by_G._G._Ramsay.djvu/375. **Rights basis.** Ramsay's translation was published in 1918 and is in the United States public domain. Wikisource supplies a proofread scan transcription.

T176 **Entries.** 879. **Canonical object.** https://en.wikisource.org/wiki/Page:Juvenal_and_Persius_by_G._G._Ramsay.djvu/411. **Rights basis.** Ramsay's translation was published in 1918 and is in the public domain. The linked Wikisource page reproduces the 1918 edition.

T177 **Entries.** 123. **Canonical object.** https://ganino.com/anteanus/marcus_tullius_cicero_on_the_law_3. **Rights basis.** Barham's translation was published in 1842 and is in the public domain. The online transcription identifies Barham as translator.

T178 **Entries.** 332. **Canonical object.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Cassius_Dio/41%2A.html. **Rights basis.** Cary's translation of this volume was published in 1916 and is in the United States public domain. LacusCurtius supplies the digital transcription.

T179 **Entries.** 15, 17. **Canonical object.** https://ota.bodleian.ox.ac.uk/repository/xmlui/handle/20.500.12024/3180. **Rights basis.** The English edition was published in 1724; the electronic text is supplied by the Oxford Text Archive.

T180 **Entries.** 626–627. **Canonical object.** https://docs.univr.it/documenti/OccorrenzaIns/matdid/matdid367151.pdf. **Rights basis.** Keyes's translation was published in 1928 and is in the United States public domain. The cited university-hosted scan reproduces the edition.

T181 **Entries.** 163. **Canonical object.** https://jacklynch.net/Texts/horace-satire-2.1.html. **Rights basis.** Smart died in 1771 and the cited edition was published in 1863; the translation is in the United States public domain.

T182 **Entries.** 77, 641. **Canonical object.** https://en.wikisource.org/wiki/Juvenal_and_Persius/The_Satires_of_Juvenal/Satire_1. **Audited rights-basis variants.**

- Ramsay's translation was first published in 1918 and is in the United States public domain; Ramsay died in 1921. Wikisource links the historical scan. [recorded for 1 entry].
- Ramsay's translation was published in 1918 and is in the United States public domain. Wikisource supplies the digital text. [recorded for 1 entry].

T183 **Entries.** 158. **Canonical object.** https://en.wikisource.org/wiki/Juvenal_and_Persius/The_Satires_of_Juvenal/Satire_3. **Rights basis.** Ramsay's translation was published in 1918 and is in the United States public domain. Wikisource supplies a reusable transcription.

T184 **Entries.** 349. **Canonical object.** https://en.wikisource.org/wiki/Juvenal_and_Persius/The_Satires_of_Juvenal/Satire_6. **Rights basis.** Ramsay's translation was first published in 1918 and is in the public domain. Wikisource supplies the digital transcription.

T185 **Entries.** 142, 454. **Canonical object.** https://en.wikisource.org/wiki/Juvenal_and_Persius/The_Satires_of_Persius/Satire_1. **Audited rights-basis variants.**

- Ramsay's translation was published in 1918 and is in the public domain. Wikisource supplies a transcription of the public-domain edition. [recorded for 1 entry].
- Ramsay's translation was published in 1918 and is in the United States public domain. Wikisource supplies a reusable transcription. [recorded for 1 entry].

T186 **Entries.** 529. **Canonical object.** https://en.wikisource.org/wiki/Juvenal_and_Persius/The_Satires_of_Persius/Satire_2. **Rights basis.** Ramsay's translation was published in 1918 and is in the United States public domain. Wikisource identifies the work as public domain.

T187 **Entries.** 152. **Canonical object.** https://en.wikisource.org/wiki/Juvenal_and_Persius/The_Satires_of_Persius/Satire_5. **Rights basis.** Ramsay's translation was published in 1918 and is in the United States public domain. Wikisource supplies a reusable transcription.

T188 **Entries.** 862–863. **Canonical object.** https://en.wikisource.org/wiki/Metamorphoses_%28tr._Golding%29/Book_3. **Rights basis.** Golding's translation was published in 1567 and is in the public domain. The linked Wikisource page supplies the Book 3 transcription and edition history.

T189 **Entries.** 897. **Canonical object.** https://en.wikisource.org/wiki/Metamorphoses_%28tr._Golding%29/Book_7. **Rights basis.** Golding's translation was published in 1567 and is in the public domain. Wikisource supplies a transcription of the early edition.

T190 **Entries.** 898. **Canonical object.** https://en.wikisource.org/wiki/Metamorphoses_%28tr._Golding%29/Book_8. **Rights basis.** Golding's translation was published in 1567 and is in the public domain. Wikisource supplies a transcription of the early edition.

T191 **Entries.** 287. **Canonical object.** https://lexundria.com/plut_pomp/50/prr. **Rights basis.** Perrin's translation was published in 1917 and is in the United States public domain. Lexundria supplies a digital text of that edition.

T192 **Entries.** 714. **Canonical object.** https://oll-resources.s3.us-east-2.amazonaws.com/oll3/store/titles/1709/Marlowe_1319.03b_EBk_v6.0.pdf. **Rights basis.** Marlowe died in 1593, and Bullen's edition was published in 1885. The Online Library of Liberty edition expressly identifies the text as public domain.

T193 **Entries.** 284. **Canonical object.** https://en.wikisource.org/wiki/Page:On_the_Sublime_1890.djvu/54. **Rights basis.** Havell's translation was published in 1890 and is in the United States public domain. Wikisource identifies the scanned edition as public domain.

T194 **Entries.** 351. **Canonical object.** https://newadvent.org/fathers/07016.htm. **Rights basis.** Fletcher's translation was published in 1886 and is in the public domain. New Advent supplies the digital transcription.

T195 **Entries.** 657, 981. **Canonical object.** https://upload.wikimedia.org/wikipedia/commons/b/b7/Cicero_on_oratory_and_orators_-_with_his_letters_to_Quintus_and_Brutus_%28IA_ciceroonoratoryo00ciceiala%29.pdf. **Audited rights-basis variants.**

- Watson died in 1884, and the linked 1896 edition is in the United States public domain. The scan's title page identifies Watson, publisher, and year; its preface explains that Watson extensively corrected and rewrote the earlier English version by George Barnes. [recorded for 1 entry].
- Watson's edition and translation were published in 1855 and are in the public domain. The cited URL is a scan of that historical edition rather than a newly translated text. [recorded for 1 entry].

T196 **Entries.** 1027–1029, 1052. **Canonical object.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Cicero/de_Finibus/1%2A.html. **Audited rights-basis variants.**

- The LacusCurtius edition page identifies Rackham, the 1931 edition, and the translation and states that its United States copyright expired without renewal, placing it in the public domain. [recorded for 2 entries].
- The LacusCurtius edition page identifies Rackham's 1931 translation and explicitly explains that its United States copyright expired without renewal, so the transcription is public domain. [recorded for 1 entry].
- The LacusCurtius edition page identifies Rackham's 1931 translation and states that its United States copyright expired without renewal, making it public domain. [recorded for 1 entry].

T197 **Entries.** 763. **Canonical object.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Cicero/de_Finibus/4%2A.html. **Rights basis.** The consulted digital text reproduces Rackham's second, revised edition (1931), not the first edition (1914). LacusCurtius identifies the 1931 text as public domain on the stated ground of nonrenewal; see its edition statement at https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Cicero/de_Finibus/home.html.

T198 **Entries.** 486. **Canonical object.** https://droitromain.univ-grenoble-alpes.fr/Anglica/D48_Scott.htm. **Rights basis.** The translation was copyrighted in 1932, but the copyright is documented as having expired without renewal; the University of Grenoble supplies the openly accessible digital text.

T199 **Entries.** 1072. **Canonical object.** https://upload.wikimedia.org/wikipedia/commons/d/d3/Of_husbandry_-_in_twelve_books_-_and_his_book_concerning_trees_%28IA_ofhusbandryintwe00colu%29.pdf. **Rights basis.** The anonymous English translation was published in 1745 and is in the public domain. The linked scan reproduces that edition and its title page.

T200 **Entries.** 58, 63. **Canonical object.** https://pages.pomona.edu/~cmc24747/sources/cic_web/de_or_2.htm. **Rights basis.** Watson's translation was published in 1860 and is in the public domain. The linked transcription identifies Watson as translator.

T201 **Entries.** 762. **Canonical object.** https://pages.pomona.edu/~cmc24747/sources/juvenal/juv_2.htm. **Rights basis.** Evans's translation was published in 1889 and is in the United States public domain. The linked page identifies the translator and date.

T202 **Entries.** 717. **Canonical object.** https://pages.pomona.edu/~cmc24747/sources/juvenal/juv_7.htm. **Rights basis.** Evans's translation was published in 1889 and is in the United States public domain. The linked page identifies the translator and date.

T203 **Entries.** 334. **Canonical object.** https://pages.pomona.edu/~cmc24747/sources/lucan/BC_5.htm. **Rights basis.** Riley's translation was published in 1853 and is in the United States public domain. The Pomona page identifies and reproduces that edition.

T204 **Entries.** 358. **Canonical object.** https://pages.pomona.edu/~cmc24747/sources/seneca/sen_ep_1.htm. **Rights basis.** Gummere's translation was published in 1917 and is in the United States public domain.

T205 **Entries.** 655. **Canonical object.** https://upload.wikimedia.org/wikipedia/commons/9/9b/The_odes_and_epodes_of_Horace_%28IA_odes00epodesofhorahorarich%29.pdf. **Rights basis.** Lytton's translation was published in 1869 and is in the public domain. Wikimedia Commons marks the scan public domain in the United States.

T206 **Entries.** 565–566. **Canonical object.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Quintilian/Institutio_Oratoria/5B*.html. **Rights basis.** Butler's translation was published in 1920 and is in the United States public domain. LacusCurtius identifies and reproduces the public-domain Loeb text.

T207 **Entries.** 189, 583. **Canonical object.** https://s3.amazonaws.com/loebolus/L151.pdf. **Rights basis.** Wheeler's translation was published in 1924 and is in the United States public domain. Loebolus supplies a scan of the public-domain edition.

T208 **Entries.** 167. **Canonical object.** https://s3.amazonaws.com/loebolus/L214.pdf. **Rights basis.** Basore's translation was published in 1928 and is in the United States public domain.

T209 **Entries.** 159. **Canonical object.** https://senecaletters.com/en/letters/7. **Rights basis.** Gummere's translation was published in 1917 and is in the United States public domain. The Seneca Letters site identifies the Gummere text as public-domain material.

T210 **Entries.** 971. **Canonical object.** https://raw.githubusercontent.com/textcreationpartnership/A51767/master/A51767.xml. **Rights basis.** Creech died in 1700 and the 1700 translation is in the public domain. The linked EEBO-TCP file states that this keyboarded edition is released under CC0 1.0 and may be copied, modified, distributed, and performed without permission.

T211 **Entries.** 962–963. **Canonical object.** https://tertullian.org/fathers/juvenal_satires_02.htm. **Rights basis.** Ramsay's translation was published in 1918 and is in the United States public domain. The linked transcription expressly states that the text and all material on the page are public domain and may be copied freely.

T212 **Entries.** 966. **Canonical object.** https://tertullian.org/fathers/juvenal_satires_04.htm. **Rights basis.** Ramsay's translation was published in 1918 and is in the United States public domain. The linked transcription expressly places the page's text and material in the public domain.

T213 **Entries.** 969. **Canonical object.** https://tertullian.org/fathers/juvenal_satires_06.htm. **Rights basis.** Ramsay's translation was published in 1918 and is in the United States public domain. The linked transcription expressly places the page's text and material in the public domain.

T214 **Entries.** 100, 404, 409–413, 941. **Canonical object.** https://tertullian.org/fathers/juvenal_satires_08.htm. **Audited rights-basis variants.**

- Ramsay's 1918 translation is in the public domain. The hosting page expressly places its transcription and all page material in the public domain. [recorded for 6 entries].
- Ramsay's translation was published in 1918 and is in the United States public domain. The linked page identifies the 1918 edition and translator and supplies the complete transcription of Satire 8. [recorded for 1 entry].
- Ramsay's translation was published in 1918 and is in the United States public domain. The Tertullian Project page also expressly marks its text and materials as public domain. [recorded for 1 entry].

T215 **Entries.** 1024. **Canonical object.** https://tertullian.org/fathers/juvenal_satires_10.htm. **Rights basis.** Ramsay's translation was published in 1918 and is in the United States public domain. The linked transcription identifies the 1918 edition and translator and supplies the complete English Satire 10.

T216 **Entries.** 376, 967. **Canonical object.** https://tertullian.org/fathers/juvenal_satires_13.htm. **Audited rights-basis variants.**

- Ramsay's translation was published in 1918 and is in the United States public domain. The hosting page identifies Ramsay as translator. [recorded for 1 entry].
- Ramsay's translation was published in 1918 and is in the United States public domain. The linked transcription expressly places the page's text and material in the public domain. [recorded for 1 entry].

T217 **Entries.** 998. **Canonical object.** https://tertullian.org/fathers/juvenal_satires_14.htm. **Rights basis.** Ramsay's translation was published in 1918 and is in the United States public domain. The linked page identifies the translator and 1918 edition, labels the material public domain, and supplies the complete Satire 14 transcription.

T218 **Entries.** 935–936. **Canonical object.** https://tertullian.org/fathers/martial_epigrams_book04.htm. **Rights basis.** The source page identifies its base text as the 1897 Bohn's Classical Library edition, which is in the United States public domain. The page supplies the complete Book 4 transcription and labels the translation's edition and year.

T219 **Entries.** 194. **Canonical object.** https://tertullian.org/fathers/martial_epigrams_book06.htm. **Rights basis.** The translation was published in 1897 and is in the United States public domain. Tertullian.org expressly places its transcription and page material in the public domain.

T220 **Entries.** 162. **Canonical object.** https://tertullian.org/fathers/martial_epigrams_book09.htm. **Rights basis.** The nineteenth-century Bohn translation is in the United States public domain. Tertullian.org expressly places its transcription and page material in the public domain.

T221 **Entries.** 143, 182. **Canonical object.** https://tertullian.org/fathers/nepos.htm. **Audited rights-basis variants.**

- Watson died in 1884 and the cited edition was published in 1886; the translation is in the United States public domain. [recorded for 1 entry].
- Watson's translation was published in 1886 and is in the United States public domain. Tertullian.org expressly places its transcription and page material in the public domain. [recorded for 1 entry].

T222 **Entries.** 144. **Canonical object.** https://texts.epicureanfriends.com/04-Cicero-OnEnds. **Rights basis.** Yonge died in 1891, and his nineteenth-century translation is in the United States public domain.

T223 **Entries.** 654. **Canonical object.** https://theoi.com/Text/OvidMetamorphoses14.html. **Rights basis.** More's translation was published in 1922 and is in the United States public domain. The cited page identifies More as the translator.

T224 **Entries.** 331. **Canonical object.** https://theoi.com/Text/StatiusThebaid1.html. **Rights basis.** Mozley's translation was published in 1928 and is in the United States public domain. Theoi supplies a transcription and bibliographical identification of the edition.

T225 **Entries.** 705–706. **Canonical object.** https://theoi.com/Text/StatiusThebaid6.html. **Rights basis.** Mozley's translation was published in 1928 and is in the United States public domain. The cited Theoi page identifies J. H. Mozley as the translator of Book 6.

T226 **Entries.** 384, 387–388. **Canonical object.** https://theoi.com/Text/VirgilEclogues.html. **Rights basis.** Fairclough's translation was published in 1916 and is in the United States public domain. The hosting page identifies the edition.

T227 **Entries.** 820. **Canonical object.** https://topostext.org/work/136. **Rights basis.** ToposText identifies Shuckburgh's Bell edition, dated 1908 on its source page, as public domain and states that its text derives from Project Gutenberg and Perseus.

T228 **Entries.** 554. **Canonical object.** https://topostext.org/work/248. **Rights basis.** Duff's translation was first printed in 1927 and is in the United States public domain. ToposText supplies the consulted digital text.

T229 **Entries.** 885. **Canonical object.** https://topostext.org/work/273. **Rights basis.** The 1878 Goodwin edition is in the public domain. ToposText explicitly identifies its text as the public-domain 1878 translation.

T230 **Entries.** 568. **Canonical object.** https://topostext.org/work/713. **Rights basis.** Yonge died in 1891 and the cited translation was published in 1856; it is in the public domain. ToposText identifies its transcription as a public-domain Perseus text.

T231 **Entries.** 61, 643, 650, 777. **Canonical object.** https://topostext.org/work/800. **Audited rights-basis variants.**

- ToposText identifies Yonge's 1853 translation as public domain; Yonge died in 1891. [recorded for 3 entries].
- ToposText identifies Yonge's 1853 translation as public domain and discloses its paragraph-number alignment and minor digital edits. [recorded for 1 entry].

T232 **Entries.** 396. **Canonical object.** https://en.wikisource.org/wiki/Cicero%27s_Tusculan_Disputations/On_the_Nature_of_the_Gods/Book_1. **Rights basis.** Yonge's translation was published in the nineteenth century and is in the public domain. Wikisource supplies the online transcription.

T233 **Entries.** 908. **Canonical object.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Cicero/de_Divinatione/1%2A.html. **Rights basis.** Falconer's translation was published in 1923 and is in the United States public domain. LacusCurtius identifies the edition, explains that its copyright was not renewed, and supplies the proofread transcription.

T234 **Entries.** 357. **Canonical object.** https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Athenaeus/2A%2A.html. **Rights basis.** Gulick's translation was published in 1927 and is in the United States public domain. The LacusCurtius page expressly identifies the text as public domain.

T235 **Entries.** 1009. **Canonical object.** https://yorku.ca/pswarney/Texts/nepos.htm. **Rights basis.** Watson died in 1884 and the cited translation was published in 1886, so it is in the United States public domain. The linked page identifies Watson and the edition date.

APPENDIX D

Quotation Entry and Source Index

V = verified; D = deferred; X = excluded. The number after each section is the quotation's occurrence ordinal within that section.

1. V I, § 13.1; Horace [V].
2. V I, § 40.1; Horace [V].
3. V I, § 46.1; Source not specified [D].
4. V I, § 52.1; Horace [V].
5. V I, § 52.2; Ovid [V].
6. V I, § 53.1; Horace [V].
7. V I, § 54.1; Horace [V].
8. V I, § 54.2; Horace [V].
9. V I, § 56.1; Horace [V].
10. V I, § 58.1; Virgil [V].
11. V I, § 75.1; Gottfried Wilhelm Leibniz [V].
12. V I, § 75.2; Horace [V].
13. V I, § 79.1; Horace [V].
14. V I, § 80.1; Lucretius [V].
15. V I, § 81.1; Pliny the Younger [V].
16. V I, § 82.1; Virgil [V].
17. V I, § 84.1; Pliny the Younger [V].
18. V I, § 86.1; Horace [V].
19. V I, § 86.2; Horace [V].
20. V I, § 86.3; Virgil [V].
21. V I, § 87.1; Catullus [V].
22. V I, § 88.1; Horace [V].
23. V I, § 88.2; Horace [V].
24. V I, § 89.1; Horace [V].
25. V I, § 89.2; Juvenal [V].
26. V I, § 90.1; Horace [V].
27. V I, § 92.1; Horace [V].
28. V I, § 92.2; Horace [V].
29. V I, § 95.1; Horace [V].
30. V I, § 96.1; Horace [V].
31. V I, § 97.1; Horace [V].
32. V I, § 98.1; Horace [V].
33. V I, § 98.2; Virgil [V].
34. V I, § 99.1; Horace [V].
35. V I, § 100.1; Horace [V].
36. V I, § 102.1; Ovid [V].
37. V I, § 103.1; Catullus [V].
38. V I, § 103.2; Horace [V].
39. V I, § 103.3; Horace [V].
40. V I, § 105.1; Catullus [V].
41. V I, § 105.2; Catullus [V].
42. V I, § 105.3; Horace [V].
43. V I, § 107.1; Horace [V].
44. V I, § 109.1; Horace [V].
45. V I, § 112.1; Horace [V].
46. V I, § 112.2; Horace [V].
47. V I, § 114.1; Cicero [V].
48. V I, § 114.2; Horace [V].
49. V I, § 115.1; Horace [V].
50. V I, § 116.1; Pliny the Younger [V].
51. V I, § 117.1; Virgil [V].
52. V I, § 117.2; Cicero [V].
53. V I, § 118.1; Horace [V].
54. V I, § 118.2; Horace [V].
55. V I, § 119.1; Horace [V].
56. V I, § 120.1; Horace [V].
57. V I, § 121.1; Virgil [V].
58. V I, § 121.2; Cicero [V].
59. V I, § 122.1; Zeno of Citium, reported by Quintilian [V].
60. V I, § 122.2; Quintilian [V].
61. V I, § 124.1; Cicero [V].
62. V I, § 125.1; Horace [V].
63. V I, § 125.2; Cicero [V].
64. V I, § 126.1; Horace [V].
65. V I, § 126.2; Virgil [V].
66. V I, § 126.3; Horace [V].
67. V I, § 126.4; Horace [V].
68. V I, § 126.5; Cicero [V].
69. V I, § 126.6; Cicero [V].
70. V I, § 127.1; Horace [V].
71. V I, § 129.1; Horace [V].
72. V I, § 129.2; Horace [V].
73. V I, § 130.1; Cicero [V].
74. V I, § 133.1; Source not specified [V].
75. V I, § 133.2; Martial [V].
76. V I, § 138.1; Horace [V].
77. V I, § 141.1; Juvenal (adapted by Baumgarten) [V].
78. V I, § 141.2; Virgil [V].
79. V I, § 141.3; Catullus [V].
80. V I, § 148.1; Phaedrus [V].
81. V I, § 149.1; Virgil [V].
82. V I, § 149.2; Virgil [V].
83. V I, § 150.1; Horace [V].
84. V I, § 151.1; Horace [V].
85. V I, § 152.1; Cicero [V].
86. V I, § 152.2; Cicero [V].
87. V I, § 152.3; Virgil [V].
88. V I, § 153.1; Cicero [V].
89. V I, § 154.1; Horace [V].
90. V I, § 154.2; Cicero [V].
91. V I, § 154.3; Horace [V].
92. V I, § 155.1; Ovid [V].
93. V I, § 155.2; Ovid [V].
94. V I, § 155.3; Horace [V].
95. V I, § 156.1; Horace [V].
96. V I, § 156.2; Horace [V].
97. V I, § 156.3; Horace [V].
98. V I, § 157.1; Horace [V].
99. V I, § 158.1; Terence [V].
100. V I, § 160.1; Juvenal [V].
101. V I, § 160.2; Ovid [V].
102. V I, § 162.1; Quintilian [V].
103. V I, § 162.2; Virgil [V].
104. V I, § 163.1; Horace [V].
105. V I, § 163.2; Virgil [V].
106. V I, § 163.3; Horace [V].
107. V I, § 163.4; Claudian [V].
108. V I, § 163.5; Quintilian [V].
109. V I, § 164.1; Seneca [V].
110. V I, § 164.2; Horace [V].
111. V I, § 165.1; Virgil [V].
112. V I, § 165.2; Hesiod [V].
113. V I, § 165.3; Horace [V].
114. V I, § 167.1; Pliny the Younger [V].
115. V I, § 169.1; Pliny the Younger [V].
116. V I, § 170.1; Horace [V].
117. V I, § 170.2; Quintilian [V].
118. V I, § 171.1; Cicero [V].
119. V I, § 172.1; Cicero [V].
120. V I, § 172.2; Cicero (the concordance attributes the excerpt to Quintilian) [V].
121. V I, § 174.1; Horace [V].
122. V I, § 174.2; Horace [V].
123. V I, § 174.3; Cicero [V].
124. V I, § 174.4; Horace [V].
125. V I, § 175.1; Quintilian [V].
126. V I, § 175.2; Quintilian, quoting and discussing Domitius Marsus [V].
127. V I, § 175.3; Horace [V].
128. V I, § 176.1; Ovid [V].
129. V I, § 177.1; Pseudo-Longinus [V].
130. V I, § 178.1; Horace [V].
131. V I, § 178.2; Pliny the Younger [V].
132. V I, § 178.3; Petronius [V].
133. V I, § 179.1; Horace [V].
134. V I, § 179.2; Martial [V].
135. V I, § 179.3; Martial [V].
136. V I, § 180.1; Virgil [V].
137. V I, § 181.1; Virgil [V].
138. V I, § 182.1; Horace [V].
139. V I, § 184.1; Catullus [V].
140. V I, § 184.2; Martial [V].
141. V I, § 184.3; Martial [V].
142. V I, § 184.4; Persius [V].
143. V I, § 185.1; Cornelius Nepos [V].
144. V I, § 185.2; Cicero [V].
145. V I, § 186.1; Ulpian [V].
146. V I, § 186.2; Cicero [V].
147. V I, § 187.1; Cicero [V].
148. V I, § 188.1; Horace [V].
149. V I, § 190.1; Virgil [V].
150. V I, § 190.2; Virgil [V].
151. V I, § 191.1; Cicero [V].
152. V I, § 191.2; Persius [V].
153. V I, § 192.1; Horace [V].
154. V I, § 192.2; Cicero [V].
155. V I, § 193.1; Quintilian [V].
156. V I, § 196.1; Cicero [V].
157. V I, § 196.2; Horace [V].
158. V I, § 196.3; Juvenal [V].
159. V I, § 198.1; Seneca [V].
160. V I, § 198.2; Virgil [V].
161. V I, § 199.1; Virgil [V].
162. V I, § 199.2; Martial [V].
163. V I, § 200.1; Horace [V].
164. V I, § 200.2; Lucretius [V].
165. V I, § 201.1; Catullus [V].
166. V I, § 202.1; Horace [V].
167. V I, § 203.1; Seneca [V].
168. V I, § 204.1; Petronius [V].
169. V I, § 205.1; Lucretius [V].
170. V I, § 205.2; Lucretius [V].
171. V I, § 205.3; Lucretius [V].
172. V I, § 205.4; Lucretius [V].
173. V I, § 206.1; Cicero [V].
174. V I, § 206.2; Cicero [V].

175. V I, § 206.3; Cicero [V].
176. V I, § 208.1; Terence [V].
177. V I, § 209.1; Longinus [V].
178. V I, § 209.2; Longinus [V].
179. V I, § 209.3; Longinus [V].
180. V I, § 209.4; Longinus [V].
181. V I, § 210.1; Seneca [V].
182. V I, § 212.1; Cornelius Nepos [V].
183. V I, § 213.1; Virgil [V].
184. V I, § 215.1; Pliny [V].
185. V I, § 216.1; Virgil [V].
186. V I, § 218.1; Cicero [V].
187. V I, § 219.1; Horace [V].
188. V I, § 219.2; Horace [V].
189. V I, § 219.3; Ovid [V].
190. V I, § 220.1; Horace [V].
191. V I, § 220.2; Horace [V].
192. V I, § 220.3; Terence [V].
193. V I, § 221.1; Horace [V].
194. V I, § 222.1; Martial [V].
195. V I, § 225.1; Juvenal [V].
196. V I, § 226.1; Horace [V].
197. V I, § 226.2; Pseudo-Acro (correcting the concordance attribution to Horace) [D].
198. V I, § 227.1; Quintilian [V].
199. V I, § 228.1; Horace [V].
200. V I, § 230.1; Ausonius [V].
201. V I, § 231.1; Terence [V].
202. V I, § 232.1; Cicero [V].
203. V I, § 232.2; Cicero [V].
204. V I, § 233.1; Horace [V].
205. V I, § 234.1; Virgil [V].
206. V I, § 234.2; Cicero [V].
207. V I, § 234.3; Horace [V].
208. V I, § 236.1; Horace [V].
209. V I, § 237.1; Horace [V].
210. V I, § 239.1; Horace [V].
211. V I, § 239.2; Virgil [V].
212. V I, § 239.3; Virgil [V].
213. V I, § 239.4; Horace [V].
214. V I, § 240.1; Pseudo-Virgil (traditionally attributed to Virgil) [V].
215. V I, § 240.2; Quintilian [V].
216. V I, § 240.3; Quintilian [V].
217. V I, § 240.4; Phaedrus [V].
218. V I, § 241.1; Cicero [V].
219. V I, § 244.1; Virgil [V].
220. V I, § 244.2; Propertius [V].
221. V I, § 246.1; Cicero [V].
222. V I, § 248.1; Cicero [V].
223. V I, § 249.1; Pliny the Younger [V].
224. V I, § 251.1; Cicero [V].
225. V I, § 253.1; Cicero [V].
226. V I, § 254.1; Ovid [V].
227. V I, § 254.2; Quintilian [V].
228. V I, § 254.3; Quintilian [V].
229. V I, § 257.1; Quintilian [V].
230. V I, § 257.2; Quintilian [V].
231. V I, § 257.3; Quintilian [V].
232. V I, § 258.1; Cicero [V].
233. V I, § 259.1; Quintilian [V].
234. V I, § 259.2; anonymous critics reported by Quintilian [V].
235. V I, § 259.3; anonymous contemporaries reported by Quintilian [V].
236. V I, § 260.1; Cicero [V].
237. V I, § 262.1; Virgil [V].
238. V I, § 262.2; Virgil [V].
239. V I, § 263.1; Virgil [V].
240. V I, § 264.1; Plautus [V].
241. V I, § 264.2; Plautus [V].
242. V I, § 264.3; Quintilian [V].
243. V I, § 265.1; Petronius [V].
244. V I, § 266.1; Cicero [V].
245. V I, § 269.1; Horace [V].
246. V I, § 269.2; Horace [V].
247. V I, § 270.1; Horace [V].
248. V I, § 270.2; Cicero [V].
249. V I, § 273.1; Virgil [V].
250. V I, § 273.2; Virgil [V].
251. V I, § 273.3; Virgil [V].
252. V I, § 273.4; Virgil [V].
253. V I, § 275.1; Horace [V].
254. V I, § 275.2; Horace [V].
255. V I, § 277.1; Horace [V].
256. V I, § 277.2; Catullus [V].
257. V I, § 277.3; Catullus [V].
258. V I, § 278.1; Terence [V].
259. V I, § 278.2; Terence [V].
260. V I, § 279.1; Horace [V].
261. V I, § 280.1; Ovid [V].
262. V I, § 280.2; Ovid [V].
263. V I, § 282.1; Terence [V].
264. V I, § 282.2; Horace [V].
265. V I, § 282.3; Quintilian [V].
266. V I, § 282.4; Ovid [V].
267. V I, § 283.1; Terence [V].
268. V I, § 283.2; Terence [V].
269. V I, § 283.3; Tibullus [V].
270. V I, § 283.4; Tibullus [V].
271. V I, § 283.5; Cicero [V].
272. V I, § 284.1; Cicero [V].
273. V I, § 284.2; Cicero [V].
274. V I, § 284.3; Cicero [V].
275. V I, § 284.4; Petronius [V].
276. V I, § 286.1; Horace [V].
277. V I, § 286.2; Horace [V].
278. V I, § 287.1; Horace [V].
279. V I, § 287.2; Cicero [V].
280. V I, § 290.1; Virgil [V].
281. V I, § 290.2; Virgil [V].
282. V I, § 294.1; Horace [V].
283. V I, § 294.2; Horace [V].
284. V I, § 300.1; Moses, as quoted by Pseudo-Longinus [V].
285. V I, § 300.2; Jesus, in the Gospel according to John [V].
286. V I, § 300.3; Paul [V].
287. V I, § 302.1; Pompey, as reported by Plutarch [V].
288. V I, § 302.2; Cicero [V].
289. V I, § 302.3; Epicurus, as reported by Cicero [V].
290. V I, § 302.4; Cicero, alluding to Plato [V].
291. V I, § 304.1; Virgil [V].
292. V I, § 306.1; Suetonius [V].
293. V I, § 307.1; Catullus [V].
294. V I, § 309.1; Virgil [V].
295. V I, § 309.2; Virgil [V].
296. V I, § 309.3; Virgil [V].
297. V I, § 311.1; Pseudo-Longinus [V].
298. V I, § 311.2; Pseudo-Longinus [V].
299. V I, § 311.3; Horace [V].
300. V I, § 311.4; Pseudo-Longinus (correcting the concordance attribution to Homer) [V].
301. V I, § 311.5; Pseudo-Longinus [V].
302. V I, § 312.1; Pseudo-Longinus [V].
303. V I, § 312.2; Pseudo-Longinus [V].
304. V I, § 312.3; Virgil [V].
305. V I, § 313.1; Virgil [V].
306. V I, § 314.1; Horace [V].
307. V I, § 314.2; Horace [V].
308. V I, § 314.3; Horace [V].
309. V I, § 314.4; Virgil (correcting the concordance attribution to Horace) [V].
310. V I, § 315.1; Martial [V].
311. V I, § 315.2; Martial [V].
312. V I, § 315.3; Horace [V].
313. V I, § 315.4; Horace [V].
314. V I, § 316.1; Furius Bibaculus (source not specified in the concordance) [V].
315. V I, § 316.2; Source not specified [D].
316. V I, § 316.3; Caelius Sedulius (source not specified in the concordance) [V].
317. V I, § 316.4; Pseudo-Longinus/Hesiod and Juvenal (correcting the sole concordance attribution to Juvenal) [V].
318. V I, § 316.5; Pseudo-Longinus [V].
319. V I, § 317.1; Ovid [V].
320. V I, § 317.2; Horace [V].
321. V I, § 318.1; Horace [V].
322. V I, § 320.1; Horace (source not specified in the concordance) [V].
323. V I, § 320.2; Petronius [V].
324. V I, § 321.1; Juvenal [V].
325. V I, § 321.2; Rufius Festus (traditionally cited as Sextus Rufus) [V].
326. V I, § 321.3; Florus [V].
327. V I, § 322.1; Pseudo-Longinus [V].
328. V I, § 322.2; Lucan (correcting the concordance attribution to Virgil) [V].
329. V I, § 323.1; Ovid [V].
330. V I, § 324.1; Virgil [V].
331. V I, § 324.2; Statius [V].
332. V I, § 325.1; Julius Caesar as speaker; reported by Cassius Dio [V].
333. V I, § 325.2; Lucan [V].
334. V I, § 325.3; Lucan (correcting the concordance attribution to Caesar) [V].
335. V I, § 328.1; Petronius [V].
336. V I, § 328.2; Petronius [V].
337. V I, § 331.1; Pseudo-Longinus [V].
338. V I, § 333.1; Virgil [V].
339. V I, § 333.2; Virgil [V].
340. V I, § 333.3; Virgil [V].
341. V I, § 334.1; Cicero [V].
342. V I, § 337.1; Virgil [V].
343. V I, § 338.1; Plato [V].
344. V I, § 338.2; Plato [V].
345. V I, § 338.3; Plato [V].
346. V I, § 340.1; Anonymous comic poet, preserved by Pseudo-Longinus [V].
347. V I, § 340.2; Cicero, as reported by Quintilian [V].
348. V I, § 340.3; Catullus [V].
349. V I, § 341.1; Juvenal [V].
350. V I, § 342.1; Gaius Licinius Calvus [V].
351. V I, § 343.1; Lucilius, preserved by Lactantius [V].
352. V I, § 344.1; Plautus [V].
353. V I, § 344.2; Cicero [V].
354. V I, § 344.3; Anonymous Greek versifier, preserved in the Historia Augusta (not Cicero) [V].
355. V I, § 345.1; Ovid [V].
356. V I, § 345.2; Virgil [V].
357. V I, § 346.1; Epicharmus (Latin version by Gerardus Joannes Vossius) [V].
358. V I, § 347.1; Seneca [V].
359. V I, § 348.1; Cicero [V].
360. V I, § 348.2; Virgil [V].
361. V I, § 349.1; Virgil [V].
362. V I, § 350.1; Virgil [V].
363. V I, § 350.2; Virgil [V].
364. V I, § 350.3; Virgil [V].

365. V I, § 351.1; Terence [V].
366. V I, § 351.2; Terence [V].
367. V I, § 351.3; Terence [V].
368. V I, § 353.1; Cicero [V].
369. V I, § 354.1; Ovid [V].
370. V I, § 354.2; Horace, describing Lucilius [V].
371. V I, § 355.1; Cicero [V].
372. V I, § 356.1; Lucretius [V].
373. V I, § 356.2; Lucretius [V].
374. V I, § 357.1; Virgil [V].
375. V I, § 358.1; Cicero [V].
376. V I, § 359.1; Juvenal [V].
377. V I, § 361.1; Horace [V].
378. V I, § 361.2; Cicero [V].
379. V I, § 361.3; Quintilian [V].
380. V I, § 367.1; Catullus [V].
381. V I, § 368.1; Quintilian [V].
382. V I, § 369.1; Theocritus (concordance attribution); Servius is the actual author of the quoted critical comments [D].
383. V I, § 369.2; Theocritus [V].
384. V I, § 370.1; Virgil [V].
385. V I, § 371.1; Servius [D].
386. V I, § 371.2; Terence (quoted by Servius) [V].
387. V I, § 372.1; Virgil [V].
388. V I, § 372.2; Virgil [V].
389. V I, § 373.1; Phaedrus [V].
390. V I, § 375.1; Source not specified [D].
391. V I, § 376.1; Ephesians 5:4 (Baumgarten's paraphrase) [V].
392. V I, § 377.1; Horace [V].
393. V I, § 378.1; Cicero [V].
394. V I, § 379.1; Horace [V].
395. V I, § 379.2; Horace [V].
396. V I, § 379.3; Zeno of Sidon, reported by Cicero (the concordance's "Zeno of Citium" is incorrect) [V].
397. V I, § 379.4; Cicero's unnamed enemies, with Vatinius named as a witness; reported by Macrobius [V].
398. V I, § 379.5; Cato the Younger, reported by Plutarch [V].
399. V I, § 380.1; Cicero [V].
400. V I, § 380.2; Catullus (not Cicero) [V].
401. V I, § 383.1; Horace [V].
402. V I, § 383.2; Old Roman juristic formula, preserved by Cicero (not Lucilius) [V].
403. V I, § 385.1; Cicero [V].
404. V I, § 385.2; Juvenal [V].
405. V I, § 385.3; Ovid [V].
406. V I, § 385.4; Ovid [V].
407. V I, § 386.1; An unnamed Spartan, reported by Valerius Maximus [V].
408. V I, § 388.1; Quintus Mucius Scaevola, reported by Pomponius (not Cicero) [V].
409. V I, § 388.2; Juvenal [V].
410. V I, § 388.3; Juvenal [V].
411. V I, § 390.1; Juvenal [V].
412. V I, § 391.1; Juvenal [V].
413. V I, § 391.2; Juvenal [V].
414. V I, § 394.1; Virgil [V].
415. V I, § 394.2; Virgil [V].
416. V I, § 395.1; Horace [V].
417. V I, § 395.2; Pliny the Younger [V].
418. V I, § 396.1; Horace [V].
419. V I, § 396.2; Horace [V].
420. V I, § 397.1; Horace [V].
421. V I, § 397.2; Horace [V].
422. V I, § 398.1; Horace [V].
423. V I, § 399.1; Horace [V].
424. V I, § 400.1; Horace [V].
425. V I, § 400.2; Horace [V].
426. V I, § 400.3; Horace [V].
427. V I, § 402.1; Cicero [V].
428. V I, § 403.1; Horace [V].
429. V I, § 404.1; Cicero [V].
430. V I, § 404.2; Cicero [V].
431. V I, § 404.3; Horace [V].
432. V I, § 405.1; Ausonius [V].
433. V I, § 405.2; Ovid [V].
434. V I, § 405.3; Virgil [V].
435. V I, § 407.1; Ovid [V].
436. V I, § 407.2; Ovid [V].
437. V I, § 407.3; Ovid [V].
438. V I, § 410.1; Horace [V].
439. V I, § 411.1; Horace [V].
440. V I, § 411.2; Horace [V].
441. V I, § 412.1; Longinus [V].
442. V I, § 417.1; Virgil [V].
443. V I, § 417.2; Virgil [V].
444. V I, § 417.3; Virgil [V].
445. V I, § 417.4; Virgil [V].
446. V I, § 417.5; Virgil [V].
447. V I, § 419.1; Horace [V].
448. V I, § 419.2; Phaedrus [V].
449. V I, § 420.1; Horace [V].
450. V I, § 421.1; Horace [V].
451. V I, § 422.1; Horace [V].
452. V I, § 423.1; Gottfried Wilhelm Leibniz [V].
453. V I, § 425.1; Terence [V].
454. V I, § 425.2; Persius [V].
455. V I, § 425.3; Horace [V].
456. V I, § 426.1; Cicero [V].
457. V I, § 427.1; Lucretius [V].
458. V I, § 430.1; Cicero [V].
459. V I, § 430.2; Virgil [V].
460. V I, § 431.1; Horace [V].
461. V I, § 432.1; Virgil [V].
462. V I, § 433.1; Horace [V].
463. V I, § 434.1; Horace [V].
464. V I, § 434.2; Horace [V].
465. V I, § 434.3; Horace [V].
466. V I, § 434.4; Horace [V].
467. V I, § 435.1; Horace [V].
468. V I, § 436.1; Cicero [V].
469. V I, § 436.2; Cicero [V].
470. V I, § 436.3; Cicero [V].
471. V I, § 436.4; Cicero [V].
472. V I, § 439.1; Horace [V].
473. V I, § 442.1; Cicero [V].
474. V I, § 442.2; Cicero [V].
475. V I, § 442.3; Cicero [V].
476. V I, § 443.1; Plautus [V].
477. V I, § 444.1; Tibullus in Baumgarten and the concordance; now generally treated as anonymous or pseudo-Tibullus. [V].
478. V I, § 445.1; Cicero [V].
479. V I, § 445.2; Cicero [V].
480. V I, § 446.1; Horace [V].
481. V I, § 446.2; Horace [V].
482. V I, § 448.1; Cicero [V].
483. V I, § 449.1; Lucretius [V].
484. V I, § 449.2; Lucretius [V].
485. V I, § 449.3; Lucretius [V].
486. V I, § 450.1; Paulus [V].
487. V I, § 453.1; Propertius [V].
488. V I, § 454.1; Virgil [V].
489. V I, § 455.1; Prudentius [D].
490. V I, § 456.1; Horace [V].
491. V I, § 458.1; Horace [V].
492. V I, § 459.1; Virgil [V].
493. V I, § 459.2; Virgil [V].
494. V I, § 460.1; Statius [V].
495. V I, § 460.2; Statius [V].
496. V I, § 460.3; Statius [V].
497. V I, § 460.4; Statius [V].
498. V I, § 461.1; Statius [V].
499. V I, § 462.1; Horace [V].
500. V I, § 465.1; Claudian [V].
501. V I, § 466.1; Plautus [V].
502. V I, § 466.2; Catullus [V].
503. V I, § 467.1; Catullus [V].
504. V I, § 468.1; Horace [V].
505. V I, § 469.1; Horace [V].
506. V I, § 470.1; Horace [V].
507. V I, § 472.1; Cicero [V].
508. V I, § 472.2; Tacitus [V].
509. V I, § 473.1; Ovid [V].
510. V I, § 474.1; Virgil [V].
511. V I, § 475.1; Ovid [V].
512. V I, § 476.1; Ovid [V].
513. V I, § 476.2; Ovid [V].
514. V I, § 476.3; Ovid [V].
515. V I, § 476.4; Ovid [V].
516. V I, § 477.1; Ovid [V].
517. V I, § 477.2; Ovid [V].
518. V I, § 477.3; Horace [V].
519. V I, § 477.4; Horace [V].
520. V I, § 478.1; Cicero [V].
521. V I, § 478.2; Virgil [V].
522. V I, § 479.1; Claudian [V].
523. V I, § 479.2; Cicero [V].
524. V I, § 484.1; Cicero [V].
525. V I, § 487.1; Cicero [V].
526. V I, § 488.1; Cicero [V].
527. V I, § 488.2; Cicero [V].
528. V I, § 490.1; Virgil [V].
529. V I, § 492.1; Persius [V].
530. V I, § 492.2; Virgil [V].
531. V I, § 492.3; Virgil [V].
532. V I, § 494.1; Virgil [V].
533. V I, § 494.2; Virgil [V].
534. V I, § 497.1; Virgil [V].
535. V I, § 498.1; Virgil [V].
536. V I, § 498.2; Virgil [V].
537. V I, § 499.1; Virgil [V].
538. V I, § 499.2; Horace [V].
539. V I, § 501.1; Livy [V].
540. V I, § 503.1; Plautus [V].
541. V I, § 504.1; Horace [V].
542. V I, § 504.2; Horace [V].
543. V I, § 505.1; Horace [V].
544. V I, § 506.1; Virgil [V].
545. V I, § 508.1; Livy [V].
546. V I, § 512.1; Virgil [V].
547. V I, § 515.1; Virgil [V].
548. V I, § 515.2; Juvenal [V].
549. V I, § 517.1; Horace [V].
550. V I, § 519.1; Horace [V].
551. V I, § 519.2; Horace [V].
552. V I, § 521.1; Livy [V].
553. V I, § 522.1; Ausonius (traditionally); pseudo-Ausonius in modern scholarship [V].
554. V I, § 523.1; Silius Italicus [V].
555. V I, § 524.1; Statius [V].
556. V I, § 525.1; Augustine [V].
557. V I, § 526.1; Juvenal [V].
558. V I, § 528.1; Cicero [V].
559. V I, § 529.1; Terence [V].
560. V I, § 531.1; Ovid [V].
561. V I, § 531.2; Ovid [V].
562. V I, § 534.1; Phaedrus [V].

563. V I, § 538.1; Petronius [V].
564. V I, § 540.1; Lucretius [V].
565. V I, § 542.1; Quintilian [V].
566. V I, § 542.2; Quintilian [V].
567. V I, § 543.1; Ovid [V].
568. V I, § 545.1; Cicero [V].
569. V I, § 546.1; Juvenal [V].
570. V I, § 546.2; Virgil [V].
571. V I, § 546.3; Virgil [V].
572. V I, § 547.1; Sallust [V].
573. V I, § 547.2; Sallust [V].
574. V I, § 548.1; Euripides, in Cicero's Latin rendering and reported as a favorite quotation of Julius Caesar [V].
575. V I, § 549.1; Virgil [V].
576. V I, § 549.2; Virgil [V].
577. V I, § 549.3; Pliny the Younger [V].
578. V I, § 553.1; Horace [V].
579. V I, § 553.2; Horace [V].
580. V I, § 554.1; Horace [V].
581. V I, § 554.2; Horace [V].
582. V I, § 576.1; Juvenal [V].
583. V I, § 581.1; Ovid [V].
584. V I, § 582.1; Virgil [V].
585. V I, § 582.2; Horace [V].
586. V I, § 588.1; Catullus [V].
587. V I, § 592.1; Ovid [V].
588. V I, § 593.1; Ovid [V].
589. V I, § 593.2; Ovid [V].
590. V I, § 593.3; Ovid [V].
591. V I, § 593.4; Ovid [V].
592. V I, § 593.5; Ovid [V].
593. V I, § 593.6; Ovid [V].
594. V I, § 593.7; Ovid [V].
595. V I, § 593.8; Ovid [V].
596. V I, § 593.9; Ovid in the concordance; the attribution is unsupported. [X].
597. V I, § 595.1; Horace [V].
598. V I, § 596.1; Ovid [V].
599. V I, § 596.2; Virgil [V].
600. V I, § 598.1; Horace [V].
601. V I, § 602.1; Phaedrus [V].
602. V I, § 602.2; Phaedrus [V].
603. V I, § 602.3; Phaedrus [V].
604. V I, § 606.1; Virgil [V].
605. V I, § 606.2; Virgil [V].
606. V I, § 607.1; Terence [V].
607. V I, § 608.1; Phaedrus [V].
608. V I, § 608.2; Phaedrus [V].
609. V I, § 608.3; Phaedrus [V].
610. V I, § 609.1; Phaedrus [V].
611. V I, § 609.2; Phaedrus [V].
612. V I, § 610.1; Virgil (source recovered; the concordance gives no author) [V].
613. V I, § 611.1; Anonymous [V].
614. V I, § 612.1; Virgil [V].
615. V I, § 612.2; Virgil [V].
616. V I, § 613.1; Horace [V].
617. V II, § 615.1; Quintilian [V].
618. V II, § 616.1; Quintilian [V].
619. V II, § 618.1; Tacitus [V].
620. V II, § 618.2; Pliny the Younger [V].
621. V II, § 618.3; Pliny the Younger [V].
622. V II, § 618.4; Pliny the Younger [V].
623. V II, § 619.1; Quintilian [V].
624. V II, § 619.2; Cicero [V].
625. V II, § 619.3; Cicero [V].
626. V II, § 620.1; Cicero [V].
627. V II, § 620.2; Cicero [V].
628. V II, § 621.1; Cicero [V].
629. V II, § 621.2; Cicero [V].
630. V II, § 622.1; Quintilian [V].
631. V II, § 624.1; Cicero [V].
632. V II, § 624.2; Cicero [V].
633. V II, § 624.3; Catullus [V].
634. V II, § 624.4; Horace [V].
635. V II, § 625.1; Quintilian [V].
636. V II, § 625.2; Quintilian [V].
637. V II, § 625.3; Quintilian [V].
638. V II, § 625.4; Quintilian [V].
639. V II, § 625.5; Quintilian [V].
640. V II, § 626.1; Horace [V].
641. V II, § 626.2; Juvenal [V].
642. V II, § 627.1; Cicero [V].
643. V II, § 627.2; Cicero (adapted by Baumgarten) [V].
644. V II, § 628.1; Cicero [V].
645. V II, § 629.1; Cicero [V].
646. V II, § 629.2; Cicero [V].
647. V II, § 630.1; Cicero [V].
648. V II, § 634.1; Horace [V].
649. V II, § 635.1; Lucretius [V].
650. V II, § 637.1; Cicero [V].
651. V II, § 638.1; Cicero [V].
652. V II, § 640.1; Cicero [V].
653. V II, § 640.2; Cicero [V].
654. V II, § 641.1; Ovid [V].
655. V II, § 642.1; Horace [V].
656. V II, § 643.1; Horace [V].
657. V II, § 645.1; Source not specified in the concordance; identified here as Cicero [V].
658. V II, § 645.2; Horace [V].
659. V II, § 645.3; Quintilian [V].
660. V II, § 646.1; Cicero [V].
661. V II, § 646.2; Cicero [V].
662. V II, § 647.1; Virgil [V].
663. V II, § 649.1; Cicero [V].
664. V II, § 651.1; Cicero [V].
665. V II, § 651.2; Cicero [V].
666. V II, § 653.1; Cicero [V].
667. V II, § 653.2; Cicero [V].
668. V II, § 655.1; Cicero [V].
669. V II, § 656.1; Aristotle (the concordance label names the antecedent of illo, not the author of these Latin words) [V].
670. V II, § 657.1; Quintilian [V].
671. V II, § 657.2; Quintilian [V].
672. V II, § 657.3; Quintilian [V].
673. V II, § 658.1; Cicero [V].
674. V II, § 659.1; Cicero [V].
675. V II, § 659.2; Cicero [V].
676. V II, § 659.3; Cicero [V].
677. V II, § 659.4; Cicero [V].
678. V II, § 659.5; Cicero [V].
679. V II, § 660.1; Cicero [V].
680. V II, § 660.2; Catullus [V].
681. V II, § 660.3; Catullus [V].
682. V II, § 661.1; Cicero [V].
683. V II, § 661.2; Cicero [V].
684. V II, § 661.3; Quintilian [V].
685. V II, § 661.4; Quintilian [V].
686. V II, § 662.1; Virgil [V].
687. V II, § 662.2; Virgil [V].
688. V II, § 662.3; Virgil [V].
689. V II, § 662.4; Virgil [V].
690. V II, § 662.5; Virgil [V].
691. V II, § 663.1; Horace [V].
692. V II, § 663.2; Quintilian (adapted by Baumgarten) [V].
693. V II, § 664.1; Quintilian (altered by Baumgarten) [V].
694. V II, § 664.2; Quintilian [V].
695. V II, § 664.3; Quintilian [V].
696. V II, § 665.1; Virgil [V].
697. V II, § 665.2; Lucretius [V].
698. V II, § 665.3; Virgil (adapted by Baumgarten) [V].
699. V II, § 665.4; Virgil [V].
700. V II, § 667.1; Horace [V].
701. V II, § 668.1; Ovid [V].
702. V II, § 668.2; Virgil [V].
703. V II, § 668.3; Virgil [V].
704. V II, § 668.4; Virgil [V].
705. V II, § 669.1; Statius [V].
706. V II, § 669.2; Statius [V].
707. V II, § 670.1; Longinus [V].
708. V II, § 671.1; Cicero [V].
709. V II, § 672.1; Cicero [V].
710. V II, § 674.1; Horace [V].
711. V II, § 674.2; Quintilian [V].
712. V II, § 675.1; Horace [V].
713. V II, § 675.2; Horace (not substantiated) [D].
714. V II, § 676.1; Ovid [V].
715. V II, § 677.1; Virgil [V].
716. V II, § 678.1; Virgil [V].
717. V II, § 678.2; Juvenal [V].
718. V II, § 679.1; Lucan [V].
719. V II, § 680.1; Lucretius [V].
720. V II, § 682.1; Virgil [V].
721. V II, § 683.1; Virgil [V].
722. V II, § 683.2; Ovid [V].
723. V II, § 684.1; Horace [V].
724. V II, § 684.2; Cicero [V].
725. V II, § 684.3; Horace [V].
726. V II, § 685.1; Quintilian [V].
727. V II, § 685.2; Pliny the Elder (the concordance shortens the label to "Pliny") [V].
728. V II, § 685.3; Pliny the Elder [V].
729. V II, § 686.1; Cicero [V].
730. V II, § 686.2; Cicero [V].
731. V II, § 686.3; Cicero [V].
732. V II, § 687.1; Cicero [V].
733. V II, § 687.2; Pliny the Younger [V].
734. V II, § 687.3; Pliny the Younger [V].
735. V II, § 687.4; Pliny the Younger [V].
736. V II, § 688.1; Terence [V].
737. V II, § 689.1; Lucretius [V].
738. V II, § 689.2; Lucretius [V].
739. V II, § 689.3; Lucretius [V].
740. V II, § 691.1; Pliny the Elder (the concordance shortens the label to "Pliny") [V].
741. V II, § 693.1; Pliny the Elder (the concordance shortens the label to "Pliny") [V].
742. V II, § 694.1; Cicero [V].
743. V II, § 696.1; Virgil [V].
744. V II, § 696.2; Virgil [V].
745. V II, § 697.1; Ovid [V].
746. V II, § 697.2; Tacitus [V].
747. V II, § 699.1; Horace [V].
748. V II, § 699.2; Horace [V].
749. V II, § 700.1; Horace [V].
750. V II, § 700.2; Horace [V].
751. V II, § 701.1; Ovid [V].
752. V II, § 702.1; Ovid [V].
753. V II, § 702.2; Ovid [V].
754. V II, § 703.1; Horace [V].
755. V II, § 703.2; Horace [V].
756. V II, § 704.1; Virgil [V].
757. V II, § 704.2; Virgil [V].
758. V II, § 704.3; Virgil [V].
759. V II, § 705.1; Lucan [V].
760. V II, § 706.1; Silius Italicus [V].
761. V II, § 706.2; Claudian [V].
762. V II, § 708.1; Juvenal [V].

763. V II, § 708.2; Cicero (adapted by Baumgarten) [V].
764. V II, § 709.1; Silius Italicus [V].
765. V II, § 710.1; Quintilian [V].
766. V II, § 710.2; Virgil [V].
767. V II, § 711.1; Horace [V].
768. V II, § 711.2; Horace [V].
769. V II, § 711.3; Horace [V].
770. V II, § 713.1; Quintilian [V].
771. V II, § 713.2; Quintilian (compiled and adapted by Baumgarten) [V].
772. V II, § 714.1; Cicero [V].
773. V II, § 714.2; Horace [V].
774. V II, § 714.3; Horace [V].
775. V II, § 715.1; Cicero [V].
776. V II, § 715.2; Cicero [V].
777. V II, § 715.3; Cicero [V].
778. V II, § 716.1; Cicero [V].
779. V II, § 716.2; Cicero [V].
780. V II, § 717.1; Horace [V].
781. V II, § 717.2; Ovid [V].
782. V II, § 718.1; Pliny the Elder (the concordance shortens the label to "Pliny") [V].
783. V II, § 718.2; Ovid for the first three verse lines; the final prose line is not present at the cited Ovidian locus [V].
784. V II, § 719.1; Quintilian (combined and adapted by Baumgarten) [V].
785. V II, § 719.2; Quintilian [V].
786. V II, § 719.3; Horace [V].
787. V II, § 720.1; Cicero [V].
788. V II, § 720.2; Cicero [V].
789. V II, § 720.3; Cicero [V].
790. V II, § 720.4; Cicero (source language substantially adapted by Baumgarten) [V].
791. V II, § 720.5; Quintilian [V].
792. V II, § 720.6; Quintilian [V].
793. V II, § 721.1; Cicero [V].
794. V II, § 721.2; Catullus [V].
795. V II, § 721.3; Catullus [V].
796. V II, § 722.1; Cicero [V].
797. V II, § 722.2; Cicero [V].
798. V II, § 722.3; Cicero [V].
799. V II, § 722.4; Cicero [V].
800. V II, § 722.5; Cicero [V].
801. V II, § 723.1; Pliny the Younger [V].
802. V II, § 723.2; Propertius [V].
803. V II, § 723.3; Cicero [V].
804. V II, § 724.1; Quintilian [V].
805. V II, § 724.2; Quintilian [V].
806. V II, § 724.3; Quintilian [V].
807. V II, § 724.4; Propertius [V].
808. V II, § 725.1; Cicero [V].
809. V II, § 727.1; Quintilian [V].
810. V II, § 727.2; Quintilian [V].
811. V II, § 727.3; Quintilian [V].
812. V II, § 727.4; Quintilian [V].
813. V II, § 728.1; Quintilian [V].
814. V II, § 728.2; Quintilian [V].
815. V II, § 728.3; Quintilian [V].
816. V II, § 728.4; Quintilian (describing Cicero) [V].
817. V II, § 728.5; Quintilian (continuing the discussion of Cicero) [V].
818. V II, § 729.1; Quintilian [V].
819. V II, § 730.1; Cicero [V].
820. V II, § 730.2; Cicero [V].
821. V II, § 732.1; Virgil [V].
822. V II, § 732.2; Virgil (contextual attribution in the concordance; the words are Baumgarten's rejected alternative) [V].
823. V II, § 732.3; Virgil [V].
824. V II, § 732.4; Virgil [V].
825. V II, § 732.5; Virgil [V].
826. V II, § 732.6; Virgil [V].
827. V II, § 734.1; Virgil [V].
828. V II, § 734.2; Virgil [V].
829. V II, § 737.1; Virgil [V].
830. V II, § 737.2; Ovid [V].
831. V II, § 737.3; Cicero [D].
832. V II, § 737.4; Cicero [V].
833. V II, § 737.5; Cicero [V].
834. V II, § 738.1; Quintilian [V].
835. V II, § 739.1; Quintilian [V].
836. V II, § 739.2; Quintilian in the concordance; the quoted verse is Virgil [V].
837. V II, § 739.3; Quintilian [V].
838. V II, § 739.4; Virgil [V].
839. V II, § 740.1; Virgil [V].
840. V II, § 741.1; Quintilian [V].
841. V II, § 741.2; Quintilian [V].
842. V II, § 743.1; Virgil [V].
843. V II, § 743.2; Virgil [V].
844. V II, § 744.1; Virgil [V].
845. V II, § 744.2; Virgil [V].
846. V II, § 744.3; Virgil [V].
847. V II, § 744.4; Virgil [V].
848. V II, § 746.1; Virgil [V].
849. V II, § 746.2; Virgil [V].
850. V II, § 748.1; Catullus [V].
851. V II, § 748.2; Catullus [V].
852. V II, § 748.3; Ovid [V].
853. V II, § 750.1; Virgil [V].
854. V II, § 750.2; Horace [V].
855. V II, § 750.3; Lucretius [V].
856. V II, § 750.4; Lucretius [V].
857. V II, § 751.1; Lucretius [V].
858. V II, § 751.2; Lucretius [V].
859. V II, § 751.3; Virgil [V].
860. V II, § 754.1; Virgil [V].
861. V II, § 756.1; Ovid [V].
862. V II, § 756.2; Ovid [V].
863. V II, § 756.3; Ovid [V].
864. V II, § 757.1; Ovid [V].
865. V II, § 757.2; Ovid [V].
866. V II, § 757.3; Ovid [V].
867. V II, § 758.1; Dialogus de oratoribus (standardly attributed to Tacitus; historically also assigned to Quintilian) [V].
868. V II, § 758.2; Virgil [V].
869. V II, § 759.1; Virgil [V].
870. V II, § 760.1; Horace [V].
871. V II, § 760.2; Horace [V].
872. V II, § 761.1; Horace [V].
873. V II, § 763.1; Catullus [V].
874. V II, § 763.2; Horace [V].
875. V II, § 764.1; Virgil [V].
876. V II, § 764.2; Virgil [V].
877. V II, § 765.1; Ovid [V].
878. V II, § 766.1; Cicero [V].
879. V II, § 766.2; Persius [V].
880. V II, § 767.1; Cicero [V].
881. V II, § 767.2; Quintilian [V].
882. V II, § 767.3; Quintilian [V].
883. V II, § 769.1; Quintilian [V].
884. V II, § 769.2; Epicurus [V].
885. V II, § 769.3; Simonides (reported by Plutarch) [V].
886. V II, § 769.4; Salvian [V].
887. V II, § 769.5; Cato and Musonius (reported by Aulus Gellius) [V].
888. V II, § 770.1; Quintilian [V].
889. V II, § 770.2; Ovid [V].
890. V II, § 770.3; Quintilian [V].
891. V II, § 771.1; Ennius [D].
892. V II, § 771.2; Terence [V].
893. V II, § 771.3; Terence [V].
894. V II, § 771.4; Cicero [V].
895. V II, § 771.5; Virgil [V].
896. V II, § 771.6; Horace [V].
897. V II, § 771.7; Ovid [V].
898. V II, § 771.8; Ovid [V].
899. V II, § 771.9; Martial (source analogue; Baumgarten himself calls the saying illud multorum) [V].
900. V II, § 772.1; Ovid [V].
901. V II, § 774.1; Virgil [V].
902. V II, § 774.2; Virgil [V].
903. V II, § 774.3; Virgil [V].
904. V II, § 774.4; Virgil [V].
905. V II, § 774.5; Virgil [V].
906. V II, § 775.1; Virgil [V].
907. V II, § 775.2; Virgil [V].
908. V II, § 776.1; Pacuvius (quoted by Cicero) [V].
909. V II, § 776.2; Catullus [V].
910. V II, § 776.3; Horace [V].
911. V II, § 777.1; Horace [V].
912. V II, § 777.2; Horace [V].
913. V II, § 778.1; Virgil [V].
914. V II, § 778.2; Virgil [V].
915. V II, § 779.1; Virgil [V].
916. V II, § 779.2; Horace [V].
917. V II, § 780.1; Quintilian [V].
918. V II, § 781.1; Quintilian [V].
919. V II, § 783.1; Quintilian [V].
920. V II, § 783.2; Quintilian [V].
921. V II, § 783.3; Horace [V].
922. V II, § 787.1; Quintilian [V].
923. V II, § 787.2; Quintilian [V].
924. V II, § 787.3; Quintilian [V].
925. V II, § 787.4; Quintilian [V].
926. V II, § 788.1; Caecilius Statius (Baumgarten prints Caecil.; this is not Publius Papinius Statius) [V].
927. V II, § 788.2; Plautus [V].
928. V II, § 788.3; Horace [V].
929. V II, § 788.4; Catullus [V].
930. V II, § 789.1; Horace [V].
931. V II, § 789.2; No author specified by Baumgarten or the concordance [V].
932. V II, § 789.3; Catullus [V].
933. V II, § 789.4; Plautus [V].
934. V II, § 790.1; Horace [V].
935. V II, § 790.2; Martial [V].
936. V II, § 790.3; Martial [V].
937. V II, § 791.1; Cicero [V].
938. V II, § 791.2; Cicero [V].
939. V II, § 791.3; Cicero [V].
940. V II, § 791.4; Virgil [V].
941. V II, § 792.1; Juvenal [V].
942. V II, § 792.2; Virgil [V].
943. V II, § 792.3; Horace [V].
944. V II, § 792.4; Virgil [V].
945. V II, § 792.5; Virgil [V].
946. V II, § 793.1; Horace [V].
947. V II, § 793.2; Virgil [V].
948. V II, § 793.3; Horace [V].
949. V II, § 793.4; Virgil [V].
950. V II, § 794.1; Virgil [V].
951. V II, § 794.2; Virgil [V].
952. V II, § 794.3; Virgil [V].
953. V II, § 794.4; Catullus [V].
954. V II, § 795.1; Terence [V].
955. V II, § 795.2; Virgil [V].
956. V II, § 795.3; Plautus [V].
957. V II, § 795.4; Cicero [V].

958. V II, § 795.5; Virgil [V].
959. V II, § 795.6; Horace [V].
960. V II, § 796.1; Catullus [V].
961. V II, § 796.2; Virgil [V].
962. V II, § 796.3; Juvenal [V].
963. V II, § 796.4; Juvenal [V].
964. V II, § 797.1; Virgil [V].
965. V II, § 797.2; Plautus [V].
966. V II, § 797.3; Juvenal [V].
967. V II, § 797.4; Juvenal [V].
968. V II, § 798.1; Petronius [V].
969. V II, § 798.2; Juvenal [V].
970. V II, § 798.3; Virgil [V].
971. V II, § 799.1; Manilius [V].
972. V II, § 799.2; Persius [V].
973. V II, § 800.1; Virgil [V].
974. V II, § 800.2; Virgil [V].
975. V II, § 803.1; Cicero [V].
976. V II, § 803.2; Cicero [V].
977. V II, § 803.3; Virgil [V].
978. V II, § 804.1; Cicero [V].
979. V II, § 804.2; Virgil [V].
980. V II, § 806.1; Virgil [V].
981. V II, § 809.1; Cicero [V].
982. V II, § 809.2; Virgil [V].
983. V II, § 809.3; Cicero [V].
984. V II, § 809.4; Cicero [V].
985. V II, § 809.5; Quintilian [V].
986. V II, § 810.1; Quintilian [V].
987. V II, § 810.2; Cicero [V].
988. V II, § 810.3; Horace [V].
989. V II, § 812.1; Horace [V].
990. V II, § 812.2; Horace [V].
991. V II, § 812.3; Virgil [V].
992. V II, § 813.1; Ovid [V].
993. V II, § 813.2; Ovid [V].
994. V II, § 814.1; Horace [V].
995. V II, § 814.2; Horace [V].
996. V II, § 815.1; Horace [V].
997. V II, § 816.1; Horace [V].
998. V II, § 818.1; Juvenal [V].
999. V II, § 819.1; Horace [V].
1000. V II, § 819.2; Horace [V].
1001. V II, § 821.1; Quintilian [V].
1002. V II, § 822.1; Horace [V].
1003. V II, § 823.1; Horace [V].
1004. V II, § 823.2; Virgil [V].
1005. V II, § 825.1; Horace [V].
1006. V II, § 827.1; Horace [V].
1007. V II, § 827.2; Horace [V].
1008. V II, § 827.3; Ecclesiastes, traditionally Qoheleth or Solomon [V].
1009. V II, § 830.1; Cornelius Nepos, not Plato; Plato is the grammatical subject within Nepos's narrative [V].
1010. V II, § 830.2; Cicero [V].
1011. V II, § 830.3; Virgil [V].
1012. V II, § 830.4; Cicero [V].
1013. V II, § 831.1; Cicero [V].
1014. V II, § 831.2; Horace [V].
1015. V II, § 832.1; Quintilian [V].
1016. V II, § 832.2; Quintilian [V].
1017. V II, § 833.1; Virgil [V].
1018. V II, § 833.2; Quintilian [V].
1019. V II, § 833.3; Quintilian [V].
1020. V II, § 834.1; Ennius [V].
1021. V II, § 836.1; Cornelius Celsus [V].
1022. V II, § 838.1; Horace [V].
1023. V II, § 838.2; Eupolis (reported by Cicero) [V].
1024. V II, § 838.3; Source not specified [V].
1025. V II, § 840.1; Virgil [V].
1026. V II, § 840.2; Virgil [V].
1027. V II, § 841.1; Cicero [V].
1028. V II, § 841.2; Cicero [V].
1029. V II, § 841.3; Cicero [V].
1030. V II, § 844.1; Horace [V].
1031. V II, § 845.1; Horace [V].
1032. V II, § 846.1; Juvenal [V].
1033. V II, § 846.2; Juvenal [V].
1034. V II, § 847.1; Cicero [V].
1035. V II, § 848.1; Cicero (speech of Lucilius) [V].
1036. V II, § 849.1; Livy [V].
1037. V II, § 849.2; Livy [V].
1038. V II, § 849.3; Livy [V].
1039. V II, § 850.1; Cicero [V].
1040. V II, § 850.2; Cicero [V].
1041. V II, § 850.3; Cicero [V].
1042. V II, § 851.1; Cicero [V].
1043. V II, § 852.1; Cicero [V].
1044. V II, § 852.2; Quintilian [V].
1045. V II, § 852.3; Quintilian [V].
1046. V II, § 852.4; Quintilian [V].
1047. V II, § 855.1; Cicero [V].
1048. V II, § 855.2; Cicero [V].
1049. V II, § 855.3; Cicero [V].
1050. V II, § 856.1; Lucretius [V].
1051. V II, § 856.2; Lucretius [V].
1052. V II, § 858.1; Cicero [V].
1053. V II, § 859.1; Cicero [V].
1054. V II, § 860.1; Pliny [V].
1055. V II, § 860.2; Pliny [V].
1056. V II, § 861.1; Cicero [V].
1057. V II, § 861.2; Cicero [V].
1058. V II, § 861.3; Cicero [V].
1059. V II, § 862.1; Cicero [V].
1060. V II, § 863.1; Cicero [V].
1061. V II, § 869.1; Cicero [V].
1062. V II, § 869.2; Cicero [V].
1063. V II, § 871.1; Cicero [V].
1064. V II, § 872.1; Cicero [V].
1065. V II, § 873.1; Cicero [V].
1066. V II, § 873.2; Cicero [V].
1067. V II, § 874.1; Cicero [V].
1068. V II, § 874.2; Cicero [V].
1069. V II, § 875.1; Cicero [V].
1070. V II, § 876.1; Cicero [V].
1071. V II, § 879.1; Quintilian [V].
1072. V II, § 888.1; Columella [V].
1073. V II, § 888.2; Lucretius [V].
1074. V II, § 888.3; Cicero [V].
1075. V II, § 889.1; Caesar (concordance label; Baumgarten attributes the words to Sallust addressing Caesar) [V].
1076. V II, § 889.2; Cicero [V].
1077. V II, § 889.3; Cicero [V].
1078. V II, § 891.1; Cicero [V].
1079. V II, § 893.1; Quintilian [V].
1080. V II, § 894.1; Cicero [V].
1081. V II, § 895.1; Cicero [V].
1082. V II, § 896.1; Horace in the concordance; Ovid is the verified source [V].
1083. V II, § 897.1; Seneca [V].
1084. V II, § 899.1; Quintilian [V].
1085. V II, § 899.2; Quintilian [V].
1086. V II, § 900.1; Virgil [V].
1087. V II, § 902.1; Pervigilium Veneris (anonymous) [V].
1088. V II, § 904.1; Quintilian [V].

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Edition 2a Editorial Notes

The following notes record verified corrections to the facing Latin or Greek, substantive quotation decisions, and readings that remain uncertain. Section references refer to Baumgarten's numbering.

Original numbering and synopsis

The first volume passes directly from § 593 to § 595 in the 1750 print, pp.385–387; no new § 594 has been invented. The Volume I synopsis gives §§ 588–613 for Section XXXVI, whose actual opening is § 585. Its original range is retained with an explanatory note. The nested Fraktur A/B labels before *ipsa* and *eo ducentia* have been restored from the 1750 synopsis.

Notes by section

§ 2. The 1750 printing, p. 1, reads disciplinalem culturam and sicuti logica. These readings restore the distinction between cultivation through instruction and the natural capacity developed without it.

§ 9. The 1750 printing, p. 4, reads Per cultum analogi rationis. The noun cultus is restored here.

§ 12. The 1750 printing, p. 5, has ducet, "will lead," rather than ducit. The future belongs to the account of aesthetics' guidance of the lower faculties.

§ 34. The reference to §31 is retained as printed, although discernment is discussed in §32. The same apparent misreference occurs in §35.

§ 46. The second poetic line remains an editorial translation pending identification of an eligible historical English version; the surrounding Conington material should not be taken to establish its attribution.

§ 52. Conington's "Where wit had licence" belongs to his account of Fescennine exchanges in Horace, Epistles 2.1.146. The prose supplies its relation to the rustic farmer. Riley's Ovid is first-person and retrospective, whereas Baumgarten adapts Tristia 4.10.26 to a general third-person future.

§ 54. The Horace excerpt begins one Conington line earlier—"His lessons form the child's young lips, and wean"—to complete the following line's grammar and represent the preceding mouth-shaping clause (Epistles 2.1.126–128). The later couplet at 2.1.130 already includes the teaching of succeeding generations through familiar examples; it is therefore given once, with Baumgarten's intervening references retained.

§ 56. The two Horace passages are separated by an ellipsis: Ars poetica 269 and 323–324. The reading-by-day-and-night line appears once. Baumgarten's parenthetical Gallis substitutes the French for the Greeks; that addition is identified separately from Conington's Greece.

§ 62. The 1750 printing, p. 26, reads theoria perfectior, "a more perfect theory," not perfectionis. The comparative governs the contrast with what nature and practice alone ordinarily achieve.

§ 75. Baumgarten's printed Leibniz quotation reads ne nominales quidem sunt, "are not even nominal definitions"; restoring ne prevents reversal of the claim. In the later Horace quotation, Baumgarten changes the singular credit to plural credunt, applying the belief to the patrons of science. Conington's original context is separately identified and extended through "Our witlings … rare" to complete its causal sentence (Ars poetica 295 ff.).

§ 80. The Lucretius quotation combines Trevelyan's translation of De rerum natura 6.58–59 with his rendering of the identical transmitted verses at 1.153–154. An ellipsis marks the change of location; those latter verses are absent from Trevelyan's selected Book VI text.

§ 86. The first combined passage contains Horace, Epistles 1.19.2–3, followed by Tibullus 1.7.37–40; their respective voices are identified. The final Virgil line restores the ox omitted from Baumgarten's excerpt and functions as an image of the drunken would-be prophet.

§ 88. Baumgarten changes Horace's first-person account of poverty driving him to verse into a third-person example. Conington's firsthand account is retained and introduced as Horace's own report.

§ 89. The Juvenal passage joins several separated portions of Satire 1. Ellipses mark those gaps rather than presenting the selections as continuous verse.

§ 98. The feminine subject in Conington's Horace line is Rome. Baumgarten adapts the line into a condition about an author's willingness to revise; the prose distinguishes those two applications.

§ 100. Conington freely renders derisum semel exceptumque sinistre as "once flattered and led wrong." The Latin more directly describes being mocked and unfavorably received; the historical translator's wording is retained.

§ 103. Conington's counsellor couplet represents the marking of rough passages, not the preceding request Corrige, sodes, hoc et hoc. The correction request and the pen-stroke description are distinguished; the latter's visual detail exceeds Conington's compressed "note the rough."

§ 106. Abnormis sapiens describes wisdom outside formal schooling: "an untutored sage." It does not mean intellectually abnormal.

§ 107. Baumgarten adapts Horace's approval by a common buyer into a statement about what that buyer knows. The English distinguishes Baumgarten's claim about ignorance from Conington's translation of the original audience's judgment (Ars poetica 248–250).

§ 112. The 1750 printing, pp. 51–52, appears to read spicerioris across the line break. The provisional rendering "more seasoned" is retained; the reading has not been securely resolved.

§ 114. Baumgarten rewrites and combines Cicero's account of inspiration subsiding. The continuous authorial argument is distinguished from the fuller historical English context. The reading festantem in the Horace fragment is suspect against sectantem, but is not silently emended without a secure reading of the print.

§ 119. Baumgarten turns Horace's third-person desperat/relinquit construction into direct advice, Desperas … relinque. The imperative to leave unsuitable material aside is translated before Conington's original description.

§ 120. Baumgarten replaces Horace's hidden gold with an undiscovered theme. The prose preserves this substitution while identifying Conington's gold image as the original comparison.

§ 121. The 1750 printing, p. 57, reads rosea, "rosy," across a line break. This restores the image of agreeable illumination rather than dazzling light.

§ 122. Baumgarten inserts in horizontem logicum into Quintilian's account of repeated small efforts at elevation. That addition is represented in the prose; Butler's source passage is retained separately. The hand comparison is also introduced as Quintilian's complete report.

§ 124. The historical translation already includes Cicero's statement that these questions lie outside an orator's business. It is given once before Baumgarten's qualified disagreement.

§ 125. The two historical passages retain Horace's named targets and Cicero's original third-person writers. Baumgarten's dismissal of the ideal universal orator and his second-person advice about accessible exposition are expressed separately.

§ 126. The full Virgil excerpt already includes the Tyrian and Trojan applause; it is not repeated afterward. Conington's expanded Horace passages and Watson's complete Cicero sentences are framed as sources for Baumgarten's shorter, adapted clauses.

§ 130. Cicero's two-word designation inveniendi artem is part of a longer criticism in Topics 6. The designation and the historical translation of that criticism are distinguished, preserving Baumgarten's argument that topics principally assists recollection.

§ 133. The sourced mnemonic preserves all seven circumstances but follows a different order from Baumgarten. The abbreviation S.R. before Brucker is an honorific, not evidence for personal initials.

§ 141. Baumgarten adapts Juvenal's sailing command, Virgil's favorable-wind question and Catullus's alternative clause to his own injunction to seize inspiration. Their original source wording is retained with the altered imperative and unreal condition translated separately.

§ 151. The verse dialogue is Horace, Satires 2.1, although Baumgarten's abbreviated reference points toward 1.10. The historical citation is retained and the source distinguished.

§ 152. Baumgarten reverses and recombines Cicero's phrases about poor speaking and prepared speech. The genitive dicendi belongs with exercitatio: it is practice in speaking with preparation and accuracy that must not be interrupted.

§ 154. Baumgarten changes Horace's assertion about cultivation into a conditional, and a later accusation into a negated claim. Both alterations are made explicit outside the historical translations, which follow Horace's original syntax.

§ 155. The sea-and-winter complaint and the small-sails warning are already contained in the complete sourced quotations and appear once. The reference to §87, attached to Cupid, is restored.

§ 163. Baumgarten's possible outcome—unadorned brevity becoming uncultivated—is distinguished from Quintilian's original prohibition of that outcome. The Virgil swimmer image is likewise introduced without treating its imperative English form as a conditional clause.

§ 165. The two agricultural images occur far apart in Virgil's Georgics and remain separated by an ellipsis. Their complete historical rendering replaces the duplicated partial versions.

§ 166. Fastidiosam characterizes an abundance that wearies or repels its recipient. "Wearisome" preserves this force more clearly than the modern discriminating sense of "fastidious."

§ 169. Baumgarten turns Pliny's description of a friend's taste into a direct question about whether brevity is most pleasing in pleading. The question is distinguished from the source's relative clause.

§ 170. Butler's complete passage already contrasts the leisurely reader with the hearer who cannot pause the speech. That comparison appears once.

§ 175. Marsus's definition appears within Butler's continuous translation and is not repeated before it. The excerpt ends before Quintilian completes what he proposes to add to the discussion.

§ 176. Baumgarten applies Ovid's tall-and-short preference to long and short meditations. The application and its references to §116 and Section XIIII are restored outside the erotic source context.

§ 179. Baumgarten prints bis denis, "twice ten," where Martial's source reads bis senis, "twice six." Ker's twelve books follow Martial. The causal premise concerning short poems appears once.

§ 184. The complete Persius sentence includes the bodily reaction and its indecorous manner; the earlier partial rendering is not repeated.

§ 186. Monro's "he does" answers whether a man of praefectorian rank takes precedence over a woman of consular rank. The legal example is identified. Cicero's defense of Caelius is distinguished from Baumgarten's general maxim about stripping a thing or person of dignity.

§ 188. Horace's original aut … aut presents benefiting and delighting as alternatives before combining them; Baumgarten substitutes et … et. His cumulative claim is made explicit while Smart's original alternatives remain quoted as such.

§ 191. Cicero's non audio occurs in a contrast between a poet's minor fault and a citizen's wrongdoing. Edmonds's contextual "I overlook" is retained with that original contrast identified, rather than treated as an exact equivalent of Baumgarten's maxim against trifles.

§ 192. The Cicero excerpt is restricted to the pertinent source phrase about the arrogance of natural philosophers. The surrounding unfinished introduction to Democritus's next remark is omitted.

§ 197. Sine pondere habentia pondus supplies an opposed pair: weightless things and things having weight. It is not a single class of things simultaneously lacking and possessing weight.

§ 200. Smart's complete Lucilius passage already includes the relaxed joking while supper cooks; the generated repetition of its ending is omitted.

§ 201. Tibiis cantasse refers here to skillful pipe-playing, not to singing accompanied by pipes.

§ 205. Leonard distributes regio visendaque fertur across a verse already needed for the preceding clause, leaving no independent English phrase for visendaque fertur. The verse is therefore quoted once for both portions. "And is said to be worth seeing" is an explicitly literal editorial gloss, not wording attributed to Leonard.

§ 209. The 1750 printing, p. 118, supports ἀρέσκοντα and πᾶσιν, "pleasing" and "to everyone," in the criterion διὰ παντὸς ἀρέσκοντα καὶ πᾶσιν. These replace corrupted ἀπέχοντα and πάθη. The printed προστραγῳδούμενον also lacks the extra epsilon of προσετραγῳδούμενον.

§ 219. The question about swelling with love of praise is already included in Smart's complete passage and appears once.

§ 226. The explanatory sentence belongs to Pseudo-Acro's scholium, not to Horace's verse. No eligible earlier English translation has been located; its English remains editorial. "Rightly moralized" concerns appropriate characterization in this context.

§ 232. Baumgarten's two inserted glosses concern different styles: philosophical speech is logical, while the powerful and attractive exposition is aesthetic. They are identified after Watson's complete source sentence.

§ 234. Apollo is the antecedent of Smart's final "he." The name is explicit in Baumgarten's Latin and is supplied in the quotation's introduction.

§ 237. After pharmacopolae, Horace's excerpt ends. The exclamation about words a foot and a half long and the instruction to read on are Baumgarten's own commentary; both are restored outside the quotation.

§ 239. The historical excerpts already include the slender reed and the tamarisks. Those passages appear once, with Baumgarten's references retained.

§ 240. The prefatory Aeneid verse belongs to the traditional pre-proem rather than the poem's generally accepted opening. The Pericles/Lysias comparison and Aesop's honor-through-merit conclusion are each presented once. Baumgarten's Aesopo ingentem differs from the Aesopi ingenio followed by Riley.

§ 242. The 1750 printing, p. 140, reads nominative pulcritudo, not pulcritudinem. The latter beauty, purity, is the subject and includes the former, propriety.

§ 247. The reading behind "almost meagre" remains uncertain in Baumgarten's print; Gellius 14.1.32 supplies ieiuna. Baumgarten's citation XIII.1 is retained as printed.

§ 258. Yonge's complete sword analogy includes both the weapon's independent power and its political conclusion, which Baumgarten abbreviates. It is introduced once without repeating the opening.

§ 259. The two hostile descriptions of Cicero are kept distinct: one calls him dry, the other Asianic and redundant. Their opposite charges illustrate the author's defense of a mean.

§ 260. Unde erat exortum genus Atticorum is restored in English: a school of Atticists arose from this preference. It supplies the antecedent of the following clause about a style unknown to its own professed followers.

§ 263. Baumgarten changes Virgil's coordinated statement into conditions introduced by si. The conditional loss of the flock's vigor and the lambs' milk is expressed outside Rhoades's participial source phrase.

§ 265. The 1750 printing, p. 155, reads cum suo lepore: a hare is decorated with wings to resemble Pegasus. Tempore is a corruption, and there is no phrase meaning "in due time." Ratiocinari in the steward's career means keeping accounts. The later pardon follows Petronius's complete scene; Baumgarten's Quicquid and omission of eum differ from that source.

§ 266. Jones's complete sentence already contains the ease and equability conclusion. It appears once, followed by an explicit notice that Baumgarten extends the account of speech to thinking.

§ 270. Baumgarten replaces Horace's imperative with valentis, describing a person capable of preserving an even mind. That relation is supplied before Conington's original direct advice.

§ 273. Baumgarten explicitly names the sun, replacing Virgil's Ille. The introduction supplies this antecedent for Rhoades's "He."

§ 275. Baumgarten prefixes Non to Horace's description of a poet seeking universal publicity. The prose explicitly rejects that behavior; Smart's affirmative source translation is retained as the behavior being rejected.

§ 280. More's plural subject is Phaethon's runaway horses. Baumgarten adapts the verbs to a singular subject; the introduction distinguishes the thinker's analogy to Phaethon from the source's account of his horses.

§ 282. The two Terence commands concerning Davus are separated by a brief exchange. An ellipsis marks that gap. Their physical elevation supplies the jest contrasted with serious sublimity.

§ 283. The opening "Mine is" belongs to the second of the contiguous Terence excerpts. It is retained there once rather than left dangling at the end of the first.

§ 284. Baumgarten extracts Agamemnon's proposition that what pleases boys is not magnificent from Petronius's unreal condition. The proposition and Heseltine's conditional source wording are distinguished.

§ 286. The two references to §291 are original, although §281 is the probable intended definition. In the Maecenas passage, Horace's description and the stranger's incredulous reply are separately identified.

§ 287. The reference to §291 is retained as printed; §281 is the probable intended definition of the sublime mode.

§ 290. The English follows Baumgarten's two excerpts from Aeneid 4.281–282 and 288–291, marking the omitted deliberation with an ellipsis. Williams's words are retained without the intervening questions and planning. Baumgarten names Cloanthus where Virgil and Williams name Serestus.

§ 292. The 1750 text prints doceremur, "unless we were taught better," shifting to first-person plural. That shift is retained rather than silently replaced by "they."

§ 298. The 1750 printing, p. 179, reads nonnunquam, "sometimes"; omission of non reverses the claim about setting nearly all the riches aside. The same page prints §280 after the diamond image, although §289 is the likely intended target.

§ 300. The King James wording "It is finished" is given once. The perfect τετέλεσται may also be rendered analytically as "it has been completed" or "it has been accomplished."

§ 309. The verse translated as a call to arms belongs to Aeneid 2.355. It is placed with that verse here; the later reference to Aeneas at 2.588 instead concerns his being carried along by a frenzied mind.

§ 311. The 1750 edition, p. 188, reads Davum in the instruction to expel Davus with Bentley. The reading Divum in the earlier transcription reversed the argument. Baumgarten adopts Bentley's god-versus-hero reading, whereas Smart translates the received Davus-versus-hero text; the difference is made explicit without changing Smart's wording. The first Greek adjective has been restored as

ἐξωμαλισμένα, with the omega visible in the 1750 edition, p. 189. The following Greek noun remains uncertain in this witness and has not been conjecturally normalized.

§ 312. The two extracts from Havell's translation of Timaeus's comparison of Alexander and Isocrates are presented as one continuous comparison. Both source references are retained.

§ 313. The closing comparison beginning Triste lupus stabulis is translated in the text, but a separate historical English translation has not been established for this quotation.

§ 316. The nose-and-unpleasant-odour expression remains without a verified qualifying historical English translation. The adjoining composite comparison draws separately on Hesiod and Juvenal; their respective voices are distinguished.

§ 317. Baumgarten's wording and the published English follow different Latin readings in the Lucretian quotation: the difference between pectora and carmina is retained and explained in the source note.

§ 323. The closing Petronian passage is retained as translated authorial quotation; a separate historical English source for this excerpt remains unestablished.

§ 325. The final sourced excerpt is limited to its opening words, "No more having said," followed by an ellipsis. Baumgarten's ensuing comparison and judgment belong to his own prose.

§ 327. The final discussion closely follows Longinus. Its explanatory prose is retained, but its exact quotation boundary and historical English source remain to be established.

§ 330. Pulcrius is taken with the act of naming: the author would more appropriately call every augmenting argument an amplification in the stated sense. Its attachment is interpretive; the Latin has not been changed.

§ 333. The Corydon verse belongs to Virgil, Eclogue 2.69. Baumgarten's reference to Eclogue 4 is retained as an inherited citation error.

§ 340. The exclamation about Tully's mediocrity is Baumgarten's sarcastic judgment on the cited verses, not a third ancient verse.

§ 341. The 1750 edition, p. 212, reads non poëmatis, "not of a poem." The earlier poenalis transcription has been corrected to poematis.

§ 344. The Latin example repeats sciunt at the ends of clauses, illustrating the figure under discussion. Riley places several corresponding "know" expressions at the beginnings in English. In the following Ciceronian passage, Yonge's "these armies" does not separately express the Latin tres, "three."

§ 347. Baumgarten quotes an ascending sequence: magna, maxima, tota—a large part, the largest part, the whole. Gummere's "largest portion" followed by "goodly share" faithfully translates a different Latin sequence, maxima, magna, tota. The historical English is retained, and Baumgarten's intended ascending order is explained before it.

§ 356. The short introductory Lucretian allusion is already contained in the following complete excerpt. It is displayed once, with both source references attached.

§ 359. The Juvenal excerpt is limited to the published phrase describing the whole host as one foot high. The larger battle narrative is not repeated where Baumgarten quotes only this compact comparison.

§ 366. The concluding references to §§189 and 185 are printed in the 1750 edition, p. 230. They have been restored to the Latin; they were omitted in transcription rather than added without authority to the English.

§ 367. The reference to §195 is present in the 1750 edition, p. 230, and has been restored to the English.

§ 369. The Theocritus verses belong to Idyll 8.76–78. The author's reference to Idyll 1.76 is retained with the correct source identified.

§ 371. The explanatory Servian frame remains without a verified qualifying historical English translation. The nested Terentian maxim has a separately identified published translation.

§ 372. Fairclough takes cretae as "chalk." Baumgarten's geographical comparison instead takes the same form as "Crete." The historical translation is preserved, with this difference in interpretation made explicit.

§ 377. The Ciceronian counsel normally discourages initiating provocation, since replying is more ingenious and humane. Its final restriction concerns persons dear either to us or to many people; it does not introduce a third class of "our own."

§ 379. Baumgarten calls the Zeno in this anecdote a Stoic. The source concerns the Epicurean Zeno of Sidon. The author's designation and repeated item number are preserved as inherited features.

§ 383. The 1750 edition, p. 240, confirms circensibus pompam, the observation about pomp at circus games. The unusual wording has therefore been retained. Prudentum in the adjoining distinction refers to jurists.

§ 385. The quoted Ovidian lines are Ex Ponto 3.2.103–104. The author's Fasti III.2 reference is retained as a citation error.

§ 395. The published Horatian excerpt includes a statement about posthumous honour beyond the Latin words quoted by Baumgarten. That wider source context is retained as part of the historical translation.

§ 403. The boys-and-bean expression is retained, but its precise proverbial or literary allusion remains unresolved.

§ 404. The phrase describing a guide of talents striving toward great things is Baumgarten's characterization. The overlapping Ciceronian excerpts are displayed as one complete passage, with both source references retained.

§ 406. The 1750 edition, p. 257, securely prints Cigarorum, represented in English by the nominative Cigari. A connection with the historical designation Cingari for Romani is supported by lexical context, but that identification has not been substituted for the printed name.

§ 407. The 1750 edition, p. 257, prints the reference §408. The relevant preceding Virgil passage is in §405; the inherited reference is retained and its apparent intended destination identified.

§ 417. The pronoun "he" in the wind passage refers to the source's restrainer of the winds. Baumgarten applies the image to the person who contains the whole human being; this application is supplied in the surrounding prose.

§ 421. Contemnere here is a second-person singular future passive form, equivalent to contemneris: "you will be despised." It is not a passive infinitive; that form would be contemni.

§ 430. The Ciceronian rule appears in the published translation as a question about the historian's candour. Baumgarten applies its Latin formulation to the selection or omission of insignificant details.

§ 432. The original 1750 edition, p. 274, prints Aen. IX.100. The quoted passage is Aeneid 10.100–102; the error belongs to the original citation rather than the modern transcription.

§ 436. Baumgarten's parenthetical qualification applies specifically to dignitas, represented by "the worth of the candidates" in Yonge. It is explained after the continuous quotation so that the historical translation remains intact.

§ 439. The concluding formula attributed to Augustine, "the form of all beauty," is retained; its precise source remains to be established.

§ 442. Yonge does not separately render fortitudo in the list of virtues. Baumgarten combines Cicero's list with the following image of the virtues on the rack; the English preserves the published rendering and its wider context.

§ 444. The Panegyric of Messalla is transmitted in the Corpus Tibullianum, traditionally among Tibullus' works, but its authorship is uncertain.

§ 448. The English excerpt is limited to the published closing words "they are acting childishly," which translate Baumgarten's faciunt pueriliter. Cicero's fuller preceding argument is not repeated after Baumgarten has already stated the skeptical claim.

§ 449. In the final excerpt Leonard's opening "than to" belongs to Lucretius' original comparison. Baumgarten substitutes Est to attach the verse to his own statement about distrusting sense. The English therefore supplies "is to" in the surrounding prose and begins the quotation at "let." The earlier excerpt retains Leonard's translation of two Latin lines omitted by Baumgarten so that the published argument remains intelligible.

§ 453. Butler's opening "Whate'er she does, whate'er she says" translates the preceding half-couplet. Baumgarten quotes only the mighty tale arising from nothing; the published contextual extension is retained.

§ 455. The translation of the Prudentius excerpt remains provisional: no qualifying public-domain predecessor to the modern complete English translation of Contra Symmachum has been established.

§ 457. The 1750 edition, p. 292, reads Sit itaque, "Suppose, then," and patescat. These replace the transcription errors Sic itaque and patefcat. The same page explicitly prints notitiae mathematicae, "mathematical knowledge," although the preceding discussion describes natural dynamometry. The unusual description is inherited from the print and has not been conjecturally changed.

§ 458. The intervening god and the knot worthy of such a defender recall Horace, Ars poetica 191–192.

§ 459. Baumgarten prints ventis, "winds," where Virgil's comparison text has undis, "waves." Williams' "wind-swept wave" happens to combine the two ideas; the Latin difference is retained.

§ 461. Mozley's final clause, "nor may hope to be deadly," continues beyond the point at which Baumgarten ends the Latin excerpt. It is retained as part of the published sentence.

§ 466. Riley's Plautine translation follows the source order, whereas Baumgarten rearranges the quoted lines. Catullus addresses one person; Baumgarten adapts the rebuke to several persons. The historical singular address is preserved, with the author's plural application explained before it.

§ 467. The closing warning is Catullus 30.11–12, not poem 28 as the author's citation states.

§ 472. The Ciceronian translation includes both rules of historiography, while Baumgarten quotes only ne quid falsi, "nothing false." His gloss concerns that first prohibition. In the Tacitus passage mihi is represented once by the published translation's "My object."

§ 473. The suspected interpolation of the Ovidian lines is part of Baumgarten's argument about unnecessary chronological error. The historical English translation presents them continuously, while the surrounding prose explains their disputed status.

§ 475. The text labels §445 as a Metaphysica reference, although Aesthetica §445 defines aesthetic falsity and appears to be intended. The reference is retained pending confirmation of its origin.

§ 476. The demonstrative hoc is taken to mean the suggested deception by Clymene: inventing Phaethon's divine fatherhood would contradict the supposed story in which Phoebus is his father. The Latin is compressed, and this antecedent remains an interpretive decision rather than a change to the text.

§ 477. Conington translates the entire stanza about Hypermnestra. Baumgarten quotes only its description of a splendidly false, forever noble virgin and applies that praise to the Muse. The English explains the analogy before preserving the complete historical stanza.

§ 479. The selected digital Cicero translation reads "which be determined." This awkward wording is retained pending verification against the printed translation.

§ 487. Baumgarten's eas omnes obscures the source's pun on K, the mark of kalumnia, and Kalendae. Yonge's "all the Calends" preserves Cicero's wordplay.

§ 492. The winter-sun verses occur in Iopas' song at Aeneid 1.745–746 and also at Georgics 2.481–482. The English quoted here is Rhoades' translation of the Georgics parallel. Baumgarten's example concerns Iopas, rather than the Georgics speaker's own wish to know nature's causes.

§ 498. The phrase about a god and a knot worthy of such a defender reuses the Horatian allusion discussed at §458.

§ 500. The original edition, p. 321, gives 10° after describing the earlier truth, although that truth is 20° both in the setup and in the concluding comparison with 40°-10°=30°. The printed figure is retained; 20° would be a conjectural correction.

§ 501. Baumgarten's Livy II.6 is the historical locator; the identified source passages occur at 2.7.5–12 and 2.8.1. Roberts supplies surrounding context beyond Baumgarten's compressed indirect narrative, while the closing qualification preserves the claim that the invented speech yields greater truth only in some respect.

§ 503. The 1750 text, p. 324, reads desinens, "ending," rather than definiens. The uncertain close therefore describes passing into ugly false-likeness or falsity. The printed locator on p. 323 is Pseudolus I.4.8, corresponding to lines 401–403 in the identified modern text.

§ 504. Baumgarten transfers the action of Horace's Virtue to the beautiful thinker and extracts the names of virtues from the lament for Quintilius. Conington's fuller source contexts are retained as illustrations, with their original subjects and questions.

§ 508. Baumgarten's haud nihil ambigam means "I shall have no slight doubt"; Roberts's "I will not discuss the question" renders Livy's received haud ambigam. The difference is identified in the text rather than silently attributed to the translator.

§ 510. The negative excluding Virgil's incompatible narratives from the stricter class of historical fiction is confirmed by the 1750 edition, p. 328. The following section introduces the alternative category of poetic, or heterocosmic, fiction.

§ 512. The cited passage is Aeneid 1.305–309 in the identified source. Baumgarten's sequence uses different verse endpoints; those historical locators are retained and distinguished from the modern source identification.

§ 515. Juvenal's Satires 15.10–11 supplies an exclamation about Egyptian worshippers whose gods grow in gardens. Baumgarten changes the case of sanctas gentes to fit his sentence; the English introduces the worshippers before retaining Ramsay's complete exclamation.

§ 517. Baumgarten explicitly considers Bentley's Homereum ("Homeric") in place of honoratum ("honored") in Horace, Ars poetica 120. Both the alternative and his explanation of the received reading are retained.

§ 521. Roberts supplies "His tomb" for Livy's elliptical situs est. The separate generated "He is placed" has been removed because it translated the same words twice.

§ 522. Riley's "by their lives" for carmine ("by their song") is attested in the historical translation and retained as its wording, not adopted as a lexical rendering of Baumgarten's Latin.

§ 523. The cross-reference §520 for an Ausonian Dido is printed in the 1750 edition, p. 337, and is retained. It appears misplaced, since §520 defines anomalous fiction; §522 discusses the relevant Dido.

§ 525. The translation combines the Catena Aurea's rendering of Augustine's main passage with Mossman's rendering of the concluding distinction quoted by a Lapide; the ellipsis marks the join. Baumgarten's four parenthetical glosses follow as separately identified comments tied to their phrases. Usitatum intellectum means the usual understanding, here of truth in the strictest sense, despite the Catena translation's "experienced understanding."

§ 529. The 1750 text, pp. 340–341, confirms Hinc etiam fabella est fabula nobis poetica. Its immediate referent remains unclear; the wording is retained without a conjectural change to the classification.

§ 534. The 1750 edition, p. 344, prints Quem where Phaedrus 3.10.6 has quam. The historical printed reading is retained; Riley's translation follows the received conjunction.

§ 535. The 1750 edition, p. 344, defines the reversal as a change from unhappiness to happiness only, although §536 includes tragic plots. That restricted direction is retained.

§ 538. Baumgarten rewrites Petronius's passive prescription as an action of the larger epic fable and inserts "concerning the chaste loves of heroes." That adaptation is translated before Firebaugh's original context, whose historical "mythological illusion" is retained.

§ 540. Baumgarten joins Lucretius 2.1023 to 2.1040–1044 and stops before the last sentence is complete. Leonard's rendering supplies context extending through 2.1047; ellipses identify the discontinuous source passages.

§ 541. The 1750 edition, p. 348, prints the unusual euthymemata, which is retained rather than silently corrected to the expected enthymemata. The following evidentes probationes, "evident proofs," is restored from the original.

§ 542. The 1750 edition, p. 349, prints Greek εικοτα, restored here as εἰκότα ("probable arguments"), rather than the erroneous Latin transcription exorta. Butler's translation already follows the Greek word in Quintilian, Institutio oratoria 5.10.15.

§ 545. Yonge's "company of farmers" refers to the publicani, contractors who farmed the public revenues. The surrounding explanation supplies that historical meaning while preserving the translator's words.

§ 546. Baumgarten supplies animum tegit, "conceals his disposition," and changes Virgil's seditione potens to potentem to modify animum. The completed authorial clause precedes Williams's two selected source fragments; the ellipsis remains.

§ 547. The feminine primae and secundae refer to the two forms of aetiology just distinguished, completely certain and aesthetically probable. The English makes those references explicit before the two Sallust excerpts.

§ 548. Way translates Euripides' Greek rather than Cicero's Latin version. His "most right" and reference to a throne represent the underlying Greek; Baumgarten's quotation follows Cicero's De officiis 3.82, omitting its initial Nam.

§ 549. Williams renders Virgil's plural divos as singular "God" and the negative non temnere as "fear." These choices remain identifiable as the historical translation of Aeneid 6.620.

§ 580. The reference §466 is printed in the 1750 edition, p. 376, and is retained. The nearby classification relevant here is §566.

§ 581. Baumgarten joins Tristia 1.2.13–14, 33–34 and 45–46. His nec spes, nisi vana, salutis leaves a "vain" hope of safety, whereas Wheeler translates the received nec spes est ulla salutis as "no hope." The source translation is retained with that variant identified.

§ 582. Baumgarten reverses the order of Aeneid 1.203 and 1.199–200. The Williams excerpts are presented in their original source order; the ellipsis marks the omitted intervening lines.

§ 583. The 1750 edition, p. 378, labels both the empirical and the predictive distinction "2)." This original numbering irregularity is retained.

§ 592. Baumgarten changes Ovid's first-person invocation, ad mea ... deducite, into third-person indirect syntax, ad sua ... deducere. More's source translation retains Ovid's original request to the gods.

§ 593. The 1750 edition, p. 387, reads promit ("brings forth"), not promitt ("promises"). Its italic clause adapts Horace, Ars poetica 144, ut speciosa dehinc miracula promat. Baumgarten substitutes

quae and the indicative promit so the clause describes the bard bringing forth further marvels. It is a Horatian allusion integrated into Baumgarten's prose, not an Ovid quotation.

§ 595. Smart's translation extends beyond the isolated Ex noto fictum carmen sequar to preserve Horace's complete comparison in Ars poetica 240–242: familiar material appears easy, but successful treatment resists imitation.

§ 596. The reference to §594 is retained despite the original numbering gap; no replacement section or unverified reference is supplied.

§ 598. The 1750 edition, pp. 389–390, confirms neque and the recast Horatian lines. Baumgarten says the poets' god has not separated lands in vain and that the intervening straits cannot properly be crossed. His adaptation is translated before Conington's original conditional warning, preserving the argument about incompatible poetic worlds.

§ 600. The clouds that hide the beginnings of political history consist of fiction and uncertain report. The English connects those genitives to the image, adapted from Virgil's account of Rumour in Aeneid 4.177.

§ 607. The reference to §594 is printed in the 1750 edition, p. 396. It falls within the work's historical gap in section numbering and is retained rather than silently supplied with a conjectural number.

§ 608. Baumgarten's honore fructum reverses the relation expressed by Phaedrus's honorem fructu. The difference is material to the application developed in §609; the facing source translation follows Phaedrus, while Baumgarten's adaptation is retained.

§ 611. Baumgarten substitutes the present for the source's reference to tomorrow. The published translation represents the original temporal expression, not the adapted one.

§ 612. The Greek is restored to ἄνεσιν, relaxation, on the evidence of the 1750 edition, p. 399. The inherited reading ἀρετήν, virtue, does not represent the printed phrase, which couples relaxation with a measure of remission.

§ 625. Where adjoining extracts are covered by the same published English sentence, that sentence is given once and both quotation references are retained. The substantive readings ornatur/ornatus and eminentem/ementitum remain distinguished in the textual apparatus.

§ 637. Baumgarten's videremur differs from the source's videremus. The passive and active constructions should not be treated as interchangeable; the author's reading is retained pending further collation.

§ 638. The quoted source is book I.116, although Baumgarten's citation gives II.116. The historical reference is retained with the identified locus supplied in the quotation note.

§ 640. The 1758 edition, p. 421, reads salse ridet, mocks wittily. This restores the adverb against the inherited false, which would incorrectly describe the mockery as false.

§ 644. The difficult construction artificio … metientium is present in the 1758 edition, p. 423. The English follows its contextual sense, but the grammatical difficulty should not be concealed by an unsupported alteration of the Latin.

§ 659. The 1758 edition, p. 434, reads nec apparere: the small things do not appear because they are very small. Restoring this negative is essential to the argument. The Ciceronian source is De finibus IV.29–30, despite the historical book-III reference.

§ 663. Baumgarten adds a qualification about ordinary expression and changes Quintilian's nolunt to volunt. The published source translation cannot by itself convey that altered polarity. In the Horatian banquet example, umbrae are accompanying guests, not introductions.

§ 675. The cook-and-poet maxim is attested as an early modern commonplace in witnesses of 1701 and 1713. Its ultimate authorship has not been established, and no invented classical attribution or published translator is supplied.

§ 676. The source has umbras, shades or spirits, whereas Baumgarten has urbes, cities. The source translation therefore documents a materially different reading; the Latin is retained without conjectural normalization.

§ 684. Baumgarten applies the passage to glory, while the Ciceronian source concerns burial. The source quotation is presented as the passage adapted, rather than as a literal rendering of his application.

§ 685. The claim about painting is recast by Baumgarten; Quintilian's source formulation is counterfactual. The full source translation preserves that original conditional force.

§ 686. The source's prescription concerning shading and Baumgarten's affirmative application are distinct. The English separates his claim from the published translation so that the source's modality remains clear.

§ 700. The shared wording of the adjoining Virgilian extracts is printed once. Conington's mould represents formandae; Baumgarten's firmandae instead expresses strengthening, a difference retained in the note.

§ 701. The 1758 edition, p. 466, prints the reference §594. The contrast between florid and austere colors suggests that §694 was intended, but this is an interpretation of the author's reference, not a correction of its transcription.

§ 702. The reference §594 is also printed here in the 1758 edition, p. 467. As in §701, §694 appears to be intended by the contrast of florid and austere colors. The historical number is retained.

§ 705. Baumgarten's vates and ab ovo recast the Lucanian passage. The concluding lines of Ridley's translation provide source context; they do not translate those substitutions. The author's adapted thought is therefore stated separately.

§ 706. The inherited irrumpere disrupts the source's finite temporal construction, and Oeteam differs from Aeetam. These readings remain unresolved; the published source translation is not evidence that the author printed the source's forms.

§ 709. Baumgarten makes Virtue prescribe the austere treatment, while the source assigns the action differently in its Hannibal narrative. The cited 305 also differs from the identified source, XI.202 and 205–206.

§ 711. The adaptations change both person and polarity. In particular, Baumgarten's affirmative bibit must not be confused with the source's prohibition ne biberis; the modified banquet setting likewise differs from the full source context.

§ 718. The rejoinder concerning letters that do not blush is Baumgarten's addition, not part of Ovid or Wheeler's translation. The Ovidian passages are Tristia III.1.11–12 and 55–56.

§ 720. The Cicero source describes the absence of cosmetic coloring in Cato; Baumgarten applies it as a preference. Overlapping English renderings are consolidated without attributing the new prescription to the source.

§ 721. The 1758 edition, p. 481, reads in externis oratoribus, concerning foreign orators, rather than the inherited in caeternis oratoribus. Separately, Catullus's tritius and the published translation's scitius remain different textual readings.

§ 722. The 1758 edition, p. 482, prints the locator II.183, restored here against II.185. Its positive potest is retained, although Cicero's source has minus potest. The source translation and Baumgarten's altered assertion are consequently presented separately.

§ 723. The Ciceronian source is De oratore II.182, despite the historical I.182 reference. Baumgarten's limiting una, only, is material to his claim about the Furies and is retained in the English framing.

§ 727. The anomalous consequutur is retained as an unresolved reading. The identified source has consecutus; that establishes the parallel passage but does not by itself establish the wording of Baumgarten's print.

§ 728. Baumgarten's vilis pudor is a shortened expression for base shame. The full source includes a qualification about immodesty that his list does not reproduce.

§ 729. The cited passage is Quintilian's, despite its attribution to Cicero in the inherited quotation record. The source identity, rather than the mistaken attribution, governs the scholarly reference.

§ 732. The line with urbs and multum is Baumgarten's invented example of an inadequate description, not Virgil's own verse. The genuine source passage is introduced separately; its repeated final cypress line is given only once.

§ 737. The Hortensius fragment is identifiable through Nonius, but an independently verified published English translation has not been established. Its rendering remains an editorial translation and is not credited to a conjectural translator.

§ 748. Catullus's source describes female Bacchants, while Baumgarten recasts their grammatical gender. The published translation follows the source; its marked lacuna and the author's alteration remain visible.

§ 750. The Lucretian passage includes a Renaissance interpolation, and devinctus differs from devictus. The wider English extract is source context, not a claim of word-for-word correspondence with Baumgarten's wording.

§ 757. The source is Tristia I.2.3. Wheeler's who forbids follows quis; Baumgarten's quid instead asks what prevents. The distinction is retained alongside the historical locator.

§ 760. The Horatian passage is Satires II.1.47–49, not I.1. The historical book reference is preserved while the source note identifies the passage.

§ 765. The published Ovidian wording is retained. Material assembled from separated passages is identified as an editorial selection, and the final two units are reordered to follow Baumgarten's sequence rather than Ovid's original order.

§ 767. The Quintilian passages are Institutio oratoria IX.3.4–5. The historical VIII.3 reference is retained as printed, with the correct source locus supplied in the note.

§ 769. Laborabit may represent labor abit in the antimetabolic source, but the segmentation remains interpretive without verification of the print. The wisdom-and-folly opposition in the Epicurean saying is sharper than Yonge's rational-and-irrational rendering; the Simonides and Musonius examples also occur in a different source order.

§ 770. The Ovidian readings parcaque and data are attested alternatives to the privaque and ibi followed by Wheeler. Sparing words and language fitted to a person's status are related but not identical expressions.

§ 771. The nearest Ennian witness contains noncontiguous me … dementem, not the exact phrase memet dementem. The latter therefore remains unresolved. The maxim about smelling is a proverbial pluralization of Martial, not an exact quotation of his line.

§ 774. The pastoral passage's Damon and Daphnis differ between the author's citation and the selected English translation. The source note records the naming difference rather than silently substituting one character for the other.

§ 776. The inherited canit is difficult beside the source's canis, and pudorem differs from ruborem. Neither is silently normalized without evidence from Baumgarten's print.

§ 781. Quintilian reports disagreement among grammarians and philosophers. Baumgarten's nisi … certe construction gives particular assurance about the philosophers, a qualification stated outside the continuous source translation.

§ 783. Ius est idem differs from the source's usus quoque est idem and remains unresolved. The identified Quintilian source is in book IX, not the historical VIII reference.

§ 788. Baumgarten's Plautine adaptation id indocto removes the original metaphor of addressing a stone. Riley's source rendering retains that metaphor and is therefore presented as the underlying passage.

§ 789. Baumgarten generalizes the source's causal quia into relative qui. The death euphemism likewise differs in person: his illi refers to someone else, whereas the selected classical parallel addresses you. The parallel is evidence for the expression, not an exact rendering of his sentence.

§ 790. The explicit place-names are retained in the explanation of the metonym: Tibur is healthful and Sardinia unhealthy. This avoids reversing the properties when the order of the places differs in the published English quotation.

§ 791. The joined Virgilian examples come from different works and are not consecutive verses. Their separation remains indicated.

§ 792. Canities literally names gray hair. Conington's eld expresses old age directly and thus makes the example's metonymic mechanism less visible; the literal expression is retained in the explanation.

§ 793. The inherited quum fuerit gregem suppleverit remains difficult against the source's si fetura. The source identification is secure, but the author's reading is not silently emended.

§ 794. The literal little books matters to the figure being illustrated. The published rendering's bookstall makes the implied location more explicit than the original wording.

§ 795. The original expression says that Ucalegon burns; Williams makes the understood house explicit by his possessive Ucalegon's. This is a feature of the source translation and softens the metonym Baumgarten is illustrating.

§ 800. Humanius is a circumlocution for death through the broader human or mortal condition. Rendering it merely more human obscures the ascending synecdoche on which the example depends.

§ 803. Baumgarten's example becomes a pure allegory through omission of falsum crimen quasi. The full Yonge source translation includes that phrase and therefore must be distinguished from the shortened example under discussion.

§ 804. The 1758 edition, p. 548, prints Ioue frigido, normalized here as Jove frigido. Restoring the initial letter removes the erroneous sheep reading. Jove is used metonymically for the weather, in continuity with the preceding examples.

§ 812. Baumgarten's laturus is active, whereas Conington follows the source's passive ferar. The published translation documents the original source grammar; it is not a literal translation of the altered form.

§ 818. The 1758 edition, p. 559, reads praeputia ponentem, restores tibi and quam, and gives Juvenal XIV.102 after the Moses verse. The accusative participles describe the expositor as his imagined hostile Juvenalian audience perceives him, including circumcision; they do not describe excellent things being proposed. In ea, quam optaras, ea qualifies curiositate: the audience will withhold the curiosity and wonder he hoped for. The printed pene is retained, apparently an error for pone in the repeated supposition; the English follows that construction. The surrounding allusions adapt Juvenal XIV.96–106, and their hostile character belongs to the hypothetical audience.

§ 821. The 1758 edition, p. 562, reads Hinc diiudica morem, hence judge the practice. The inherited to rem arose from the divided word and is replaced by morem.

§ 823. Horace, Ars poetica 416, has nunc satis est, now it is enough. Baumgarten's Non satis est reverses that assertion. His negative is retained outside the source quotation rather than silently replaced by the published rendering of Horace.

§ 825. Baumgarten's saevis, fierce, differs from Horace's sectis, pared. Conington's source translation follows the latter; it does not translate Baumgarten's substituted adjective.

§ 827. The opening Horatian wording remains textually difficult, and veras differs from the source's vivas. The published translation is retained as source evidence rather than used to conceal those differences.

§ 829. The opening is restored to Pulcritudinem cogitationum, beauty of thoughts, from the 1758 edition, p. 569. The inherited Praesentium cogitationum does not represent the printed definition.

§ 830. In the Ciceronian list, persuasioni and adolescentiae are separate items. Yonge's persuasion of young men combines them, a source-translation interpretation that matters to Baumgarten's following argument and should not be mistaken for an exact reproduction of the list.

§ 831. The definitions of the orator's task and end are Cicero, De inventione I.6. The condition that eloquence be joined with wisdom belongs to I.5, corresponding to chapter 4 in older divisions. These are distinct passages. The later Horatian example is Satires I.6.8–11: Baumgarten uses the imperative persuade, persuade yourself, whereas Smart translates the source's indicative persuades, you persuade yourself. The adapted injunction is therefore stated separately from the published source wording.

§ 832. The reference §831 appears to direct the reader to the Ciceronian passage actually discussed in §830. The historical reference is retained rather than silently renumbered.

§ 835. The 1758 edition, p. 574, reads caetusque vulgares, common assemblies, against the inherited caecusque vulgares.

§ 838. Baumgarten substitutes Suadela, Persuasion, for the Fortune addressed in Juvenal X.365–366. His address to Persuasion is expressed separately from the published translation of Juvenal's original deity.

§ 839. Suis is understood as the thinker's own thoughts or material, which receive verisimilitude and light. Compare §633, where in suis is expressly expanded as rebus ac cogitationibus. Persuasion is the resulting effect on the audience.

§ 841. The inherited in ille remains difficult beside the source's an ille. The later Ciceronian passage is De finibus I.72, despite the cited I.71; the source locator does not authorize an unverified alteration of the author's wording.

§ 852. Baumgarten reserves evidentness for the perspicuity of what is true and denies the converse implication. Quintilian VIII.3.61 compares evidentia with perspicuitas; Baumgarten adds et illustratio and inserts the customary certainty of experience in the next sentence. Those additions are stated outside Butler's source quotation. Historical evidence in the quoted English means evidentness or manifestness, not a body of supporting evidence.

§ 855. The final prescription is Cicero, De oratore II.80, although the author repeats I.90. The preceding natural-faculties passage does belong to I.90; the two source locations are distinguished.

§ 860. The description of gems comes from Pliny, Natural History XXXVII.1; the notice about engraving emeralds and Alexander's edict comes from XXXVII.4. The separated passages serve different roles: a general account is assumed, while a particular historical claim receives confirmation.

§ 861. The general definition of necessary demonstration is Cicero, De inventione I.44. Baumgarten's isolated necessario grammatically belongs with the following demonstrantur ea. The fuller English definition of enumeration, from I.45, is related context; it does not establish that his single adverb was borrowed from that later passage. His criticism necessarily reaches the childbirth example, without requiring rejection of the general definition. The enumeration definition is therefore supplied in the note rather than inserted into the continuous argument.

§ 879. Quintilian's textual tradition offers vanum and unum. Baumgarten follows vanum, a baseless argument, whereas Butler's only argument follows unum. Butler's earlier baseless charges renders a different phrase and does not supply the missing variant sense.

§ 884. The paired nec … nec constructions set limits in both directions. Aesthetic-historical presentation may neither stop at bare possibility or poetic verisimilitude nor ascend into the full critical

calculations and investigations listed. The ensuing reference to prolegomena, notes, marginalia and appendices explains how historians also satisfy the demands of logical criticism.

§ 888. The 1758 edition, p. 612, restores an after qui tentent and reads Pecudum illos esse motus, with motus divided across a line. The sense concerns impulses belonging to beasts, not people ripe for cattle. Baumgarten transforms Lucretius VI.568–569 from winds restraining material collapse into pedagogues attempting to restrain everyone from ruin. Leonard translates the unadapted source. The final Ciceronian passage is Lucullus 139, or Academica priora II.139, translated by J. S. Reid, The Academics of Cicero (London: Macmillan, 1880), pp. 88–89. Cicero makes Virtue the agent; Baumgarten applies her restraining and elevating action to a good man's persuasion. The adaptation and the continuous source translation are distinguished.

§ 889. The full definition of reprehensio is printed once for the two adjoining quotation references. Its modern locus is Cicero, De inventione I.78; Baumgarten's I.61 reflects his citation. The preceding address to Caesar is conventionally transmitted under Sallust but identified as pseudo-Sallustian.

§ 891. The Latin aeque firma aut firmior allows an opposing argument equally firm or firmer. Yonge's equally firm and convincing compresses that alternative; the comparative is retained in the author's explanation because §892 expressly prefers the stronger argument.

§ 894. Cicero, Orator 26, has examinante, making Demosthenes the person who carefully weighs his words. Baumgarten's nominative examinans assigns that act to Aeschines. Jones translates the Ciceronian construction, so the author's altered agency is stated separately.

§ 895. Cicero addresses Marcus Iuventius Laterensis in Pro Plancio 86, not Cassius. Baumgarten's narrative changes the source's first and second persons to third persons and inserts Cassius. His attribution is retained as his own, with the actual addressee identified here.

§ 896. The source is Ovid, Ibis 53–54, independently confirmed by Baumgarten's mention of that work. He replaces dabit with moror and makes weapons another object of his refusal to linger over such attacks. Riley's full couplet preserves Ovid's original threat.

§ 897. Sardinia is retained as the author's statement about Seneca's exile and remains a geographical difficulty. Cassius Dio LX.8.5 and LXI.10.2 attest the exile and the flattering book sent from its island, but do not name the island in those passages. Rouse's rendering of the final joke is euphemistic, a feature of that published translation.

§ 899. Quintilian V.13.50–51 says that without the preceding practice there is no adversary to answer. Baumgarten converts this to the affirmative injunction Sit, cui respondeas and replaces Est with the warning Cave. His positive counsel is distinguished from Butler's translation of the original negative conditional.

§ 900. Virgil, Eclogues VIII.108, asks Credimus, do we believe? Baumgarten substitutes Vidimus, have we seen?, and punctuates it as a separate question. The alteration is essential to the contrast with seeing with one's own eyes; Rhoades's published translation correctly retains the source's question of belief.

§ 904. Baumgarten's parenthesis significanda cogitet extends the prescribed confidence in speaking to the thinking of what is to be expressed. The English makes that connection explicit; Butler's source wording remains distinct from the author's parenthetical applications.

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