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THE EIGHTH BOOK  
OF  
THE METAMORPHOSES  
OF OVID

[EXPURGATED EDITION]

WITH INTRODUCTION AND NOTES

BY  
CHARLES HAINES KEENE, M.A.

37783  
12/6/96.

London  
MACMILLAN AND CO., LTD.  
NEW YORK: MACMILLAN AND CO.

1896

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1896

GLASGOW : PRINTED AT THE UNIVERSITY PRESS  
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## INTRODUCTION.

THE fifteen books of the *Metamorphoses* are Ovid's greatest work, both in bulk and in intrinsic interest. They contain, perhaps, the most complete system of Classical Mythology we possess, covering the period from Chaos, when the earth was without form and void (*rudis indigestaque moles*, i. 7), to the transformation of Julius Caesar into a star. The numerous tales which the work contains are ingeniously linked together so as to form a connected chronological series. The connecting link, however, is often very slight, and some of the episodes can hardly be properly said to describe a transformation, as, for example, the tale of Icarus who was buried in, not transformed into, the island that bore his name.

The subject-matter of the *Metamorphoses* had been treated by Boeos (Βοῖος) in his *Ὀρνιθολογία*, and by the Alexandrine poet, Nicander, in his *Ἐτεροιούμενα*, as well as by Parthenius, Theodorus, and Antigonus. We learn through Antoninus Liberalis (who lived about 150 A.D., and wrote in Greek a work on *Metamorphoses*, which is still extant) that, in part at least, Ovid followed Nicander in his method of connecting together the several legends. Ovid made much use of Homer and Euripides (especially the *Hecuba* and *Bacchae*), and probably also of the works of Hyginus, for, though the Latinity of the *Fabularum*

Liber, attributed to this author, is of a later date, this may be due to the fact that we have only an abridgment of the original work, made doubtless at a late period. C. Julius Hyginus was a friend of Ovid's, was librarian of the Palatine Library and, according to Suetonius, was learned in Alexandrian literature.

The Metamorphoses are in hexameter verse, being the only work in which Ovid has used that metre, except his treatise on the fish of the Black Sea, called *Haliutica*. It appears from *Tristia* 1. 7. 13, that the editing of the Metamorphoses was interrupted by Ovid's exile, and that he made an unsuccessful attempt to destroy his work, which had not yet been subjected to the *ultima lima*.

The contents of the present volume are as follows :

The Cretan Labyrinth, the work of Daedalus, is described. Theseus kills the Minotaur and carries off the daughter of Minos, Ariadne, who being deserted by the hero on the island of Naxos, appeals for aid to Bacchus and is by him transformed into the constellation of the Crown. Daedalus, meantime, makes wings by means of which he and his son, Icarus, escape from Crete; but Icarus, in wanton boldness, flies too near the sun, the heat melts the wax that bound together the wings, and the lad falls into the sea and is drowned. His body is buried by his father in an island that is henceforth named Icaria. The burial is watched with malicious pleasure by the bird *Perdix*, the transformed nephew of Daedalus, the circumstances of whose transformation are described. The fame of Theseus leads to his being invited to take part in the Calydonian boar hunt, and a long account of the hunt follows, concluding with the death of Meleager and the transformation of his sisters into

guinea-fowl. On his way home from the Calydonian hunt Theseus is hospitably entertained by the river-god Achelous. As they sit at table Theseus asks his host what islands those are that lie within view from his cave. The islands were the Echinades and had once been nymphs. Achelous describes the circumstances under which the nymphs had been transformed, and the rudely expressed incredulity of Pirithous on hearing the story leads Lelex, another of the guests, to take his host's part by narrating and personally vouching for the truth of an equally wonderful tale, namely the famous episode of the transformation of Philemon and Baucis into trees. This story wakes such interest among the listeners that Theseus begs to hear more of the wonderful doings of the gods. Achelous, accordingly, promising that some persons, like the changeful Proteus, undergo not merely one transformation but several, tells the strange tale of the various forms assumed by the daughter of Erysichthon. He goes on to say that he himself has the power of assuming different shapes, and this leads to the mention of his celebrated fight with Hercules which forms the opening tale of the Ninth Book.

In common with the most of the books of the *Metamorphoses* the Eighth Book contains some passages not suitable for school reading. These passages have been omitted in the present edition, and the parts retained correspond very nearly with the selections in the excellent school edition of Johannes Siebelis, edited by Friedrich Polle. I have found the notes of this edition very suggestive, and in one line (657) I have printed Siebelis' altered wording. The text of the present edition, however, is chiefly Merkel's, though with a considerable number of modifications. It has not

been judged necessary to give an *apparatus criticus*, but all the variants of importance found in the chief editions are given on page 81 sq. I have, in the same place, indicated what lines of the complete text correspond to the lines of the present edition. A short account of the chief manuscripts of the *Metamorphoses* is given in my edition of the Thirteenth Book published some years since and several times reprinted.

Besides the edition of Siebelis, mentioned above, I have consulted the editions of Gierig, edited by Jahn, Leipzig, 1823; Vitus Loers, Leipzig, 1843; Otto Eichert, Breslau, 1866; Merkel, Leipzig, 1880; Moriz Haupt, edited by Otto Korn, Berlin, 1881; Zingerle, in the series edited by Kvičala and Schenkl, Leipzig, 1884; also the translation of the *Metamorphoses* by George Sandys, London, 1640; Dryden's translations of the episodes of Meleager and Atalanta and of Baucis and Philemon; and Atalanta in Calydon, by Algernon Charles Swinburne.

The references to books of the *Metamorphoses* are in Roman numerals, *e.g.* in note on line 2 the reference ix. 634 = *Metamorphoses*, Book 9, line 634.

P. OVIDII NASONIS  
METAMORPHOSEON  
LIBER OCTAVUS.

*The Cretan Labyrinth. Transformation of Ariadne.*

DAEDALUS ingenio fabrae celeberrimus artis  
Ponit opus ; turbatque notas, et lumina flexum  
Ducit in errorem variarum ambage viarum.  
Non secus ac liquidus Phrygiis Maeandros in arvis  
Ludit, et ambiguo lapsu refluitque fluitque, 5  
Occurrensque sibi venturas aspicit undas,  
Et nunc ad fontes, nunc ad mare versus apertum  
Incertas exercet aquas : ita Daedalus implet  
Innumeras errore vias, vixque ipse reverti  
Ad limen potuit ; tanta est fallacia tecti. 10  
Quo postquam geminam tauri iuvenisque figuram  
Clausit, et Actaeo bis pastum sanguine monstrum  
Tertia sors annis domuit repetita novenis ;  
Utque ope virginea nullis iterata priorum  
Ianua difficilis filo est inventa relecto : 15  
Protinus Aegides rapta Minoide Diam  
Vela dedit, comitemque suam crudelis in illo  
Litore destituit. Desertae et multa querenti

Amplexus et opem Liber tulit ; utque perenni  
 Sidere clara foret, sumptam de fronte coronam 20  
 Inmisit caelo. Tenues volat illa per auras,  
 Dumque volat, gemmae nitidos vertuntur in ignes  
 Consistuntque loco, specie remanente coronae,  
 Qui medius Nixique genu est, Anguemque tenentis.

*Daedalus and Icarus escape on wings from Crete. Death  
 of Icarus.*

Daedalus interea Creten longumque perosus 25  
 Exilium tactusque loci natalis amore,  
 Clausus erat pelago. 'Terras licet' inquit 'et undas  
 Obstruat : at caelum certe patet : ibimus illac.  
 Omnia possideat, non possidet aëra Minos.'  
 Dixit, et ignotas animum dimittit in artes, 30  
 Naturamque novat. Nam ponit in ordine pennas,  
 A minima coeptas, longam brevior sequenti,  
 Ut clivo crevisse putes. Sic rustica quondam  
 Fistula disparibus paulatim surgit avenis.  
 Tum lino medias et ceris alligat imas, 35  
 Atque ita compositas parvo curvamine flectit,  
 Ut veras imitetur aves. Puer Icarus una  
 Stabat et, ignarus sua se tractare pericla,  
 Ore ridenti modo quas vaga moverat aura,  
 Captabat plumas, flavam modo pollice ceram 40  
 Mollibat, lusuque suo mirabile patris  
 Impediebat opus. Postquam manus ultima coeptis  
 Inposita est, geminas opifex libravit in alas  
 Ipse suum corpus, motaque pependit in aura.  
 Instruit et natum, 'Medio' que 'ut limite curras, 45  
 Icare,' ait 'moneo, ne, si demissior ibis,



Unda gravet pennas, si celsior, ignis adurat.  
 Inter utrumque vola. Nec te spectare Booten  
 Aut Helicen iubeo strictumque Orionis ensem :  
 Me duce carpe viam.' Pariter praecepta volandi 50  
 Tradit et ignotas umeris accommodat alas.  
 Inter opus monitusque genae maduere seniles,  
 Et patriae tremuere manus. Dedit oscula nato  
 Non iterum repetenda suo, pennisque levatus  
 Ante volat, comitique timet, velut ales, ab alto 55  
 Quae teneram prolem produxit in aëra nido ;  
 Hortaturque sequi, damnosasque erudit artes,  
 Et movet ipse suas et nati respicit alas.  
 Hos aliquis tremula dum captat harundine pisces,  
 Aut pastor baculo stivave innixus arator 60  
 Vidit et obstipuit, quique aethera carpere possent,  
 Credidit esse deos. Et iam Iunonia laeva  
 Parte Samos—fuerant Delosque Parosque relictæ--  
 Dextra Lebinthus erat fecundaque melle Calymne,  
 Cum puer audaci coepit gaudere volatu, 65  
 Deseruitque ducem caelique cupidine tractus  
 Altius egit iter. Rapidi vicinia solis  
 Mollit odoratas, pennarum vincula, ceras.  
 Tabuerant cerae ; nudos quatit ille lacertos,  
 Remigioque carens non ullas percipit auras, 70  
 Oraque caerulea patrium clamantia nomen  
 Excipiuntur aqua : quae nomen traxit ab illo.  
 At pater infelix, nec iam pater, 'Icare,' dixit,  
 'Icare,' dixit 'ubi es? qua te regione requiram?'  
 'Icare' dicebat, pennas aspexit in undis, 75  
 Devovitque suas artes, corpusque sepulchro  
 Condidit ; et tellus a nomine dicta sepulti.

*Transformation of Perdix, nephew of Daedalus, into a partridge.*

Hunc miseri tumulo ponentem corpora nati  
 Garrula ramosa prospexit ab ilice perdix,  
 Et plausit pennis testataque gaudia cantu est : 80  
 Unica tunc volucris, nec visa prioribus annis,  
 Factaque nuper avis ; longum tibi, Daedale, crimen.  
 Namque huic tradiderat, fatorum ignara, docendam  
 Progeniem germana suam, natalibus actis  
 Bis puerum senis, animi ad praecepta capacis. 85  
 Ille etiam medio spinas in pisce notatas  
 Traxit in exemplum, ferroque incidit acuto  
 Perpetuos dentes et serrae repperit usum.  
 Primus et ex uno duo ferrea bracchia nodo  
 Vinxit, ut aequali spatio distantibus illis 90  
 Altera pars staret, pars altera duceret orbem.  
 Daedalus invidit, sacraque ex arce Minervae  
 Praecipitem misit, lapsum mentitus. At illum  
 Quae favet ingeniis, excepit Pallas, avemque  
 Reddidit, et medio velavit in aëre pennis. 95  
 Sed vigor ingenii quondam velocis in alas  
 Inque pedes abiit : nomen quod et ante, remansit.  
 Non tamen haec alte volucris sua corpora tollit,  
 Nec facit in ramis altoque cacumine nidos ;  
 Propter humum volitat, ponitque in saepibus ova, 100  
 Antiquique memor metuit sublimia casus.

*The Calydonian boar hunt. Transformation of the Sisters of Meleager into guinea-fowl.*

Iamque fatigatum tellus Aetnaea tenebat  
 Daedalon, et sumptis pro supplice Cocalus armis  
 Mitis habebatur : iam lamentabile Athenae

Pendere desierant Thesea laude tributum. 105  
 Templâ coronantur, bellatricemque Minervam  
 Cum Iove disque vocant aliis, quos sanguine voto  
 Muneribusque datis et acerris turis adorant.  
 Sparserat Argolicas nomen vaga fama per urbes  
 Theseos, et populi, quos dives Achaia cepit, 110  
 Huius opem magnis inploravere periclis.  
 Huius opem Calydon, quamvis Meleagron haberet,  
 Sollicita supplex petiit prece. Causa petendi  
 Sus erat, infestae famulus vindexque Dianae.  
 Oenea namque ferunt pleni successibus anni 115  
 Primitias frugum Cereri, sua vina Lyaeo,  
 Palladios flavae latices libasse Minervae.  
 Coeptus ab agricolis superos pervenit ad omnes  
 Ambitiosus honor : solas sine ture relictas  
 Praeteritae cessasse ferunt Latoidos aras. 120  
 Tangit et ira deos. 'At non inpune feremus,  
 Quaeque inhonoratae, non et dicemur inultae'  
 Inquit, et Oeneos ultorem spreta per agros  
 Misit aprum, quanto maiores herbida tauros  
 Non habet Epiros et habent Sicula arva minores. 125  
 Sanguine et igne micant oculi, riget ardua cervix,  
 Fervida cum rauco latos stridore per armos  
 Spuma fluit, dentes aequantur dentibus Indis :  
 Fulmen ab ore venit, frondes afflatibus ardent.  
 Is modo crescentes segetes proculcat in herba, 130  
 Nunc matura metit fleturi vota coloni,  
 Et Cererem in spicis intercipit. Area frustra  
 Et frustra expectant promissas horrea messes.  
 Sternuntur gravidi longo cum palmite fetus  
 Bacaque cum ramis semper frondentis olivae. 135

Saevit et in pecudes ; non has pastorge canesve,  
 Non armenta truces possunt defendere tauri.  
 Diffugiunt populi, nec se nisi moenibus urbis  
 Esse putant tutos ; donec Meleagros et una  
 Lecta manus iuvenum coiere cupidine laudis : 140  
 Tyndaridae gemini, spectatus caestibus alter,  
 Alter equo, primaeque ratis molitor Iason,  
 Et cum Pirithoo, felix concordia, Theseus,  
 Et duo Thestiadae, proles Aphareia, Lynceus  
 Et velox Idas, et iam non femina Caeneus, 145  
 Leucippusque ferox iaculoque insignis Acastus,  
 Hippothousque Dryasque et cretus Amyntore Phoenix,  
 Actoridaeque pares, et missus ab Elide Phyleus.  
 Nec Telamon aberat magnique creator Achilles,  
 Cumque Pheretiade et Hyanteo Iolao 150  
 Impiger Eurytion et cursu invictus Echion,  
 Naryciusque Lelex Panopeusque Hyleusque feroxque  
 Hippasus, et primis etiamnum Nestor in annis,  
 Et quos Hippocoon antiquis misit Amyclis,  
 Penelopesque socer cum Parrhasio Ancaeo, 155  
 Ampycidesque sagax et adhuc a coniuge tutus  
 Oeclides, nemorisque decus Tegeaea Lycae.  
 Rasilis huic summam mordebat fibula vestem ;  
 Crinis erat simplex, nodum collectus in unum :  
 Ex umero pendens resonabat eburnea laevo 160  
 Telorum custos, arcum quoque laeva tenebat.  
 Talis erat cultu : facies, quam dicere vere  
 Virgineam in puero, puerilem in virgine posses.  
 Hanc pariter vidit, pariter Calydonius heros  
 Optavit, renuente deo, flammasque latentes 165  
 Hausit, et 'O felix, siquem dignabitur' inquit

‘Ista virum!’ nec plura sinit tempusque pudorque  
Dicere: maius opus magni certaminis urguet.

Silva frequens trabibus, quam nulla ceciderat aetas,  
Incipit a plano, devexaque prospicit arva. 170

Quo postquam venere viri, pars retia tendunt,  
Vincula pars adimunt canibus, pars pressa sequuntur  
Signa pedum, cupiuntque suum reperire periculum.

Concava vallis erat, quo se demittere rivi.  
Assuerant pluvialis aquae: tenet ima lacunae 175

Lenta salix ulvaeque leves iuncique palustres  
Viminaque et longa parvae sub harundine cannae.

Hinc aper excitus medios violentus in hostes  
Fertur, ut excussis elisi nubibus ignes.

Sternitur incursu nemus, et propulsa fragorem 180  
Silva dat; exclamant iuvenes, praetentaque forti

Tela tenent dextra lato vibrantia ferro.

Ille ruit spargitque canes, ut quisque furenti  
Obstat, et obliquo latrantes dissipat ictu.

Cuspis Echionio primum contorta lacerto 185  
Vana fuit, truncoque dedit leve vulnus acerno.

Proxima, si nimiis mittentis viribus usa  
Non foret, in tergo visa est haesura petito:

Longius it; auctor teli Pagaseus Iason.

‘Phoebe,’ ait Ampycides ‘si te coluique coloque, 190  
Da mihi quod petitur certo contingere telo!’

Qua potuit, precibus deus annuit; ictus ab illo est,  
Sed sine vulnere, aper: ferrum Diana volanti

Abstulerat iaculo; lignum sine acumine venit.

Ira feri mota est, nec fulmine lenius arsit: 195  
Emicat ex oculis, spirat quoque pectore flamma.

Utque volat moles adducto concita nervo,

Cum petit aut muros aut plenas milite turres,  
 In iuvenes vasto sic impete vulnificus sus  
 Fertur, et Eupalamon Pelagonaque, dextra tuentes 200  
 Cornua, prosternit. Socii rapuere iacentes.  
 At non letiferos effugit Enaesimus ictus  
 Hippocoonte satus; trepidantem et terga parantem  
 Vertere succiso liquerunt poplite nervi.  
 Forsitan et Pylius citra Troiana perisset 205  
 Tempora: sed sumpto posita conamine ab hasta  
 Arboris insiluit, quae stabat proxima, ramis,  
 Despexitque, loco tutus, quem fugerat hostem.  
 Dentibus ille ferox in querno stipite tritis  
 Eurytidae magni rostro femur hausit adunco. 210  
 At gemini, nondum caelestia sidera, fratres,  
 Ambo conspicui, nive candidioribus ambo  
 Vectabantur equis, ambo vibrata per auras  
 Hastarum tremulo quatiebant spicula motu.  
 Vulnera fecissent, nisi saetiger inter opacas, 215  
 Nec iaculis isset nec equo loca pervia, silvas.  
 Persequitur Telamon, studioque incautus eundi  
 Pronus ab arborea cecidit radice retentus.  
 Dum levat hunc Peleus, celerem Tegeaea sagittam  
 Inposuit nervo sinuatoque expulit arcu. 220  
 Fixa sub aure feri summum destringit harundo  
 Corpus, et exiguo rubefecit sanguine saetas.  
 Nec tamen illa sui successu laetior ictus,  
 Quam Meleagros erat. Primus vidisse putatur,  
 Et primus sociis visum ostendisse cruorem, 225  
 Et 'Meritum' dixisse 'feres virtutis honorem.'  
 Erubuere viri, seque exhortantur et addunt  
 Cum clamore animos, iaciuntque sine ordine tela.

Turba nocet iactis, et quos petit, impedit ictus.  
 Ecce furens contra sua fata bipennifer Arcas : 230  
 ‘Discite, femineis quid tela virilia praestent,  
 O iuvenes, operique meo concedite!’ dixit.  
 ‘Ipsa suis licet hunc Latonia protegat armis,  
 Invita tamen hunc perimet mea dextra Diana.’  
 Talia magniloquo tumidus memoraverat ore, 235  
 Ancipitemque manu tollens utraque securim  
 Institerat digitis, primos suspensus in artus.  
 Occupat audentem, quaeque est via proxima leto,  
 Summa ferus geminos direxit ad inguina dentes.  
 Concidit Ancaeus, glomerataque sanguine multo 240  
 Viscera lapsa fluunt, madefactaque terra cruore est.  
 Ibat in adversum proles Ixionis hostem  
 Pirithous, valida quatiens venabula dextra.  
 Cui ‘Procul,’ Aegides ‘o me mihi carior’ inquit  
 ‘Pars animae consistite meae! licet eminus esse 245  
 Fortibus: Ancaeo nocuit temeraria virtus.’  
 Dixit, et aerata torsit grave cuspide cornum;  
 Quo bene librato votique potente futuro  
 Obstitit aesculea frondosus ab arbore ramus.  
 Misit et Aesonides iaculum, quod casus ab illo 250  
 Vertit in inmeriti fatum latrantis, et inter  
 Iliia coniectum tellure per ilia fixum est.  
 At manus Oenidae variat, missisque duabus,  
 Hasta prior terra, medio stetit altera tergo. 254  
 Nec mora, dum saevit, dum corpora versat in orbem,  
 Stridentemque novo spumam cum sanguine fundit,  
 Vulneris auctor adest, hostemque irritat ad iram,  
 Splendidaque adversos venabula condit in armos.  
 Gaudia testantur socii clamore secundo,

Victricemque petunt dextrae coniungere dextram; 260  
 Inmanemque ferum multa tellure iacentem  
 Mirantes spectant, neque adhuc contingere tutum  
 Esse putant, sed tela tamen sua quisque cruentat.  
 Ipse pede inposito caput exitiabile pressit,  
 Atque ita 'Sume mei spoliū, Nonacria, iuris,' 265  
 Dixit 'et in partem veniat mea gloria tecum.'  
 Protinus exuvias, rigidis horrentia saetis  
 Terga dat et magnis insignia dentibus ora.  
 Illi laetitiae est cum munere muneris auctor.  
 Invidere alii: totoque erat agmine murmur. 270  
 E quibus ingenti tendentes bracchia voce,  
 'Pone age, nec titulos intercipe; femina, nostros,'  
 Thestiadae clamant 'nec te fiducia formae  
 Decipiat, ne sit longe tibi captus amore  
 Auctor,' et huic adimunt munus, ius muneris illi. 275  
 Non tulit, et tumida frendens Mavortius ira  
 'Discite, raptores alieni' dixit 'honoris,  
 Facta minis quantum distent' hausitque nefando  
 Pectora Plexippi, nil tale timentia, ferro.  
 Toxea, quid faciat, dubium pariterque volentem 280  
 Ulcisci fratrem fraternaue fata timentem  
 Haud patitur dubitare diu, calidumque prioris  
 Caede recalfecit consorti sanguine telum.  
 Dona deum templis nato victore ferebat,  
 Cum videt extinctos fratres Althaea referri. 285  
 Quae plangore dato maestis clamoribus urbem  
 Implet, et auratis mutavit vestibus atras.  
 At simul est auctor necis editus, excidit omnis  
 Luctus, et a lacrimis in poenae versus amorem est.  
 Stipes erat, quem, cum partus enixa iaceret 290



Thestias, in flammam triplices posuere sorores ;  
 Staminaque inpresso fatalia pollice nentes  
 'Tempora' dixerunt 'eadem lignoque tibi que,  
 O modo nate, damus.' Quo postquam carmine dicto  
 Excessere deae, flagrantem mater ab igne 295  
 Eripuit torrem sparsitque liquentibus undis.  
 Ille diu fuerat penetralibus abditus imis,  
 Servatusque tuos, iuvenis, servaverat annos.  
 Protulit hunc genetrix, taedasque et fragmina poni  
 Imperat, et positis inimicos admovet ignes. 300  
 Tum conata quater flammis inponere ramum,  
 Coepta quater tenuit ; pugnant materque sororque,  
 Et diversa trahunt unum duo nomina pectus.  
 Saepe metu sceleris pallebant ora futuri,  
 Saepe suum fervens oculis dabat ira ruborem ; 305  
 Et modo nescio quid similis crudele minanti  
 Vultus erat, modo quem misereri credere posses.  
 Cumque ferus lacrimas animi siccaverat ardor,  
 Inveniebantur lacrimae tamen ; utque carina,  
 Quam ventus ventoque rapit contrarius aestus, 310  
 Vim geminam sentit, paretque incerta duobus :  
 Thestias haud aliter dubiis affectibus errat,  
 Inque vices ponit positamque resuscitat iram.  
 Incipit esse tamen melior germana parente,  
 'Poenarum' que 'deae triplices, furialibus,' inquit, 315  
 'Eumenides, sacris vultus advertite vestros.  
 Ulciscor facioque nefas ; mors morte pianda est :  
 In scelus addendum scelus est, in funera funus :  
 Per coacervatos pereat domus impia luctus.  
 An felix Oeneus nato victore fruetur, 320  
 Thestius orbis erit ? Melius lugebitis ambo.

Vos modo, fraterni manes animaeque recentes,  
 Officium sentite meum, magnoque paratas  
 Accipite inferias, uteri mala pignora nostri.  
 Ei mihi ! quo rapior ? fratres ignoscite matri ! 325  
 Deficiunt ad coepta manus. Meruisse fatemur  
 Illum, cur pereat : mortis mihi displicet auctor.  
 Ergo inpune feret, vivusque et victor et ipso  
 Successu tumidus regnum Calydonis habebit,  
 Vos cinis exiguus gelidaeque iacebitis umbrae ? 330  
 Haud equidem patiar. Pereat sceleratus, et ille  
 Spemque patris regnique trahat patriaeque ruinam.  
 Mens ubi materna est ? ubi sunt pia iura parentum ?  
 O utinam primis arsisses ignibus infans,  
 Idque ego passa forem ! Vixisti munere nostro ; 335  
 Nunc merito moriere tuo. Cape praemia facti,  
 Bisque datam, primum partu, mox stipite raptu,  
 Redde animam, vel me fraternis adde sepulchris.  
 Et cupio et nequeo. Quid agam ? Modo vulnera fratrum  
 Ante oculos mihi sunt et tantae caedis imago : 340  
 Nunc animum pietas maternaque nomina frangunt.  
 Me miseram ! male vincetis, sed vincite, fratres :  
 Dummodo quae dederu vobis solacia, vosque  
 Ipsa sequar.' Dixit, dextraque aversa trementi  
 Funereum torrem medios coniecit in ignes. 345  
 Aut dedit, aut visus gemitus est ille dedisse  
 Stipes, ut invitis correptus ab ignibus arsit.  
 Inscius atque absens flamma Meleagros ab illa  
 Uritur, et caecis torreri viscera sentit  
 Ignibus, ac magnos superat virtute dolores. 350  
 Quod tamen ignavo cadat et sine sanguine leto,  
 Maeret, et Ancaei felicia vulnera dicit :

Grandaevumque patrem fratresque piasque sorores  
 Cum gemitu sociamque tori vocat ore supremo,  
 Forsitan et matrem. Crescunt ignisque dolorque, 355  
 Languescuntque iterum : simul est extinctus uterque,  
 Inque leves abiit paulatim spiritus auras  
 Paulatim cana prunam velante favilla.  
 Alta iacet Calydon : lugent iuvenesque senesque,  
 Vulgusque proceresque gemunt scissaeque capillos 360  
 Planguntur matres Calydonides Eveninae.  
 Pulvere canitiem genitor vultusque seniles  
 Foedat humi fusus, spatiosumque increpat aevum.  
 Nam de matre manus diri sibi conscia facti  
 Exegit poenas acto per viscera ferro. 365  
 Non mihi si centum deus ora sonantia linguis  
 Ingeniumque capax totumque Helicon a dedisset,  
 Tristia persequerer miserarum dicta sororum.  
 Inmemores decoris liventia pectora tundunt ; 369  
 Dumque manet corpus, corpus refoventque foventque,  
 Oscula dant ipsi, posito dant oscula lecto :  
 Post cinerem cineres haustos ad pectora pressant,  
 Adfusaeque iacent tumulo, signataque saxo  
 Nomina complexae lacrimas in nomina fundunt.  
 Quas, Parthaoniae tandem Latonia clade 375  
 Exsatiata domus, praeter Gorgenque nurumque  
 Nobilis Alcmenae, natis in corpore pennis  
 Allevat et longas per brachia porrigit alas  
 Corneaque ora facit versasque per aëra mittit.

*Theseus entertained by the river god Achelous.*

Interea Theseus, sociati parte laboris 380  
 Functus, Erechtheas Tritonidos ibat ad arces.

Clausit iter fecitque moras Achelous eunti  
 Imbre tumens. 'Succede meis,' ait 'inclite, tectis,  
 Cecropida, nec te committe rapacibus undis.  
 Ferre trabes solidas obliquaque volvere magno 385  
 Murmure saxa solent. Vidi contermina ripae  
 Cum gregibus stabula alta trahi; nec fortibus illic  
 Profuit armentis, nec equis velocibus esse.  
 Multa quoque hic torrens, nivibus de monte solutis,  
 Corpora turbineo iuvenalia vertice mersit. 390  
 Tutior est requies, solito dum flumina currant  
 Limite, dum tenues capiat suus alveus undas.'  
 Annuit Aegides 'Utar,' que 'Acheloë, domoque  
 Consilioque tuo' respondit, et usus utroque est.  
 Pumice multicavo nec levibus atria tophis 395  
 Structa subit: molli tellus erat umida musco;  
 Summa lacunabant alterno murice conchae.  
 Iamque duas lucis partes Hyperione menso  
 Discubuere toris Theseus comitesque laborum:  
 Hac Ixionides, illa Troezenius heros 400  
 Parte Lelex, raris iam sparsus tempora canis,  
 Quosque alios parili fuerat dignatus honore  
 Amnis Acarnanum, laetissimus hospite tanto.

*Transformation of five nymphs into the islands called the  
 Echinades.*

Protinus appositas nudae vestigia nymphae  
 Instruxere epulis mensas, dapibusque remotis 405  
 In gemma posuere merum. Tum maximus heros,  
 Aequora prospiciens oculis subiecta, 'Quis' inquit  
 'Ille locus?' digitoque ostendit, et 'Insula nomen  
 Quod gerit illa, doce: quamquam non una videtur.'

Amnis ad haec 'non est' inquit 'quod cernitis, unum. 410  
 Quinque iacent terrae : spatium discrimina fallit.  
 Quoque minus spretae factum mirere Dianae,  
 Naides hae fuerant, quae cum bis quinque iuencos  
 Mactassent rurisque deos ad sacra vocassent,  
 Inmemores nostri festas duxere choreas. 415  
 Intumui, quantusque feror, cum plurimus umquam,  
 Tantus eram, pariterque animis inmanis et undis  
 A silvis silvas et ab arvis arva revelli,  
 Cumque loco nymphas, memores tum denique nostri,  
 In freta provolvi. Fluctus nosterque marisque 420  
 Continuum diduxit humum, partesque resolvit  
 In totidem, mediis quot cernis Echinadas undis.

*Transformation of Philemon and Baucis into trees.*

Amnis ab his tacuit. Factum mirabile cunctos  
 Moverat ; irridet credentes, utque deorum  
 Spretor erat mentisque ferox Ixione natus, 425  
 'Ficta refers, nimiumque putas, Acheloe, potentes  
 Esse deos,' dixit 'si dant adimuntque figuras.'  
 Obstipuere omnes, nec talia dicta probarunt ;  
 Ante omnesque Lelex, animo maturus et aevo,  
 Sic ait : Immensa est finemque potentia caeli 430  
 Non habet, et quicquid superi voluere, peractum est.  
 Quoque minus dubites, tiliae contermina quercus  
 Collibus est Phrygiis, modico circumdata muro :  
 Ipse locum vidi ; nam me Pelopeïa Pittheus  
 Misit in arva, suo quondam regnata parenti. 435  
 Haud procul hinc stagnum est, tellus habitabilis olim,  
 Nunc celebres mergis fulicisque palustribus undae.

Iuppiter huc specie mortali, cumque parente  
 Venit Atlantiades positus caducifer alis.  
 Mille domos adiere, locum requiemque petentes : 440  
 Mille domos clausere serae. Tamen una recepit,  
 Parva quidem, stipulis et canna tecta palustri :  
 Sed pia Baucis anus parilique aetate Philemon  
 Illa sunt annis iuncti iuvenalibus, illa  
 Consenuere casa ; paupertatemque fatendo 445  
 Effecere levem nec iniqua mente ferendo.  
 Nec refert, dominos illic, famulosne requiras :  
 Tota domus duo sunt, idem parentque iubentque.  
 Ergo ubi caelicolae parvos tetigere penates,  
 Summissoque humiles intrarunt vertice postes, 450  
 Membra senex posito iussit relevare sedili,  
 Quo superiniecit textum rude sedula Baucis.  
 Inde foco tepidum cinerem dimovit et ignes  
 Suscitatur hesternos foliisque et cortice sicco  
 Nutrit et ad flammam anima producit anili, 455  
 Multifidasque faces ramaliaque arida tecto  
 Detulit et minuit, parvoque admovit aëno.  
 Quodque suus coniunx riguo collegerat horto,  
 Truncat holus foliis. Furca levat ille bicorni  
 Sordida terga suis nigro pendentia tigno, 460  
 Servatoque diu resecat de tergore partem  
 Exiguam, sectamque domat ferventibus undis.  
 Interea medias fallunt sermonibus horas,  
 Concutiuntque torum de molli fluminis ulva  
 Inpositum lecto, sponda pedibusque salignis. 465  
 Vestibus hunc velant, quas non nisi tempore festo  
 Sternere consueverant : sed et haec vilisque vetusque  
 Vestis erat, lecto non indignanda saligno.

Accubuere dei. Mensam succincta tremensque  
 Ponit anus ; mensae sed erat pes tertius impar : 470  
 Testa parem fecit ; quae postquam subdita clivum  
 Sustulit, aequatam mentae tersere virentes.  
 Ponitur hic bicolor sinceræ baca Minervæ,  
 Conditaque in liquida corna autumnalia faece,  
 Intibaque et radix et lactis massa çoacti, 475  
 Ovaque non acri leviter versata favilla,  
 Omnia fictilibus. Post haec caelatus eodem  
 Sistitur argento crater fabricataque fago  
 Pocula, qua cava sunt, flaventibus illita ceris.  
 Parva mora est, epulasque foci misere calentes, 480  
 Nec longae rursus referuntur vina senectæ,  
 Dantque locum mensis paulum seducta secundis.  
 Hic nux, hic mixta est rugosis carica palmis  
 Prunaque et in patulis redolentia mala canistris  
 Et de purpureis collectae vitibus uvæ. 485  
 Candidus in medio favus est. Super omnia vultus  
 Accessere boni nec iners pauperque voluntas.  
 Interea totiens haustum cratera repleri  
 Sponte sua, per seque vident succrescere vina.  
 Attoniti novitate pavent, manibusque supinis 490  
 Concipiunt Baucisque preces timidusque Philemon,  
 Et veniam dapibus nullisque paratibus orant.  
 Unicus anser erat, minimæ custodia villæ,  
 Quem dis hospitibus çomini mactare parabant.  
 Ille celer penna tardos ætate fatigat, 495  
 Eluditque diu, tandemque est visus ad ipsos  
 Confugisse deos. Superi vetuere necari :  
 ‘Di’ que ‘sumus, meritasque luet vicinia poenas  
 Impia’ dixerunt ; ‘vobis immunibus huius

Esse mali dabitur ; modo vestra relinquitte tecta 500  
 Ac nostros comitate gradus et in ardua montis  
 Ite simul.' Parent ambo, baculisque levati  
 Nituntur longo vestigia ponere clivo.  
 Tantum aberant summo, quantum semel ire sagitta  
 Missa potest : flexere oculos, et mersa palude 505  
 Cetera prospiciunt, tantum sua tecta manere.  
 Dumque ea mirantur, dum deflent fata suorum,  
 Illa vetus, dominis etiam casa parva duobus  
 Vertitur in templum : furcas subiere columnae,  
 Stramina flavescent aurataque tecta videntur, 510  
 Caelataeque fores, adopertaque marmore tellus.  
 Talia tum placido Saturnius edidit ore :  
 'Dicite, iuste senex et femina coniuge iusto  
 Digna, quid optetis.' Cum Baucide pauca locutus,  
 Iudicium superis aperit commune Philemon : 515  
 'Esse sacerdotes delubraque vestra tueri  
 Poscimus ; et quoniam concordēs egimus annos,  
 Auferat hora duos eadem, nec coniugis umquam  
 Busta meae videam, neu sim tumultandus ab illa.'  
 Vota fides sequitur ; templi tutela fuere, 520  
 Donec vita data est. Annis aevoque soluti  
 Ante gradus sacros cum starent forte locique  
 Narrarent casus, frondere Philemona Baucis,  
 Baucida conspexit senior frondere Philemon.  
 Iamque super geminos crescente cacumine vultus 525  
 Mutua, dum licuit, reddebant dicta 'Vale' que  
 'O coniunx' dixere simul, simul abdita textit  
 Ora frutex. Ostendit adhuc Cibyreiū illic  
 Incola de gemino vicinos corpore truncos.  
 Haec mihi non vani, neque erat cur fallere vellent, 530



Narravere senes ; equidem pendentia vidi  
 Serta super ramos, ponensque recentia dixi  
 ‘Cura pii dis sunt, et qui coluere, coluntur.’

*Transformations of the daughter of Erysichthon.*

Desierat ; cunctosque et res et moverat auctor :  
 Thesea praecipue, quem facta audire volentem 535  
 Mira deum, innixus cubito Calydonius annis  
 Talibus alloquitur : ‘Sunt, o fortissime, quorum  
 Forma semel mota est, et in hoc renovamine mansit ;  
 Sunt, quibus in plures ius est transire figuras,  
 Ut tibi, complexi terram maris incola, Proteu. 540  
 Nam modo te iuvenem, modo te videre leonem ;  
 Nunc violentus aper, nunc, quem tetigisse timerent,  
 Anguis eras ; modo te faciebant cornua taurum :  
 Saepe lapis poteras, arbor quoque saepe videri :  
 Interdum, faciem liquidarum imitatus aquarum, 545  
 Flumen eras, interdum undis contrarius ignis.’

Nec minus Autolycei coniunx, Erysichthone nata,  
 Iuris habet. Pater huius erat, qui numina divum  
 Sperneret et nullos aris adoleret honores.  
 Ille etiam Cereale nemus violasse securi 550  
 Dicitur et lucos ferro temerasse vetustos.  
 Stabat in his ingens annoso robore quercus,  
 Una nemus ; vittae mediam memoresque tabellae  
 Sertaque cingebant, voti argumenta potentis.  
 Saepe sub hac dryades festas duxere choreas : 555  
 Saepe etiam manibus nexis ex ordine trunci  
 Circuiere modum, mensuraque roboris ulnas  
 Quinque ter implebat. Nec non et cetera tanto

Silva sub hac, silva quanto fuit herba sub omni.  
 Non tamen idcirco ferrum Triopeius illa . . . . . 560  
 Abstinit, famulosque iubet succidere sacrum  
 Robur : et ut iussos cunctari vidit, ab uno  
 Edidit haec rapta sceleratus verba securi :  
 ‘ Non dilecta deae solum, sed et ipsa licebit  
 Sit dea, iam tanget frondente cacumine terram.’ 565  
 Dixit, et obliquos dum telum librat in ictus,  
 Contremuit gemitumque dedit Deoia quercus :  
 Et pariter frondes, pariter pallescere glandes  
 Coepere ac longi pallorem ducere rami.  
 Cuius ut in trunco fecit manus impia vulnus, 570  
 Haud aliter fluxit discusso cortice sanguis,  
 Quam solet, ante aras ingens ubi victima taurus  
 Concidit, abrupta cruor e cervice profundi.  
 Obstipuere omnes : aliquisque ex omnibus audet  
 Deterrere nefas, saevamque inhibere bipennem. 575  
 Aspicit hunc, ‘ mentis’ que ‘ piae cape praemia!’ dixit  
 Thessalus, inque virum convertit ab arbore ferrum,  
 Detruncatque caput ; repetitaque robora caedit,  
 Redditus e medio sonus est cum robore talis :  
 ‘ Nympha sub hoc ego sum Cereri gratissima ligno, 580  
 Quae tibi factorum poenas instare tuorum  
 Vaticinor moriens, nostri solacia leti.’  
 Persequitur scelus ille suum : labefactaque tandem  
 Ictibus innumeris adductaque funibus arbor  
 Corruit et multam prostravit pondere silvam. 585  
 Attonitae dryades damno nemorumque suoque,  
 Omnes germanae, Cererem cum vestibus atris  
 Maerentes adeunt poenamque Erysichthonis orant.  
 Annuit his, capitisque sui pulcherrima motu

Concussit gravidis oneratos messibus agros : 590  
 Moliturque genus poenae miserabile, si non  
 Ille suis esset nulli miserabilis actis,  
 Pestifera lacerare Fame. Quae quatenus ipsi  
 Non adeunda deae est—neque enim Cereremque  
     Famemque  
 Fata coire sinunt—montani numinis unam 595  
 Talibus agrestem compellat oreada dictis :  
 ‘Est locus extremis Scythiae glacialis in oris,  
 Triste solum, sterilis, sine fruge, sine arbore tellus ;  
 Frigus iners illic habitant Pallorque Tremorque  
 Et ieiuna Fames ; ea se in praecordia condat 600  
 Sacrilegi scelerata, iube : nec copia rerum  
 Vincat eam, superetque meas certamine vires.  
 Neve viae spatium te terreat, accipe currus,  
 Accipe, quos frenis alte moderere, dracones,’  
 Et dedit. Illa dato subvecta per aëra curru 605  
 Devenit in Scythiam, rigidique cacumine montis,  
 Caucason appellant, serpentum colla levavit :  
 Quaesitamque Famem lapidoso vidit in agro  
 Unguibus et raras vellentem dentibus herbas.  
 Hirtus erat crinis, cava lumina, pallor in ore, 610  
 Labra incana situ, scabrae rubigine fauces,  
 Dura cutis, per quam spectari viscera possent :  
 Ossa sub incurvis extabant arida lumbis,  
 Ventris erat pro ventre locus, genuumque tumebat  
 Orbis, et inmodico prodibant tubere tali. 615  
 Hanc procul ut vidit,—neque enim est accedere iuxta  
 Ausa—refert mandata deae : paulumque morata,  
 Quamquam aberat longe, quamquam modo venerat  
     illuc,

Visa tamen sensisse famem ; retroque dracones  
Egit in Haemoniam, versis sublimis habenis. 620

Dicta Fames Cereris, quamvis contraria semper  
Illius est operi, peragit, perque aëra vento  
Ad iussam delata domum est, et protinus intrat  
Sacilegi thalamos, altoque sopore solutum—  
Noctis erat tempus—geminis amplectitur ulnis : 625

Seque viro inspirat, faucesque et pectus et ora  
Afllat, et in vacuis spargit ieiunia venis ;  
Functaque mandato fecundum deserit orbem,  
Inque domos inopes, adsueta revertitur antra.  
Lenis adhuc somnus placidis Erysichthona pennis 630

Mulcebat : petit ille dapes sub imagine somni,  
Oraque vana movet dentemque in dente fatigat,  
Exercetque cibo delusum guttur inani,  
Proque epulis tenues nequiquam devorat auras.

Ut vero est expulsa quies, furit ardor edendi, 635  
Perque avidas fauces immensaque viscera regnat.

Nec mora : quod pontus, quod terra, quod educat aër,  
Pocit ; et appositis queritur ieiunia mensis,

Inque epulis epulas quaerit : quodque urbibus esse,  
Quodque satis populo poterat, non sufficit uni : 640

Plusque cupit, quo plura suam demittit in alvum.

Utque fretum recipit de tota flumina terra,

Nec satiatur aquis, peregrinosque ebibit amnes,

Utque rapax ignis non umquam alimenta recusat,

Innumerasque trabes cremat, et quo copia maior 645

Est data, plura petit, turbaque voracior ipsa est :

Sic epulas omnes Erysichthonis ora profani

Accipiunt, poscuntque simul ; cibus omnis in illo

Causa cibi est, semperque locus fit inanis edendo.

Iamque fame patrias altaque voragine ventris 650  
 Attenuarat opes : sed inattenuata manebat  
 Tum quoque dira fames, inplacataeque vigebat  
 Flamma gulae. Tandem, demisso in viscera censu,  
 Filia restabat, non illo digna parente. 654  
 Hanc quoque vendit inops. Dominum generosa recusat,  
 Et vicina suas tendens super aequora palmas  
 ‘Eripe me domino,’ dixit ‘Neptune precantem.’  
 Qui prece non spreta, quamvis modo visa sequenti  
 Esset ero, formamque novat vultumque virilem  
 Induit, et cultus pisces capientibus aptos. 660  
 Hanc dominus spectans ‘O qui pendentia parvo  
 Aera cibo celas, moderator harundinis,’ inquit  
 ‘Sic mare compositum, sic sit tibi piscis in unda  
 Credulus, et nullos, nisi fixus, sentiat hamos :  
 Quae modo cum vili turbatis veste capillis 665  
 Litore in hoc steterat, nam stantem in litore vidi,  
 Dic ubi sit : neque enim vestigia longius extant.’  
 Illa dei munus bene cedere sensit, et a se  
 Se quaeri gaudens, his est resecuta rogantem :  
 ‘Quisquis es, ignoscas ; in nullam lumina partem 670  
 Gurgite ab hoc flexi, studioque operatus inhaesi.  
 Quoque minus dubites, sic has deus aequoris artes  
 Adiuvet, ut nemo iamdudum litore in isto,  
 Me tamen excepto, nec femina constitit ulla.’  
 Credidit, et verso dominus pede pressit harenam, 675  
 Elususque abiit. Illi sua reddita forma est.  
 Ast ubi habere suam transformia corpora sensit,  
 Saepe pater dominis Triopeida tradit. At illa  
 Nunc equa, nunc ales, modo bos, modo cervus abibat,  
 Praebeatque avido non iusta alimenta parenti. 680

Vis tamen illa mali postquam consumpserat omnem  
Materiam, dederatque gravi nova pabula morbo,  
Ipse suos artus lacero divellere morsu  
Coepit, et infelix minuendo corpus alebat. 684

*Transformations of the river god Achelous.*

Quid moror externis? Etiam mihi saepe novandi est  
Corporis, o iuvenes, numero finita potestas.  
Nam modo qui nunc sum videor: modo flector in  
anguem:  
Armenti modo dux vires in cornua sumo;  
Cornua, dum potui, nunc pars caret altera telo  
Frontis, ut ipse vides.' Gemitus sunt verba secuti. 690

## NOTES.

1-24. Minos, king of Crete, to avenge the death of his son Androgeos, who had been treacherously slain by the Athenians, made war on them, and imposed on them a tribute of seven youths and seven maidens, yearly, according to Apollodorus and Diodorus Siculus, or, according to Ovid and Plutarch, once every nine years. These youths and maidens were given over to be devoured by the Minotaur, a monster with a human body and a bull's head, or, according to others, with a bull's body and a human head. The monster was kept in the labyrinth at Cnossus in Crete, which was constructed to receive him by Daedalus. When the tribute was being despatched for the third time, Theseus volunteered to go as one of the seven youths. Arrived at Crete he won the favour of Ariadne, daughter of Minos, who gave him a clue to guide him through the intricacies of the labyrinth, and a sword with which he slew the Minotaur. Having killed the Minotaur and escaped from the labyrinth, Theseus sailed away, taking with him Ariadne, whom however he abandoned in the island of Naxos, called in this passage, as often in the poets, Dia. Here Bacchus finding her made her his wife, and placed among the stars the crown he gave her at their marriage.

In the present passage Ovid merely alludes to the story of Ariadne. He gives it more fully in the *Fasti* 3. 460 sq., *Her.* 10, 13 sq., and *Ars Am.* 1, 527 sq. The story is also given in Hyginus. Homer (*Od.* 11, 321) says that Ariadne was slain by Artemis in Naxos. The constellation of the Crown consists of nine stars, and is situated between Hercules and Ophiuchus.

Many writers regard the labyrinth as a pure fiction. It may however have a basis of fact, for in the neighbourhood of Cnossus there are subterranean passages, apparently sepulchral, in the rocks. Near Gortyn there are still more

extensive subterranean passages, the remains of ancient quarries, whose tortuous windings answer well enough to the descriptions of the labyrinth.

1. **Daedalus**, whose name is known already in the *Iliad* (18. 592), was the mythological representative of the earliest development of the arts of sculpture and architecture. He was especially associated with Athens and with Crete, each of which claims to have been his birthplace. His name means 'the cunning worker,' 'the artist,' and he is said to have been the first sculptor to give the appearance of motion to statues by separating the feet.

**ingenio fabrae celeberrimus artis**, 'famed for his talent for the plastic art.'

2. **Ponit**, 'erects.' Cf. ix. 634, *Inque peregrina ponit nova moenia terra*.

**opus**, i.e. the labyrinth, which Daedalus is said to have constructed for Minos at Cnossus in Crete. Pliny, 36. 13, says it was modelled after the famous labyrinth, described by Herodotus (2. 148), near lake Moeris, in Egypt, remains of which are still to be seen beside the pyramid of Hawara in the Fayum. With the description here compare that in Verg. *Aen.* 5. 588, *Ut quondam Creta fertur Labyrinthus in alta Parietibus textum caecis iter ancipitemque Mille viis habuisse dolum, qua signa sequendi Falleret indeprencus et irremcabilis error*. Ib. 6. 27, *Hic labor ille domus et inextricabilis error*.

**turbat notas**, sc. *viarum*, 'confuses the way-marks.' Cf. *signa sequendi Falleret* in the passage quoted from Verg. *Aen.* 5. 588, in last note.

**flexum in errorem**, 'into a winding maze.' In i. 582, Ovid uses *error* of the winding of a river, so the word is here naturally followed by the simile of the river Maeander.

3. **ambage**, 'intricacy.'

4. **Non secus ac**, 'just as,' a common phrase in the poets for introducing a comparison.

**liquidus**, 'limpid.'

**Phrygiis Maeandros in arvis**. The Maeander has its source in the south of Phrygia. The lower part of its course is through a wide and beautiful plain, and there its windings are so numerous as to have become proverbial, and to have given rise to the English verb *to meander*. Seneca uses the same simile in his *Herc. Fur.* 683 sq., *qualis incertus vagis Maeander undis ludit et cedit sibi Instatque dubius litus an fontem petat*.



5. **Ludit**, which is explained by the following words, expresses capricious, irregular movement, as we use the verb *play*, for instance, of the movements of a flame.

**ambiguo lapsu**, 'with shifting current,' undecided whether to flow backwards or forwards, as explained by Seneca in his translation, *dubius litus an fontem petat*, quoted on last line.

**refluitque fluitque**. For the inverted order of the words, due doubtless to the exigencies of the metre, cf. line 370, *refoventque foventque*; ii. 409, *redit itque*; xiv. 673, *semi-deique deique*.

6. **Occurrensque sibi**, etc. The river doubles back on itself, so that its lower bends sweeping back towards the upper ones may be said to see the water in the higher part of the stream long before it reaches their own part of the channel.

8. **Incertas exercet aquas**, 'wearies its changeful waters.' Cf. xiv. 556 sq., *exercet lusibus undas Naides aequoreae*; i. 582, *In mare deducunt fessas erroribus undas*; Verg. Georg. 3. 529, *exercita cursu Flumina*.

*ita*, 'so,' correlative to *non secus ac* in line 4.

**implet Innumeras errore vias**, 'makes the countless paths (of the labyrinth) a wandering maze.' Cf. Milton's *In wand'ring mazes lost*.

10. **fallacia**, 'intricacy.'

11. **Quo**, sc. *tecto*.

**postquam**, etc. The apodosis of this sentence begins at *protinus* in line 16; the protasis consists of three clauses, the first two introduced by *postquam*, namely, *postquam ... clausit*, *et* (sc. *postquam*) ... *domuit*, the third by *ut*.

**geminam tauri iuvenisque figuram**, 'the twin form of bull and man,' i.e. the Minotaur, the offspring of Pasiphae, wife of Minos, a monster half man half bull. According to one account it had a human body and a bull's head, according to another, a bull's body and a human head. For the use of *geminus*, to express the union of two forms in one, cf. ii. 630, *geminique tulit Chironis in antrum*, where *geminus* describes the 'double-formed' Chiron, who, as being a Centaur, was half man half horse.

12, 13. The order is: *et tertia sors, repetita annis novenis, domuit monstrum bis Actaeo sanguine pastum*, 'and the third drawing (of lots) recurring every nine years, subdued the monster that had twice fed on Athenian blood.'

**Actaeo**, 'Athenian,' as in ii. 720, *super Actaeas ... arces*,

'the Athenian citadel.' 'Ακτῆ and 'Ακτάλα (γῆ) were old names of Attica.

sors. The casting of the lots is described in Verg. Aen. 6. 22, *stat ductis sortibus urna*.

annis novenis is here equivalent to *nono quoque anno*. According to other accounts the tribute was annual.

domuit, 'slew.' Cf. i. 311 sq., *quibus unda pepercit, Illos longa domant inopi ieiunia victu*.

14. The order is: *utque ianua difficilis, nullis priorum iterata, ope virginea inventa est filo relecto*.

Ut, 'when.'

ope virginea, i.e. by the help of Ariadne, daughter of Minos, who gave Theseus a clue of thread, by which he guided his way out of the labyrinth.

nullis is dative of the agent after *iterata*.

iterata, 'revisited.'

priorum, depending on *nullis*, 'by none of those who had come before.'

15. Ianua, 'the entrance' of the labyrinth.

difficilis, sc. *inventu*, 'difficult to find,' or 'regain.'

filo relecto, 'by winding the thread up again.'

16. Protinus. Here the apodosis begins. See note on line 11.

Aegīdes, the son of Aegeus, Theseus, as in Her. 4. 59, *Perfidus Aegides, ducentia fila secutus*.

MINŏidē, 'the daughter of Minos,' Ariadne.

Diam, acc. of motion towards, set sail 'for Dia.' Naxos, the largest of the Cyclades, is often called Dia by the poets, e.g. iii. 690. Note that the first syllable of Dia is long.

17. comitem suam, i.e. Ariadne.

19. Amplexūs, pl. of the substantive.

Līber, the god Bacchus. Cf. iii. 520, *proles semeleia, Liber*.

20. de fronte, sc. Ariadne's.

coronam. According to others, Ariadne herself and not merely the chaplet from her brow was transferred to the heavens and became the constellation known as the Crown.

21. Tenues auras, 'thin air.' The epithet *tenuis* probably refers to the yielding, unsubstantial nature of the medium. It may have the same meaning as applied to water in vi. 351, *tenues undas*, though there Siebelis explains it 'transparent.'

22. *gemmae*. The brilliants of Ariadne's crown turn, as they pass through the air, into sparkling fires, i.e. stars, and take positions so as to form the constellation called the Northern Crown.

23 sq. *loco ... Qui, etc.*, 'in the place that is between him who kneels on his knee and him who holds the snake,' i.e. between the constellations Hercules, called Engonasin, i.e. upon the knees, and Ophiuchus, i.e. the serpent-holder. For the gen. instead of *inter* with *medius*, cf. v. 407, *Est medium Cyanes et Pisacae Arethusae, Quod coit angustis inclusum cornibus aequor*; vi. 409, *Qui locus est iuguli medius summi que lacerti*.

25-77. The escape of Daedalus from Crete and the death of Icarus. Daedalus was detained against his will in Crete by Minos, who had command of the sea, and who was offended with Daedalus for assisting Pasiphae in her intrigues. Being unable to obtain a ship to convey him, Daedalus invented flying machines for himself and his son Icarus. The wings which bore the machines were held together by wax, and he warned his son not to fly too near either to the water or to the sun as in either case the wax would be softened and the machine would collapse. The temptation, however, proved too much for Icarus and he soared to the neighbourhood of the sun. The wax was softened by the heat, and the wing feathers becoming detached Icarus sank into the sea and was drowned. His father recovered the body and buried it in an island hence named Icarus or Icaria, now called Nicaria. The surrounding sea was hence called the Icarium Mare.

It will be observed that there is not here strictly speaking any transformation. Icarus is not transformed into the island nor into the sea, but the land in which he is buried receives his name. Ovid treats of the same subject in *Ars Am.* 2. 21 sq. The name *Ἰκαρίου* occurs in *Iliad*, 2. 145. The myth has been explained to refer to the invention of sails, by means of which Daedalus escaped in a ship through the midst of the galleys of Minos that were propelled merely by oars. The story is also found in Apollodorus, 3. 15, Hyginus, 39 and 40, Diodorus, 4. 76-79.

26. *Exilium*. Daedalus left Athens for Crete on being condemned to death by the Areiopagus for murdering his nephew. It has been suggested that the legend may be an attempt to explain the presence of Daedalus, as a type of primitive art, in Crete as well as in Attica.

27. *Clausus erat pelago*, 'he was shut in, imprisoned (sc. in Crete) by the sea.'

**licet**, 'although.'

28. **Obstruat**, *sc.* Minos. Cf. *Ars Am.* 2. 21, *Hospitis effugio praestruxerat omnia Minos.*

29. **possideat**. Concessive subjunctive, 'though Minos is lord of all else, he is not lord of the air.' Cf. *Ars Am.* 2. 35, *Possidet en terras, et possidet aequora Minos.* Haupt quotes from Diodorus, *Μίνως θαλαττοκρατῶν κατ' ἐκείνους τοὺς χρόνους.*

30. **animum dimittit**, 'directs, applies his mind' to unfamiliar arts.

31. **Naturam novat**, 'he changes the laws of his nature,' namely, by framing for himself wings forbidden to man. Cf. *Hor. Od.* 1. 3. 35, *pennis non homini datis.* *Ars Am.* 2. 42, *Sint mihi naturae iura novanda meae.*

**Nam**, 'namely,' introducing an explanation as in vi. 157 and elsewhere.

**ponit in ordine**, etc. The description is confused. If the arrangement of the feathers began from the shortest it would be natural to say a 'longer following a shorter,' not 'a shorter following a longer.'

33. **Ut clivo crevissime putes**, 'so that you would suppose they grew on a slope,' i.e. each succeeding feather rose above the preceding, as in the case of trees of equal height planted on a hill-side. The second person singular is used here, as often, for the English indefinite 'one,' the French *on*, the German *man*.

**quondam**, 'at times,' 'sometimes,' as often in similes. Cf. ix. 170, *gelido ceu quondam lammina candens Tincta lacu.* So the Greeks use *ποτέ*, and *olim* also is used in the same sense.

34. **Fistula**, 'a reed-pipe,' 'Pan's pipes,' made of seven reeds gradually increasing in length (*crescit*) and calibre. The Greek is *σύριγξ*. Cf. ii. 682, *dispar septenis fistula cannis.*

**avenis**, 'stalks of grain,' 'straws.'

35. With **medias** and **imas** supply *pennas* from line 31, 'fastens the feathers at the middle with thread, and at the bottom with wax.'

**ceris**. The plural is probably used not merely for metrical convenience, but to express the 'pieces of wax,' 'the wax fastenings' with which the several feathers were secured, and which are called *pennarum vincula* in line 68. In line 40 the singular is used, though the plural would suit the metre quite

as well, because it is only the substance wax is meant, not special pieces of it.

36. *parvo curvamine flectit*, 'gives them a slight bend.'

37. *Ut veras imitetur aves*. *Comparatio compendiaria*, or shortened comparison. The full expression would be *veras avium alas*; that he may imitate 'real birds,' stands for 'real wings of birds.'

*una Stabat*, 'stood beside him.'

38. *ignarus*, etc., 'little thinking that he was handling (playing with) his own destruction.'

*pericla*, 'dangers,' is used by metonymy for 'things that cause danger.' The contraction *periculum* for *periculum* is very common in the poets; see line 173. For the premonition of calamity suggested by these words, cf. line 52, and *Ars Am.* 2. 49 sq., *Tractabat ceramque puer pennasque renidens, Nescius haec umeris arma parata suis*.

39. *Ore reudenti*, 'with smiling lips.' Cf. *Ars Am.* 2. 49, quoted in last note.

*modo ... modo*, 'now ... now.'

*vaga aura*, 'the wandering breeze.'

40. *Captabat*, 'caught at' the feathers.

41. *Mollibat* for *molliebat*. Cf. vi. 21, *Vellera mollibat nebulas aequantia tractu*.

42. *manus ultima*, 'the finishing touch.'

43 sq. *geminas*, sc. 'the craftsman poised himself upon his pair of wings.'

44. *mota*, 'agitated,' sc. by the flapping of the wings.

45. *Medio limite*, 'by the middle course.' The ablative expresses the road by which; see *Roby*, 2. 1176. *Limes* is peculiarly appropriate in reference to a path through the air; as it often expresses the track of light left behind by comets or fiery meteors. Malcolm Montgomery compares Milton's *My adventurous song, That with no middle flight intends to soar*. In line 392, *limes* is the 'channel' of a stream. *Que*, though joined to *medio*, belongs in sense to *ait*, which it connects with *instruit*, 'he equips his son too and says.'

46. *demissior*, sc. *medio limite*, 'lower' than mid course.

47. *gravet*, 'weigh down,' 'clog.'

*ignis*, sc. of the sun.

48. *Inter utrumque*, 'between the one and the other,' i.e. between the waves on the earth and the burning rays of the

sun. Cf. ii. 138 sq., *Neu te dexterioꝛ tortum declinet ad Anguem, Neve sinisterioꝛ pressam rota ducat ad Aram; Inter utrumque tene.*

**Nec te spectare.** Sailors used to steer by the stars, among which the constellations mentioned were some of the best known. So Daedalus bids his son not try to guide his way by the stars, as sailors were wont to do, but simply to follow where his father led.

**Booten** was also called Arcturus, though subsequently the latter name was not given to the whole constellation, but only to the chief star in it.

49. **Helicen**, also called the Great Bear.

**Ōrīōnīs.** The penult is short here as in Fast. 5. 493. In Horace, Car. 1. 28. 21, it is long, as it is also in the Greek form of the word. The first syllable also varies. It is long here, but short, for example, in Verg. Aen. 1. 535.

50. **Me duce carpe viam**, 'pursue the way with me as guide.' *Carpere* means to 'pluck off,' 'break off,' and so in the phrase *carpere viam* the portions of the way traversed are regarded as broken off from the part that remains to be traversed. The expression does not convey the meaning of special speed. Cf. iii. 12, *Hac duce carpe vias*. Similar expressions are *carpere iter*, *carpere aera*, *carpere terram*, *carpere mare*. Cf. line 61, *aethera carpere*.

51. **ignotas alas**, 'wings (hitherto) unknown,' 'unfamiliar.' Cf. note on line 30.

**umeris accommodat**, 'fits to his shoulders.' Cf. Verg. Aen. 2. 393, *laterique Argivum accommodat ense*.

52. **Inter opus**, etc., 'while he worked and uttered words of warning the old man's cheeks were wet with tears.' The *opus* consisted in fitting on the wings (*umeris accommodat alas*). The epithets *seniles* in this line and *patriae* in the next heighten the pathos of the description; Daedalus was the aged father of him whom he was equipping with the dangerous wings. Cf. Verg. Aen. 6. 32 sq., *Bis conatus erat casus effingere in auro; Bis patriae cecidere manus*.

54. **Non repetenda**. For the gerundive signifying obligation or destiny see Roby, 2. 1403.

**pennis levatus**, 'soaring on his wings.'

55. **velut ales**, etc. For the simile cf. Goldsmith's Deserted Village, *And as a bird each fond endearment tries, To tempt its new fledg'd offspring to the skies*.

57. **damnosasque erudit artes**, 'and teaches him a fatal

accomplishment.' The accusative of the person (*Icarum*) is understood, *erudire* taking two accusatives, of person and of thing, after the analogy of *docere*, a usage found in writers of the Silver Age, such as Statius. Lewis and Short compare R. Am. 690, *ut flerent, oculos erudiere suos*, 'they have trained their eyes to weep'; but the meaning of that passage is quite different from that of the present, for here the sense is 'teach,' 'make known' the arts, not 'give a lesson to,' 'train,' 'polish,' 'perfect' the arts themselves. The remaining passage quoted by Lewis and Short from Ovid as parallel to the present is also quite irrelevant, for in Am. 1. 14. 30, *Erudit admotas ipse capillus acus*, the meaning is, 'the hair itself gives a lesson to the curling pins.' In short in the two passages cited by Lewis and Short the accusative is that of the person or thing to which the lesson is given; in this passage *artes* is the accusative of the lesson itself that is taught.

58. This line occurs word for word in *Ars Am.* 2. 73.

59. *tremula harundine*, 'with quivering rod.' *Harundo*, properly a *reed* or *cane*, is used for various objects made of reeds, as *fishing-rod*, *arrow*, *pan-pipes*, etc. For the sense 'fishing-rod, cf. Tib. 2. 6. 23, *Haec laqueo volucres, haec captat harundine pisces*.

60. *Aut*, 'or,' is not correlative to the following *ve*. The distinction is made between the fisherman at sea on the one hand, and on the other hand (*aut*) the persons on land; the latter are sub-divided into the *pastor* and *arator*, and this subordinate division is marked by *ve*.

*baculo*. Cf. xiv. 655, *Innitens baculo*.

*stiva*, 'plough-handle,' ἐχέρλη.

*innixus* is to be taken with both *baculo* and *stiva*. *Innitor* here takes the ablative as in xiv. 726, *innixus moderamine navis*. It also takes the dative, e.g. xiv. 819, *innixusque hastae*.

61. *quique*. The conjunction 'and' here belongs not to the relative clause in which it is placed, but to *credidit* which it connects with the preceding *vidit et obstipuit*. For this use of *que*, which is common when a subordinate relative clause is placed before the member of the sentence which it in sense follows, cf. i. 386, *Detque sibi veniam pavido rogat ore*.

*aethera carpere*, 'traverse the air.' Cf. note on line 50.

62 sq. *Et iam*, etc. 'and now Samos, sacred to Juno, was on the left side (Delos and Paros had been already passed),

Lebinthus was on the right and Calymne rich in honey.' Daedalus is represented as pursuing a north-easterly course from Crete towards Miletus. He first passes through the Cyclades (represented by Delos and Paros) that lie to the north of Crete, and then turns east towards Miletus, on his way towards which he would pass (at some distance) Lebinthus and Calymne on his right and Samos on his left. In going from Crete he would pass Paros before Delos. The order in the text is probably due to the requirements of the metre, or it may be that the two islands are merely named to designate the Cyclades in general as a group passed *en route*. The more natural order is given in *Ars Am.* 2. 79 sq., *Iam Samos a laeva—fuerant Naxosque relictæ, Et Paros et Clario Delos amata deo—Dextra Lebinthos erant, silvisque umbrosa Calymne.*

**Iunonia Samos.** At the city of Samos in the island of the same name, was a famous temple of Juno in the Ionic style, which was seen by Herodotus, and is spoken of by him as the largest existing temple (*Hdt.* 3. 60), a statement supported by the result of recent excavations.

63. **Delos**, the smallest of the Cyclades, was famed for the worship of Apollo. It was made the common treasury of the Greek confederacy for carrying on the war against Persia. It long possessed an extensive commerce, which was further increased on the downfall of Corinth.

**Paros**, one of the largest of the Cyclades, was famed for its marble, which was much used by the ancient sculptors. It was chiefly obtained from Mount Marpessa. In this island was discovered the celebrated Parian Chronicle now preserved at Oxford. The chronicle is an inscription cut on a block of marble, and in its perfect state contained a chronological account of the principal events in Greek history from Cecrops, 1582 B.C. to 264 B.C.

64. **Lebinthus and Calymne** belonged to the group of islands called the Sporades.

65. **puer**, Icarus.

67. **Rapidi**, 'consuming,' 'burning,' an epithet often applied to fierce heat. Cf. *Verg. Georg.* 1. 92, *rapidive potentia solis.*

68. **odoratas**, 'fragrant,' 'scented.' The heat brought out the smell of the wax.

**ceras.** See note on line 35.

69. **nudos**, i.e. stripped of wings.



70. *Remigio*, sc. *alarum*, 'the oarage of his wings.' The full expression occurs in Verg. *Aen.* 6. 18, *tibi, Phoebe, sac-ravit Remigium alarum.*

*percipit*, 'gather,' 'catch' the air. *Concipere auras* is used in same sense in xii. 569 sq., *Decidit in terram, non concipi-entibus auras Infirmis pennis.*

71. *patrium nomen*, calling on 'his father's name,' i.e. crying 'Father, father!'

72. *quae*, sc. *aqua*, which sea derived a name from him. The Icarian Sea lay between Chios and Cos.

73. *nec iam*, 'and now no longer' a father, as having lost his son by death. Cf. ii. 231, *Et neque iam cineres.*

75. *dicebat*, 'kept crying,' 'repeated,' as distinguished from *dixit*, 'cried,' 'exclaimed,' in lines 73 and 74.

*aspexit*. The perfect after the imperfect *dicebat* expresses 'as he was crying "Icarus!" he spied the feathers in the waves.'

76. *Devovit*, 'cursed.'

77. *tellus*. The island Icarus or Icaria, one of the Sporades, formerly called Doliche.

78-101. The transformation of Perdix, the nephew of Daedalus, into a partridge. The sister of Daedalus gave her son to him to train. The lad proved an apt pupil, and invented, among other things, the saw and the compasses. His skill excited the jealousy of Daedalus, who in anger threw him down from the Acropolis at Athens. He fell on the south side of the Acropolis, just above the theatre of Dionysus, and the spot was marked by a tomb in the time of Pausanias. Minerva took compassion on the youth as he fell, and changed him into a partridge while he was still in mid-air. In the form of a bird, however, he retains the memory of his fall, and, avoiding high places, flies near the ground and makes his nest in the hedgerows. Perdix is here represented as seeing Daedalus bury his son, and as finding in the father's grief, satisfaction for the wrong done himself.

The story was treated by Sophocles in his *Καμίκιοι*. According to some writers the lad was named Talos, not Perdix, and the name Perdix was given to his mother. Siebelis says that the cry of a partridge is like the sound of a saw, and that thence came the story of Perdix or Talos inventing the saw. For the tale of Perdix, see also Apollodorus, 3. 15; Hyginus, 39; Diodorus Siculus, 4, 76.

78. *Hunc*, sc. *Daedalum*.

**corpora.** Plural for singular. Siebelis points out that the plural is often used for the singular, not only when the metre makes it absolutely necessary as in *silentia, incendia, otia, gaudia, taedia, praemia, hordea*, but also in words whose plurals forming dactyls or anapaests furnish forms more convenient for verse than the corresponding singulars, as *corpora, pectora, frigora, litora, vulnera, foedera, velamina, imitamina, animi, citharae, tunicae, aditus, reditus*. When these plural forms had become familiar, other words too of kindred sense were put in the plural, even when there was no metrical reason for doing so. Thus *terga, colla, ora*, as parts of the body, were used in the plural, on the analogy of *corpora, pectora*; *tela, enses, cultri, amictus, sinus, tiarae, monilia*, as names of weapons and raiment on the analogy of *venabula, velamina*; *nives, frondes, harenae, tura, vina, mella*, as suggestive of quantity on the analogy of *hordea, sulphura*; *regna, terrae, colles, iuga, valles, templa*, as names of places on the analogy of *litora, penetralia*; *fervores, aestus*, on the analogy of *frigora*; *coepta, ausa*, on the analogy of *conamina*; *exempla* on the analogy of *imitamina*; *dona* on the analogy of *munera*.

79. **Garrula**, 'chattering.'

80. **plausit pennis**, 'flapped its wings.' For the instrumental ablative, 'flapped with its wings,' cf. Verg. Aen. 5. 515 sq., *et alis Plaudentem nigra figit sub nube columbam*.

**testata**, etc., 'and showed its joy by its song.' Cf. ii. 486, *Assiduoque suos gemitu testata dolores*.

81. **unica tunc volucris**, 'the only bird of its kind then.' Cf. line 493.

82. **Factaque**, etc., 'and lately turned into a bird, an enduring reproach to thee, Daedalus.'

83. **Namque** is here used, as  $\gamma\acute{\alpha}\rho$  so often is in Greek, to introduce explanatory details. Cf. the use of *nam* in vi. 157, *Nam sata Tiresia venturi praescia Manto Per medias fuerat*.

**huic**, i.e. to Daedalus.

84. **Progeniem**, 'her son,' Perdix.

**germana**, sc. *Daedali*. Apollodorus calls Daedalus' sister Perdix and her son Talos, but from line 97 it appears that Ovid follows Hyginus who calls the son Perdix.

84 sq. **natalibus actis Bis puerum senis**, 'a lad past twelve years of age.' Distributive numerals are regularly used in expressions of multiplication; see Roby 1, p. 443. *Bis* is the usual word in this connexion; *iterum*, however, is found in xiii. 753, *octonis iterum natalibus actis*. *Natales* here means 'birthday.' It often means 'birth,' 'lineage.'

85. *animi ad praecepta capacis*, a genitive of quality or description, 'with a mind susceptible of teaching.'

86. *etiam*, i.e. he was not only an apt pupil, but 'also' was capable of original discovery.

87. *Traxit in exemplum*, 'took as a model.'

*ferroque incidit*, etc., 'and cut in sharp steel a row of teeth.'

88. *serrae repperit usum*. On the periphrasis see Conington's note on Verg. Georg. 2. 466, *usus olivi*.

89. *Primus et*, etc., 'He was the first also to fasten at one joint (hinge) the two iron arms (or as we should say, legs)' of the compass, *circinus*.

90 sq. *ut aequali*, etc., 'that they (the legs of the compass) being apart (from each other) by a constant (unvarying) distance, the one part (sc. of the compass, i.e. one leg) might remain fixed and the other describe a circle.'

92. *invidit*, 'was moved to envy.'

*sacraque ex arce Minervae*, i.e. from the Acropolis at Athens.

93. *lapsum mentitus*, sc. *illum esse*, 'falsely saying that he had fallen.'

94 sq. *avem Reddidit*, 'made him a bird.'

95 *medio in aëre*, 'in mid air,' i.e. while he was still falling.

96. *quondam velocis*, the energy of the spirit 'once so quick.' So we say 'quick-witted.' The quickness of mind he had while a man is represented by his quickness of flight when he is transformed into a bird.

*in alas Inque pedes abiit*, 'passed to his wings and feet.'

97. *nomen quod et ante*, sc.  *fuerat*. His name had been Perdix, and now that he has become a bird (a partridge) it remains the same. According to other accounts his name was Talos, or Kalos, and his mother was Perdix.

98. *corpora*. See note on line 78.

99. *cacumine*, 'tree-top.' Cf. line 565 and i. 346, *nudata cacumina silvae Ostendunt*.

101. *Antiqui*, 'former,' cf. i. 116, *Iuppiter antiqui contraxit tempora veris*; ib. 423, *Nilus et antiquo sua flumina reddidit alveo*.

*sublimia*, subst., 'heights.'

102-379. The Calydonian boar hunt and transformation of the sisters of Meleager into guinea-fowl. Theseus, on account

of the fame of his exploits, is invited to take part in the hunt. Oeneus, king of Calydon in Aetolia, neglected to make due offerings to Diana. The goddess in anger sent a boar to ravage his land. Many heroes were mustered to free the land of the monster. Among them came the maiden Atalanta, who had the fortune to inflict the first wound on the boar. Meleager completes the slaughter of the animal, and presents the hide to Atalanta. Plexippus and Toxeus, uncles of Meleager, indignant that a woman should carry off the prize of the adventure, attempt to take the hide from her, and consequently are slain by Meleager. Now Althaea, Meleager's mother, had in her custody a certain log of wood, on the preservation of which her son's life depended. It had been burning on the hearth when the Fates appeared to Althaea soon after Meleager's birth, and they declared that as soon as it should be consumed by fire Meleager would die. Enraged at the death of her brothers she sets fire to the piece of wood, and on its being consumed Meleager dies in torment. His mother thereupon kills herself in remorse, and his sisters, passionately lamenting his death, are at length changed by Diana into guinea-fowl.

In the Iliad, 9. 529 sq. the story is told in a form differing considerably from Ovid's narrative. See also Hyginus 171-174, Apollodorus, 1. 8, 3. 9, and Diodorus Siculus, 4. 240.

102. *tellus Aetnaea*, Sicily. Ovid seems to forget that just above Daedalus was going from Crete towards Miletus in the very opposite direction from Sicily.

103. *Daedalon*, this, the Greek form, instead of *Daedalum*, is due to the requirements of the metre.

*sumptis armis* is equivalent to a causal sentence and gives the reason why Cocalus was considered *mitis*. 'Cocalus was held to be kindly for taking arms on behalf of the suppliant,' sc. against Minos who demanded the surrender of the fugitive.

*supplice*, Daedalus.

*Cocalus*, king of Sicily.

105. *Thēsēā*, feminine of the adj. *Theseus* (trisyllable) 'of or belonging to Theseus,' agreeing with *laude*. *Thēsēā* would be the accusative of the proper name *Theseus* (dissyllable).

*laude*, 'brave deed,' 'exploit.' Cf. xii. 534, *Herculeae ... oblivia laudis*.

106. *Templa*, sc. at Athens.

107. *vocant*, sc. *ad sacra*.

*aliis = ceteris*.

sanguine, i.e. the blood of victims.

109. *Argolicas*, used for *Graecas* as in xii. 622, *Argolicosque duces*, xiii. 659, *Argolicam ... classem*.

110. *Thēsēōs*, Greek genitive (instead of the Latin form *Thesei*) of the proper name Theseus (dissyllable). *Thēsēōs* is plural accusative masculine of adjective *Thēsēus* (trisyllable).

*cepit*, 'contained within it,' cf. line 392.

111. *Huius*, i.e. Theseus.

112. *Calydon*, a city of Aetolia on the river Evenus.

114. *vindex*, 'avenger,' 'champion.'

115. *Oenēā*, accusative of *Oeneus* (dissyllable), king of *Calydon* and husband of *Althaea*.

*pleni successibus anni*, 'ablative of cause, 'owing to the happy issue of a fruitful year.' Cf. the old English expression 'the year's increase.'

116. *sua*, refers of course to *Bacchus*, 'his wine,' i.e. the wine that was his due.

*Lyaeo*, a name given to *Bacchus* as freeing men from care (*λύω*).

117. *Palladios latices*, i.e. oil. *Pallas Athena*, whom the Romans identified with *Minerva*, was said to have made the olive spring from the ground, and to her the olive was therefore sacred.

118. *Coeptus*, sc. 'the much-sought offering beginning with the country gods extended to all the deities.'

*agricolis*, sc. *deis* or *superis*, the gods of the husbandman, such as *Ceres*, *Bacchus*, and, on account of the olive, *Minerva*. Cf. *Tib. 2. 1. 36*, *Redditur agricolis gratia coelitibus*.

For honor 'sacrifice,' cf. line 549.

120. *cessasse*, 'stood idle,' because there were no offerings thereon.

*Latōis*, *Latoīdis* or *Latoīdos*, the daughter of *Latona*, i.e. *Diana*.

121. *et* goes with *deos*, anger touches 'even the gods,' as in the next line *et* goes with *inultae* and not with *dicemur* the word that immediately follows.

*At*, introducing a threat, as in xii. 367 sq. *Vidit*, "At inferias, iuvenum gratissime Crantor, Accipe!" ait, validoque in *Demoleonta lacerto Fraxineam misit*.

*Non in punere feremus*, 'will not suffer this to go unpunished,' 'will not suffer without retaliating.' The sense is remarkable.

*Inpune ferre* usually means 'to come off with impunity.' See line 328.

122. *quaeque*, i.e. *et quae*, as in i. 133, *quaeque diu steterant in montibus altis, Fluctibus ignotis insultavere carinae.*

*dicemur* goes with *inhonoratae* as well as with *inultae*.

123. *Inquit* seldom stands as here *after* the sentence quoted. It is usually placed parenthetically near the beginning of the sentence. Another example of the post-positive position occurs in x. 142.

*Oenēōs*, from adj. *Oenēūs* (trisyllable); *Oenēōs* would be gen. of the proper name *Oeneus* (disyllable). Cf. *Theseus* in line 110.

124. *quanto*, i.e. *tantum quanto* (ablative after the comparative *maiores*), 'of a size than which Epirus has no larger bulls,' or as we would rather express it, 'a boar so large that Epiros has no bulls of greater size, while those of the Sicilian pastures are smaller.'

125. *habet*, 'has to show.' Cf. ix. 187, *Vestrum opus Elis habet vestrum Stymphalides undae.*

*Epirōs* was famed for its bulls. See Pliny, H. N. 8. 45, *in nostro orbe Epiroticis (sc. bubus) laus maxima.*

126. *Sanguine et igne micant*, 'his eyes are blood-shot and glaring.' Cf. Iliad, 13. 473, where a boar is described, *φρίσσει δέ τε νῶτον ὑπερθεν ὀφθαλμῶ δ' ἄρα οἱ πυρὶ λάμπεται.*

*riget ardua cervix*, 'his neck is high and bristling,' referring to the way in which the bristle-covered neck and back of the wild boar rise behind his head.

127. *Fervida*, etc., i.e. the boar grunts hoarsely, and frothing foam streams down his forequarters.

128. *aequantur*, 'are as large as.'

*dentibus Indis*, 'elephants' tusks.'

129. *frondes affatibus ardent*. So in vii. 105 sq. it is said of the fire-breathing oxen of Aetes, *tactaeque vaporibus herbae Ardent*. Shakespeare speaks of the lover sighing like a furnace.

130 sq. *modo ... Nunc*, instead of the more usual *modo ... modo*, 'now' ... 'now,' 'sometimes' ... 'sometimes,' 'at one time' ... 'at another.' Cf. vi. 3. 371, *Et modo tota cava submergere membra palude, Nunc proferre caput*. We also find *aliquando*, *interdum*, *nonnunquam*, *saepe*, *rursus*, instead of the second *modo*.

*crecentes*, etc., 'tramples down the sprouting crops in the blade.'

in herba. Cf. v. 482, *primis segetes moriuntur in herbis*.

131. *matura*, etc., 'mows down the ripe hopes of the hapless husbandman.' *Votum* is here the thing prayed for, as in i. 272 sq., *Sternuntur segetes et deplorata colonis Vota iacent*.

*feturi*. Similarly in Greek *οίμωξόμενος* is used of persons 'destined to trouble.'

132. *Cererem*, by metonymy for 'grain.' The boar intercepts the grain while still in the ear, so that it never reaches the cultivator. For *intercipit* cf. line 272.

134. *gravidus fetus*, i.e. the thick clustering grapes, as appears from the word *palmite*, 'vine branch.' Cf. *Iliad*, 9. 541, *πολλὰ δ' ὅ γε προθέλυμα χαμαὶ βάλε δένδρεα μακρὰ, αὐτῆσιν ῥίξῃσι καὶ αὐτοῖς ἀνθεσι μήλων*.

136. *Saevit et in pecudes*, 'on the flocks too he vents his rage.'

*ve ... ve*. In prose *vel ... vel* would be used. Cf. Roby, 2. 2220.

137. *armenta*, 'herds of cattle,' contrasted with *pecudes*.

138. *populi*, 'the inhabitants.'

139. *unā*, adv., 'together with him.'

140. *Lecta manus*. Most of the heroes who took part in the Calydonian boar hunt had previously taken part in the Argonautic expedition. The names are given, though with some differences, by Hyginus, 173, and by Apollodorus.

141. *Tyndaridae*, Castor and Pollux, the latter an approved boxer, the former a horseman. Cf. *Iliad*, 3. 237, *Κάστορα θ' ἰππόδαμον καὶ πύξ ἀγαθὸν Πολυδέεα*.

142. *primae ratis molitor*. Cf. vi. 720, *Vellera cum Minyis nitido radiantia villo Per mare non notum prima petiere carina*.

143. *felix concordia*, in apposition to *cum Pirithoo Theseus*, 'Theseus and Pirithous, a happy union of hearts,' 'a happy pair of friends.' The friendship of Theseus and Pirithous was celebrated. For the abstract noun referring to persons, cf. line 520, *templi tutela fuere*, said of Baucis and Philemon. Cf. also line 493.

144. *Thestiadae*, the sons of Thestius, king of Aetolia. Their names are variously given, but for the most as below in lines 279, 280, Plexippus and Toxeus.

*proles Aphareia*. Lynceus and Idas, the sons of Aphareus,

king in Messenia, were celebrated for their fight with the Dioscuri, which is described in Pindar, Nem. 10. 111.

145. *iam non*, 'now no longer' a woman. Caeneus, one of the Lapithae, was originally a maiden, Caenis, but Poseidon changed her into a man, and made him invulnerable. He then took part in the Argonautic expedition and the Calydonian hunt. The tale is told in xii. 189 sq., and Hyginus, Fab. 14.

146. *Leucippus*, brother of Aphareus.

*Acastus*, son of Pelias, king of Iolcus in Thessaly, one of the Argonauts.

147. *Hippothous*, son of Cercyon. Cf. vii. 439.

*Dryas*, son of Ares or Iapetus, brother of the Thracian king Tereus.

*Phoenix*, son of Amyntor, was famed as one of the instructors of Achilles.

148. *Actoridae*, Eurytus and Cteatus.

*pares* = *δίδυμοι*, *gemini*.

*Phyleus*, son of Augeas, king of the Epeans in Elis, who was brother of Actor.

149. *Telamon*, son of Aeacus of Aegina.

*magni creator Achilles*, Peleus, brother of Telamon.

150. *Pheretiades*, Admetus, son of Pheres, king of Pherae in Thessaly.

*Hyanteus* is used for Boeotian by the poets, from the *Hyantes*, an old Boeotian tribe. The same form as here, *Hyanteus*, occurs in v. 312, the form *Hyantius* in iii. 147.

*Iolaus*, the sons of Iphicles, was the companion of Hercules, whom he helped to slay the Lernean Hydra.

The line is scanned Cūmq̄e Phērētīādē ēt Hŷāntēō Īōlāō. For the hiatus cf. ii. 244, *Et celer Ismenos cum Phegiacō Erymantho*; v. 312, *Fonte Medusaeō ēt Hŷanteā Āgānippe*.

151. *Eurytion*, from Phthia. Apollodorus, 1. 7.

*Echion*, son of Mercury, one of the Argonauts.

152. *Naryciusque Lelex*, Lelex, from Naryx, a city of the Opuntian Locrians.

*Panopeus*, a trisyllable, Πανοπέυς. He was son of Phocus and Asteropaea, and accompanied Amphitryon against the Taphians.

*Hyleus*, a dissyllable, Ἵλεύς. He seems to be known only in connexion with the Calydonian hunt. See Apollodorus, 1. 8. 2.



153. **Hippasus**, son of Eurytus. See Hyginus, 173.

*primis etiamnum Nestor in annis*, 'Nestor still in his early years,' alluding to the wish he so often (e.g. Od. 14. 468) expresses, *εἴθ' ὡς ἠβώοιμι, βῆ τρέ μοι ἔμπεδος εἶη, ὡς ὄποτε, κ.τ.λ.*

154. **Hippocoon** of Amyclae in Laconia sent his three sons, Enaesimus, Alcon, and Dexippus to the hunt.

155. **Penelopes socer**, Laertes.

**Ancaeus** was son of Lycurgus, from the district of Arcadia called Parrhasia. Siebelis remarks that when the fourth foot and the arsis of the fifth are contained in one word it is the regular usage in the Metamorphosis to complete the line in one more word. In this case hiatus often occurs, and still oftener a spondaic ending, i.e. a spondee in the fifth place.

156. **Ampycides**. Mopsus, the son of Ampyx or Ampycus, was one of the Lapithae, and took part in the Argonautic expedition. He was famed as a prophet, and was worshipped as an oracular hero.

157. **Oeclides**. Amphiarus, son of Oecles, was induced by his wife, Eriphyle to take part in the expedition against Thebes, in which he perished.

**Tēgēāēā**. Atalanta, daughter of Iasus of Tegea in Arcadia to the east of Mount Lycaeus.

**Lycaei**. *Lycaeus* is here used as an adjective, 'of or belonging to Mount Lycaeus.' In i. 217, *Lycaeus* is the mountain itself. For such double use of a proper name, cf. Sychaeus, Augustus, and my note on Calpurnius Siculus, l. 94.

158. **Rasilis**, etc., 'a polished brooch clasped the upper border of her robe,' i.e. on her shoulder.

161. **Telorum custos**, i.e. her quiver, *pharetra*, and therefore the adjective *eburnea* is feminine, as if *phuretra* had been expressed. For *custos* used of a receptacle, cf. xiii. 703, *custodem turis acerram*.

162. **cultu**, 'attire,' 'style of dress.' Cf. line 660. ix. 712, *Cultus erat pueri, facies, quam sive puellae, Sive dares puero, fuerat formosus uterque*.

**facies**, etc., 'her face was such as in a boy one might call girlish, in a girl boyish.' For the use of the relative, cf. i. 77, *et quod dominari in cetera posset*.

164. **pariter ... pariter**, 'as soon as'; he no sooner saw than he fell in love with her. Cf. xi. 305, *Videre hanc pariter, pariter traxere calorem*. Iliad, 14. 294, *ὡς δ' ἶδεν, ὡς μιν ἔρωσ πικινὰς φρένας ἀμφεκάλυψεν*.

**Calydonius heros**, Meleager, as appears from line 112. For the mode of expression, cf. vii. 410, *Tirynthius heros*.

165. **renuente deo**, 'against the will of the god,' sc. Amor. Meleager was already married, as appears from line 354. His wife's name was Cleopatra.

166. **Hausit**, 'drank in.' Cf. x. 252 sq., *haurit Pectore Pygmalion simulati corporis ignes*.

**O felix**, etc., 'how happy whoever she will deem worthy to be her husband.' For **dignabitur**, cf. iv. 326, *Si qua tibi sponsa est, si quam dignabere taeda*.

167. **Nec**, 'however not.' Cf. ii. 377, *Fit nova Cycnus avis, nec se caeloque Iovique Credit*.

168. **maius opus**, 'the greater task' of the great contest. Cf. xii. 180, *cuius certamine pugnae*.

169. **frequens trabibus**, 'rich in timber.' Cf. iv. 620, *Unde frequens illa est infestaque terra colubris*.

**quam nulla**, etc. These words describe a virgin forest which age after age had left unfelled. Cf. ii. 418, *subit illa nemus quod nulla ceciderat aetas*. The absence of the woodcutter here signifies not the sanctity of the place, but the density of the timber and the remoteness and dreariness of the spot, buried in the woods. Cf. Hor. Sat. 1. 7. 27, *Flumen ut hibernum fertur quo rara securis*.

170. **Incipit**, etc., 'springs from the plain and commands a view of the fields that slope away.' For **prospicit** with an inanimate subject, cf. xi. 150, *Nam freta prospiciens late riget arduus alto Tmolus in ascensu*.

172. **Vincula adimunt canibus**, 'let the dogs out of the leash,' 'uncouple the hounds.' Cf. vii. 769, *Copula detrahatur canibus*.

**pressa**, i. e. *impressa ab apro*, the footprints deep planted by the boar.

**sequuntur**, 'track.' Cf. iv. 515, *utque ferae sequitur vestigia coniugis amens*.

173. **suum periculum**. Cf. line 38.

174. **Concava vallis**, 'a valley buried in mountains.'

175. **ima lacunae**, 'the bottom of the marsh.' Cf. v. 421, *gurgitis ima*. The meaning is that willows, etc., fringed the marsh at the bottom of the valley.

176. **Lenta**, 'pliant,' 'drooping.'

177. **longa parvae**, etc., 'the short canes at the foot of the tall reeds,' referring to the crop of young shoots springing up

round the roots of the full grown reeds. The *harundo* which is common on the Mediterranean was similar in appearance to the bamboo, and like it was used for many purposes. See note on line 59.

178. *Hinc excitus*, 'roused from this lair.'

179. *Fertur*, 'rushes.' Cf. ii. 69, *Ne ferar in praeceps*. So the Greeks use *φέρεσθαι*.

*ut excussis*, etc., 'like lightning forced from the riven clouds.' Cf. vi. 696, *Exsiliantque cavis elisi nubibus ignes*.

180. *incursu*, 'the charge' of the boar.

*propulsa*, etc., 'the wood is beaten down with a crash,' lit. the wood beaten down crashes. Cf. iii. 80, *obstantes proturbat pectore silvas*.

182. *Iato vibrantia ferro*, 'glittering with broad head.'

183. *ut quisque*, etc., i.e. as they successively face the boar's onset. Cf. Liv. 21, 42, *ut cuiusque sors exciderat, alacer arma raptim capiebat*.

184. *obliquo ictu*, 'with sidelong thrust,' as is the manner of boars to gore.

*latrantes*, 'barkers,' i.e. 'dogs.' Cf. line 251, and the similar use of *saetiger*, line 215. So *tonans* = the thunderer, i.e. Jupiter, in i. 170.

185. *Cuspis*, etc., 'the lance hurled by the arm of Echion.' Cf. line 151.

186. *trunco acerno*, 'stem of a maple tree.'

187. *Proxima*, sc. *cuspis*.

187 sq. *si Non* for *nisi*, as in iii. 627, *si non haesissem*.

188. *visa est haesura* is equivalent to *haesura fuisset, ut visum est*.

189. *Longius it*, 'went too far,' 'overshot the mark.'

*it*, is perf. for *iit*.

*auctor teli*, 'the aimer of the shaft.' Cf. line 257.

*Pägāsēūs*. Jason got this epithet from Pagasae (near the modern Volo) in Thessaly where he built the ship Argo.

190 sq. Cf. Iliad, l. 40, *εἴ ποτέ τοι χαρίεντ' ἐπὶ νηὸν ἔρεψα, ἢ εἰ δὴ ποτέ τοι κατὰ πτόνα μηρὶ' ἔκηα ... τόδε μοι κρήνην ἐέλδωρ*.

*si*. For this conditional form of prayer (which Ovid, *Trist.* l. 2. 109, calls *sub conditione vocare*), cf. i. 377, *si precibus, dixerunt, numina iustis Victa remollescunt, si flectitur ira deorum Dic*. Mopsus appeals to Phoebus because he was the priest and prophet of Phoebus.

191. **Da** with infinitive on the analogy of the Greek *δός* with the infinitive, 'grant me to strike the mark with unerring shaft.' Cf. i. 307, *Quaesitisque diu terris, ubi sistere detur.*

192. **Qua potuit**, 'so far as he could.' Cf. ii. 105, *Ergo qua licuit genitor cunctatus.* The gods could not directly hinder one another's acts. So here Diana, who had sent the boar and did not wish it to be killed (see lines 123 sq.), does not alter the direction of the dart, but makes it ineffectual by removing the barb. See xiv. 784 sq., *Et clausura fuit, nisi quod rescindere nunquam Dis licet acta deum.*

193. **Diana** here only in Ovid has the first syllable long, a quantity, however, often found in Vergil, Horace, and Propertius.

194. For the literal sense of **acumen**, 'sharp point,' cf. iii. 84, *Vulnera dat ferro figitque in acumine dentes.*

196. **Emicat**, sc. *flamma*, 'flames flash from his eyes.' **spirat** is neuter, 'bursts forth from.'

197. **utque volat**, etc., 'and as a mass of rock flies, sped by the tight-strained cord.' The allusion is to the *ballistae*, which, along with *catapultae*, formed the artillery of ancient times.

199. **impete**. The masc. substantive *impes*, *impētis*, equivalent to *impetus*, occurs only in gen. and abl. Cf. iii. 79, *Impete nunc vasto ceu concitus imbribus amnis Fertur.*

**vulnificus**, 'wound-dealing.' Siebelis remarks that the monosyllabic ending of the line after a word of five syllables, by the meeting of the verse accent and the word accent, gives the line a ponderous sound well according with the sense. Cf. xv. 30 sq., *Candidus Oceano nitidum caput abdiderat sol Et caput extulerat densissima sidereum nox.*

200. Eupalamus and Pelagon are not mentioned in the list of names given above, and nothing is known about them.

**dextra tuentes Cornua**, 'holding the right wing,' 'on the right wing,' a military simile.

201. **iacentes** is, of course, the accusative governed by *rapuere*.

202. **Enaesimus**, a son of Hippocoon. See note on line 154.

204. **succiso**, sc. by the boar.

**Uquerunt nervi**, 'the sinews failed him,' not, as Lewis and Short (sub voce *linquo*) seem to take it, 'he fainted.'

205. **Pylus**, 'he of Pylus,' i.e. Nestor.

*citrā*, 'before,' literally, on this side of (i.e. counting from the Calydonian hunt), and so before, the fall of Troy. Cf. x. 84, *citra juventam*, on this side of, before coming to, early manhood. Nestor ruled over three generations of men, and survived the Trojan war, in which he took part.

206. *Tempora* is often used of times of trouble, so the expression here is equivalent to 'the siege and destruction of Troy.'

*sumpto*, etc., 'taking a spring from his spear planted on the ground.' He planted his spear on the ground, and used it to aid him in springing on the branches of the tree. Cf. ii. 785 sq., *haud plura locuta Fugit et impressa tellurem repulit hasta*.

208. *Despexit*, not, of course, 'despised,' but in the literal sense 'looked down on.' Cf. ii. 178, *summo despexit ab aethere terras*.

*loco tutus*, 'safe in his position,' or, as we would say, from a safe position he looked down on the enemy he had escaped.

*fugerat* = *effugerat*.

210. *Eurytidae*. According to Hyginus, this son of Eurytus was named Hippasus.

*hausit*, 'tore open.' *Haurire* is often used of inflicting a severe wound with a sword or other weapon. The idea seems to have been that of drawing up, drawing out, scooping. Cf. line 278, *hausitque nefando pectora ferro*; v. 126, *latus hausit Abas*. See also my note on xiii. 425.

211. *gemi fratres*, the Tyndaridae, the sons of Tyndareus, Castor and Pollux. They were ultimately changed by Jupiter into stars forming the constellation Gemini or the Twins. Cf. Hor. Od. 1. 3. 2, *fratres Helenae, lucida sidera*. They were usually represented in the poets as riding on white horses. Pindar, P. I. 127, calls them *λευκόπῳλοι*.

215 sq. The order of the words is—*nisi saetiger isset inter opacas silvas, loca nec iaculis nec equo pervia*. For the intricate arrangement cf. iii. 603, *Ipse, quid aura mihi tumulo promittat ab alto, Prospicio*, i.e. *ipse ab alto tumulo prospicio, quid aura mihi promittat*.

*saetiger* (sc. *ferus*), 'the bristle-bearer,' i.e. the boar. The word also occurs in Martial 13. 93. 1. The language is compressed. Siebelis remarks that the full expression would be *nisi saetiger abisset; ierat enim inter*, etc.

218. *ab arborea radice retentus*. This use of *ab* with the

ablative of the instrument, where the simple ablative is the regular expression, is poetical, and is found chiefly in Ovid. See Roby 2. 1213.

219. **Peleus.** Cf. line 149.

**Tegeaea.** See line 157.

220. **inposuit**, etc., 'fitted an arrow on the string, and bending her bow discharged it,' literally, discharged it from her bent bow.

221. **summum Corpus**, 'the surface of the body' of the boar. Cf. ii. 235 sq., *Sanguine tum credunt in corpora summa vocato Aethiopum populos nigrum traxisse colorem*, where the black colour of the Ethiopians is explained as being due to the blood having been drawn to the surface of their bodies by the heat of the sun, when Phaethon's unskilful driving suffered the horses of the sun to approach too near the earth.

**destringit**, 'grazes.' Cf. x. 526, *destrinxit harundine pectus*.

**harundo**, 'arrow.' Cf. v. 384, *Inque cor hamata percussit harundine Ditem*.

223. **Nec tamen**, etc., 'nor, however, was she (Atalanta = Tegeaea) more rejoiced at the success of her blow (her shot, we would say) than was Meleager.'

226. **feres**, 'carry off,' 'win.'

**honorem**, 'the reward.' Cf. xi. 216, *Nec ... Telamon sine honore recessit, Hesioneque data potitur*.

227. **addunt animos** supply *sibi* from *se* before *exhortantur*, 'they cheer one another on, and rouse their courage with shouts,' lit. 'with the accompaniment of shouts,' 'in the midst of shouting.' The instrumental ablative is used in a similar passage in vii. 120, *Minyae clamoribus augent Adiciuntque animos*.

228. **sine ordine**, they shoot 'wildly,' 'at random.'

229. **Turba**, sc. *iacientium*.

**iactis**, sc. *telis*. 'The crowd of shooters interferes with the arrows shot, and hinders the wounds they seek to inflict.'

230. **contra sua fata**. Cf. the Greek *παρ' αἶσαν, ὑπὲρ αἶσαν* or *μοῖραν*. The meaning is, his fury hastened his death.

**Arcas**, i.e. Ancaeus, see line 155.

**bipennifer**, 'bearing a two-edged axe.' Cf. iv. 22, *bipenniferumque Lycurgum*.

231. **femineis**, sc. *telis*.

**quid** = *quantum*.

232. **concedite**, used like the simple *cedite*, as in Fast. 1. 222, *Victaque concedit prisca moneta novae*.

234. For a like challenge with a like disastrous result, cf. line 564 sq.

**Dīānā**. See line 193.

235. **magniloquo ore**, 'a mouth speaking great things.'

**tumidus**, 'puffed up' with pride. Cf. line 329.

237. **Institerat digitis**, etc., 'stood on his toes, balancing himself on tip-toe.' Loers explains—*institerat digitis pedum et quidem in primos (extremos eorum) artus suspensus*.

238. **Occupat**, the subject is *ferus* in the next line, the boar 'is beforehand with' his bold assailant.

**quaque**, etc. Cf. v. 132 sq., *Huius in obliquo missum stetit inguine ferrum, Letifer ille locus*. The groin or abdomen being unprotected by bones, is the nearest, the readiest, passage for death.

239. **ad Summa inguina** marks the direction of the gore, the tusks rip "up" the groin.

**geminos dentes**. A boar has on each side of his mouth a pair of tusks, one in the upper, the other in the lower jaw. One of these pairs is meant here. A boar would not gore with both pairs together. He strikes sideways, hence the epithet *obliquus* is often applied to his thrust, and upwards, hence *ad summa inguina*, to the top of the groin.

242. **in adversum hostem**, 'right against the foe,' literally, against the foe fronting him.

**proles Ixionis**, Pirithous, son of Ixion.

244. **Procul** goes with **consiste** in the next line, 'stand at a distance.' Loers, Haupt, and Zingerle, however, join it with *inquit*.

**Aegīdes**, the son of Aegeus, i.e. Theseus. The friendship between Theseus and Pirithous was proverbial, hence the following words: *O pars animae meae, carior mihi me* (abl.).

245. **Pars animae**, cf. Pont. 1. 8. 2, *pars animae magna, Severe, meae*.

**licet**, sc. *nobis*. Cf. the construction of *profuit*, line 387.

247. The neuter **cornum**, properly 'a cornel-berry,' is here used for 'a shaft made of cornel wood,' 'a cornel-wood javelin,' in which sense, as well as that of 'a cornel cherry-tree,' the feminine *cornus* is generally found.

248. *votique potente futuro*, i.e. as it (the javelin) was about to hit the mark.

249. *Obstitit*, sc. *ei*, i.e. the javelin.

250. *Aesonides*, i.e. Jason, who has already been mentioned, line 189.

*quod* is the object of *vertit* in the next line, and the subject of *fixum est*. Cf. v. 224 sq., *quod, ait, timidissime Phineu, et possum tribuisse et magnum est munus inertis*, where *quod* is the object of *tribuisse*, the subject of *est*.

*ab illo*, i.e. from the boar.

251. *in fatum*, 'to the death of.' Cf. vii. 346 sq., *Quid facitis gnatae? quid vos in fata parentis Armat?*

*latrantis*. See line 184.

253. *Oenides*, the son of Oeneus, i.e. Meleager.

*variat*. The required sense seems to be 'wavers,' 'is unsteady' (thus explaining why the first shot missed), or as Gierig suggests, 'brandishes' the spears, but all the commentators explain 'has varied success.'

*missisque duabus*, sc. *hastis*, which is readily supplied as *hasta* occurs in the next line.

254. *stetit* = *fixa est*.

255. *Nec mora*, 'forthwith,' as often.

*saevit*, the subject *aper* is easily understood from the context.

*corpora versat in orbem*, 'keeps turning round,' namely, to face the dogs and hunters that surround him, as appears from the passage in iv. 722 sq., *modo more ferocis Versat* (sc. *se* which occurs in the preceding line) *apri, quem turba canum circumsona terret*.

256. *novo*, 'fresh,' referring to his having been already wounded, see line 222.

257. *Vulneris auctor*. Cf. line 269, *muneris auctor*.

258. *adversos*. See note on line 242.

259. *clamore secundo*, 'with favouring shouts,' i.e. 'with shouts of applause.'

261. *Inmanem* implies both 'immense' and 'uncanny.'

*multa tellure iacentem*, 'lying over a wide piece of ground,' 'covering much ground as he lay.'

262. *adhuc*, 'as yet.' Cf. i. 10, *Nullus adhuc mundo praebebat lumina Titan*.



263. *sed tamen*, etc., i.e., either as an insult, or, rather, as the context suggests, to make sure that the animal is dead. So in *Iliad*, 22. 371 it is said of the Greeks standing round the dead body of Hector, οὐδ' ἄρα οἱ τις ἀνονητὶ γε παρέστη.

264. *Ipse*, Meleager, the man who had himself inflicted the wound.

*pressit*, 'trod upon.' Cf. ii. 148, *Dumque male optatos nondum premis inscius axes*.

265. *mei spoliū iuris*, 'the spoil that is my due,' i.e. the hide of the boar which belonged of right to the successful hunter. For the gen. *mei iuris* cf. x. 37, *haec quoque ... iuris erit vestri*; ib. 725, *sed non tamen omnia vestri iuris erunt*.

*Nonacria*, Atalanta, so called from Nonacris, a town and mountain in Arcadia.

266. *in partem*, etc., 'let my glory be shared with thee.' Cf. vii. 563 sq., *Quo propior quisque est servitque fidelius aegro, In partem leti citius venit*.

268. *Terga*, 'the hide.' This hide, according to Pausanias, was shown at Tegea in the middle of the second century after Christ. The teeth, according to the same authority, were brought to Rome by Augustus.

269. *Illi*, Atalanta.

*laetitiae* is of course the dative, 'to her both the present and its giver are (for) a joy.'

*muneris auctor*. Cf. line 257.

271. *ingenti tendentes bracchia voce*, i.e. with loud cries and threatening gestures.

272. *nec* is used in the *Metamorphoses* much oftener than *neve* in passing from a command to a prohibition.

*titulos nostros*, 'our glory.' The *Thestiadae*, i.e. *Plexippus* and *Toxeus*, brothers of *Althaea*, regard the glory won by their nephew as the heritage of the whole family and therefore say 'our' glory. *Siebelis* thinks *noster* here means the glory 'of us men,' which they are indignant should pass to a woman. The former explanation, however, is supported by *Apollodorus* l. 8. 20, κατὰ γένος αὐτοῖς προσήκειν λέγοντες, εἰ Μελέαγρος λαμβάνειν μὴ προαιροῖτο.

For the sense of *titulos* cf. iv. 645, *hunc praedae titulum Jove natus habebit*, where the allusion is to the fame *Hercules* won by carrying off the golden apples from the garden of the *Hesperides*.

*intercipe*. Cf. line 132.

274. *ne sit longe*, etc., 'lest he who, blinded by love, presented the gift, desert thee,' literally, be far removed from thee. Cf. iv. 650, *ne ... longe tibi Iuppiter absit*. Heinsius reads *Decipiat, longeque tuo sit captus amore*, etc., which means 'let thy lover keep apart,' i.e. let him not attempt to interfere with us.

275. *Auctor*, sc. *muneris*. See line 269.

With *muneris* supply *landi*, 'from her (Atalanta) they take away the gift, from him (Meleager) the right of giving it.'

276. *Non tulit*, 'did not brook,' 'did not put up with this.' Cf. line 331 and Hor. C. 3, 14, 27, *Non ego hoc ferrem, calidus iuventa, Consule Planco*.

*Mavortius*, Meleager was said by some to be the son of Mars, though the common account, followed in line 320, makes him the son of Oeneus. Cf. Apollodorus, 1. 8. 2, *ἐγέννησε δὲ Ἀλθαία παῖδα ἐξ Οἰνέως Μελέαγρον ὃν ἐξ Ἄρεος γεγενῆσθαί φασιν*.

278. *Facta minis quantum distent*, 'how different are deeds and threats.'

*hausit*. Cf. line 210.

280. *Toxḗā*, accusative of *Toxeus*.

*pariterque ... que*, as *pariter ... pariter* in line 164.

282. *calidumque prioris Caede*, etc. 'the sword warm with the slaughter of the previous victim he warmed again in his (i.e. the previous victim's) brother's blood.'

283. *consorti*, adj. of or belonging to a brother or sister as in xiii. 663, *consortia corpora*. Ovid often uses *consors* as a subst., brother or sister.

284. *Dona ferebat*, 'was bringing offerings.' The subject is *Althaea*. Cf. vii. 159 sq., *Haemoniae matres pro gnatis dona receptis Grandaeivique ferunt patres*.

*nato victore*, 'for her son's victory,' literally, 'her son being victor.'

287. *atras*, sc. *vestes*.

288. *simul* = *simul atque*. Cf. Fast. 1. 567, *Quod simul evulsum est; fragor aethera terruit ipsum*.

*est editus*, 'was told,' cf. ii. 43, *Clymene veros, ait, edidit ortus*.

*excidit*, all her grief 'was forgotten.' The full expression would be *excidit animo*, as in the familiar passage Verg. Aen. 1. 25, *Necdum etiam causae irarum saevique dolores Exciderant animo*.

289. *poenae amorem*, 'desire of vengeance.'

291. *Thestias*, the daughter of *Thestius*, i.e. *Althaea*.

*triplices sorores*, 'the three sisters,' the Fates, *Clotho*, *Lachesis*, and *Atropos*, whose respective attributes are given in the line, *Clotho colum retinet, Lachesis net, et Atropos occat*.

For *triplices* = *tres*, which use occurs especially in speaking of three persons or things that have some connexion with or relation to one another, cf. ii. 654, *triplicesque deae tua fila solvent*.

For the rare construction *ponere in* with accusative, cf. R. Am. 719, *Omnia pone feros, quamvis invitus, in ignes*.

292. *Stamina fatalia*, 'the threads of destiny.' Cf. Tib. l. 7. 1, *Hunc cecinere diem Parcae fatalia nentes Stamina*.

*inpresso pollice*. In weaving the thread is passed under the pressure of the thumb.

293. *Tempora eadem*, 'the like duration,' 'the like span of being.'

294. *carmine*, 'prediction.' Siebelis translates 'das wiegenlied,' i.e. cradle song, lullaby.

297. *Ille*, sc. *torris*.

*imis* is here equivalent to 'inmost' the *penetralia* being regarded as the storage place, at the bottom of which, i.e. in the inmost recesses of which, the brand was hidden.

298. *Servatus*. The log being preserved from the flames preserved the life of *Meleager*.

299. *taedasque et fragmina*, 'pinewood faggots and chips.'

301. *conata quater*. The phrase expresses the conflicting emotions of her love for her brothers and love for her son. According to the belief of the time the murdered men could not have rest in the other world unless they were avenged.

*ramum* = *torrem* of line 296.

302. *Coepta tenuit*, 'checked her purpose,' literally 'checked her undertaking.' For this sense of *tenere*, cf. xiii. 203, *Vix tenuere manus—scis hoc, Menelae!—nefandas*.

*mater* and *soror*, mean 'the feelings of the mother and of the sister,' as in xiii. 187, *in rege tamen pater est,—pater* means 'the feelings of the father.' This use of *mater* is paraphrased by *mens materna* in line 333.

303. *diversa* agreeing with *nomina* is to be taken predictively with *trahunt*, 'the two names (i.e. mother of the murderer, sister of the murdered) draw the one heart in opposite directions.'

304. *sceleris futuri*, 'her intended crime,' 'the crime she was about to commit.'

305. *suum*, anger gave 'its' flush, i.e. the flush that generally accompanies anger. Cf. i. 17, *nulli sua forma manebat*. See lines 116 and 392.

306. The order is : *et modo vultus erat similis minanti nescio quid crudele, modo (ei) quem misereri*, etc., 'her face at one moment seemed to threaten some cruel deed, at another it seemed like one that you might think felt pity.'

310. *ventus ventoque contrarius aestus*, 'the wind and the tide setting against the wind.'

311. *paretque incerta duobus*, 'and veering to and fro obeys the two,' sc. the wind and the tide.

312. *dubiis affectibus errat*, 'wavers with conflicting emotions.' Cf. *Fasti* 3. 543 sq., *Quae tamen haec dea sit, quoniam rumoribus errant, Fabula proposito nulla tacenda meo*.

313. *In vices* and *per vices* are poetical forms for *invicem*. The plural expresses frequent change.

*ponit*, 'lays aside.'

314. *melior germana parente*, 'a better sister than mother.' Cf. *Trist.* 1. 7. 16, *cremasse suum fertur sub stipite natum Thestias et melior matre fuisse soror*.

315. *Poenarum deae triplices*, the three Furies, or Eumenides, as they are called in the next line.

*furialibus sacris*, 'sacrifice of the Furies,' i.e. 'a sacrifice of vengeance.'

317. *nefas* is of course the object of *ulciscor* as well as of *facio*.

318. The construction of *addere* with *in* suggests 'heaping on.'

320. *felix* is part of the predicate ; 'shall Oeneus have the happiness to enjoy?' The future is used here in the same sense as in the next line, where *erit* means 'is he to be?' 'should he be?' Cf. vii. 38, *prodamne ego regna parentis?*

321. *Melius lugebitis ambo*, 'better ye should both mourn,' i.e. both Oeneus for the loss of his son Meleager, and Thestius for the loss of his sons Plexippus and Toxeus.

322. *animae recentes*, 'but lately become spirits,' 'spirits of the lately dead.' Cf. iv. 434, *umbraeque recentes Descendunt illac*.

323. *Officium*, 'my dutiful service,' service done in fulfilment of sisterly duty.

**magno**, ablative of price.

325. **fratres ignoscite matri**, 'brothers, pardon a mother's feelings.'

326 sq. **Meruisse**, etc., 'I admit he has deserved to die.'

327. The emphasis is on **auctor**, i.e. that I, his mother, should slay him troubles me.

328. **inpune feret**, 'come off with impunity.' See note on line 121.

330. **cinis exiguus**, 'a handful of ashes.'

331. **patiar**. Cf. line 276, *tulit*.

332. **Spemque patris**, etc., 'and let him sweep off his father's hopes, and in his fall carry with him his kingdom and his country.'

**trahat** goes with **spem** as well as with **ruinam**. *Trahere spem* is 'to sweep away the hopes.' *Trahere ruinam* is the expression for a building falling with a crash, and is here used figuratively.

333. **iura parentum**, 'the duties of a parent.' Cf. vii. 503, *foedusque refert et iura parentum*.

334. **O**. Notice the hiatus which is common after this interjection.

**primis ignibus**. See lines 290 sq.

335. **Idque ego passa forem**. Continue the force of *utinam*, 'and would that I had allowed it,' sc. that you should be burned. For the sense of *patior*, cf. line 331.

339. **Et cupio et nequeo**, 'I wish (to do the deed) and yet I cannot.'

**Modo ... Nunc**. Cf. line 130.

341. **pietas**, 'affection.' Cf. i. 204, *Nec tibi grata minus pietas, Auguste, tuorum*.

**maternaque nomina**, 'the name of mother.' Plural for singular. Cf. line 71, *patrium nomen*.

**frangunt**, 'bend (literally, break) my purpose.' Cf. Her. 1. 85 sq., *Ille tamen pietate mea precibusque pudicis Frangitur*.

342. **male**, 'in an unholy fashion.' See lines 317 and 318. Loers and others, however, explain 'to my sorrow.'

343. **solacia**, i.e. her son Meleager, whom she is giving as a victim to appease her murdered brothers. Althaea desires that she herself should follow her son and her brothers to the grave.

344. *dextraque aversa trementi.* Cf. vii. 341, *Caecaque dant saevis aversae vulnera dextris.*

345. *Funereum*, 'fatal.'

346. *Aut dedit, aut visus est dedisse.* Cf. ix. 782, *Visa dea est movisse suas, et moverat, aras.*

347. *invitis.* The fire is represented as shrinking from such fuel.

348. *Inscius*, unconscious of what had happened.

*flamma ab illa.* For the use of *ab*, see note on line 218.

349. *caecis*, 'unseen.' Cf. iii. 490, *caeco paulatim carpitur igni.*

351. *ignavo et sine sanguine leto*, 'by a dastard and bloodless death.' For *ignavus*, 'unwarlike,' 'cowardly,' cf. viii. 73, *ignavis precibus Fortuna repugnat.* *Iners* is similarly used. For *sine sanguine*, cf. i. 26, *Igneae convexi vis et sine pondere coeli.* For the position of *tamen*, cf. vi. 352, *Quae tamen ut detis, supplex peto.*

352. *Ancaei vulnera.* See line 240.

353. *fratres...sorores.* Meleager had, according to Nicander (see Anton. Lib. 2), five brothers and four sisters. The latter were named Gorge, Deianira, Eurymede, and Melanippe.

*pias*, 'affectionate.'

354. *sociam tori*, 'the partner of his couch.' His wife's name was Cleopatra or Alcyone.

*ore supremo*, 'with his last breath.'

355. *ignis*, sc. *stipitis.* See line 347.

356. *uterque*, i.e. *ignis* and *dolor*. As the torch is burned out, the suffering and the life of Meleager end.

357 sq. The repetition of *paulatim* emphasizes the simultaneous passing away of the man's spirit and sinking of the brand to ashes.

359. *Alta.* Calydon called *πετρήεσσα* in the Iliad, was situated on a spur of Mount Aracynthus.

*iacet*, 'lies prostrate' with grief.

360. *Vulgusquē.* This lengthening, which is often found in the arsis of the second foot, and less frequently in that of the fifth, occurs only when another word connected by *que* follows. Cf. i. 193, *Faunisque satyrique et monticolae silvani.* It is an imitation of the Greek usage in such passages as Iliad, 3. 221, ἀλλ' ὅτε δὴ ῥ' ὄπα τε μεγάλην ἐκ στήθεος ἕει,

*scissaeque capillos*, 'with dishevelled hair.' This accusative of the part concerned, for which in prose the ablative is generally found, is used chiefly of parts of the body. See Roby, 2. 1102. Cf. iv. 546, *scissae cum veste capillos*.

361. *Planguntur*, 'beat their breasts' in sign of grief; a middle form like the Greek *κόπτεσθαι*.

*Matres Calydonides Eveninae*, 'matrons of Calydon who dwell by the Evenus.'

*Evēninae*, 'of the river Evenus,' formed on the analogy of *ᾠκεανίνη* from *ᾠκεανός*, *ἄδρηστινή* from *ἄδρηστος*. Cf. *Iliad*, 9. 557, *κούρη Μαρπήσσης καλλισφύρου Εὐθύνης*. The river Evenus, now *Fidhari*, which rises in Mount Oeta and flows through Aetolia, was formerly called *Lycormas*; see ii. 245.

363. *spatiosum*, 'prolonged.' For this adjective, used of time, cf. *Am.* 1. 8. 81, *Sed nunquam dederis spatiosum tempus in iram*; xii. 186, *spatiosa senectus*.

364. *Nam*, i.e. I need not speak of the mother's grief 'for' she committed suicide. Cf. vi. 271, *Nam pater Amphion erro per pectus adacto Finierat moriens pariter cum luce dolorem*.

*manus*, sc. her own, *Althaea's* own hand.

366. *Non mihi*, etc. This mode of expressing the impossibility of giving an adequate description occurs several times in the Roman poets, e.g. *Verg. Georg.* 2. 43 sq.; *Trist.* 1. 5. 53 sq., and is borrowed from *Iliad*, 2. 488 sq., *πληθὺν δ' οὐκ ἂν ἐγὼ μῦθ' ἴσσομαι οὐδ' ὀνομήνω· οὐδ' εἴ μοι δέκα μὲν γλώσσαι, δέκα δὲ στόματ' εἶεν, φώνη δ' ἄρρηκτος, χάλκεον δέ μοι ἦτορ ἐνείη*. The usage is ridiculed by *Persius*, 5. 1 sq. Join *centum* with *linguis*.

367. *totumque Helicon*, i.e. the whole art of song, Mount Helicon in Boeotia being sacred to Apollo and the Muses.

368. *persequerer*, 'follow out in detail.'

369. *liventia* is a proleptical predicate, expressing the result of *tundunt*, 'beat their breasts till they are black and blue.' For the proleptic use cf. iii. 76, *vitiatas inficit auras*.

370. *Dumque manet corpus*, i.e. so long as the body remains unburnt.

*refoventque fiventque*. For the inverted order due to metrical requirements cf. line 5, *refluitque fluitque*; ii. 409, *redit itque*.

371. *ipsi*, 'to the body,' literally to 'himself' as opposed to the bier.

posito dant oscula lecto. Cf. Tib. 1. 1. 61 sq., *Flebis et arsuro positum me, Delia, lecto Tristibus et lacrimis oscula mixta dabis.*

372. Post cinerem, etc., 'after the corpse is reduced to ashes they collect the ashes and press them to their breasts.' Post cinerem is a concise expression for *postquam cinis factus est*. Cf. Pont. 4. 16. 3, *Famaque post cineres maior venit*. For *haurire*, 'pick up,' 'gather up,' cf. xiii. 425, *tamen unius hausit, Inque sinu cineres secum tulit Hectoris haustos.*

373. Adfusae iacent tumulo, 'lie prostrate on the tomb.' Cf. ix. 366, *Adfusique suae radicibus arboris haerent.*

signataque, etc. Cf. ii. 338 sq., *nomenque in marmore lectum Perfudit lacrimis et aperto pectore* (i.e. rending her robe) *fovit.*

375. Parthāōniae domūs, 'the house of Parthaon,' i.e. Oeneus, for Oeneus was the son of Parthaon. See ix. 12.

Latonia, sc. *proles*, i.e. Diana, daughter of Latona. The word *proles* is expressed in Trist. 5. 1. 57, *Cum faceret Nioben orbam Latoia proles.*

376. Gorgen. See note on 353.

nurumque Nobilis Alcmenae. Deianira was the wife of Hercules, the son of Alcmena. See Hyginus 174, *At sorores eius (Meleagri) praeter Gorgen et Deianiram, flendo deorum voluntate in aves sunt transfiguratae, quae Meleagrides vocantur.*

378. Allevat, 'makes them soar,' literally 'lifts them up.'

per, 'along,' 'over.' The birds here described into which the sisters of Meleager were changed were called Meleagrides, i.e. guinea-fowl. See passage quoted from Hyginus on line 376.

379. 'Makes their lips horny, and sends them, transformed, flying through the air.'

380-403. Here again, as in the tale of the Calydonian boar hunt, an adventure of Theseus serves to introduce a series of transformations that have no special connexion with that hero. On his way home from the Calydonian hunt Theseus and his companions are entertained by the river god Achelous, and as they sit at meat the stories of four transformations are narrated, viz., of the Echinades, of Philemon and Baucis, of Erysichthon, and the fight between the river god Achelous and Hercules, which last tale, however, can hardly be strictly said to describe a transformation.

380. sociati, etc., 'having done his share of the common task,' i.e. the Calydonian hunt. Cf. line 109-111.



381. *Erechtheas arces*, i.e. Athens. Cf. vi. 677, *Sceptra loci* (namely, Athens) *rerumque capit moderamen Erechtheus*. *Odys.* 7. 80 sq., ἵκετο δ' ἐς Μαραθῶνα καὶ εὐρύαγυιαν Ἀθήνην, δῶνε δ' Ἐρεχθῆος πυκινὸν δόμον.

*Tritonis*, -idis or -idos, is properly a feminine adjective, 'of or belonging to Lake Triton,' on the Mediterranean coast of Libya. It is sometimes used as the name of the lake, but more frequently, as here, for Pallas Athena or Minerva, who was said to have been born on the lake.

For the expression *Tritonidos arces* = Athens, cf. line 92, *sacraque ex arce Minervae*.

*ibat*, 'was on his way.'

382. *Clausit iter*. Ovid's geography is at fault. The Achelous lay to the west of Calydon, and would not therefore have blocked Theseus' way on his return to Athens, which lay to the east.

*eunti*. The dative of course depends on *clausit iter fecitque moras*, 'blocked his way and delayed him on his journey.'

383. *Imbre tumens*, 'swollen with rain.'

*Succede*, 'enter.' Cf. ii. 766, *Constitit ante domum, neque enim succedere tectis Fas habet*.

*ait*. The subject is *Achelous*. *Ait* is a dissyllable. In this verb *a* and *i* are usually pronounced as two letters if the *i* is followed by a consonant; otherwise *ai* are treated as a diphthong, as in *aiebam*, which is a trisyllable.

384. *Cecropidā*, vocative of *Cecropides*, -ae, a name given to Theseus because Cecrops was the mythical founder of Athens.

*nec*. See note on line 272.

385. *trabes solidas*, 'entire trees.' Cf. line 169, x. 372 sq., *utque securi Saucia trabs ingens, ubi plaga novissima restat, Quo cadat, in dubio est, omnique a parte timetur*.

*obliqua*, 'lying across the stream.'

386. *solent*. The subject is *undae* supplied from line 384.

*Vidi*. Siebelis remarks that Achelous is described in a somewhat comic light. Though a river god he cannot control the waters of his stream, but looks on helplessly at the destruction they work. For the description, cf. i. 304, *Nat lupus inter oves, fulvos vehit unda leones, Unda vehit tigris, nec vires fulminis apro, Crura nec ablato prosunt velocia cervo*.

387. *alta* is a common epithet of *stabula*. See vi. 521, v. 627. Cf. O.l. 14. 5, ἀλλή ὑψηλή.

**trahi**, 'swept away.' Cf. xv. 714, *multamque trahens sub gurgite harenam Volturnus*.

**nec fortibus**, etc. The order is, *nec armentis profuit illic fortibus esse, nec equis velocibus esse*, 'there it was of no avail for the herds to be strong, for the horses to be swift.' For the construction, cf. line 245, *licet eminus esse Fortibus*.

389. **solutis**, 'thawed.'

390. **turbineo**, 'shaped like a top,' 'cone-shaped.'

391. **dum**, 'until.'

**flumina**, is used of the swollen waters of a river, floods, as in i. 422 sq., *Sic ubi deseruit madidos septemfluus agros Nilus et antiquo sua flumina reddidit alveo*.

392. **Limite**, 'channel.' See note on line 45.

**tenues**, 'abating' waters, in contrast to *tumens*, 'rising, in line 383.

**capiat**, 'contains,' 'is large enough for.' Cf. line 110 and i. 344, *plenos capiat alveus amnes*.

**suus alveus**, 'their (i.e. the waves) channel.' For *suus*, 'their natural,' 'their appointed' channel, cf. vi. 489, *placido dantur sua corpora somno*, 'the bodies that are his,' i.e. sleep's, for men's bodies by night belong to sleep, i. 17, *nulli sua forma manebat*.

393. **Aegides**. Theseus was son of Aegeus.

The first *que* belongs to *respondit* in the next line. So in i. 753, *Non tulit Inachides, matricque, ait, omnia demens Credis*, where *que* belongs to *ait*. In the poets *que*, when used to introduce a clause in direct narration, is often joined, not to the parenthetical verb of saying, such as *ait*, *inquit*, *respondit*, to which it properly belongs, but to a preceding word of the direct narration itself.

394. **Consilioque**, i.e. your advice to enter your house. For the *ὑστερον πρότερον* in the order *domoque consilioque*, cf. line 5, *refluitque fluitque*, and line 370, *refoventque fiventque*.

395. **multicavo**, 'porous.'

**nec lēvibus**. The negative in *nec* belongs to *levibus*, it does not go with the verb *subit*. The expression is equivalent to *et tophis non levibus*, and enters the halls built of 'rough tufa.' Cf. i. 110, *Nec renovatus (= et non-renovatus) ager gravidis canebat aristis*. *Neve* and *neu*, as well as *nec*, are often so used that their conjunctive force alone affects the main sentence, while their negative force belongs to some special word or part of the sentence.

In i. 574 sq. the river god Peneus is said to have had a similar cave dwelling: *haec sunt penetralia magni Amnis; in his, residens facto de cautibus antro, Undis iura dabat nymphisque colentibus undas.*

397. **Summa**, sc. *atria*, i.e. the ceiling of the hall.

**lacunabant**, etc., 'mussels and murex-shells in alternate panels decorated the ceiling,' lit. mussels with alternating murex-shells panelled the ceiling. Such ceilings are called *lacunaria* from their sunken spaces. For *alterno*, cf. iii. 792, *Gesserit alternis immixtos crinibus angues.*

398. **duas partes**, 'two thirds.' Fractions with a numerator less by one than the denominator are denoted by the cardinal numerals with *partes* simply, e.g. *tres partes*, 'three fourths'; *quattuor partes*, 'four fifths.' Cf. xi. 287, *tuaque haec pro parte vocato*, where *parte* is 'half,' i.e. one part out of two.

**lucis**, 'the day.' Cf. i. 772, *sitque oculis lux ista novissima nostris.*

**Hÿpērīōnē**, Hyperion, here a synonym for 'the sun,' is also the father of the sun, as in iv. 192, *quid nunc, Hyperione nate, Forma colorque tibi radiataque lumina prosunt.* So in Homer *Ἦπεριων* is sometimes 'the sun,' while sometimes the sun, *Ἡέλιος*, is called *Ἦπεριωνίδης*, 'the son of Hyperion.'

**menso**. The poets sometimes use *metior* for 'to traverse,' instead of which *emetior* would be more correct. Cf. ix. 447 sq., *Sponte fugis, Milete, tua, celerique carina Aegaeas metiris aquas.*

400. **Hac**, sc. *parte*.

**Ixiōnides**, Pirithous. See line 143.

**Troezenius heros Lelex**. See line 152. Lelex is here called *Troezenius* because of his visit to Pittheus, king of Troezen, whose grandson Theseus was. See Haupt.

401. **raris**, etc., 'his brows now sprinkled with gray hairs here and there.' Cf. Dryden, *His hair just grizzled As in a green old age.* *Cāni*, -orum, sc. *capilli*, 'gray hairs.' Cf. i. 266, *canis fluit unda capillis.* For the accusative *tempora* see note on line 360. Cf. i. 265, *Terribilem picea tectus caligine vultum.*

402. **Quosque alios** = *aliquae quos*. Cf. xv. 867.

403. **Acarnanum**, gen. pl. of *Acarnan*, 'the river of the Acarnanians,' is the Achelous, which formed the boundary between Acarnania and Aetolia.

**hospite tanto**. The great guest is of course Theseus, who

is called *maximus heros* in line 406, and *maxime Theseu* in vii. 433.

404-422. Transformation of five nymphs into the Echinades. The myth as to the formation of the Echinades seems to occur here for the first time. These islands, now called Curzolari, lay off the mouth of the river Achelous, and were probably named from their fancied resemblance to the Echinus or sea-urchin. The Achelous, now called the Aspro Potamo, i.e. the White River, marked the boundary between Acarnania and Aetolia, and was the largest river in Greece. The islands, as Thucydides observes in book 2. 102, were formed by the alluvial deposit of the river, which has now connected the largest of them, Dulichium, with the mainland. Near this is Missolonghi, where Byron died in 1824, and where was the chief centre of Western Hellas in the Greek War of Liberation. The transformation of the Nymphs here described was due to the wrath of the Achelous at their having preferred the gods of the country to him in offering sacrifices. The tale therefore appropriately follows the Calydonian hunt, as it was owing to similar neglect of another deity, Diana, that the Calydonian boar was sent by her to ravage the land. See line 118 sq.

404. *nudae vestigia*, 'bare foot.' For the accusative *vestigia* see note on line 360. Cf. vii. 183, *Nuda pedem*. Gierig says the attendants were barefoot as a mark of respect.

405. *mensas*. The plural is used because a small separate table was placed by the side of each guest.

406. *In gemma posuere merum*, 'set on wine in goblets. *Gemma*, properly a precious stone, is here used of a goblet made of or decorated with precious stones. Cf. Prop. 3. 5. 4, *Nec bibit e gemma divite nostra sitis*.

*maximus heros*, Theseus.

407. *Aequora*, etc., 'looking out over the sea that lay before his eyes. The Achelous flowed into the Ionian Sea, and the group of islands called the Echinades lay off its mouth.

408. *et* connects the two parts of the reported speech as if *inquit* was repeated, so we may translate 'and he continued.'

409. *gerit*, not *gerat*, because the meaning is 'tell me the name of the island,' not 'tell me what name the island bears.' In other words, the object of *doce* is not the relative clause *quod nomen insula gerat*, but the substantive *nomen*, which substantive is defined by *quod gerit*. Loers, however, ex-

plains the indicative by making the passage a direct interrogative, 'what name does the island bear? Tell me.'

*quamquam* introduces a correction or qualification of what has just been said, that island, 'although it seems to be not merely one,' i.e. although I am hardly right in speaking of it as one, for there seem to be several islands. Cf. vii. 37, *Di meliora velint; quamquam non ista precanda*, i.e. 'I pray the gods may grant better things, although I am not right in praying for that.'

411. *terrae*, 'pieces of land,' 'strips of land.'

*spatium discrimina fallit*, 'the distance makes the intervening spaces unnoticed.' Cf. line 463, *fallunt sermonibus horas*; vi. 60, *studio fallente laborem*.

412. *Quōque minus mirere*. After these words *scito* or *audi* is to be supplied. Cf. vii. 520 sq., *neu longa ambage morer vos, Ossa cinisque iacent*.

For *spretae factum Dianae*, cf. line 123. The vengeful act of Diana in sending the Calydonian boar is in a manner justified by the similar act of vengeance on the part of another god.

414. *rurisque deos*. Cf. i. 192, *sunt rustica numina nymphae Faunisque satyrique et monticolae Silvani*.

416. *cum plurimus umquam*, repeat *feror*.

417. *animis*, 'rage.'

418. Gierig and Loers read *revelli*, but all the other editors seem to read *revulsi*. The correct form seems to be *revelli*, though *revulsi* is sometimes found in post-Augustan writers. See Roby l. p. 262, and my note on Calpurnius Siculus 4. 155.

419. *memores tum denique nostri*, 'who then and not till then called me to mind.'

422. *totidem*, sc. five.

423-533. Transformation of Philemon and Baucis into trees. The scene is still the banquet hall of the river god Achelous, and the story is told by Lelex as a protest against the incredulity with which their host's story about the Echinades was received by Pirithous. See notes on 380-403 and 404-422. Once on a time Jupiter and Mercury, in the likeness of men, visited Phrygia. They were not well received, and they sought shelter and hospitality in vain until they came to the cottage of Philemon and Baucis. This aged pair, though steeped in poverty, gave the gods liberally such entertainment as their humble abode could afford, and as a reward, were saved from a deluge which the gods, in anger for their unfavourable

reception, sent upon the district. The humble cottage became a temple, of which the hospitable old couple were made the priests. They prayed the gods that neither of them might survive the other, and in answer to their prayer, they were both at the same time transformed into trees, Philemon into an oak, and Baucis into a linden.

Haupt says that Ovid's source for the tale probably was the Lyciaca of Menecrates Xanthius, and that he also made use of the Hecale of Callimachus, an epic poem that described how an aged woman hospitably received Theseus when he went to fight the Marathonian bull. In *Fasti* 5. 495 sq., a tale somewhat similar to the present is told of the aged Hyrieus, who entertained the same two gods.

423. **Amnis.** The river god Achelous.

**ab his,** 'after this,' 'hereupon.' Cf. iii. 273, *Surgit ab his solio.* So in Greek *ἐκ τούτων.*

**Factum,** as in lines 412 and 535.

424. **Moverat,** 'moved with surprise,' 'stirred,' 'made an impression on.' Cf. vii. 758, *mirandi novitate movebere facti.*

**irridet.** The subject is *Ixione natus* in the next line.

**utque.** *ut* has here a causal sense, 'since,' 'inasmuch as.'

**que** goes with *dixit* in line 427. See note on line 393.

425. **mentis ferox,** 'proud in spirit.' Cf. Tac. A. 1. 32, *animi ferox.*

**Ixione natus.** Pirithous was, like his father Ixion, a despiser of the gods.

427. **si dant** is a concise expression for *si putas eos dare,* 'if you think that they give and take away.'

429. **Ante omnesque.** For the position of *que,* cf. i. 389, *Verba datae sortis secum inter seque volutant.*

432. **Quōque minus.** See note on line 412.

433. **modico,** surrounded by a 'low' wall.

434. **Pēlōpēiā arva,** the country of Pelops, i.e. Phrygia.

**Pittheus,** king of Troezen, was a son of Pelops.

435. **regnata.** The passive participle *regnatus* with dative of agent is common in the poets. Cf. xiii. 720 sq., *regnataque vati Buthrotos Phrygio.*

436. **Haud procul hinc,** i.e. not far from the hills mentioned in line 433.

439. **Atlantiades.** Hermes or Mercury was son of Zeus and Maia, a daughter of Atlas. The use of *caducifer* in this line

is a good instance of an *epitheton ornans*. In his assumed character of a mortal, Hermes would of course not carry the *caduceus* which, along with the *talaria* or winged sandals (here called *alis*), formed part of his distinctive attire. *Caducifer* here is therefore merely a standing epithet.

442. *tecta*, 'thatched.'

445. *paupertatem fatendo*, 'by admitting their poverty.' They did not try to keep up appearances.

446. *nec iniquā mente ferendo*=*et ferendo mente non iniqua*, 'and by bearing it with patience.' Cf. Trist. 3. 3. 57, *extenua forti mala corde ferendo*. For this use of *nec*, see line 395.

448. *Tota domus duo sunt*, 'the whole household consists of two.' Cf. Fast. 4. 543 sq., *Tota domus laeta est, hoc est, materque paterque Nataque; tres illi tota fuere domus*.

*idem* is of course plural, *iidem*.

*idem pārentque iubentque*, i.e. the servants and masters are the same persons.

449. *tetigere*, 'reached.' Cf. iv. 779, *Gorgoneas tetigisse domos*.

452. *Quo*, adverb.

*sedula*, 'attentive.'

453. *tepidum*, 'cold.' Cf. xi. 225, *haud tepidos sub pectore senserat ignes*. For the description cf. Fast. 5. 506 sq., *Ignis in hesternis stipite parvus erat: Ipse genu nixus flammam exsuscitavit aura Et promittit quassas comminuitque faces*.

455. *ad flammam producit*, 'fans to a flame.'

456. *tecto Detulit*, 'brought down from the garret.'

457. *minuit*, 'broke up.'

459. *Truncat foliis*, 'strips of its leaves.'

*Furca levat*, etc., 'with a two-pronged fork he takes down the smoked fitch of bacon that hung from the blackened rafters.'

462. *domat*, 'softens,' 'cooks.' Cf. i. 228 sq., *ferventibus artus Mollit aquis*.

463. *medias horas*, 'the interval,' the time until supper was ready. Cf. iv. 167 sq., *Desierat, mediumque fuit breve tempus, et orsa est Dicere Leuconoē*.

*fallunt*, 'they beguile.' See note on line 411.

464. *Concutiuntque*, etc., 'and shake up the pillows of soft river sedge laid on the couch, the frame and legs of which were of willow.'

*sponda pedibusque salignis* are ablatives qualifying *lecto*.

466. *Vestibus*, 'couch covers.'

*non nisi*, 'only.'

467. *sed et haec*, 'but even this.'

468. *lecto*, etc., 'not to be spurned by a couch of willow wood.' This is said jestingly. The coverings were of an humble character, so that the couch of humble materials could not consider them too fine for it. *lecto* is dative.

469. *succincta*, 'with robe girt up.' Cf. *Fast.* 1. 407, *Illa super suras tunicam collecta ministrat*.

470. *pes tertius*. Three-legged tables were unfashionable in Ovid's time, and therefore a further sign of poverty. The table in fashion had but one foot.

471. *parem*, sc. *tertium pedem*, 'a potsherd made it (the third leg) even.'

*clivum* is the 'slope' of the table caused by one leg being shorter than the others.

472. *aequatam*, sc. *mensam*, the table 'levelled.'

*mentae*, 'mint,' instead of sponges, which were generally used.

473. *bicolor*, i.e. green and black.

*sincerae*, 'pure,' 'chaste.'

*baca Minervae*, i.e. olive. The poverty as well as the hospitality of the hosts is shown by the fact that the dishes though numerous are all homegrown and not purchased.

474. *Condita*, 'stored,' 'not *condita*, 'pickled.'

475. *Intiba*, 'endives,' or 'succory,' a kind of salad.

*radix*, 'a radish.'

*lactis massa coacti*, 'curdled milk,' 'cheese.'

476. *Ova*. The Romans were wont to begin supper with eggs and end it with apples, whence the phrase *ab ovo usque ad mala*, 'from beginning to end,' in *Hor. Sat.* 1. 3. 6.

*non acri favilla*, 'on the dying embers,' literally, the embers no longer glowing.

*leviter versata*, 'lightly turned,' i.e. they were poached so as to be soft, not hard. George Sandys translates, 'new egges roasted reare.'

477. *Omnia fictilibus*, 'all served on earthenware.'

*Post haec*. The order of the entertainment was as follows: first, olives, radishes, cheese, eggs, etc., then wine, which was



removed to make room for the smoking dish of bacon and greens; the wine was then again (*rursus referuntur*) placed on the table, but once more set on one side to make room for the desert (*mensis secundis*), consisting of nuts, figs, grapes, honey, etc.

*caelatus eodem argento*, 'embossed in the same silver,' jestingly said for 'made of the same clay.'

478. *fago*. Beechwood bowls were in common use among rustics. See, for example, Verg. E. 3. 36.

479. *Qua cava sunt*. The hollow of the bowl was smeared with wax to make it stanch. Cf. Theoc. 1. 27, βαθὺ κισσύβιον, κεκλυσμένον ἀδεί κηρῶ.

480. *Parva mora est*, i.e., presently, after a short delay, as *haud mora* is often used by the poets for 'immediately,' 'without delay.'

*epulas calentes*, i.e. the *holus* and *terga suis* mentioned in lines 459 sq.

481. *Nec longae vina senectae*. The negative belongs to *longae*, not to the verb, so that it is equivalent to *et non-longae*, 'and wine of no ripe age.' Cf. line 446. For the use of *senecta* cf. Juv. 13. 214, *Albani veteris pretiosa senectus*.

482. *paulum seducta*, 'set aside for a while.'

483. *hic*, i.e. at the second course. Cf. Hor. Sat. 2. 2. 121 sq., *tum pensilis uva secundas Et nux ornabat mensas cum duplice fico*.

*rugosis palmis*, 'shrivelled dates.' Cf. Fast. 1. 185, *Quid vult palma sibi, rugosaque carica, dixi?*

486. *vultus boni*, 'kindly looks.'

487. *nec iners pauperque voluntas*, 'no lagging or niggardly good-will.' The negative goes with both adjectives, and in prose the expression would be *nec iners pauperve voluntas*, or *et voluntas nec iners nec pauper*. The poets sometimes connect two words by *et* or *que* when a negative expressed with the first belongs to the second also. In prose this is done only when the two words make up one conception.

488. *totiens haustum*, 'so often drained.' Cf. xiv. 277, *Quae (sc. pocula) simul arenti sitientes hausimus ore*.

489. *Sponte sua*. In prose the order is *sua sponte*.

*per se*, the wine fills up anew 'of itself.'

490. *Attoniti novitate*, 'amazed at the strange sight.'

*manibus supinis*, 'with upraised hands.' ὑπέραις χερσίν.

In prayer the hands were raised and the upturned palms held towards heaven.

491. *Concipiunt preces*, 'repeat prayers.' Cf. vii. 503 sq., *vota sacerdos Concipit et fundit purum inter cornua vinum*.

492. *nullis paratibus*, beg indulgence 'for their want of preparations,' 'for their preparations that were of no account, insignificant.' For this use of *nullus* Loers compares Livy, 6. 3, *Tullium ... natum patre nullo*, i.e. 'whose father was a nobody.'

493. *Unicus* expresses more than *unus*. It means 'one and no more.' They had 'one only' goose. Cf. line 81.

*custodia*, 'guardian.' Abstract for concrete. Cf. ii. 538 sq., *Nec servaturis vigili Capitolia voce Cederet anseribus*; xi. 599, *canibusve sagacior anser*.

494. *dis hospitibus*, 'the gods, their guests.'

498. The *que* after *Di* connects *dixerunt* in the following line with *vetuere* in line 497, the gods forbid the goose to be killed 'and said' we are gods, etc. Cf. line 576.

499. *Impia*. Referring to the rejection of Jupiter and Mercury by those who dwelt in the neighbourhood. See line 440 sq.

499. *vobis*, etc., 'it will be granted you to escape from this disaster.' Cf. lines 245 and 387.

For *dabitur*, 'will be permitted,' 'granted,' cf. i. 307: *ubi sistere detur*.

500. *modo*, 'only.'

501. The active form *comito* instead of *comitor* is poetical. *ardua montis*, 'the mountain heights.' Cf. v. 421, *in gurgitis ima*.

502. *simul*, 'along with us.'

*baculisque levati*, 'supporting themselves on their staves.'

503. *clivo*. The ablative without the preposition is not uncommon after *ponere* in the poets.

504. *summo*, sc. *clivo*. For the simple ablative with *abesse*, cf. R. Am. 774, *Et poterat nupta lentus abesse tua*.

For 'an arrow flight,' 'bow-shot' as a measure of distance, cf. Iliad, 15. 358, *ἄσον τ' ἐπὶ δούρης ἐρωή γίγνεται*.

For the construction *Tantum ... quantum*, cf. iv. 709 sq., *Tantum aberat scopulis, quantum Balearica torto Funda potest plumbo medii transmittere caeli*.

506. *tantum*, 'only.'

507. *suorum*. *Sui* here means their neighbours and acquaintances.

508. The order is—*illa vetus casa, dominis etiam duobus parva*.

509. *furcas subiere columnae*, 'columns took the place of fork-like props.' Cf. i. 130, *In quorum subiere locum fraudesque dolique*.

510. *Stramina flavescunt*, 'the thatch turns yellow,' i.e. becomes golden, as the following words state explicitly.

*tecta*, 'roof.' Cf. xii. 475, *Non secus haec resilit quam tecti a culmine grando*.

512. *Saturnius*, i.e. Jupiter.

515. *Iudicium commune*, 'their joint decision.'

516. *delubra vestra*, i.e. the temple into which the cottage had been changed. *vestra*, and not *tua*, is used because the reference is to both Jupiter and Mercury. *Vester* of course cannot be used in reference to one person.

520. *Vota fides sequitur*, 'fulfilment follows their prayer.' Cf. iii. 527, *Dicta fides sequitur, responsaque vatis aguntur*.

*tutela*, 'the caretakers.' Abstract for concrete. Cf. line 493, and iii. 617, *flavus, prorae tutela, Melanthus*.

521. *soluti*, 'paralysed,' 'weakened.'

523. *Narrantent casus*, 'were relating the disasters of the spot.' The reading is doubtful. Haupt adopts *narrantent curas*; Gierig and Eichert *inciperent casus*, i.e. began to speak of; Merkel *navarent curas*, i.e. were attending to their duties about the temple.

524. *senior* is often (according to Siebelis, always in Ovid) used in the same sense as *senex*.

525. For *cacumine*, 'tree-top,' see line 99.

526. *Mutua reddebant*, 'exchanged.'

*que* after *vale* belongs to *dixere* in next line, and joins it to *reddebant*.

527. *coniunx*, means of course both 'husband' and 'wife.'

*abdita textit*, 'covered and concealed.'

528. *Cibyreiis*. This is Merkel's reading, and is from Cibra, an important city of Phrygia, and so corresponds well enough with line 433, where the scene of the transformation is laid in the hills of Phrygia. Loers reads *Tyaneis* from Tyana, a city in Cappadocia, which is of course less appropriate. Haupt reads *Thymbreus* from

Thymbris or Thimbrius, a river in northern Phrygia. Siebelis reads *Tyricius* from Tyriaeum, a city of Phrygia.

529. *de gemino corpore*, 'formed from the two bodies,' sc. of Baucis and Philemon.

530. *non vani*, 'reliable.'

*neque erat cur*, etc., 'nor was there any motive for their wishing to deceive.'

532. *Serta*, 'votive garlands.' Cf. line 554.

*recentia*, sc. *serta*, and as I hung up 'fresh' garlands, I said, etc.

533. *et qui coluere, coluntur*, 'and those who worshipped are themselves worshipped.'

534-684. The transformations of the daughter of Erysichthon. Theseus desires to hear further tales of the wondrous deeds of the gods. His host, the Achelous, accordingly, having first premised that while some creatures undergo but one change, others, such as Proteus, undergo many, proceeds to tell the tale of Mestra, the daughter of Erysichthon, who received from Neptune the power of transforming herself into various shapes. Erysichthon offended Ceres by cutting down an oak sacred to her. The goddess as a punishment sent on him an appetite so ravenous that all his property was expended in trying to satisfy it. When he had nothing else left he offered his daughter for sale. She appealed to Neptune for protection, and he, in answer, gave her the power of assuming various shapes. She accordingly escaped from the successive masters who purchased her by taking various forms, as, for example, a fisherman, a horse, a bird, a cow, a stag. Her father was thus enabled to sell her again and again. But even this source of revenue did not prove sufficient, and at last the guilty wretch was driven to devour his own limbs.

The transformations of Mestra or Hypermestra as she was also called, were described by Nicander in the second book of his *Ἐπεροϊόμενα*, as we learn from Antoninus Liberalis, and the punishment of Erysichthon is detailed by Callimachus in his hymn to Ceres.

It has been suggested that the tale is meant to show the barrenness and famine that result from destroying forests. Others have thought that Erysichthon symbolizes mildew. See Smith's Classical Dictionary.

534. The second *et* belongs to *auctor*, cf. line 609.

*moverat*, 'affected,' 'stirred with wonder.' Cf. line 424 and vii. 757, *mirandi novitate movebere facti*.

**auctor**, 'narrator,' i.e. Lelex, who was *animo maturus et ævo*, see line 429. The meaning is that not only the tale, but also the dignity of the speaker, moved the hearers. Cf. xi. 666 sq., *non hæc tibi nuntiat auctor Ambiguus, non ista vagis rumoribus audis*.

535. The pious character of Theseus is similarly referred to in xii. 359 sq., *Sed procul a telo Theseus veniente recessit Pallados admonitu; credi sic ipse volebat*.

536. **deum**, genitive plural.

**innixus cubito**. It must be remembered that this story, like the preceding one, is told while Theseus and his host, the Achelous, are reclining at table. At meals the Romans did not sit at table as we do, but reclined on couches, supporting themselves on the left elbow.

**Calydonius amnis**, i.e. the Achelous, so called because it was in the territory of Calydon, though the town of Calydon itself lay considerably to the east of the Achelous, on the Evenus. Compare the words of Achelous to Oeneus, king of Calydon, in ix. 18 sq., *dominum me (the Achelous) cernis aquarum Cursibus obliquis inter tua (i.e. of Oeneus, king of Calydon) regna fluentem*.

537. **Talibus**, 'with the following words.'

**sunt quorum Forma mota est**. Roby remarks that after *sunt qui* the indicative instead of the subjunctive is unusual (except in the earlier writers and poets), unless an adjective of number or definition be added, as *multi sunt qui*. The indicative, however, is naturally used for the simple definition of existing persons or classes, as here.

538. **mota** is here equivalent to *mutata*.

**et in hoc renovamine mansit**, 'and remained in that new shape.'

539. **quibus**, etc., 'who have the power of passing into several shapes.' Cf. iii. 622, *pars hic mihi maxima iuris* (i.e. right to command).

**transire** is often used to express the process of transformation.

540. **Ut tibi**. On account of his power of transforming himself Proteus is called *ambiguus* in ii. 9.

**complexi**, etc., 'dweller in the land-embracing sea.' According to Homer, *Odyss.* 4. 351, Proteus, the prophetic old man of the sea, dwelt in the island of Pharos, at the distance of a day's journey from the river Aegyptus, i.e. the Nile. According to Vergil, he dwelt in the island of Carpathos, between Crete and Rhodes.

541. *vidēre*, perf. 3rd pl., not *vidēre*. Translate 'men have seen thee.' For the various changes see Odyss. 4. 456 sq., *πρώτιστα λέων γένει' ἠυγένειος, αὐτὰρ ἔπειτα δράκων καὶ πάρδαλις ἠδὲ μέγας σὺς· γίγνεται δ' ὑγρὸν ὕδωρ καὶ δένδρεον ὑψιπέτηλον*. Sea deities seem especially to have enjoyed this power of transforming themselves into various shapes, as appears from the similar story of Thetis xi. 243 sq.

542. *tetigisse*. The poets often, on account of the metre, use the perfect instead of the present infinitive.

*timerent*. For the infinitive *tetigisse* depending on *timeo*, a usage chiefly found in the poets, cf. i. 176, *Haud timeam magni dixisse Palatia caeli*.

544. *videri*, 'to be seen,' not 'to seem.'

546. *undis contrarius ignis*. Cf. ii. 380, *contraria flumina flammis*.

547. Autolycus was a son of Mercury.

547. *Erysichthone nata*. Her name was Mestra, or, according to Antoninus Liberalis, 17, Hypermestra.

548. *Iuris*, as in line 539.

549. *honores*, 'offerings.' Cf. line 119 and x. 681 sq., *cui turis honorem Ferret*.

550. *Cereale nemus*. According to Callimachus, Hymn to Ceres, this grove of Ceres was near Dotium in Thessaly.

551. This line is not a mere repetition of the preceding one, but by the use of *lucos*, 'sacred grove,' instead of *nemus*, and by the addition of the epithet *vetustos*, serves to enhance the enormity of the crime. The use of the plural *lucos*, Siebelis says, indicates splendour, magnificence, and is often found in reference to things relating to the gods, e.g. *templa, arae*, etc.

552. *annoso robore*, 'with aged trunk.' Cf. Verg. Georg. 3. 332, *antiquo robore quercus*.

553. *Una nemus*, 'the one (oak) a wood (in itself).' Cf. Silius 5. 481 sq., *Aesculus, umbrosum magnas super ardua silvas Nubibus insertans altis caput, instar (aperto Si staret campo) nemoris*. Haupt compares Pliny, H. N. 16. 44, *vicina luco est ilex ... silvamque sola facit*.

*mediam*, sc. *quercum*.

*memoresque tabellae*, 'votive tablets,' literally tablets that remember or record, called also *votivae tabellae*, on which either by writing or by a painting was recorded the aid the goddess had given or the favour she had conferred. For

*memor* applied to inanimate things, cf. Hor. Car. 3. 14. 18, *Et cadum Marsi memorem duelli.*

554. *Serta.* Cf. line 532.

*voti argumenta potentis*, 'proofs of successful prayer.' As the person who obtains his petition is said to be *potens voti*, 'successful in his prayer,' so the prayer that obtains the request is said to be *potens*, 'effectual,' 'successful.'

555. *hac*, sc. *quercu.*

*dryādes.* The Nymphs of trees were called Dryades, or Hamadryades, and were believed to die along with the trees which had been their abodes. See line 582. In common with the other Nymphs, such as the Oceanides and the Naides, they were strictly localized, each Nymph or company of Nymphs being attached to some special tree, and this was one important point that distinguished Nymphs from the great 'Nature' deities.

556. *manibus nexis*, 'hand in hand.'

*ex ordine*, 'in succession,' 'without intermission,' i.e. 'in an unbroken ring.' Cf. ii. 109, *positaeque ex ordine gemmae.*

*trunci Circulere modum*, etc., 'often too linking hands in an unbroken circle they made a ring round the compass of the trunk.'

557. *mensuraque*, etc., 'and indeed the circumference of the stem made up the full amount of fifteen ells.'

*que.* When for emphasis or vividness a synonymous expression is subjoined by *que* or *et*, the conjunction may, according to the context, be translated 'and indeed,' 'and thereby,' 'and in it,' etc. Cf. iv. 757 sq., *Protinus Andromedan et tanti praemia facti Indotata rapit*, he carries off Andromeda 'and in her' a reward for his bold deed; i. 170 sq., *ad magni tecta Tonantis Regalemque domum*, the house of Jupiter 'or rather' his palace. This mode of expression is to be distinguished alike from mere repetition and from hendiadys in that the added word or clause means something more than was before expressed, or gives it additional force.

*ulnas.* There is some doubt as to the length of the *ulna*. Hultsch makes it about two feet, i.e. one third of the *ὀρῦνιά* or arm-stretch of nearly six feet. Pliny, however, uses it to express as much as a man can clasp with both arms, about a fathom.

558. *Quinque ter.* The prose expression is *ter quinas*. Cf. xii. 15, *volucrum bis quattuor* for *bis quaternarum*.

*nec non et cetera*, etc., 'moreover the rest of the wood too lay as far below this tree as the grass lay below all the rest of the wood.' An exaggerated mode of expressing great height; the oak he is speaking of towered as high above the other trees of the forest as those other trees did above the grass at their feet. The order of the words is: *cetera silvā tanto fuit sub hac* (sc. *quercu*) [= *tanto fuit hac inferior*], *quanto herba sub omni silvā fuit*. *nec non* is a poetical and post-Augustan combination. In classical prose the two words are usually separated by an intervening term, e.g. Cic. Milo, 32. 86, *nec vero non eadem ira deorum*.

*cetera silva* = *ceterae arbores*.

560. *Triōpēiūs*, Erysichthon, son of Triopas, king of Thessaly.

*ferrum illā* (sc. *quercu*) *Abstinuit*, did not 'keep his axe from it.'

561. *famulosque*. For *que* when we would rather expect *sed* after *non*, see Roby, 2. 458.

562 sq. The order is: *sēcūri ab* (from) *uno* (sc. *famulo*) *raptā*.

564 sq. The order is: *licebit non solum sit dilecta deae sed et ipsa sit dea*, 'although the tree be not only beloved by a goddess, but be even a goddess herself.'

565. *iam*, 'presently,' 'forthwith.'

*cacumine*, used of a tree top, as in line 99.

566. *obliquos*, etc., 'while he swings his axe for the slant-wise stroke.'

567. *Dēōiā*, 'sacred to Deo,' i.e. Ceres, in Greek Δηώ.

568. *pariter ... pariter*. Cf. line 164. Lewis and Short remark that the reduplicated expression gives greater vivacity.

569. *pallorem ducere*, 'grow pale.' Cf. iii. 484 sq., *variis solet uva racemis Ducere purpureum nondum matura colorem*, 'to colour,' i.e. to become coloured. In Verg. Aen. 3. 22 sq., there is a somewhat similar description of the shrubs that grew over the body of Polydorus being sensitive, and bleeding when torn up.

572. *victima* is in apposition to *ingens taurus*, when a great bull falls 'as a victim.'

573. *abruptā*, 'severed.'

574. *Obstipuere omnes*, 'all stood aghast.'

*Aliquis ex omnibus*. According to Callimachus it was not one of the bystanders but Ceres herself in the form of her own



priestess who interfered, and when she was roughly repulsed by Erysichthon resumed her own shape, and pronounced his penalty.

575. **Deterrere nefas**, 'to avert the outrage.' This use of *deterrere* with an inanimate object instead of *defendere*, *prohibere*, etc., is rare, but an example of it occurs in Livy, 4. 24, *ut vis a censoribus nullius auctoritate praeterquam ipsius Mamerci deterreri quiverit*.

576. **mentisque**. The *que* belongs to *dixit*. Cf. line 498.

577. **Thessalus**, i.e. Erysichthon, whose father Triopas for some time got possession of the district of Dotium, south of Ossa in Thessaly.

**virum**, i.e. the *aliquis ex omnibus* mentioned in line 574.

578. **repetitaque robora caedit**, 'strikes the wood again and again.' Cf. v. 473, *Et repetita suis percussit pectora palmis*; iv. 734, *exegit repetita per ilia ferrum*, drove home the steel, 'thrust after thrust.'

579. The order of course is *cum talis sonus redditus est*.

582. **moriens**. See note on line 555, and cf. Fast. 4. 231 sq., *Naida vulneribus succidit in arbore factis*; *Illa perit*; *fatum Naidos arbor erat*.

**nostri solacia leti**, in apposition to *poenas*. The nymph finds consolation for her death in the approaching punishment of him who caused it.

586. **suo**, the loss of the tree was felt by the nymphs as well as by the forest, for with the tree their sister Dryad perished.

587. **cum vestibus atris**. Black was the colour of mourning as with us. Cf. vi. 288 sq., *stabant cum vestibus atris Ante toros fratrum demisso crine sorores*.

590. As Jupiter shook Olympus with his nod, so Ceres here shakes the crops that were her province. See i. 179 sq., *Terrificam capitis concussit terque quaterque Caesariem, cum qua terram mare, sidera movit*. Iliad, 1. 528, ἦ, καὶ κτανέησιν ἐπ' ὄφρ' οὐσι νεύσει Κρονίων· ἀμβρόσια δ' ἄρα χαίται ἐπερρώσαντο ἀνακτος κρατὸς ἀπ' ἀθανάτοιο· μέγαν δ' ἐλέλιξεν Ὀλυμπον.

591. **Moliturque**, etc., 'and devises a kind of punishment such as to excite sympathy, were he not unworthy of any one's sympathy owing to his deeds.'

592. **nulli** is of course used as dative of *nemo*. Cf. iv. 67, *Id vitium, nulli per saecula longa notatum*.

593. The infinitive clause **lacerare Fame** defines the kind of punishment, *genus poenae*.

**Famē**, with last syllable long as in v. 165, *Exstimulata fame mugitibus armentorum.*

**Quae**, etc., 'and since she (Fames) could not be visited by the goddess herself (Ceres).'

594. **neque enim**, not *non enim*, is the usual expression, though *non enim* is sometimes found. Cf. line 616.

595. **numinis** is here collective, as in iv. 451 sq., *illa sorores Nocte vocat genitas, grave et implacabile numen*, where the reference is to the three Furies.

596. **agrestem ōrēādā** is in apposition to *unam* in the preceding line.

597. **Est locus**. Siebelis remarks that Ovid often begins the description of a place with two unconnected sentences. He further remarks that historians as well as poets habitually begin such descriptions with *est* or *erat*. The poets often use Scythia as the type of a dreary and desolate region.

599. **Frigus, Pallor, Tremor, Fames** are here personified.

**iners**. Cold is called 'sluggish,' because it produces sluggishness, the name expressing its effect being transferred to itself. Cf. Am. 2. 10. 19, *At mihi saevus amor somnos abrumpat inertes*. So in line 305, *fervens ira*, 'heated anger,' i.e. anger that heats one; ii. 200, *gelida formidine*, 'chill fear,' i.e. fear that chills. In Lewis and Short, *iners* here is called causative, 'rendering idle or inactive.' But the meaning is rather to be explained in the other way.

600. **ea**, sc. *Fames*.

**iube se condat**. For *iube* with subjunctive unaccompanied by *ut*, cf. iv. 111, *In loca plena metus qui iussi nocte venires*.

601. In passing from a command or exhortation to a prohibition *nec* is much more common than *neve* in the Metamorphoses.

602. **superetque**, etc., 'and let it (hunger) overcome my strength (i.e. all the food I, Ceres, can grow) in the contest.'

603. **Neve** = *et ne*, the negative belonging only to the clause with *terreat*, while the conjunction goes with the main clause *accipe currus*.

**accipe currus, Accipe... dracones**. Cf. v. 642 sq., *Hac Arethusa tenus. Geminos dea fertilis angues Curribus admovit frenisque coercuit ora*.

605. **subvecta**, 'soaring.'

606. **cacumine**, 'mountain top,' in line 565 'tree top.'

607. **Caucason**, Greek form for *Caucasum* on account of metre. **serpentum colla levavit**, 'alighted from her dragon car,' literally, relieved the necks of the dragons, i. e. unharnessed them.

609. **et** connects *dentibus* with *unquibus*. For the separation of *et* and its word, cf. line 534, *et res et moverat auctor. raras*, 'sparse.'

611. **incana**, 'quite gray,' 'whitened over with mould.' **scabrae rubigine**, 'rough with ulcers.' See my note on *Calpurnius Siculus*, 5. 76.

612. **spectari**. The meaning is not that the skin was transparent, but that owing to the absence of flesh, it lay so close that the form of the emaciated frame could be seen through it.

614. **Ventris erat pro ventre locus**. Cf. xiii. 564, *Non lumen — neque enim superest — loca luminis haurit*.

**genuumque tumbat Orbis**. Through extreme emaciation the knees look like bulging knobs.

615. **prodibant tubere tali**, 'her ankle-bones formed a protruding excrescence.'

616. **vidit**. The subject is of course the mountain nymph, line 596.

619. **Visa**, sc. *sibi est*, 'she fancied.' Cf. vii. 645, *vocesque hominum exaudire videbar*.

620. **Haemoniam**. The old name of Thessaly, often used by the poets, derived from *Haemon* the son of *Pelagus* and father of *Thessalus*.

621. **quamvis** with indicative seldom occurs in classical prose.

**contraria**, sc. 'although she (*Fames*) is always opposed to her (*Ceres*) work.'

624. **solutum**, 'relaxed.' Cf. vii. 185 sq., *homines volucresque ferasque Solverat alta quies*.

626. **Seque viro inspirat**. Cf. line 600 sq., *se in praecordia condat Sacrilegi*.

630. **pennis**. *Tired Nature's sweet restorer, balmy sleep* (*Young*), was represented as winged, though apparently not until after Homeric times. Prop. 1. 3. 45, *Dum me iucundis lapsam sopor impulit alis*.

631. **sub imagine somni**, i. e. in his dreams. Cf. ix. 474, *tacitae quid vult sibi noctis imago?*

632. **vana** is to be taken predicatively with *mouet*, and is equivalent to an adverb, *frustra*, 'moves his lips in vain.' Cf. iii. 562, *Ite citi*, 'go quickly.'

633. *Exercet*, 'plies.'  
*cibo inani*, 'insubstantial,' 'unreal food,' food that is only the creation of his dreams.
634. *tenues auras*, 'thin air.'
635. *expulsa*, 'driven from him.'
637. *Nec mora*, equivalent to an adverb, 'forthwith,' *αὐτίκα*.  
*educat = alit*.
639. *esse satis poterat*, 'might have been enough.'
641. For *plus* without *hoc* or *eo* though *quo* follows, cf. line 646. iv. 64, *Quoque magis tegitur tectus magis aestuat ignis*. Siebelis says that *eo* is never and *hoc* seldom employed corresponding to *quo* with a comparative in the *Metamorphoses*.
642. Cf. iv. 440 sq., *utque fretum de tota flumina terra, Sic omnes animas locus accipit ille*.
643. *Nec satiatur*, 'and yet is not filled.' Cf. i. 132 sq. *Vela dabant ventis, nec adhuc bene noverat illos Navita peregrinos*, 'from afar.'
646. Understand *eo* before *plura*. Cf. line 641.  
*turbaque voracior ipsa est*, 'and (the fire) is more greedy by their (the logs) very number.'
649. *cibi* is here equivalent to 'eating.' Cf. Pont. 1. 10. 8, *invisi cum venit hora cibi*. Compare the words of Hamlet (used, it is true, in a different connexion), *As if increase of appetite had grown by what it fed on*.  
*locus fit inanis*, sc. *in illo*, understood from last line.
651. *inattenuata*, 'unappeased.'
652. *Tum quoque*, 'even then,' sc. even after he had consumed his property.
653. *censu*, 'his fortune.' Cf. iii. 588, *Ars illi sua census erat*.
654. *Filia*. Her name was *Mestra*, or *Hypermetra*. She was beloved by *Neptune*.  
*non illo digna parente*, i.e. who deserved better than to have such a father.
658. *quamvis*, etc., 'although she had just been seen by her master, who was walking after her.' Although her purchaser had a moment before seen her walking before him in her natural shape, *Neptune* changes her form, gives her the appearance of a man and equips her as a fisher, so that her master actually takes her in her transformed shape to be a true fisherman and questions her as to her own disappearance. *Que* after *formam*, of course, does not connect the

clause with what goes before, but corresponds to *que* after *vultum*, 'both' gives her a new shape 'and' clothes her in the appearance of a man.

For *cultus* used of 'equipment,' 'get up,' 'costume,' cf. line 162.

662. *Aera*, 'fish-hooks.'

*cibo*, 'bait.'

*moderator harundinis*, 'wielder of the fishing-rod.'

663. *sic* often introduces a prayer for another person's good, made conditional on his granting a favour. Cf. xiv. 763, *Sic tibi nec vernum nascentia frigus adurat Poma*.

*compositum*, 'calm.'

664. For *credulus* applied to fish, cf. xiii. 934, *sua credulitas in aduncos egerat hamos*.

*et nullos*, etc., 'and feel no hook unless he is caught.'

667. *neque enim*, etc., 'for beyond this there is no trace of her footsteps.'

668. *Illa*, i.e. *Mestra*, now in the form of a fisherman.

*bene cedere*, 'turn out well.'

*et a se*, etc., 'and glad to be inquired for of herself.' Cf. ii. 704, *me mihi, perfide, prodis?*

669. *resecuta*, 'answered.' A word found in no classical writer but Ovid. Cf. xiii. 749.

671. *studio*, 'occupation,' 'pursuit.' Cf. iii. 588, *studii successor et heres*.

*operatus*, 'engaged in,' 'busied in.' Cf. vii. 746, *studiis operata Dianae*.

672. *Quoque minus*. Cf. line 412.

*sic*, etc. This asseveration is all the more sarcastic as the supposed fisherman had just above said, that engrossed in his pursuit he had not looked round him.

*has artes*, 'this craft of mine,' i.e. my trade as a fisherman, perhaps also with a play on the possible meaning, 'this trick of mine.' The translation given preserves the ambiguity of the original.

675. *verso pede pressit harenam*, i.e. he turned his steps and walked away along the strand.

676. *abiit*. The original long quantity of the last syllable is retained, as in iv. 712. Cf. i. 114, *subiit*; ix. 611, *adiit*; iii. 546, *interiit*; xiv. 519, *rediit*; ii. 567, *petiit*.

677. *suam*, sc. *filiam*.

**transformia**, 'able to pass into different shapes.' This adjective is applied to Proteus in Fast. 1. 373, *Ille sua faciem transformis adulterat arte.*

678. **dominis tradit**, i.e. sells her as a slave to successive masters, as by changing her form she escapes from each purchaser in turn.

**Τριῶπειδᾶ**. Triopeis, properly daughter of Triopas, is here used of Mestra, who was his grand-daughter.

680. **non iusta**, because the buyers were defrauded.

682. **Materiam**, sc. *edendi*.

**dederatque**, etc., 'and had only furnished fresh food to his dreadful disease.'

683. **lacer**, here only found with active sense, 'lacerating,' 'rending'; elsewhere 'lacerated.'

684. **minuendo alebat**, 'nourished by diminishing,' an oxymoron.

685-690. The river god Achelous mentions his own power of assuming various shapes, and this leads to an account of his fight with Hercules for the hand of Deianira, which is the first tale narrated in the 9th Book.

685. **Quid moror externis**, 'why do I dwell on examples of others.'

**externis**, sc. Proteus and Mestra.

686. **O iuvenes**, i.e. Theseus, Lelex, and their companions.

**numero finita**. He could only transform himself into two shapes besides his present one, as appears from the next lines, viz. into a serpent and into a bull. The first shape was symbolical of the windings of a river, the second of its raging waters. See Soph. Trach, 9 sq., where Deianira says: *μνηστῆρ γὰρ ἦν μοι ποταμός, Ἀχελῶν λέγω, ὃς μ' ἐν τρισὶν μορφαῖσιν ἐξήτει πατρός, φοιτῶν ἐναργῆς ταῦρος, ἄλλοτ' αἰόλος δράκων ἐλικτός, ἄλλοτ' ἀνδρείῳ κύτει βούπρῃρος.*

687. **videor**, 'I am seen.' Cf. line 544.

688. **Armenti dux**, i.e. *taurus*. Cf. v. 327, *Duxque gregis, dixit, fit Iuppiter.*

**vires in cornua sumo**, 'I acquire strength in my horns.'

689. **Cornua**. The mention of his horns reminds the Achelous that he has lost one of them in his fight with Hercules, and so he regretfully repeats the word, adding *dum potui*, etc.

690. **Gemitus**, etc., i.e. 'and as he spoke he sighed.'

## VARIOUS READINGS.

The present edition of the Eighth Book of the Metamorphoses omits the episode of Scylla and Nisus, and a few other passages, so that the numbering of the lines does not correspond with that of the ordinary editions. The following table shows the differences :

Present Edition. Lines 1-126	correspond to	Complete Book. Lines 159-284
" 127-209	"	" 287-369
" 210-314	"	" 371-475
" 315-333	"	" 481-499
" 334-422	"	" 501-589
" 423-614	"	" 611-808
" 615-656	"	" 811-849
" 657-690	"	" 853-884

2. For *lumina* Loers reads *limina*.
4. Haupt and Zingerle read *liquidis Phrygius Maeandrus in undis*.
7. Loers and Gierig read *in* for *ad*.
16. Loers and Gierig read *Dian*.
26. For *tactus* Loers reads *tractus*.
32. Merkel brackets this line.
37. Gierig reads *imitentur*, taking *pennae* as the subject.
66. For *tractus* Loers reads *tactus*.
79. For *ramosa ilice* Merkel, Zingerle, and Siebelis read *limoso elice*, i.e. from a muddy drain.
104. For *mitis* Merkel conjectures *mactus*, 'glorified,' 'worshipped.'
108. For *adorant* Loers, Haupt, Zingerle read *honorant*.
125. For *et* Loers, Haupt, Zingerle read *sed*.

126. For *ardua* Loers, Haupt, Zingerle, Siebelis read *horrida*.

126. After this line follow in the MSS. two lines, *et setae similes rigidis hastilibus horrent stantque velut vallum, velut alta hastilia setae*. They are rejected by Haupt as a gloss on line 126.

136. Loers, Haupt, Zingerle read *canisve*.

143. Loers reads *prolesque*.

145, 146. Loers transposes these lines.

153. Loers reads *etiam nunc*.

163. Haupt, Zingerle, Gierig read *possis*.

167. Loers and Gierig read *sinunt*.

174. Gierig reads *qua* for *quo*.

199. Loers, Haupt, Zingerle read *certo*, Merkel, Gierig *vasto*.

209. After this line Loers, Haupt, Zingerle read *imminet exitio, fidensque recentibus armis*.

210. Loers, Gierig read *Actoridae*, see line 148, Eichert reads *Ornytidae*.

221. Loers reads *distrinxit*, Siebelis *detrinxit*.

237. For *primos* Merkel reads *pronos*.

239. For *ad* Gierig reads *in*.

248. For *quo* Merkel reads *cui*.

249. For *aesculea* Merkel reads *obstipa*, Siebelis *abscisa*.

261. For *ferum* Loers reads *feram*.

263. For *cruentat* Loers reads *cruentant*.

274. For *ne sit*, etc., Heinsius reads *longeque tuo sit captus amore*.

282. Loers reads *priori*.

287. For *auratis* and *atras* Loers reads *auratas* and *atris*.

299. Gierig reads *taedasque in fragmina*.

313. For *Inque* Merkel reads *Perque*.

360. For *vulgusque* Loers reads *et vulgus*.

368. For *dicta* Haupt and Zingerle read *vota*. Merkel reads *voce*, in which case *tristia sororum* must be taken like *tot mea seria* in Trist. 1. 8. 31.

375. For *Latonia* Heinsius reads *Letoia*.

409. For *gerit* Loers reads *gerat*.

421. For *resolvit* Loers reads *revellit*.

449. For *parvos* Merkel conjectures *placitos*.



478. For *argento* Heinsius needlessly, and with very slender ms. authority, reads *argilla*.
523. For various readings see explanatory notes.
528. For various readings see explanatory notes.
533. For *pri dis* Loers reads *deum pri*, Haupt and Zingerle *deum di*. For *coluntur* Haupt and Zingerle read *colantur*.
536. For *innixus* Loers reads *nixus*.
558. For *tanto* Loers reads *tantum*.
559. For *silva quanto* Loers reads *omnis quantum*, and for *omni* he reads *illa*.
579. For *redditus* Loers reads *editus*.
609. For *raras* Loers reads *raris*.
611. For *scabrae fauces* Loers and Gierig read *scabri dentes*.
625. For *ulnis* Loers and Gierig read *alis*.
629. For *adsueta revertitur* Loers reads *assuetaque vertitur*.
645. For *trabes* Loers reads *faces*.
650. For *altaque* Loers reads *altique*.
660. For *pisces* Loers reads *piscem*.
682. For *dederatque* Siebelis and Zingerle read *derant*, i.e. *deerant*.

## INDEX.

*The Numerals refer to the Notes.*

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