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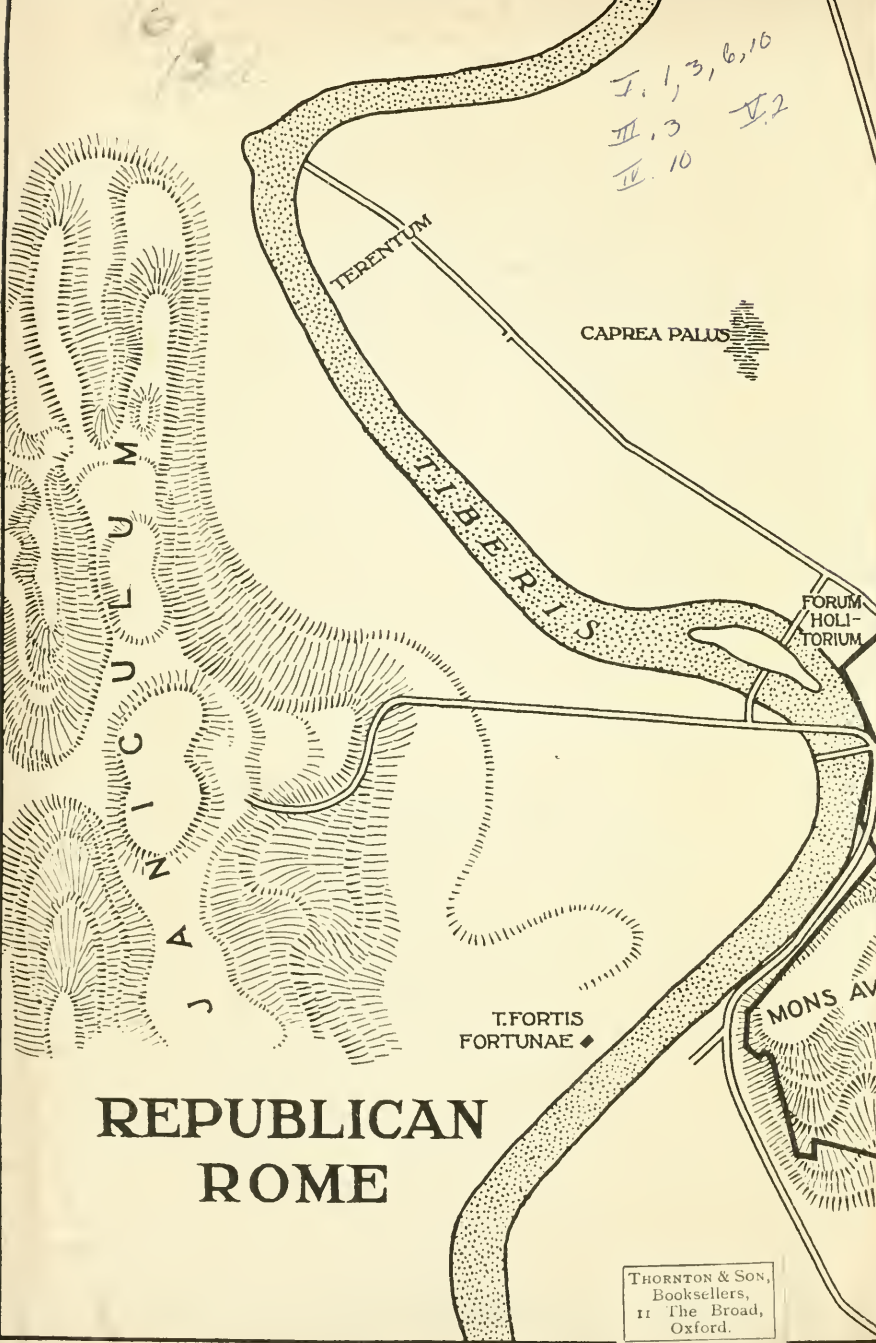
VOL. III

LETTERS FROM EXILE

J. W. E. PEARCE

OXFORD

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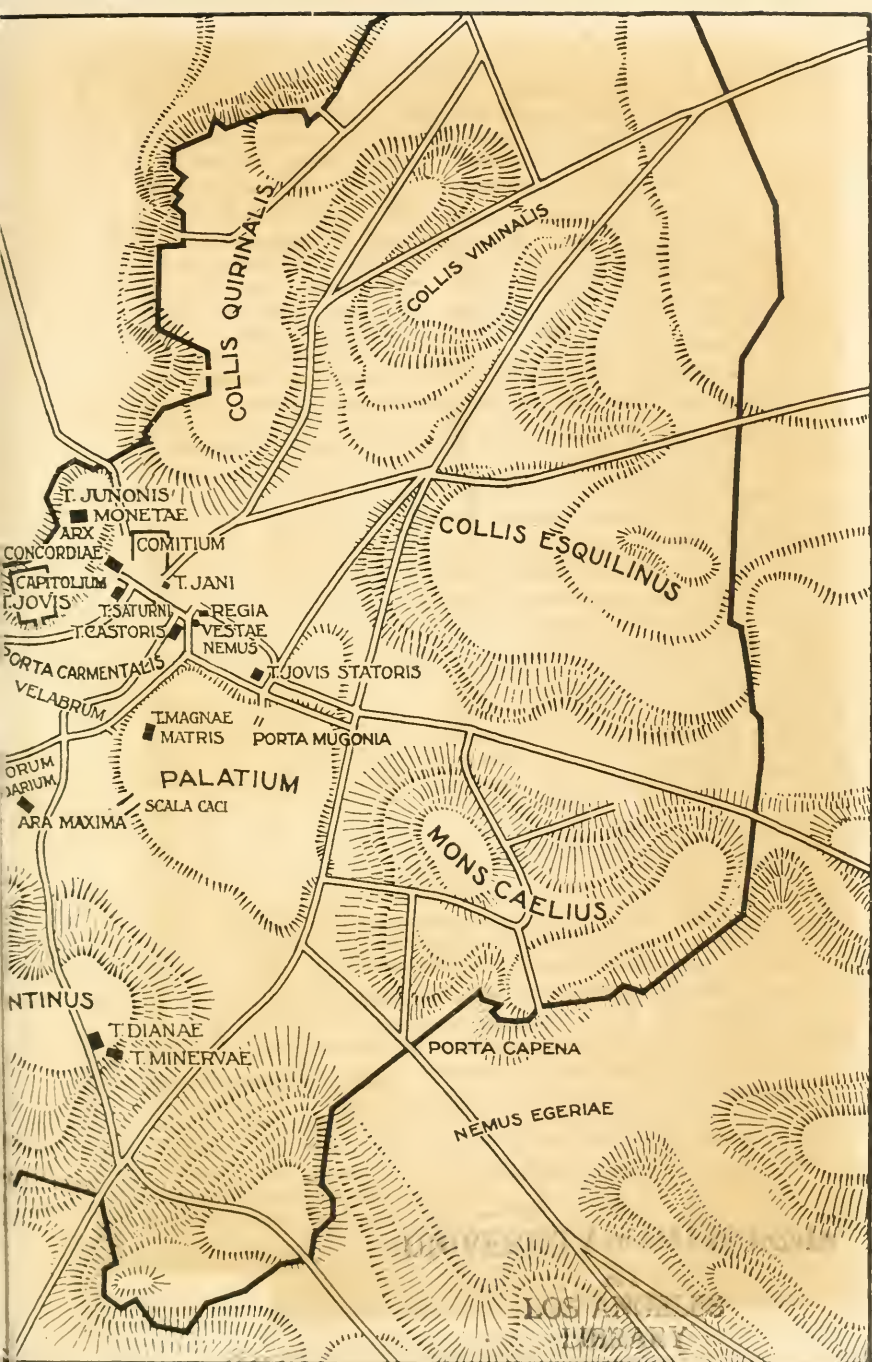
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May, 1914.

ELEGIAC POEMS OF OVID

EDITED BY

J. W. E. PEARCE, M.A.

HEAD MASTER OF MERTON COURT PREPARATORY SCHOOL, SIDCUP
FORMERLY SIXTH FORM MASTER AT UNIVERSITY
COLLEGE SCHOOL

VOL. III

LETTERS FROM EXILE

SELECTED FROM THE TRISTIA AND THE
EPISTULAE EX PONTO

OXFORD

AT THE CLARENDON PRESS

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NOTE BY THE GENERAL EDITOR

NEW editions of the Classics for school use are apt to be received with some impatience, and there is doubtless good reason for this if they are mere 'conflations' of other books and add no point of excellence to their predecessors. But, apart from the fact that our knowledge of some Classical authors and their subjects improves from time to time, changes in the method of teaching them, which come over the scholastic world almost imperceptibly, make it impossible ever to speak of a definitive school edition. For instance, the average schoolmaster of to-day has a much greater interest in English literature than his predecessors of the last generation, and it is a great point gained if he applies this in his teaching of the Classics. Even in editing Caesar and Ovid 'he says it last who says it best'.

The series of which the ten volumes now issued are meant to be a first instalment was designed by the Oxford University Press four years ago. I may explain briefly that one condition of the series was that no volume should be included in it which was not edited by a schoolmaster with practical and lengthy experience in teaching the author on whom he wrote; and further, to avoid the danger of mere 'book-making', that every author must be dealt with by some editor with a real enthusiasm for his subject.

It was for these reasons that Dr. T. Rice Holmes was asked to edit Caesar's *De Bello Gallico* and Mr. J. W. E. Pearce such portions of Ovid's Elegiac poems as it seemed advisable to include in the series. Dr. Holmes's authority on questions of Caesar's campaigns is now recognized throughout the Continent as well as in Great Britain, and the original work that he has done made it only a question of time when an edition would have to be issued embodying the result of his own research. Concurrently with the seven volumes which he has edited for this series is published his complete edition of the *De Bello Gallico*. Of Mr. Pearce's work I need only say that his wide, almost erudite, knowledge of English literature enables him to add in place after place valuable interpretation or illustration, and is calculated to make the poems mean more to the student than scholarship could possibly make them mean if uncombined with this faculty for feeling literary correspondences.

It is hoped to follow up the ten volumes now issued with a good many others. But no volume will be issued which does not satisfy the preliminary condition stated above, and none will be issued with the mere object of making the series 'complete'.

A. E. HILLARD.

ST. PAUL'S SCHOOL,
WEST KENSINGTON, W.
December 8, 1913.

PREFACE

It is hoped that this edition (in three volumes) of Ovid's Elegiac verse may be regarded as a tolerably complete School 'Ovid'. The present volume contains some 2,500 lines of the 6,730 written by the poet to his friends from exile.

The text is that of Merkel (1850-2), with some alterations shown to be necessary by Mr. Owen's critical edition of *Tristia* or designed to bring the spelling and punctuation into accordance with the practice of the *Oxford Classical Texts*.

My chief aim in the notes has been to try to create in the beginner a taste for Latin poetry, by leading him to appreciate points of style and poetical expression, and by encouraging him to a comparison of passages from our own literature. Needless to say, many notes will be rendered superfluous if the passage to be prepared is first read aloud with due stress by the master. Help on easy points of grammar, unnecessary for many boys, has usually been given by a brief reference to the Revised Latin Primer, but occasionally a note has seemed advisable to illustrate an interesting principle of language or to emphasize the importance of the construction in question.

Much of the text has been read 'at sight' in class,

and a genuine attempt made to bring the notes into correspondence with a beginner's real needs—a clear understanding of the precise meaning of the Latin and an appreciation of its value as poetry.

I must gratefully express my obligations to the Clarendon Press readers, who have enabled me to remove many blemishes from the text and notes.

J. W. E. P.

An easy and interesting introduction to Ovid may be made with the following selections in this volume :

P. iii. 2. The Story of Orestes and Pylades.

P. iii. 3. Cupid visits Ovid in a dream.

Tr. i. 6. Ovid's Letter to his Wife.

Tr. iii. 9. The Story of Medea and Absyrtus.

Tr. iii. 11. The Story of Phalaris and the Brazen Bull.

Tr. iv. 6. The Power of Time.

Tr. v. 8. The Fickleness of Fortune.

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INTRODUCTION

I. LIFE OF OVID

FORTUNATELY for us Ovid was much concerned that Posterity, which read his poems, should know something of their writer. Hence he has left us an Autobiography, from which, supplemented as it is by many self-revealing passages throughout his Elegiac works, we have a more intimate knowledge of his life and personality than we have in the case of any other Roman poet. We can see him at every stage of his life :—in his school days, concentrating all his mind upon the one pursuit that attracted him ; in his short official career ; and then in the long years of busy idleness at Rome where he reigned unchallenged as the fashionable poet of the pleasures of the great city ; lastly, in the gloom of exile, hoping ever against hope for the pardon which should restore him to the surroundings in which alone life for him was possible.

Ovid (his full name was Publius Ovidius Naso) was born in B.C. 43 at Sulmo, now Sulmona, a town of the Paeligni, situated high up in a valley amid the Apennines. By birth, then, he came of the sturdy Italian stock, which in the 'Social War' fifty years earlier had won from Rome by force of arms the equality of political privileges which had been refused to centuries of loyal service. So Ovid was born a Roman citizen.

Sulmo had suffered much in the civil wars of Marius and Sulla, Caesar and Pompey. The year of Ovid's birth was that in which Octavianus—better known as Augustus—first rose into prominence. As a boy Ovid must often have heard from his older fellow citizens of the miseries of the last fifty years and

have contrasted them with the security which Augustus was gradually establishing. From the first Augustus must have been his hero and deliverer. He was twelve when in 31 Antony and Cleopatra were defeated at Actium, and the long nightmare of civil war was dispelled at last. When he celebrates the work of Augustus, his gratitude may not be mere lip-service.

Ovid, alone of the great poets of Rome, belongs entirely to the Augustan age and had no ties with the vanished republic. If we miss in him that more serious outlook on life and its problems that we find in other poets, we must remember the limitations of his experience. Under the shelter of the Empire, his lot had fallen on pleasanter places.

Ovid did not inherit the martial qualities of his race and he makes no secret of his want of courage. But when he tells us that he 'lisped in numbers', we recognize better what he owed to his birth. The people of the Abruzzi (the central highlands of Italy) 'have always been great improvisatori',¹ i. e. have the power of ready poetical expression for their feelings. 'The nobles, the bourgeoisie, the scholars, the peasants, the shepherds,—all improvised; and they all, but chiefly the peasants, improvise to this day.' Ovid's faculty of extreme fluency in verse is explained; add to this infinite pains in bringing the Latin medium of poetry—the elegiac verse—into harmony with the requirements of a most sensitive ear, and wide reading of Greek poets, especially the later and more artificial poets of Alexandria, then fashionable at Rome, and we can gain some understanding of Ovid's position as a Latin poet.

We have no record of the details of Ovid's early years at Sulmona, but we can imagine the influences at work on his impressionable mind. There were the natural beauties of his native place, a well-watered and fertile valley set round with

¹ Miss Anne Macdonell, *In the Abruzzi*.

majestic hills ; there was the poetical atmosphere : we may suppose that then, as now 'in the mellow valley of Sulmona and on the vine-clad hills overlooking the eastern sea, lovers sang to each other, and answered each other in song from field to field, ceaselessly and without effort like birds, bending at their work the while, only rising now and then to breathe out a longer note';¹ there must have been wonderful tales of witchcraft, for the Marsi, near neighbours of the Paeligni, were famous for magic, and it may be that some of the details of the weird transformations in the *Metamorphoses* are derived from local witch-stories. Whatever Ovid heard, saw, or felt, we can well believe, was stored up in his memory to serve later as material for the poems, which surprise us by the inexhaustible richness of the fancies they contain.

At an early age, Ovid, like his elder contemporary Horace, was sent to school at Rome. The journey itself—often repeated—must have been a memorable experience. For seventy out of the ninety miles which separate Sulmona from Rome, the wild grandeur of the Apennines and then the romantic but softer charms of the country as you approach Tivoli make the road one of the most beautiful in a land of natural beauties.

After acquiring the usual rudiments of learning, a young Roman was sent to a school of rhetoric, to master the one art necessary to success in civil life. We have a glimpse of Ovid at this period preserved in the writings of the elder Seneca. The free expression of thought characteristic of Republican Rome was, of course, severely limited under a monarchy and henceforth originality could only find its outlet in literary style. Thus words became the training-ground of young Romans. The scholastic exercises were called *controversiae* and *suasoriae*, the former being discussions of imaginary legal cases ; the latter, speeches put into the mouths of historical or legendary

¹ Miss Anne Macdonell, *In the Abruzzi*.

characters to show the working of their minds in a critical or tragical situation. We are not surprised to find that Ovid neglected the former and preferred the latter kind of exercise. The analysis of the human mind under the influence of strong passion is one of a poet's arts; Shakespeare's *Hamlet* and Browning's *Ring and the Book* are good examples from our own poetry. Ovid turned his school practice to account in one of his earliest works—the *Heroides*, and no doubt in his famous tragedy, 'Medea,' which has not come down to us. The repetition and the unreality into which he often falls are a relic of his schoolboy declamations, from the effect of which he never freed himself. But all the time, Ovid tells us, his thoughts ran in a poetical channel and whatever he wrote turned to verse. Seneca adds that his rhetorical compositions were merely disguised poetry, and that he found anything in the way of closely reasoned legal argument distasteful.

Ovid's father was an *eques illustris*, one of the higher order of 'Knights', instituted by Augustus out of those who possessed the double qualification of good birth and the senatorial fortune of a million sesterces. But, though well-to-do, if not wealthy, he was economical and did not approve of Ovid's devotion to poetry. 'There was no money in poetry,' he said. We do not know how far Ovid could ever have been moulded into a man of affairs. The need for such a career vanished, when his dearly-loved elder brother, his senior by exactly a year, died at the age of twenty and Ovid became heir to his father's fortune.

The rhetorical training, which left such marked traces on his poetical development, was followed by a tour in company with a young poet-friend, Macer, through the towns of Asia Minor, Greece and Sicily, made famous by historical or legendary associations. Ovid must have owed much to these youthful travels, which enabled him to give a background of reality to the events described in his verse and stored his mind yet

further with visions of beauty which he would in time enshrine in poetry.

On his return Ovid did not at first definitely put aside all thoughts of a career. As the son of an *equus illustris* he could aspire to the Senate, and in fact had shown his intention of doing so, by assuming, along with the *toga virilis*, the broad purple stripe on his tunic (*latus clavus*) which was the distinguishing mark of the senatorial order, and which Augustus had granted to the sons of *equites illustres* who aimed at a 'senatorial' career.

The way to the Senate lay through the quaestorship, for which the qualifying age was 27. Intending candidates for this had first to undertake one of the minor offices comprised under the general name of *vigintiviratus* or 'Board of Twenty'. Ovid became one of the *tresviri capitales* who exercised certain petty judicial functions and had the supervision of prisons; and afterwards one of the *decemviri stlitibus iudicandis*, or presidents of the centumviral courts which decided cases of disputed wills. In his later poems he recalls with pride the character for integrity which he gained in the performance of his judicial work.

At this point, however, his ambition deserted him and he withdrew from official life. In his own poetical language 'the measure of his purple stripe was narrowed', and henceforward he wore the tunic with the narrower stripe of a simple *equus*. Apparently his father acquiesced, for we hear of no opposition to the change of plan.

For the next thirty years Ovid lived happily at Rome. He had already won a reputation as a poet by his *Amores*, and he was welcomed as a member of the brilliant circle of poets who are the chief glory of the Augustan age. Vergil and Horace he worshipped at a distance; they were of an older generation. The envious fates, he says in his Autobiography, snatched Tibullus away before he could enjoy his friendship; but

Propertius, the successor of Tibullus as a writer of 'Elegy', belonged to Ovid's 'set'. When Propertius died Ovid himself reigned supreme in the literary world and received from younger poets the homage which he had paid to his predecessors in poetry. He had many friends of his own and of higher rank, attracted to him by his lovable and generous nature.

His earlier works must reflect at least to a considerable extent the tastes and pursuits which ruled his life at the time they were written. They all dealt with love or love-making. The *Amores* were succeeded by the *Heroides*, imaginary letters addressed by forlorn ladies to absent lovers or husbands, and these by the notorious *Ars Amatoria*, which helped to bring about his fall. As Augustus was at this time attempting by laws to strengthen the sanctity of the marriage tie, Ovid's brilliant work must have been extremely distasteful to him. But the punishment was withheld. The tragedy of 'Medea', considered by his contemporaries to be his masterpiece, belongs to the earlier period.

Ovid now turned his thoughts to more serious subjects. He wrote a long hexameter poem, the *Metamorphoses*, dealing in a connected narrative of wonderful skill with the 'changes of shape' which had taken place from the creation of the world to the transformation of Julius Caesar into a star; and an elegiac poem, the *Fasti*, on the Roman calendar. The former had not received its final touches and the latter was only half finished when Ovid was banished.

Meanwhile he had been three times married. His first two wives were speedily divorced, although the second had borne him a daughter and on his own admission was blameless in her conduct. His third wife was a lady connected with the great Fabian House, a widow with a daughter by her first husband. She was a friend of the Empress Livia. Whether or no Ovid married her in the hope that her influence would be useful to

him, he writes of her in terms of affection and promises her the immortality of verse for her labours in his behalf during his exile.

It is not difficult to follow Ovid in imagination in his life at Rome. The keen pursuit of pleasure had probably given way to the quiet enjoyment of admiration and friendship. One charming picture of him is given us in his letter to Perilla (Tr. iii. 7). She was a young poetess in whom Ovid took a fatherly interest. He encouraged her talent; she would read her verses to him for his kindly criticisms, or would blush at his gentle reprimand when her muse had been idle. He writes to her from his place of exile; his letter would find her, he says, either in her sweet mother's company or writing amid her books. But whatever she was doing, on hearing that there was a letter from Ovid, she would start up and run to get news of her old friend. So in happier days she must often have run to meet the great poet in person.

From the life of society at Rome he would sometimes retreat to his gardens on the pine-clad hills near the Via Clodia, where in the intervals of writing poetry he would plant fruit-trees and, as he naively tells us, was not ashamed to water his nurslings himself. He must have paid frequent visits to Sulmo, both in the lifetime of his father who lived on till the age of ninety, dying shortly before his wife, and afterwards when the family estate passed into his own hands. In the *Fasti* we see him breaking his journey at the houses of old friends and collecting local traditions for his work.

For a man of Ovid's temperament his life at Rome must have been ideally happy and complete. All the greater must have been the shock when in the autumn of A. D. 9 he was ordered to go into exile at Tomis (or Tomi) on the bleak coast of the Euxine. Ovid speaks of this as his death-sentence.

The reason for his banishment at this moment remains one of the riddles of history. It was not simply retrospective

punishment for the *Ars Amatoria*,—the reason alleged. This had been published ten years before. Again and again in his letters from exile Ovid alludes to another reason, which he must not state. ‘He had offended the Emperor personally; he had been guilty of an indiscretion but not of a crime; his eyes had unwittingly been witness of some disgrace which nearly affected the Emperor.’

About the time of Ovid’s punishment, the Emperor’s granddaughter Julia was banished for her intrigue with Silanus. It is generally held that there must be some connexion between the two sentences, and that probably Ovid was privy to, if he did not actually help in furthering, the intrigue. This at least explains why Ovid did not dare openly to allude to a matter which yet was of common notoriety.

Another explanation has been suggested on different lines. Augustus was advancing in age and the succession was doubtful. The Empress Livia wished to secure this for her son—Augustus’s stepson—Tiberius. He had been passed over again and again, but his rivals had all predeceased Augustus. One grandson was left, Agrippa Postumus, son of Agrippa and the Emperor’s daughter Julia. He was an ill-conditioned youth, living in enforced seclusion at Planasia, a small island near Elba. But in his old age the Emperor seemed to be turning to the one survivor of his own blood, and the many enemies of Tiberius were anxious that Agrippa should succeed. The latest theory is that Ovid’s offence was political rather than moral, and that he was present at a séance where astrologers had predicted the speedy death of Augustus and the succession of Agrippa. This has the merit of explaining why after the death of Augustus in A. D. 14 the poet gave up hope of pardon. He could expect no mercy from Tiberius.

Late in A. D. 9 Ovid set sail for his place of punishment. His dangerous journey and his dreary life at Tomis near the mouth of the Danube are described in his *Tristia* and *Epistulae*

ex Ponto. Tomis, a frontier fort against the Sarmatae and the Getae, was never free even in times of peace from the alarms of war, while in war it bore the brunt of the barbarians' attack, to whom the ice-bound Danube offered a ready way. The district around was a bleak plain, which bore nothing but a stunted growth of wormwood. Ovid had all a poet's keen delight in the beautiful sights and sounds of nature. Here there were no trees, no flowers, and no birds. Human society was hardly more congenial to him. He met with much blunt and uncouth good nature; he was honoured as the great poet of Rome, but he missed the fellowship of books and of kindred minds. Life was unutterably dreary. His only relief came from his poetry, and even this could dwell only upon the one subject ever present to his mind—his misery. He wrote letter upon letter to his friends at Rome imploring their aid, and to the Emperor himself begging for pardon or at least for some alleviation of his lot.

It is easy to censure Ovid for unmanliness and self-abasement before Augustus. But when he addresses Augustus as a god, he is only using the language which others used, and with far more reason than they. No god of the Romans ever held such power over the happiness and misery of his worshippers as Augustus held over Ovid, and if the title of god was allowed by Roman sentiment to be won by men for services rendered to the human race, no one showed a clearer title than Augustus. As Ovid failed, we may regret that he humbled himself as he did, but while hope of exciting pity remained, he was surely justified in insisting upon the miseries which it was his aim to show were so much greater than his offence deserved.

We hear little of Ovid's life among his uncouth hosts. Life in a frontier fortress must be rough. Tomis was a Greek colony, but after centuries of intercourse with barbarians retained little of the Greek element. Friendly barbarians

themselves swarmed in the town ; their mere appearance was terrifying, and Ovid felt himself an object of suspicion to them from their mutual inability to understand one another's language. But towards the end of his life he writes in appreciative terms of the kindness of the Tomitæ. They were proud of their distinguished guest and honoured him with exemption from public burdens. He on his part learnt their language and even composed a poem in Getic in praise of Augustus, for which the Tomitæ voted him a wreath as a public mark of gratitude.

While Augustus lived Ovid did not abandon hope, but when Augustus was succeeded by Tiberius in A. D. 14 all hope died away, though he still urges his friends to efforts on his behalf. 'There is one among the many forms of despair—perhaps the most pitiable of all—which persists in disguising itself as Hope.' Ovid himself died in A. D. 17 and was buried at Tomis.

We can hardly call Ovid's punishment undeserved. It is true that he was no worse than many others of his time, but he was more dangerous in proportion to his greater genius. His *Ars Amatoria* tended to make vice attractive and his position in the literary world ensured full effect to its fatal tendencies.

In other respects Ovid's character seems to have been, if not admirable, at least wholly amiable. He was kind-hearted, generous and affectionate. No one can doubt the sincerity of his friendships, and they were not the friendships of a bad man. He was weak and, we may suppose, self-indulgent, but he caught glimpses of higher things. His most brilliant and sympathetic writing is devoted to the story of Lucretia, who died for the preservation of that honour which Ovid in other works seeks to undermine. His picture of her in *Fasti II* is perfect.

A striking trait in his character is his generosity towards other poets, dead and living. There was no trace of little-

mindfulness in him. This proceeded as much from the nobility of his own nature as from the security of his position in literature.

II. OVID AS POET

*Mantua Vergilio, gaudet Verona Catullo ;
Paelignae dicar gloria gentis ego.*

(Mantua rejoices in Vergil, Verona in Catullus ; I shall be the glory of the Pelignian race.)

Even after the lapse of nearly two thousand years Ovid's critics are not agreed upon his poetic rank. Some think him the most poetical of all the Roman poets ; while others speak of him as though he merely

swayed about upon a rocking-horse,
And thought it Pegasus.

He wrote with such facility and in such volume and took such delight in the uncurbed exercise of his poetic gift that he has allowed much to stand which his own judgement knew would be better away. Seneca tells a typical story of him. Some of his friends once asked him to sacrifice three of his verses. Ovid on his part demanded that he should choose three verses which should on no account be sacrificed. The verses were produced on either side and found to be the same ! *non ignoravit vitia sua sed amavit.* Two of the verses were :

semibovemque virum semivirumque bovem

and

et gelidum Borean egelidumque Notum.

Ovid's ear was tickled by the superficial smartness of the jingling antithesis. His own excuse for such lapses was that a comely face was all the more comely for a trifling blemish. His refusal to prune away the over-luxuriance of his verse was

the cause of the faint praise accorded him by the great critic Quintilian, who states coldly that he is *laudandus in partibus*.

But when we come to the period of the revival of Art and Letters in Europe, we begin to see what the world owes to Ovid. He is a vast quarry from which painters and poets alike draw materials for their works. The greatest poets readily admit his claims. He is—in company with Homer, Horace and Lucan—one of the ‘four great shadows’ that advance to greet Dante and Vergil in the First Circle of the Inferno. Dante calls them ‘the goodly school of those lords of highest song, which, like an eagle, soars above the rest’. Chaucer’s ‘Legende of Good Women’ is largely a translation of Ovid’s *Heroides*. In the sixteenth century Ovid was regularly read in English schools, and Shakespeare’s debt to him has often been pointed out. ‘The sweete wittie soule of Ovid lives in mellifluous and honey-tongued Shakspere,’ Francis Meeres, a contemporary, writes. His influence was even extended during the next century, and Milton thus writes of him in a Latin elegy (translated by Cowper):

Rome’s hapless bard . . .
He then had equall’d even Homer’s lays
And Vergil! thou hadst won but second praise.

Assuredly Milton recognized a great poet in Ovid.

Wordsworth’s division of poetic qualities into ‘the vision and the faculty divine’ and ‘the accomplishment of verse’ will serve us in an attempt to estimate Ovid’s excellences and defects. Ovid had not the higher ‘vision’ with which Milton himself was inspired ‘to justify the ways of God to men’, or Vergil to celebrate the majestic destinies of Rome. What he did see was beauty—all that is beautiful and graceful in nature and in human life and action. Everything that comes within his range is invested by his imagination with beauty of form and colour or motion. Scholars have collected the instances of

adjectives denoting colour which occur in the various Roman poets, and it has been claimed for Ovid that he is the most colour-sensitive of them all—his skies the most vivid and his landscapes the most rich in tones. In describing action, i. e. in narrative, he has no superior. By his mastery of language and of his poetical medium he brings the innumerable creatures of his fancy before our eyes in lifelike reality, and his story unfolds itself with unflagging animation, rapidity and vigour.

Too rarely he gives us glimpses of the beauty of moral worth, though he could recognize and appreciate it. *Videō meliora proboque, Deteriora sequor* (I see and approve the better course, I follow the worse)—put by him into Medea's mouth—might have been spoken in his own character. No one writing with the most moral aim could have made virtue more attractive than Ovid has done in his picture of Lucretia. We must not omit mention of him as the poet also of loyal and disinterested friendship.

His sympathies were of the widest. He shows as loving a care in his pictures of humble folk and humble life as in those of scenes of magnificence which gave more scope to his powers of description. Animals he certainly loved, and not in a mere humanitarian way, but with a poet's or child's feeling of their personality. Whether he could say, like Wordsworth :

And 'tis my faith that every flower
Enjoys the air it breathes,

perhaps we may doubt, though Countess Cesaresco in a charming essay on 'Ovid and the Natural World' comes near to believing so.

We may, then, think of Ovid as :

The poet, who with spirit-kiss
Familiar, had long claimed for his
Whatever earthly beauty is—

even if we cannot go on to say (as Mrs. Browning of her poet):

Who also in his spirit bore
A beauty passing the earth's store.

Wordsworth's other poetic gift, 'the accomplishment of verse,' Ovid possessed in a supreme degree. In him elegiac verse received its final form, the highest polish of which it was capable, and probably it is of this he is thinking when he claims that Elegy owes him a debt as great as the 'Noble Epic' owes to Vergil.

The metre in itself—each couplet is self-contained—is admirably adapted to extreme rapidity and vivacity of narration, and to concise and pointed expression, like the rhymed 'heroic couplets' of Pope. Ovid by the laws he imposed upon himself in his use of it, such as avoidance of elision and of polysyllabic endings, gave it a smoothness in which there is no trace of effort. His art is quite concealed.

The epigram (translated from the German of Schiller)

In the Hexameter rises the fountain's silvery column,
In the Pentameter aye falling in melody back

well suggests the graces of Ovid's elegiac couplet; its sparkle, its music and its easy flow. But it suggests also its limitations: its vigour is too often exhausted in the upward movement of the hexameter. The pentameter is merely the hexameter 'falling in melody back'; that is, it contains no fresh thought of its own, but merely repeats or amplifies, or is antithetical to, the preceding verse.

Life under the Empire tended to become artificial. Relieved of anxieties and responsibilities, men found little outlet for their energies except in the pursuit of pleasures and amusements. The want of serious purpose and deep feeling which naturally resulted is reflected in Ovid. With him love is merely a pastime whose chief attraction lies in intrigue, religion

an interesting relic of antiquity, and politics a comfortable sense of the security guaranteed by Augustus.

Ovid's faults of style are all the unpruned growth of his poetical qualities. They are due to his training in the schools of rhetoric, where language was strained in the effort to give an appearance of novelty to well-worn themes. Hence Ovid is fond of showing his cleverness by repeating the same thought over and over again, giving it each time a new and ingenious turn. His fancies often degenerate into mere conceits. Naturalness of expression is often sacrificed to the wish to make a neat point. But with all the rhetorician in him Ovid never ceases to be poetical.

III. THE POEMS OF EXILE

From A. D. 9, the date of Ovid's sentence, to A. D. 17 or 18, the date of his death, poetry was to be for him little more than the one alleviation of the sorrows of exile :

... for the unquiet heart and brain
A use in measured language lies,
The sad mechanic exercise,
Like dull narcotics, numbing pain.

Towards the end of this time, it is true, he took in hand the revision of the half-finished *Fasti*, in the forlorn hope that Germanicus, to whom he now dedicated it, would interest himself in its author. But for the most part Ovid's literary work at Tomis is represented by the two series of letters which we know as the *Tristia* and the *Epistulae ex Ponto*. Between these there is little distinction of matter or style. The one important difference is that in the *Tristia* Ovid does not mention by name the friend to whom he writes, through fear of bringing him under the Emperor's displeasure ; in the Pontic Epistles the name of the correspondent is given. Presumably

by the time of their publication Augustus had shown that he did not intend to regard friendship with Ovid as an offence to himself. It is interesting to note, however, that one friend, more timid than the others, begged that his name should not be mentioned; which makes the action of Ovid's friend Brutus in undertaking the publication of the Pontic Epistles all the more creditable to his courage.

Tristia I was written on the way to Tomis, and describes pathetically the dangers of the journey. It was published in Rome in A. D. 10.¹ *Tristia II*—consisting of one long letter to Augustus—was published in the same year; *Tristia III* in 11; *Tristia IV*—notable for the Autobiography with which it ends—between the springs of 11 and 12, and *Tristia V* between the springs of 12 and 13.

The Pontic Epistles were written at different times, but were not collected for publication till 13, when the first three books appeared. The fourth book consists of various unpublished letters brought together after Ovid's death.

Many of the letters are addressed to the 'friendly reader'; some to Ovid's wife, and two or three to the Emperor; most of the rest to friends, some known to us, some unknown, of his own or of higher rank.

The unnamed friends of the *Tristia* are of course difficult to identify, though this is sometimes possible by a comparison with the Pontic Epistles. A starting-point for identification is found in the difference of the style in which Ovid's intimate friends and his noble patrons are respectively addressed. 'He writes to patrons', says Mr. Owen, 'in a vein of humble supplication, praying them to use their influence with the Emperor to procure the commutation of his sentence; but to equals in the language of ordinary affectionate familiarity.'

¹ These dates are given from Mr. S. G. Owen's edition of *Tristia I* (Clarendon Press), which contains also a very full and interesting account of the various friends to whom both series of letters are addressed.

By the help of the knowledge acquired from the Pontic Epistles we can discriminate clearly what individuals constitute these two categories.'

Of Ovid's friends of his own rank, four stand out from the rest as having shown him practical sympathy, when it was most needed. These are Brutus, mentioned above as editor of the Pontic Epistles; Celsus (Tr. i. 5; cf. P. i. 9); Carus, who was tutor to Germanicus' children, and Atticus. The chief title to fame of all these is that they befriended Ovid. Another friend, Macer, himself a poet, deserves mention as Ovid's travelling companion through the historic sites of the Mediterranean in his student days (P. ii. 10). But he neglected Ovid in his disgrace, and perhaps the reproachful letter (Tr. i. 8) is addressed to him.

Of Ovid's powerful friends, or patrons, the two most important are Cotta and Fabius Maximus.

Cotta was the second son of the great orator Messalla, who had fought in the civil wars first for Cassius, then for Antony, and finally for Octavianus. Cotta's name was originally M. Valerius Maximus; through his adoption by his maternal uncle Aurelius Cotta, he became M. Aurelius Cotta Maximus (Ovid addresses him as Maximus); on the death of his elder brother he took the name of M. Aurelius Cotta Messallinus, by which he is known in Tacitus. Ovid was in the suite of Cotta at Elba when the sentence of banishment reached him. Cotta was a strong partisan of Tiberius and hence has found no favour with Tacitus; but Ovid speaks of him with great affection and regard. P. i. 9, and iii. 2 are addressed to him.

Paullus Fabius Maximus (also addressed as Maximus by Ovid) belonged by birth to one of the most noble Roman families and had himself borne the highest offices. He was related by marriage to the imperial house and was deep in the confidence of Augustus, whom he accompanied on the secret visit to Agrippa Postumus. As a reconciliation between

Augustus and his grandson Agrippa might have proved fatal to the hopes of Tiberius and Livia,¹ the secret needed to be well kept. Tacitus tells us that Fabius divulged it to his wife, and she to the Empress; and that Fabius was forced to commit suicide.

His death was a great blow to Ovid, who, having married as his third wife a lady of the Fabian *gens*, had felt sure that the head of the family, who stood so high in the favour of Augustus, would use his influence in his behalf.

It has been a commonplace of criticism to say that Ovid's poems from exile show failing powers. This would be hard to prove to a candid reader. There is often some carelessness in regard to those metrical rules which Ovid had laid down for himself in his earlier works, but his fancy can play as vividly as ever round his subject, when the spirit is on him, and apt similes come at his call. His narrative power is as vigorous as ever. It is true that his poems are henceforth almost all poems of sorrow—sorrow hoping or sorrow despairing, but what is really wonderful is the variety in which he can clothe the expression of his griefs. It is in these poems that one comes to know Ovid more intimately and to like him better. Here he is no heartless worldling, but a kindly frank-natured man, who had never cherished bitter feelings against others and could not understand why fate had dealt so hardly with himself.

¹ Cf. the proposed secret interview between Anne and her exiled brother (the Old Pretender), which might have upset the succession of the Hanoverian House to the throne of England.

TRISTIA

BOOK I. 1 X

Goe, little Booke! thy self present,
As childe whose parent is unkent.

SPENSER.

Go, wailing verse

Present the image of the cares I prove,

Witness your father's grief exceeds all other.

DANIEL.

PARVE—nec invideo—sine me, liber, ibis in urbem ;
ei mihi, quod domino non licet ire tuo !
vade, sed incultus, qualem decet exsulis esse :
infelix habitum temporis huius habe.
nec te purpureo velent vaccinia fuco : 5
non est conveniens luctibus ille color :
nec titulus minio, nec cedro charta notetur,
candida nec nigra cornua fronte geras.
felices orment haec instrumenta libellos :
fortunae memorem te decet esse meae. 10
nec fragili geminae poliantur pumice frontes,
hirsutus sparsis ut videare comis.
neve liturarum pudeat. qui viderit illas,
de lacrimis factas sentiet esse meis.
vade, liber, verbisque meis loca grata saluta : 15
contingam certe quo licet illa pede.
si quis, ut in populo, nostri non inmemor illi,
si quis, qui, quid agam, forte requirat, erit :
vivere me dices, salvum tamen esse negabis :
id quoque, quod vivam, munus habere dei. 20

ut peragas mandata, liber, culpabere forsan
 ingenique minor laude ferere mei.
 iudicis officium est ut res, ita tempora rerum
 quaerere : quaesito tempore tutus eris.
 carmina proveniunt animo deducta sereno : 25
 nubila sunt subitis tempora nostra malis.
 carmina secessum scribentis et otia quaerunt :
 me mare, me venti, me fera iactat hiems.
 carminibus metus omnis abest. ego perditus ensem
 haesurum iugulo iam puto iamque meo. 30
 haec quoque quod facio, iudex mirabitur aequus,
 scriptaque cum venia qualiacumque leget.
 da mihi Maeoniden et tot circumspice casus,
 ingenium tantis excidet omne malis.
 carmina nunc si non studiumque, quod obfuit, odi, 35
 sit satis. ingenio sic fuga parta meo.
 i tamen et pro me tu, cui licet, aspice Romam :
 di facerent possem nunc meus esse liber.
 forsitan exspectes, an in alta palatia missum
 scandere te iubeam Caesareamque domum? 40
 ignoscant augusta mihi loca dique locorum.
 venit in hoc illa fulmen ab arce caput.
 esse quidem memini mitissima sedibus illis
 numina ; sed timeo, qui nocuere, deos.
 terretur minimo pennae stridore columba, 45
 unguibus, accipiter, saucia facta tuis.
 nec procul a stabulis audet discedere, siqua
 excussa est avidi dentibus agna lupi.
 vitaret caelum Phaëthon, si viveret, et quos
 optarat stulte, tangere nollet equos. 50
 me quoque, quae sensi, fateor Iovis arma timere.
 me reor infesto, cum tonat, igne peti.
 quicumque Argolica de classe Capharea fugit,
 semper ab Euboicis vela retorquet aquis.

et mea cumba, semel vasta percussa procella, 55
 illum, quo laesa est, horret adire locum.
 ergo cave, liber, et timida circumspice mente :
 ut satis a media sit tibi plebe legi.
 dum petit infirmis nimium sublimia pennis
 Icarus, aequoreis nomina fecit aquis. 60
 plura quidem mandare tibi, si quaeris, habebam.
 sed vereor tardae causa fuisse morae.
 et si quae subeunt, tecum, liber, omnia ferres,
 sarcina laturus magna futurus eras.
 longa via est, propera ! nobis habitabitur orbis 65
 ultimus, a terra terra remota mea.

BOOK I. 2

You restless seas, appease your roaring waves,
 And you, who raise huge mountains in that plain,
 Air's trumpeters, your blust'ring storms restrain,
 And listen to the plaints my grief doth cause.

DRUMMOND OF HAWTHORNDEN.

Ye high heavens, that all this sorowe see,
 Sith all your tempests cannot hold me backe,
 Aswage your storms.

SPENSER.

DI maris et caeli—quid enim nisi vota supersunt?—
 solvere quassatae parcite membra ratis,
 neve, precor, magni subscribite Caesaris irae !
 saepe premente deo fert deus alter opem.
 Mulciber in Troiam, pro Troia stabat Apollo : 5
 aequa Venus Teucris, Pallas iniqua fuit.
 oderat Aenean propior Saturnia Turno.
 ille tamen Veneris numine tutus erat.
 saepe ferox cautum petiit Neptunus Vlixen,
 eripuit patruo saepe Minerva suo. 10

et nobis aliquod, quamvis distamus ab illis,
 quis vetat irato numen adesse deo?
 verba miser frustra non proficientia perdo;
 ipsa graves spargunt ora loquentis aquae,
 terribilisque Notus iactat mea dicta precesque. 15
 ad quos mittuntur, non sinit ire deos.
 ergo idem venti, ne causa laedar in una,
 velaque nescio quo votaue nostra ferunt.
 me miserum, quanti montes volvuntur aquarum!
 iam iam tacturos sidera summa putes. 20
 quantae diducto subsidunt aequore valles!
 iam iam tacturas Tartara nigra putes.
 quocumque aspicio, nihil est nisi pontus et aër,
 fluctibus hic tumidus, nubibus ille minax.
 inter utrumque fremunt inmani murmure venti: 25
 nescit, cui domino pareat, unda maris.
 nam modo purpureo vires capit Eurus ab ortu,
 nunc Zephyrus sero vespere missus adest,
 nunc gelidus sicca Boreas bacchatur ab Arcto,
 nunc Notus adversa proelia fronte gerit. 30
 rector in incerto est, nec quid fugiatve petatve
 invenit. ambiguis ars stupet ipsa malis.
 scilicet occidimus, nec spes est ulla salutis,
 dumque loquor, vultus obruit unda meos.
 opprimet hanc animam fluctus, frustraue precanti 35
 ore necaturas accipiemus aquas.
 at pia nil aliud quam me dolet exule coniunx:
 hoc unum nostri scitque gemitque mali.
 nescit in immenso iactari corpora ponto,
 nescit agi ventis, nescit adesse necem. 40
 o bene, quod non sum mecum conscendere passus,
 ne mihi mors misero bis patienda foret!
 at nunc ut peream, quoniam caret illa periclo.
 dimidiã certe parte superstes ero.

ei mihi, quam celeri micuerunt nubila flamma! 45
 quantus ab aetherio personat axe fragor!
 nec levius laterum tabulae feriuntur ab undis,
 quam grave balistae moenia pulsat onus.
 qui venit hic fluctus, fluctus supereminet omnes :
 posterior nono est undecimoque prior. 50
 nec letum timeo : genus est miserabile leti.
 demite naufragium, mors mihi munus erit.
 est aliquid, fatoque suo ferroque cadentem
 in solida moriens ponere corpus humo,
 et mandare suis aliqua, aut sperare sepulcrum, 55
 et non aequoreis piscibus esse cibum.
 fingite me dignum tali nece, non ego solus
 hic vehor : inmeritos cur mea poena trahit?
 pro superi viridesque dei, quibus aequora curae,
 utraque iam vestras sistite turba minas : 60
 quamque dedit vitam mitissima Caesaris ira,
 hanc sinite infelix in loca iussa feram.
 ut mare considat ventisque ferentibus utar,
 ut mihi parcatis, num minus exul ero?
 non ego divitias avidus sine fine parandi 65
 latum mutandis mercibus aequor aro :
 nec peto, quas quondam petii studiosus, Athenas,
 oppida non Asiae, non mihi visa prius,
 non ut Alexandri claram delatus ad urbem
 delicias videam, Nile iocose, tuas. 70
 quod faciles opto ventos—quis credere possit?—
 Sarmatis est tellus quam mea vela petunt.
 obligor ut tangam laevi fera litora Ponti :
 quodque sit a patria tam fuga tarda, queror.
 nescio quo videam positos ut in orbe Tomitas, 75
 exilem facio per mea vota viam.
 seu me diligitis, tantos conpescite fluctus,
 pronaque sint nostrae numina vestra rati :

seu magis odistis, iussae me advertite terrae :
 supplicii pars est in regione mei. 80
 ferte—quid hic facio?—rapidi mea carbasa venti!
 Ausonios fines cur mea vela volunt?
 noluit hoc Caesar. quid, quem fugat ille, tenetis?
 aspiciat vultus Pontica terra meos.
 fallor, an incipiunt gravidæ vanescere nubes. 85
 victaque mutati frangitur ira maris?

BOOK I. 3 ✓

This banishment is a kind of civil death ;
 And now, as it were at his funeral,
 To shed a tear or two is not unmanly :—
 And so, farewell for ever !

BEAUMONT AND FLETCHER, *Spanish Curate*.

The impatient tides knocked at the shore and bid him haste
 To seek a foreign home . . .
 So forth he came, attended on his way
 By a sad lamenting throng.

OTWAY.

CVM subit illius tristissima noctis imago,
 qua mihi supremum tempus in urbe fuit,
 cum repeto noctem, qua tot mihi cara reliqui,
 labitur ex oculis nunc quoque gutta meis.
 iam prope lux aderat qua me discedere Caesar 5
 finibus extremæ iusserat Ausoniae.
 nec spatium fuerat, nec mens satis apta parandi :
 torpuerant longa pectora nostra mora.
 non mihi servorum, comites non cura legendi,
 non aptae profugo vestis opisve fuit. 10
 non aliter stupui, quam qui Iovis ignibus ictus
 vivit et est vitae nescius ipse suae.
 ut tamen hanc animi nubem dolor ipse removit,
 et tandem sensus convaluere mei,

adloquor extremum maestos abiturus amicos, 15
 qui modo de multis unus et alter erant.
 uxor amans flentem flens acrius ipsa tenebat,
 imbre per indignas usque cadente genas.
 nata procul Libycis aberat diversa sub oris,
 nec poterat fati certior esse mei. 20
 quocumque aspiceres, luctus gemitusque sonabant,
 formaque non taciti funeris intus erat.
 femina virque meo, pueri quoque funere maerent:
 inque domo lacrimas angulus omnis habet.
 si licet exemplis in parvis grandibus uti, 25
 haec facies Troiae, cum caperetur, erat.
 iamque quiescebant voces hominumque canumque,
 Lunaque nocturnos alta regebat equos.
 hanc ego suspiciens et ad hanc Capitoliia cernens,
 quae nostro frustra iuncta fuere lari, 30
 ‘numina vicinis habitantia sedibus’, inquam,
 ‘iamque oculis numquam templa videnda meis,
 dique relinquendi, quos urbs tenet alta Quirini,
 este salutati tempus in omne mihi!
 et quamquam sero clipeum post vulnere sumo, 35
 attamen hanc odiis exonerate fugam,
 caelestique viro, quis me deceperit error,
 dícite. pro culpa ne scelus esse putet.
 ut, quod vos scitis, poenae quoque sentiat auctor,
 placato possum non miser esse deo.’ 40
 hac prece adoravi superos ego: pluribus uxor,
 singultu medios inpediente sonos.
 illa etiam ante lares passis prostrata capillis
 contigit extinctos ore tremente focos,
 multaque in adversos effudit verba penates 45
 pro deplorato non valitura viro.
 iamque morae spatium nox praecipitata negabat,
 versaque ab axe suo Parrhasis arctos erat.

quid facerem? blando patriae retinebar amore :
 ultima sed iussae nox erat illa fugae. 50
 a! quotiens aliquo dixi properante 'quid urges?
 vel quo festines ire, vel unde, vide!'
 a! quotiens certam me sum mentitus habere
 horam, propositae quae foret apta viae.
 ter limen tetigi, ter sum revocatus, et ipse 55
 indulgens animo pes mihi tardus erat.
 saepe 'vale' dicto rursus sum multa locutus,
 et quasi discedens oscula summa dedi.
 saepe eadem mandata dedi, meque ipse fefelli,
 respiciens oculis pignora cara meis. 60
 denique 'quid propero? Scythia est, quo mittimur', inquam :
 'Roma relinquenda est. utraque iusta mora est.
 uxor in aeternum vivo mihi viva negatur,
 et domus et fidae dulcia membra domus,
 quosque ego fraterno dilexi more sodales, 65
 o mihi Thesea pectora iuncta fide!
 dum licet, amplectar: numquam fortasse licebit
 amplius. in lucro est quae datur hora mihi.'
 nec mora, sermonis verba imperfecta relinquo,
 complectens animo proxima quaeque meo. 70
 dum loquor et flemus, caelo nitidissimus alto,
 stella gravis nobis, Lucifer ortus erat.
 dividor haud aliter, quam si mea membra relinquam,
 et pars abrupti corpore visa suo est.
 sic doluit Mettus tunc, cum in contraria versos 75
 ultores habuit proditionis equos.
 tum vero exoritur clamor gemitusque meorum
 et feriunt maestae pectora nuda manus.
 tum vero coniunx, umeris abeuntis inhaerens,
 miscuit haec lacrimis tristia dicta suis: 80
 'non potes avelli. simul, a! simul ibimus' inquit :
 'te sequar et coniunx exulis exsul ero.

et mihi facta via est, et me capit ultima tellus :
 accedam profugae sarcina parva rati.
 te iubet a patria discedere Caesaris ira, 85
 me pietas. pietas haec mihi Caesar erit.
 talia temptabat, sicut temptaverat ante,
 vixque dedit victas utilitate manus.
 egredior—sive illud erat sine funere ferri—
 squalidus inmissis hirta per ora comis. 90
 illa dolore amens tenebris narratur obortis
 semianimis media procubuisse domo :
 utque resurrexit foedatis pulvere turpi
 crinibus et gelida membra levavit humo,
 se modo, desertos modo complorasse penates, 95
 nomen et erepti saepe vocasse viri,
 nec gemuisse minus, quam si nataeque virique
 vidisset structos corpus habere rogos,
 et voluisse mori, moriendo ponere sensus,
 respectuque tamen non voluisse mei. 100
 vivat ! et absentem—quoniam sic fata tulerunt—
 vivat ut auxilio sublevet usque suo.

BOOK I. 4

If it hath ruffianed so upon the sea,
 What ribs of oak, when mountains melt on them,
 Can hold the mortise ?

SHAKESPEARE, *Othello*.

TINGITVR oceano custos Erymanthidos ursae,
 aequoreasque suo sidere turbat aquas.
 nos tamen Ionium non nostra findimus aequor
 sponte, sed audaces cogimur esse metu.
 me miserum ! quantis nigrescunt aequora ventis, 5
 crutaque ex imis fervet harena vadis !

monte nec inferior prorae puppique recurvae
 insilit et pictos verberat unda deos.
 pinea texta sonant, pulsī stridore rudentes,
 ingemit et nostris ipsa carina malis. 10
 navita, confessus gelidum pallore timorem,
 iam sequitur victus, non regit arte ratem.
 utque parum validus non proficientia rector
 cervicis rigidae frena remittit equo,
 sic non quo voluit, sed quo rapit inpetus undae, 15
 aurigam video vela dedisse rati.
 quod nisi mutatas emiserit Aeolus auras,
 in loca iam nobis non adeunda ferar.
 nam procul Illyriis laeva de parte relictis
 interdicta mihi cernitur Italia. 20
 desinat in vetitas quaeso contendere terras,
 et mecum magno pareat aura deo.
 dum loquor, et cupio pariter timeoque revelli,
 increpuit quantis viribus unda latus!
 parcite caerulei, vos parcite, numina ponti, 25
 infestumque mihi sit satis esse Iovem.
 vos animam saevae fessam subducite morti,
 si modo, qui periit, non periisse potest.

BOOK I. 5

A wreck past hope he was :
 His life I gave him and did thereto add
 My love, without retention or restraint,
 All his in dedication.

SHAKESPEARE, *Twelfth Night*.

O MIHI post ullos numquam memorande sodales,
 o cui praecipue sors mea visa sua est !
 attonitum qui me, memini, carissime, primus
 ausus es adloquio sustinuisse tuo,

qui mihi consilium vivendi mite dedisti, 5
cum foret in misero pectore mortis amor,
scis bene, cui dicam, positis pro nomine signis,
officium nec te fallit, amice, tuum.
haec mihi semper erunt imis infixae medullis,
perpetuusque animae debitor huius ero : 10
spiritus et vacuas prius hic tenuandus in auras
ibit, et in tepido deseret ossa rogo,
quam subeant animo meritorum obliviae nostro,
et longa pietas excidat ista die.
di tibi sint faciles, et opis nullius egentem 15
fortunam praestent dissimilemque meae.
si tamen haec navis vento ferretur amico,
ignoraretur forsitan ista fides.
Thesea Pirithous non tam sensisset amicum,
si non infernas vivus adisset aquas. 20
ut foret exemplum veri Phoeceus amoris,
fecerunt furiae, tristis Oresta, tuae.
si non Euryalus Rutulos cecidisset in hostes,
Hyrtacidae Nisi gloria nulla foret.
scilicet ut fulvum spectatur in ignibus aurum, 25
tempore sic duro est inspicienda fides.
dum iuvat et vultu ridet Fortuna sereno,
indelibatatas cuncta sequuntur opes :
at simul intonuit, fugiunt, nec noscitur ulli,
agminibus comitum qui modo cinctus erat. 30
atque haec, exemplis quondam collecta priorum,
nunc mihi sunt propriis cognita vera malis.
vix duo tresve mihi de tot superestis amici :
cetera Fortunae, non mea turba fuit.
quo magis, o pauci, lassis succurrite rebus, 35
et date naufragio litora tuta meo,
neve metu falso nimium trepidate, timentes
hac offendatur ne pietate deus.

saepe fidem adversis etiam laudavit in armis,
 inque suis amat hanc Caesar, in hoste probat. 40
 pro duce Neritio docti mala nostra poetae
 scribite : Neritio nam mala plura tuli.
 ille brevi spatio multis erravit in annis
 inter Dulichias Iliacasque domos :
 nos freta sideribus totis distantia mensos 45
 sors tulit in Geticos Sarmaticosque sinus.
 ille habuit fidamque manum sociosque fideles :
 me profugum comites deseruere mei.
 ille suam laetus patriam victorque petebat :
 a patria fugio victus et exsul ego. 50
 nec mihi Dulichium domus est Ithaceve Sameve—
 poena quibus non est grandis abesse locis—
 sed quae de septem totum circumspicit orbem
 montibus, imperii Roma deumque locus.
 illi corpus erat durum patiensque laborum : 55
 invalidae vires ingenuaeque mihi.
 ille erat adsidue saevis agitatus in armis :
 adsuetus studiis mollibus ipse fui.
 me deus oppressit, nullo mala nostra levante :
 bellatrix illi diva ferebat opem. 60
 cumque minor Iove sit tumidis qui regnat in undis,
 illum Neptuni, me Iovis ira premit.
 adde, quod illius pars maxima ficta laborum est,
 ponitur in nostris fabula nulla malis.
 denique quaesitos tetigit tamen ille penates, 65
 quaeque diu petiit, contigit arva tamen :
 at mihi perpetuo patria tellure carendum est,
 ni fuerit laesi mollior ira dei.

BOOK I. 6 X

Dear, near and true.

TENNYSON.

NEC tantum Clario Lyde dilecta poetæ,
 nec tantum Coe Bittis amata suo est,
 pectoribus quantum tu nostris, uxor, inhaeres,
 digna minus misero, non meliore viro.
 te mea subposita veluti trabe fulta ruina est : 5
 siquid adhuc ego sum, muneris omne tui est.
 tu facis ut spolium non sim, nec nuder ab illis,
 naufragii tabulas qui petiere mei.
 utque rapax stimulante fame cupidusque cruoris
 incustoditum captat ovile lupus, 10
 aut ut edax vultur corpus circumspicit eequod
 sub nulla positum cernere possit humo,
 sic mea nescio quis, rebus male fidus acerbis,
 in bona venturus, si paterere, fuit.
 hunc tua per fortes virtus summovit amicos, 15
 nulla quibus reddi gratia digna potest.
 tu si Maeonium vatem sortita fuisses,
 Penelopes esset fama secunda tuae.
 quantumcumque tamen praeconia nostra valebunt,
 carminibus vives tempus in omne meis. 20

BOOK I. 8

Friends should associate friends in grief and woe.

SHAKESPEARE, *Titus Andronicus*.

IN caput alta suum labentur ab aequore retro
 flumina, conversis Solque recurret equis :
 terra feret stellas, caelum findetur aratro,
 unda dabit flammam et dabit ignis aquas :

omnia naturae praepostera legibus ibunt, 5
 parsque suum mundi nulla tenebit iter :
 omnia iam fient, fieri quae posse negabam,
 et nihil est, de quo non sit habenda fides.
 haec ego vaticinor, quia sum deceptus ab illo,
 laturum misero quem mihi rebar opem. 10
 tantane te, fallax, cepere oblivia nostri,
 adflictumque fuit tantus adire timor,
 ut neque respiceres, nec solarere iacentem,
 dure, nec exsequias prosequerere meas?
 illud amicitiae sanctum ac venerabile nomen 15
 re tibi pro vili sub pedibusque iacet?
 quid nisi convictu causisque valentibus essem
 temporis et longi vinctus amore tibi?
 quid nisi tot lusus et tot mea seria nosses,
 tot nossem lusus seriaque ipse tua? 20
 cunctane in aequoreos abierunt irrita ventos?
 cunctane Lethaeis mersa feruntur aquis?

BOOK I. 9

Men shut their doors against a setting sun.

To live

But in a dream of friendship.

SHAKESPEARE, *Timon of Athens*.

How counterfeit a coin they are who friends
 Bear in their superscription (of the most
 I would be understood) : in prosperous days
 They swarm, but in adverse withdraw their head
 Not to be found, though sought.

MILTON, *Samson Agonistes*.

DETVR inoffenso vitae tibi tangere metam,
 qui legis hoc nobis non inimicus opus.
 atque utinam pro te possent mea vota valere,
 quae pro me duros non tetigere deos!

donec eris felix, multos numerabis amicos : 5
tempora si fuerint nubila, solus eris.
aspicis ut veniant ad candida tecta columbae,
accipiat nullas sordida turris aves?
horrea formicae tendunt ad inania numquam :
nullus ad amissas ibit amicus opes. 10
utque comes radios per solis euntibus umbra est,
cum latet hic pressus nubibus, illa fugit,
mobile sic sequitur Fortunae lumina vulgus,
quae simul inducta nocte teguntur, abit.
haec precor ut semper possint tibi falsa videri. 15
sunt tamen eventu vera fatenda meo.
dum stetimus, turbae quantum satis esset, habebat
nota quidem, sed non ambitiosa domus.
at simul impulsus est, omnes timere ruinam,
cautaque communi terga dedere fugae. 20
saeva neque admiror metuunt si fulmina, quorum
ignibus adflari proxima quaeque solent.

BOOK I. 11

Suddenly, whether through the gods' decree,
Or haplesse rising of some froward starre,
The heavens on everie side enclowded bee :
Black stormes and fogs are blowen up from farre,
That now the pylote can no loadstarre see,
But skies and seas doo make most dreadfull warre ;
The billowes striving to the heavens to reach,
And th' heavens striving them for to impeach (i. e. hinder).

SPENSER.

LITTERA quaecumque est toto tibi lecta libello,
est mihi sollicitae tempore facta viae.
aut haec me, gelido tremere cum mense decembri,
scribentem mediis Hadria vidit aquis :

aut, postquam bimarem cursu superavimus Isthmon, 5
 alteraque est nostrae sumpta carina fugae,
 quod facerem versus inter fera murmura ponti,
 Cycladas Aegaeas obstipuisse puto.
 ipse ego nunc miror tantis animique marisque
 fluctibus ingenium non cecidisse meum. 10
 seu stupor huic studio, sive est insania nomen,
 omnis ab hac cura mens relevata mea est.
 saepe ego nimboris dubius iactabar ab Haedis,
 saepe minax Steropes sidere pontus erat,
 saepe maris pars intus erat: tamen ipse trementi 15
 carmina ducebam qualiacumque manu.
 nunc quoque contenti stridunt Aquilone rudentes,
 inque modum tumuli concava surgit aqua.
 ipse gubernator tollens ad sidera palmas
 exoscit votis, inmemor artis, opem. 20
 quocumque aspexi, nihil est nisi mortis imago,
 quam dubia timeo mente, timensque precor.
 attigero portum, portu terrebor ab ipso:
 plus habet infesta terra timoris aqua.
 nam simul insidiis hominum pelagique laboro, 25
 et faciunt geminos ensis et unda metus.
 ille meo vereor ne speret sanguine praedam,
 haec titulum nostrae mortis habere velit.
 barbara pars laeva est avidaeque adsueta rapinae,
 quam cruor et caedes bellaque semper habent. 30
 cumque sit hibernis agitatum fluctibus aequor,
 pectora sunt ipso turbidiora mari.
 quo magis his debes ignoscere, candide lector,
 si spe sint, ut sunt, inferiora tua.
 non haec in nostris, ut quondam, scribimus hortis, 35
 nec, consuete, meum, lectule, corpus habes.
 iactor in indomito brumali luce profundo,
 ipsaque caeruleis charta feritur aquis.

inproba pugnat hiems indignaturque, quod ausim
 scribere se rigidas incutiente minas. 40
 vincat hiems hominem! sed eodem tempore, quaeso,
 ipse modum statuam carminis, illa sui.

BOOK III. I

Vouchsafe to read these lines both harsh and bad,
 Nuntiates of woe with sorrow being clad.

WM. SMITH, *Chloris*.

‘Missvs in hanc venio timide, liber exsulis, urbem :
 da placidam fesso, lector amice, manum.
 neve reformida, ne sim tibi forte pudori :
 nullus in hac charta versus amare docet.
 haec domini fortuna mei est, ut debeat illam 5
 infelix nullis dissimulare iocis.
 id quoque, quod viridi quondam male lusit in aevo,
 heu nimium sero damnat et odit opus.
 inspice quid portem : nihil hic nisi triste videbis,
 carmine temporibus conveniente suis. 10
 clauda quod alterno subsidunt carmina versu,
 vel pedis hoc ratio, vel via longa facit :
 quod neque sum cedro flavus nec pumice levis,
 erubui domino cultior esse meo.
 littera suffusas quod habet maculosa lituras, 15
 laesit opus lacrimis ipse poeta suum.
 siqua videbuntur casu non dicta Latine,
 in qua scribebat, barbara terra fuit.
 dicite, lectores, si non grave, qua sit eundum,
 quasque petam sedes hospes in urbe liber.’ 20
 haec ubi sum furtim lingua titubante locutus,
 qui mihi monstraret, vix fuit unus, iter.

'di tibi dent, nostro quod non tribuere poetae,
 molliter in patria vivere posse tua.
 duc age! namque sequar, quamvis terraque marique 25
 longinquo referam lassus ab orbe pedem.'
 paruit, et ducens 'haec sunt fora Caesaris' inquit
 'haec est a sacris quae via nomen habet,
 hic locus est Vestae, qui Pallada servat et ignem,
 hic fuit antiqui regia parva Numae'. 30
 inde petens dextram 'porta est' ait 'ista Palati,
 hic Stator, hoc primum condita Roma loco est'.
 singula dum miror, video fulgentibus armis
 conspicuos postes tectaque digna deo.
 'et Iovis haec' dixi 'domus est?' quod ut esse putarem, 35
 augurium menti querna corona dabat.
 cuius ut accepi dominum, 'non fallimur' inquam
 'et magni verum est hanc Iovis esse domum.
 cur tamen apposita velatur ianua lauro,
 cingit et augustas arbor opaca comas? 40
 num quia perpetuos meruit domus ista triumphos?
 an quia Leucadio semper amata deo est?
 ipsane quod festa est, an quod facit omnia festa?
 quam tribuit terris, pacis an ista nota est?
 utque viret semper laurus nec fronde caduca 45
 carpitur, aeternum sic habet illa decus?
 causa superpositast, scripto testante, coronae;
 servatos cives indicat huius ope.
 adice servatis unum, pater optime, civem,
 qui procul extremo pulsus in orbe latet: 50
 in quo poenarum, quas se meruisse fatetur,
 non facinus causam, sed suus error habet.
 me miserum! vereorque locum vereorque potentem,
 et quatitur trepido littera nostra metu.
 aspicias exsanguì chartam pallere colore? 55
 aspicias alternos intremuisse pedes?

quandocumque, precor, nostro placere parenti
 isdem et sub dominis aspiciare domus !'
 inde tenore pari gradibus sublimia celsis
 ducor ad intonsi candida templa dei, 60
 signa peregrinis ubi sunt alterna columnis
 Belides et stricto barbarus ense pater,
 quaeque viri docto veteres cepere novique
 pectore, lecturis inspicienda patent.
 quaerebam fratres, exceptis scilicet illis, 65
 quos suus optaret non genuisse pater.
 quaerentem frustra custos e sedibus illis
 praepositus sancto iussit abire loco.
 altera templa peto, vicino iuncta theatro :
 haec quoque erant pedibus non adeunda meis. 70
 nec me, quae doctis patuerunt prima libellis,
 atria Libertas tangere passa sua est.
 in genus auctoris miseri fortuna redundat,
 et patimur nati, quam tulit ipse, fugam.
 forsitan et nobis olim minus asper et illi 75
 evictus longo tempore Caesar erit.
 di, precor, atque adeo—neque enim mihi turba roganda est—
 Caesar, ades voto, maxime dive, meo !
 interea, quoniam statio mihi publica clausa est,
 privato liceat delituisse loco. 80
 vos quoque, si fas est, confusa pudore repulsae
 sumite plebeiae carmina nostra manus.

BOOK III. 3 

No friend's complaint, no kind domestic tear
 Pleas'd thy pale ghost or graced thy mournful bier ;
 By foreign hands thy dying eyes were closed,
 By foreign hands thy decent limbs compos'd ;
 By foreign hands thy humble grave adorned,
 By strangers honoured and by strangers mourn'd.

POPE, *Elegy.*

HAEC mea, si casu miraris, epistula quare
 alterius digitis scripta sit, aeger eram.
 aeger in extremis ignoti partibus orbis,
 incertusque meae paene salutis eram.
 quem mihi nunc animum dira regione iacenti 5
 inter Sauromatas esse Getasque putes ?
 nec caelum patior, nec aquis adsuevimus istis,
 terraque nescio quo non placet ipsa modo.
 non domus apta satis, non hic cibus utilis aegro,
 nullus Apollinea qui levet arte malum : 10
 non qui soletur, non qui labentia tarde
 tempora narrando fallat, amicus adest.
 lassus in extremis iaceo populisque locisque,
 et subit adfecto nunc mihi, quicquid abest.
 omnia cum subeant, vincis tamen omnia, coniunx, 15
 et plus in nostro pectore parte tenes.
 te loquor absentem, te vox mea nominat unam :
 nulla venit sine te nox mihi, nulla dies.
 quin etiam sic me dicunt aliena locutum,
 ut foret amenti nomen in ore tuum. 20
 si iam deficiat sub crasso lingua palato,
 vix instillato restituenda mero,
 nuntiet huc aliquis dominam venisse, resurgam,
 spesque tui nobis causa vigoris erit.
 ergo ego sum dubius vitae, tu forsitan istic 25
 iucundum nostri nescia tempus agis ?

non agis, adfirmo. liquet hoc, carissima, nobis,
 tempus agi sine me non nisi triste tibi.
 si tamen inplevit mea sors quos debuit annos,
 et mihi vivendi tam cito finis adest : 30
 quantum erat, o magni, morituro parcere, divi,
 ut saltem patria contumularer humo?
 vel poena in tempus mortis dilata fuisset,
 vel praecepisset mors properata fugam.
 integer hanc potui nuper bene reddere lucem : 35
 exsul ut occiderem, nunc mihi vita data est.
 tam procul ignotis igitur moriemur in oris,
 et fient ipso tristia fata loco ;
 nec mea consueto languescunt corpora lecto ;
 depositum nec me qui fleat, ullus erit ; 40
 nec dominae lacrimis in nostra cadentibus ora
 accedent animae tempora parva meae ;
 nec mandata dabo, nec cum clamore supremo
 labentes oculos condet amica manus ;
 sed sine funeribus caput hoc, sine honore sepulcri 45
 indeploratum barbara terra teget.
 ecquid, ut audieris, tota turbabere mente,
 et feries pavida pectora fida manu ?
 ecquid, in has frustra tendens tua bracchia partes,
 clamabis miseri nomen inane viri ? 50
 parce tamen lacerare genas, nec scinde capillos :
 non tibi nunc primum, lux mea, raptus ero.
 cum patriam amisi, tunc me periisse putato.
 et prior et gravior mors fuit illa mihi.
 nunc, si forte potes—sed non potes, optima coniunx— 55
 finitis gaude tot mihi morte malis.
 quod potes, extenua forti mala corde ferendo,
 ad quae iampridem non rude pectus habes.
 atque utinam pereant animae cum corpore nostrae,
 effugiatque avidos pars mihi nulla rogos ! 60

nam si morte carens vacua volat altus in aura
 spiritus, et Samii sunt rata dicta senis,
 inter Sarmaticas Romana vagabitur umbras,
 perque feros manes hospita semper erit.
 ossa tamen facito parva referantur in urna : 65
 sic ego non etiam mortuus exsul ero.
 non vetat hoc quisquam : fratrem Thebana peremptum
 subposuit tumulo rege vetante soror.
 atque ea cum foliis et amomi pulvere misce,
 inque suburbano condita pone solo. 70
 quosque legat versus oculo properante viator,
 grandibus in tituli marmore caede notis :
 HIC · EGO · QVI · IACEO · TENERORVM · LVSOR · AMORVM
 INGENIO · PERII · NASO · POETA · MEO [STI
 AT · TIBI · QVI · TRANSIS · NE · SIT · GRAVE · QVISQVIS · AMA-
 DICERE · NASONIS · MOLLITER · OSSA · CVBENT 76
 hoc satis in titulo est. etenim maiora libelli
 et diuturna magis sunt monimenta mihi,
 quos ego confido, quamvis nocuere, daturus
 nomen et auctori tempora longa suo. 80
 tu tamen extincto feralia munera semper
 deque tuis lacrimis umidaserta dato.
 quamvis in cineres corpus mutaverit ignis,
 sentiet officium maesta favilla pium.
 scribere plura libet. sed vox mihi fessa loquendo 85
 dictandi vires siccaque lingua negat.
 accipe supremo dictum mihi forsitan ore,
 quod, tibi qui mittit, non habet ipse, vale !

BOOK III. 4

They that stand high have many blasts to shake them ;
And if they fall, they dash themselves to pieces.

SHAKESPEARE, *Richard III.*

Thus safely low, my friend, thou canst not fall.

THOMSON.

O MIHI care quidem semper, sed tempore duro
cognite, res postquam procubuere meae :
usibus edocto si quicquam credis amico,
vive tibi et longe nomina magna fuge.
vive tibi, quantumque potes praelustria vita : 5
saevum praelustri fulmen ab igne venit.
nam quamquam soli possunt prodesse potentes,
non prosit potius, siquis obesse potest.
effugit hibernas demissa antemna procellas,
lataque plus parvis vela timoris habent. 10
aspicis ut summa cortex levis innatet unda,
cum grave nexa simul retia mergat onus ?
haec ego si monitor monitus prius ipse fuisset,
in qua debebam forsitan urbe forem.
dum tecum vixi, dum me levis aura ferebat, 15
haec mea per placidas cumba cucurrit aquas.
qui cadit in plano—vix hoc tamen evenit ipsum—
sic cadit ut tacta surgere possit humo :
at miser Elpenor tecto delapsus ab alto
occurrit regi debilis umbra suo. 20
quid fuit ut tutas agitaret Daedalus alas,
Icarus inmensas nomine signet aquas ?
nempe quod hic alte, demissius ille volabat.
nam pennas ambo non habuere suas.
crede mihi, bene qui latuit, bene vixit, et intra 25
fortunam debet quisque manere suam.

BOOK III. 7

Is it not right to remember
 All your kindness, friend of mine,
 When we two sat in the chamber,
 And the poets poured us wine?

Mrs. E. B. BROWNING, *To H. S. Boyd.*

VADE salutatum, subito perarata, Perillam,
 littera, sermonis fida ministra mei!
 aut illam invenies dulci cum matre sedentem,
 aut inter libros Pieridasque suas.
 quicquid aget, cum te scierit venisse, relinquet, 5
 nec mora, quid venias quidve, requiret, agam.
 vivere me dices, sed sic ut vivere nolim,
 nec mala tam longa nostra levata mora:
 et tamen ad Musas, quamvis nocuere, reverti,
 aptaque in alternos cogere verba pedes. 10
 tu quoque, dic, 'studiis communibus ecquid inhaeres,
 doctaque nunc patrio carmina more canis?'
 nam tibi cum fatis mores natura pudicos
 et raras dotes ingeniumque dedit.
 hoc ego Pegasidas deduxi primus ad undas, 15
 ne male fecundae vena periret aquae.
 primus id aspexi teneris in virginis annis,
 utque pater natae duxque comesque fui.
 ergo si remanent ignes tibi pectoris idem,
 sola tuum vates Lesbia vincet opus. 20
 sed vereor, ne te mea nunc fortuna retardet,
 postque meos casus sit tibi pectus iners.
 dum licuit, tua saepe mihi, tibi nostra legebam:
 saepe tui iudex, saepe magister eram:
 aut ego praebebam factis modo versibus aures, 25
 aut, ubi cessares, causa ruboris eram.

forsitan exemplo, quia me laesere libelli,
tu quoque sis poenae facta soluta meae.
pone, Perilla, metum. tantummodo femina nulla
neve vir a scriptis discat amare tuis. 30
ergo desidia remove, doctissima, causas,
inque bonas artes et tua sacra redi.
ista decens facies longis vitiabitur annis,
rugaque in antiqua fronte senilis erit :
inicietque manum formae damnosa senectus, 35
quae strepitum passu non faciente venit.
cumque aliquis dicet 'fuit haec formosa', dolebis,
et speculum mendax esse querere tuum.
sunt tibi opes modicae, cum sis dignissima magnis :
finge sed immensis censibus esse pares. 40
nempe dat id cuicumque libet fortuna rapitque,
Irus et est subito, qui modo Croesus erat.
singula ne referam, nil non mortale tenemus
pectoris exceptis ingeniique bonis.
en ego, cum patria caream vobisque domoque, 45
raptaque sint, adimi quae potuere mihi,
ingenio tamen ipse meo comitorque fruorque :
Caesar in hoc potuit iuris habere nihil.
quilibet hanc saevo vitam mihi finiat ense,
me tamen extincto fama superstes erit, 50
dumque suis septem victrix de montibus orbem
prospiciet domitum Martia Roma, legar.
tu quoque, quam studii maneat felicius usus,
effuge venturos, qua potes, usque rogos !

BOOK III. 9

Like fell Medea, when on Colchicke strand
Her brother's bones she scattered all about.

SPENSFR.

INPIA desertum fugiens Medea parentem
dicitur his remos applicuisse vadis.
quem procul ut vidit tumulo speculator ab alto,
‘hospes’ ait ‘nosco Colchide vela sequi.’
dum trepidant Minyae, dum solvitur aggere funis, 5
dum sequitur celeres ancora tracta manus,
conscia percussit meritorum pectora Colchis
ausa atque ausura multa nefanda manu :
et, quamquam superest ingens audacia menti,
pallor in attonitae virginis ore sedet. 10
ergo ubi prospexit venientia vela, ‘tenemur,
et pater est aliqua fraude morandus’ ait.
dum quid agat, quaerit, dum versat in omnia vultus,
ad fratrem casu lumina flexa tulit.
cuius ut oblata est praesentia, ‘vicimus’ inquit : 15
‘hic mihi morte sua causa salutis erit.’
protinus ignari nec quicquam tale fimentis
innocuum rigido perforat ense latus,
atque ita divellit, divulsaque membra per agros
dissipat in multis invenienda locis. 20
neu pater ignoret, scopulo proponit in alto
pallentesque manus sanguineumque caput,
ut genitor luctuque novo tardetur et, artus
dum legit extinctos, triste retardet iter.
inde Tomis dictus locus hic, quia fertur in illo 25
membra soror fratris consecuisse sui.

BOOK III. 10

But winter, armed with terrors here unknown,
Sits absolute on his unshaken throne;
Piles up his stores amid the frozen waste
And bids the mountains he has built stand fast.

COWPER, *Hope*.

The ships, unmoved, the boisterous winds defy,
While rattling chariots o'er the ocean fly.

AMBROSE PHILIPS.

SIQVIS adhuc istic meminit Nasonis adepti,
et superest sine me nomen in urbe meum,
subpositum stellis numquam tangentibus aequor
me sciat in media vivere barbaria.
Sauromatae cingunt, fera gens, Bessique Getaeque, 5
quam non ingenio nomina digna meo!
dum tamen aura tepet, medio defendimur Histro:
ille suis liquidis bella repellit aquis.
at cum tristis hiems squalentia protulit ora,
terraque marmoreo candida facta gelu est, 10
dum parat et Boreas et nix habitare sub arcto,
tum patet has gentes axe tremente premi.
nix iacet, et iactam ne sol pluviaeve resolvant,
indurat Boreas perpetuamque facit.
ergo ubi delicuit nondum prior, altera venit, 15
et solet in multis bima manere locis.
tantaque commoti vis est Aquilonis, ut altas
aequet humo tures tectaque rapta ferat.
pellibus et sutis arcent mala frigora bracis,
oraeque de toto corpore sola patent. 20
saepe sonant moti glacie pendente capilli,
et nitet inducto candida barba gelu.
nudaque consistunt, formam servantia testae,
vina, nec hausta meri, sed data frustra bibunt.

quid loquar, ut vincti concrecant frigore rivi, 25
 deque lacu fragiles effodiantur aquae?
 ipse, papyrifero qui non angustior amne
 miscetur vasto multa per ora freto,
 caeruleos ventis latices durantibus, Hister
 congelat et tectis in mare serpit aquis. 30
 quaque rates ierant, pedibus nunc itur, et undas
 frigore concretas ungula pulsat equi:
 perque novos pontes subter labentibus undis
 ducunt Sarmatici barbara plaustra boves.
 vix equidem credar. sed cum sint praemia falsi 35
 nulla, ratam debet testis habere fidem.
 vidimus ingentem glacie consistere pontum,
 lubricaque inmotas testa premebat aquas.
 nec vidisse sat est: durum calcavimus aequor,
 undaque non udo sub pede summa fuit. 40
 si tibi tale fretum quondam, Leandre, fuisset,
 non foret angustae mors tua crimen aquae.
 tum neque se pandi possunt delphines in auras
 tollere. conantes dura coërcet hiems.
 et quamvis Boreas iactatis insonet alis, 45
 fluctus in obsesso gurgite nullus erit,
 inclusaeque gelu stabunt in margine puppes,
 nec poterit rigidas findere remus aquas.
 vidimus in glacie pisces haerere ligatos,
 sed pars ex illis tunc quoque viva fuit. 50
 sive igitur nimii Boreae vis saeva marinas,
 sive redundatas flumine cogit aquas,
 protinus, aequato siccis Aquilonibus Histro,
 invehitur celeri barbarus hostis equo:
 hostis equo pollens longaque volante sagitta 55
 vicinam late depopulatur humum.
 diffugiunt alii, nullisque tuentibus agros
 incustoditae diripiuntur opes,

ruris opes parvae, pecus et stridentia plaustra,
 et quas divitias incola pauper habet. 60
 pars agitur vinctis post tergum capta lacertis,
 respiciens frustra rura laremque suum :
 pars cadit hamatis misere confixa sagittis :
 nam volucris ferro tinctile virus inest.
 quae nequeunt secum ferre aut abducere, perdunt, 65
 et cremat insontes hostica flamma casas.
 tunc quoque, cum pax est, trepidant formidine belli,
 nec quisquam presso vomere sulcat humum.
 aut videt aut metuit locus hic, quem non videt, hostem :
 cessat iners rigido terra relicta situ. 70
 non hic pampinea dulcis latet uva sub umbra,
 nec cumulant altos fervida musta lacus.
 poma negat regio. nec haberet Acontius, in quo
 scriberet hic dominae verba legenda suae.
 aspiceres nudos sine fronde, sine arbore, campos : 75
 heu loca felici non adeunda viro !
 ergo tam late pateat cum maximus orbis,
 haec est in poenam terra reperta meam !

BOOK III. 11

We but teach
 Bloody instructions, which, being taught, return
 To plague the inventor.

SHAKESPEARE, *Macbeth*.

For 'tis the sport to have the engineer
 Hoist with his own petar.

SHAKESPEARE, *Hamlet*.

SIQVIS es, insultes qui casibus, inprobe, nostris,
 meque reum dempto fine cruentus agas,
 natus es e scopulis, nutritus lacte ferino,
 et dicam silices pectus habere tuum.

in causa facili cuivis licet esse disertum, 5
 et minimae vires frangere quassa valent.
 subruere est arces et stantia moenia virtus :
 quamlibet ignavi praecipitata premunt.
 carnifici fortuna potest mea flenda videri :
 et tamen est uno iudice mersa parum ! 10
 saevior es tristi Busiride, saevior illo,
 qui falsum lento torruit igne bovem,
 quique bovem Siculo fertur donasse tyranno,
 et dictis artes conciliasse suas :
 ‘ munere in hoc, rex, est usus sed imagine maior, 15
 nec sola est operis forma probanda mei.
 aspicias a dextra latus hoc adapertile tauri ?
 huc tibi, quem perdes, coniciendus erit.
 protinus inclusum lentis carbonibus ure :
 mugiet, et veri vox erit illa bovis. 20
 pro quibus inventis, ut munus munere penses,
 da, precor, ingenio praemia digna meo !’
 dixerat. at Phalaris ‘ poenae mirande repertor,
 ipse tuum praesens inbue’ dixit ‘ opus !’
 nec mora, monstratis crudeliter ignibus ustus 25
 exhibuit geminos ore tremente sonos.
 ergo quicumque es, rescindere crimina noli,
 deque gravi duras vulnere tolle manus.
 utque meae famam tenuent obliviae culpae,
 facta cicatricem ducere nostra sine. 30
 humanaeque memor sortis, quae tollit eosdem
 et premit, incertas ipse verere vices !

BOOK III. 12

O to be in England
Now that April's there!

BROWNING.

FRIGORA iam Zephyri minuunt, annoque peracto
longior abscedit vix Tanaitis hiems :
inpositamque sibi qui non bene pertulit Hellen,
tempora nocturnis aequa diurna facit.
iam violas puerique legunt hilaresque puellae, 5
rustica quae nullo nata serente venit.
prataque pubescunt variorum flore colorum :
indocilique loquax gutture vernat avis.
utque malae crimen matris deponat, hirundo
sub trabibus cunas tectaque parva facit. 10
herbaque, quae latuit Cerealibus obruta sulcis,
exerit e tepida molle cacumen humo.
quoque loco est vitis, de palmite gemma movetur :
nam procul a Getico litore vitis abest.
quoque loco est arbor, turgescit in arbore ramus : 15
nam procul a Geticis finibus arbor abest.
otia nunc istic, iunctisque ex ordine ludis
cedunt verbosi garrula bella fori.
usus equi nunc est, levibus nunc luditur armis :
nunc pila, nunc celeri volvitur orbe trochus : 20
nunc ubi perfusa est oleo labente iuventus,
defessos artus Virgine tingit aqua.
scaena viget, studiisque favor distantibus ardet,
cumque tribus resonant terna theatra foris.
o quater, o quotiens non est numerare, beatum, 25
non interdicta cui licet urbe frui!
at mihi sentitur nix verno sole soluta,
quaque lacu duro non fodiantur aquae :

nec mare concrescit glacie, nec ut ante, per Histrum
 stridula Sauromates plaustra bubulcus agit. 30
 incipient aliquae tamen huc adnare carinae,
 hospitaque in Ponti litore puppis erit.
 sedulus occurram nautae, dictaque salute,
 quid veniat, quaeram, quisve quibusve locis.
 ille quidem mirum ni de regione propinqua 35
 non nisi vicinas tutus ararit aquas.
 rarus ab Italia tantum mare navita transit,
 litora rarus in haec portibus orba venit.
 sive tamen Graeca scierit, sive ille Latina
 voce loqui,—certe gratior huius erit; 40
 fas quoque ab ore freti longaeque Propontidos undis
 huc aliquem certo vela dedisse Noto :—
 is, precor, auditos possit narrare triumphos
 Caesaris et Latio reddita vota Iovi :
 teque, rebellatrix, tandem, Germania, magni 45
 triste caput pedibus subposuisse ducis.
 haec mihi qui referet, quae non vidisse dolebo,
 ille meae domui protinus hospes erit.
 ei mihi ! iamne domus Scythico Nasonis in orbe est ?
 iamque suum mihi dat pro lare poena locum ? 50
 di facite ut Caesar non hic penetrale domumque,
 hospitium poenae sed velit esse meae !

BOOK III. 13

Wherefore is light given to him that is in misery,
And life unto the bitter in soul?

Job iii. 20.

They tell me 'tis my birthday, and I'll keep it
With double pomp of sadness.

DRYDEN, All for Love.

ECCE supervacuum—quid enim fuit utile gigni?—
ad sua natalis tempora noster adest.
dure, quid ad miseros veniebas exulis annos?
debueras illis inposuisse modum.
si tibi cura mei, vel si pudor ullus inesset, 5
non ultra patriam me sequerere meam:
quoque loco primum tibi sum male cognitus infans,
illo temptasses ultimus esse mihi:
iamque relinquenda, quod idem fecere sodales,
tu quoque dixisses tristis in urbe vale. 10
quid tibi cum Ponto? num te quoque Caesaris ira
extremam gelidi misit in orbis humum?
scilicet expectas solitum tibi moris honorem,
pendeat ex umeris vestis ut alba meis,
fumida cingatur florentibus ara coronis, 15
micaque sollemni turis in igne sonet,
libaque dem proprie genitale notantia tempus,
concipiamque bonas ore favente preces?
non ita sum positus, nec sunt ea tempora nobis,
adventu possim laetus ut esse tuo. 20
funeris ara mihi, ferali cincta cupresso,
convenit et structis flamma parata rogis.
nec dare tura libet nil exorantia divos,
in tantis subeunt nec bona verba malis.

si tamen est aliquid nobis hac luce petendum, 25
 in loca ne redeas amplius ista, precor,
 dum me terrarum pars paene novissima, Pontus,
 Euxinus falso nomine dictus, habet.

BOOK IV. 1

The labour we delight in physics pain.

SHAKESPEARE, *Macbeth*.

I court the Muses' healing spell
 For griefs that still with absence dwell.

AKENSIDE.

SIQVA meis fuerint, ut erunt, vitiosa libellis,
 excusata suo tempore, lector, habe.
 exsul eram, requiesque mihi, non fama petita est,
 mens intenta suis ne foret usque malis.
 hoc est cur cantet vinctus quoque compede fossor, 5
 indocili numero cum grave mollit opus,
 cantet et innitens limosae pronus harenae
 adverso tardam qui trahit amne ratem :
 quique refert pariter lentos ad pectora remos,
 in numerum pulsa brachia versat aqua. 10
 fessus ut incubuit baculo, saxove resedit
 pastor, harundineo carmine mulcet oves.
 cantantis pariter, pariter data pensa trahentis
 fallitur ancillae decipiturque labor.
 fertur et abducta Lyrneside tristis Achilles 15
 Haemonia curas attenuasse lyra.
 cum traheret silvas Orpheus et dura canendo
 saxa, bis amissa coniuge maestus erat.
 me quoque Musa levat Ponti loca iussa petentem :
 sola comes nostrae perstitit illa fugae : 20

sola nec insidias, nec iter, nec Thracia tela,
 nec mare, nec ventos barbariamque timet.
 non equidem vellem, quoniam nocitura fuerunt,
 Pieridum sacris inposuisse manum.
 sed nunc quid faciam? vis me tenet ipsa sororum, 25
 et carmen demens carmine laesus amo.
 sic nova Dulichio lotos gustata palato
 illo, quo nocuit, grata sapore fuit.
 sentit amans sua damna fere, tamen haeret in illis,
 materiam culpae persequiturque suae. 30
 nos quoque delectant, quamvis nocuere, libelli:
 quodque mihi telum vulnera fecit, amo.
 forsitan hoc studium possit furor esse videri:
 sed quiddam furor hic utilitatis habet.
 semper in obtutu mentem vetat esse malorum, 35
 praesentis casus inmemoremque facit.
 utque suum Bacche non sentit saucia vulnus,
 dum stupet Edonis exululata iugis,
 sic ubi mota calent viridi mea pectora thyrsos,
 altior humano spiritus ille malo est. 40
 ille nec exilium, Scythici nec litora ponti,
 ille nec iratos sentit habere deos.
 utque soporiferae biberem si pocula Lethes,
 temporis adversi sic mihi sensus abest.
 iure deas igitur veneror mala nostra levantes, 45
 sollicitae comites ex Helicone fugae,
 et partim pelago partim vestigia terra
 vel rate dignatas vel pede nostra sequi.
 sint, precor, hae saltem faciles mihi! namque deorum
 cetera cum magno Caesare turba facit, 50
 meque tot adversis cumulant, quot litus harenas,
 quotque fretum pisces, ovaque piscis habet.
 vere prius flores, aestu numerabis aristas,
 poma per autumnum, frigoribusque nives,

quam mala, quae toto patior iactatus in orbe 55
 dum miser Euxini litora laeva peto.
 nec tamen, ut veni, levior fortuna malorum est :
 huc quoque sunt nostras fata secuta vias.
 hic quoque cognosco natalis stamina nostri,
 stamina de nigro vellere facta mihi. 60
 utque nec insidias capitisque pericula narrem,
 vera quidem, veri sed graviora fide :
 vivere quam miserum est inter Bessosque Getasque
 illum, qui populi semper in ore fuit !
 quam miserum est porta vitam muroque tueri, 65
 vixque sui tutum viribus esse loci !
 aspera militiae iuvenis certamina fugi,
 nec nisi lusura movimus arma manu.
 nunc senior gladioque latus scutoque sinistram,
 canitiem galeae subicioque meam. 70
 nam dedit e specula custos ubi signa tumultus,
 induimus trepida protinus arma manu.
 hostis, habens arcus inbutaque tela veneno,
 saevus anhelanti moenia lustrat equo.
 utque rapax pecudem, quae non se textit ovili, 75
 per sata, per silvas fertque trahitque lupus :
 sic, siquem nondum portarum saepe receptum
 barbarus in campis repperit hostis, agit.
 aut sequitur captus coniectaque vincula collo
 accipit, aut telo virus habente perit. 80
 hic ego sollicitae iaceo novus incola sedis :
 heu nimium fati tempora lenta mei !
 et tamen ad numeros antiquaque sacra reverti
 sustinet in tantis hospita Musa malis !

BOOK IV. 2

Blest and thrice blest the Roman
 Who sees Rome's brightest day,
 Who sees that long victorious pomp
 Wind down the Sacred Way;
 And through the bellowing Forum
 And round the Suppliant's Grove,
 Up to the everlasting gates
 Of Capitolian Jove.

MACAULAY, *Prophecy of Capys*.

The Romans taught thy stubborn knee to bow,
 Though twice a Caesar could not bend thee now.

COWPER, *Expostulation* (spoken of Britain).

IAM fera Caesaribus Germania, totus ut orbis,
 victa potest flexo succubuisse genu.
 altaque velentur fortasse Palatia sertis,
 turaque in igne sonent inficiantque diem,
 candidaque adducta collum percussa securi 5
 victima purpureo sanguine tingat humum:
 donaque amicorum templis promissa deorum
 reddere victores Caesar uterque parent,
 et qui Caesareo iuvenes sub nomine crescunt,
 perpetuo terras ut domus illa regat. 10
 cumque bonis nuribus pro sospite Livia nato
 munera det meritis, saepe datura, deis,
 et pariter matres et quae sine crimine castos
 perpetua servant virginitate focos:
 plebs pia cumque pia laetetur plebe senatus, 15
 parvaque cuius eram pars ego nuper, eques.
 nos procul expulsos communia gaudia fallunt:
 fama que tam longe non nisi parva venit.
 ergo omnis populus poterit spectare triumphos,
 cumque ducum titulis oppida capta leget, 20

vinclaque captiva reges cervice gerentes
 ante coronatos ire videbit equos,
 et cernet vultus aliis pro tempore versos,
 terribiles aliis inmemoresque sui.
 quorum pars causas et res et nomina quaeret ; 25
 pars referet, quamvis noverit ipsa parum.
 ‘ Hic, qui Sidonio fulget sublimis in ostro,
 dux fuerat belli, proximus ille duci.
 hic, qui nunc in humo lumen miserabile figit,
 non isto vultu, cum tulit arma, fuit. 30
 ille ferox, oculis et adhuc hostilibus ardens,
 hortator pugnae consiliumque fuit.
 perfidus hic nostros inclusit fraude locorum,
 squalida demissis qui tegit ora comis.
 illo, qui sequitur, dicunt mactata ministro 35
 saepe recusanti corpora capta deo.
 hic lacus, hi montes, haec tot castella, tot amnes
 plena ferae caedis, plena cruoris erant.
 Drusus in his meruit quondam cognomina terris,
 quae bona progenies, digna parente, tulit. 40
 cornibus hic fractis viridi male tectus ab ulva,
 decolor ipse suo sanguine Rhentus erat.
 crinibus en etiam fertur Germania passis,
 et ducis invicti sub pede maesta sedet
 collaque Romanae praebens animosa securi 45
 vincula fert illa, qua tulit arma, manu.’
 hos super in curru, Caesar, victore veheris
 purpureus populi rite per ora tui:
 quaque ibis, manibus circumplaudere tuorum,
 undique iactato flore tegente vias. 50
 tempora Phoebea lauro cingentur, ‘io’que
 miles, ‘io,’ magna voce, ‘triumphe’ canet.
 ipse sono plausuque simul fremituque calentes
 quadriugos cernes saepe resistere equos.

inde petes arcem et delubra faventia votis, 55
 et dabitur merito laurea vota Iovi.
 haec ego summotus, qua possum, mente videbo :
 erepti nobis ius habet illa loci.
 illa per immensas spatiatur libera terras,
 in caelum celeri pervenit illa via. 60
 illa meos oculos mediam deducet in urbem,
 immunes tanti nec sinet esse boni.
 invenietque animus, qua currus spectet eburnos ;
 sic certe in patria per breve tempus ero.
 vera tamen capiet populus spectacula felix, 65
 laetaque erit praesens cum duce turba suo.
 at mihi fingenti tantum longeque remoto
 auribus hic fructus percipiendus erit,
 atque procul Latio diversum missus in orbem
 qui narret cupido, vix erit, ista mihi. 70
 is quoque iam serum referet veteremque triumphum.
 quo tamen audiero tempore, laetus ero.
 illa dies veniet, mea qua lugubria ponam,
 causaque privata publica maior erit.

BOOK IV. 6

Time's expense increaseth but by loss.

G. FLETCHER.

TEMPORE ruricolae patiens fit taurus aratri,
 praebet et incurvo colla premenda iugo.
 tempore paret equus lentis animosus habenis,
 et placido duros accipit ore lupos.
 tempore Poenorum compescitur ira leonum, 5
 nec feritas animo quae fuit ante manet.
 quaeque sui iussis obtemperat Inda magistri
 belua servitium tempore victa subit.

tempus, ut extentis tumeat, facit, uva racemis,
 vixque merum capiant grana, quod intus habent. 10
 tempus et in canas semen producit aristas
 et, ne sint tristi poma sapore, facit.
 hoc tenuat dentem terram findentis aratri,
 hoc rigidos silices, hoc adamantata terit.
 hoc etiam saevas paulatim mitigat iras, 15
 hoc minuit luctus maestaque corda levat.
 cuncta potest igitur tacito pede lapsa vetustas
 praeterquam curas attenuare meas.
 una tamen spes est quae me soletur in istis,
 haec fore morte mea non diuturna mala. 20

BOOK IV. 8

Careful hours with Time's deformed hand
 Have written strange defeatures in my face.

SHAKESPEARE, *Comedy of Errors*.

I could be well content
 To entertain the lag-end of my life
 With quiet hours.

SHAKESPEARE, *1 Hen. IV.*

IAM mea cycneas imitantur tempora plumas,
 inficit et nigras alba senecta comas.
 iam subeunt anni fragiles et inertior aetas,
 iamque parum firmo me mihi ferre grave est.
 nunc erat ut posito deberem fine laborum 5
 vivere, me nullo sollicitante metu,
 quaeque meae semper placuerunt otia menti
 carpere et in studiis molliter esse meis,
 et parvam celebrare domum veteresque Penates
 et quae nunc domino rura paterna carent, 10

inque sinu dominae carisque sodalibus inque
securus patria consenuisse mea.
haec mea sic quondam peragi speraverat aetas :
hos ego sic annos ponere dignus eram.
non ita dis visum, qui me terraque marique 15
actum Sarmaticis exposuere locis.
in cava ducuntur quassae navalia puppes,
ne temere in mediis dissoluantur aquis.
ne cadat et multas palmas inhonestet adeptus,
languidus in pratis gramina carpit equus. 20
miles ut emeritis non est satis utilis annis,
ponit ad antiquos quae tulit arma Lares.
sic igitur, tarda vires minuente senecta,
me quoque donari iam rude tempus erat.
tempus erat nec me peregrinum ducere caelum, 25
nec siccam Getico fonte levare sitim :
sed modo, quos habui, vacuum secedere in hortos,
nunc hominum visu rursus et urbe frui.
sic animo quondam non divinante futura
optabam placide vivere posse senex. 30
fata repugnarunt, quae cum mihi tempora prima
mollia praebuerint, posteriora gravant.
iamque decem lustris omni sine labe peractis,
parte premor vitae deteriore meae :
nec procul a metis, quas paene tenere videbar, 35
curriculo gravis est facta ruina meo.

BOOK IV. 10 ✓

This man was happy—had the world's good word,
 And with it every joy it can afford;
 Friendship and love seemed tenderly at strife
 Which most should sweeten his untroubled life.
 Politely learned and of a gentle race,
 Good breeding and good sense gave all a grace;
 And whether at the toilette of the fair
 He laughed and trifled, made him welcome there.
 Or if in masculine debate he shared,
 Ensured him mute attention and regard.
 Alas! How changed!

COWPER, *Hope.*

ILLE ego qui fuerim, tenerorum lusor amorum,
 quem legis, ut noris, accipe posteritas.
 Sulmo mihi patria est, gelidis uberrimus undis,
 milia qui noviens distat ab urbe decem.
 editus hinc ego sum, nec non, ut tempora noris, 5
 cum cecidit fato consul uterque pari:
 si quis et a proavis usque est vetus ordinis heres,
 non modo fortunae munere factus eques.
 nec stirps prima fui; genito sum fratre creatus,
 qui tribus ante quater mensibus ortus erat. 10
 Lucifer amborum natalibus adfuit idem:
 una celebrata est per duo liba dies.
 haec est armiferae festis de quinque Minervae,
 quae fieri pugna prima cruenta solet.
 protinus excolimur teneri, curaque parentis 15
 imus ad insignes urbis ab arte viros.
 frater ad eloquium viridi tendebat ab aevo,
 fortia verbosi natus ad arma fori.
 at mihi iam puero caelestia sacra placebant,
 inque suum furtim Musa trahebat opus. 20
 saepe pater dixit 'studium quid inutile temptas?
 Maeonides nullas ipse reliquit opes'.

motus eram dictis, totoque Helicone relicto
 scribere conabar verba soluta modis.
 sponte sua carmen numeros veniebat ad aptos, 25
 et quod temptabam dicere, versus erat.
 interea tacito passu labentibus annis
 liberior fratri sumpta mihiq̄ue toga est,
 induiturque umeris cum lato purpura clavo,
 et studium nobis quod fuit ante manet. 30
 iamque decem vitae frater geminaverat annos,
 cum perit, et coepi parte carere mei.
 cepimus et tenerae primos aetatis honores,
 eque viris quondam pars tribus una fui.
 curia restabat: clavi mensura coacta est: 35
 maius erat nostris viribus illud onus.
 nec patiens corpus, nec mens fuit apta labori,
 sollicitaeque fugax ambitionis eram.
 et petere Aoniae suadebant tuta sorores
 otia, iudicio semper amata meo. 40
 temporis illius colui fovique poetas,
 quotque aderant vates, rebar adesse deos.
 saepe suas volucres legit mihi grandior aevo,
 quaeque nocet serpens, quae iuvat herba, Macer.
 saepe suos solitus recitare Propertius ignes, 45
 iure sodalicio qui mihi iunctus erat.
 Ponticus heroo, Bassus quoque clarus iambis
 dulcia convictus membra fuere mei.
 et tenuit nostras numerosus Horatius aures,
 dum ferit Ausonia carmina culta lyra. 50
 Vergilium vidi tantum: nec amara Tibullo
 tempus amicitiae fata dedere meae.
 successor fuit hic tibi, Galle: Propertius illi:
 quartus ab his serie temporis ipse fui.
 utque ego maiores, sic me coluere minores, 55
 notaque non tarde facta Thalia mea est.

carmina cum primum populo iuvenalia legi,
 barba resecta mihi bisve semelve fuit.
 moverat ingenium totam cantata per urbem
 nomine non vero dicta Corinna mihi. 60
 multa quidem scripsi, sed quae vitiosa putavi,
 emendaturis ignibus ipse dedi.
 tunc quoque, cum fugerem, quaedam placitura cremavi,
 iratus studio carminibusque meis.
 molle, Cupidineis nec inexpugnabile telis 65
 cor mihi, quodque levis causa moveret, erat.
 cum tamen hic essem, minimoque accenderer igne,
 nomine sub nostro fabula nulla fuit.
 paene mihi puero nec digna nec utilis uxor
 est data, quae tempus per breve nupta fuit. 70
 illi successit, quamvis sine crimine coniunx,
 non tamen in nostro firma futura toro.
 ultima, quae mecum seros permansit in annos,
 sustinuit coniunx exulis esse viri.
 filia me mea bis prima fecunda iuventa, 75
 sed non ex uno coniuge, fecit avum.
 et iam complebat genitor sua fata, novemque
 addiderat lustris altera lustra novem.
 non aliter flevi, quam me fleturus ademptum
 ille fuit. matri proxima iusta tuli. 80
 felices ambo tempestiveque sepulti,
 ante diem poenae quod periere meae!
 me quoque felicem, quod non viventibus illis
 sum miser, et de me quod doluere nihil.
 si tamen extinctis aliquid nisi nomina restat, 85
 et gracilis structos effugit umbra rogos:
 fama, parentales, si vos mea contigit, umbrae,
 et sunt in Stygio crimina nostra foro,
 scite, precor, causam—nec vos mihi fallere fas est—
 errorem iussae, non scelus, esse fugae. 90

manibus hoc satis est. ad vos, studiosa, revertor,
 pectora, qui vitae quaeritis acta meae.
 iam mihi canities pulsus melioribus annis
 venerat, antiquas miscueratque comas,
 postque meos ortus Pisaea vinctus oliva 95
 abstulerat deciens praemia victor equus,
 cum maris Euxini positos ad laeva Tomitas
 quaerere me laesi principis ira iubet.
 causa meae cunctis nimium quoque nota ruinae
 indicio non est testificanda meo. 100
 quid referam comitumque nefas famulosque nocentes?
 ipsa multa tuli non leviora fuga.
 indignata malis mens est succumbere, seque
 praestitit invictam viribus usa suis.
 oblitusque mei ductaeque per otia vitae, 105
 insolita cepi temporis arma manu.
 totque tuli casus pelago terraque, quot inter
 occultum stellae conspicuumque polum.
 tacta mihi tandem longis erroribus acto
 iuncta pharetratis Sarmatis ora Getis. 110
 hic ego finitimis quamvis circumsoner armis,
 tristia, quo possum, carmine fata levo.
 quod quamvis nemo est cuius referatur ad aures,
 sic tamen absumo decipioque diem.
 ergo quod vivo, durisque laboribus obsto, 115
 nec me sollicitae taedia lucis habent,
 gratia, Musa, tibi: nam tu solacia praebes,
 tu curae requies, tu medicina venis.
 tu dux et comes es. tu nos abducis ab Histro,
 in medioque mihi das Helicone locum. 120
 tu mihi, quod rarum est, vivo sublimis dedisti
 nomen, ab exsequiis quod dare fama solet.
 nec, qui detrectat praesentia, Livor iniquo
 illum de nostris dente momordit opus.

nam tulerint magnos cum saecula nostra poetas, 125
 non fuit ingenio fama maligna meo.
 cumque ego praeponam multos mihi, non minor illis
 dicor et in toto plurimus orbe legor.
 si quid habent igitur vatum praesagia veri,
 protinus ut moriar, non ero, terra, tuus. 130
 sive favore tuli, sive hanc ego carmine famam
 iure, tibi grates, candide lector, ago.

BOOK V. 2 X

Taking my pen, with words to cast my woe,
 Duly to count the sum of all my cares,
 I find my griefs innumerable grow;
 The reck'nings rise to millions of despairs.

DRAYTON.

ECQVID ubi e Ponto nova venit epistula, palles,
 et tibi sollicita solvitur illa manu?
 pone metum, valeo; corpusque, quod ante laborum
 inpatiens nobis invalidumque fuit,
 sufficit, atque ipso vexatum induruit usu. 5
 an magis infirmo non vacat esse mihi?
 mens tamen aegra iacet, nec tempore robora sumpsit,
 adfectusque animi qui fuit ante manet.
 quaeque mora spatioque suo coitura putavi
 vulnera, non aliter quam modo facta dolent. 10
 scilicet exiguis prodest annosa vetustas:
 grandibus accedunt tempore damna malis.
 paene decem totis aluit Poeantius annis
 pestiferum tumido vulnus ab angue datum.
 Telephus aeterna consumptus tabe perisset, 15
 si non, quae nocuit, dextra tulisset opem.

et mea, si facinus nullum commisimus, opto,
 vulnera qui fecit, facta levare velit.
 contentusque mei iam tandem parte doloris
 exiguum pleno de mare demat aquae. 20
 detrahat ut multum, multum restabit acerbi,
 parsque meae poenae totius instar erit.
 litora quot conchas, quot amoena rosaria flores,
 quotve soporiferum grana papaver habet,
 silva feras quot alit, quot piscibus unda natatur, 25
 quot tenerum pennis aëra pulsat avis,
 tot premor adversis. quae si comprehendere coner,
 Icariae numerum dicere coner aquae.
 utque viae casus, ut amara pericula ponti,
 ut taceam strictas in mea fata manus: 30
 barbara me tellus orbisque novissima magni
 sustinet, et saevo cinctus ab hoste locus.
 hinc ego traicerer,—neque enim mea culpa cruenta est—
 esset, quae debet, si tibi cura mei.
 ille deus, bene quo Romana potentia nixa est, 35
 saepe suo victor lenis in hoste fuit.
 quid dubitas et tuta times? accede rogaque:
 Caesare nil ingens mitius orbis habet.
 me miserum! quid agam, si proxima quaeque relinquunt?
 subtrahis effracto tu quoque colla iugo? 40
 quo ferar? unde petam lapsis solacia rebus?
 ancora iam nostram non tenet ulla ratem.
 viderit ipse; sacram, quamvis invisus, ad aram
 confugiam. nullas summovet ara manus.

BOOK V. 2 (*b*)

In a place
 Less warranted than this, or less secure
 I cannot be, that I should fear to change it.

MILTON, *Comus*.

ADLOQVOR en absens absentia numina supplex,
 si fas est homini cum Iove posse loqui.
 arbiter inperii, quo certum est sospite cunctos
 Ausoniae curam gentis habere deos,
 o decus, o patriae per te florentis imago, 5
 o vir non ipso, quem regis, orbe minor!
 sic habites terras et te desideret aether,
 sic ad pacta tibi sidera tardus eas,
 parce, precor, minimamque tuo de fulmine partem
 deme! satis poenae, quod superabit, erit. 10
 ira quidem moderata tua est, vitamque dedisti,
 nec mihi ius civis nec mihi nomen abest:
 nec mea concessa est aliis fortuna, nec exsul
 edicti verbis nominor ipse tui.
 omniaque haec timui, quoniam meruisse videbar. 15
 sed tua peccato lenior ira meo est.
 arva relegatum iussisti visere Ponti,
 et Scythicum profuga scindere puppe fretum.
 iussus ad Euxini deformia litora veni
 aequoris—haec gelido terra sub axe iacet— 20
 nec me tam cruciat numquam sine frigore caelum,
 glaebaque canenti semper obusta gelu,
 nesciaque est vocis quod barbara lingua Latinae,
 Graiaque quod Getico victa loquela sono est,
 quam quod finitimo cinctus premor undique Marte, 25
 vixque brevis tutum murus ab hoste facit.
 pax tamen interdum est, pacis fiducia numquam:
 sic hic nunc patitur, nunc timet arma locus.

hinc ego dum muter, vel me Zanclaea Charybdis
 devoret atque suis ad Styga mittat aquis, 30
 vel rapidae flammis urar patienter in Aetnae,
 vel freta Leucadii mittar in alta dei.
 quod petimus, poena est: neque enim miser esse recuso,
 sed precor ut possim tutius esse miser.

BOOK V. 3

For them the voice of festal mirth
 Grows hushed, their *name* the only sound;
 While deep Remembrance pours to Worth
 The goblet's tributary round.

BYRON.

A last regret permit me here,
 When yearly ye assemble a',
 One round—I ask it with a tear—
 To him, the Bard that's far awa'.

BURNS.

ILLA dies haec est, qua te celebrare poetae—
 si modo non fallunt tempora—Bacche, solent,
 festaque odoratis innectunt tempora sertis,
 et dicunt laudes ad tua vina tuas.
 inter quos, memini, dum me mea fata sinebant, 5
 non invisata tibi pars ego saepe fui,
 quem nunc subpositum stellis Cynosuridos Vrsae
 iuncta tenet crudis Sarmatis ora Getis.
 ut tamen audisti percussum fulmine vatem,
 admonitu matris condoluisse potes: 10
 et potes, aspiciens circum tua sacra poetas,
 'nescio quis nostri' dicere 'cultor abest'.
 fer, bone Liber, opem. sic altera degravet ulmum
 vitis et incluso plena sit uva mero:
 huc ades et casus relevas, pulcherrime, nostros, 15
 unum de numero me memor esse tuo!

sunt dis inter se commercia. flectere tempta
 Caesareum numen numine, Bacche, tuo!
 vos quoque, consortes studii, pia turba, poetae,
 haec eadem sumpto quisque rogare mero. 20
 atque aliquis vestrum, Nasonis nomine dicto,
 deponat lacrimis pocula mixta suis,
 admonitusque mei, cum circumspexerit omnes,
 dicat 'ubi est nostri pars modo Naso chori?'
 idque ita, si vestrum merui candore favorem, 25
 nullaque iudicio littera laesa meo est:
 si veterum digne veneror cum scripta virorum,
 proxima non illis esse minora reor.
 sic igitur dextro faciatis Apolline carmen,
 quod licet, inter vos nomen habete meum! 30

BOOK V.

Hear me, bounteous Heaven,
 let peace,
 Honour and safety always hover round her . . .
 And comfort her with patience in our parting.
 OTWAY, *Venice Preserved*.

ANNVS adsuetum dominae natalis honorem
 exigit: ite manus ad pia sacra meae.
 sic quondam festum Laertius egerat heros
 forsā in extremo coniugis orbe diem.
 lingua favens adsit, nostrorum oblita malorum, 5
 quae, puto, dedidicit iam bona verba loqui.
 quaeque semel toto vestis mihi sumitur anno,
 sumatur fatis discolor alba meis.
 araque gramineo viridis de cespite fiat,
 et velet tepidos nexa corona focos. 10
 da mihi tura, puer, pingues facientia flammās,
 quodque pio fusum stridat in igne, merum.

optime natalis! quamvis procul absumus, opto
 candidus huc venias dissimilisque meo.
 si quod et instabat dominae miserabile vulnus, 15
 sit perfuncta meis tempus in omne malis.
 quaeque gravi nuper plus quam quassata procella est,
 quod superest, tutum per mare navis eat.
 illa domo nataque sua patriaque fruatur:
 erepta haec uni sit satis esse mihi. 20
 quatenus et non est in caro coniuge felix,
 pars vitae tristi cetera nube vacet.
 haec igitur lux est, quae si non orta fuisset,
 nulla fuit misero festa videnda mihi.
 nata pudicitia est, mores probitasque fidesque: 25
 at non sunt ista gaudia nata die,
 sed labor et curae fortunaque moribus impar,
 iustaque de viduo paene querela toro.
 scilicet adversis probitas exercita rebus
 tristi materiam tempore laudis habet. 30
 di tamen et Caesar dis accessure, sed olim,
 aequarint Pylios cum tua fata dies,
 non mihi, qui poenam fateor meruisse, sed illi
 parcite, quae nullo digna dolore dolet!

BOOK V. 7

And barbarous climes, where violence prevails,
 And strength is lord of all.

Remote

COWPER, *Sofa*.

QVAM legis, ex illa tibi venit epistula terra,
 latus ubi aequoreis additur Hister aquis.
 si tibi contingit cum dulci vita salute,
 candida fortunae pars manet una meae.

scilicet, ut semper, quid agam, carissime, quaeris : 5
 quamvis hoc vel me scire tacente potes.
 sum miser. haec brevis est nostrorum summa malorum :
 quisquis et offenso Caesare vivet, erit.
 turba Tomitanae quae sit regionis et inter
 quos habitem mores, discere cura tibi est? 10
 mixta sit haec quamvis inter Graecosque Getasque,
 a male pacatis plus trahit ora Getis.
 Sarmaticae maior Geticaeque frequentia gentis
 per medias in equis itque reditque vias.
 in quibus est nemo, qui non coryton et arcum 15
 telaque vipereo lurida felle gerat.
 vox fera, trux vultus, verissima Martis imago :
 non coma, non ulla barba resecta manu :
 dextera non segnis fixo dare vulnera cultro,
 quem vinctum lateri barbarus omnis habet. 20
 vivit in his heu nunc, lusorum oblitus amorum !
 hos videt, hos vates audit, amice, tuus !
 atque utinam vivat non et moriatur in illis,
 absit ab invisis et tamen umbra locis !
 carmina quod pleno saltari nostra theatro, 25
 versibus et plaudi scribis, amice, meis :
 nil equidem feci—tu scis hoc ipse—theatris,
 musa nec in plausus ambitiosa mea est.
 non tamen ingratum est, quodcumque oblivia nostri
 inpedit et profugi nomen in ora refert. 30
 quamvis interdum, quae me laesisse recordor,
 carmina devoveo Pieridasque meas,
 cum bene devovi, nequeo tamen esse sine illis,
 vulneribusque meis tela cruenta sequor.
 quaeque modo Euboicis lacerata est fluctibus, audet 35
 Graia Caphaream currere puppis aquam.
 nec tamen, ut lauder, vigilo curamque futuri
 nominis, utilius quod latuisset, ago.

detineo studiis animum falloque dolores,
experior curis et dare verba meis. 40
quid potius faciam desertis solus in oris,
quamve malis aliam quaerere coner opem?
sive locum specto, locus est inamabilis, et quo
esse nihil toto tristius orbe potest:
sive homines, vix sunt homines hoc nomine digni, 45
quamque lupi saevae plus feritatis habent.
non metuunt leges, sed cedit viribus aequum,
victaque pugnaci iura sub ense iacent.
pellibus et laxis arcent mala frigora bracis,
oraque sunt longis horrida tecta comis. 50
in paucis remanent Graecae vestigia linguae,
haec quoque iam Getico barbara facta sono.
unus in hoc non est populo, qui forte Latine
quaelibet e medio reddere verba queat.
ille ego Romanus vates—ignoscite, Musae!— 55
Sarmatico cogor plurima more loqui.
en pudet et fateor, iam desuetudine longa
vix subeunt ipsi verba Latina mihi.
nec dubito quin sint et in hoc non pauca libello
barbara: non hominis culpa sed ista loci. 60
ne tamen Ausoniae perdam commercia linguae,
et fiat patrio vox mea muta sono,
ipse loquor mecum desuetaque verba retracto,
et studii repeto signa sinistra mei.
sic animum tempusque traho, meque ipse reduco 65
a contemplatu dimoveoque mali.
carminibus quaero miserarum obliviam rerum:
praemia si studio consequar ista, sat est.

BOOK V. 8

O Fortune, Fortune! all men call thee fickle.

SHAKESPEARE, *Romeo and Juliet*.

NON adeo cecidi, quamvis abiectus, ut infra
 te quoque sim, inferius quo nihil esse potest.
 quae tibi res animos in me facit, inprobe? curve
 casibus insultas, quos potes ipse pati?
 nec mala te reddunt mitem placidumve iacenti 5
 nostra, quibus possint inlacrimare ferae?
 nec metuis dubio Fortunae stantis in orbe
 numen et exosae verba superba deae?
 exiget a dignis ultrix Rhamnusia poenas;
 inposito calcas quid mea fata pede? 10
 vidi ego, naufragium qui risit, in aequore mergi,
 et 'numquam' dixi 'iustior unda fuit'.
 vilia qui quondam miseris alimenta negarat,
 nunc mendicato pascitur ipse cibo.
 passibus ambiguis Fortuna volubilis errat 15
 et manet in nullo certa tenaxque loco:
 sed modo laeta manet, vultus modo sumit acerbos,
 et tantum constans in levitate sua est.

BOOK V. 10

Adversity stretcheth our days, misery maketh Alcmen's nights,¹
 and time hath no wings unto it.

SIR T. BROWNE, *Urn Burial*.

UT sumus in Ponto, ter frigore constitit Hister,
 facta est Euxini dura ter unda maris.
 at mihi iam videor patria procul esse tot annis,
 Dardana quot Graio Troia sub hoste fuit.

¹ i. e. one night as long as three.

stare putes, adeo procedunt tempora tarde, 5
et peragit lentis passibus annus iter.
nec mihi solstitium quicquam de noctibus aufert,
efficit angustos nec mihi bruma dies.
scilicet in rebus rerum natura novata est,
cumque meis curis omnia longa facit. 10
an peragunt solitos communia tempora motus,
suntque magis vitae tempora dura meae?
quem tenet Euxini mendax cognomine litus,
et Scythici vere terra sinistra freti.
innumerae circa gentes fera bella minantur, 15
quae sibi non raptò vivere turpe putant.
nil extra tutum est. tumulus defenditur ipse
moenibus exiguis ingenioque loci.
cum minime credas, ut aves, densissimus hostis
advolat et praedam vix bene visus agit. 20
saepe intra muros clausis venientia portis
per medias legimus noxia tela vias.
est igitur rarus, rus qui colere audeat, isque
hac arat infelix, hac tenet arma manu.
sub galea pastor iunctis pice cantat avenis, 25
proque lupo pavidae bella verentur oves.
vix ope castelli defendimur. et tamen intus
mixta facit Graecis barbara turba metum.
quippe simul nobis habitat discrimine nullo
barbarus, et tecti plus quoque parte tenet. 30
quorum, ut non timeas, possis odisse videndo
pellibus et longa corpora tecta coma.
hos quoque, qui geniti Graia creduntur ab urbe
pro patrio cultu Persica braca tegit.
exercent illi sociae commercia linguae : 35
per gestum res est significanda mihi.
barbarus hic ego sum, quia non intellegor ulli,
et rident stolidi verba Latina Getae.

meque palam de me tuto mala saepe loquuntur,
 forsitan obiciunt exiliumque mihi. 40
 utque fit, in se aliquid statui, dicentibus illis
 abnuerim quotiens adnuerimque, putant.
 adde, quod iniustum rigido ius dicitur ense,
 dantur et in medio vulnera saepe foro.
 o duram Lachesin, quae tam grave sidus habenti 45
 fila dedit vitae non breviora meae !

BOOK V. 12

From an untroubled mind should verses flow ;
 My discontents make mine too muddy show.

DRUMMOND.

But ah ! too well I wote my humble vayne,
 And howe my rimes bene rugged and unkempt.

SPENSER.

SCRIBIS ut oblectem studio lacrimabile tempus,
 ne pereant turpi pectora nostra situ.
 difficile est quod, amice, mones, quia carmina laetum
 sunt opus et pacem mentis habere volunt.
 nostra per adversas agitur fortuna procellas, 5
 sorte nec ulla mea tristior esse potest.
 exigis ut Priamus natorum funere ludat,
 et Niobe festos ducat ut orba choros ?
 luctibus an studio videor debere teneri,
 solus in extremos iussus abire Getas ? 10
 des licet in valido pectus mihi robore fultum,
 fama refert Anyti quale fuisse reo :

fracta cadet tantae sapientia mole ruinae.
 plus valet humanis viribus ira dei.
 ille senex, dictus sapiens ab Apolline, nullum 15
 scribere in hoc casu sustinuisset opus.
 ut patriae veniant, veniant obliviae vestri,
 omnis ut amissi sensus abesse queat:
 at timor officio fungi vetat ipse quieto.
 cinctus ab innumero me tenet hoste locus. 20
 adde quod ingenium longa robigine laesum
 torpet et est multo, quam fuit ante, minus.
 fertilis, adsiduo si non renovetur aratro,
 nil nisi cum spinis gramen habebit ager.
 tempore qui longo steterit, male curret et inter 25
 carceribus missos ultimus ibit equus.
 vertitur in teneram cariem rimisque dehiscit,
 siqua diu solitis cumba vacabit aquis.
 me quoque despera, fuerim cum parvus et ante,
 illi, qui fueram, posse redire parem. 30
 contudit ingenium patientia longa malorum,
 et pars antiqui nulla vigoris adest.
 saepe tamen nobis, ut nunc quoque, sumpta tabella est,
 inque suos volui cogere verba pedes.
 carmina nulla mihi sunt scripta, aut qualia cernis, 35
 digna sui domini tempore, digna loco.
 denique 'non parvas animo dat gloria vires,
 et fecunda facit pectora laudis amor'.
 nominis et famae quondam fulgore trahebar,
 dum tulit antemnas aura secunda meas. 40
 non adeo est bene nunc, ut sit mihi gloria curae;
 si liceat, nulli cognitus esse velim.
 an quia cesserunt primo bene carmina, suades
 scribere, successus ut sequar ipse meos?
 pace, novem, vestra liceat dixisse, sorores: 45
 vos estis nostrae maxima causa fugae.

utque dedit iustas tauri fabricator aëni,
 sic ego do poenas artibus ipse meis.
 nil mihi debebat cum versibus amplius esse,
 cum fugerem merito naufragus omne fretum. 50
 at, puto, si demens studium fatale retemptem,
 hic mihi praebebit carminis arma locus.
 non liber hic ullus, non qui mihi commodet aurem,
 verbaque significant quid mea, norit, adest.
 omnia barbaricae loca sunt vocisque ferinae, 55
 omniaque hostilis plena timore soni.
 ipse mihi videor iam dedidicisse Latine:
 nam didici Getice Sarmaticeque loqui.
 nec tamen, ut verum fatear tibi, nostra teneri
 a componendo carmine Musa potest. 60
 scribimus et scriptos absumimus igne libellos.
 exitus est studii parva favilla mei.
 nec possum et cupio non nullos ducere versus:
 ponitur idcirco noster in igne labor,
 nec nisi pars casu flammis erepta dolove 65
 ad vos ingenii pervenit ulla mei.
 sic utinam, quae nil metuentem tale magistrum
 perdidit, in cineres Ars mea versa foret!

BOOK V. 14

Song! made in lieu of many ornaments,
 With which my Love should duly have been dect . . .
 Be unto her a goodly ornament
 And for short time an endlesse monument.

SPENSER.

I to thee eternity shall give
 When nothing else remaineth of these days,
 And queens hereafter shall be glad to live
 Upon the alms of thy superfluous praise. . . .
 So shalt thou fly above the vulgar throng,
 Still to survive in my immortal song.

DRAYTON.

QVANTA tibi dederim nostris monimenta libellis,
 o mihi me coniunx carior, ipsa vides.
 detrahat auctori multum fortuna licebit:
 tu tamen ingenio clara ferere meo.
 dumque legar, mecum pariter tua fama legetur, 5
 nec potes in maestos omnis abire rogos.
 non ego divitias dando tibi plura dedissem:
 nil feret ad manes divitis umbra suos.
 perpetui fructum donavi nominis idque, 10
 quo dare nil potui munere maius, habes.
 aspicias ut longo teneat laudabilis aevo
 nomen inextinctum Penelopea fides?
 cernis ut Admeti cantetur et Hectoris uxor,
 ausaque in accensos Iphias ire rogos?
 ut vivat fama coniunx Phylaceia, cuius 15
 Iliacam celeri vir pede pressit humum?
 morte nihil opus est pro me, sed amore fideque:
 non ex difficili fama petenda tibi est.
 nec te credideris, quia non facis, ista moneri.
 vela damus, quamvis remige puppis eat. 20
 qui monet ut facias quod iam facis, ille monendo
 laudat et hortatu comprobat acta suo.

EX PONTO

REBUS IDEM, TITVLO DIFFERT : ET EPISTVLA CVI SIT
NON OCCVLTATO NOMINE MISSA DOCET.

BOOK I. 2

Day doth daily draw my sorrows longer,
And night doth nightly make grief's strength seem stronger.

SHAKESPEARE, *Sonnets*, xxviii.

MAXIMO.

MAXIME, qui tanti mensuram nominis inples,
et geminas animi nobilitate genus :
qui nasci ut posses, quamvis cecidere trecenti,
non omnes Fabios abstulit una dies :
hostibus in mediis interque pericula versor, 5
tamquam cum patria pax sit adempta mihi.
hic me pugnantem cum frigore cumque sagittis
cumque meo fato quarta fatigat hiems.
fine carent lacrimae, nisi cum stupor obstitit illis :
et similis morti pectora torpor habet. 10
felicem Nioben, quamvis tot funera vidit,
quae posuit sensum, saxea facta, mali !
vivimus, ut numquam sensu careamus amaro,
et gravior longa fit mea poena mora.
at, puto, cum requies medicinaque publica curae 15
somnia adest, solitis nox venit orba malis.
somnia me terrent veros imitantia casus,
et vigilant sensus in mea damna mei.
aut ego Sarmaticas videor vitare sagittas,
aut dare captivas ad fera vincla manus. 20

aut ubi decipior melioris imagine somni,
 aspicio patriae tecta relicta meae.
 et modo vobiscum, quos sum veneratus, amici,
 et modo cum cara coniuge multa loquor.
 sic ubi percepta est brevis et non vera voluptas, 25
 peior ab admonitu fit status iste boni.
 sive dies igitur caput hoc miserabile cernit,
 sive pruinosi Noctis aguntur equi,
 sic mea perpetuis liquefiunt pectora curis,
 ignibus admotis ut nova cera solet. 30

BOOK I. 4

You see me here, you gods, a poor old man,
 As full of griefs as age; wretched in both.

SHAKESPEARE, *King Lear*.

VXORI.

IAM mihi deterior canis aspergitur aetas,
 iamque meos vultus ruga senilis arat:
 iam vigor et quasso languent in corpore vires:
 nec, iuveni lusus qui placuere, iuvant.
 nec, si me subito videas, agnoscere possis: 5
 aetatis facta est tanta ruina meae.
 confiteor facere hoc annos; sed et altera causa est,
 anxietas animi continuusque labor.
 nam mea per longos si quis mala digerat annos,
 crede mihi, Pyllo Nestore maior ero. 10
 cernis ut in duris—et quid bove firmitus?—arvis
 fortia taurorum corpora frangat opus.
 quae numquam vacuo solita est cessare novali,
 fructibus adsiduis lassa senescit humus.
 occidet, ad Circi si quis certamina semper 15
 non intermissis cursibus ibit equus.

firma sit illa licet, solvetur in aequore navis,
 quae numquam liquidis sicca carebit aquis.
 me quoque debilitat series inmensa malorum,
 ante meum tempus cogit et esse senem. 20
 otia corpus alunt, animus quoque pascitur illis :
 inmodicus contra carpit utrumque labor.
 aspice, in has partes quod venerit Aesone natus,
 quam laudem a sera posteritate ferat.
 at labor illius nostro leviorque minorque est, 25
 si modo non verum nomina magna premunt.
 ille est in Pontum Pelia mittente profectus,
 qui vix Thessaliae fine timendus erat.
 Caesaris ira mihi nocuit, quem solis ab ortu
 solis ad occasus utraque terra tremit. 30
 iunctior Haemonia est Ponto quam Roma sinistro,
 et brevius quam nos ille peregit iter.
 ille habuit comites primos telluris Achivae :
 at nostram cuncti destituere fugam.
 nos fragili ligno vastum sulcavimus aequor : 35
 quae tulit Aesoniden, sacra carina fuit.
 nec mihi Tiphys erat rector, nec Agenore natus
 quas fugerem, docuit, quas sequererque vias.
 illum tutata est cum Pallade regia Iuno :
 defendere meum numina nulla caput. 40
 illum furtivae iuvare Cupidinis artes :
 quas a me vellem non didicisset Amor.
 ille domum rediit : nos his moriemur in arvis,
 perstiterit laesi si gravis ira dei.
 durius est igitur nostrum, fidissima coniunx, 45
 illo, quod subiit Aesone natus, onus.
 te quoque, quam iuvenem discedens urbe reliqui,
 credibile est nostris insenuisse malis.
 o! ego, di faciant, talem te cernere possim,
 caraque mutatis oscula ferre genis, 50

amplectique meis corpus non pingue lacertis,
 et 'gracile hoc fecit' dicere 'cura mei':
 et narrare meos flenti flens ipse labores,
 sperato numquam conloquioque frui,
 turaque Caesaribus cum coniuge Caesare digna, 55
 dis veris, memori debita ferre manu!
 Memnonis hanc utinam, lenito principe, mater
 quam primum roseo provocet ore diem!

BOOK I. 9

It speaks my love, although it reach not you.
 SPOTSWOOD, on the death of Drummond
 of Hawthornden.

And can I e'er these benefits forget?
 And can I e'er repay the friendly debt?

KEATS.

MAXIMO.

QVAE mihi de raptu tua venit epistula Celso,
 protinus est lacrimis unida facta meis.
 quodque nefas dictu, fieri nec posse putavi,
 invitis oculis littera lecta tua est.
 nec quicquam ad nostras pervenit acerbis aures, 5
 ut sumus in Ponto, perveniatque precor.
 ante meos oculos tamquam praesentis imago
 haeret, et exstinctum vivere fingit amor.
 saepe refert animus lusus gravitate carentes,
 seria cum liquida saepe peracta fide. 10
 nulla tamen subeunt mihi tempora densius illis,
 quae vellem vitae summa fuisse meae,
 cum domus ingenti subito mea lapsa ruina
 concidit in domini procubuitque caput.

adfuit ille mihi, cum me pars magna reliquit, 15
 Maxime, fortunae nec fuit ipse comes.
 illum ego non aliter flentem mea funera vidi,
 ponendus quam si frater in igne foret.
 haesit in amplexu consolatusque iacentem est,
 cumque meis lacrimis miscuit usque suas. 20
 o! quotiens vitae custos invisus amarae
 continuit promptas in mea fata manus!
 o! quotiens dixit, 'placabilis ira deorum est:
 vive, nec ignosci tu tibi posse nega!'
 crede mihi, multos habeas cum dignus amicos, 25
 non fuit e multis quolibet ille minor.
 si modo non census nec clarum nomen avorum,
 sed probitas magnos ingeniumque facit.
 iure igitur lacrimas Celso libamus adempto,
 cum fugerem, vivo quas dedit ille mihi: 30
 carmina iure damus raros testantia mores,
 ut tua venturi nomina, Celse, legant.
 hoc est quod possim Geticis tibi mittere ab arvis,
 hoc solum est istic quod licet esse meum.

BOOK II. I

The legions gathered; the bright eagles flew;
 Barbarian monarchs in the triumph mourned.

AKENSIDE.

The purple triumph waves along.

THOMSON.

GERMANICO CAESARI.

Huc quoque Caesarei pervenit fama triumphi,
 languida quo fessi vix venit aura Noti.
 nil fore dulce mihi Scythica regione putavi:
 iam minus hic odio est quam fuit ante locus.

tandem aliquid pulsa curarum nube serenum
 vidi, fortunae verba dedique meae. 5
 nolit ut ulla mihi contingere gaudia Caesar,
 velle potest cuivis haec tamen una dari.
 di quoque, ut a cunctis hilari pietate colantur,
 tristitiam poni per sua festa iubent. 10
 denique, quod certus furor est audere fateri,
 hac ego laetitia, si vetet ipse, fruar.
 Iuppiter utilibus quotiens iuvat imbribus agros,
 mixta tenax segeti crescere lappa solet.
 nos quoque frugiferum sentimus inutilis herba 15
 numen, et invita saepe iuvamur ope.
 gaudia Caesareae mentis pro parte virili
 sunt mea: privati nil habet illa domus.
 gratia, fama, tibi! per quam spectata triumphi
 incluso mediis est mihi pompa Getis. 20
 indice te didici, nuper visenda coisse
 innumeras gentes ad ducis ora sui:
 quaeque capit vastis inmensum moenibus orbem,
 hospitium Romam vix habuisse locum.
 tu mihi narrasti, cum multis lucibus ante 25
 fuderit adsiduas nubilus Auster aquas,
 numine caelesti solem fulsisse serenum,
 cum populi vultu conveniente die.
 atque ita victorem cum magnae vocis honore
 bellica laudatis dona dedisse viris, 30
 claraque sumpturum pictas insignia vestes,
 tura prius sanctis inposuisse focis,
 iustitiamque sui caste placasse parentis,
 illo quae templum pectore semper habet.
 quaque ierit, felix adiectum plausibus omen, 35
 saxaque roratis erubuisse rosis.
 protinus argento versos imitantia muros
 barbara cum pictis oppida lata viris,

fluminaque et montes et in altis proelia silvis,
 armaque cum telis in strue mixta sua. 40
 deque tropaeorum, quod sol incenderit, auro
 aurea Romani tecta fuisse fori.
 totque tulisse duces captivis addita collis
 vincula, paene hostis quot satis esse fuit.
 maxima pars horum vitam veniamque tulerunt, 45
 in quibus et belli summa caputque Bato.
 cur ego posse negem minui mihi numinis iram,
 cum videam mites hostibus esse deos?
 pertulit hic idem nobis, Germanice, rumor,
 oppida sub titulo nominis isse tui. 50
 atque ea te contra nec muri mole, nec armis,
 nec satis ingenio tuta fuisse loci.
 di tibi dent annos! a te nam cetera sumes,
 sint modo virtuti tempora longa tuae.
 quod precor, eveniet: sunt quiddam oracula vatum. 55
 nam deus optanti prospera signa dedit.
 te quoque victorem Tarpeias scandere in arces
 laeta coronatis Roma videbit equis.
 maturosque pater nati spectabit honores,
 gaudia percipiens, quae dedit ipse suis. 60
 iam nunc haec a me, iuvenum belloque togaque
 maxime, dicta tibi vaticinante nota.
 hunc quoque carminibus referam fortasse triumphum,
 sufficiet nostris si modo vita malis,
 inbuero Scythicas si non prius ipse sagittas, 65
 abstuleritque ferox hoc caput ense Getes.
 quae si me salvo dabitur tua laurea templis,
 omina bis dices vera fuisse mea.

BOOK II. 10

Yours is the greater treason, for yours is the treason of friendship.

LONGFELLOW.

MACRO.

ECQVID ab impressae cognoscis imagine cerae
 haec tibi Nasonem scribere verba, Macer?
 auctorisque sui si non est anulus index,
 cognitane est nostra littera facta manu?
 an tibi notitiam mora temporis eripit horum, 5
 nec repetunt oculi signa vetusta tui?
 sis licet oblitus pariter gemmaeque manusque,
 exciderit tantum ne tibi cura mei.
 quam tu vel longi debes convictibus aevi,
 vel mea quod coniunx non aliena tibi, 10
 vel studiis, quibus es quam nos sapientius usus,
 utque decet, nulla factus es Arte nocens.
 tu canis aeterno quicquid restabat Homero,
 ne careant summa Troica bella manu.
 Naso parum prudens, artem dum tradit amandi, 15
 doctrinae pretium triste magister habet.
 sunt tamen inter se communia sacra poetis,
 diversum quamvis quisque sequamur iter.
 quorum te memorem, quamquam procul absumus, esse
 suspicor, et casus velle levare meos. 20
 te duce magnificas Asiae perspeximus urbes:
 Trinacris est oculis te duce nota meis.
 vidimus Aetnaea caelum splendescere flamma,
 subpositus monti quam vomit ore gigans:
 Hennaeosque lacus et olentis stagna Palici, 25
 quaque suis Cyanen miscet Anapus aquis.

nec procul hinc nymp̄ha est, quae, dum fugit Elidis amnem,
 tecta sub aequorea nunc quoque currit aqua.
 hic mihi labentis pars anni magna peracta est.
 eheu! quam dispar est locus ille Getis! 30
 et quota pars haec sunt rerum quas vidimus ambo,
 te mihi iucundas efficiente vias!
 seu rate caeruleas picta sulcavimus undas,
 esseda nos agili sive tulere rota:
 saepe brevis nobis vicibus via visa loquendi: 35
 pluraque, si numeres, verba fuere gradu.
 saepe dies sermone minor fuit, inque loquendum
 tarda per aestivos defuit hora dies.
 est aliquid casus pariter timuisse marinos,
 iunctaque ad aequoreos vota tulisse deos: 40
 et modo res egisse simul, modo rursus ab illis,
 quorum non pudeat, posse referre iocos.
 haec tibi cum subeant, absim licet, omnibus annis
 ante tuos oculos, ut modo visus, ero.
 ipse quidem certe cum sim sub cardine mundi, 45
 qui semper liquidis altior exstat aquis,
 te tamen intueor quo solo pectore possum,
 et tecum gelido saepe sub axe loquor.
 hic es, et ignoras. et ades celeberrimus absens:
 inque Getas media iussus ab urbe venis. 50
 redde vicem, et, quoniam regio felicior ista est,
 istic me memori pectore semper habe.

BOOK III. 1

Waste endless and boundless and flowerless,
 But of marsh-blossoms fruitless as free;
 Where earth lies exhausted, as powerless
 To strive with the sea.

SWINBURNE.

Miles, and miles, and miles of desolation!
 Leagues on leagues on leagues without a change!

SWINBURNE.

VXORI.

PACE tua—si pax ulla est tibi, Pontica tellus,
 finitimus rapido quam terit hostis equo—
 pace tua dixisse velim. tu pessima duro
 pars es in exsilio, tu mala nostra gravas.
 tu neque ver sentis cinctum florente corona, 5
 tu neque messorum corpora nuda vides,
 nec tibi pampineas autumnus porrigit uvas:
 cuncta sed inmodicum tempora frigus habent.
 tu glacie freta vincta tenes, et in aequore piscis
 inclusus tecta saepe natavit aqua. 10
 nec tibi sunt fontes, laticis nisi paene marini,
 qui potus dubium sistat alatne sitim.
 rara, neque haec felix, in apertis eminet arvis
 arbor, et in terra est altera forma maris.
 non avis obloquitur, silvis nisi siqua remotis 15
 aequoreas rauco gutture potat aquas.
 tristia per vacuos horrent absinthia campos:
 conveniensque suo messis amara loco.
 adde metus, et quod murus pulsatur ab hoste,
 tinctaque mortifera tabe sagitta madet, 20
 quod procul haec regio est et ab omni devia cursu,
 nec pede quo quisquam nec rate tutus eat.
 non igitur mirum, finem quaerentibus horum
 altera si nobis usque rogatur humus.

BOOK III. 2

. . . . like Pylades (in Heav'n they write
Names such as his in characters of light)
Long with his friend in generous enmity
Pleading, insisting in his place to die.

ROGERS.

COTTAE.

EST locus in Scythia—Tauros dixere priores—
qui Getica longe non ita distat humo.
hac ego sum terra—patriae nec paenitet—ortus :
consortem Phoebi gens colit illa deam.
templa manent hodie vastis innixa columnis, 5
perque quater denos itur in illa gradus.
fama refert illic signum caeleste fuisse :
quoque minus dubites, stat basis orba dea :
araque, quae fuerat natura candida saxi,
decolor adfuso tincta cruore rubet. 10
femina sacra facit taedae non nota iugali,
quae superat Scythicas nobilitate nurus.
sacrifici genus est—sic instituere priores—
advena virgineo caesus ut ense cadat.
regna Thoans habuit Maeotide clarus in ora, 15
nec fuit Euxinis notior alter aquis.
sceptra tenente illo liquidas fecisse per auras
nescio quam dicunt Iphigenian iter.
quam levibus ventis sub nube per aëra vectam
creditur his Phoebe deposuisse locis. 20
praefuerat templo multos ea rite per annos,
invita peragens tristia sacra manu :
cum duo velifera iuvenes venere carina,
presseruntque suo litora nostra pede.
par fuit his aetas et amor, quorum alter Orestes, 25
alter erat Pylades : nomina fama tenet.

protinus inमितem Triviae ducuntur ad aram,
 evincti geminas ad sua terga manus.
 spargit aqua captos lustrali Graia sacerdos,
 ambiat ut fulvas infula longa comas. 30
 dumque parat sacrum, dum velat tempora vittis,
 dum tardae causas invenit ipsa morae,
 'non ego crudelis, iuvenes. ignoscite!' dixit
 'sacra suo facio barbariora loco:
 ritus is est gentis. qua vos tamen urbe venitis? 35
 quodve parum fausta puppe petistis iter?'
 dixit; et audito patriae pia nomine virgo
 consortes urbis comperit esse suae.
 'alteruter nostris' inquit 'cadat hostia sacris:
 ad patrias sedes nuntius alter eat.' 40
 ire iubet Pylades carum periturus Oresten:
 hic negat, inque vicem pugnat uterque mori.
 exstitit hoc unum, quo non convenerit illis:
 cetera par concors et sine lite fuit.
 dum peragunt pulchri iuvenes certamen amoris, 45
 ad fratrem scriptas exarat illa notas.
 ad fratrem mandata dabat: cuique illa dabantur—
 humanos casus aspice!—frater erat.
 nec mora, de templo rapiunt simulacra Dianae,
 clamque per immensas puppe feruntur aquas. 50
 mirus amor iuvenum, quamvis abiere tot anni,
 in Scythia magnum nunc quoque nomen habet.

BOOK III. 3

Better are Sleep's kind lies for Life's blind need
Than truth, if lies a little peace can give.

T. WATTS.

This is the rarest dream that e'er dull sleep
Did mock sad fools withal.

SHAKESPEARE, *Pericles*.

FABIO MAXIMO.

Nox erat et bifores intrabat luna fenestras,
mense fere medio quanta nitere solet.
publica me requies curarum somnus habebat,
fusaque erant toto languida membra toro :
cum subito pennis agitatus inhorruit aer, 5
et gemuit parvo mota fenestra sono.
territus in cubitum relevo mea membra sinistrum,
pulsus et e trepido pectore somus abit.
stabat Amor vultu non quo prius esse solebat,
fulcra tenens laeva tristis acerna manu, 10
nec torquem collo, nec habens crinale capillis,
nec bene dispositas comptus, ut ante, comas.
horrida pendebant molles super ora capilli,
et visa est oculis horrida penna meis :
qualis in aerae tergo solet esse columbae, 15
tractantuni multae quam tetigere manus.
hunc simul agnovi,—neque enim mihi notior alter,—
talibus adfata est libera lingua sonis :
'o puer, exsili decepto causa magistro,
quem fuit utilius non docuisse mihi! 20
huc quoque venisti, pax est ubi tempore nullo,
et coit adstrictis barbarus Hister aquis?
quae tibi causa viae, nisi ut haec mala nostra videres?
quae sunt, si nescis, invidiosa tibi.

dum damus arma tibi, dum te, lascive, docemus, 25
 haec te discipulo dona magister habet.
 at tu—sic habeas ferientes cuncta sagittas,
 sic numquam rapido lampades igne vacent—
 effice sit nobis non inplacabilis ira,
 meque loco plecti commodiore velit.' 30
 haec ego visus eram puero dixisse volucris;
 hos visus nobis ille dedisse sonos:
 'per mea tela, faces, et per mea tela, sagittas,
 per matrem iuro Caesareumque caput,
 nil nisi concessum nos te didicisse magistro, 35
 artibus et nullum crimen inesse tuis.
 utque hoc, sic utinam defendere cetera posses!
 scis aliud, quod te laeserit, esse, magis.
 ut tamen aspicerem consolarerque iacentem,
 lapsa per immensas est mihi pinna vias. 40
 pone metus igitur. mitescet Caesaris ira,
 et veniet votis mollior hora tuis.'
 dixit, et aut ille est tenues dilapsus in auras,
 coeperunt sensus aut vigilare mei.

BOOK IV. 3

Fortune is an excellent moral.

SHAKESPEARE, *Henry V.*

CONQUERAR an taceam? ponam sine nomine crimen,
 an notum, qui sis, omnibus esse velim?
 nomine non utar, ne commendere querela,
 quaeraturque tibi carmine fama meo.
 dum mea puppis erat valida fundata carina, 5
 qui mecum velles currere, primus eras.

nunc, quia contraxit vultum Fortuna, recedis.
 auxilio postquam scis opus esse tuo.
 dissimulas etiam, nec me vis nosse videri,
 quisque sit, audito nomine, Naso, rogas. 10
 quid facis, a! demens? cur, si Fortuna recedat,
 naufragio lacrimas eripis ipse tuo?
 haec dea non stabili, quam sit levis, orbe fatetur,
 quem summum dubio sub pede semper habet.
 quolibet est folio et quavis incertior aura. 15
 par illi levitas, inprobe, sola tua est.
 omnia sunt hominum tenui pendentia filo,
 et subito casu, quae valuere, ruunt.
 divitis audita est cui non opulentia Croesi?
 nempe tamen vitam captus ab hoste tulit. 20
 ille Syracosia modo formidatus in urbe
 vix humili duram reppulit arte famem.
 quid fuerat Magno maius? tamen ille rogavit
 summissa fugiens voce clientis opem.
 ille Iugurthino clarus Cimbroque triumpho, 25
 quo victrix totiens consule Roma fuit,
 in caeno latuit Marius cannaque palustri,
 pertulit et tanto multa pudenda viro.
 ludit in humanis divina potentia rebus,
 et certam praesens vix habet hora fidem. 30
 tu quoque fac timeas, et quae tibi laeta videntur,
 dum loqueris, fieri tristia posse puta.

BOOK IV. 14

Prithee, fair youth,
 Think us no churls, nor measure our good minds
 By this rude place we live in.

SHAKESPEARE, *Cymbeline*.

TYTICANO.

NVLLA mihi cura est, terra quo muter ab ista,
 hac quia, quam video, gratior omnis erit.
 in medias Syrtes, mediam mea vela Charybdin
 mittite, praesenti dum careamus humo.
 Styx quoque, si quid ea est, bene commutabitur Histro, 5
 siquid et inferius, quam Styga, mundus habet.
 gramina cultus ager, frigus minus odit hirundo,
 proxima Marticolis quam loca Naso Getis.
 talia succensent propter mihi verba Tomitae,
 iraque carminibus publica mota meis. 10
 ergo ego cessabo numquam per carmina laedi,
 plectar et incauto semper ab ingenio?
 ad veteres scopulos iterum devortor et illas,
 in quibus offendit naufraga puppis, aquas?
 sed nihil admisi. nulla est mea culpa, Tomitae, 15
 quos ego, cum loca sim vestra perosus, amo.
 quilibet excutiat nostri monimenta laboris:
 littera de vobis est mea questa nihil.
 frigus et incursus omni de parte timendos
 et quod pulsetur murus ab hoste, queror. 20
 in loca, non homines, verissima crimina dixi.
 culpatis vestrum vos quoque saepe solum.
 esset perpetuo sua quam vitabilis Ascra,
 ausa est agricolae Musa docere senis.
 at fuerat terra genitus, qui scripsit, in illa: 25
 intumuit vati nec tamen Ascra suo.

at malus interpres populi mihi concitat iram,
 inque novum crimen carmina nostra vocat.
 tam felix utinam, quam pectore candidus, essem !
 exstat adhuc nemo saucius ore meo. 30
 adde quod Illyrica si iam pice nigrior essem,
 non mordenda mihi turba fidelis erat.
 molliter a vobis mea sors excepta, Tomitae,
 tam mites Graios indicat esse viros.
 gens mea Paeligni regioque domestica Sulmo 35
 non potuit nostris lenior esse malis.
 quem vix incolumi cuiquam salvoque daretis,
 is datus a vobis est mihi nuper honor.
 solus adhuc ego sum vestris immunis in oris,
 exceptis siqui munera legis habent. 40
 tempora sacrata mea sunt velata corona,
 publicus invito quam favor inposuit.
 quam grata est igitur Latonae Delia tellus,
 erranti tutum quae dedit una locum,
 tam mihi cara Tomis ; patria quae sede fugatis 45
 tempus ad hoc nobis hospita fida manet.
 di modo fecissent, placidae spem posset habere
 pacis, et a gelido longius axe foret.

NOTES

(References to passages not included in this book have the ordinary numeration.)

R. L. P. = Revised Latin Primer.)(= contrasted with.

The names of Ovid's works are abbreviated thus :

Am. = Amores.	F. = Fasti.
A. A. = Ars Amatoria.	Tr. = Tristia.
M. or Met. = Metamorphoses.	P. = Epistulae ex Ponto.

TRISTIA

BOOK I. I

1. **nec invideo** : I grudge you not ; sc. your going to Rome without me.

3. **exsulis** : depends on *librum* understood, with which *qualem* agrees.

4. In your woe wear the garb that befits a time of woe. **huius** : i. e. *infelicis*.

5. **nec** : used here, as often, for *neve* or *neu*. Strictly *nec* = *et non*, *neve* = *et ne*.

5-12. In Ovid's time a Roman book was in form a roll. The paper was made from the pith of an Egyptian plant, called papyrus ; and the pages were pasted side by side so as to form a long horizontal strip. The last leaf was glued to a stick (*umbilicus*), round which the volume (*volumen*) was rolled, and the whole was enclosed in a parchment cover (*membrana*), generally coloured red or yellow. So our phrase 'to turn over the leaves of a book' is represented in Latin by *evolvere librum*.

5. Refers to the *membrana*.

7. **titulus** : a strip of parchment, on which the subject of the book was written, was pasted on to the roll. **cedro** : oil of cedar (or of juniper) with which the back of the roll was smeared as a protection against worms. It gave the paper a yellow tinge. Cf. Herrick, 'Upon Master Fletcher's incomparable plays' :

O volume, worthy, leaf by leaf and cover,
To be with juice of cedar washed all over!

8. **cornua** : the ends of the *umbilicus*. **fronte** : the top and bottom edges of the roll, which were smoothed with pumice-stone (l. 11) and coloured black.

9. **instrumenta** : appanage, equipment.
11. See on l. 8.
12. Letting the hair and the beard grow was a sign of mourning.
sparsis : unkempt.
13. **pudeat** : sc. *te*.
15. **verbis meis** : equivalent to our 'for me', in sending greetings.
16. **illa** : i. e. *loca grata*, his 'dear haunts'. **pede** : i. e. his verse (properly, metre). Cf. note on Tr. iii. i. 12.
17. **ut in populo** : *ut* = as naturally there may be, 'and there may well be one in all Rome'. **illi** = *illic*. **Si quis** in l. 18 simply takes up the *si quis* of l. 17 and *erit* is the verb to both.
19. **salvum** : well.
20. **id . . . quod** : the fact that. The *quod*-clause is explanatory of *id*. See note on Tr. iii. i. 11. **vivam** : subjunctive, because it is in a clause in oratio obliqua. **dei** : i. e. Augustus.
21. **ut** : concessive. R. L. P. § 448. The negative form is *ut non*. Perhaps this use of *ut* originated in an ellipse of *fac* 'suppose' (that).
22. **ferere minor** : you will be said to fall below. **laude** : abl. of comparison with *minor*.
23. The meaning is : if the circumstances under which you were written, be taken into account, you will not be criticized harshly. These circumstances are given in ll. 26, 28, 30.
25. **deducta** : a metaphor from drawing off the wool from the distaff in the form of thread. Cf. Tr. i. 11. 16. Cf. Horace, *tenui deducta poemata filo* (fine-spun poems), and George Herbert, 'coarse-spun lines'. Other metaphors are seen in Milton's 'to build the lofty rhyme' and Gall's 'Bonny Doon, where, early roaming, First I weaved the rustic song'. Tennyson :
- Vex not thou the poet's mind . . .
Clear and bright it should be ever,
Flowing like a crystal river ;
Bright as light, and clear as wind.
- Cf. Tr. v. 12. 3-4.
29. Poetry needs freedom from all fear.
30. **iam iamque** : this very moment.
31. **quoque** : even. **aequus** : emphatic, equivalent to a conditional clause.
32. **qualiacumque** : i. e. however poor they are. **cum venia** : with *leget*.
- 33-4. **da mihi Maeoniden, &c.** : the meaning is 'I challenge you to put Homer himself, the prince of poets, in my place—then look round on the woes, which are now mine and will then be his. His genius will succumb to them'. **Maeonides** : Smyrna and Colophon in Lydia, the old name of which was Maeonia, were among the seven cities which claimed to have been the birthplace of Homer.

da . . . **excidet** : a vigorous form of conditional sentence. Cf. Tr. i. 2. 52 ; iii. I. 9, 3. 23.

34. **tantis . . . malis** : an abl. of instrument with the intransitive verb *excidet*, which has a passive meaning. Cf. the ablative of the agent with *cadere* ; H. ix. 36 *infesto ne vir ab hoste cadat* (lest my husband fall at the hands of an angry foe).

35-6. The meaning is : let it suffice that I do not altogether shrink from writing, for it was thus, viz. owing to my poetic genius, that banishment befell me.

38. **di facerent** : a wish. The present subjunctive is used in a wish regarded as able to be realized ; the imperfect in a wish regarded as hopeless, i. e. the wish that something were different now from what it is. **possem** : also a wish, semi-dependent on *facerent*. The insertion of *ut* would make explicit the dependency of *possem* on *facerent*, as the result aimed at.

39. **forsitan** (= *fors sit an*) regularly takes a subjunctive of dependent question, as here. But often, in disregard of its derivation, it is used as a simple adverb with the indicative. Cf. the progress of our 'notwithstanding' from a negated participle to a preposition. **exspectes an** : you are waiting (to see) whether. **alta palatia** : *Palatium*, the Palatine hill. As Augustus made this the imperial residence, the name came to mean 'palace', as here.

41. **di locorum** : among others, Jupiter Stator, Vesta, and Apollo (see notes on Tr. iii. I. 31, 34), and, above all, Augustus himself (37, 38).

42. **fulmen** : the sentence of exile. Augustus is identified with Jove. **hoc caput = me**.

43. **mitissima numina** : Augustus is especially meant, of whose general clemency Ovid is always speaking. **sedibus illis** : in poetry expressions of place 'where', 'whither', and 'whence' are often used without the prepositions required in prose.

45-50. Ovid's meaning is that of our proverb 'A burnt child dreads the fire'.

47. **audet** : the subject is to be got from the *si*-clause.

48. **excussa est** : has been dragged from.

49. **vitaret** : would now avoid. Cf. the use of the imperf. subj. in wishes (note on l. 38).

50. **optarat** : syncopated form of *optaverat*. Phaethon is like Icarus (l. 60) a stock instance of youthful 'vaulting ambition, which o'erleaps itself'. He tried to drive the horses of his father, the Sun-God, and having nearly set the earth on fire was killed by a thunderbolt of Jove.

Down, down, I come, like glistening Phaeton,
Wanting the manage of unruly jades.—Shakespeare.

51. **sensi** : *sentio* is especially used of unpleasant experiences.

53. Caphareus was a dangerous promontory in the south of Euboea, on which the Greek fleet was wrecked after the fall of Troy. Cf. Tr. v. 7. 36.

55. **vasta** : *vastus* primarily implies desolation, from which size is a derivative idea. Here active 'devastating'. Cf. *caecus pulvis*, 'blinding dust'. **cumba** : cf. note on Tr. iii. 4. 15-16.

57. **ergo** : notice -ō. Contrast *ergō* in Tr. iii. 10. 77.

58. **ut satis sit** : so that you are content to be read by the undistinguished crowd ; a result clause explaining *cave*.

60. Icarus, escaping from Crete with his father Daedalus by the aid of wings cunningly fitted to his shoulders by the latter, flew too near the sun. The heat melted the wax fastenings of his wings and he fell into the sea north of Crete, called after him *mare Icarium*. The story is picturesquely told by Ovid A. A. ii. 21 seqq.

A sea, an element doth bear my name ;

Who hath so vast a tomb in place or fame?—Drummond.

61. **mandare habebam** : I could give you further instructions (but I do not). Cf. note on Tr. iii. 3. 31. **mandare** : for the infinitive as object of *habeo* cf. Cic. *quid habes igitur dicere?* 'What can you say then?'

64. **futurus eras** : the future participle with *eram* = the imperfect subjunctive, with *fui* = the pluperfect subjunctive in the apodosis of conditional sentences. For the useful range of constructions in dependent conditional sentences arising from this use cf. note on Tr. i. 6. 14. **laturus** : for your bearer.

65. **nobis** : dative of agent. R. L. P. § 222. But here, as often, the idea of 'agent' is less prominent than that of the 'person interested' in the state of things brought about.

BOOK I. 2

1. **quid . . . supersunt** = *quid (superest) nisi vota supersunt*. Cf. Shakes. 'Heaven and not we have safely fought to-day'.

2. **solvere . . . parcite** : cf. Shakes. 'Spare not to tell him'. Cf. R. L. P. § 350. **membra** : perhaps we may translate 'timbers'.

3. **ne . . . subscribite** : in prose *nolite subscribere* or *ne subscripseritis*. *subscribere* : to sign one's name to an accusation as sharing in the prosecution, hence, to support.

4. **deo** : it is implied that Caesar is a god.

5-6. In the Trojan war (Iliad).

7-8. In the war between Aeneas and Turnus in Italy for the hand of Lavinia (Aeneid). **propior Turno** : i. e. siding with Turnus. **ille** : Aeneas, the son of Venus.

9-10. During Ulysses' return from Troy (Odyssey). **cautum** : shrewd, not in avoiding, but in escaping from, dangers. **patruo** : note the construction with verbs of 'taking away'; *eripuit patruo* (dative, because the action is *done to* the person) but *eripuit ex periculo*.

11. **nobis** : though governed by *adesse* is put first for emphasis.

quamvis = *quamquam*; cf. note on Tr. iii. 3. 79. R. L. P. 447-8.
distamus ab: I am so far below.

12. **irato deo**: abl. abs.

14. **ipsa**, &c.: i.e. I am not even allowed to pray. **loquentis**: depends on *ora*. Translate by a clause, 'as I speak'.

17. **causa . . . in una**: *una*, emphatic, 'one only'. *causa*, 'case', a meaning originating in the legal use of the word 'a lawsuit'. Ovid was to have double harm—from the sentence of banishment and from the violence of the elements.

19. **me miserum**: R. L. P. § 209. Originally regarded as the object of some unexpressed verb. **quanti**, &c.: how huge the mountain-mass of rolling waters.

20. Compare for the exaggeration Falconer's 'Shipwreck', 'Uplifted on the surge to heaven she flies'; and Shakes. Oth. ii. 1:

The wind-shaked surge, with high and monstrous mane,
 Seems to cast water on the burning bear.

and

Let the labouring bark climb hills of seas
 Olympus-high, and duck again as low
 As hell's from heaven!

21. **quantae**, &c.: we should bring out the emphasis on *quantae* by translating 'how huge the valleys that', &c.

23. **quocumque aspicio**: *quocumque aspexi* (as in Tr. i. 11. 21) would be usual to express repeated action 'wherever I look' (*quocumque aspexeram*, 'wherever I looked').

24. **hic . . . ille**: cf. R. L. P. § 319. But the sea is naturally spoken of as the nearer (*hic*).

25. **utrumque**: i.e. sea and sky.

26. **pareat**: the direct question would be *cui paream?*

The reeling clouds
 Stagger with dizzy poise, as doubting yet
 Which master to obey.—Thomson.

27. **vires capit Eurus**: cf. Swinburne, 'up sprang the strength of the dark East'. **purpureo**: ruddy, a general epithet of the East as the quarter of the rising sun.

28. **sero vespere**: i.e. the West, the home of the closing day. As in the case of *purpureo*, the epithet is 'general', i.e. not applicable to the time at which Ovid is writing, but given in virtue of the most striking phenomenon connected with the part of the heavens in question.

29. **sicca**: i.e. never taking its ocean bath, like the other stars (Tr. i. 4. 1); never setting. Tennyson:

To sail beyond the sunset and the baths
 Of all the Western stars.

Cf. Tr. iv. 3. 1-2 *Magna minorque feræ* (i.e. the Greater and the Lesser Bear), *utraque sicca*; Tr. iii. 10. 3 *stellis numquam tangentibus æquor*; and Spenser:

the stedfast starre
That was in ocean waves yet never wet.

30. **adversa fronte**: 'face to face' with the North wind. Ovid brings all the winds into play. For a similar exaggeration cf. Shakes.:

And winds of all the corners kissed your sails
To make your vessel nimble.

31. **fugiatve petatve**: cf. note on l. 26.

32. **ambiguus . . . malis**: for the ablative cf. Tr. i. 1. 34. *ambiguus* is explained by the last line.

37. **pia**: *pius* means 'dutiful' towards family, country, or gods. Vergil's hero, Aeneas, is the supreme example of *pietas* in its full extent. Here it means 'with true wifely devotion'. **me exule** = *meo exilio*, the emphasis coming on *exule* as on the participle in the abl. abs.; 'through my being an exile' (ablative of cause).

39. **corpora**: the poetical plural, often used of parts of the body, *colla*, *pectora*, &c. It is often employed for reasons of metrical convenience, but often became a conventional poetic equivalent of the prose singular. That its use was sometimes felt as a strain on the capacities of the language is seen from the criticism on Vergil, *hordea qui dixit, superest ut tritica dicat* (the man who talked about 'barleys' will go on to talk of 'wheats'). Perhaps here it gives a notion of vagueness suitable to the immensity of his 'vast and wandering grave'.

41. **bene**: sc. *est*. **sum passus**: the object is *coniugem* understood.

42. **bis**: his wife's death by drowning as well as his own.

43. **ut**: although.

44. **dimidia parte**: so in Tr. iv. 10. 32 he speaks of his brother as *pars mei*.

46. **axe**: the pole round which the sky seems to revolve; then the sky in general.

47-8. Cf. Falconer, 'The Shipwreck', 'The ribs oppressed by ponderous cannon groan', and Cotton, 'Heaven's loud artillery began to play'. **onus**: i.e. the stones shot from the *balista*.

50. *Fluctus decimus fieri maximus dicitur*, Festus. Ovid's periphrasis for 'tenth' is ingenious, but its artificiality does not suit the seriousness of the context.

51. **genus**, &c.: 'tis the kind of death that is so sad'. Cf. Cotton, 'The Storm':

How oft by fear of dying did we die,
And every death a death of cruelty?

52. *demite* . . . *erit* : cf. on Tr. i. 1. 33.

53. *est aliquid* : it is *something* (emphatic). *fatoque* . . . *cadentem* : the accusative agrees with the understood indefinite subject of *ponere, mandare, &c.*, 'that one who falls . . . should lay'. *fatoque suo ferroque* : i. e. by a soldier's death, which though violent (*ferro*) would still be natural (*fato suo*) to his profession. Death by drowning, like murder or suicide, would be *praeter fatum*. Ovid implies that any death on land, though violent, would be *fato suo* in order to emphasize the horrors of a death at sea—with no loving friends at hand and no burial rites to secure rest for the dead. In Tr. iii. 3. 39–44 we learn what attentions were due to the dying.

55. *aliqua* : *some* last orders. Cf. *est aliquid* in l. 53.

56. *cibum* : accusative because it is the subjective complement and the subject of *esse* would be in the accusative, if expressed. See on l. 53.

58. *inmeritos* : i. e. the other occupants of the ship.

59. *pro* : an interjection. *superi* = *di caeli*, l. 1, who control the winds. *virides dei* : the sea gods have the colour of their element. Cf. Spenser :

All lovely daughters of the Flood,
With goodly greenish locks.

So in Pope the Thames turns his 'azure eyes', and in Ovid the mountain god Tmolus has *purpurea coma* from the purple haze seen on mountains. *curae* : R. L. P. § 225.

62. *feram* : jussive subjunctive semi-dependent on *sinite*.

63. *ut* : cf. Tr. i. 1. 21. *ferentibus* : bearing one on one's way, favouring.

64. *exsul* : he was technically a *relegatus*, not an *exsul*.

66. *mutandis mercibus* : for bartering wares ; dative of work contemplated, as in several names of offices, e.g. *tresviri rei publicae constituendae*.

67. *peto* : note the *-ō*. Cf. *ergō*, Tr. i. 1. 57 ; *erō*, Tr. iv. 10. 130. *studiosus* = *zealous* (with the object of the zeal in the genitive) came in the Augustan period to be used by itself for *studiosus litterarum*. *Athenas* : the university of the Roman world.

68 = *non (peto) oppida Asiae, non (peto oppida) visa prius*. The same *oppida* are meant, *visa prius* being added as the thought of the long-past happier time is forced upon him by the mention of *oppida Asiae*.

69. *Alexandri . . . urbem* : Alexandria was founded by Alexander in 331 B. C. as a centre for the commerce between East and West.

70. *delicias, iocose* : both used in allusion to the licentious gaiety for which Alexandria and the neighbouring Canopus were notorious.

71. *quod* : see note on Tr. iii. 1. 11. *faciles* : favourable, from

the use of *facilis* = easy-going, good-natured, in describing character. **possit**: R. L. P. § 355.

72-6. Ovid's comment on his prayer for favourable winds—winds that will carry him away from the land he loves to the land he abhors. **Sarmatis**: adjective. Sarmatia properly lay to the North in the modern Poland and Russia.

73. **obligor**: i. e. *me votis obligo* (in order to secure a safe journey). The irony is that the life he is praying for is a life of exile! **laevi**: the only entrance to the Euxine is in the South, so Tomi would lie on the left hand. See note on Tr. iv. 1. 56.

74. **quod sit**: subjunctive because the clause forms part of his reported complaint.

75. **ut**: with *videam*. **orbe**: part of the world. Lines 75-6 repeat the thought of l. 73.

76. **exilem**: short; take closely, as complement, with *facio*.

77-80. Whether you gods love me or rather (*magis*) hate me, to gratify either feeling you have only to grant me a speedy and safe voyage to my place of exile.

78. **prona**: sloping downwards; so 'favourable', 'easy'.

80. i. e. the punishment is heightened by the horrors of the place chosen for his exile.

82. **Ausonios**: i. e. Italian; from the Ausones, an old Italian tribe.

86. **mutati**: the participle is emphatic and has the force of a statement.

BOOK I. 3

1. **cum subit**: whenever, &c., as it does now. Cf. note on Tr. i. 2. 23.

6. **extremae** = at its farthest, the farthest part of; cf. *summus mons*, the mountain at its highest part.

7-8. 'I had lacked time and heart to make due (*satis apta*) preparations; my power of thought had been benumbed by long delay.' That is, the necessity for swift action not being immediate, he had fallen into a state of mental torpor, in which he was surprised by the sudden arrival of the dreaded day. **apta**: object of *parandi*.

9-10. **servorum, (comites) legendi, vestis opisve**: all depend upon *cura*.

13. **animi nubem**: cf. Tennyson:

Such clouds of nameless trouble cross
All night below the darkened eyes:
With morning wakes the will . . .

Cf. P. ii. 1. 5.

15. **extremum**: adv. 'for the last time'. It is really a cognate accusative = *extremam adlocutionem*. So *dulce ridens* = *dulcem risum ridens*. R. L. P. § 213.

16. **modo**: with *multis*; 'lately'. **unus et alter**: 'one or two'.

17. **flentem flens**: reciprocity of action is more vigorously expressed in Latin because of its case-endings, which allow words that mutually support each other to be brought together without obscuring the construction. Contrast

Thou dost pine
For one as sorrowful; thy cheek is pale
For one whose cheek is pale; thou dost bewail
His tears who weeps for thee.—Keats.

18. **indignas**: i. e. undeserving of such sorrow.

19. **sub**: 'under'; then, 'under the shelter of' passes into the meanings of 'close up to' and 'in the midst of'. **Libycis oris**: i. e. the province of Africa, to which she had accompanied her second husband Fidus Cornelius. **diversa**: in a different (i. e. far off) part of the world.

20. **fati certior esse**: the usual prose expressions with *certior*, 'sure,' are *aliquem certiozem facio de* and *certior fio de*.

21. **quocumque aspiceres**: 'wherever you looked' is the past form of *quocumque aspicias*, 'wherever you look'. The subjunctive is regularly used when the subject is the indefinite 2nd pers. sing. = French *on*.

22. **non taciti**: the mourning recalled the lamentations of the hired mourners of a real funeral. Ovid asserts that *in* his house (*intus*) was enacted a representation—complete in details—of the funeral processions so often seen in the streets.

23. **meo funere**: R. L. P. § 241. Cf. quotation at head of text. **pueri**: slaves.

25. i. e. to compare small things with great.

26. **cum caperetur**: R. L. P. § 435. 'In its hour of capture.'

29. **ad hanc**: by its light; from the meaning of *ad* 'in accordance with'.

30. **frustra**: the gods whose temples were on the Capitol had not interfered to save him.

31. **numina**: on one summit of the Capitoline hill (the Capitol proper) was a temple shared by Juppiter Capitolinus, Juno, and Minerva, and on the other (the Arx) a temple to Juno Moneta.

33. **Quirini**: Romulus.

34. **este salutati**: a perfect imperative; there will be no more greeting.

35. i. e. though my prayers to you are too late to avert my banishment, yet let no rancorous thoughts pursue me in my exile. The next lines explain his meaning. He has been guilty of a fault

which demands pity, not of a hateful crime. **clipeum** : our corresponding expression is 'to lock the stable door when the horse is stolen'.

37. **caelesti viro** : Augustus (the *deus* of l. 40).

39. **ut** = if only. Cf. 'so that' in Shakes. Rich. II :

So that the state might be no worse,
I would my skill were subject to thy curse.

quod vos scitis : i. e. the fact of my innocence.

40. **possum . . . esse** : I can forget my misery.

41. *pluribus (precibus) uxor (superos adoravit)*.

42. **medios** : i. e. leaving half unspoken.

43. **lares** : cf. note on Tr. iii. 12. 50.

44. **extinctos** : with the Romans the hearth had a sacred character ; it was the seat of Vesta. Hence its neglect shows the utter abandonment of grief. 'Behind it was the *penus* or store-closet, the seat of the Penates ; thus Vesta and the Penates are in the most genuine sense the protecting and nourishing deities of the household.'—W. Warde Fowler, 'Social life at Rome'.

45. **adversos** : facing her. See note on l. 44. All the household gods were near and looking on and yet did not help.

46. **deplorato** : bewailed as dead ; 'lost'.

47. **praecipitata** : rushing to its close. In the poets night follows the same course as day. So Ovid means that midnight is past and night is hurrying to set in the western ocean. *praecipito* = (1) (trans.) hurl headlong, (2) (intr.) fall headlong. *praecipitor* = (1) (middle, as here) rush headlong, (2) (pass.).

48. The Arcadian Bear had revolved upon its axis (i. e. the pole-star). So Tennyson says :

I paced the terrace, till the Bear had wheel'd
Through a great arc his seven slow suns.

As its movement is marked in reference to the pole-star, this is spoken of by Ovid as the point *from (ab)* which the revolution is made. **versa erat** : i. e. in the morning hours a distinct change would be observable from the familiar evening position of the constellation. **Parrhasis** : note Ovid's (and other Latin poets') use of 'learned' epithets. One needs to know both geography and mythology to understand them. Parrhasia was a town in Arcadia.

Callisto, daughter of Lycaon, King of Arcadia, was changed into a bear through Hera's jealousy. Just as she was about to be killed unwittingly by her own son Arcas, they were both placed by Zeus among the stars—Callisto as the Great Bear, Arcas as Arctophylax, the 'Bear-warden' (Tr. i. 4. 1).

49. **quid facerem?** : at the time he would ask himself *quid*

faciam? (let me do . . . what?, i.e. what am I to do?). Looking back upon that time, the question would appear in a past form, 'what was I to do?'. This 'deliberative' subjunctive is simply an interrogative form of the 'jussive'.

52. **vel . . . vel**: either thought would be enough to give him pause. **quo**: i.e. *ad Scythiam*. **unde**: i.e. *Romā*. Cf. ll. 61-2. **festines**: Ovid imagines his counsellor to be in his own situation; as if the latter had said 'I should hurry, if I were you'.

54. **foret**: R. L. P. § 467.

55. **tetigi**: an unlucky omen, necessitating a fresh start.

56. 'My very foot in sympathy with my heart hung back.' **animus**, state of mind, inclinations.

57. **vale**: (imperative) is used as an indeclinable noun in the ablative absolute construction with *dicto*. Cf. Tr. iii. 3. 88.

58. **summa**: the last. *supremus* (cf. Tr. iii. 3. 87) is commoner in this sense.

59. **meque ipse fefelli**: *ipse* is emphatic, 'I wilfully deceived myself'. *me ipsum* would mean 'it was myself, and none other, that I deceived'.

60. Explains why he was forced to try to persuade himself that his last orders needed to be repeated. **pignora**: 'pledges', therefore something precious; generally used of children, but here of his wife and other friends whom he holds dear.

61-2. Cf. l. 52. **mora**: reason for delay.

63. **vivo . . . viva**: while either lives.

64. **membra**: i.e. wife, daughter, son-in-law, and, no doubt, attached servants.

66. Theseus was a stock poetical example of devoted friendship. He accompanied his friend Pirithous in his attempt to carry off Proserpine from Hades.

68. **in lucro est**: is all gain.

69. **nec mora, &c.**: he breaks off and embraces his friends.

70. **animo**: dative with *proxima*; here the seat of the affections, 'my heart'.

72. **Lucifer**: or Phosphorus, the name of Venus, the brightest planet, as the morning star. As the evening star, it was called Hesperus. Tennyson, 'Sweet Hesper-Phosphor, double name for what is one'.

73. **dividor**: (middle voice) I tear myself away. **quam** (sc. *dividar*) **si . . . relinquam**: 'than if I were to leave'.

75. Mettus Fufetius, an Alban general, treacherously broke his promise to aid Rome in its war with Fidenae and Veii. Tullus Hostilius, the Roman king, had him fastened to two chariots, which were then driven violently in different directions, so that he was torn in pieces.

76. **ultores proditionis**: complement.

81. **avelli**: middle voice.

83. **et mihi**: for me as well as for you. **via**: journey. **capit**: has room for.

84. The emphasis falls on *sarcina parva* ('only a', &c.).

86. **pietas**: a wife's love. Cf. Tr. i. 2. 37. My love is as irresistible for me as Caesar's command is for you.

88. **dedit . . . manus**: literally 'to give one's hands' to be manacled as a sign of surrender. **utilitate**: i. e. she could serve his cause better at Rome through her friendship with the Empress Livia.

89. **sive illud erat, &c.**: suggests an alternative and more correct expression for *egredior*. The full expression would be *sive egredi illud* (i. e. my leaving my house) *erat sive (potius) sine funere ferri*, 'I go from the house—whether that was "a going forth" or rather a being borne to burial though no one was dead.' Translate, 'I go forth or rather I am borne forth to a living burial'.

90. **hirta**: unshaven.

91. **tenebris . . . obortis**: as darkness veiled her eyes, i. e. she fainted.

92. **semianimis**: in scansion the first *i* is treated as a consonant.

93. **turpi**: disfiguring.

95. **complorasse**: this and the following infinitives depend on *narratur*.

98. **rogos**: subject, **corpus**: object of the infinitive *habere*.

100. **-que**: joins *voluisse* and *non voluisse* closely; *ponere sensus* in l. 99 being in apposition to *mori*. Cf. Lodge:

Let all my senses have no further scope,
Let death be lord of me.

respectu . . . mei: as she thought of me.

101. **absentem**: object of *sublevet*. The second *vivat* is added as an afterthought to reinforce the first by giving her husband's welfare as an inducement to her to go on living.

BOOK I. 4

1. Cf. note on Tr. i. 3. 48. **Erymanthidos**: (Greek genitive of the fem. adjective *Erymanthis*) from Mount Erymanthus in Arcadia, so Arcadian. For the setting of Arctophylax, cf. Columella, *IV Kal. Nov. Arcturus vespere occidit, ventosus dies*. Ovid's voyage took place late in the year, in the stormy season which Arctophylax is poetically said to cause (l. 2).

4. **audaces . . . metu**: Shakes. 3 H. VI, i. 4 'So cowards fight when they can fly no further'; and Byron:

There is a courage which grows out of fear,
Perhaps of all most desperate.

5. Cf. Tr. i. 2. 19. The emphasis comes on *quantis . . . ventis*. We must bring this out in translation; 'how fierce the winds beneath which', &c.

7-8. Falconer, 'The Shipwreck':

O'er the ship in undulation vast
A giant surge down-rushes from on high,
And fore and aft dissevered ruins lie.

pictos deos: they were images of the gods, under whose protection [the ship was, placed in a little sanctuary towards the stern. The protecting deity of Ovid's ship was Minerva; so he uses the plural here in a general sense. Cf. Acts xxviii. 11, where we read that St. Paul's ship was under the protection of Castor and Pollux.

9. *texta*: *textum* = something woven. Here, by a natural metaphor, the close-fitting timber work of pinewood. *sonant*: groan. *pulsi*: sc. *sunt*. *stridore*: poetical omission of *cum* with ablative of manner. The idea of instrument blends with that of manner.

10. *ingemit*: groans over. In the poet's vivid imagination, inanimate things sympathize with his moods. So at the profanation of Ida's sanctuary by the admission of the wounded warriors,

The doors gave way
Groaning and in the Vestal entry shrieked
The virgin marble under iron heels.—Tennyson.

For dative cf. R. L. P. § 220.

11. *gelidum*: transferred poetically from the person who fears to the feeling itself. Akenside speaks of 'Terror's icy hand'. Cf. *caecus metus*, and note on Tr. iii. 10. 12. So

Melancholy strays forlorn
And Woe retires to weep.

11-12. Cf. Cotton:

Here, where no seaman's art nor strength avails,
Where use of compass, rudder, or of sails,
There now was none: the mariners all stood
Bloodless and cold as we.

and Thomson:

In wild amazement fixed the sailor stands;
Art is too slow.

13-14. Notice the advantage that the free order of words gives the poet. Mere juxtaposition without any necessary grammatical connexion often helps to bring out the full meaning—*parum validus* is caught up by *non proficientia* and *cervicis rigidae*, though the grammatical connexion of these is with *frena* and *equo* respectively. *rector*: properly, a steersman, as *auriga* in l. 16 is properly a charioteer. For the poetical comparison of

chariots and ships, cf. Swinburne, 'Storm and Battle', 'And the meadows are cumbered with shipwreck of chariots that founder on land'.

14. **frena remittit**: i.e. he gives up all attempt to hold the horse in.

15. **voluit**: sc. *auriga*.

16. **vela dedisse rati**: simply 'to have sailed', 'to have run before the storm'. Sometimes *vela dare* means 'to set one's sails' for a particular course.

17. **quod nisi**: *quod* is an accusative of respect, vaguely summing up the situation just described. It had better be left out in translation or turned by any conjunction—'and', 'but', 'for'—which suits the train of thought. **Aeolus**: king of the winds. So an 'Aeolian harp' is one played upon by the wind.

19. **laeva de parte**: look at the map. Ovid was sailing from Brundisium.

20. **interdicta mihi**: note the two constructions with *interdicto* (a) *alicui aliqua re*, and (b) (poetical and later prose) *alicui aliquid*. Which of these does the personal passive construction here represent?

22. **deo**: Augustus.

23. **et**: joins *cupio timeoque* to *loquor*; cf. Tr. i. 3. 99-100.

24. **increpuit**: transitive, as in H. 3. 118 *increpuisse lyram*.

25. **vos**: emphatic, opposed to *loven* (Augustus).

28. **periiit**: i.e. has lost his status as a citizen; cf. Tr. iii. 3. 53. **periiisse**: in its literal sense. Ovid is fond of playing upon words.

BOOK I. 5

1. **illos numquam**: unusual order for *nullos umquam*, as the negative nearly always precedes *quisquam* (pron.) and its adjective *ullus*; R. L. P. § 323. But additional emphasis seems to be gained by making *numquam* directly negative *memorande*. The friend addressed is probably Celsus Albinovanus, on whose death Ovid wrote the affecting letter P. i. 9.

3. **attonitum**: blasted by the thunderbolt. Notice the flexibility which Latin possesses through its case-endings. We must translate by a clause, keeping the position at the head of the sentence, as the word expresses the occasion and cause of *ausus es* &c.

4. **adloquio**: specially used of a comforting or inspiring address. **sustinuisse**: no doubt used for *sustinere* because of its metrical convenience; but it adds something to the meaning. We see the action not doing, but done.

7. **signis**: hints. Apparently it was thought dangerous to be known as Ovid's friend. But the needlessness of secrecy was seen

by the time the Pontic letters were written, in which Ovid addresses his friends by name.

8. **officium**: the 'kindly service' of l. 4. Its mention is one of the *signa*. **te fallit**: is unrecognized by you. **tuum**: emphatic 'your own'.

9. **imis medullis**: we should say 'heart'; Shakes. Hamlet iii. 2 'in my heart's core, ay, in my heart of hearts'.

10. **animae debitor huius**: indebted for this life of mine. Cf. l. 5. R. L. P. § 262.

11. **prius**: looks forward to *quam* in l. 13. **tenuandus**: to be dissolved.

12. **deseret ossa**: so Propertius iv. 7. 2 *luridaque evictos* (cf. *tepidus* here) *effugit umbra rogos*, 'the wan shade escapes from the dying pyre'. Cf. Tr. iii. 3. 60-4. Here *spiritus* = *umbra*, which disengages itself at the dissolution of the body on the pyre.

13. **subeant**: can steal over (my mind). *priusquam* is used with the subjunctive in a kind of purpose-clause. Something happens before something else can happen, i.e. lest something else happen first.

14. **longa**: notice the gender of *dies*, when it means 'time' generally. **excidat**: fall out of memory.

15. **faciles**: kind. *facilis* is often used of disposition.

17. **haec navis**: this bark of mine, i.e. his fortunes. For an elaborate expansion of this very common metaphor see Queen Margaret's speech before Tewkesbury, Shakes. 3 Henry VI, v. 4; and note on Tr. iii. 4. 15-16.

18. **ignoraretur forsitan**: perchance might never have been known to me. For *forsitan* see note on Tr. i. 1. 39: in accordance with its derivation it strictly should not be used with historic tenses.

With this passage compare Tr. iv. 3. 73-80 (addressed to his wife):

Materiamque tuis tristem virtutibus inple :

ardua per praeceps gloria vadit iter.

Hectora quis nosset, si felix Troia fuisset ?

publica virtutis per mala facta via est.

ars tua, Tiphys, iacet, si non sit in aequore fluctus ;

si valeant homines, ars tua, Phoebus, iacet.

quae latet inque bonis cessat non cognita rebus,

apparet virtus arguiturque malis.

(My woes give ample room—exercise your virtues to the full; the path of toil-won fame lies up the steep. Who would know of Hector, had not Troy been unfortunate? The road of his valour was paved with his country's ills. Thy art, famed steersman of the Argo, is vain, were no billow to rise on the sea; were no men to ail, thy art, divine Healer, is vain. Virtue, obscure, unrecognized and idle in prosperity, is seen and tested in adversity.)

Cf. Tennyson, 'Ode on the Death of the Duke of Wellington':

Not once or twice in our fair island-story,
The path of duty was the way to glory:
He, that ever following her commands,
On with toil of heart and knees and hands,
Through the long gorge to the far light has won
His path upward, and prevail'd,
Shall find the toppling crags of Duty scaled
Are close upon the shining table-lands
To which our God Himself is moon and sun.

Bacon, 'Vertue is like pretious odours, most fragrant when they are incensed or crushed: For Prosperity doth best discover Vice; But Adversity doth best discover Vertue'. Herrick:

Virtue dies when foes
Are wanting to her exercise, but great
And large she spreads by dust and sweat.

fides: this word—though simple enough here—has so many shades of meaning that it will be convenient to sum them up at once for purposes of reference. Nägelsbach's classification is easy to remember. *Fides* is used of persons or things.

A. Used of persons (i.e. as a state of mind) *fides* means:

1. (active) the thinking something true, i.e. belief, trust.
Tr. i. 8. 8 *et nihil est, de quo non sit habenda fides.*
2. (neuter) the being true, i.e. trustworthiness, loyalty.
(as here)
3. (passive) the being thought true, i.e. credit.
Tr. iii. 10. 36 *ratam debet testis habere fidem.*

B. Used of things:

1. (active) that which makes certain, i.e. proof, confirmation.
P. iii. 4. 99 *crede, brevique fides aderit.*
2. (neuter) that which is certain, i.e. certainty, truth, credibility.
P. iv. 3. 30 *et certam praesens vix habet hora fidem.*
- (3) (passive) the pledged troth, i.e. guarantee, promise.
Fasti i. 642 *voverat et voti solverat ille fidem.*

19. Cf. note on Tr. i. 3. 66.

20. **aquas**: the river Styx, which one had to cross in order to enter Hades.

21. **Phoceus**: Pylades, son of Strophius, king of Phocis. His friend Orestes was driven from land to land by the Furies of his mother Clytemnestra, whom he had slain in revenge for her murder of his father Agamemnon. In the Tauric Chersonese (the Crimea) they were captured by the king Thoas. By the laws of the country one of them had to be sacrificed at the altar of the Tauric Artemis,

and they engaged in a noble contest as to which should die to save the other. Ovid tells the story in P. iii. 2.

23. Nisus, son of Hyrtacus, sacrificed his life in a vain attempt to save his friend Euryalus—an incident in the war of Aeneas against Turnus, king of the Rutulians, told by Vergil (Aen. ix). **cecidisset in** : had fallen among.

25. **scilicet** : (= *scire licet*) to be sure. It points the conclusion to be drawn from the instances of friendship just given.

29. **ulli** : cf. note on Tr. i. 1. 65. We say 'known to' with little distinction of meaning from 'known by'.

30. **qui** : its antecedent is the subject of *noscitur*.

31. **collecta** : inferred ; cf. our expression, e. g. 'I gather from what he said', &c.

32. **vera** : complement to *cognita*.

33. **de tot** : sc. *amicis*.

36. **naufragio meo** : *naufrago mihi*.

38. **deus** : Augustus. Cf. Chatterton, 'Bristow Tragedy' :

My noble liege ! the truly brave
Will valorous actions prize ;
Respect a brave and noble mind,
Although in enemies.

41. **duce Neritio** : i. e. Ulysses. Neritos in Homer is a mountain in Ithaca ; in Ovid, as in Vergil, an island near Ithaca. Notice the shortened expression *pro duce Neritio* for *pro malis ducis Neritii*. Ulysses after the fall of Troy was a wanderer for ten years. The story is the subject of Homer's *Odyssey*. In P. i. 4. 25-46 Ovid similarly contrasts his sufferings with those of Jason. In P. ii. 7. 34 he speaks of the 'long Iliad of his fate'. **docti** : see note on Tr. iii. 1. 63.

43. **brevi spatio** : space 'through which', a variety of place 'where'. **multis in annis** : notice *in* = in the course of.

44. **Dulichias** : Dulichium, like Neritos, was an island near Ithaca and under the rule of Ulysses. It is in the style of Latin poetry to use the less obvious epithet allusively for the more obvious. Cf. note on Tr. i. 3. 48. Contrast *domos*, the end of Ulysses' wanderings, with *Sarmaticos sinus*, the end of Ovid's journey (l. 46).

45. **sideribus totis distantia** : whole constellations apart. R. L. P. § 244. The difference in climate made Ovid think that Tomi lay very much to the north of Rome. Cf. note on Tr. iii. 10. 3. The phrase is antithetical to *brevi spatio*. **mensos** : cf. Spenser, 'they measured mickle (= much) weary way'.

46. **Geticos Sarmaticosque** : 'uncouth and barbarous' names contrasting with *Dulichias Iliacasque*, which suggest all that was chivalrous and civilized in the Homeric age—Greece and Troy.

51. **Same** : Homer's name for Cephallenia, an island near Ithaca.

The meaning of 51-4 is: Even if Ulysses had been kept an exile from his home, what would his loss have been compared with mine —for my home was Rome.

52. The subject is *quibus locis abesse*.

53. *quae*: the antecedent *Roma* is impressively withheld to make a more striking contrast with *Dulichium, Ithaca, Same*, which come in the first line of the previous couplet.

56. *ingenuae*: 'free-born' acquires the accessory notion of delicate, tender.

58. Cf. Tr. iv. 10. 37, 105.

59. The emphasis is on the ablative absolute; *deus oppressit* would apply to Ulysses' case (l. 62), but he had Athene's aid (*bellatrix diva*, cf. note on Tr. iv. 10. 13).

61. The train of thought is: since Neptune is less than Jove [I am in worse plight than Ulysses, for] he was the victim of Neptune's wrath, but I of Jove's. In l. 62, as in Tr. i. 1. 51, Augustus is identified with Jove.

63. *illius*: depends on *laborum*.

64. *ponitur*: is set forth. Cf. *ponere deum*, to represent a god (of a sculptor), *ponere cenam*, to serve up a dinner. *in*: in the case of. *fabula*: idle tale.

65. *tamen*: after all. *tamen* does not here mark the whole sentence as opposed to something previously stated, but emphasizes *tetigit* in contrast to the implication in *quaesitos* that he had to wander in search of his home.

66. *tamen*: Ovid's rule is that only a verb, noun, or a case of *meus, tuus, suus* can end the pentameter. The position of *tamen* is due to its emphasis.

BOOK I. 6

1. *Clario poetae*: Antimachos of Claros near Colophon, who wrote a poem 'Lyde' in memory of his dead wife. He lived in the latter half of the fifth century. For the dative cf. i. 65 *nobis*.

2. *Coo suo*: Philetas of Cos, who wrote a collection of poems in celebration of his lover Bittis. He died about 290 B. C.

3. 'As you are firmly enshrined in my heart.'

4. *non meliore*: Ovid is thinking of his poetic fame.

5. *te*: instrument, not agent, corresponding to *trabe*. *mea ruina*: my falling fortunes.

6. *adhuc*: still. *muneris, &c.*: it is all your gift; partitive genitive.

7. *facis ut... non*: contrast Tr. iv. 6. 12, *ne sint... facit*. The difference in construction is due to the greater or less degree in which the idea of 'intention' or 'purpose' is prominent in the writer's mind. Here Ovid has in view his present state, less hopeless than it might have been, as the result of his wife's action.

8. i.e. sought to plunder the poor remains of my shipwrecked fortunes.

9. **famē**: notice the quantity. *Fames* once belonged to the fifth declension, and the ablative in *-ē* has survived.

11. **ecquod corpus . . . humo**: indirect question.

13. This unnamed enemy is attacked in the Ibis. **nescio quis**: does not imply ignorance, but contempt or dislike. So *Siquis* in Tr. iii. 11. 1.

14. **venturus fuit**: a most useful periphrasis for *venisset*; in verse for its metrical possibilities, and in prose and verse to supply infinitive or dependent subjunctive forms for a subordinated 'unfulfilled condition'. Compare the constructions *dico eum venturum fuisse*; *rogo num (non dubium est quin . . . ; sequitur ut . . . , &c.) venturus fuerit*. R. L. P. §§ 439-40 d. **si paterere**: the imperfect subjunctive can be used of an unreal imagined *state* in past time; 'had you allowed' (lit. 'been allowing').

17. **Maeonium vatem**: Homer in the *Odyssey* sang the constancy of Penelope, wife of Odysseus. Cf. note on Tr. i. 1. 33.

18. **tuae**: sc. *famae*.

19-20. Cf. quotations at the head of Tr. v. 14.

BOOK I. 8

The faithless friend is probably the Macer of P. ii. 10, his travelling companion in former days. Macer was a connexion of Ovid's wife, and was perhaps the Macer whom Augustus put in charge of the public libraries at Rome.

1. **caput**: 'source'.

2. **-que**: transferred from *conversis*. *-que* is often shifted into the latter half of the pentameter for metrical convenience.

5. **praepostera**: counter (to the laws).

8. i.e. nothing will be too strange to believe after this.

11. **cepere oblivia**: notice the tendency—much more marked in Latin than in English—to represent the feeling as seizing the man rather than the man as entertaining the feeling, e.g. *odium (luctus, pavor, &c.) me cepit*. The Romans have given us our word 'passion' (from *patior*), which by its derivation suggests that freedom from self-restraint is servitude to feelings too strong for us.

13. **respiceres**: had regard for. **iacentem**: a broken-down man. Cf. note on Tr. iii. 3. 5.

14. Cf. Tr. i. 3. 89. Ovid's home-leaving was a funeral procession.

15. Cf. Cic. (pro Rosc. 112) *duas res sanctissimas . . . amicitiam et fidem*, and Akenside, 'Far other faith belongs to friendship's honour'd name'.

17. **quid**: sc. *fecisses*. The meaning is: Seeing that you, my friend, acted so heartlessly, what would you have done, had you been a stranger? i.e. you could not have acted more heartlessly

than you did. *nisi* (properly 'unless') is here used for *si non*. **causis valentibus**: strong ties of friendship.

19. **nosses**: (= *novisses*) known (by sharing in them), 'shared'.

21. **aequoreos**: a good epithet here, expressing the wide range of the winds and so the utter dissipation of early memories.

22. **Lethaeis**: Lethe was a river of Hades. The shades drinking its waters obtained forgetfulness of their former life.

BOOK I. 9

1. **detur**: subjunctive of wish. The present tense in wishes marks that the speaker regards them as realizable. The metaphor in this line is taken from the chariot races of the Circus, through the middle of which ran a low wall (*spina*) with a conical stone (*meta*) marking each end. As the race consisted of seven 'laps', great driving skill could be shown and no little danger run in shaving the *metae* so closely as to lose no ground. Accidents must have been frequent. Again, as one of the *metae* was the ending-point of the race, the word (as here) came to mean 'goal', though Lucan (viii. 201), in what appears to be a reminiscence of Ovid's line, uses it as 'turning-point'; the charioteer—*cogit inoffensae currus accedere metae* (drives his car close to the *meta* without touching it). **inoffenso**: *inoffensus* can naturally be used of the person (or thing) that 'runs into' something, or the object that is 'run into'. Hence in this line there are various readings which connect the adjective *inoffensus* with (1) *tibi*, with (2) *vitae*, and with (3) *metam* ((1) without stumbling, (2) in which there has been no stumble, (3) which has not been run into). In (3) *metam* 'goal' has the epithet that strictly speaking can only be applied to the word when it means 'turning-point', as presumably there was no turn at the end.

3. **possent**: the imperfect subjunctive is used to express a wish, which is felt as unrealizable. Contrast with the hopeful tone of *detur* in l. 1. The change to despondency in *possent* is explained by l. 4.

5. Cf. Barnefield:

Every man will be thy friend,
Whilst thou hast wherewith to spend.

6. So we speak of 'fair-weather' friends. Cf. Keats, 'Hyperion':

As if the vanward clouds of evil days
Had spent their malice, and the sullen rear
Was with its storèd thunder labouring up.

7. **aspicis ut**: be careful in translating. **candida**: Columella (*c.* A.D. 50), a Roman writer on farm-life, says that doves should be whitewashed, as doves are specially fond of white.

8. **accipiat**, &c.: parallel in construction to *veniant*, &c. Notice that the Romans set contrasted statements side by side without a conjunction, where we should use 'while' or 'whereas'. **sordida**: 'dingy', i. e. not kept whitewashed. **turris**: either a dovecot (from its shape) or the turret of a house. Cf. Martial, *quaeque gerit similes candida turris aves* (and a white turret which harbours doves as white). *Candida* and *sordida* are typical of good and bad fortune. White was worn on festal days (cf. Tr. iii. 13. 14; v. 5. 8) and *sordes* (pl.) is the term for 'mourning'.

9. George Herbert calls 'summer friends' 'flies of estates and sunshine'.

10. **amissas opes** = one who has lost his wealth. Cf. Shakes. T. of A. 'His disease of all-shunned poverty'.

11. **radios per solis**: though *per* governs *radios*, it can be placed before *solis* which goes closely like an adjective with *radios*, according to the poetic usage (found occasionally also in prose) which allows, e. g. *aciem per mediam*, for the regular prose position *per mediam aciem* or *mediam per aciem*. For the simile cf. Marquis of Montrose:

For when the Sun doth shine,
Then Shadows do appear!
But when the Sun doth hide his face,
They with the Sun retire!
Some friends, as Shadows are;
And Fortune as the Sun:
They never proffer any help,
Till Fortune first do begin!
But if, in any case,
Fortune should first decay,
Then they, as Shadows of the Sun,
With Fortune run away!

13. **mobile**: fickle. From this word we get our 'mob'. **fortunae lumina**: cf. Shakes. 3 Hen. VI, ii. 3, 'For this world frowns and Edward's sun is clouded'.

14. **quae**: is drawn into the *simul-* (= *simul ac*) clause, though its connecting force is felt with *abit* (as if we had *quibus . . . tectis abit*). This idiom by which the relative, which is felt as logically introducing clause 1, is drawn into the construction of a preceding clause 2 (depending upon clause 1) is un-English. Cf. note on Tr. v. 5. 23. **inducta nocte**: *inducere* is to cover with a 'coating' (e. g. of paint), or 'film' (e. g. of ice, Tr. iii. 10. 20). Here night is thought of as a curtain drawn across the light. Cf. Shakes. R. and J. 'Spread thy close curtain': 1 Hen. VI:

Night is fled,
Whose pitchy mantle did o'erveil the earth;

G. Herbert, 'Night draws the curtain, which the sun withdraws'.

15. Meaning: 'May your happy experience of life let you think that these sad views of mine are mistaken'.

16. *eventu meo*: through what has befallen me.

17. *stetimus*: for the tense see note on Tr. iii. 4. 15-16. For the metaphorical meaning of *stare* contrast that of *iacere* (Tr. i. 8. 13). *turbæ*: followers. Cf. Tr. i. 5. 34 *cetera Fortunæ non mea turbæ fuit*. *quantum satis esset*: in plenty; consecutive subjunctive.

18. *quidem*: when a second epithet is added, correcting the first as inadequate, *quidem* (or more commonly *ille quidem*) is put with the first. *ambitiosa* (from *ambitus*, canvassing for votes): seeking notoriety or influence. 'A house, not obscure, yet not courting grandeur.' A long train of attendant friends and clients was a necessity to one who aspired to social or political distinction.

19. *simul* = *simul ac*.

20. *cauta*: the adjective is naturally transferred from the person to the thing symbolic of the feeling.

22. *adflari*: to be blasted.

BOOK I. 11

1. *littera*: the singular (= a letter of the alphabet) is here, as in Tr. iii. 7. 2, used for *litteræ*, a letter (epistle). In Tr. v. 3. 26 it is used for *litteræ*, a literary work. Plural words denoting the parts that go to make up a whole, tend to be regarded as singular (e.g. news, gallows), and in time often take a singular form, as *litteræ* (a letter) becomes *littera* in Italian and *lettre* in French. Here we have an anticipation of this later use in Ovid.

3. *haec*: object of *scribentem*. *gelido mense decembri*: the rule is that when two adjectives of similar kind qualify a noun, they must be joined by a conjunction. Here they are not of the same kind; *decembri mense* forms a single idea 'December', and *gelido* is descriptive of the combination. Cf. Livy, *duæ potentissimæ et maximæ finitimæ . . . gentes*.

4. *Hadria*: strictly speaking the Ionian Sea, not the Adriatic, was the scene of the first stage of Ovid's voyage—from Brundisium to Corinth.

5. *bimarem*: the Corinthian Gulf to the North, the Saronic Gulf to the South.

6. *altera*: i.e. the 'Cassis' (Tr. i. 10. 9).

7. *quod facerem*: subjunctive of reported reason, i.e. not given as Ovid's own, but as it existed in the minds of the personified Cyclades. It would still be subjunctive, even if not dependent upon the accusative and infinitive construction after *puto*.

10. *fluctibus*: see note on Tr. i. 1. 34. *tantis fluctibus animique*

marisque, 'with such wild unrest in my breast and on the sea'. Cf. Tennyson's

Calm and deep peace in this wide air,
 These leaves that redden to the fall;
 And in my heart, if calm at all,
 If any calm, a calm despair.—'In Mem.' xi.

11-12. **stupor**: 'a numbness of the senses'. Cf. Tennyson, 'In Mem.' v:

But, for the unquiet heart and brain.
 A use in measured language lies;
 The sad mechanic exercise,
 Like dull narcotics, numbing pain.

ab hac cura: *ab* denotes source. *cura* = *studium*.

13. **nimbosis ab Haedis**: cf. Verg. *pluvialibus Haedis*. As the 'Kids' rise in the stormy season (towards the end of Sept.) Ovid regards them poetically as causing the storm. Cf. Tennyson, 'Ulysses':

Through scudding drifts the rainy Hyades
 Vext the dim sea.

14. Sterope was one of the Pleiades, whose rising in the first half of May and setting in early November marked the beginning and end of the sailing season. The name Pleiades is probably derived from the Greek *πλεῖν*, 'to sail'.

16. **ducebam**: cf. Tr. i. 1. 25. **qualiacumque**: lit. 'of whatsoever sort they be', i. e. poor.

18. **concava**: Shakes. 'The . . . vaulting sea refused to drown me'. The picture is that of the wave curling over to break.

20. Cf. Tr. i. 2. 1 *quid enim nisi vota supersunt?* **inmemor artis**: 'it is but too frequently that the passenger has occasion to lament the blind reliance on supernatural aid, which leads an Italian crew to neglect altogether those ordinary means which the wise Governor of the World has placed within their reach' (Blunt, *Vestiges of Ancient Manners in Italy*). Cf. note on Tr. i. 4. 11-12.

21. **aspexi**: cf. note on Tr. i. 2. 23. **imago**: vision.

22. **dubia mente**: irresolute; he dreads death and yet prays for death.

23. **attigero**: a vivid substitute for an if-clause (cf. on Tr. iii. 1. 9).

24. **plus habet timoris**: has more terrors for me. *timorem habere*, not to have, i. e. to feel fear, but to cause fear like *faciunt metus* in l. 26. So in Greek *ἔχειν* (*φόβον, αἰτίαν, ἀγανάκτησιν, &c.*) often = *παρέχειν*.

25. **laboro**: I am harassed; am in trouble.

27-8. **ille**: i. e. *ensis*. **haec**: i. e. *unda*. **meo sanguine**: ablative of instrument, 'by shedding my blood'.

28. **titulum nostrae mortis**: the genitive can express any rela-

tion in which one noun can stand to another; 'the glory of having caused my death'. Here it is an 'explanatory genitive'. The death of Ovid is the sea's *titulus*.

29. *pars laeva* is the subject, *barbara*, complement.

32. Cf. ll. 9-10 *tantis animi fluctibus*.

33. *candide*: the meaning 'kind' generally suits the Latin word rather than 'frank' or 'candid'. 'Candid' in English is mostly used to imply absence of prejudice in favour of the person judged; in Ovid, absence of prejudice against him. Cf. Tr. v. 3. 25-6, where *candore* means 'kind appreciation'. Contrast the use of *livor* (malice) and *lividus*, in which, as in *candidus*, colour is typical of moral qualities, and cf. P. iv. 14. 29, 31.

35. *hortis*: Ovid had a pleasure garden near Rome (cf. Tr. iv. 8. 27) which afforded him the retirement needed for literary work.

36. *lectule*: 'a reading couch smaller and no doubt simpler than the bed, but otherwise of much the same construction. Here the Roman of literary habits spent much of his day, especially in the morning, reading and writing; to this, not to sleep, Horace's *ad quartam* [i. e. *horam*] *iaceo* refers' (*Dict. of Antiq.*). The diminutive form is often, and possibly here, a term of endearment—'couch of mine'.

37. *indomito*: this idea is expanded in Byron's 'Childe Harold's Pilgrimage' (end of Canto iv):

Roll on, thou deep and dark blue Ocean—roll!
 Ten thousand fleets sweep over thee in vain;
 Man marks the earth with ruin—his control
 Stops with the shore. . . thy fields
 Are not a spoil for him,—thou dost arise
 And shake him from thee . . .
 The oak leviathans, whose huge ribs make
 Their clay creator the vain title take
 Of lord of thee, and arbiter of war—
 These are thy toys, and, as the snowy flake,
 They melt into thy yeast of waves, which mar
 Alike the Armada's pride, or spoils of Trafalgar.

39. *inproba pugnāt*: wages relentless war. *inprobus* denotes persistency sometimes to a good end (*labor omnia vincit* | *inprobus*, Vergil), or more often, as here, to a bad end. *ausim*: for the subjunctive see note on l. 7 *facerem*. It seems to be a subjunctive (or strictly speaking an optative, like *sim*=*siem*, cf. Greek ἐ(σ)ῶν) formation from an aorist stem.

41-2. The meaning is: I confess myself beaten and stop my writing, but let this be the signal for the storm too to cease. *modum*: limit, end. *carminis, sui* (from *se*): objective genitives depending on *modum*. Notice that, though the two sentences marked by *ipse* and *illa* are put co-ordinately, all the stress comes

upon the latter ; we should probably subordinate the former, ' but if I am to put an end to my poem, then at the same time the storm is to put an end to its raging '. Cf. Tr. iii. 3. 25.

BOOK III. 1

1. Notice how cleverly Ovid arranges this line so that words which explain, or contrast with, one another are put side by side. Next to *timide* comes *liber exulis*, explaining it ; next to *exulis* comes *urbem*—a strong contrast, bringing vividly before us the rashness and loneliness of the book. The possession of case-endings, which make the grammatical construction clear, allows Latin more scope than English in the arrangement of words.

3. *neve reformida* : a poetical or familiar way of expressing a prohibition, for the correct prose. Construction *noli reformidare* or *ne reformidaveris* (aorist subj. as in Greek).

4. *amare* : an allusion to the ostensible cause of Ovid's banishment—the *Ars Amatoria*.

9. *inspice . . . videbis* : cf. Tr. i. 1. 33.

10. *temporibus* : circumstances, plight.

11. *quod* : often introduces a clause giving a fact, on which a judgement is pronounced in the principal sentence. Tr. 'as to the fact that' or simply 'that'. It is worth while to note the development of this construction.

(a) *illud reprehendo, quod tu eum iuvas* : I find fault with this, viz. that you are helping him.

(b) (with ellipse of *illud*) *reprehendo quod tu eum iuvas*. This explains the origin of *quod* = because.

(c) *quod tu eum iuvas, non facilis est defensio*. As to (the fact of) your helping him, it's not easy to find an excuse. Here the *quod*-clause is used more loosely, without any obvious grammatical construction (as subject, object, or in apposition to *illud*) ; cf. Tr. i. 2. 71.

In l. 11 the *quod*-clause explains *hoc* in l. 12 ; so is like example (a).

clauda . . . versu : are lame and limp with every other verse, i. e. with the shorter pentameter.

12. *pedis* : metre, but to keep the play upon words, we must translate 'foot'. Ovid is never weary of the 'conceit' (as Seneca says of him *non ignoravit vitia sua sed amavit*) by which the elegiac couplet is spoken of as a person with legs of unequal length. But when in Am. iii. 1. 8 this malformation is attributed to the beautiful goddess of Elegy, revealed by her myrtle as Venus herself, and is actually presented by Ovid as an added charm, we feel its absurdity keenly. Cowley, *Poetry and Poets*, writing of Ovid's *Tristia* says : 'The cold of the country had stricken through all his faculties and benumbed the very feet of his verses'.

13. **quod** : see on l. 11, construction (*c*). **cedro** : see on Tr. i. 1. 7. **pumice** : see on Tr. i. 1. 11.
14. **erubui** : with prolative infinitive as a modal verb (= *nolui*) ; a 'silver Latin' use.
15. **littera** = *litterae*. *Poetae in numeris quasi necessitati parere coguntur* (in writing verse poets have to submit to a kind of compulsion), Cic. Or. 202. Cf. note on Tr. i. 11. 1. **suffusas** : spreading.
17. Ovid's fear had no justification in fact.
19. **si non grave** : sc. *est dicere*.
20. **petam** : dependent deliberative subjunctive.
22. **vix fuit unus** : with difficulty one was found.
24. **posse** : used as a noun, object of *dent*.
26. The stress comes on *longinquo* and *lassus*, not on *referam*.
orbe : the world, constantly used for 'part of the world'. So we speak of 'the New World'.
27. The friendly guide takes the book, starting from the foot of the Capitoline hill, through the Forum, then over the Palatine and round the south side of the Capitoline to the district of the Circus Flaminius. **fora Caesaris** : the Forum Iulium and the Forum Augusti lay to their left. Each would be a *forum Caesaris*, though named after different Caesars. The first, though planned by Julius, had been actually completed by Augustus. The expansion of Rome into a world-empire demanded greater space than the *forum Romanum* afforded for the adequate provision of public buildings, such as law courts, and in meeting this want the emperors, like other unconstitutional rulers before and since, gladly seized the opportunity of masking the loss of liberty by an outward show of magnificence.
28. **nomen** : the *Sacra Via* ran from the Capitol through the Forum and along the north side of the Palatine. What the *sacra* were, from which the name is derived, is unknown.
29. **locus Vestae** : a group of buildings at the south corner of the Forum, comprising the Aedes Vestae, the Atrium Vestae (the residence of the Vestal Virgins), and the Regia ; see on 30. **Pallada** : the Palladium, the image of Pallas which fell from heaven at Troy ; carried off by Ulysses and Diomedes, or according to another story, by Aeneas, at the sack of Troy and finally brought to Rome. **ignem** : it was the duty of the Vestal Virgins to tend the ever-burning fire in Vesta's temple.
30. **regia** : see note on l. 29. In F. vi. 264 Ovid calls it ironically *regia magna Numae*. As its name implies, it was formerly the official residence of the kings, and then of the Pontifex Maximus who succeeded to their priestly functions. Augustus, however, who had reunited in himself all the old kingly powers, but wished to avoid all connexion with the name *rex*, gave up the *regia* for the increased accommodation of the Vestals. In order to comply with the regulation that the residence of the Pontifex Maximus must be

State property, he had a portion of his palace on the Palatine made over to the State and consecrated.

31. Here they leave the *Sacra Via* at the south-east corner of the Forum and ascend the Palatine. **porta**: the *porta Mugionia* (named from the lowing, *mugire*, of the kine as they were driven out to pasture in what was afterwards the Forum), famous as the scene of the repulse of Romulus by the Sabines. To stay the rout, he vowed the temple to Juppiter Stator.

32. **primum**: the original Rome (*Roma quadrata*) was built entirely on the Palatine.

33. **armis**: arms taken in war.

34. **postes**: of Augustus's palace. Besides the palace proper, Augustus's buildings on the Palatine comprised a temple erected to his patron-god Apollo (see below l. 59) and a chapel of Vesta, near whose shrine he, as Pontifex Maximus, was bound to reside. Cf. note on l. 30.

35. **quod esse**: that this was so.

36. **augurium**: presage. **querna**: an oak garland had been voted in perpetuity to Augustus as the saviour of his fellow-citizens. This was hung over the door and suggests the identification of Augustus with Jupiter, to whom the oak was sacred.

39. **lauro**: the bay-trees are a symbol of victory. Their dense, evergreen foliage suggests the words *velatur* and *opaca*.

40. **augustas . . . comas**: the sacred foliage, i.e. the oak-wreath, which is seen 'framed in' (*cingit*) between the bay-trees.

41. **num**: pretends surprise. Like the waiter in 'David Copperfield': 'What! you don't mean to say it's a batter-pudding!', when the fact was obvious.

42. **an**: introduces another independent question parallel to the last. *Num . . . an* are not used like *utrum . . . an*, or *-ne . . . an* (see next line). **Leucadio deo**: Apollo, who from his temple in the island of Leucas overlooked and guided the battle of Actium, as Augustus loved to fancy: *vincit Roma fide Phoebi* (Rome conquers by the faithfulness of Phoebus), Propertius.

43. **an**: here introduces the second part of a double disjunctive question, with *-ne*.

44. **ista**: notice how the subject, when a pronoun, is attracted to the gender of the complement.

46. **carpitur**: withers; lit. is picked away bit by bit. Each falling leaf marks a stage in the process of death.

47. **causa**: explanation. **scripto**: inscription. **coronae**: dative after a compound verb (*superpositast* = *superposita est*).

48. **huius**: i.e. Augusti.

49. **unum**: of course, Ovid himself.

51. **in quo**: in whose case.

52. **causam habet**: we should say 'is the cause'. For the statement cf. Introduction.

53. *potentem* : sc. *loci* ; i.e. Augustus.

55. *pallere* : the paper is not *cedro flavus* (see l. 13). Its whiteness, says Ovid, is the paleness of fear ; in the next line the inequality of the hexameter and pentameter shows the tremors of fear.

57. *quandocumque* : here indefinite = *aliquando*, 'one day'.
placere : notice the scansion. *nostro parenti* : felt not only as dative of advantage with *placere*, but also as dative of the agent (cf. note on Tr. i. 1. 65) with *aspiciare*.

58. *isdem sub dominis* : very emphatic. It implies a second wish, 'may the royal house have suffered no loss by death'. Cf. note on Tr. iii. 12. 43. *aspiciare* : for this Ovid must be once more in Rome.

59. *tenore pari* : pursuing my way. Notice that the first impression made by the temple is that of towering height.

60. *intonsi dei* : Apollo, who was represented with long, flowing locks (*crinitus Apollo*, Vergil).

61. *peregrinis* : Propertius says *Poenis*, i.e. of Numidian marble. The dative is one of 'reference' ('alternate to', i.e. alternating with).

62. *Belides* : in apposition to *signa*. A patronymic formed from Belus. Belus, king of Egypt, had two sons, Danaus and Aegyptus. The fifty sons of the latter wished to marry the fifty daughters of Danaus, who had been warned by an oracle that he would be slain by his son-in-law. At last, however, he gave his consent to the marriage, but ordered—sword in hand, as he is represented here—his daughters to kill their husbands on the bridal night. Only one, Hypermnestra—*splendide mendax*—broke her promise to her father. The story is told with fine feeling by Horace C. iii. 11 and with dramatic power by Ovid H. xiv.

63. The antecedent (*ea* understood) of the *quae*-clause is the subject of *patent* in l. 64, which is co-ordinated by *-que* to the *ubi*-clause in l. 61. Ovid is speaking of the library which was attached to the temple of Apollo. *docto* : we should not regard 'learning' as the most distinctive quality of a poet. But the Romans looked rather to the later Greek writers of Alexandria as their models, and these wrote more in the spirit of professors than of poets. Allusiveness depending for its understanding on recondite knowledge was a characteristic of their style, often imitated by the Latin poets. *Doctus*, however, came with the growth of Latin poetry to denote culture and poetic taste. *cepere* (= *concepere*) : 'have imagined'. Cf. P. ii. 7. 16 *pectore concipio nil nisi triste meo*. *novi* : cf. Tr. iii. 14. 7 *vatum studiose novorum*, probably addressed to the custodian of this library.

64. *pectore* : *pectus* is here the seat of the intellect ; often, as with us, it is the seat of the emotions.

65. *fratres* : Ovid's other works. *illis* : the disastrous 'Art of Love'.

66. **optaret**: cf. note on Tr. i. 1. 38. For the metaphor cf. Herrick, 'Upon his Verses':

What offspring other men have got,
The how, where, when, I question not.
These are the children I have left;
Adopted some, none got by theft.

67. **quaerentem**: notice how the narrative is often knit together by a participle summarizing the content of the previous sentence, e. g. Met. iv. 712 *umbra viri visa est, visam fera saevit in umbram* (of the sea-monster killed by Perseus). This gives the impression of rapidity. Cf. Tr. iii. 9. 19.

68. **loco**: dative with *praepositus*.

69. The book leaves the Palatine at its north-west corner by the Scala Caci and passes round the south end of the Capitol, a little beyond which was the theatre of Marcellus (begun by Julius, finished by Augustus, and named by him after his nephew). The 'second group of temples' are probably those of Iuppiter Stator and Iuno Regina, which, with the 'Library of Octavia' alluded to by Ovid here, formed part of a mass of buildings called 'Opera Octaviae' in honour of Augustus's sister.

71. The first public library in Rome was that founded by Asinius Pollio (39 B. C.) in the *Atrium Libertatis* on Mount Aventine.

73. **genus**: offspring, i. e. Ovid's works. **auctoris**: not 'author' in a general sense (*scriptor*), but 'originator of', or 'authority for' some particular thing in question. Here the meaning is pointed by *genus*. Tr. 'father'. The genitive is felt as going with both *genus* and *fortuna*. **fortuna**: ill-fortune, here.

74. The second line of the couplet repeats the meaning of the first, as so often in Ovid—a useful point to bear in mind.

77. **atque adeo**: adds something with such emphasis that what precedes seems unimportant and negligible. So the *di* are dismissed with *neque enim mihi turba roganda est*. Tr. 'and above all', or 'nay rather'.

79. **statio publica**: i. e. in the public libraries.

80. **privato**: every person of fashion at this time had a library for study or for show. **delituisse**: the perfect expresses the hurry of the book to get under shelter. **liceat**: like *si fas est* below, hints at the possibility of his being forbidden the city altogether.

82. **plebeiae**: of common folk, as opposed to Ovid's powerful acquaintances.

BOOK III. 3

1. **Haec mea** : grammatically in the *quare*-clause, but put first, as the natural order is : the letter—the surprise—the explanation.

2. **eram** : in letters the imperfect is often used to suit the time at which the letter is *read*, when we should use the present to suit the time of writing, and is hence called 'epistolary'.

4. **incertus salutis** : cf. *dubius vitae* in l. 25. These genitives of 'respect' depend upon the noun-idea in the adjective, 'having no certainty of life'. In prose their use is very much limited, but poets love to disregard the rules of prose.

5. **quem animum** : accusative subject of *esse* after *putes* (hypothetical subj.). **iacenti** : notice the special meanings of *iacere* ; here, to lie sick ; in H. iii. 106 *qui bene pro patria cum patriaque iacent*, to be dead ; in F. i. 218 *pauper ubique iacet*, to be spurned under foot, to be despised.

7. **caelum patior** : stand the climate. **istis** : expresses contempt and dislike. *adsuescere* regularly takes an ablative of respect. Notice the variation between 1st person singular and 1st person plural. Cf. below, ll. 23-8.

8. **nescio quo** : remember the difference between *nescio quis venerit* and *nescio quis venit*.

10. **Apollinea arte** : medicine. As Apollo could deal death with his shafts, so he could heal. He was the father of Aesculapius, the patron of doctors.

14. **subit** : sc. *mentem*. The subject is *quicquid abest*. **adfecto** : sick. From a neutral (e.g. you can equally say *adficio praemio* and *adficio poena*), the word came to have a bad sense ; as in English, 'his health was affected by the climate'.

15. **omnia . . . omnia** : notice the emphatic order. **cum** : meaning 'since' or 'although' takes the subj. with any tense ; meaning 'when', only with impf. and plupf.

16. **parte** : share, with *plus*.

19. **aliena locutum** : spoke wild words (in my delirium). **sic** : explained by the *ut*-clause, bears the main stress. It narrows down the ravings to the one subject of his wife : 'they say that I in my delirium had your name ever on my raving tongue'.

21. **crasso** : swollen.

23. **nuntiet** : jussive subj. used as a conditional clause ; 'let one announce that the mistress of my heart has come' = if some one announces. Cf. Tr. iii. 1. 9 *inspice . . . videbis* and iii. 8. 16 *det reditum, protinus ales eris* (let Augustus but grant your return, and straightway you will have wings). Notice the double use of the jussive subj. ; e.g. *nuntiet* can mean (1) he is to announce, (2) you are to suppose him to announce (as here).

24. **tui** : from *tu*.

25. **ergo**: often used to express surprise or indignation at a conclusion forced upon the speaker that he is being treated in a way he did not expect; cf. Tr. iii. 10. 77. **ego . . . tu**: co-ordinate (as in Greek with μέν and δέ), while we should make the first sentence subordinate, 'So, while I am, &c., you, &c.'

27. **liquet hoc**: impersonal verbs often have a neuter pronoun as the subject.

28. **tibi**: dative of the agent: cf. note on Tr. i. 1. 65.

29. **inplevit**: has completed the full tale of my destined (*quos debuit*) years. **debuit**: sc. *implere*.

31. **erat**: the imperfect indicative (of 'neglected duty') is used to express what is not but might or ought to have been; the past tense implies that the hoped-for result is not being realized. (Compare the use of the imperfect subj. to express an unfulfilled condition in present time.) Note that *debebam* or *poteram facere* implies 'but I am not doing it'; *debui* or *potui facere* implies 'but I have not done it'. The force of the tense is given in Spenser's 'Now is time to die, nay, time was long ygoe'; and Morris's

Too late to fear, it was too late, the hour
I left the grey cliffs and the beechen bower.

Translate 'How great (ironical) a boon it would have been' (i.e. it is no great boon). **magni**: gives more point to the irony.

33. **fuisset**: past jussive. As the present subj. can denote that something is to be done, so the past tenses can denote that something was to be, or ought to have been done. The meaning is: my punishment should have come later or my death earlier; in either case I should have died at Rome.

35. **integer**: i.e. before the blow fell upon me, explained further by *nuper*. **bene**: emphatic. **lucem**: notice how to Romans (and Greeks) life meant primarily the sensuous enjoyment of the light and warmth of the sun. *Editus in lucem* = born; *luce carens* = dead. Cf. Gray's 'Elegy':

For who . . . e'er . . . left the warm precincts of the cheerful day,
Nor cast one longing lingering look behind?

36. **exul**: note its emphatic position (like that of *integer*). **nunc**: as it is.

38. **ipso loco**: abl. of instrument. **ipso**: i.e. apart from all else that makes death bitter.

39-44. The death-bed scenes are: the gradual sinking—hope abandoned—the weeping and praying wife—the dying man's last wishes—the cry (*conclamatio*) at the moment of death—the closing of the eyes of the corpse.

39. **corpora**: plural simply owing to metrical convenience.

40. **depositum**: *deponere est desperare, unde et* (= this is why)

depositi desperati dicuntur (Nonius). *deponere* is also used of taking a person who has just died out of bed and laying him on the ground to be washed with hot water, perhaps in the hope of restoring life (Becker, Gallus). But it would be awkward to go back after this to *nec mandata dabo*.

41. The stress of the sentence falls on the abl. abs. Cf. Tr. iii. 1. 58, note on *isdem sub dominis*.

43. *clamore*: the assembled relatives *conclamabant*, called the dead by name, in case death should be apparent merely.

45. *funeribus*: the plural gives the idea of the *exsequiae funeris*, the elaborate arrangements for the funeral rites of a person of distinction. Cf. Shakes. J. C. 'His funerals shall not be in our camp'.

46. *indeploratum*: 'unwept' by the hired mourners (*praeficae*) who accompanied the funeral procession. *sepulcri*: gen. of definition.

47. *ecquid*: will you, I wonder, &c.

49. *has partes*: i. e. Tomis.

50. *inane*: 'lifeless' is transferred from the person to his name. We might translate 'the name of your unhappy husband—now a lifeless corpse'.

51. *parce*: a common poetic equivalent of *noli* in prohibitions. *nec scinde* = *neve scideris*; cf. on Tr. iii. 1. 3.

53. Loss of civic rights was often spoken of in terms of actual death; cf. *capitis damnatus*, and Tr. i. 4. 28.

56. *finitis mihi malis*: at the ending of my griefs. For *mihi* cf. *tibi* in l. 28. The participle bears the stress of the meaning, as in *occisus Caesar pulcherrimum facinus videbatur*, the murder of Caesar, &c. Cf. note on P. iii. 3. 19.

57. *quod*: refers to the whole of the following sentence: 'What you *can* do', &c. Cf. Burns:

All I can—I weep and pray
For his weal that's far away.

58. *ad quae*: with *non rude*. Cf. P. iii. 7. 18 *ad mala iam pridem non sumus ulla rudes*. Note the constructions with *rudis* *rudis rei militaris*, *rudis in republica*, *Ennius . . . arte rudis* (a rare construction).

62. *Samii*: Pythagoras, who was born in Samos, but taught at Crotona in Italy, held the doctrine of the transmigration of souls. *rata*: true.

63. *Sarmaticas Romana* (sc. *umbra*): set side by side to emphasize the contrast. *inter . . . per*: *inter*, set in the midst of and so contrasting with; *per*, passing from one to the other and finding all strange. Note that the spirit, though *vacua volat in aura*, is yet doomed to haunt the place of its tomb.

65. *referantur*: jussive subj. semi-dependent on *facito*.

66. *etiam*: still, with *exul ero*.

67-8. Note the antithesis: *non vetat hoc quisquam*) (*rege vetante*; *fratrem*) (but *your* husband (implied). **Thebana** :

Antigone, daughter of Oedipus, gave her dead brother Polynices burial, in spite of the prohibition of Creon, king of Thebes.

69. *ea* : i. e. *ossa*. **foliis** : of the spikenard.

70. **suburbano** : burials took place along the roads leading from the city. **condita** : aor. partic. '(place) in hiding', or perf. partic. 'after collecting them'.

71. **viator** : a sepulchral inscription found in Gaul expressly states that the corpse was buried near the road in order that passers-by might say 'Titus Lollius, good day!'

72. **tituli** : epitaph ; hence our 'title'.

73. **lusor** : Ovid often uses *ludere* in the sense 'to write love-poetry' ; cf. Tr. iii. 1. 7.

75. The order is natural ; *quisquis amasti* refers grammatically to *tibi*, but is suggested by *ne sit grave*.

76. Roman sepulchral inscriptions often end with the letters S. T. T. L. = *sit tibi terra levis*.

78. **diuturna** : so Horace says of his poems, *exegi monumentum aere perennius* (I have completed a monument more lasting than brass).

79. **quamvis** : in the poets the feeling for the precise meaning of *quamvis* (= as much as you like, with a jussive subjunctive) is lost, and it is often used instead of *quamquam* with an indicative.

quos : subject of the acc. and infin. construction depending on *confido*. Tr. 'which will, I trust', &c.

81. **extincto** : sc. *mihî*. **feralia** : on Feb. 21st *posito paschitur umbra cibo*, F. ii. 566.

82. **de** : with *umida*. *de* marking the cause is a poetical use borrowed from the language of everyday life.

84. Cf. Gray's 'Elegy' :

E'en from the tomb the voice of nature cries,
E'en in our ashes live their wonted fires.

85. **libet** : fain would I. *libet*, I have a fancy to ; *placet*, I am resolved to.

87. **forsitan** : closely with *supremo*.

88. **vale** : used as an indeclinable neuter noun, object of *accipe*. There is a play on the twofold meaning of *valere*, in its ordinary sense and in the special sense of the imperative. 'Receive my farewell greeting, from one who himself does not know what welfare is.'

BOOK III. 4

1. **sed** : see on Tr. iii. 11. 15.

2. **cognite** : cf. Ennius, *amicus certus in re incerta cernitur*.

3. **usibus** : by experience. **quicquam** : because hard to believe. Cf. R. L. P. § 323.

7-8. Power begets the will to harm rather than to help. Shakes.
Measure for Measure :

Oh! 'tis excellent
To have a giant's strength, but it is tyrannous
To use it like a giant ;

and Tennyson :

They killed but for their pleasure and the power
They felt in killing.

potius : sc. *quam obsit*.

10. *parvis* : i.e. reefed. *habent* : give cause for. Cf. Southwell :

Sith sails of largest size
The storm doth soonest tear ;
I bear so low and small a sail
As freeth me from fear.

11-12. The cork floats, but the leaden weight sinks itself and carries down the net to which it is attached.

13. *haec* : the acc. of 'the thing' kept with the passive of verbs which take a double accusative. It is also felt as object of the verbal notion in *monitor*, though Ovid could not have used it with this alone, as Plautus might have done (*iusta orator*, Plaut. Rudens).

14. *debebam* : sc. *esse*. Cf. note on Tr. iii. 3. 31.

15-16. *vixi . . . ferebat . . . cucurrit* : notice change of tense, apparently for no purpose but that of metrical convenience or the love of variety, which is a mark of post-Ciceronian Latin. The time covered is the same in each case. The difference is that the aorists give the sum total of a number of experiences, while the imperfect lays stress upon the various items which make up the total. For the common poetical picture of life as a voyage ('Nature's fragile vessel . . . In life's uncertain voyage', Timon of Athens v. 1) cf. Richard II's life-voyage in Gray's 'Bard' :

Proudly riding o'er the azure realm
In gallant trim the gilded vessel goes ;
Youth on the prow, and Pleasure at the helm ;
Regardless of the sweeping whirlwind's sway,
That hushed in grim repose expects his evening prey.

Cf. note on Tr. i. 5. 17.

17. Cf. Spenser, 'Shepherds Calender', July :

Ah! God shield, man, that I should clime,
And learne to looke alofte ;
This rede (= proverb) is rife, that oftentime
Great clymbers fall unsoft.
In humble dales is footing fast (= firm),
The trode (= path) is not so tickle (= uncertain),
And though one fall through heedless hast,
Yet is his misse not mickle (= much).

19. Elpenor, one of the companions of Ulysses. He was killed by a fall from the roof of Circe's house, when suddenly awakened from a drunken slumber. His shade was the first to greet Ulysses in Hades, when he begged his king to return and give his body proper burial.

21. **quid fuit ut**: why was it that . . .? **tutas**: is the emphatic word. Daedalus was the famous artificer of Minos, king of Crete, for whom he designed the Labyrinth. Wishing to escape from Crete, he made wings for himself and his son Icarus, but Icarus, flying too near the sun, melted the wax which bound the wings to his body and fell into the sea, which was thenceforth named after him.

22. **signet**: present, because the sea still bore the name 'Icarian'.

24. **non**: with *suas*.

25-6. Cf.:

Happy he

Who, to sweet home retired,

Shuns glory so admired

And to himself lives free!

Whilst he who strives, with pride, to climb the skies,
Falls down, with foul disgrace, before he rise!—(Anon.)

BOOK III. 7

1. **perarata**: written, literally 'ploughed'. This is one of a large group of metaphors which originated in the primitive agricultural stage of the Romans.

Perillam: unknown. She was formerly thought to be Ovid's daughter (cf. Tr. iv. 10. 75), but there is nothing to suggest this in the poem, and the expression *ut pater* in l. 18 is clearly against it. A charming Pompeian wall-painting of a girl with a *stilus* pressed against her lips, evidently in the act of composition, can supply us, if we wish, with an ideal portrait of Perilla.

2. **littera**: cf. note on Tr. i. 11. 1.

4. **Pieridas suas**: the Muses that she loves, i. e. books of poetry. The Muses are identified with the poetry they have inspired. *-que* (cf. l. 14) adds an explanation of *libros*.

6. **nec mora**: and at once; a compressed sentence, used as an adverb. **quid agam**: how I am.

8. **levata**: sc. *esse*.

10. **pedes**: measures.

11. **studiis**: i. e. poetry, as the next line shows. **com-**
munibus: sc. *tibi mecum*.

12. **docta**: see on Tr. iii. 1. 63. **nunc patrio**: now Roman. Horace had naturalized Greek lyric metres at Rome, especially

those connected with the names of Alcaeus and Sappho, the latter of whom apparently (l. 20) Perilla imitates. The reading *non patrio* would mean 'un-Roman', i. e. Greek, but Ovid's mention of Horace's *Ausonia lyra* in Tr. iv. 10. 50 gives much more point to the reading *nunc*.

13. *cum fatis*: with *natura*; = *natura et fata*.

Nature doth strive with Fortune and his stars

To make him famous in accomplishments.—Marlowe.

Or, comparing Tr. i. 6. 24, *cumque nova mores sunt tibi luce dati* (goodness was bestowed upon you at your birth), we may take *cum* as temporal: at the time the fates were spinning the thread of your destiny, i. e. *cum nova luce*, at your birth.

15. *Pegasidas . . . undas*: i. e. the waters of Hippocrene, a fountain on Mount Helicon in Boeotia, which sprang from the hoof-print of Pegasus. It was the haunt of the Muses, and so regarded as the source of poetic inspiration.

16. *male*: either with *periret*, or, as its position suggests, with *fecundae*. *male fecundae* would then be proleptic; 'lest the vein of water should perish and be wasted'. For the metaphor cf. Tr. iii. 14. 33-4:

*ingenium fregere meum mala, cuius et ante
fons infecundus parvaque vena fuit.*

(My woes have crushed my genius, whose source even ere that was scanty, and niggardly its flow.) There is an awkwardness in this close connexion (in ll. 15 and 16) of two metaphors, both taken from water, but denoting different operations. In l. 15 her talent is taken to Hippocrene apparently to drink of the inspiring stream; it is not yet regarded as a rill, which would not be diverted to a fountain. In l. 16 her talent becomes a rill which needs to be reinforced.

17. *id*: i. e. *ingenium*.

19. *ignes*: cf. Gray's 'Elegy' 'Some heart once pregnant with celestial fire'.

20. *Lesbia vates*: Sappho; see on l. 12. In any case it would be a natural compliment to compare Perilla with the supreme representative of women-poets in the ancient world.

22. *iners*: an adjective ending the pentameter; but it bears the stress of the predicate and needs an emphatic position.

23. *dum licuit*: i. e. in the happy days, before my exile; for the tense see on Tr. iii. 4. 15-16. *tua . . . mihi*: sc. *legebas*.

26. *ubi cessares*: subj. of indefinite frequency in past time, a use imitated from the Greek optative. The reading *cessaras* (plupf. indic.) gives the 'golden' Latin usage: cf. note on Tr. i. 2. 23. *causa ruboris*: i. e. by my reproof of your idleness.

28. *poenae meae*: with *exemplo*; already anticipated in *me laesere*, so that the order is not so unnatural as it might seem. *soluta*: remiss, idle.

29-30. You have nothing to fear, if only you avoid love-poetry. a *scriptis*: source, not instrument; there is sometimes but little difference in the meaning.

32. *bonas artes*: i. e. industry. *sacra*: song was an act of worship to Apollo and the Muses. The poet is a *sacerdos*. Cf. Tr. iv. 1. 24, 10. 19.

34. *antiqua*: time-worn.

35. *incipiet manum*: a legal phrase for forcible claim, as allowed in the case of runaway slaves. *damnosa*: cf. Shakes. Sonnets 15 'wasteful time'; and H. V, v. 2 'Old age, that ill layer-up of beauty, can do no more spoil upon my face'.

36. *strepitum*: cf. Shakes. All's Well v. 3 'the inaudible and noiseless foot of time'.

37. *fuit*: i. e. is no longer. Byron, 'The dreary "fuius" of all things human'.

40. *censibus*: the censors assessed each person's property for taxation and voting purposes, so *census*=income. *esse*: sc. *opes* as subject.

41. *nempe*: why, introducing something universally admitted.

42. *Irus, Croesus*: types of the beggar and the rich man respectively. *Irus* was the braggart beggar-man in Ulysses' palace; *Croesus*, king of Lydia, overthrown by Cyrus, was the stock example of fortune's fickleness. The use of concrete instances for the general or abstract gives distinctness to the impression conveyed. Cf. Shakes. 'A Daniel come to judgement!'; Pope, 'And Nero reigns a Titus, if he will' (types of tyranny and good government).

43. *singula ne referam*: i. e. to spare further instances of changes of fortune (I state this general truth). Cf. Spenser, Sonnets 79:

. . . the trew fayre, that is the gentle wit

And vertuous mind . . . onely that is permanent and free
From frayle corruption, that doth flesh ensew;

and Cockayne:

Beauty will fade and ruins leave behind;
Give me the lasting beauty of the mind!

Shirley:

Only the actions of the just
Smell sweet, and blossom, in their dust.

44. *bonis*: substantive.

45. *vobis*: i. e. you and my other friends at Rome.

47. *ingenio*: goes with both the verbs. *comitor*: here passive. We are reminded of Milton, P. L. i. 255:

The mind is its own place, and in itself
Can make a Heav'n of Hell, a Hell of Heav'n,

spoken by Satan, but true. Cf. note on Tr. iv. 1. 41.

52. *Martia*: the city of the War-god. Cf. Spenser, 'The Ruines of Rome':

So did that haughtie front, which heaped was
On these Seven Romane Hills, itselſe upreare
Over the world.

53. *maneant*: a wish. *studii*: your devotion to poetry.

54. *qua potes*: i.e. by your poetry. *usque*: with *effuge*.
Contrast Beddoes:

We must all sink,
Still grasping the thin air, with frantic pain
Grappling with Fame to buoy us. Can we think
Eternity, by whom swift Time is slain,
And dragged along to dark destruction's brink,
Shall be the echo of man's puny words?
Or that our grovelling thoughts shall e'er be writ
In never-fading stars?

BOOK III. 9

1. *in pia*: pointed by being placed next to *desertum (parentem)*. The natural loving relation between children and parent was expressed by *pietas*. In l. 26 *soror fratris* coming together emphasizes the natural tie, and so the horror of the crime. Cf. note on Tr. iii. 1. 1. *parentem*: Aetes, king of Colchis, east of the Black Sea.

2. *his vadis*: the sea near Tomi.

4. *hospes*: Medea. *nosco*, &c.: I recognize sails in pursuit from Colchis. Mr. Owen's reading (*venit* for *sequi*) makes *hospes* (i. e. Aetes) nominative and *nosco vela* an interjected explanation: 'I recognize his sails'.

5-6. *Minyae*: the Argonauts, many of whom were descended from Minyas, king of Thessaly. *aggere*: the ship was moored by a cable to the bank (*agger*), and kept steady by an anchor let down from the prow. *sequitur*: is passed swiftly from hand to hand.

7. *meritorum*: here, of course, in a bad sense. *Colchis*: nom.; i. e. Medea.

8. *ausura*: the murders of Pelias, of Creon, king of Corinth, and his daughter Glauce, and of Medea's own children were still to come.

9. *superest*: here 'abounds'. In Tr. iii. 10. 2 'survives'.

13. *vultus*: her gaze; expressive of purpose (*vultus* is connected with *volo*).

14. *lumina flexa tulit*: bent her roving eyes.

15. **vicimus**: note the perfect. The victory is already won. There is not a moment's faltering in her horrible purpose.

17. **ignari . . . timentis**: sc. *fratris*. Dependent on *latus*, but comes first in the order of ideas; the child's trustful innocence--then the treacherous stab. Bring this out in translation.

18. **rigido**: has an accessory idea of 'ruthless', emphasized by *innocuum*.

19. **ita**: then, a natural development from 'so'. Cf. Shakes. M. N. D. I. i. 245:

And when this hail some heat from Hermia felt,
So he dissolved.

divellit, divulsa: cf. note on Tr. iii. 1. 67. Crashaw, 'Music's Duel', 'She fails, and failing grieves, and grieving dies'.

20. **invenienda**: bears the stress. The need--so obvious to the ancient mind--of funeral rites will ensure her time for escape.

23. **novo**: i. e. in addition to Medea's desertion of him.

24. **dum legit**: notice pres. indic. even though the clause forms part of Medea's purpose.

25. **Tomis**: supposed by Ovid to be derived from the Greek *τομή*, 'a cut'. The more usual form of the name is *Tomi*.

BOOK III. 10

1. **istic**: i. e. in Rome.

3. **subpositum**: agrees with *me*, subject of the infinitive *vivere*.
stellis: R. L. P. § 220. In reality the North Star would be only about two degrees higher overhead at Tomi than at Rome; but the average temperature for January at Rome is $45\frac{1}{2}^{\circ}$ F.
numquam, &c.: cf. note on Tr. i. 2. 29.

5. **Sauromatae**: in modern Poland and Russia. **Bessi, Getae**: in Thrace.

6. **quam non . . . digna**: take together.

7. **medio**: flowing between.

8. **liquidis**: emphatic = when unfrozen. In poetry adjectives (especially participles) often take the place of clauses.

9. **tristis . . . ora**:

A wrinkled crabbèd man they picture thee,
Old Winter.—Southey.

10. **marmoreo**: suggests the ideas of hardness and whiteness.

11. **parat**: singular, in agreement with the nearest of its subjects.
habitare: to make their home.

12. **tremente**: shivering; transferred poetically from the inhabitants to the pole itself. Cf. *pulvis caecus*, blinding dust;

'a giddy height', &c. So Shakes. calls a heavy tax 'a trembling contribution'. **premi**: i. e. lie underneath.

13. **iaceo** stands to **iacio** as **pateo** to **pando** (from *pat-no*), i. e. as a sort of passive.

15-16. **prior, altera, bima**: sc. *nix*. Compare the lines at the head of this letter.

19. **arcent**: subject 'they' indefinite. **mala**: bitter. **bracis**: a Celtic word connected with Eng. 'breeches', Scotch 'breeks'. Trousers were worn by all the nations lying round the Greek and Roman world. It was a sensible form of dress for cold climates, and by Trajan's time had been adopted for the Roman soldiers serving abroad. (See the cast of Trajan's column in the South Kensington Museum.) But in Ovid's time it was still a mark of barbarism.

22. **candida**: complement.

23. **nuda**: i. e. not contained in a jar. **consistunt**: stand in a solid mass.

24. **nec . . . bibunt**: = *et bibunt non hausta sed data frusta meri*. *Hausta* and *data* both agree with *frusta*, but only *data* is strictly correct. Out of *frusta* we must understand a noun (like 'portions') which would be applicable to *hausta*. Lit., 'they drink (their portions of wine) not drawn but handed lumps of wine'. Notice how the force of *nec* is divided, the conjunctive part joining the whole sentence; the negative part modifying closely the one word *hausta*. So in Met. iv. 87 *neve sit errandum . . . convenient ad busta Nini* = and, that they may not have to wander, they are to meet at Ninus's tomb. Cf. *et, ne* in Tr. iv. 6. 12.

25. **ut**: think out carefully what kind of clause *ut* introduces here.—Cf. Cotton:

With bleak and with congealing winds
The earth in shining chains he binds.

26. **lacu**: probably = cistern here. **fragiles, effodiantur**: go strangely with *aguae*, which Ovid uses to emphasize the (to him) unnatural conditions of the place. You ought to draw, not dig, liquid, not brittle, water from a cistern.

27. **ipse**: track the nominative on the other side of the *qui*-clause. **papyrifero amne**: the Nile.

28. **multa per ora**: cf. Tr. ii. 189 *septemplex Histri*.

29. Thomson:

Winter . . . the grim tyrant . . .
Here arms his winds with all-subduing frost.

31. **ierant**: pluperfect instead of *ibant*, used to go, because Ovid has in his mind the time previous to that of the freezing; which is itself past.

33. **novos pontes**: another of the innumerable aspects under which Ovid regards ice. **novos**: strange. **subter . . . undis**:

not an unusual thing with bridges, but it is a *strange* bridge to be on and to feel that the river is running underneath. The word *novos* justifies this addition.

35. **credar** = *mihī credetur*. R. L. P. § 302. A lax use borrowed from the language of everyday life. The freer Greek syntax (*πιστευθήσομαι*) no doubt exercised an influence on such constructions. Horace has *imperor, invideor*. Note that *credor fecisse* = *creditur me fecisse* is quite allowable in Latin prose. See on l. 37.

35-6. The meaning is:—I have nothing to gain by falsehood.

36. **ratam**: calculated; so, undoubted, established. **fidem**: credit. Look up in Dict.

37. **glacie**: abl. of means. **pontum**: sea-water freezes at a lower temperature than fresh water. The cold necessary to effect this would be hard for a Roman to realize; hence ll. 35-6. Cf. Shakes. Oth. iii. 3:

Like to the Pontic sea,
Whose icy current and compulsive course
Ne'er feels retiring ebb.

38. **lubrica testa**: a slippery crust (of ice). Cf. an epigram by Germanicus Caesar on a boy, who was decapitated by ice on the Danube, *abscidit heu! tenerum lubrica testa caput*.

40. **non udo**: the emphatic words.

42. **angustae aquae**: the Hellespont. **crimen angustae aquae**: a reproach against, &c. For the genitive cf. R. L. P. § 261. Leander of Abydos was drowned in swimming across the Hellespont to visit his lady-love Hero of Sestos. Byron, 'Bride of Abydos', Canto ii. 1:

The winds are high on Helle's wave,
As on that night of stormy water
When Love, who sent, forgot to save
The young, the beautiful, the brave,
The lonely hope of Sestos' daughter.

43. **pandi**: with arching backs. So Fasti iii. 749, *pandus asellus*, where the back is bent downwards with Silenus's weight. Milton, P. L. vii. 410 'Bended dolphins'.

44. **dura**: unyielding; the epithet properly belonging to the ice is applied to winter. Cf. note on l. 12.

45. **quamvis . . . insonet**: however much Boreas raves. Here *quamvis* has its proper meaning and construction. **alis**: the winds are naturally represented in art with wings, as on the 'Tower of the Winds' at Athens. Cf. Milton, P. L. xi. 738:

Meanwhile the south wind rose, and with black wings
Wide-hovering, &c.

46. **obsesso**: explains why there is no wave.

51-2. Whether the sea itself (l. 51) or only the river (l. 52) is

frozen over, a road is there for the invader. The freezing of the sea—the less likely possibility—is dismissed in l. 51, and Ovid proceeds to describe what happens on the normal freezing of the river. **redundatas**: p. p. p. from an intransitive verb. Ovid chooses to represent the action as something done to the waters. So Shakespeare has 'paled cheeks', 'his pinèd cheek'. Cf. *cessat*, 'lies idle', in l. 70 with F. iv. 617 *cessatis in arvis*, 'in the fields made to lie idle'. A bold variation from the common usage of syntax is one mark of poetry;

Pegasus, a nearer way to take,
May boldly deviate from the common track.—
Pope, 'Essay on Criticism'.

flumine: in F. vi. 402 *amne redundatas* means 'overflowing from the river'. Here there is no notion of a flooded country around, and the words seem to mean 'borne in full flood by the river'.

57. **alii**: some, corresponds to *pars* in l. 61 and l. 63. The inhabitants are either fugitive, captured, or slain.

64. **tinctile**: adjectives in *-ilis* from the p. p. p. of verbs have usually the meaning of a p. p. p., e. g. *textilis*, 'woven'. Here, *tinctile* is used in a loose sense with *virus*, 'poison in which the arrows have been dipped'.

65. **ferre**: of property which needs carrying. **abducere**: of cattle which need to be driven off. Greek *φέρειν καὶ ἄγειν*.

67-8. The meaning is repeated in ll. 69-70. An acquaintance with Ovid's habit of repeating an idea in different words, will often help a beginner to make out his sense.

70. The ground lies idle and useless with a hard crust of neglect (from want of cultivation). **situs** = (1) the 'lie' of a place, (2) a lying idle, (3) the outward or inward effect of neglect, mouldiness or dullness.

72. **fervida**: foaming. Vergil uses *fervere* of a tempestuous sea. The verb is also used of the fermentation of wine; but this did not take place until the must had been removed from the vats (*lacus*), into which the grape-juice was pressed.

73. **negat**: we also use 'deny' in the sense of 'refuse'.

74. **verba legenda**: this refers to the trick by which Acontius, a youth of Ceos, won the Athenian girl, Cydippe, for his wife. At the festival of Diana at Delos he put an apple in her way, on which he had written, 'I swear by Diana to marry Acontius'. She read the words aloud, and the goddess held her to the oath she had unwittingly taken. **hic** = at Tomi.

77. **ergo**: an indignant remonstrance against destiny, the assumption of whose unfairness is the premiss on which the conclusion introduced by *ergo* is based. Notice *ergō* here, though *ergō* Tr. i. i. 57.

BOOK III 11.

1. **Siquis**: cf. note on Tr. i. 6. 13. **inprobe**: insatiate, relentless.
 2. *reum agere*, to accuse; *reum peragere*, to carry the accusation through so as to secure a conviction. **dempto fine** = *sine fine*.
 3-4. Shakes. M. of V. 'rough hearts of flint'; cf. Arthur's dying words in K. John 'Ah me! my uncle's spirit is in these stones'. In Macaulay, Romulus and Remus were suckled on the 'ravening she-wolf's'

own fierce milk
 Rich with raw flesh and gore.

Daniel:

Restore thy fierce and cruel mind
 To Hyrcan tigers and to ruthless bears;
 Yield to the marble thy hard heart again.

The comparison of human cruelty to the relentlessness of nature is one of the most common of commonplaces.

5. Cf. for the meaning, Shakes. 2 H. VI:

The ancient proverb will be well effected:
 'A staff is quickly found to beat a dog'.

7. Cf. Spenser, 'Small praise to prove your power on wight so weak'.

8. Cf. Milton speaking of Samson in his captivity and blindness,

now unequal match
 To save himself against a coward armed
 At one spear's length.

9. **carnifici**: even by the public executioner. Its position gives it emphasis.

10. **uno**: i. e. the enemy he is addressing, who gloats over his misfortunes.

11. **Busiride**: Busiris was a mythical king of Egypt, who used to sacrifice strangers to Jupiter. He was killed by Hercules.
illo: Phalaris, tyrant of Agrigentum in Sicily.

12. **falsum**: because made of brass. Its cruel purpose is explained in the following lines.

13. **quique**: = *et (illo) qui*, i. e. Perillus, who made the brazen bull.

14. **conciliasse**: to have recommended.

15. Explained by l. 16. **sed**: generally used after a negative in correcting an inadequate or an incorrect expression; here *non modo* is felt as preceding. **usus**: i. e. as a work of art, from its *forma*. **sed imagine maior**: but also a greater (usefulness) than its outward form suggests (viz. as an instrument of refined torture).

17. *adapertile*: see on iii. 10. 64. Here the termination implies possibility.

18. *perdes*: said with a brutal directness, 'the man you are going to destroy'.

19-20. *ure . . . mugiet*. See note on i. 1. 33.

24. *praesens*: 'on the spot'. *inbue*: make the first trial of. Look out *inbuo* in the Dict.

26. *geminos*: i.e. half-human, half-bovine. Cf. *geminus Chiron*, half-man, half-horse.

27. *es*: the indic. is the regular Latin use with the indef. pronouns. *rescindere*: the metaphor of tearing open a wound is applied to the reopening of the charges brought against Ovid. In l. 28 the metaphor is more complete, the *crimina* being replaced by *vulnus*.

BOOK III. 12

1. *anno peracto*. Though it is now the spring of A. D. 11, Ovid regards the old year as only now ending with the departure of winter.

2. The Scythian winter, all too long, goes grudgingly (*vix*) away. *Tanaitis*: fem. adj. from *Tanais*, the Don, which falls into the Sea of Azov.

3. An allusive expression for 'Aries', the sign of the Zodiac, which the sun enters at the vernal equinox. The golden-fleeced ram bore Phrixus and Helle away from the wrath of their step-mother Ino. Helle fell into the sea called after her name the Hellespont, but Phrixus reached Colchis in safety, where he sacrificed the ram, which then became a constellation. The golden fleece was afterwards the object of the Argonaut quest. Spenser, F. Q. vii. 32:

First, sturdy March . . . rode upon a Ram,
The same which over Hellespontus swam.

8. *vernat*: hails the spring. The verb is used of anything that feels the call of spring. Cf.

and in my breast
Spring wakens too.—Tennyson, 'In Memoriam'.

9. *malae matris*: defines *crimen*. R. L. P. § 248. The *crimen* was that she was a *mala mater*. The swallow was supposed to have been Procne, wife of Tereus, king of Thrace. She, in revenge for her husband's brutal treatment of her sister Philomela, killed her son Itys and served up his flesh to his father. While fleeing from his wrath the sisters were turned, Philomela into a nightingale, Procne into a swallow. Ovid fancifully supposes the maternal cares of the swallow to be a reparation for Procne's crime.

11. *herba*: the blade of wheat.

13. *quoque loco*: in places where. In happier parts of the world the vine and other trees are bursting into bud.

14. **nam** : explains why he said *quo loco*.

17. **otia** : sc. *sunt*. **istic** : cf. iii. 10. 1. **iunctis . . . ludis** : April was almost entirely made up of holidays. In F. iv. 187-8 Ovid writes of the Megalesia (Apr. 4-10), *scaena sonat, ludique vocant; spectate, Quirites; et fora Marte suo litigiosa vacent* (let the quarrelsome courts lack their usual warfare). **ex ordine** : *ex* = arising out of, so, in accordance with. We should say 'in order'. On the *Ludi Megalenses* followed the *Cereales* (Apr. 12-19), and then the *Florales* (Apr. 28-May 3).

18. **verbosi** and **garrula** refer to the speeches in the law courts. Cf. the quotation on l. 17.

19. **equi** : the *ludi* consisted largely of horse- and chariot-races. The oldest calendars give *Equirria*, horse-races, in February and March. Under the later emperors the partisans of the two favourite colours of the Circus, where these races were held, developed into turbulent and formidable factions—the 'Blues' and the 'Greens'. A display of horsemanship (*in gyros ire coactus equus*) is joined with the *pila* and the *trochus* as a manly amusement (Ars Am. iii. 384). **levibus** : because used only in mimic combat, like our foils.

20. **pila, trochus** : these amusements had their handbooks ; cf. Tr. ii. 485 :

*ecce canit formas alius iactusque pilarum,
hic artem nandi praecipit, ille trochi.*

(10, one sings the shapes and ways of throwing balls ; this man teaches the art of swimming, that man the art of trundling the hoop.)

21-2. After the wrestling exercises in the palaestra, for which the wrestlers anointed themselves with 'dripping oil', followed the bath. **Virgine** : the aqua Virgo (supposed to be so named because a young girl had pointed out its source) was one of Rome's numerous aqueducts. It was built by Agrippa to supply his baths, for which the water was considered particularly suitable. It still supplies the Trevi fountain at Rome.

23. Plays were a regular part of the *ludi*. See on l. 17. **scaena vige** : the theatre is in full swing. **studiis distantibus** : with clappings and counter-clappings. The various actors and playwrights had each his following ; cf. Seneca, *ingenti studio, quis sit pythaulus* ('flautist') *bonus, iudicatur*. At Caesar's *ludi* in 45 B. C. Laberius and Publilius acted in rival mimes. In Republican times political allusions were common and would awaken a keen display of partisanship, but this would not be possible under the Empire. **tribus foris** : cf. on iii. 1. 27. **terna theatra** : the theatres of l'ompey, Marcellus, and Cornelius Balbus.

25. **beatum** (R. L. P. § 209) : with both *quater* and *quotiens*. **est** : it is possible. *terque quaterque* was a regular expression for a great number of times. We use 'thrice happy' only.

26. **interdicta** : see note on Tr. i. 4. 20.
27. My share in the joys of spring is—melting snow and thawing cisterns. **mihi** : the dat. of the agent (R. L. P. § 222) ; cf. note on Tr. i. 1. 65. **sentitur** : especially used in the meaning of ‘ to feel to one’s cost ’.
28. **fodiantur** : consecutive subjunctive ; ‘ water which need not be dug ’.
31. **tamen** : closely with *huc*, ‘ yet even to this place ’ ; cf. Tr. i. 5. 65–6.
33. **salute** : greeting.
34. **quibus locis** : prepositions are often omitted in poetry in expressions of place.
35. **mirum ni** : i. e. *mirum est ni*. **ille quidem** : as for him ; put first, to focus attention on him (that man, from whom I expected so much), though it is the subject of the dependent clause. **propinqua** : the Euxine coast was studded with Greek colonies, mostly planted by Miletus.
37. **tantum mare** : all that stretch of sea (between Italy and Tomis).
38. **portibus orba** : R. L. P. § 229. The early name of the Black Sea was *Ἰαξένος*, ‘ the inhospitable ’. It was changed to *Εὐξείνως*, ‘ hospitable ’, from the desire to propitiate its powers for evil. So the Greeks called the Furies ‘ Eumenides ’, the kindly powers, and the Hindoos call Siva, their god of destruction, ‘ the gracious one ’.
- 39–44. The meaning is—Whether his tongue be Greek or Latin (the latter will be more acceptable to me, and, indeed, it is possible that the ship has made the longer voyage from Italy)—in any case he can bring me some news.
40. **gratior** : sc. *vox*. **huius** : i. e. *qui Latina voce loqui scierit*.
41. **fas** : sc. *est* ; it is possible. **ore freti** : the Thracian Bosphorus, the entrance to the Euxine. A ship which has come through the Propontis, and not merely *de regione propinqua*, might have come from Italy.
42. **certo** : steady. The north-west and north-east are the more usual winds in the Dardanelles.
43. **possit** : a wish, semi-dependent on *precor*. **auditos** : an emphatic part of the wish, ‘ may he have heard of triumphs which he can relate to me ’ ; not simply ‘ may he be able to tell me of triumphs of which he has heard ’. Cf. note on Tr. iii. 1. 58.
44. **Caesaris** : Tiberius, step-son of Augustus and afterwards emperor. In A. D. 9 he brought the Pannonian war against Maroboduus to a successful conclusion. Just then came the news of the annihilation of Varus and his three legions in Germany by Arminius. Tiberius was sent early in A. D. 10 to save the situation in Germany, and it is to this expedition that Ovid alludes. He returned in

12 having successfully re-established the confidence of the demoralized Roman soldiers. In 13 he celebrated his deferred triumph over the Pannonians. See Tr. iv. 2, a fanciful anticipation of a German triumph, which was never celebrated. *reddita*: 'duly paid' to the Capitoline Jupiter, in whose temple the triumphing general sacrificed, while the chief captives were being executed in the *Robur*, the prison at the foot of the Capitol. *red-dere*, because, as a vow was a bargain with a god, when he had done his part, you had to 'pay back'. So the same word means prayer and vow.

46. *triste*: sullen. *subposuisse*: the personification of conquered countries on Roman coins is common. *ducis*: Augustus.

47. *non vidisse*: verbs expressing a feeling (*gaudeo, doleo, miror*, &c.) can be followed by an acc. and infin. Sometimes in poets and in colloquial Latin the acc. is omitted, as here, *me*.

49. *domus*: *domui* in l. 48 suggests the irony of calling such a place 'home'.

50. 'Does punishment give me her own abode for my house?' *poena* is personified. *lare*: suggests all the intimate associations of 'home' even more than *domus*. The *Lar familiaris* was a sympathetic witness of all that passed in the Roman house. Keats:

household gods that keep
A gentle empire o'er fraternal souls.

51. *penetrabile*: (connected with *Penates*, the gods of the store-room) the most private and intimate part of the house.

52. *hospitium*: a lodging; often, an inn; a temporary abode. Cf. Cic. De Sen. 84 *ex vita ita discedo tanquam ex hospitio non tanquam ex domo* (I feel that in dying I am not leaving home but changing my lodging). The contrast is pointed by the juxtaposition of *domum* and *hospitium*.

BOOK III. 13

1. *supervacuus*: an unbidden guest; lit. superfluous.

3. *ad . . . veniebas*: used like *accedere ad*, 'to be added to', but gives a more personal touch. The imperf.—like Greek imperf. with *ἄρα*—of something going on in the past but unnoticed till now.

4. *debueras*: prior to *veniebas*. So not = *debuisti*; cf. on iii. 3. 31. Notice too the perf. infin.—death should have been swift and immediate. Shakes. Macbeth, 'I go and it *is done*'.

6. *non ultra patriam*: the next four lines are an amplification of l. 6.

7. *male*: to my misfortune.

9. *iamque relinquenda*: waits for *urbe* for its construction, but naturally comes first in thought—the sentence of banishment, then

the 'farewell'. Notice that the gerundive can have the meaning of obligation in the oblique cases. **quod idem fecere**: anticipates the next line; = *vale dixerunt*.

10. **in urbe**: emphatic.

11. **quid . . . Ponto**: what have you to do with the Euxine? We pass from the note of deep feeling. Ovid's fancy plays round his subject.

13. **moris**: possessive gen.; lit. 'belonging to custom'; i.e. paid you by custom.

14. **ut . . . pendeat**: explanatory of *moris*. Really a clause of indirect command. But a tendency grew up to use '*ut* explanatory' even after expressions like *verum est*, 'it is right and proper', where the difference of meaning conveyed is 'that something *should* be done', instead of 'that something *is* done'. **vestis alba**: the regular holiday attire. Cf. Tr. v. 5. 8.

15. **cingatur**: depends on *ut* in l. 14. **coronis**: made of the green leaves of sacred trees, e.g. laurel, olive, and myrtle.

16. **sonet**: the crackling sound was a good omen. Cf. Herrick:

Crackling laurell, which fore-sounds
A plenteous harvest to your grounds.

17. **liba**: birthday cakes offered to a man's 'Genius'

—that celestial Powre, to whom the care
Of life, and generation of all
That lives, perteines in charge particulare . . .
That is our Selfe, whom though we do not see,
Yet each doth in himselfe it will perceive to be.—Spenser.

Cf. Tr. iv. 10. 12. **proprie notantia**: take together.

18. **ore favente**: with reverent lips. In order to give the gods no loophole of escape from their obligations, the sacrificial ritual had to be performed without a flaw. Abstinence from ill-omened words was necessary. As the safest way to secure this was abstinence from speech altogether, *ore favere* was often used to mean 'to keep a holy silence'. Cf. Tib. ii. 2. 1:

*Dicamus bona verba, venit natalis, ad aras
quisquis ades, lingua, vir mulierque, fave. . . .
ipse suos adsit Genius visurus honores . . .
atque satur libo sit madeatque mero*

(let us utter auspicious words; the birthday arrives; whoever you are that approach the altar—man or woman—keep guard upon your tongue. Let the Genius be present to see the honours offered to himself; let him be full-fed with birthday cake and well drenched with wine).

19. **tempora**: circumstances; 'nor is my fortune such', &c. **ea**: see R. L. P. § 452 (a).

21. **funeris ara** : so Vergil calls the funeral pyre *aram sepulcri*, a natural and powerful metaphor, suggested by the shape of the pyre. Cf. Shirley :

Upon death's purple altar now
See where the victor victim bleeds ;

where the metaphor is different. **cupresso** : built into the sides of the pyre, *propter gravem ustrinae* (the burning-ground) *odorem, ne eo offendatur populi circumstantis corona* (ring). It was—as it is now—also planted round tombs. Byron calls it

Dark tree, still sad when others' grief is fled ;
The only constant mourner o'er the dead !

22. **parata** : 'the torch already kindled'. Note the vivid representation of the funeral ceremonies which ought to be taking the place of the birthday celebration.

23. **exorantia** : cf. Terence *Andria* iii. 4. 13 *gnatam ut det oro, vixque id exoro* (I ask him to give me his daughter, and gain his grudging consent). **nil** : adverbial.

24. **nec** : shifted from its place at the beginning of the line for metrical reasons. **bona** : cf. l. 18.

25. **si aliquid** : if something. Note the vaguer meaning of *si quid*, if anything.

26. **ista** : with depreciatory force.

27. **novissima** : note the special meaning of the superlative of *novus*.

28. **Euxinus** : cf. note on Tr. iii. 12. 38.

BOOK IV. 1

1. **fuerint** : previous in time to *habe*. **erunt** : simply future in reference to the time of writing.

2. **excusata . . . habe** : hold them excused by the circumstances in which they were written. *suus* refers to *ea* (i. e. *vitia*) understood. R. P. L. § 317.

3. **eram** : cf. Tr. iii. 3. 2. **mihi . . . petita est** : shows well how the dat. of agent originates in the dat. of advantage. Cf. note on Tr. i. 1. 65.

5. **compede** : the lower kind of slaves who did the heavy farm work were fettered while working. Florus, writing of the slave-war in Sicily 103-99 B.C., says : *hic ad cultum agri frequentia ergastula catenatique cultores materiam bello praebuere* (here the numerous farm-prisons and the fettered gangs of labourers employed in the cultivation of the fields supplied material for a war). House slaves were better treated. It should be remembered that the brilliant

civilizations of both Greece and Rome were based upon slavery. There was a submerged stratum upon whom no hope dawned till the arrival of Christianity.

6. **indocili**: as *docco* can take an acc. (*a*) of the person, and (*b*) of the thing, so *indocilis* can correspond to (*a*), e.g. Tr. iii. 12. 8, or to (*b*) as here. **numero**: plur. more usual in this sense. Cf. Gifford:

Verse sweetens toil, however rude the sound;
All at her work the village maiden sings,
Nor, as she turns the giddy wheel around,
Revolves the sad vicissitude of things.

7. **cantet et** = *et* (sc. *hoc est cur*) *cantet*. Lord Wm. Cecil, in *Changing China*, writes of the Chinese 'trackers' on the Yangtse-kiang, 'They expose their bent backs to the scorching sun; yet apparently they never grumble, but wile away the hours of their labour with cheerful song'. **innitens** . . . **harenae**: i. e. toiling heavily through the sand; planting his foot deep to get purchase.

8. **adverso tardam**: the juxtaposition brings out the relation of cause and effect more strikingly. **adverso amne**: abl. of attendant circumstances, 'with the stream against him', i. e. up stream.

9. **pariter**: together, of the two sculls. **lentos**: bending, adds to the picture of effort.

10. **in numerum**: i. e. in time with the beats of his song. Take closely with *pulsa aqua*, 'as he strikes the water'.

12. **harundineo**: so Spenser, 'yron death'; of death caused by an iron weapon.

13. The repeated *pariter* marks the simultaneousness of the two actions expressed by *cantantis* and *trahentis*; 'singing as she spins her apportioned task'. **data pensa**: a weighed amount of wool was given to each spinning-maid on a distaff (*colus*). Her task was to draw out (*trahere*) the thread and wind it round the spindle (*fusus*). Cf. quotation on l. 6.

14. **fallitur**: Milton, P. L. ii. 460:

if there be cure or charm
To respite or deceive.

15. **Lyrneside**: Briseis, who was born at Lyrnesus in the Troad. Cf. Her. iii.

16. **Haemonia**: i. e. Thessalian. Achilles came from Phthiotis in Thessaly.

17-18. Cf. Shakes. Hen. VIII:

Orpheus with his lute made trees,
And the mountain tops that freeze,
Bow themselves, when he did sing . . .
In sweet music is such art,
Killing care and grief of heart.

18. bis :

Orpheus he went (as poets tell)
 To fetch Euridice from Hell ;
 And had her ; but it was upon
 This short but strict condition :
 Backwarde he should not looke while he
 Led her through Hells obscuritie :
 But, ah ! it hapnèd as he made
 His passage through that dreadfull shade :
 Revolve he did his loving eye :
 (For gentle feare or jealousie)
 And looking back, that look did sever
 Him and Euridice for ever.—Herrick.

19. *petentem* : cf. note on *peto*, l. 56.

23. *non* : with *imposuisse*. Cf. Tr. iii. 1. 66. *vellem* : imperf. subj. of a regret—'I could wish I had never set my hand to', &c. When *vellem, nollem*, &c., are used with the imperf. subj. or pres. inf. of the dependent verb, the regret refers to the present time ; when with the pluperf. subj. or perf. inf., to past time. Cf. P. i. 4. 42.

25. *sorum* : the nine Muses.

26. *demens* : be careful of the sense of this line.

27. *Dulichio* : i. e. belonging to the companions of Ulysses, king of Ithaca, in whose sovereignty Dulichium, an island near Ithaca, was. *lotos* : an enchanted fruit, honey-sweet ; whoever tasted it, lost all desire to return home. Read Tennyson's 'Lotus-eaters'.

29. *sua damna* : his ruinous folly. Cf. Spenser, Sonnet 42 :

The love which me so cruelly tormenteth,
 So pleasing is in my extreamest paine,
 That, all the more my sorrow it augmenteth,
 The more I love and doe embrace my bane.

30. *materiam* : the cause. *-que* : misplaced from the beginning of the line as in l. 36.

31. *nocuere* : he alludes to the *Ars Amatoria*.

33. *studium* : passion (for poetry).

35. *obtutu* : contemplation.

37. *saucia* : the Bacchantes (female votaries of Bacchus) used to wound themselves in honour of the god. Parallel customs will suggest themselves from modern Oriental religions.

38. *stupet exululata* : stands sense-bound after her wild outcries. *exululata* is a deponent p. p. from the intrans. verb *exululare*.

39. *thyrsos* : a staff wound with ivy-leaves, carried by Bacchus and the Bacchantes. Its touch produced frenzy. Here stands metaphorically for the source of poetic inspiration.

40. That transport soars above all human ill.

41. Cf. Wither,

And then my mind, that (spite of prison) 's free,
Whene'er she pleases, any where can be!
She's in an hour, in France, Rome, Turkey, Spain,
In Earth, in Hell, in Heaven; and here again.

42. *sentit habere*: sc. *se*. The acc. subject of an infinitive is sometimes omitted even in prose.

43. *ut*: sc. *sensus abesset*; the suppressed apodosis to *si biberem*.

45. *levantes* and in l. 48 *dignatas*: turn by relative clauses.

46. *ex Helicone*: with *comites*. Helicon, a mountain in Boeotia, was the home of the Muses. Cf. Cowper:

O Muse,—

Thou kind dissolver of encroaching care
And ease of every bitter weight I bear,—
Keep from my soul repining.

47. *vestigia*: depends on *sequi*. Notice how *pelago* and *terra* correspond to *rate* and *pede*, and how the splitting up of *vestigia nostra* between the two pairs binds the whole together.

50. *facit cum*: sides with.

51. Cf. Shakes. T. G. of Verona:

A heart

As full of sorrows as the sea of sands.

54. *frigoribus*: abl. of 'time when'; = *hieme*, completing the list of seasons. *nives*: snow-flakes.

56. *laeva*: i.e. western, but the derived meaning of 'ill-omened' also suggests itself. *peto*: the actual voyage is past, but the memory is vividly present.

57. *ut veni*: since my coming, lit. 'when I came', the subsequent time being implied. Contrast Tr. v. 10. 1. *fortuna*: state.

58. *fata*: *fatum* often has a bad, instead of a neutral, sense, from the tendency to take good fortune as normal and deserved, and bad fortune as undeserved. Ovid seems to have forgotten what he said in ll. 43-4.

59. Cf. Gray, 'The Bard':

Weave the warp and weave the woof,
The winding sheet of Edward's race.

natalis stamina are the threads of his destiny spun by the Fates at his birth.

61. *ut nec . . . narrem*. Cf. note on Tr. i. 1. 21. *insidias*: lurking perils. *nec*: should be followed by another *nec*, the place of which is taken by *-que* as the two nouns strike Ovid as parts of a single idea.

62. *vera quidem*: for the more usual *vera illa quidem* (cf. note on Tr. i. 9. 18). *veri graviora fide*: too cruel to be believed

true. *veri fides* = belief in the truth of them. Cf. note on Tr. i. 5. 18.

63. *vivere*: the subject is *illum* in l. 64.

65. For centuries the Romans had not known the need of the protection of walls.

68. *lusura . . . manu*: in mimic combat.

69. You have . . . made us doff our easy robes of peace,
To crush our old limbs in ungentle steel.

Shakes. I Hen. IV, v. 1.

70. *-que*: out of place. *subicio* governs *latus, sinistram, and canitiem*.

74. *saevus anhelanti . . . equo*: go closely together.

77. *saepe*: from *saepes*.

79-80. *aut . . . aut*: the alternatives which await the man caught in l. 78.

82. *nimum*: with *lenta*. *lenta*: *lentus* combines the notions of flexibility and tenaciousness (as a sticky fluid). From the latter meaning comes that of 'slow', 'tedious', as here.

BOOK IV. 2

1. *Caesaribus*: Augustus, the commander-in-chief of all the Roman armies, and Tiberius, the general actually commanding in Germany. Cf. on Tr. iii. 12. 44.

2. *potest*: distinguish between *potest succubuisse*, it may have sunk down, of a present possibility, and *potuit succumbere*, it might have sunk down (but has not) in the past.

3. *Palatia*: cf. note on Tr. i. 1. 39. *velentur*: potential subj. Ovid is describing what may take place.

4. *inficiant*: obscure (with incense-smoke). For *sonent* see note on Tr. iii. 13. 16.

5. *adducta*: high-upheaved; lit. drawn towards (oneself). *collum*: the p.p.p. in Latin was used with an object acc. in imitation of the Greek middle, e.g. *indutus vestem*, having put a garment on oneself. This use was widely extended by the Roman poets, till it became common even with finite verbs really passive and not middle in meaning.

8. *reddere*: cf. on Tr. iii. 12. 44.

9. *qui . . . iuvenes*: co-ordinate with *Caesar uterque*. These are the sons of Tiberius and Drusus, stepsons and adopted sons of Augustus. Tiberius's son was Drusus; Drusus's sons were Germanicus and Claudius.

10. *ut*: dependent on *reddere parent*. The Caesarean dynasty came to an end with the death of Nero in A. D. 68. The order of

succession was—Tiberius, Caligula, son of Germanicus, Claudius, Nero, stepson of Claudius and grandson through his mother of Germanicus. He was also great-great-grandson of Augustus, whose granddaughter Germanicus had married.

11. **nuribus**: probably Agrippina, wife of Germanicus, and Livia, wife of the younger Drusus. **Livia**: wife of Augustus, and mother by a former husband of Tiberius and Drusus.

12. **datura**: i. e. for victories still to come.

13. Married ladies and Vestal Virgins. **castos**: transferred from the goddess to the material emblem of her.

15-16. All the 'orders' of the State—senate, equites, and plebs are to share in the rejoicing. **pia**: loyal.

17. **communia**: in which all share. **fallunt**: pass me by.

19. **ergo**: cf. Tr. iii. 10. 77. **populus**: includes all three orders, though in the common inscription S. P. Q. R. (*senatus populusque Romanus*) the senate is mentioned independently.

20. Boards were carried in the triumphal procession with the names and titles of the vanquished painted on them.

23. **pro tempore versos**: i. e. downcast. **aliis**: dat. of the possessor, contrasted with *aliis* in l. 24.

24. **inmemoresque sui**: forgetting what they are, i. e. their fallen state.

25. **quorum** (i. e. *regum captivorum*): depends on *causas*. **pars**: i. e. of the spectators. **causas, &c.**: causes and incidents of the wars and the names of the prisoners.

26. Others will pretend to information, which they really do not possess. This is given in ll. 27-46, as the procession passes.

28. **fuerat**: had been, i. e., before his capture. **proximus**: second in command.

32. **consilium**: counsellor; abstract for concrete. We speak of 'relations' in the same way.

33. **fraude locorum**: lit. by the deception of the ground. He entrapped our men by leading them into ambushed ground. Cf. Verg. *Aen.* ix. 397 *fraude loci et noctis . . . oppressum*. Ovid is perhaps thinking of the Germans who enticed Varus into the Teutoburger Wald where his three legions were cut to pieces in A. D. 9. Of course the whole description is imaginative and contrasts with that in P. ii. 1.

Note how the respective characters of the *ferox* and the *perfidus* are allegorically represented in their demeanour.

35. **illo . . . ministro**: the stress falls on the abl. abs. Look at the next man—his was the hand they say, by which, &c. We read that in a campaign of Drusus the Germans offered up twenty centurions to gain their god's favour.

36. **saepe recusanti**: i. e. refusing to help.

37. Pictures of the seat of war, carried in the procession.

38. **plena**: for the agreement cf. R. L. P. § 198. 4.

39. **cognomina**: such names were later distinguished as *agnomina*. The additional name *Germanicus* was granted after his death in 9 B. C. to Drusus and his descendants.

40. **tulit**: has taken, i. e. bears.

41. Rivers were represented in art with horns, a symbol of strength. Cf. Milton, P. L. xi. 831 'this mount Of Paradise . . . pushed by the hornèd flood'. In a similar description of a triumph A. A. i. 223-4 the Euphrates and Tigris are mentioned :

*Hic est Euphrates, praecinctus harundine frontem;
cui coma dependet caerulea, Tigris erit.*

(This is the Euphrates, his forehead girt with reeds; this one with the flowing azure locks, will be the Tigris.) **ab**: agent instead of instrument. This personification of the sedge is in keeping with the personification of the river.

42. **suo sanguine**: he is identified with the people of Germany.

43-4. So conquered countries are often represented on Roman coins.

45. **securi**: i. e. the axe in the fasces borne by the lictors, which was the visible symbol of the magistrates' authority.

47. **hos super** = *super hos*.

48. **purpureus**: the triumphing general wore the dress of the god, a gold-embroidered purple toga (*toga picta*). **per ora**: before the eyes.

50. Cf. the more poetical description in P. ii. 1. 36. Macaulay :

On rode they to the Forum,
While laurel boughs and flowers
From house-tops and from windows
Fell on their crests in showers.

51. **tempora**: see note on *collum*, l. 5.

52. **io triumphe**: Ho triumph!; the cry raised as the procession passed along.

53. **calentes**: restive.

55. **arcem**: the name *arx* was specially applied to the northern of the two summits of the Capitoline hill, the southern, on which stood the temple of *Juppiter Capitolinus*, being called *Capitolium*. Here it is used of the latter. **delubra**: i. e. the temple of the Capitoline Jupiter.

56. **merito**: i. e. by having fulfilled your prayers. B. M. (= *beneficienti*) is common in inscriptions on altars dedicated to a god.

57. **qua possum, mente**: in thought—'tis all I can. Cf. Tr. iv. 10. 112 and note on Tr. iii. 3. 57.

58. **ius loci**: the freedom of the place. **nobis**: dative. In 'I give something to', and 'I take something from' a person, the person is equally the indirect object of the action.

59-60. These fine lines remind us (though the sentiment is different) of Lovelace's

If I have freedom in my love
And in my soul am free,
Angels alone, that soar above,
Enjoy such liberty.

Cf. Tr. iv 1. 40-2.

62. *inmunes*: free from one's share of taxation; then, without one's part in anything, good or (generally) bad.

63. *qua*: adverb. Tr. 'a way by which'.

65. After the glow of the last few lines comes the reaction. The first and last words of the line bear the stress; *vera* explains *felix*.

67. *mihi*: cf. on Tr. iii. 12. 27.

70. *ista*: those things that are taking place where you are.

71. *is quoque*: even he, i. e. the *qui narret* of l. 70. The stress comes on *iam serum* and *veterem*.

73. 'That will come as a day on which', &c., i. e. when that day comes, I shall, &c.

74. i. e. private grief will be forgotten in the nation's gain.

BOOK IV. 6

1-8. Time mellows savagery; 9-12, brings immaturity to ripeness; 13-14, wears down the hardest things in nature; 15-16, softens wrath and grief; 17-18, but cannot ease my sorrows.

1. Quoted in Shakes. *Much Ado* i. 1 'Well, as time shall try:—"In time the savage bull doth bear the yoke"'. Ovid's lines were much imitated by the Elizabethan sonnet-writers, e.g.:

The stately lion and the furious bear
The skill of man doth alter from their kind;
For where before they wild and savage were,
By art both tame and meek you shall them find.
The elephant, although a mighty beast,
A man may rule according to his skill;
The lusty horse obeyeth our behest,
For with the curb you may him guide at will.
. . . Only a woman, if she list not love,
No art nor force can unto pity move.

Wm. Smith, 'Chloris'.

2. *praebet . . . premenda*: after verbs signifying 'to give', 'to receive', the gerundive is used in agreement with the object to express purpose.

3. *lentis* : here = flexible, cf. note on Tr. iv. 1. 82. Its position next to *animosus* brings out the contrast ; the lightest pull on the reins is obeyed by the spirited horse.

4. *lupos* : bit. A kind of saw was also called *lupi*.

7. *Inda belua* : when the elephant first became known to the Romans in the war with Pyrrhus (280-275 B.C.), they called it *Luca* (Lucanian) *bos*. Their foreign wars, commencing with that against Carthage, had familiarized it to them.

10. *grana* : here, grapes ; *uva* (generally, a grape, sometimes, a grape-cluster) : here, vine.⁴

11. *canas* : Tennyson, 'Cornfields white with harvest'. Shakes. Sonnets 12 :

Summer's green all girded up in sheaves,
Borne on the bier with white and bristly beard.

12. *facit ne* : there is an idea of intention, not result merely. Hence *ne* and not *ut non*. Cf. Tr. i. 6. 7. *et, ne* : cf. note on Tr. iii. 10. 24.

14. *adamanta* : Greek accusative.

16. Cf. Byron :

Time ! . . . comforter
And only healer when the heart hath bled.

19-20. Cf. Griffin, 'Fidessa' :

One comfort still the Heavens have assigned me,
That I must die and leave my griefs behind me ;

and Milton, 'Samson Agonistes' :

This one prayer yet remains, might I be heard,
No long petition ; speedy death,
The close of all my miseries, and the balm.

BOOK IV. 8

1. *tempora* : temples. *cycneas* : cf. Mayne :

And ere we can
Know how, our crow turns swan !

and for the more usual comparison in our poetry, cf. Burns, 'Your locks were like the raven . . . your locks are like the snow'.

3. *fragiles, inertior* : cf. note on Tr. iii. 10. 12.

5. *erat* : cf. note on Tr. iii. 3. 31. *finem ponere* = to set a limit. In prose *imponere finem* (*laboribus*) would be commoner.

8. *carpere* : the object is *otia*, which is drawn into the relative clause. *molliter esse* : to take my ease. The infinitives depend on *deberem*.

[Notice the meanings of *carpere*, 'to pluck': A. of physical action: 1. pick, *flores c.*; 2. (from the point of view of the effect on the object) waste, *gladios c.* (of rust); 3. 'knock off' the successive stages of a journey, *viam c.* B. of mental action: 1. take, *somnos, otia c.*; 2. wear away, *labor animum carpit*, P. i. 4. 22; 3. find fault with, *vivos livor carpit*, P. iii. 4. 74.]

9. **celebrare**: sing. of. *celeber* = 1. populous; 2. much frequented; 3. famous. So *celebrare* = 1. to resort to in crowds; 2. to celebrate a festival; 3. to make a person or thing famous. **veteres penates**: cf. Tr. iv. 10. 7. Ovid's family was an old one.

12. **securus**: its position next to *patria* has point. It was in his relation to his country that Ovid's dream of an untroubled old age was spoilt. Cf. Thomson, 'Let life's vacant eve breathe quiet through the heart'.

13. **haec mea aetas . . . hos annos**: i.e. my declining years. **sic**: with *peragi*. **quondam**: with *speraverat*, which has the construction of *voluerat*.

14. **dignus eram**: not so much 'I was worthy to' but 'it was fitting that I should', like *δίκαιός εἶμι* in Greek. Note poetical construction with the infin. instead of *qui ponerem*. **ponere**: lay out, employ.

17. **cava**: implies the idea of sheltering. **ducuntur**: the prose word is *subducere*.

18. **temere**: lit. rashly, thoughtlessly; here, through carelessness. **dissoluantur**: Ovid treats the *u* consonant as a vowel; so *evoluisse* in H. xii. 4. On the other hand, in *parietibus* the *i* is treated as a consonant. Cicero (Orat. 202) says: *Poetae in numeris quasi necessitati parere coguntur*, i.e. they must obey the exigencies of metre. So in modern poetry

Rhyme the rudder is of verses,
By which, like ships, they steer their courses.

Butler, 'Hudibras'. Cf. note on Tr. v. 2. 20.

19. **palmas**: object of both *inhonestet* and *adeptus*.

20. **languidus**: sc. *aetate*.

21. **ut**: when. **emeritis**: *emerere* (or *-i*) *stipendia*, to serve out one's (military) time. **annis**: here = *stipendiis*.

22. **Lares**: the gods who for generations (*antiquos*) had presided over the fortunes of the house and who were interested in everything that affected it.

24. **rude**: a wooden sword presented to a gladiator as a sign of discharge. Often used metaphorically, as here.

25. **ducere caelum**: a poetical variant for *ducere aera*.

27-8. **modo . . . nunc**: = *modo . . . modo* or *nunc . . . nunc*. **habui**: implies 'I have no longer'; cf. Tr. iii. 7. 37. **vacuum**: agrees with what?

30. **senex**: take closely with *vivere*.

31. *cum*: though.

33. *omni*: we should say 'any'. Cf. 'They were slaine without all mercie' (Abbott, *Shakespearean Grammar* § 12).

34. *deteriore*: i. e. when my best years have gone. Cf. Tr. iv. 10. 93 *pulsis melioribus annis*. Herrick:

That age is best which is the first,
When youth and blood are warmer;
But being spent, the worse and worst
Times still succeed the former.

35. *nec*: the negative goes closely with *procul*. The metaphor is taken from a chariot-race.

BOOK IV. 10

1-2. The order is natural in Latin and presents the ideas in their correct sequence. Ovid!—who was he, the popular love-poet?—your wish to know shall be satisfied. *Ille ego*: subject of the *qui*-clause, but put at the head of the whole sentence as its logical subject. Cf. Met. i. 757-8:

*ille ego liber
ille ferox tacui.*

(I—the outspoken, I the proud—held my peace) and Tr. v. 7. 55. *Iusor*: gay singer; cf. Tr. iii. 3. 73. Morris, 'The idle singer of an empty day'.

3. *Sulmo*: now Sulmona, situated high up in the Apennines; east of Rome. In Am. ii. 16 Ovid praises its abundant streams and its fertility. Its main street is named 'Corso Ovidio'.

5. *nec non*: as a mere equivalent of *et* is late and poetical.

6. i. e. in 43 B. C., when Octavian (afterwards Augustus) with the consuls Hirtius and Pansa took the field against Antony. This so-called 'War of Mutina' ended with the defeat of Antony at Mutina. Hirtius fell in the battle, and Pansa died soon afterwards of a wound received in an earlier engagement at Forum Gallorum.

7-8. If any one through an unbroken (*usque*) line of ancestors is the inheritor of time-honoured (*vetus*) rank,—no new-made knight by fortune's gift (sc. I am he). *et = etiam*. *ordinis*: i. e. *equestris*; explained by *eques* in l. 8. *vetus heres*: = an heir by long-established title. *fortunae munere*: i. e. suddenly enriched in the vicissitudes brought about by the wars. *a prouvis usque* is contrasted with *modo*; *vetus . . . heres*, with *fortunae . . . eques*. C. Gracchus had lowered the status of the 'knights', i. e. the *equites equo privato*, by constituting an *ordo equestris* to which any one

who possessed the property qualification of 400,000 sesterces capital could claim to belong. Hence the 'knights', as we come across them in Roman history, are mostly well-to-do business men with nothing 'knightly' about them. Augustus, who possessed the statesmanlike power of turning everything to his own purposes, out of these elevated a new order of *equites illustres*, the qualifications for which were good birth and the senatorial property standard of 800,000 sesterces. These were utilized under the Empire to form an efficient Civil Service. The common reading of l. 8 is *si quid id est, usque a proavis*, &c., 'if that counts for aught', &c.

9. **genito . . . fratre**: after a brother's birth.

10. **quater**: with *tribus*.

11. **Lucifer**: the morning star, which ushers in the day, is often used poetically for the day itself. Cf. note on Tr. i. 3. 72.

12. **liba**: cf. Tr. iii. 13. 17.

13. **de quinque**: one of the five; the *quinquatrus*, really so named from the festival beginning on the fifth day (inclusive reckoning) from the Ides (i.e. on March 19), but afterwards readily believed to denote a holiday lasting five days.

armiferae: Minerva (from the same root as *mens*) was the goddess of the *thinking* powers, the patroness of arts and crafts. In virtue of her resemblance in certain points to Pallas Athena, she became in time invested also with the warlike attributes of the latter.

14. Cf. F. iii. 811 *sanguine prima vacat . . . altera tresque super strata celebrantur harena* (the first day is free from bloodshed, the next and the succeeding three are celebrated in the sand-strewn arena). So Ovid was born on the 20th.

15. **protinus**: explained by *teneri*.

16. **urbis**: so Horace was sent by his father, though—unlike Ovid's father—a poor man, to school at Rome. **ab arte**: with *insignes*. *ab* expresses the source, but there is little appreciable difference here between this and the instrumental ablative. **arte**: collective for those *artes quas doceat quivis eques atque senator semel prognatos*, Hor. Sat. i. 6. 77 (accomplishments, such as any knight or senator teaches his sons); i.e. Grammar, Rhetoric, and Philosophy.

18. **fortia arma**: strenuous strife; cf. Tr. iii. 12. 18. **natus**: cf. Tennyson, 'Like creatures *native* unto gracious act'.

19. **caelestia sacra**: explained by the next line. Cf. Tr. iii. 7. 32.

21. **inutile**: cf. Ben Jonson:

He is now
Dreaming on nought but idle poetry,
That fruitless and unprofitable art.

22. **Maeonides**: cf. note on Tr. i. 6. 17.

Seven cities warr'd for Homer being dead,
Who living, had no rooffe to shrowd his head.—Heywood.

There is a curiously modern touch about the argument of Ovid's father. Cf. Goldsmith, 'Deserted Village':

Sweet Poetry... Thou source of all my bliss and all my woe,
That found'st me poor at first and keep'st me so.

23. *Helicone*: cf. Tr. iv. 1. 46.

24. *soluta modis*: unfettered by metre; i.e. in prose.

25. *aptos*: symmetrical and perfect in form. 'Yet ever unwilling by me 'twas a poem that came and wedded itself to perfect verse.' Cf. Pope, 'I lisp'd in numbers, for the numbers came'. Tennyson:

I do but sing because I must,
And pipe but as the linnets sing.

Mrs. Browning:

His aimless thoughts in metre went,
Like a babe's hand without intent
Drawn down a seven-stringed instrument.

28. *liberior*: on March 17, the festival of Liber (Bacchus), boys who had reached the age of sixteen laid aside the purple-edged *toga praetexta* and the *bullae*, a sort of gold locket, containing an amulet, assumed the *toga pura*, the man's dress, and became 'of age'.

29. *lato clavo*: sons of *equites illustres* (see note on l. 7) had the right, if they intended to enter on a career that led to the senate, to wear the senatorial distinction of the *tunica latyclavia*, i.e. with a broad purple stripe. Cf. note on l. 35.

34. *e viris tribus*: i.e. the *tresviri capitales*, who had certain minor judicial functions and supervised the prisons and executions. The office was one of those comprised under the name of the *vigintiviratus* (the age for which was twenty), which led to the quaestorship (lowest age twenty-five) and so to the senate. Cf. also F. iv. 384, from which it appears that Ovid fulfilled another of the offices of the *vigintiviratus*, viz. as one of the *decemviri stlitibus iudicandis*, who presided in the centumviral court, which judged cases of inheritance.

35. *restabat*: was the next step. *clavi... est*: i.e. Ovid gave up all ambitions of a public career and assumed the *tunica angusticlavia*, or tunic with the narrow purple stripe, which marked equestrian rank. His brother's death left him sole heir to his father's property, so that there was no absolute necessity for ambition. *coacta est*, was narrowed.

36. *illud onus*: i.e. *senatorem esse*, but with a playful fancy that the broader stripe was too heavy.

39. *petere*: the stricter syntax of prose would require *ut peterem Aoniae*: Aonia = Boeotia, in which was Mount Helicon.

40. *iudicio amata meo* : the more matter-of-fact version of the poetical fiction of the last line.

42. *vates* : Cowper :

Hence in a Roman mouth the graceful name
Of prophet and of poet was the same.

Hence British poets, too, the priesthood shared,
And every hallowed Druid was a bard.

vates, the oldest Latin name for poet, fell into contempt, but was restored to honour by Vergil. *deos* : sc. *tot.* For the expression cf. Thomson (speaking of primitive Rome), 'Then for each Roman, I a hero told'.

44. Aemilius Macer of Verona, who died 16 B.C., was the author of works on Birds and Antidotes for Snake-bites. For another Macer see P. ii. 10.

45. Sextus Propertius of Umbria was Ovid's immediate predecessor in the succession of Roman elegiac poets (ll. 53-4). He was the poet of passionate love ; Tibullus, of melancholy, resigned love. *recitare* : the usual way of introducing a new work to the public ; cf. l. 57.

46. *iure sodalicio* : by the tie of club-fellowship.

47. Ponticus, author of an Epic on Thebes ; Bassus (unknown) of lampoons, which were traditionally written in iambic verse.

49. *numerosus* : tuneful. Cf. note on Tr. iii. 7. 12.

50. *culta* : 'tasteful', a favourite epithet of Ovid's. *Ausonia* : see note on Tr. i. 2. 82. *ferit* : strikes up ; a natural poetical extension from its literal sense of 'striking' (the lyre). Cf. 'to hit a four' at cricket. Juvenal uses *ferire carmen* as a metaphor derived from striking a coin, but the mention of *lyra* makes this meaning less likely here. Cf. Gray, 'Struck the deep sorrows of his lyre'.

51. *Vergilium* : P. Vergilius Maro, the author of the Aeneid, died in 19 B.C.. *tantum* : only, with *vidi*. Vergil's last years were spent at Naples, where his tomb is shown. *Tibullo* : Albius Tibullus died in 19 B.C. Ovid wrote Am. iii. 9 as a lament for his death.

53. *Galle* : Cornelius Gallus, a friend of Vergil, died. 27 B.C. He was a distinguished commander, as well as poet ; but incurred the displeasure of Augustus and was compelled to commit suicide.

54. The order was Gallus, Tibullus, Propertius, Ovid.

55. *maiores* : sc. *natu.*

56. *Thalia* : the muse of comedy, here put for the Muses in general.

57. *iuvenalia* : i.e. the Amores and the Heroides. *legi* = *recitavi* ; cf. l. 45.

59. *moverat* : had inspired. The real name of Corinna is unknown ; according to poetic custom it would correspond metri-

cally with her pseudonym. **cantata**: not past relatively to *moverat*, but relatively to the time of Ovid's writing.

62. **emendaturis**: expresses purpose.

63. **placitura**: contrasted with *vitiosa*; 'which would have pleased', lit. 'likely to please'. Cf. note on Tr. i. 6. 14.

66. **moveret**: a relative (adjectival) clause joined by 'and' to an adjective always has the verb in the (consecutive) subjunctive.

67. **hic**: i.e. this sort of man.

68. **fabula**: scandal.

69. **paene**: closely with *puero*. **nec digna nec utilis**: probably means frivolous and extravagant. We know nothing of Ovid's first two wives except that one came from Falerii (Am. iii. 13) and one bore him a daughter.

72. 'Not destined long to remain my wife.'

73. **permansit**: perfect, not aorist as *successit*, &c.

74. **sustinuit**: has endured, brought herself.

75. **prima . . . iuventa**: a mother while yet a girl.

78. i.e. he was ninety years old. Every five years a purificatory sacrifice (*lustratio*) was made by the Censors. This period, and so any period of five years, was called a *lustrum*.

79. **fleturus fuit**: cf. on l. 63. **ademptum**: represents a conditional clause, *si ademptus essem*.

80. **iusta**: due funeral-rites.

83. **me felicem**: R. L. P. § 209, note. **viventibus**: *vivis* is more usual.

85. **aliquid**: cf. on Tr. iii. 13. 25. For the belief cf. Tr. iii. 3. 59-64. **nisi**: from negative sentences like *nihil restat, nisi nomina* (*restant*), naught remains, unless names, i.e. except (beside) names, comes the feeling that *nisi* by itself means 'except', 'beside'. *praeter* would be correct. Conversely in the *Fasti nil praeter . . . canna fuit*, 'there was nothing except reeds', *praeter* is used like *nisi*.

86. **gracilis** = *inanis*. **structos**: a common attribute of *rogus*, 'massive'. It helps to give point to the 'nothingness' of the poor ghost.

87. **mea** = an objective genitive; 'report about me'.

88. **foro**: law court; cf. *forum agere*, to hold a court.

89. **causam**: complement, with *esse*.

91. **studiosa**: sc. *mei*; friendly.

93. **melioribus**: cf. Tr. iv. 8. 34.

94. **antiquas**: that once I had (= *quae mihi ante fuerunt*). **miscuerat**: sc. *canis*.

95. **Pisaea**: Pisa, near Olympia in Elis. **oliva**: an olive wreath was the reward of victory in the Olympic games.

96. The Olympiads were celebrated every four years (*quinto quoque anno*). Here Ovid (whose age was fifty-one) evidently regards them as *lustra*. Olympiads (which began to be regularly reckoned

from 776 B.C.) were the fixed points in the dating of Greek history. **equus**: the chariot-race was the most important. See the splendid Syracusan coins struck by Hiero to commemorate his victories in this race.

97. **maris**: dependent on the neuter plur. adjective *laeva*—a conversational and poetic construction.

101. **nefas**: Ovid complains elsewhere of the faithlessness of all his friends, save very few. Cf. P. ii. 7. 62 *ditatu est* (was enriched) *spoliis perfida turba meis*: this may explain *famulos nocentes*.

103. Cf. *animus tamen omnia vincit: ille etiam vires corpus habere facit*, P. ii. 7. 75; and Shakes. Cymb.:

I should be sick,
But that my resolution helps me.

105. **mei**: my former self; cf. Tr. iv. 1. 67. **per**: expresses the environment, literal or metaphorical.

106. **temporis arma**: arms to suit the time, i.e. fortitude and resignation.

108. **occultum**: i.e. the South Pole.

109. **tacta**: sc. *est*.

112. **quo possum**: cf. Tr. iv. 2. 57.

113. **quod** = *et* (joining on the whole sentence) . . . *id* (subject of *referatur*). It refers to *carmen*. **quamvis**: used like *quamquam*, of a fact.

115. **quod**: cf. note on Tr. iii. 1. 11.

117. **Musa**: cf. quotation on Tr. iv. 1. 17.

122. **ab**: after. Cf. Bacon, 'Of Death': 'Death hath this also; That it openeth the Gate to good Fame and extinguisheth Envie'; Herrick:

I make no haste to have my numbers read;
Seldom comes Glorie till a man be dead;

Mrs. Browning:

They are scorned
By men they sing for, till inurned.

124. **dente**: cf. Burns:

Fretful Envy grins in vain
The poison'd tooth to fasten.

125. **cum**: although.

128. **plurimus**: *multus* and *plurimus* are sometimes used to express frequency or intensity of action; Sallust Jug. 96. 3 *multus in operibus . . . adesse* (he was often seen on the siege works); Ovid Met. xiv. 53 *medio cum plurimus orbe sol erat* (when the sun was in his full noon-tide force). Cf. Gk. *πολὺς ῥεῖ* (flows with a strong stream). We should express the notion adverbially; here 'by every one' or 'far and wide'.

129. *veri*: with *si quid*.

130. *ut*: although. *erō*: notice the shortening of final *ō*, unusual in Ovid except in *ego*, *modo*, *puto*, and his own name *Naso*. The usage of poets became more and more lax after his time. For the sentiment cf. Horace Odes iii. 30. 6:

*non omnis moriar multaue pars mei
vitabit Libitinam*

(I shall not wholly die and a great part of me will escape the funeral-goddess).

131. *favore*: by indulgence; opposed to *iure*: by my merits. *tuli hanc ego carmine famam*: goes in both *sive*-clauses. It is quite possible, however, to put a comma after *famam* and to take *carmine* (= good poetry, in a pregnant sense) as balancing *favore*; then *iure* will go with *ago*.

132. *candide*: cf. note on Tr. i. 11. 33.

BOOK V. 2

1. *palles*: probably addressed to his wife.

2. *tibi*: the dat. of 'agent'. Cf. Tr. iii. 12. 27.

5. *sufficit*: intransitive, 'bears up'. In P. ii. 1. 64, with dative, 'bear up against'. *atque . . . usu*: and has become steeled by long training in adversity.

6. *non vacat*: there is no room. Cf. Tennyson:

In brief, so miserable,
There is no hope of better left for him,
No room for worse.

8. *affectus animi*: mood.

9. *suo*: due, suitable. *coitura*: for the metaphor cf. Tr. iii.

11. 27-30.

11. *prodest*: heals. *exiguus*: sc. *malis*.

12. *damna*: wastings-away. The metaphor is from the effect of time on trivial and on incurable illnesses respectively.

13. *Poecantius*: Philoctetes, son of Poeas, sailed with the Greeks against Troy, but was left behind at Lemnos in consequence of the wound here mentioned. He was famous as an archer, and without the help of his bow and arrows Troy could not be taken. So in the tenth year of the Trojan war the Greeks sent for him. His wound was cured by Machaon. *aluit*: nursed. *annis*: sometimes instead of the accusative of 'duration' we find an ablative of 'time within which', the idea of duration being merely implied. This construction is very common on late sepulchral inscriptions, e. g. *vixit XX annis*. The two ideas of 'duration' and 'time within which'

meet in a common construction in the English 'he has been ill for five years' (duration) and 'he has not been ill for five years' (time within which).

15. Telephus, king of Mysia, was wounded by Achilles in the Trojan war. He was afterwards cured by the rust of the spear which had caused the wound, and in return helped the Greeks to capture Troy. Shakes. 2 Henry VI :

Whose smile and frown, like to Achilles' spear,
Is able with the change to kill and cure.

17. *commisimus* : contrast with the subjunctive *si*-clause in l. 16. 'If in very truth I have committed no crime.'

18. *facta* : i. e. *vulnera*. *velet* : semi-dependent on *opto*. Its subject is the antecedent of *qui*.

20. *mare* : an unusual form of the ablative. Cf. F. iii. 654 *amne perenne*. For a violation of grammar for metrical convenience cf. Byron's 'Childe Harold', 'There let him *lay*' for 'lie'. *aquae* : partitive genitive with *exiguum*.

21. *ut* : cf. Tr. iv. 10. 130.

22. *instar* : properly 'likeness'; then, 'equivalent'. An emphatic repetition of l. 21. Even a part of his punishment is a full punishment.

25. *natatur* : the prose *natant in undis* can become in poetry *natant undas*. Hence the personal passive construction here. Cf. Spenser, 'She wandered many a wood'.

26. *tenerum* : Milton's 'buxom (i. e. yielding) air'. *avis* : collective; cf. 'Thick flies the skimming swallow', Burns.

28. *Icariae* : the part of the Aegean Sea, north of Crete, into which Icarus fell. There is no point in particularizing the sea except to give greater vividness. Ovid may have in mind Aeschylus's *ποντίων κυμάτων ἀήριθμον γέλασμα*, 'the countless dimpling waves of the sea'.

29. *ut* : cf. Tr. iv. 1. 61.

30. *in mea fata* : for my destruction. *in*, with the accusative, often denotes purpose. Cf. Tr. v. 7. 28. *strictas manus* : the hands are put for the weapons they hold. *manus* expresses better what *tela* would only imply—the murderous intention of the wielder.

32. *sustinet* = *tenet*.

33. *cruenta* : i. e. aiming at the emperor's life.

34. *si* : with *esset*. *debet* : sc. *esse*.

35. *bene* : firmly.

36. *in hoste* : in the case of, towards.

39. *proxima quaeque* : all my nearest and dearest.

40. *effracto iugo* : for the metaphor cf. Shakes. 'Whose souls do bear an equal yoke of love'.

41. *ferar* : am I to turn? ; middle voice.

43. *viderit ipse* : a formula by which the speaker puts off the

settlement of a doubtful point, 'I am in Caesar's hands' (lit., our lord himself will see to it). **ipse**: a common expression for 'the master', of a house, school, &c. Augustus is the altar of refuge. Cf. the story of Adonijah, 1 Kings i. 50.

44. **summovet**: rejects. The greatest sinner can lay his hand upon the altar and claim sanctuary.

BOOK V. 2 (b)

1. He addresses Augustus. This poem is evidently not a continuation of the preceding but it arises immediately out of it; cf. l. 43. **absens absentia**: each word of course implies the other, but the verbal repetition is more impressive. It gives a stereoscopic effect. The common use of *praesens deus* (at hand to help) in the language of confident prayer gives a meaning to *absentia* beyond that of mere physical absence.

3. **quo . . . sospite**: 'whose safety is a sure pledge that', &c.

5. **imago**: in Tac. Ann. iv. 52 *muta effigies*, a dumb statue, is opposed to *vera imago*, the true representative (Agrippina, cf. note on Tr. iv. 2. 11) of the dead Augustus. Cf. Thomson (said of Argyle):

Thy fond imploring country . . .
In thee, with all a mother's triumph, sees
Her every virtue, every grace, combin'd.

7-8. **sic habites . . . parce**: *sic* is explained by *parce*. The wish *habites*, &c., is to be effectual *sic* (on these terms), i. e., if the command *parce* is effectual. The construction is often imitated in English poetry. Cf. Dryden:

So may thy tender blossoms fear no blight . . .
As thou shalt guide my wandering feet, &c.

desideret: explained by the next line; miss from your proper place among the gods—a corollary of *habites terras*. **pacta**: promised.

10. Cf. Tr. v. 2. 21-2. **superabit** = *supererit*.

12. i. e. Ovid was not *exsul*, which implied loss of *civitas* and nationality (marked by *nomen*), but *relegatus*, i. e. banished to a particular spot without loss of citizenship or property.

15. **que**: and yet.

21. **cruciat**: the subjects are the two nouns *caelum* and *glacba* with their respective enlargements and the four *quod*-clauses in ll. 23-6. **Numquam sine frigore**: adjectival with *caelum*; it bears the stress of the meaning.

24. **Graia**: Tomi was a Greek colony of Miletus.

26. **tutum**: sc. *me*.

27. Cf. Tr. iii. 10. 67.

29. *dum* : provided only. See note on P. iv. 14. 4. *muter* : used in the original but rare meaning of *muto*, to remove. *Zanclaea* : Zancle was the original name of Messina, off which the whirlpool of Charybdis lies.

31. *rapidae* : devouring. Cf. *rapidus sol*.

32. *Leucadii* : cf. Tr. iii. 1. 42. An adroit reference to Augustus's victory at Actium.

33. The meaning is—I am not asking for pardon, only for a change in my place of punishment.

34. *miser* : adjective ending pentameter. The poem ends on its key-note—resignation to misery.

BOOK V. 3

1. *illa dies* : the Liberalia, or festival of Bacchus, was on March 17.
2-3. *tempora* : used rather awkwardly in two distinct senses in consecutive lines.

4. *ad* : here denotes accompaniment ; 'as your wine goes round'.

7. Cf. Tr. iii. 10. 2. *Cynosuridos* : Greek genitive. The Little Bear was also called *Cynosura* 'dog's tail', from a fancied resemblance of the group of stars to a dog with cocked tail.—As mariners kept the North Star in the Little Bear in view, so an object which attracts attention is called 'the cynosure'. Milton, 'Allegro', 'the Cynosure of neighbouring eyes'; 'Comus', 'and thou shalt be our star of Arcady, or Tyrian Cynosure' (Arcas and his mother Callisto, a princess of Arcadia, were changed into the Lesser and Greater Bear respectively. The Tyrians (Phoenicians) were the typical mariners of early times).

9. *vatem* : i. e. Ovid.

10. *admonitu matris* : at the thought of thy mother. Semele, mother of Bacchus, asked Jupiter to appear to her in all his majesty. He came to her as the god of thunder, and she was consumed by the lightning. *potes* : cf. Tr. iv. 2. 2.

12. *nostri* : objective genitive. R. P. L. § 262.

13. *fer . . . sic, &c.* : cf. note on Tr. v. 2. 51. *altera* : i. e. next year's. *degravet* : i. e. hang heavily upon the elm with abundant clusters. *ulmum* : vines were often trained upon elms or poplars for support. This union of sturdy elm and yielding vine was naturally spoken of by the poets under the metaphor of marriage.

As the vine the propping elm doth clasp,
Loath to depart till both together die,
So fold me, sweet, until my latest gasp.—Fletcher.

16. The accusative and infinitive depends upon *memor*.

17. **commerciam**: properly, 'trading-rights'; then, 'intercourse' generally.

20. **haec eadem**: i.e. the prayer implied in *flectere tempta* above.
sumpto mero: having charged your glasses.

23. **mei**: R. L. P. § 265.

24. **modo**: closely with *pars*. **Nasō**: see note on Tr. iv. 10. 130.

25. **id**: sums up the actions expressed in *rogate, deponat, dicat*.
ita: explained by the *si*-clauses; 'on these terms only, if', &c. In l. 30 an imperative takes the place of a *si*-clause. **candore**: cf. Tr. i. 11. 33.

26. **littera**: cf. note on Tr. i. 11. 1. **iudicio**: (adverse) criticism.

28. **proxima**: i.e. modern, contemporary.

29. **sic**: i.e. if you 'keep my memory green'; see note on *ita*, l. 25. **dextro Apolline**: Apollo favouring. Cf. Wordsworth:

the Sun—

Type of man's far-darting reason, therefore
 In old time worshipped as the god of verse.

30. **quod**: anticipates *inter vos nomen habete meum*.

BOOK V. 5

1. **honorem**: cf. Tr. iii. 13. 13.

3. **Laertius heros**: Ulysses, who wandered for ten years after the fall of Troy.

4. **forsan**: with *egerat*. **coniugis**: Penelope.

5. Cf. Tr. iii. 13. 18.

6. **putō**: when used parenthetically has short *o*. Cf. note on Tr. iv. 10. 130. **iam**: by now.

8. **alba**: with *vestis*, but put with bitter irony in the more emphatic position. Explained by *discolor*, 'whose colour mocks my fate'. Mourning garments were *vestis pulla*, dark grey. Cf. note on *candidus*, Tr. i. 9. 8. For dative *fatīs* cf. R. L. P. § 218.

11. **pingues**: rich, from the oily juices in the incense.

14. **candidus**: see note on *alba*, l. 8. The moral meaning 'kindly' (cf. note on Tr. i. 11. 33) seems here to be combined with the literal.

15. **et**: not merely conjunctive, but felt adverbially with *instabat*; 'actually was threatening', i.e. before this prayer.

16. May the troubles she has had through me last her for ever. She has paid her debt to destiny in a lump sum, as it were.

17. **plus quam quassata**: sorely buffeted, all but sunk.

18. **quod superest**: for the rest of its course.

19. **nata**: Ovid's wife had a daughter by a former husband.

She was married to P. Sullius Rufus, who acted as quaestor to Germanicus.

20. **haec** : i. e. home, child, and country. Let it suffice that these have been taken from *me* and not from her as well. **mihi** : cf. note on Tr. iv. 2. 58.

23. This is the day, but for whose dawning no festal day would there have been for me to see. Strictly *nulla . . . mihi* is felt as a relative clause, but in accordance with Latin idiom the relative *quae* is grammatically drawn entirely into the *si*-clause. The idiom is foreign to English, though Spenser's 'her cruell sports . . . which that to all may better yet appeare, I will rehearse' (where 'which' is not only the object of 'rehearse' but is also the subject of 'may appeare') is an imitation. Cf. Cic. *dolor, qui si adesset, non molli-ter ferret*, 'pain, the presence of which he would have borne without weakness'; *artes, quas qui tenent, eruditi appellantur*, 'accomplishments, the possessors of which are styled men of education'.

24. **videnda fuit** : almost = *visa esset*. See note on Tr. iv. 10. 63. Forms like, e. g., *visurus fuit*, taking the place of *vidisset*, are represented in the passive by, e. g., *videndus fuit* or *videri potuit*. Strictly speaking all these periphrases state a fact in which the real apodosis to the conditional clause is implied.

25. **mores** : goodness.

28. **paene** : with *viduo*.

29-30. Cf. note on Tr. i. 5. 18.

31. **olim** = at some distant date (generally in the past, but sometimes, as here, in the future) explained by the next line. So Drayton, 'The diamond shall *once* consume to dust'. Cf. Tr. v. 2. 51-2.

32. **Pylios** : i. e. Nestor's. Nestor was

that sage Pylian sire, which did survive
Three ages, such as mortall men contrive,
By whose advice old Priam's cittie fell.

Pylos was on a headland of Messenia, just north of the island of Sphacteria.

33. **non** : negatives the single word *mihi*. 'Spare—not me—but her.' Cf. Tr. v. 7. 23. Else the negative would be *ne*; Tr. iii. 1. 3.

BOOK V. 7

3. **contingit** is generally used in a good, **accidit** in a bad, sense. **salute** : health.

4. **candida** : cf. Tr. v. 5. 14.

5. **quid agam** : how I am.

6. **vel** : even. This use arises from the omission of the first and more obvious alternative, e. g. *me [vel dicente] vel tacente*.

8. **offenso Caesare**: under Caesar's displeasure. **erit**: sc. *miser*.

9. **turba**: people. So Ovid M. xiv. 607 calls the Romans *turba Quirini*. **quae** = *qualis*.

11. **haec**: with *ora* in l. 12. **mixta . . . inter**: peopled by Greeks as well as Getae.

12. **plus trahit**: gets more. The barbarity of the Getae is more in evidence than the civilization of the Greeks.

13. **maior**: i. e. *quam Graecae*.

15. **coryton** = (1) a bow-case, (2) a quiver.

16. **lurida**: ghastly pale, here applied to the weapons which produce the pallor of death. Cf. Met. i. 147 *lurida aconita* (poisons), and Tennyson's 'red ruin'; 'the red fool-fury of the Seine'.

19. **segnis . . . dare**: cf. R. L. P. § 373. Classical prose writers limit this use of the infinitive to participles used adjectivally, as *paratus*. Poets under Greek influence extend it to (1) adjectives connected in meaning with verbs that take a prolate infinitive, expressing e. g. desire, ability, readiness, &c., and their opposites, as *segnis* here; (2) other adjectives, the infinitive expressing the point in respect of which the adjective is predicated of its noun, e. g. *celer sequi*, 'swift in pursuit', *felix ponere vitem*, 'lucky for planting vines'. Cf. Tennyson, 'Ulysses':

Decent not to fail

In offices of tenderness.

fixo: implanted, stabbing.

21. **lusorum**: cf. Tr. iii. 3. 73.

23. **non et moriatur**: not *die* (*et* = as well as live). *Non* negatives, not the wish (which would require *ne*), but the word *moriatur*. 'May I live—not *die*,' &c. Cf. note on Tr. v. 5. 33.

24. **et**: misplaced from the beginning of the line. **tamen**: with *umbra*, 'my shade at least'. Cf. Tr. iii. 3. 61-4.

25. **quod**: cf. note on Tr. iii. 1. 11. Ovid wrote a tragedy 'Medea'. Perhaps this was turned into a ballet, as we read in Suetonius that Nero, when suffering from a severe illness made a vow, that if he recovered, he would dance the story of Turnus from Vergil's Aeneid.

28. **ambitiosa in**: eager for, courting. For *in* cf. note on Tr. v. 2. 30.

30. **in ora**: to men's lips.

31. **quamvis** = *quanquam*. Cf. note on Tr. iii. 3. 79.

32. **devevoe**: from its common use 'I devote to the infernal gods', comes to mean 'I curse'.

33. **bene**: thoroughly, duly.

34. Cf. Tr. iv. 1. 32.

36. **Caphaream**: see note on Tr. i. 1. 53. **aquam**: cf. on Tr. v. 2. 25. For the sense cf. P. i. 5. 40-1:

*nil sibi cum pelagi dicit fore naufragus undis,
et ducit remos qua modo navit aqua*

(the shipwrecked sailor forswears ocean's waves for ever, and rows again in the very waters where but a while ago he swam for his life), and Spenser :

The sovereigne of seas he blames in vaine,
That, once sea-beate, will to sea again.

38. *utilius* : bears the stress; 'which would more advantageously have remained unknown'.

39. *detineo* : I occupy.

40. *dare verba* : to beguile.

43. Cf. P. iii. 1. 5-18.

47-8. Cf. Tr. v. 10. 43-4.

49-50. Cf. Tr. iii. 10. 19-20.

51. Cf. Mahaffy, *Rambles and Studies in Greece*: 'In many Hellenic colonies barbarians learned to speak Greek with the Greeks . . . ; but in all these cases, when the Greek influence vanished, the Greek language decayed and finally made way for the old tongue which it had temporarily displaced'.

54. *e medio* : i. e. common, with *verba*.

55. *ille ego* : cf. Tr. iv. 10. 1.

60. *ista* : the subject when a pronoun is regularly attracted to the gender of the complement, but contrast Tr. v. 14. 28 *id demum pietas, id socialis amor*. *hominis* : i. e. Ovid.

61. *Ausoniae* : cf. on Tr. i. 2. 82.

62. *sono* : abl. of separation with *muta*. R. L. P. § 229.

64. *signa* : viz. the *verba* of l. 63. 'I retrace the unlucky tracks of my old pursuit,' i. e. once more I write poetry. *sinistra* : gets its bad meaning from the awkwardness associated with the left hand. In augury its meaning varies. The East was the lucky quarter; the Greeks who faced the North when taking omens, would have this on their right, the Romans, who faced the South, on their left. So *sinister* sometimes means 'lucky', at other times through the literary influence of Greek, 'unlucky'.

65. *traho* : with *animum*, 'I distract my thoughts'; with *tempus*, 'I pass the weary time'. Translate by 'occupy'.

68. *praemia ista* : that poor prize, i. e. forgetfulness.

BOOK V. 8

1. *abiectus* : a castaway.

2. *quoque* : even.

3. *animos* : arrogance.

4. *potes* : cf. on Tr. iv. 8. 14, for the use of the personal construction. The meaning is *fieri potest ut patiaris*.

5. *iacenti* : cf. on Tr. iii. 3. 5.

6. Cf. Shakes. Timon of Athens, iv. 1 :

He shall find
The unkindest beast more kinder than mankind.

7. For the description of Fortune cf. Shakes. Henry V, iii. 6 :

That goddess blind,
That stands upon the rolling restless stone ;

and Fluellen's remarks. **orbe** : not the world, but simply an emblem of instability. A common attribute of Fortune both in art and in literature.

8. **verba** : object of *exosae*. **deae** : Nemesis, the remains of whose two temples at Rhamnus on the east coast of Attica are still to be seen. She was the personification of the jealousy which the gods were thought to entertain of excessive human prosperity, as in the story of Polycrates and his ring.

9. **dignis** : sc. *poena*.

11. **mergi** : the accusative subject (understood) is the antecedent of *qui*.

17. **laeta** : Shakes. Julius Caesar, iii. 2 :

Fortune is merry,
And in this mood will give us any thing.

18. Cf. P. ii. 7. 21-2 :

*quaeque solebat
esse levis, constans et bene certa nocet*

(and she (i. e. Fortune) who was wont to be fickle, is constant and fixed in purpose to harm me) ; Wm. Smith, 'Chloris' :

Ah fickle dame! and yet thou constant art

My daily grief and anguish to increase ;

Shelley, 'Naught may endure but mutability', &c. Alison (*Hist. of Europe from the fall of Napoleon*) applies the paradox to the French : 'fickle in everything else, the French have been faithful in one thing only—their love of change'.

BOOK V. 10

1. **ut sumus** : cf. Tr. iv. 1. 57. Here the *previous* time is implied.

3. **annis** : see note on Tr. v. 2. 13.

4. **Dardana** : Dardanus, son of Zeus, was the mythical ancestor of the Trojans.

5. **stare** : sc. *tempora*. Shakes. As You Like It, iii. 2 'Time travels in divers paces with divers persons' ; and—

The heaven and fortune which were wont to turn,
Fixt in one mansion stay to cause me mourn.

7-8. The nights at their shortest in summer, the days at their shortest in winter are long to me. **solstitium** : specially used of the summer solstice.

11. **communia tempora** : the seasons, alike for all mankind ; contrasted with *vitae meae*.

12. **dura** : contrasted with *peragunt solitos motus*, seems to have the meaning of 'obstinate' (cf. *durare*, to continue) rather than of 'cruel'.

13. **quem** : the antecedent is the pronoun of the first person, understood in *meae*. **mendax** : cf. note on Tr. iii. 12. 38.

14. **vere** : with *sinistra*, which is used in its double sense ; cf. Tr. v. 7. 64.

15. **circa** : from its position is to be taken adjectivally with *gentes*.

16. **sibi** : with *turpe*. **non raptò vivere** : object of *putant*.

17. **tumulus** : the hill on which the *castellum* (l. 27) was placed. **ipse** : even.

18. **ingenio** : cf. P. iv. 7. 22-4, addressed to Vestalis, a soldier friend who had stormed Aegisos (near the mouth of the Danube) :

*Aegisos . . . quae . . .
sensit in ingenio nil opis esse loci.
nam dubium positu melius defensa manune,
urbs erat in summo nubibus aequa iugo*

(Aegisos, which learnt to its cost that there was no help in its natural strength. For 'tis doubtful whether it was better defended by its position or by its garrison) the city towered aloft on the mountain top to the level of the clouds).

19. **credas** : potential subjunctive. **ut aves** : i. e. in their swiftness and numbers.

23. **is** : i. e. the *rarus, qui*, &c. Cf. Nehemiah iv. 17 'They that builded the wall . . . every one with one of his hands wrought in the work, and with the other held his weapon'.

25. **iunctis pice avenis** : i. e. pan-pipes.

29. **simul** : used as a preposition with the ablative ; only in poetry and in Silver Latin prose.

30. **parte** : share. **quoque** : even.

31. **quorum** : depends on *corpora*. **videndo** : an ablative of cause. The gerund used thus is almost indistinguishable in meaning from the present participle, which in mediaeval Latin and modern Italian and Spanish it has supplanted. **ut non** : cf. note on Tr. i. 1. 21.

33. **creduntur** : cf. note on Tr. iii. 10. 35.

34. **braca** : cf. note on Tr. iii. 10. 19, where the commoner plural form is used.

35. 'They converse with each other in a tongue they all share.' **sociae linguae** : genitive of definition with *commercia*.

36. **gestum** : gesture, sign.

37. **ulli** : cf. note on Tr. iii. 12. 27. **ego** : emphatic, 'I, the Roman, an a barbarian here'.

38. **Latina Getae** : cf. note on Tr. iii. 3. 63.

39. **palam** : preposition governing *me* ; a poetical use.

40. **-que** : joins this line to the last.

41. **ut fit** : as usually happens, naturally. **in se aliquid statui** : *in aliquem statuere* = to take proceedings against somebody ; Sallust Cat. 52 *quid in illos statuamus consultare*, to deliberate how we are to punish them. Ovid P. ii. 2. 119 *qui, cum triste aliquid statuit, fit tristis et ipse* (said of Augustus). The meaning here is 'my gesture of dissent—for I cannot explain myself in their language—is taken by the Getae to imply a hostile purpose towards themselves'. **adnuerim** : comes as an afterthought, suggested by *abnuerim* ; a gesture of assent would hardly be misunderstood. Note the subjunctive *abnuerim*, the clause being put (incorrectly) as part of their thought. The regular expression would be *quotiens abnui annuique, putant*, 'whenever I nod dissent or assent, they think', &c. But coming in the midst of the *oratio obliqua* construction, the clause is attracted into the subjunctive form, though the word *annuerim* in itself shows it is not part of the thought of the Getae. A similar confusion is seen in expressions like *rediit, quod se nescio quid oblitum esse diceret*, 'he returned because, as he said, he had forgotten something', where *diceret* is incorrectly drawn into the 'oblique' construction.

43. **ius dicitur** : *ius dicere* was a technical phrase 'to pronounce judgement'. Here, as applied to Scythian 'legal procedure', it is bitterly ironical.

45. **Lachesin** : one of the three Fates, who spun and, at death, cut the thread of human life. For the accusative see R. L. P. § 209, note. **sidus** : the Romans, like other peoples, believed in the influence of the heavenly bodies on human life. We often use 'star' metaphorically, in the sense of 'destiny'. Cf. Shakes. Twelfth Night, ii. 5 'In my stars I am above thee; but be not afraid of greatness'.

BOOK V. 12

1. **scribis ut**. Note the difference between *scribo ut venias*, 'I send you word to come' (indirect command), and *scribo me venturum esse*, 'I send you word that I am coming' (indirect statement), and compare similar constructions with *persuadeo*, &c.

2. **pectora** : here the seat of the intellect, 'my mind'. Cf. B. Jonson :

Not caring how the metal of your minds
Is eaten with the rust of idleness,

and below, l. 21.

3-4. Cf. Tr. i. 1. 25-30.

5. *fortuna*: represented under the metaphor of a ship.

6. *ulla*: sc. *sors* from *sorte*. Cf. Tr. v. 14. 9.

8. *orba*: Niobe, wife of Amphion, king of Thebes, and mother of twelve children, boasted of her superiority over Latona, who had only two children, Apollo and Artemis. These slew Niobe's children with their arrows. The unhappy mother was turned into stone; cf. Pl. i. 2. 11-12. A beautiful group of statuary at Florence portrays the punishment and Niobe's grief. Shakes. Ham. i. 2 'Like Niobe, all tears'. For the sentiment cf. Surrey:

May sick men laugh, that roar for pain?
 Joy they in song that do complain?
 Are martyrs in their torments glad?
 Do pleasures please them that are sad?
 Then how may I in comfort be,
 That lack the thing should comfort me?

9. *teneri*: to be occupied.

11. *licet*: although; cf. note on P. i. 4. 17. *robore*: for the oak as a symbol of strength cf. Shakes. Cor. v. 2 'He is the rock, the oak not to be wind-shaken'.

12. *reo*: Socrates, an Athenian philosopher, declared by the oracle to be the wisest of mankind (l. 15), was put to death in 399 B. C., on charges brought against him by Anytus, and two others. He had made it his life-mission to show that politicians and would-be teachers did not understand the principles of the arts they professed, and thus he raised up many enemies against himself. He is the noblest character in Greek history. *reo* is dative of the possessor, R. L. P. § 224.

13. *sapientia*: i.e. philosophy as firmly based as that of Socrates. *tantae*: i.e. so great as mine. *mole*: the crushing weight.

14. *dei*: i.e. Augustus.

17. *ut*: although. *patriae, vestri*: objective genitives with *oblivia*.

18. *amissi*: of what I have lost.

19. *at*: yet. *officio*: a poet's 'duty' would be writing poetry. Cf. ll. 3-4.

23-4. *si non renovetur . . . habebit*: cf. R. L. P. § 437. The indicative insists on the certainty of the consequence of neglect.

25. *tempore longo*: cf. note on Tr. v. 2. 13. *steterit*: has stood idle.

26. *carceribus*: separate stalls for each team, from which the competing chariots started in the Circus races. *missos*: sc. *equos*.

27. *teneram*: crumbling.

30. *posse redire*: can again become.

31. Cf. Addison :

Not so thy Ovid in his exile wrote ;
Grief chilled his heart and checked his rising thought,
Pensive and sad his drooping Muse betrays
The Roman genius in his last decays.

Hardly true, however.

34. Cf. Cowper :

At Westminster, where little poets strive
To set a distich upon six and five . . .
I was a poet too.

36. **domini** : author. **tempore** = *temporibus* in Tr. iii. 1. 10.

37-8. '**non . . . amor**' : a quotation from the letter to which Ovid is replying, in which his friend urges literary fame as an incentive.

39. **fulgore** : glamour.

41. **curae** : dative. R. L. P. § 225.

24. **si liceat** : R. L. P. § 439 (a). As Ovid was already famous, we might have expected *si liceret . . . vellem* (see note on Tr. iv. 1. 23). His friend's advice that he should still write poetry leads him to express himself as though the chance of remaining obscure were still open to him.

43. **cesserunt bene** : have been successful.

44. **scribere** : in prose would be *ut scribam*. **ipse** : the association of *ipse* with possessive adjectives is metrically very convenient and is generally justified by the sense ; cf. l. 48 ; but there is no contrast to give it point here.

45. **pace vestra** : with your leave. **sorores** : the Muses.

47. Cf. Tr. iii. 11 for the story of Perillus.

48. **artibus meis** : the *Ars Amatoria*. Ablative of cause.

49. **debebat esse** : cf. note on Tr. iii. 3. 31.

50. **cum fugerem merito** : since I had good reason to shun. Or *merito* could be taken with *naufragus*, in the sense of 'deservedly'.

51. **at** : introduces (like *at enim*) an objection, which Ovid answers in lines 53 sqq. **fatale** : a poetical use in the sense of 'deadly' ; cf. *fata*, Tr. iv. 1. 58. **puto** : ironical.

52. **arma** : the equipment, all that helps poetic composition, books, language, an appreciative audience. It is only in poetry that *arma* is used for tools in general. In Tr. iv. 10. 106 *arma* is used in its prose meaning, though metaphorically.

54. **-que** : joins *norit* (on which the *quid*-clause depends) to *commodet*.

55. **barbaricae vocis** : genitive of description.

56. **timore** : R. L. P. § 233.

63. **nec possum et** : I cannot and yet . . . **ducere** : cf. note on Tr. i. 1. 25.

65. **nec nisi** : and only ; goes with *casu dolove*.

67. **magistrum** : distinguish from *dominus* in l. 36.

BOOK V. 14

1. **monimenta** : cf. Tr. iii. 3. 78.

3. **auctori** : note that *auctor* does not mean 'an author' in general, but 'the author', or 'originator', of a definite work. For the dative cf. note on Tr. iv. 2. 58. **licebit** : with *detrahat* (jussive subjunctive); 'it will be allowed (by me) that fortune should take', i. e. 'fortune may take'. See note on *licet*, P. i. 4. 17.

4. **ferere** : you shall be talked of.

6. Cf.

And though this earthly body fade and die
My name shall mount upon eternity.—Drayton ;

and Tr. iv. 10. 130.

8. **manes** : here the abode of departed spirits.

9. **idque** : sc. *munus* from *munere* in l. 10. Cf. Tr. v. 12. 6. For the sentiment cf. Daniel :

Virtuous men,
Whose glorious actions luckily had gained
Th' eternal annals of a happy pen.

Contrast Byron :

Pride! bend thine eye from heaven to thine estate,
See how the mighty shrink into a song!

11. **longo . . . aevo** : cf. note on Tr. v. 2. 13.

12. Penelope, though wooed by many suitors, was faithful to her husband Odysseus during his twenty years' absence at the siege of Troy and on his after-wanderings. Cf. A. A. iii. 15-16 :

*est pia Penelope, lustris errante duobus
et totidem lustris bella gerente viro*

(Penelope is faithful, while for two lustres her husband roams and for as many lustres wages war).

13. **Admeti** : Alcestis, wife of Admetus, king of Pherae, gave up her life for his. Cf. A. A. iii. 19-20 :

*fata Pheretiadae coniunx Pagasaea redemit
proque viro est uxor funere lata viri*

(his Thessalian wife bought off the doom of Pheres' son and for her husband was the wife borne on the bier that should have been his). Her devotion was the subject of Euripides' play 'Alcestis' and Browning's 'Balaustion's Adventure'. **Hectoris uxor** : Andromache, whose wifely love is beautifully described by Homer in the Iliad.

14. **Iphias** : the daughter of Iphis, Evadne, wife of Capaneus, who fell at the siege of Thebes, blasted by Jove's lightning, which

he had defied. His wife perished upon his blazing corpse. Cf. A. A. iii. 21-2:

*'accipe me, Capaneu! cineres miscebimur,' inquit
Iphias, in medios desiluitque rogos*

(‘Receive me, Capaneus; our ashes shall mingle,’ said Evadne, and leaped into the middle of the pyre).

15. **coniunx Phylaceia**: Laodamia, wife of Protesilaus, king of Phylace in Thessaly, who doomed himself to death by leaping first from his ship on to the shore of Troy. His wife prevailed upon the gods by her prayers to allow him to revisit the earth for the space of three hours, and when at the end of this time he died again, she died with him. Cf. A. A. iii. 17-18:

*respice Phylaciden et quae comes isse marito
fertur et ante annos occubuisse suos*

(look at Protesilaus, and her who is said to have accompanied her husband and to have died before her time). See Wordsworth’s ‘Laodamia’:

Thou knowest, the Delphic oracle foretold
That the first Greek who touched the Trojan strand
Should die; but me the threat could not withhold:
A generous cause a victim did demand;
And forth I leapt upon the sandy plain;
A self-devoted chief,—by Hector slain.

19. **facis**: strictly should be *facias*, as coming within the *oratio obliqua* construction. But the wife would think to herself *Ista moneor, quia non facio*, and Ovid retains the mood in the indirect form.

20. **remige**: abl. of instrument; = *remigio*.

EX PONTO

BOOK I. 2

1. **Maxime**: Paullus Fabius Maximus was a distant connexion and a trusted friend of Augustus. Ovid’s third wife was related to him. **mensuram inples**: i. e. you are really *maximus*, as your name is Maximus; a man in whom—

rank and birth

Stamp the pure ore of genuine worth.—Scott.

2. **genus**: coming after *geminas animi nobilitate* is easily understood as = *generis nobilitatem*. Cf. 'full of kindness, generous as his blood', Otway.

3. **qui . . . ut**: cf. note on Tr. v. 5. 23. Ovid tells the story in F. ii. 197, &c., how the Fabian clan volunteered to hold an outpost on the river Cremera against the Veientes; how they were surprised and all were slain. But one boy had been left behind at Rome, who carried on the race. The greatest of the house was Q. Fabius Maximus Cunctator, who stayed the tide of Hannibal's success in the Second Punic War. The words here adapted to Ovid's contemporary are applied in the *Fasti* to Cunctator.

6. **tamquam sit**: notice that the use of the tenses of the subjunctive in comparative clauses does not, as one would expect, follow that in conditional clauses. 'If I were lame' (an unfulfilled condition) would be *si claudus essem*; but 'as if I were lame' is *tamquam (sī) claudus sim*, after a verb in a primary, *tamquam (sī) claudus essem*, after a verb in a historic, tense.

9. **stupor**: like that of the lady in Tennyson's 'Home they brought her warrior dead'. Cf. Byron's 'Corsair':

On Conrad's stricken soul exhaustion prest
And stupor almost lulled it unto rest.

11. **felicem Nioben**: for the acc. cf. Tr. i. 2. 19; for the story cf. Tr. v. 12. 8. **quamvis** = *quamquam*. Cf. note on Tr. iii. 3. 79.

12. **posuit**: laid aside. It suits Ovid here to vary from the common story, which sees in the water which flows over the Niobe rock in summer, the tears which she continues to shed. Cf. Met. vi. 311:

*fixa cacumine montis
liquitur et lacrimas etiam nunc marmora manant*

(fixed on the mountain top she melts away and even now the marble drips tears). For the mood of *posuit* cf. R. L. P. §§ 450 and 454. Niobe is called 'happy', because she became insensible to grief; so Ovid might (except, of course, for the metre) have used *posuerit* here. For the sentiment cf. Beaumont and Fletcher:

Antiphila,
What would this wench do, if she were Aspatia?
Here she would stand, till some more pitying god
Turn'd her to marble.

13. **vivimus ut**: it is more usual to anticipate *ut* consecutive when used in this restrictive sense by *ita* or *sic*. His haunting grief is not so much the result of his being alive, as of his living such a life. The effect of *ita* with the main verb is to direct attention at once to the coming restriction, so that the main verb becomes a subordinate part of the thought; 'though I am alive, I am never without', &c. By the omission of *ita* the main verb gets greater

emphasis ; ' I live on, but yet I am never without ', &c. Cf. note on *ita* Tr. v. 3. 25.

15. *at*: like *at enim*, introducing an objection. *putō*: parenthetical. It has a slightly ironical force ; ' I suppose '. *medicina curae*: cf. Shakes. Macbeth, ii. 2 ' Sleep that knits up the ravelled sleeve of care . . . Balm of hurt minds '. *publica*: cf. 2 H. IV, iii. 1 ' O thou dull god (i.e. sleep), why liest thou with the vile ', &c. ; Sir Philip Sidney :

Sleep . . . the balm of woe,
The poor man's wealth, the prisoner's release.

Armstrong, ' The luxury of vulgar sleep '.

18. The meaning is : With me sleep does not ' shut up sorrow's eye '. My feelings are alive to the apprehension of misfortunes impending on me. *in*: denotes the direction taken by his feelings. *damna*: explained in the next two lines. Cf. Spenser :

Yet in his soundest sleepe, his dayly feare
His ydle braine gan busily molest . . .
The things, that day most minds, at night doe most appeare.

21. *imagine*: semblance, because it is not really better.

22-6. Cf. Campbell, ' The Exile of Erin ':

Erin, my country, tho' sad and forsaken,
In dreams I revisit thy sea-beaten shore,
But, alas, in a far foreign land I awaken,
And sigh for the friends who can meet me no more.

25. *non vera voluptas*: so Drummond speaks of Sleep's ' feigned solace '.

26. *ab*: after. *boni*: depends on *admonitu*. Cf. Keats :

Were there ever any
Writhed not at passèd joy?
To know the change and feel it,
When there is none to heal it,
Nor numbèd sense to steal it,
Was never said in rhyme.

29-30. Cf. the language of the Psalmist (xxii. 14), ' I am poured out like water, and all my bones are out of joint : my heart also in the midst of my body is even like melting wax '.

BOOK I. 4

1. *deterior*: cf. Tr. iv. 8. 34. *canis*: sc. *capillis*.

2. Now careful age hath pitched her painful plough
Upon the furrowed brow.—Quarles.

6. 'Such ruin has been wrought upon my years.' He was growing old (l. 1) but he looked older than his years.

8. **labor**: hardships.

9-10. **digerat**: should distribute. **per longos annos**: through a long series of years. The meaning is that if his woes were properly distributed so that only a fair number fell in one year, as many years as those of Nestor's life would be required to contain them all. For Nestor see note on Tr. v. 5. 32. Cf. Shakes. I H. VI, ii. 5 :

These grey locks . . .
Nestor-like aged, in an age of care,
Argue the end of Edmund Mortimer.

Beaumont and Fletcher, 'Am I not grey enough with grief already?' (spoken by a young woman).

13. 'The ground which is never wont to rest in fallow idleness,' lit. 'to rest with idle fallow'. *novale* 'fallow-land' is the *humus*, under a new and special aspect. The soil itself in this new aspect is spoken of as a circumstance describing the state of the soil. Instead of saying something like *cessatur* (impers.) *vacuo novali*, 'there is rest with the soil lying fallow', he says 'the ground is resting with fallow soil'. Cf. Prop. i. 22. 6-8 *pulvis*, . . . *tu nullo miseri contegis ossa solo*, 'Dust, thou coverest the bones of the unhappy man with no soil'; the *pulvis* and the *solum* are really the same.

Different crops use up different chemical elements of the soil for their growth. A succession of similar crops will in time exhaust the supply of their particular food. Hence the necessity of giving the ground a rest, or (as is usual now) changing the crops in rotation or supplying chemical manure. For the sentiment, cf. Herrick's 'Rest Refreshes':

Lay by the good a while; a resting field
Will, after ease, a richer harvest yield:
Trees this year beare; next they their wealth withhold:
Continuall reaping makes a land wax old.

17. **licet**: makes an independent statement, to which another independent statement is added in contrast, e.g. they may be strong, yet, &c. This logical relation resulted in time in *licet* being regarded as a mere connecting word, not influencing the mood. Cf. note on *forsitan*, Tr. i. 1. 39, and *quamvis*, Tr. iii. 3. 79.

20. Notice *et* transferred from its place at the beginning of the line.

22. **carpit**: cf. note on Tr. iv. 8. 8.

23. **venerit**: subjunctive, because the reason is 'reported'. It is that in the minds of the *sera posteritas*. **Aesone natus**: Jason, who voyaged in quest of the golden fleece.

26. 'If only great names (like that of Jason, celebrated in story) do not obscure the truth.' People will not believe that I have endured more than the great heroes of mythology. Cf. Tr. i. 5. 41-68 where Ovid contrasts himself with Ulysses. Read the story of Jason in Kingsley's 'Heroes'.

27-30. Jason's oppressor was a petty king, mine is the ruler of all the earth.

28. *fine* = *finibus*, abl. of space within which.

30. *utraque terra*: i. e. East and West.

31. *Haemonia*: Thessalian, from Haemon, father of Thessalus, who gave his name to the country.

34. *nostram fugam* = *me fugientem*. The action is often put in poetry for the doer of the action; cf. Tr. i. 5. 36.

36. *sacra*: it was *Palladiâ confecta manu* (the handiwork of Pallas).

37. *Tiphys*: the steersman of the Argo; cf. the passage quoted in note on Tr. i. 5. 18. *Agenore natus*: i. e. Phineus, the blind prophet, who was rescued from the Harpies by the Argonauts, whom he requited by warning them of their dangers.

38. *quas fugerem*: the deliberative subjunctive (*quas vias fugiam*?) subordinated in a clause of indirect question. Notice the position of *-que*.

39. *illum*: i. e. Jason.

41. *furtivae Cupidinis artes*: alludes to the secret help given him by Medea, who had fallen in love with him.

42. *vellem non didicisset*: cf. note on Tr. iv. 1. 23. Instead of *vellem non* (or more regularly *ne nollem*) is generally used. Perhaps the feeling that led to the use of *non* instead of *ne* here is that it corrects the single word *didicisset*, as if Ovid had written 'would that Love had taught me, not learnt from me'. Ovid is alluding to his 'Art of Love' which was the ostensible cause of his banishment.

46. *illo*: sc. *onere*. *subiit*: in compounds of *eo* Ovid allows himself to retain the original length of the last syllable of the perfect.

49. *possim*: semi-dependent on *di faciant*. *talem*: i. e. aged as you are by my troubles.

50-6. The infinitives all depend like *cernere* upon *possim*.

51. *non pingue*: wasted.

53. *flenti*: sc. *uxori*. Notice the power that Latin has through its case endings of bringing side by side words which reinforce each other, as *flenti flens* here. Contrast the way in which Keats expresses similar reciprocity of feeling:

Thou dost pine

For one as sorrowful; thy cheek is pale

For one whose cheek is pale; thou dost bewail

His tears who weeps for thee.

54. **-que**: cf. Tr. i. 8. 2. **numquam**: be careful to take this with the right word.
55. **Caesaribus**: cf. Tr. iv. 2. 1. **coniuge**: Livia. *Caesaribus* to *dis veris* is the indirect object of *ferre*.
57. **Memnonis mater**: i. e. Aurora.
58. **quam primum**: take together as a superlative adverb. **roseo**: has special point as the colour of the morning sky.

BOOK I. 9

1. Celsus was one of the few friends who did not desert Ovid in his trouble. *Tristia* i. 5 is probably addressed to him.

3. **quod**: nominative as subject of *nefas (est)* must be understood as the accusative subject of *posse*. **nec** = *et (putavi) non (posse)* cf. Tr. iii. 10. 24.

4. **invitis**: has the stress and explains line 3. **littera**: see note on Tr. i. 11. 1.

6. **ut**: cf. Tr. v. 10. 1. **perveniat**: semi-dependent on *precor*; the negative in *nec (= et non)* (l. 5) must be carried on as *ne* to *perveniat*.

7. **praesentis**: sc. *Celsi*.

9-10. Cf. Surrey (writing of his youthful friendships):

The secret thoughts imparted with such trust,
The wanton (=playful) talk, the divers change of play.

10. **saepe**: with *refert animus* understood from l. 9. **liquida** = (1) flowing, (2) clear, (3) pure (used in all three meanings both literally and metaphorically). Here 'unalloyed'.

11. **densius**: with closer throng of memories. **illis (temporibus)**: i. e. our happy times together.

12. **vellem . . . fuisse**: contrast the construction in P. i. 4. 42. **summa** = *suprema*, last.

13. **cum**: not descriptive of *tempora*, but 'inverse' *cum*, of something suddenly breaking in upon the state of things expressed in the principal sentence, here, the 'happy times'. The normal form of Latin sentence would be e. g. *cum iam ver appeteret* (was approaching), *Hannibal castra movit*, but with 'inverse' *cum* it would be (a commoner construction in English than in Latin) *iam ver appetebat, cum H. castra movit*.

14. **concidit procubuitque**: the second verb represents an earlier stage in the (metaphorical) collapse of the house than the first, to which it adds a picturesque detail. Dickens, 'Little Dorrit', 'the old house . . . heaved, surged outward, opened asunder in fifty places, collapsed and fell'.

16. Cf. Tr. i. 5. 34 *cetera Fortunae, non mea turba fuit*.

17. *funera* : cf. Tr. i. 3. 22.
 18. *igne* : i. e. of the funeral pyre. For the abl. cf. note on P. iv. 14. 14.
 19. *iacentem* : cf. note on Tr. iii. 3. 5 ; 'prostrate with grief'.
 21. *invisus* : unwelcome (i. e. in the capacity of *custos*). Cf. Horace, *invitum qui servat, idem facit occidenti*, 'he who saves a man against his will, does the same as one who murders him'.
 22. *in mea fata* : for my destruction, i. e. for suicide.
 24. *nec . . . nega* : *nec* is very commonly used for *neve*. *posse* : impersonal.
 25. *crede* : Ovid addresses Maximus. *dignus* : as you deserve. Adjectives often take the place of clauses both in prose and, especially, in poetry.
 26. In your long list of friends Celsus ranked high as any.
 27-8. Cf. Tennyson :

Howe'er it be, it seems to me,
 'Tis only noble to be good.
 Kind hearts are more than coronets,
 And simple faith than Norman blood.

28. *magnos* : complement of *facit*.
 30. Notice that *cum fugerem* depends upon the *quas*-clause. *Quas* is transferred from the beginning of the line to give greater emphasis to *vivo* (contrasted with *adempto*) and *cum fugerem* naturally goes with *vivo*.
 31. Tears and songs are Celsus's due ; cf. Milton's 'Lycidas' 14 'without the meed of some melodious tear'.
 32. *venturi* : used as a noun, 'posterity'. *nomina* : titles to fame.
 33. *hoc est quod possim* : this is all I can ; lit., this is the sort of thing I can. R. L. P. § 452.
 34. Lit., this is the only thing of mine, that is allowed to be in Rome (*istic*). *quod meum* is the subject of *esse* ; and the whole acc. and infin. phrase is subject of *licet*. The difference between the dative and infinitive and the accusative and infinitive constructions with *licet* may be made clear by comparing, e. g., 'You may read these books' (*tibi*, as the permission is given to you) and 'These books may be read by you' (*licet hos libros a te legi*). Contrast the more definite indicative *licet*, with *possim* above.

BOOK II. 1

1. *triumphi* : see note on Tr. iii. 12. 44. Tr. iv. 2 gives a description drawn from imagination of an anticipated triumph of Tiberius over Germany ; this poem describes from hearsay his real triumph over Pannonia and Dalmatia on Jan. 16, A. D. 13.

2. **languida, fessi** : because Tomi was (or rather Ovid thought it was) so far to the north. Cf. Tr. i. 5. 45.

4. **odio est** : *odio* (R. L. P. § 225) *esse* is used as a passive of *odisse*.

5. **nube** : one of the commonest metaphors. A fine expansion of a metaphor drawn from the weather is Shakespeare's

Now is the winter of our discontent
Made glorious summer by this sun of York ;
And all the clouds that lour'd upon our house
In the deep bosom of the ocean buried.

In Tr. i. 3. 13 *nubes* is the numbing effect of grief upon the sufferer's mind.

6. **verba dedi** : from the meaning 'to give (mere) words' the phrase is equivalent to 'to cheat'.

7. **ut** : although. **mihi** : contrasted with *civis* in l. 8.

8. **una** : the plural of *unus* is used with nouns which have plural only (*una castra*), and, as here, with nouns the plural of which is used poetically for the singular.

10. **poni** : 'to be laid aside'.

12. Flattery under the guise of independence.

14. **segeti** : dative with *mixta*. *miscere* is also (more commonly) constructed with the ablative (with or without *cum*). Of course, a different relation between the objects mixed is prominent in the writer's mind in these various constructions ; e.g. *misceo aquam vino* (dat.), I add water to the wine ; *misceo vinum aqua*, I make the wine into a mixture by means of water ; *misceo vinum cum aqua*, I mix the two to form a combination.

15. **herba** : weed, in apposition to *nos*.

17. **pro parte virili** : to the best of my power ; i.e. I enter wholeheartedly into Caesar's joys. Cf. Tr. v. 11. 23 :

*iure igitur laudes, Caesar, pro parte virili
carmina nostra tuas qualiacumque canunt*

(rightly then does my poor verse with its best powers sing thy praises).

21. **visenda** : take *ad ora visenda* together.

23-4. **vastis moenibus** : l. 23 is to be taken metaphorically, l. 24 literally. Spenser, 'The Ruines of Rome', 'Rome was th' whole world, and al the world was Rome'. The actual walls in Ovid's time were those of Servius Tullius (c. 507 B. C.), about $5\frac{1}{2}$ miles in extent. Aurelian's walls (12 to 13 miles long) were not built till A. D. 270, and are a monument of Rome's weakness rather than of her greatness.

25. **tu** : i.e. *Fama*. **lucibus** : days.

27. **numine caelesti** : the improvement in the weather was due to the special dispensation of heaven.

29. *magnae vocis honore*: i.e. amid loud applause, or with outspoken praise (from Tiberius).

30. The *legati* of Tiberius were granted the *insignia triumphalia* (Suetonius), and we learn from an inscription of a man *donatus ab Ti(berio) Caes(are) Aug(usti) filio Augusto torq(ue) maiore bello Delmatico*, i.e. presented with a neck-chain by Tiberius Caesar Augustus, son of Augustus, in the greater Dalmatian war. This probably refers to the occasion of which Ovid is writing.

31. *sumpturum*: agrees with *victorem* above. *pictas vestes*: object of *sumpturum*. *clara insignia*: object retained after the passive participle *pictas*. An extension of the use with participles used in a 'middle' sense. Cf. note on Tr. iv. 2. 5. For the triumphal dress see note on Tr. iv. 2. 48.

33. *caste*: piously. *parentis*: his adoptive father Augustus, in honour of whose 'justice' he burns the incense; probably in the temple alluded to in P. iii. 6. 24-6:

*iustitia vires temperat ille suas.
nuper eam Caesar facto de marmore templo,
iam pridem posuit mentis in aede suae*

(he tempers his might with justice. Her (i.e. Justice) Caesar has lately enshrined in a marble temple; but he has long had her enshrined in his heart).

34. (Justice) which is ever enshrined in that (i.e. Augustus's) breast. It needs no other temple. Cf. B. Jonson:

Kneel not to the place nor air;
She's in thy heart; rise then and worship there.

35. *ierit*: subjunctive because in a clause dependent upon *narrasti* (l. 25). *felix omen*: blessings.

36. *roratis*: either 'showered down' (cf. quotation on Tr. iv. 2. 50) or 'besprinkled with dew'; so, 'fresh-gathered'. Note that *rorare* is generally used intransitively. See note on *redundatas*, Tr. iii. 10. 52. Cf. Browning, 'It was roses, roses all the way'—said of his triumphal procession by 'The Patriot' as he was being led to the scaffold a year afterwards. So we may contrast that later scene when 'the funeral rites of the dead Emperor (Tiberius) were observed without much pomp and with still less grief'. *erubuisse*: the rose-strewn stones are said to blush by a common metaphor. Cf. Beddoes:

Look upon the bride
How blushes open their envermeiled leaves
On her fair features,

where the metaphor is used in the reverse way.

37. *protinus*: onward, with *lata* (sc. *esse*). *argento*: ablative of instrument with *imitantia*; cf. Tr. iv. 2. 37.

40. Defensive and offensive weapons taken from the enemy. **sua** : of their own, i. e. separate.

41-2. The roofs blazed golden in the rays reflected from the gold of the trophies.

43-4. As many leaders as might almost have sufficed for the enemy's total force. **satis fuit** : for the indicative, where we should use subjunctive, see note on P. iii. 3. 20. Notice that *fuit* is not part of the report, but is Ovid's own statement.

45. **tulerunt** : bore off, i. e. obtained. Cf. *inpune ferre*, to go unpunished.

46. **et** : with *Bato* ; even *Bato*. **summa** : 'the soul' of the war.

47-8. The contrast is between *mihi* and *hostibus*.

49. **Germanice** : see on Tr. iv. 2. 9, 39. Part of Ovid's prophecy was fulfilled—he won a triumph in A. D. 17 for victories in Germany, but he died in A. D. 19 under circumstances that suggested poisoning. Besides his great military capacity, he had considerable literary ability and was a universal favourite for his many good qualities. Ovid dedicated his *Fasti* to him, but Germanicus, himself an object of suspicion to Tiberius, had not the power, if he had the will, to serve him.

50. **nominis tui** : defines *titulo*. **isse** : passed in the procession.

51. **te contra** = *contra te*.

54. **sint modo** : cf. note on Tr. iii. 3. 23.

55. **quiddam** : used here like the more indefinite *aliquid* ; see on Tr. iii. 13. 25. *quidam* means 'somebody whom I could mention, if I would'.

57. **Tarpeias arces** : the Capitol, to which the name *Mons Tarpeius* was sometimes applied. Generally, however, the low precipice in front of the temple of Jupiter is known specially as the *rupes Tarpeia*, the traditional scene of a traitor's punishment. The name was said to have been given in memory of the treachery of the Vestal Virgin *Tarpeia*, who admitted the Sabines to the citadel in return for the promise of what they carried on their left arms. She meant their gold ornaments, but in disgust of the treachery by which they profited they overwhelmed her with their shields, which they also carried on their left arms, and killed her.

59. **maturos** : in the fullness of time. **pater** : his adoptive father *Tiberius*.

60. **suis** : his kindred ; but, of course, his adoptive father *Augustus* is specially meant.

61. **toga** : distinctively the garb of peace, for which it is used here. Cf. Cicero's *cedant arma togae* (let arms give way to the gown).

62. **nota** : verb ; 'mark in your memory'.

64. **sufficiet**: cf. note on Tr. v. 2. 5. Ovid died in A. D. 17, the very year of Germanicus' triumph.

65. **inbuero**: stain (with my blood).

67. **quae si tua laurea**: if that laurel branch of yours. The triumphing general carried a laurel branch in his right hand and laid it on the lap of the god. **salvo**: i. e. recalled from exile. *me salvo* though modestly put in the ablative of mere 'attendant circumstances' has the main stress in the if-clause.

68. An *omen* is anything forecasting a future result, here 'prediction'. **bis**: i. e. the prediction of your triumph and the hinted (in *me salvo*) prediction of my restoration through your good offices.

BOOK II. 10

1. **ecquid**: cf. Tr. iii. 3. 47.

2. **Macer**: see Tr. i. 8.

3. **auctoris**: the sender.

4. **littera**: handwriting (= *manus*, l. 7). In Juvenal xiii. 138 we have the same combination of handwriting and signet-ring as evidence: *arguit ipsorum quos littera gemmaque* (whom their own handwriting and signet-ring convict).

5. **horum**: i. e. *anuli et litterae*.

6. **repetunt**: recall.

7. **licet**: cf. note on P. i. 4. 17.

8. **tantum**: only.

9. Ovid's claims on Macer are based on long intercourse, affinity through their marriages, and community of poetical tastes. Possibly Ovid and Macer married sisters.

13. The Iliad begins with the tenth year of the siege of Troy and ends with the funeral rites of Hector. Macer wrote about the beginning of the war.

14. **summa manu**: lit. the last hand, i. e. the finishing touch, completion.

17. Poets worship at a common shrine. Cf. note on Tr. iii. 7. 32.

18-19. Contrast *quamvis* and *quamquam* in their meaning and construction; note on Tr. iii. 3. 79. We should have expected *absumus* to be in subjunctive, as the clause depends not upon *suspicio* but upon *te memorem esse*.

21. Cf. Tr. i. 2. 68.

22. **Trinacris**: a fem. adjective, 'having three promontories'. Here used as a noun, 'Sicily'.

24. Cf. M. Arnold, 'Empedocles on Etna':

Typho . . . the rebel o'erthrown,
Through whose heart Etna drives her roots of stone,
To imbed them in the sea.
Wherefore dost thou groan so loud?
Wherefore do thy nostrils flash,
Through the dark night, suddenly,
Typho, such red jets of flame?—
Is thy tortured heart still proud?

- 25-8. Scenes in Sicily. **Hennaeos**: cf. Milton P. L. iv. 268:

Not that fair field
Of Enna, where Proserpin, gathering flow'rs,
Herself a fairer flow'r, by gloomy Dis
Was gather'd . . . might with this Paradise
Of Eden strive.

olentis stagna Palici: two sulphureous lakes at Palica (between Henna and Syracuse) where the Palici, twin sons of Zeus and the nymph Thaleia, were worshipped as enforcers of oaths. In the *Metamorphoses* Ovid uses the plural: *stagna Palicorum*.

26. **Cyanen**: Cyane, a water-nymph, was changed into a fountain near Syracuse through her grief at the loss of Proserpine. **Anapus**: a river near Syracuse.

27. **nymphe**: Arethusa, the nymph of a fountain of fresh water which comes up in the little island of Ortygia at Syracuse. She was supposed to have come under the sea from Elis, in flight from her lover Alpheus, who pursued her to Sicily. Read Shelley's poem 'Arethusa'. **Elidis amnem**: Alpheus, the river on which Olympia is situated.

28. **tecta . . . nunc quoque**: it still flows under the sea from its hidden source which must be on the mainland.

29. **labentis**: a frequent epithet of time, specially applicable here to the pleasant days which seemed to go so fast, in contrast to the dragging days of Ovid's present misery. 'Time travels in divers paces with divers persons,' Shakes.

30. **Getis**: 'short comparison'; the place is compared to the Getae, instead of to the country of the Getae. Cf. Tr. i. 5. 41.

31. **quota pars**: 'how small a part'; literally, 'what part in order of number?' The answer would be expressed by an ordinal.

32. Cf. the Roman saying, *comes facundus in via pro vehiculo est*, 'a companion who talks well is as good as a lift on your journey'.

35. **vicibus loquendi**: conversation. Shakes. Rich. II:

Your fair discourse hath been as sugar,
Making the hard way sweet and delectable.

36. **si numeres . . . fuere**: R. L. P. § 437. 'If you were to

count, our words were', &c., is a natural way of expressing shortly the full thought 'if you were to count, you would find that our words were', &c. **gradu**: the singular is common in describing pace, as *celeri, citato, quieto, presso*, &c., *gradu*, but is rather strange here as the idea of plurality is prominent as the point of the comparison.

37. **in loquendum**: for our talk.

38. **tarda**: explained by *per aestivos dies*. It is in sharp contrast to *defuit*. Long as the days of summer are, they were all too short for us. Blair:

O! then the longest summer's day
Seem'd too, too much in haste: still the full heart
Had not imparted half.

39. **aliquid**: emphatic, 'no light bond'. **pariter**: with the following *unctu* and *simul* all lay stress on the sacredness of the intimacy based on dangers and pleasures shared together. Cf. Milton, 'Lycidas':

Together both . . . we drove afield, and both together heard
What time the gray-fly winds her sultry horn, &c.

41. **res**: the strenuous business of travel, opposed to *iocos*.
ab: after.

42. **quorum non pudeat . . . iocos**: i.e. innocent escapades.
Herrick:

Come, let us goe, while we are in our prime;
And take the harmlesse follie of the time.

43. **cum subeant**: subjunctive owing to the causal force of the clause; 'as all these memories rise before you'.

45. **ipse quidem certe**: by this emphatic insistence on his own feelings Ovid tries to persuade himself that his one-time friend *must* still think of him.

46. Cf. Tr. iii. 10. 3.

47. **quo . . . possum**: i.e. *pectore* (with the mind's eye), *quo solo possum (te intueri)*.

49. **celeberrimus**: *celeber* is used properly of a place, 'crowded', then 'celebrated'. Here like *frequens* of the frequent appearance of the same individual.

50. **media**: the very heart of the city; placed next to *Getas* to bring out the contrast. **iussus**: at my call.

51-2. Ovid is speaking fancifully; better to be at Rome in his friend's thoughts, than for his friend to be in Ovid's thoughts in desolate Tomis. *memori* and *semper* are emphatic; the place of their union (in thought) should always be Rome.

BOOK III. 1

1. **pace tua . . . pax**: a play upon the words. *pace tua* = by your leave (lit. with peacefulness on your part (towards me)); *pax* = peace (from your enemies) enjoyed by you. Cf. Ovid's repeated play on the words *salus* and *vale*; e.g. P. i. 10. 1-2 *Niso suo profugus mittit tibi, Flacce, salutem* (i. e. best wishes for your welfare), *mittere rem* (i. e. *salutem*, health) *si quis, qua caret ipse, potest*, and see note on Tr. iii. 3. 88.

6. There is no summer here. In Italy the wheat harvest takes place in the months from May to July.

9-10. Cf. Tr. iii. 10. 44.

12. = *de quo dubium (est utrum) sistat*, &c. For the construction cf. note on Tr. v. 5. 23. *dubium*, *ambiguum*, and *incertum* are often thus inserted (with omission of *est*) in a relative clause, turning it into an indirect question.

13. **felix**: fertile. **apertis**: bare.

14. **altera forma**: because monotonous and barren, like the sea.

15. **obloquitur**: greets you (*ob-*) with its note. **nisi siqua . . . potat**: understand *ea obloquitur*. We should express the meaning differently, e.g. 'save one maybe that drinks', &c. **silvis remotis**: apparently there are woods (cf. l. 13) or scattered clumps of trees near the sea.

17. **tristia**: of taste. **horrent**: of rough, unsightly growth. *niteo* is the favourite word used of blooming, well-looking crops.

19. **quod**: the fact that; like *quod* in l. 21; co-ordinate with *metus* as objects of *adde*.

22. **eat**: consecutive subjunctive.

23. **horum**: i. e. all these drawbacks just mentioned.

24. **nobis**: cf. on Tr. i. 1. 65.

BOOK III. 2

1. **locus**: in what is now the Crimea. **priores**: men of old time. An aged Scythian is speaking, and we gather from this passage that Tauri was no longer the local name of the inhabitants. The story is told by Euripides in *Iphigenia in Tauris* and by Goethe in *Iphigenie*.

2. **non ita distat**: we have the same idiom 'not so far from'. In prose we should find *ab* with *distare*.

3. **paenitet**: sc. *me*; 'I am dissatisfied'.

4. **consortem Phoebi**: i. e. Artemis or Diana, the moon-goddess.

5. **templa**: the plural gives the idea of size and grandeur.

7. **signum caeleste**: i. e. a statue of Diana.

8. **deā** : governed by *orba*. The statue itself, according to the story, was carried off by Orestes (l. 49).

10. **cruore** : explained by l. 13.

11. **sacra** : neuter plural. **taedae non nota iugali** : i. e. unmarried. The torch was used in the marriage procession and so often stands for marriage ; cf. Prop. iv. 11. 46 *viximus insignes inter utramque facem*, 'my life was noble from my marriage to my death'.

12. i. e. the Scythian maiden of noblest birth (lit. she who surpasses the (other) Scythian maidens, &c.). **nurus** : properly daughter-in-law ; then, a young married woman ; then, any young woman, a maiden. Cf. Ovid Met. *matrum nuruumque caterva*.

13. **sacrifici** : the contracted form of the genitive, usual in prose. Ovid uses the longer or the shorter form of the genitive of words in *-ius* or *-ium* as suits the metre.

14. **ut** : cf. note on Tr. iii. 13. 14. **virgineo** : the adjective is equivalent to a possessive genitive.

15. **Maeotide** : round Lake Maeotis, now the Sea of Azov.

18. **nescio quam** : remember that a Scythian is telling the story. **Iphigenian** : Greek accusative. She was the daughter of Agamemnon and Clytemnestra. When the Greek host assembled for the siege of Troy was weather-bound in Aulis, Calchas the seer proclaimed that the sacrifice of Iphigenia was necessary to appease Artemis, whom Agamemnon had offended. Artemis, however, saved her, substituting a hind in her place, and carried Iphigenia away to Tauris (ll. 19-20).

20. **Phoebe** : i. e. Diana.

26. **nomina fama tenet** : fame holds their names in her keeping.

27. **Triviae** : the goddess of the cross-roads, Hecate, identified as a moon-goddess with Artemis.

28. **manus** : for the accusative see note on Tr. iv. 2. 5.

30. **ut** : that (when they have been duly purified) the fillet, &c. The fillet was a length of twisted red and white wool. It was knotted at intervals with ribands (*vittae*).

32. **tardae causas morae** : i. e. excuses for delaying the performance of the horrible rite ; cf. *invita*, l. 22. The genitive is objective. **ipsa** : is emphatic.

35. **tamen** : goes back to the matter in hand, after her parenthetical remarks on the nature of the rite.

37. **audito** : i. e. in their answer to her question. **pia** : pointed by its position next to *patriae*. The mention of her country's name awoke the love she still felt for it ; 'hearing her dear native city named' would bring out the force of the word. **patriae** : Mycenae.

41. **periturus** : ready to die.

42. *hic*: Orestes. *pugnat mori*: a poetical construction, on the analogy of the infinitive with such verbs as *conor*.

43. Then and then only discord arose between them; lit. this one thing arose in which there was not agreement between them. *quo*: abl. of respect. *convenerit*: consecutive subjunctive (subjunctive of characterization).

44. *cetera*: acc. of respect. *par*: a noun, 'the pair'.

45. *pulchri*: noble, generous.

46. *exarat*: see note on Tr. iii. 7. 1.

51. *quamvis*: see note on Tr. iii. 3. 79.

52. *nomen*: the result, is used for *fama*, the cause.

BOOK III. 3

1. *fenestras*: Roman houses had few windows, owing to the great prevalence of out-door life and the wish to keep out the sun. The open *peristylum* and the partly open *atrium* served as light-wells for the rooms opening out of them. The few windows they had were raised high above the level of the pavement; they were small and mostly had a single shutter. Sometimes as we see here they had two shutters. Cf. Ovid Am. i. 5. 3 *pars adaperata fuit, pars altera clausa fenestras*. Talc, and, as we see from Pompei, sometimes glass were used for the panes.

2. i. e. it was full moon. *mensis* is here not the calendar month, in the middle of which full moon would only occasionally fall, but the period from new moon to new moon—the original meaning of the word, when time was reckoned by the moon alone, and before the year was divided up into artificial months to suit the solar year. Note that 'moon', 'month', *mensis*, and *μήν* are all formed from the same root, meaning 'to measure'.

3. Cf. P. i. 2. 15, note.

4. *fusa*: thrown.

5. *inhorruit*: quivered. Properly used of a rough surface; then transferred to uneven movement. So *crispus* = curled—waving—quivering.

10. *fulcra*: the head of the bed.

12. *comas*: for the accusative see note on Tr. iv. 2. 5.

13. *horrida*: specially used of tangled hair; here transferred to the face over which the hair fell; 'his soft locks fell in tangled mass down his cheeks'. The effect of *horrida* is heightened by the contrast with *molles*.

14. *pinna* = *alae*.

15. *aeriae*: adds to the pathos of the picture. The pigeon who naturally should have the freedom of the wide air is now a captive and roughly handled.

16. **tractantum** = *tractantium*, the prose form.

17. **simul** = *simul atque (simulac)*, which is the usual form when the word is used as a subordinating conjunction. Notice that the expression in itself conveys no idea of subordination: it simply states 'something happened at the same time—and (at the same time) something else happened'. As language developed, the one of these occurrences is felt as being stated not so much for its own sake as for the sake of determining the time of the other occurrence. So *simulac* becomes a subordinating conjunction. Cf. the development of *licet*, P. i. 4. 17.

18. **libera**: outspoken.

19. **decepto magistro**: explains *causa*, as its position on either side of it shows. We should call it an *abl. abs.* It is worth while noting that the *abl. abs.* is simply one or other of the many uses of the ablative; only as the force of the ablative does not fall on the noun alone but on the combination of noun and participle (cf. note on Tr. iii. 3. 56), a special mode of translation, generally by a subordinate clause, is necessary, and so this use of the ablative in Latin was looked upon as a special use. Here the ablative is strictly one of instrument: 'through your master-deceived', i. e. through your deceiving your master. The English *nom. abs.* is strictly an 'absolute' case, i. e. one which has no *grammatical* dependence on the rest of the sentence.

20. Cf. note on Tr. iii. 1. 4. **quem**: object of *docuisse*. **michi**: with *utilius*. Notice the indicative *fuit*. The Romans regularly said *utilius (aequius, melius, satius, &c.) est (fuit)* where we should say 'it would be (would have been) more expedient', &c. Compare these two ways of expressing the same meaning (a) 'your right course *was* to go to him at once' and (b) 'you *would have done* rightly, if you had gone to him at once'. In the phrase *utilius fuit* the Romans used expression (a) correctly with the indicative; in our phrase 'it would have been more expedient', we use the form of (a) but allow the mood of (b) to influence the verb. Cf. the correct Latin use of the indicative in phrases like *potui (debuī) facere*. It is well worth while noting that a great many irregularities in all languages are due to the fact that in speaking or writing two ways of expressing the same meaning are often present to the mind at once, and the one not adopted unconsciously influences the one adopted.

24. **invidiosa**: fraught with reproach. *invidiosus* means (1) feeling hatred for others, (2) bringing hatred on oneself, (3) (as here) bringing hatred (by one's wrongs) on others.

27. **at**: used regularly in earnest appeals (as here), imprecations, &c. **sic**: explained by *effice*, l. 29. Cf. note on Tr. v.

3. 29. **ferientes cuncta**: these words contain the real wish. We should say 'may the arrows you bear never fail their mark', subordinating *habeas*. Cf. note on P. ii. 1. 67.

28. **rapido**: (from *rapio*) consuming.
29. **effice sit**: *sit* is a jussive subjunctive semi-dependent upon *effice*. **non**: not *ne*, because the negative goes closely with *inplacabilis*.
30. **plecti**: from *plēcto* not *plēcto*.
32. **visus**: sc. *est*.
34. **matrem**: i. e. Venus.
35. **concessum**: pardonable, that is, by the current morality of the times, which was not very strict, but which Augustus was striving to make stricter.
36. **et nullum**: *nec ullum* would be more usual.
37. **utque hoc**: sc. *defendere potes*. **cetera**: explained by *aliud* in the next line; the unknown charge, the real cause of Ovid's banishment.
38. **magis**: though an adverb (cf. note on Tr. i. 5. 66) is allowed to stand at the end of the pentameter because it is the emphatic word of the sentence. Its position away from *laeserit*, which it modifies, also adds to its emphasis.
39. **iacentem**: cf. Tr. iii. 3. 5.

BOOK IV. 3

1. **conquerar, taceam**: the deliberative or dubitative subjunctive. Cf. note on Tr. i. 3. 49. **nomine**: the name of the person charged, not of the charge itself, as we see from what follows.

2. **qui**: *quis* and *qui* (not *quid* and *quod*) often interchange their ordinary usage as pronoun and adjective respectively. *quis* seems merely to ask for identification (who?), *qui* for description as well (what sort of man?).

3. **commendere**: be graced.

6. **qui velles**: the subjunctive is consecutive, 'the sort of man to', &c. Generally *is* precedes the relative in this construction. R. L. P. § 452. *primus volebas*, 'you were the first to wish', would simply have stated the fact, without denouncing the person's character.

7. **contraxit vultum**: 'has frowned'. The opposite is *vultum diffundere*, to expand the countenance, i. e. to look pleased; cf. P. iv. 4. 9:

*qua tamen inveni vultum diffundere causa
possim*

(yet I have found a reason for which (*qua causa*) I may wear a look of joy, viz. his friend's consulship).

10. **quis sit**: contrast *qui sis* in l. 2 (note).

12. i. e. do you shut yourself off from compassion when your

shipwreck comes. For *naufragio tuo* = *naufrago tibi*, cf. Tr. i. 5. 36.

13. Cf. note on Tr. v. 8. 7. **non** : with *stabili*.

14. **quem summum** : remember *summus mons*, the top of the mountain.

16. **illi** : i. e. *illius levitati*; cf. P. ii. 10. 30.

17. **sunt pendentia** : an unusual periphrasis for *pendent*. Ovid prefers to emphasize the adjectival rather than the verbal notion in *pendeo*. The expression 'to hang by a thread' is current with us as with the Romans. It originated possibly in the story told of Dionysius, tyrant of Sicily (431-367 B. C.). When one of his flatterers, Damocles, praised his good fortune, Dionysius invited him to a splendid banquet. But over the head of the guest was suspended a sword, which hung from a single horse-hair, and he could take no pleasure in the feast. In this way Dionysius vividly pictured to him the misfortunes which may at any moment overwhelm the most fortunate.

19. **Croesi** : see note on Tr. iii. 7. 42.

20. **nempe** : to be sure (or 'look you' as Fluellen has it in Shakespeare's Henry V). Cf. note on Tr. iii. 7. 41. **hoste** : Cyrus.

21. **ille** : Dionysius, the younger, son of the Dionysius mentioned in note on l. 17. He was driven from Syracuse and spent the rest of his days at Corinth.

22. **humili arte** : some writers say that he became a schoolmaster, others, a mendicant priest of Cybele.

23. **fuera**t : 'had been' before Pompey. There were greater afterwards. **Magno** : Pompey (106-48 B. C.), Caesar's rival, had been greeted by Sulla, half-ironically, with the surname Magnus, on his return from fighting Sulla's battles in Africa. Pompey kept the name and handed it on to his descendants.

24. **clientis** : Ptolemy XII, king of Egypt, and brother of Cleopatra. His father Ptolemy Auletes had been restored to the throne by Pompey's influence. Hence the term *cliens* applied to the son, to whom Pompey fled after his defeat by Caesar at Pharsalus (48 B. C.). The young prince caused him to be put to death.

25. **ille** : Marius (157-86 B. C.), the rival of Sulla. From a humble position he rose to be seven times consul. He put an end to the war with Jugurtha, king of Numidia, in 106, and freed Rome from the fear of another Gallic invasion by annihilating the Teutones in 102 and the Cimbri in 101. When in 88 Sulla had been granted by the Senate the command of the war against Mithradates, Marius induced the people to transfer it to himself. Sulla then marched on Rome and Marius, who was unprepared, had to flee. It was during this flight that Marius was forced to hide himself in the swampy ground near Minturnae at the mouth of the Liris (l. 27). After Sulla's departure for the East, Marius returned and wreaked a

bloody vengeance on his enemies in Rome, until his death early in 86 B. C.

28. **pudenda** : notice the personal use of some participial forms of *pudet* and *paenitet* : *pudendus*, *paenitendus*, *paeniturus*. They are relics of a time when these verbs were used personally.

30. **certam fidem** : sure promise (of permanence). See note on Tr. i. 5. 18 for the meanings of *fides*.

BOOK IV. 14

1. **ista** : contemptuously, 'this wretched land'. **muter** : used in its original sense as a frequentative of *moveo* ; 'whither I be removed'.

2. **omnis** : i. e. *terra*.

3. **Syrtes** : dangerous sand-banks off the north coast of Africa in what are now the Gulfs of Gabes and Sidra. **Charybdis** : a whirlpool off Messina in Sicily. They both had literary associations : Aeneas was wrecked on the Syrtes and Odysseus barely escaped Charybdis.

4. **dum** : (conditional) 'provided that' is a development of the use of *dum* temporal with the subjunctive of something looked forward to (R. L. P. § 432). Cf. our colloquial use of 'so long as' to express a condition. The relation in time is transferred to one in thought. So with our 'while', in a sentence like 'I am well now, while formerly I used to be always ill'. *dum* is often strengthened by *modo*, 'only', in this meaning. *modo* alone is used with subjunctive in the same meaning, but here the subjunctive is jussive and the clause is not really dependent.

5. **si quid ea est** : if there be a Styx. The Styx is a stream in Arcadia which falling over a cliff 500 feet high is lost to sight at its base. Hence it was represented as a river of the Underworld. This explains the next line (*siquid inferius . . .*). **commutabitur** : will be taken in exchange. Note the constructions of *muto* and its compounds in the sense of exchanging. (1) *muto Histrum Styge*, 'I give the Danube in exchange for the Styx', and (2) *muto Styga Histro* (as here), 'I take the Styx in exchange for the Danube'. The ablative is that of instrument, as with verbs of buying and selling. For construction (2) in English cf. Campbell's 'Parrot', which 'changed the smoke of turf' for 'his native fruits and skies and sun', when brought a captive to Scotland.

6. **siquid . . . habet** : is also subject of *bene commutabitur Histro*.

7. **gramina** = *inutilis herba*, P. ii. 1. 15. **hirundo** : 'the swallow follows not summer more willingly, than we your lordship ; nor more willingly leaves winter' (Shakes. Tim. of Ath. iii. 6).

8. **Marticolis**: from their warlike habits; cf. Tr. v. 7. 15-20.

9. **propter**: governs *talia verba. mihi* (depending on *succensent*) suggests *mea* with *verba* and renders the separation of the preposition from the word it governs less awkward than would have been the case with another word.

10. **nota**: sc. *est*.

12. **plectar**: cf. P. iii. 3. 30. **ab ingenio**: *ab* denotes the source of the punishment. Cf. note on Tr. iv. 10. 16. Notice the violation (commoner in the later poems) of Ovid's own rule that the pentameter shall end in a word of two syllables.

14. **offendit**: struck, intransitive. **naufraga**: describes the state of the vessel after it has struck; so it is used in an anticipatory or 'proleptic' sense. Cf. Tennyson, 'Princess':

A flying splendour . . .

That o'er the statues leapt from head to head,
Now fired an *angry* Pallas on the helm,
Now set a *wrathful* Dian's moon on flame.

The italicized adjectives do not describe the goddesses in their ordinary mood, but their appearance when the rays of the setting sun fall upon them. So in P. i. 9. 18 the ablative *in igne* (instead of the accusative *in ignem*) anticipates the 'state' which follows on the 'motion' expressed by *ponendus*.

17. **excutiat**: shake out, i. e. examine. **monimenta**: i. e. my poems.

21. **verissima**: emphatic, 'and most true they are'. It has the force of a sentence.

23. **quam vitabilis**: complement. As the gerundive in the poets passes from the meaning of 'obligation' to that of 'possibility', so here the verbal adjective in *-bilis* passes from that of 'possibility' to that of 'obligation'. **Ascra**: a village in Boeotia, where Hesiod, the *agricola senex* of the next line was born. He was a very early Greek poet and wrote on husbandry.

27. **malus interpres**: i. e. some mischief-maker, who twists my words awry.

28. **in novum crimen**: to answer a fresh charge. *novus* is in distinction to the old charge of immoral tendency brought against the *Ars Amatoria*.

29. **candidus**: cf. note on Tr. i. 11. 33. This word does not, like Tennyson's 'the white flower of a blameless life', include the whole range of moral conduct, but denotes specially absence of prejudice, unwillingness to wound others' feelings. Contrast *nigrior* in l. 31.

31. **nigrior**: *niger* = 'black-hearted', 'bad'; cf. Hor. Sat. i. 4. 85 *hic niger est; hunc tu, Romane, caveto*. **iam**: gives emphasis, 'indeed'. **Illyrica pice**: this is 'said to be blackest and most approved'.

32. *mordenda*: cf. our expression 'a biting jest'. *erat*: states a fact (was not deserving to be censured), in which the strictly correct apodosis (*non morderetur*) to *si essem* is implied. Cf. note on Tr. v. 5. 24.

33. *mea sors* = *ego talia sortitus*. *mea sors excepta*, 'your welcome of my unhappy lot', is that combination of noun and participle which when used in the ablative to modify the verb is called 'ablative absolute' (note on P. iii. 3. 19).

34. *Graios*: cf. Tr. v. 2. 68. *Graios* is complement.

35. *Sulmo*: cf. Tr. iv. 10. 3.

36. *potuit*: unusual for *potuisset*. The opportunity was not actually given to Sulmo.

37. *vix*: with *daretis*. *incolumi salvoque*: used here as so often by Ovid of political status.

38. *honor*: explained in the next lines.

39. *inmunis*: exempt from the ordinary public burdens (*munera*, services rendered to the State).

40. *exceptis*: the whole clause *siqui . . . habent* stands for the noun in this ablative absolute. *munera legis*: benefits conferred upon them by the law. People who had performed signal service to the State (as by winning Olympic victories in earlier times) were granted exemption from public burdens by law. Ovid means that the honour done him was purely *honoris causa* as a tribute to his fame as a poet.

42. *invito*: sc. *mihî*. *inposuit*: see note on l. 12.

43. Latona was loved by Zeus. When on account of Hera's jealousy all other lands refused to receive her, she found a refuge in Delos, where she gave birth to Apollo and Artemis.

45. *fugatis*: agrees with *nobis* in l. 46.

47. *fecissent*: an 'unfulfilled wish in past time'; *posset* is semi-dependent on it. Cf. Tr. i. 5. 21 where the *ut* marking complete dependence is inserted.

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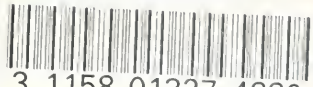
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