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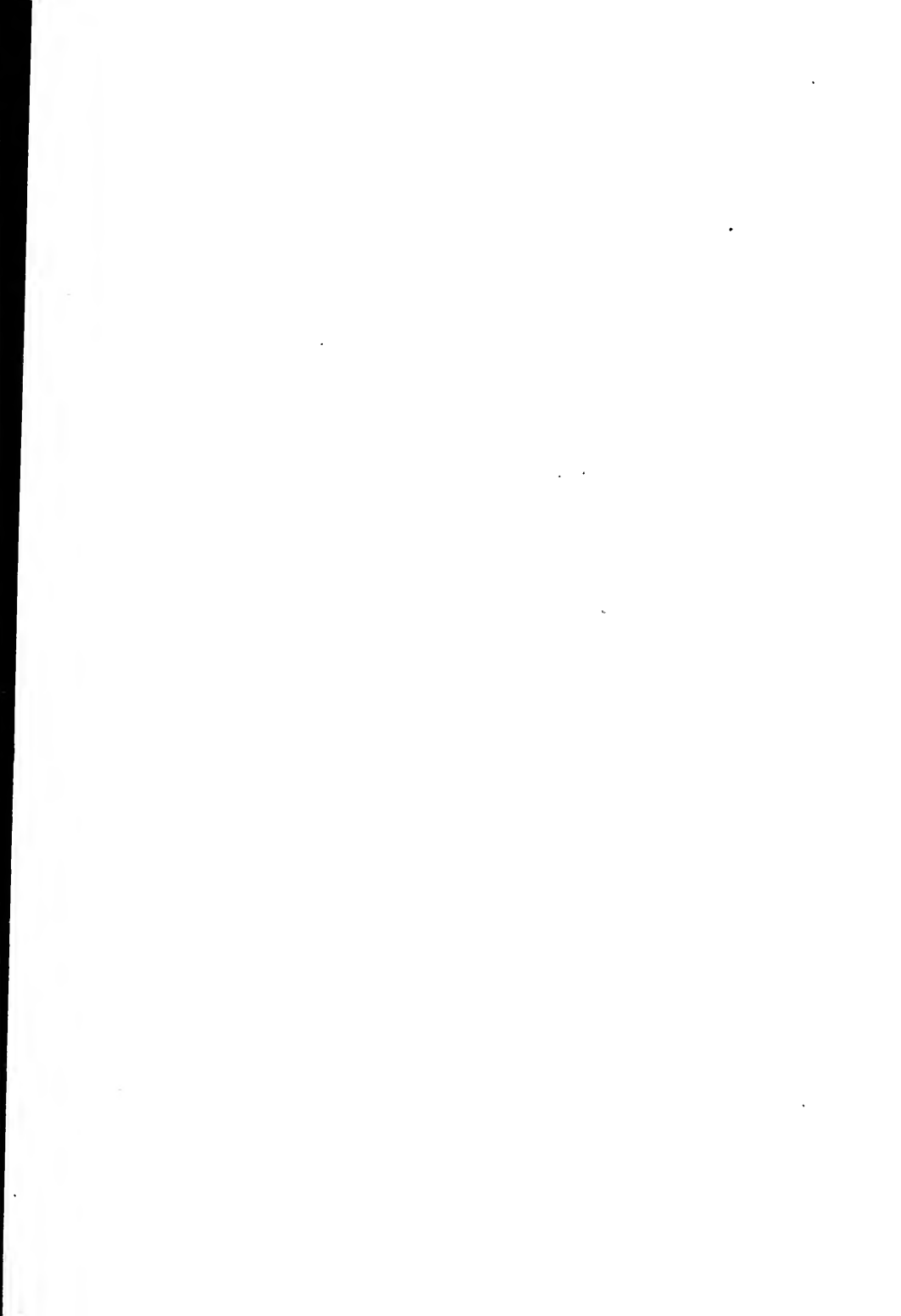
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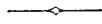
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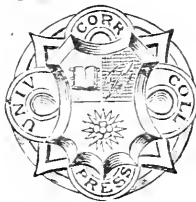
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INTRODUCTION.

§ 1. **Life of Ovid.**—Publius Ovidius Naso was born at Sulmo (*Sulmona*), about seventy miles from Rome, in the country of the Paeligni, on March 20th, 43 B.C. Son of an ancient equestrian family, he was destined for the bar, and sent to Rome to learn the art of rhetoric. He appears to have acquitted himself with great success in the schools, and afterwards, like most of the wealthy young students of the day, went to Athens, the University of the Roman world. On returning to Rome he held successively the offices of *Triumvir capitalis*,¹ *Centumvir*,² and *Decemvir litibus iudicandis*.³

But he soon threw over the honourable and lucrative career his father had mapped out for him, and resigned himself to the charms of poetic instinct, in him so strong that he probably tells no more than the truth when he says, "Unbidden ever came song to fitting numbers, and all that I essayed to speak was verse."⁴ The success of his poems was immediate and complete, and it was due in some degree to the attractive nature of his subjects, but mainly to the brilliant elegance with which he adorned every theme he touched.

¹ Member of a bench of three judges, who decided petty disputes between slaves and persons of inferior rank, looked after prisons, and superintended the execution of criminals.

² The court of the "Hundred Men" was a judicial body which dealt with cases relating to property and inheritance.

³ These Decemviri decided actions involving freedom, and presided over the court of the *centumviri*.

⁴ "Sponte sua carmen numeros veniebat ad aptos,
Et quod temptabam dicere, versus erat."—*Tristia*, IV. x. 26.

His married life does not appear to have been a happy one: he was thrice married and twice divorced; yet he appears to have discovered a real affection for his third wife when trouble came upon him. In his fifty-first year, 8 A.D., his books were ordered to be removed from the public libraries, and he was banished to Tōmi, or Tōmis, a town in Moesia, on the Black Sea, near the Danube. From this wild spot he sent unceasing laments and appeals to Rome; but Augustus was inexorable, and the hopes which he had rested on the accession of Tiberius proved vain. Broken in health and spirit by nine long years of loneliness and sorrow, he died in exile, 18 A.D.

§ 2. **The reason of Ovid's banishment.**—The precise cause of Ovid's banishment is not clear. He tells us that it was due to two things—"a poem and an error" (*duo crimina, carmen et error*, *Trist.* II. 207). The poem was the Art of Love (*Ars Amatoria*), a work in which the most immoral themes are treated in a dangerously seductive style. It was widely read, and as its influence was directly opposed to Augustus' attempts by laws and other means to promote a higher tone in the family and home life of the Romans, it fell under his displeasure.¹ But as ten years had passed since the first publication of the book, the immediate cause of banishment must be looked for in the *error*. This he emphatically states to have been an error and not a crime² (*scelus, facinus*), but preserves a mysterious silence about its real nature. At any rate this error gave great personal offence to

¹ *Trist.* II. 7: *Carmina fecerunt, ut me moresque notaret Iam demum visa Caesar ab arte meos.* "My poems were the reason that Caesar branded me and my character with disgrace owing to that Art (*i.e.* of Love) which appeared long years ago." *Trist.* II. 212: *Arguor obsceni doctor adulterii.* "I am charged with being the teacher of base adultery."

² *Trist.* I. iii. 37: *Caelestique viro, quis me deceperit error, Dicite; pro culpa ne scelus esse putet.* "Tell ye that heaven-born man what error led me astray; that he may not think it a crime instead of a fault." *Trist.* III. i. 52: *Non facinus causam, sed suus error habet.* "'Tis not a crime but his own error holds the cause." *Trist.* III. v. 52: *Et partem nostri criminis error habet.* "Part at least of my sin is due to an error."

Augustus,¹ and as Ovid tells us that his eyes² were the offenders, we may infer that he was unintentionally the eye-witness of some act or acts committed by one of Augustus' family, and had neglected to give information to him. This offence was probably the intrigue carried on by the Emperor's granddaughter Julia and Decimus Silanus. Julia was banished, Silanus went into voluntary exile: but the heaviest blow fell upon Ovid's head, perhaps because the Emperor thought that, by making an example of one so widely known, he could best publish to the Roman world his stern resolve to check the depravity of the times.

Quite a different theory is put forward by Huber on very scanty evidence. He thinks that Ovid was connected with a cabal of which the object was to hinder the banishment of Julia, and that a second edition of the amatory poem was published about 8 A.D. The former he believes to be the nominal, the latter the real cause of Ovid's banishment. Several other theories have been worked out, but the former of the two given above is the one generally accepted.

§ 3. **The character of Ovid's banishment.**—Ovid tells us that he was *rêlêgâtus non exul*,³ which latter term he considers a reproach, for an *exul* lost all rights of Roman citizenship (*iura suffragii, honorum, commercii, conubii*), whereas a *rêlêgâtus* retained all those rights, nor was his property necessarily forfeited. He was only compelled to keep away from a stated place, and, in some cases, to reside at a fixed spot. Ovid's case may be described in his own words. "The Emperor," he says, "deprived me neither of life, nor wealth, nor the rights of a citizen" (*Nec vitam nec opes nec ius mihi civis ademit*); and elsewhere the poet tells us, "All he did

¹ *Trist.* II. 133, 209.

² *Trist.* III. v. 49: *Inscia quod crimen viderunt lumina plector, Peccatumque oculos est habuisse meum.* "I am scourged for that, all unwittingly, mine eyes have looked upon a crime, and my sin is that I had eyes." *Trist.* III. vi. 27: *Nec breve nec tutum est, quo sint mea, dicere, casu Lumina functi conscia facta mali.* "'Tis neither a brief tale nor safe to say by what mischance mine eyes became aware of that fatal trouble." (Cp. *Tristia* II. 103.)

³ *Trist.* II. 137.

was to bid me quit the home of my fathers" (*Nil nisi me patriis iussit abire fociis*). Thus Ovid was nominally condemned to the mildest form of banishment, and more than this, the Emperor allowed him to publish his poems freely, as if now beneath his notice. But the contempt of the Emperor and the separation from his friends must have eaten like iron into the soul of so sensitive a poet as Ovid, while the rigours of the Sarmatian climate gradually wore out his constitution.

§ 4. **Ovid's writings.**—The chief works of Ovid were as follows :—

1. *Amōrum, Libri III.*, principally addressed to Corinna, a mistress of the poet. These were first published 14 B.C., and in their final and collected form before 2 B.C.

2. The *Hērōidēs*, imaginary love-letters, for the most part from the heroines of mythology to their husbands.

3. *Ars Amātōria, or De Arte Amandi, Libri III.*, published about 2 B.C. The first two books are supposed to instruct men, and the last book women, in the art and methods of winning love. When Ovid was banished, this poem was removed from the public libraries by the command of Augustus.

4. *Rēmēdia Amōris*, suggesting remedies for the violence of love, a kind of recantation of the immoralities of the *Ars Amatoria*, probably intended to deprecate the possible displeasure of Augustus. It appeared about 2 A.D.

5. *Mētāmorphōsēōn, Libri XV.*, mythological accounts of transformations caused by the love, jealousy, and vengeance of gods, heroes, and heroines, starting from the Creation and reaching down to the time of Julius Caesar, who is described as having been transformed into a star. The first two or three books, in spite of their faults, abound with beautiful passages, and passages of equal excellence are met with, though less frequently, in the other books. Ovid was engaged in revising and polishing this work when he was driven into banishment; in the hurry and vexation of his flight he burnt the manuscript, but, luckily, some copies had already been distributed among his friends, and the poem was thus preserved, and was subsequently published by the agency of one of his friends.

6. *Fastorum Libri VI.*, a metrical calendar of the Roman year. Each book deals with one month, and as we have it, it embraces the six months from January to June inclusive. The remaining six books were never written. This work was also incomplete at the time of the poet's banishment, 8 A.D., and he must have done the greater part of it at Tomi. It is probable that he began writing this patriotic work in order to recommend himself to the Emperor, who might make him the court-poet now that Horace and Vergil were dead. His banishment, however, put an end to any hopes he might have entertained in that direction.

7. *Tristium Libri V.*, five books of elegies written during the first four years of his banishment, describing his misery, and entreating Augustus for mercy.

8. *Epistolarum ex Ponto Libri IV.*, letters written from Pontus (*i.e.* Tomi) to various friends. They deal with the same subjects as the *Tristia*.

In addition to these, Ovid wrote a tragedy called *Mēdēa*, which by his contemporaries was reckoned his greatest work; an elegiac "Complaint of a Nut-tree" styled *Nux Elegeia*; and a satire upon a faithless friend entitled *Ibis*.

With the exception of the *Mēt̄mōrphōsēs* (which are written in hexameters) and the *Mēdēa*, all of these works are in elegiac metre (see § 5).

§ 5. **Metre.**—A verse is composed of a certain number of feet; a foot consists of a certain number of syllables, from two to four; and the name of the foot depends upon the number and quantity (*i.e.* length) and arrangement of these syllables.

The metre of the *Tristia* is elegiac, so called as being especially the metre for *elegies* or mournful poetry. It consists of successive distichs or couplets, each comprising two members.

The first member is a *Hexāmēter*, or verse of six feet; the second is a *Pentāmēter*, or verse of five feet.

In elegiac verse there are allowed only three varieties of foot, and in no case more than three syllables in a foot. These three feet are:—

(i) The *Spondeē*, of two long syllables (— —).

(ii) The *Dactyl*, of one long syllable followed by two short ($\overset{\cdot}{-} \text{ } \overset{\cdot}{-} \text{ } \overset{\cdot}{-}$).

(iii) The *Trochee*, of one long syllable followed by one short ($\overset{\cdot}{-} \text{ } \overset{\cdot}{-}$).

One long syllable is regarded as equal to two short, so that the spondee ($- -$) and dactyl ($- \text{ } - \text{ } -$) are metrically of equal value.

(A.) The scheme of the **Hexameter** is :—

1	2	3	4	5	6
$\overset{\cdot}{-} \text{ } \overset{\cdot}{-} \text{ } \overset{\cdot}{-}$	$\overset{\cdot}{-} \text{ } \overset{\cdot}{-} \text{ } \overset{\cdot}{-}$	$\overset{\cdot}{-} \parallel \text{ } \overset{\cdot}{-} \text{ } \overset{\cdot}{-}$	$\overset{\cdot}{-} \text{ } \overset{\cdot}{-} \text{ } \overset{\cdot}{-}$	$\overset{\cdot}{-} \text{ } \overset{\cdot}{-} \text{ } \overset{\cdot}{-}$	$\overset{\cdot}{-} \text{ } \overset{\cdot}{-}$
$\overset{\cdot}{-} -$	$\overset{\cdot}{-} -$	$\overset{\cdot}{-} \parallel -$	$\overset{\cdot}{-} -$	$\overset{\cdot}{-} -$	$\overset{\cdot}{-} -$

Observe that the fifth foot *must* be a dactyl; the sixth foot cannot have more than two syllables, *i.e.* is either a trochee or a spondee. *E.g.*,

$\overset{\cdot}{-} \text{ } \overset{\cdot}{-} \text{ } \overset{\cdot}{-}$ | $\overset{\cdot}{-} \text{ } \overset{\cdot}{-} \text{ } \overset{\cdot}{-}$ | $\overset{\cdot}{-} \parallel \text{ } \overset{\cdot}{-} \text{ } \overset{\cdot}{-}$ | $\overset{\cdot}{-} \text{ } \overset{\cdot}{-} \text{ } \overset{\cdot}{-}$ | $\overset{\cdot}{-} \text{ } \overset{\cdot}{-} \text{ } \overset{\cdot}{-}$ | $\overset{\cdot}{-} \text{ } \overset{\cdot}{-}$
Missus in | hanc veni- | o || timi- | de, liber | exulis, | urbem.

$\overset{\cdot}{-} \text{ } \overset{\cdot}{-} \text{ } \overset{\cdot}{-}$ | $\overset{\cdot}{-} \text{ } \overset{\cdot}{-} \text{ } \overset{\cdot}{-}$ | $\overset{\cdot}{-} \text{ } \overset{\cdot}{-} \text{ } \overset{\cdot}{-}$ || $\overset{\cdot}{-} \text{ } \overset{\cdot}{-} \text{ } \overset{\cdot}{-}$ | $\overset{\cdot}{-} \text{ } \overset{\cdot}{-} \text{ } \overset{\cdot}{-}$ | $\overset{\cdot}{-} \text{ } \overset{\cdot}{-} \text{ } \overset{\cdot}{-}$ | $\overset{\cdot}{-} \text{ } \overset{\cdot}{-}$
Me mise- | rum ! vere- | orque || lo- | cum vere- | orque po- | tentem.

Caesura.—In the hexameter there almost invariably occurs a *caesura*, *i.e.* a pause in the rhythm. This is shown in the examples above by the mark (||). It is effected by an arrangement of the syllables in such a way that the same foot (usually the third) shall contain the latter part of one word and at least the commencement of a second word.

EXAMPLES.

(i) $\overset{\cdot}{-} \text{ } \overset{\cdot}{-} \text{ } \overset{\cdot}{-}$ | $\overset{\cdot}{-} \text{ } \overset{\cdot}{-} \text{ } \overset{\cdot}{-}$ | $\overset{\cdot}{-} \parallel \text{ } \overset{\cdot}{-} \text{ } \overset{\cdot}{-}$ | $\overset{\cdot}{-} \text{ } \overset{\cdot}{-}$.

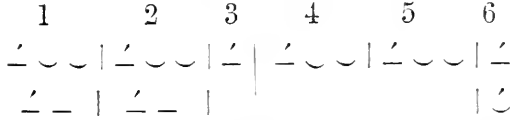
(ii) $\overset{\cdot}{-} \text{ } \overset{\cdot}{-} \text{ } \overset{\cdot}{-}$ | $\overset{\cdot}{-} \text{ } \overset{\cdot}{-}$ | $\overset{\cdot}{-} \parallel \text{ } \overset{\cdot}{-} \text{ } \overset{\cdot}{-}$ | $\overset{\cdot}{-} \text{ } \overset{\cdot}{-}$.

(iii) $\overset{\cdot}{-} \text{ } \overset{\cdot}{-} \text{ } \overset{\cdot}{-}$ | $\overset{\cdot}{-} \text{ } \overset{\cdot}{-} \text{ } \overset{\cdot}{-}$ | $\overset{\cdot}{-} \parallel \text{ } \overset{\cdot}{-} \text{ } \overset{\cdot}{-}$ | $\overset{\cdot}{-} \text{ } \overset{\cdot}{-}$.

Observe that the normal position for the *caesura* is in the middle of the third foot. If it occur immediately after the first syllable, as in examples (i) and (ii), it is known as a strong or male caesura. If it occur, as in example (iii), between the second and third syllables of a dactyl-foot, it is known as weak or female.

Occasionally the *caesura* comes as late as the fourth foot.

(B.) The scheme of the **Pentameter** is:—



Observe that the syllables here numbered 3 and 6 are half-feet: the two together make up a single normal foot, so that the whole verse is considered to contain only five feet in all. The first half of the verse must end with the end of a word. Further, the fourth and fifth feet *must* be dactyls; and in Ovid's verse the last *word* in a Pentameter line must be of two syllables only (˘ —, rarely ˘ ˘). *E.g.*,

˘ ˘ ˘ ˘ — ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘
 Da placi- | dam fes- | so, || lector a- | mice, ma- | num.
 ˘ — ˘ — ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘
 In qua | scribe- | bat, || barbara | terra fu- | it.

§ 6. **Prosody**.—With regard to rules for the quantity of syllables, the following are the most important, but they are nearly all subject to exceptions:—

(1) A diphthong or contracted syllable is long; *e.g.*, *mensē*, *nīl* (= *nīhil*).

(2) The former of two vowels not forming a diphthong is short; *e.g.*, *pūer*.

(3) A syllable is long when its vowel is followed in the same word by two consonants (other than *h*), by *x* or *z*, or by semi-consonant *i* (sometimes printed *j*).

(4) A final syllable ending in a consonant counts as long before a word beginning with semi-consonant *i* or a consonant (other than *h*).

(5) A syllable containing a vowel naturally short is either long or short when the vowel is followed by two different consonants of which the second is *l* or *r*; *e.g.*, *pātris* or *pātris*, gen. sing. of *pāter*. This does not apply to *nl* or *nr*, which always make the syllable long. (A vowel by nature long remains long; *e.g.*, *mātris*, gen. sing. of *māter*.)

(6) Final syllables of words ending in *a, i, o, u, as, es, os,* and *e,* are long. Final *a,* however, in nom., voc., and acc. is short, and Ovid occasionally has final *o* short. Final *es* is short in such nominatives singular as *mīlēs,* and in the nom. plural of Greek substantives, e.g. *lampadēs;* and final *as* is short in the corresponding Greek acc. plural, *lampadās.* Final *os* is short when it represents Greek *ος.*

(7) Final *e* is short, except in the 1st (Greek) and 5th declensions, in 2nd sing. imper. act. of verbs of the 2nd conjugation, and in adverbs.

(8) Final *is* is short, except in the acc., dat., and abl. plural, and in the 2nd sing. pres. ind. act. of verbs of the 4th conjugation.

(9) Final *us* is short, except in the nom., voc., and acc. plural and in the gen. sing. of the 4th declension, and in fem. substantives like *pīlūs.*

(10) Final syllables of words ending in the liquids *l, n, r,* and in the dentals *d, t,* are short.

(11) Monosyllables are generally long, except those ending in *b, d, t.*

Elision.—Before a word beginning with a vowel or *h* a final vowel or diphthong is elided, as also is a final *n* together with the vowel preceding it; e.g., *Haec domini fortuna mei est* scans as *Hāec dōmī- | nī fōr- | tūnī mē- | est;* | and *Quantum erat* as *Quānt' ērāt.* |

Accent.—The metrical or rhythmic accent is not to be confounded with the grammatical accent, with which, however, it often coincides. The law of grammatical accentuation in Latin is simply that “the main accent falls on the antepenultimate syllable (*i.e.* last syllable but two), except when the penultimate (*i.e.* last syllable but one) is long; in which case it falls on that.” There is no accent on the last syllable. Thus *intēreā, intīmus, intrāre.*

P. OVIDII NASONIS
T R I S T I U M
LIBER TERTIUS.

I.

“ Missus in hanc venio timide, liber exulis, 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,

Haec 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 35

putarem,

Augurium menti querna corona dabat.

Cuius ut accepi dominum, “Non fallimur,” inquam,

“Et magni verum est hanc Iovis esse domum.

Cur tamen opposita 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 superpositae 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 exanguis 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 !

II.

Ergo erat in fatis Scythiam quoque visere nostris,
 Quaeque Lycaonia terra sub axe iacet ?
 Nec vos, Pierides, nec stirps Letoia, vestro
 Docta sacerdoti turba tulistis opem.
 Nec mihi, quod lusi vero sine crimine, prodest, 5

Quodque magis vita Musa iocata mea est,
 Plurima sed pelago terraque pericula passum
 Ustus ab assiduo frigore Pontus habet.
 Quique fugax rerum securaque in otia natus,
 Mollis et impatiens ante laboris eram, 10
 Ultima nunc patior, nec me mare portubus orbum
 Perdere, diversae nec potuere viae,
 Sufficitque malis animus. Nam corpus ab illo
 Accepit vires vixque ferenda tulit.
 Dum tamen et terris dubius iactabar et undis, 15
 Fallebat curas aegraque corda labor :
 Ut via finita est et opus requievit eundi,
 Et poenae tellus est mihi tacta meae,
 Nil nisi flere libet, nec nostro parciior imber
 Lumine, de verna quam nive manat aqua. 20
 Roma domusque subit desideriumque locorum,
 Quicquid et amissa restat in urbe mei.
 Ei mihi, quod totiens nostri pulsata sepulcri
 Ianua, sed nullo tempore aperta fuit !
 Cur ego tot gladios fugi totiensque minata 25
 Obruit infelix nulla procella caput ?
 Di, quos exerior nimium constanter iniquos,
 Participes irae quos deus unus habet,
 Exstimulate, precor, cessantia fata meique
 Interitus clausas esse vetate fores ! 30

III.

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 coclum 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 deficiam, subpressaue 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
 Exul ut occiderem, nunc mihi vita data est.
 Tam procul ignotis igitur moriemur in oris,
 Et fient ipso tristia fata loco ;
 Nec mea consueto languescent 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 !
 Eequid, ubi audieris, tota turbabere mente,
 Et feries pavida pectora fida manu ?
 Eequid, in has frustra tendens tua brachia 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 55
 coniunx—
 Finitis gaude tot mihi morte malis.
 Quod potes, extenua forti mala corde ferendo,
 Ad quae iam pridem 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 exul ero.
 Non vetat hoc quisquam : fratrem Thebana peremptum
 Supposuit 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 . QUI . IACEO . TENERORUM . LUSOR . AMORUM
 INGENIO . PERII . NASO . POETA . MEO
 AT . TIBI . QUI . TRANSIS . NE . SIT . GRAVE . QUISQUIS 75

DICERE . NASONIS . MOLLITER . OSSA . CUBENT .
 Hoc satis in titulo est. Etenim maiora libelli
 Et diuturna magis sunt monimenta mihi,
 Quos ego confido, quamvis nocuere, daturos
 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 !

IV.

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, plurimum obesse potest.
 Effugit hibernas demissa antemna procellas,
 Lataque plus parvis vela timoris habent. 10
 Aspicias, ut summa cortex levis innatet unda,
 Cum grave nexa simul retia mergat onus ?
 Haec ego si monitor monitus prius ipse fuissem,
 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 immensas 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.
 Non foret Eumedes orbus, si filius eius
 Stultus Achilleos non adamasset equos ;
 Nec natum in flamma vidisset, in arbore natas,
 Cepisset genitor si Phaëthonta Merops. 30
 Tu quoque formida nimium sublimia semper,
 Propositique, precor, contrahe vela tui.
 Nam pede inoffenso spatium decurrere vitae
 Dignus es et fato candidiore frui.
 Quae pro te ut voveam, miti pietate mereris 35
 Haesuraque fide tempus in omne mihi.
 Vidi ego te tali vultu mea fata gementem,
 Qualem credibile est ore fuisse meo.
 Nostra tuas vidi lacrimas super ora cadentes,
 Tempore quas uno fidaque verba bibi. 40
 Nunc quoque summotum studio defendis amicum,
 Et mala vix ulla parte levanda levas.
 Vive sine invidia, mollesque inglorius annos
 Exige, amicitias et tibi iunge pares,
 Nasonisque tui, quod adhuc non exulat unum, 45
 Nomen ama : Scythicus cetera Pontus habet.
 Proxima sideribus tellus Erymanthidos ursae
 Me tenet, adstricto terra perusta gelu.
 Bosphoros et Tanais superant Scythiaeque paludes
 Vix satis et noti nomina pauca loci. 50
 Ulterius nihil est nisi non habitabile frigus.
 Heu quam vicina est ultima terra mihi !
 At longe patria est, longe carissima coniunx,
 Quicquid et haec nobis post duo dulce fuit.

Sic tamen haec adsunt, ut quae contingere non est 55
 Corpore : sunt animo cuncta videnda meo.
 Ante oculos errant domus, urbsque et forma locorum,
 Acceduntque suis singula facta locis.
 Coniugis ante oculos, sicut praesentis, imago est.
 Illa meos casus ingravat, illa levat : 60
 Ingravat hoc, quod abest ; levat hoc, quod praestat
 amorem
 Inpositumque sibi firma tuetur onus.
 Vos quoque pectoribus nostris haeretis, amici,
 Dicere quos cupio nomine quemque suo.
 Sed timor officium cautus compescit, et ipsos 65
 In nostro poni carmine nolle puto.
 Ante volebatis, gratique erat instar honoris,
 Versibus in nostris nomina vestra legi.
 Quod quoniam est anceps, intra mea pectora quemque
 Adloquar, et nulli causa timoris ero. 70
 Nec meus indicio latitantis versus amicos
 Protrahit. Occulte siquis amabat, amet.
 Scite tamen, quamvis longa regione remotus
 Absim, vos animo semper adesse meo ;
 Et qua quisque potest, aliqua mala nostra levate, 75
 Fidam proiecto neve negate manum.
 Prospera sic maneat vobis fortuna, nec umquam
 Contacti simili sorte rogetis idem.

V.

Usus amicitiae tecum mihi parvus, ut illam
 Non aegre posses dissimulare, fuit,
 Nec me complexus vinclis propioribus esses
 Nave mea vento, forsan, eunte suo.
 Ut cecidi, cunctique metu fugere ruinam, 5
 Versaque amicitiae terga dedere meae,
 Ausus es igne Iovis percussum tangere corpus
 Et deploratae limen adire domus :

Idque recens praestas nec longo cognitus usu,
 Quod veterum misero vix duo tresve mihi. 10
 Vidi ego confusos vultus, visosque notavi,
 Osque madens fletu pallidiusque meo,
 Et lacrimas cernens in singula verba cadentes
 Ore meo lacrimas, auribus illa bibi;
 Brachiaque accepi presso pendentia collo, 15
 Et singultatis oscula mixta sonis.
 Sum quoque, care, tuis defensus viribus absens:—
 Scis carum veri nominis esse loco—
 Multaque praeterea manifesti signa favoris
 Pectoribus teneo non abitura meis. 20
 Di tibi posse tuos tribuant defendere semper,
 Quos in materia prosperiore iuves.
 Si tamen interea, quid in his ego perditus oris—
 Quod te credibile est quaerere—quaeris, agam:
 Spe trahor exigua, quam tu mihi demere noli, 25
 Tristia leniri numina posse dei.
 Seu temere expecto, sive id contingere fas est,
 Tu mihi, quod cupio, fas, precor, esse proba,
 Quaeque tibi linguae facundia, confer in illud,
 Ut doceas votum posse valere meum. 30
 Quo quisque est maior, magis est placabilis irae,
 Et faciles motus mens generosa capit.
 Corpora magnanimo satis est prostrasse leoni,
 Pugna suum finem, cum iacet hostis, habet:
 At lupus et turpes instant morientibus ursi 35
 Et quaecumque minor nobilitate fera.
 Maius apud Troiam forti quid habemus Achille?
 Dardanii lacrimas non tulit ille senis.
 Quae ducis Emathii fuerit clementia, Porus
 Dareique docent funeris exequiae. 40
 Neve hominum referam flexas ad mitius iras,
 Iunonis gener est, qui prius hostis erat.
 Denique non possum nullam sperare salutem,

Cum poenae non sit causa cruenta meae.
 Non mihi, quaerenti pessumdare cuncta, petitum 45
 Caesareum caput est, quod caput orbis erat ;
 Non aliquid dixi violataque lingua loquendo est
 Lapsaque sunt nimio verba profana mero :
 Inscia quod crimen viderunt lumina, plector,
 Peccatumque oculos est habuisse meum. 50
 Non equidem totam possum defendere culpam :
 Sed partem nostri criminis error habet.
 Spes igitur superest, facturum, ut molliat ipse
 Mutati poenam condicione loci.
 Hos utinam nitidi Solis praenuntius ortus 55
 Afferat admisso Lucifer albus equo !

VI.

Foedus amicitiae nec vis, carissime, nostrae,
 Nec si forte velis, dissimulare potes.
 Donec enim licuit, nec te mihi carior alter,
 Nec tibi me tota iunctior Urbe fuit.
 Isque erat usque adeo populo testatus, ut esset 5
 Paene magis quam tu quamque ego notus amor,
 Quique est in caris animi tibi candor amicis.
 Cognita sunt ipsi, quem colis, ista viro.
 Nil ita celabas, ut non ego conscius essem,
 Pectoribusque dabas multa tegenda meis : 10
 Cuique ego narrabam secreti quicquid habebam,
 Excepto quod me perdidit, unus eras.
 Id quoque si scisses, salvo fruerere sodali,
 Consilioque forem sospes, amice, tuo.
 Sed mea me in poenam nimirum fata trahebant : 15
 Omne bonae claudent utilitatis iter.
 Sive malum potui tamen hoc vitare cavendo,
 Seu ratio fatum vincere nulla valet :
 Tu tamen, o nobis usu iunctissime longo,

Pars desiderii maxima paene mei, 20
 Sis memor, et siquas fecit tibi gratia vires,
 Illas pro nobis experiare, rogo,
 Numinis ut laesi fiat mansuetior ira,
 Mutatoque minor sit mea poena loco.
 Idque ita, si nullum scelus est in pectore nostro, 25
 Principiumque mei criminis error habet.
 Nec breve nec tutum, quo sint mea, dicere, casu
 Lumina funesti conscia facta mali :
 Mensque reformidat, veluti sua vulnera, tempus
 Illud, et admonitu fit novus ipse pudor, 30
 Et quaecumque adeo possunt afferre pudorem,
 Illa tegi caeca condita nocte decet.
 Nil igitur referam, nisi me peccasse, sed illo
 Praemia peccato nulla petita mihi,
 Stultitiamque meum crimen debere vocari, 35
 Nomina si facto reddere vera velis.
 Quae si non ita sunt, alium, quo longius absim,
 Quaere !—suburbana est hic mihi terra locus.

VII.

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, requirer, agam.
 Vivere me dices, sed sic, ut vivere uolim,
 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 non 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 praebendam 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 ;
 Incipietque 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, quodcumque libet, fortuna rapitque ;
 Irus et est subito, qui modo Croesus erat.
 Singula quid referam ? nil non mortale tenemus
 Pectoris exceptis ingeniique bonis.
 En ego, cum caream patria 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 victrix omnem de montibus orbem
 Prospiciet domitum Martia Roma, legar.
 Tu quoque, quam studii maneat felicius usus,
 Effuge venturos, qua potes, usque rogos !

VIII.

Nunc ego Triptolemi cuperem consistere curru,
 Misit in ignotam qui rude semen humum ;
 Nunc ego Medae vellem frenare dracones,
 Quos habuit fugiens arce, Corinthe, tua ;
 Nunc ego iactandas optarem sumere pennas, 5
 Sive tuas, Perseu, Daedale, sive tuas :
 Ut tenera nostris cedente volatibus aura
 Aspicerem patriae dulce repente solum,
 Desertaeque domus vultus, memoresque sodales,
 Caraque praecipue coniugis ora meae. 10
 Stulte, quid haec frustra votis puerilibus optas,
 Quae non ulla tibi fertque feretque dies ?
 Si semel optandum est, Augusti numen adora,
 Et, quem sensisti, rite precare deum.
 Ille tibi pennasque potest currusque volucres 15
 Tradere : det redditum, protinus ales eris.
 Si precer hoc—neque enim possum maiora rogare—
 Ne mea sint, timeo, vota modesta parum.
 Forsitan hoc olim, cum iam satiaverit iram,
 Tunc quoque sollicita mente, rogandus erit. 20
 Quod minus, interea est instar mihi muneris ampli :
 Ex his me iubeat quolibet ire locis.
 Nec caelum, nec aquae faciunt, nec terra, nec aurae ;
 Ei mihi, perpetuus corpora languor habet !
 Seu vitiant artus aegrae contagia mentis, 25
 Sive mei causa est in regione mali,

Ut tetigi Pontum, vexant insomnia, vixque
 Ossa tegit macies, nec iuvat ora cibus ;
 Quique per autumnum percussis frigore primo
 Est color in foliis, quae nova laesit hiems, 30
 Is mea membra tenet ; nec viribus adlevor ullis,
 Et numquam queruli causa doloris abest.
 Nec melius valeo, quam corpore, mente, sed aegra est
 Utraque pars aequae binaque damna fero.
 Haeret et ante oculos veluti spectabile corpus 35
 Astat fortunae forma legenda meae :
 Cumque locum moresque hominum cultusque sonumque
 Cernimus, et quid sim quid fuerimque, subit,
 Tantus amor necis est, querar ut cum Caesaris ira,
 Quod non offensas vindicet ense suas. 40
 At quoniam semel est odio civiliter usus,
 Mutato levior sit fuga nostra loco !

IX.

Hic quoque sunt igitur Graiae—quis crederet ?—urbes
 Inter inhumanae nomina barbariae ;
 Huc quoque Mileto missi venere coloni,
 Inque Getis Graias constituere domos.
 Sed vetus huic nomen positaque antiquius urbe 5
 Constat ab Absyrta caede fuisse loco.
 Nam rate, quae cura pugnacis facta Minervae
 Per non temptatas prima cucurrit aquas,
 Impia desertum fugiens Medea parentem
 Dicitur his remos applicuisse vadis. 10
 Quem procul ut vidit tumulo speculator ab alto,
 “Hospes,” ait “nosco, Colchide, vela, venit !”
 Dum trepidant Minyae, dum solvitur aggere funis,
 Dum sequitur celeres ancora tracta manus,
 Conscia percussit meritorum pectora Colchis 15
 Ausa atque ausura multa nefanda manu ;

Et, quamquam superest ingens audacia menti,
 Pallor in attonitae virginis ore fuit.
 Ergo ubi prospexit venientia vela, "Tenemur,
 Et pater est aliqua fraude morandus" ait. 20
 Dum quid agat, quaerit, dum versat in omnia vultus,
 Ad fratrem casu lumina flexa tulit.
 Cuius ut oblata est praesentia, "Vicimus" inquit:
 "Hic mihi morte sua causa salutis erit."
 Protinus ignari nec quicquam tale timentis 25
 Innocuum rigido perforat ense latus,
 Atque ita divellit, divulsaque membra per agros
 Dissipat in multis invenienda locis.
 Neu pater ignoret, scopulo proponit in alto
 Pallentesque manus sanguineumque caput, 30
 Ut genitor luctuque novo tardetur et, artus
 Dum legit extinctos, triste retardet iter.
 Inde Tomis dictus locus hic, quia fertur in illo
 Membra soror fratris consecuisse sui.

X.

Siquis adhuc istic meminit Nasonis adempti,
 Et superest sine me nomen in Urbe meum,
 Suppositum 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 liquidus bella repellit aquis.
 At cum tristis hiems squalentia protulit ora,
 Terraque marmoreo est candida facta gelu, 10
 Dum patet et boreas et nix iniecta sub arcto,
 Tum patet, has gentes axe tremente premi.
 Nix iacet, et iactam ne sol pluviaeque 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 braxis,
 Oraque 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 frusta bibunt.
 Quid loquar, ut vincti concrescant 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 coercet hiems.
 Et quamvis boreas iactatis insonet alis, 45
 Fluctus in obsesso gurgite nullus erit ;
 Inclusaeque gelu stabunt in marmore 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 longaeque 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 volueri 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.

XI.

Siquis es, insultes qui casibus, improbe, nostris,
 Meque reum dempto fine cruentus agas,
 Natus es e scopulis, nutritus lacte ferino,

Et dicam silices pectus habere tuum.
 Quis gradus ulterior, quo se tua porrigat ira, 5
 Restat? quidve meis cernis abesse malis?
 Barbara me tellus et inhospita litora Ponti
 Cumque suo borea Maenalis ursa videt.
 Nulla mihi cum gente fera commercia linguae :
 Omnia solliciti sunt loca plena metus. 10
 Utque fugax avidis cervus deprensus ab ursoris,
 Cinctaque montanis ut pavet agna lupis,
 Sic ego belligeris a gentibus undique saeptus
 Terreor, hoste meum paene premente latus.
 Utque sit exiguum poenae, quod coniuge cara, 15
 Quod patria careo pignoribusque meis,
 Ut mala nulla feram nisi nudam Caesaris iram,
 Nuda parum nobis Caesaris ira mali est?
 Et tamen est aliquis, qui vulnera cruda retractet,
 Solvat et in mores ora disertata meos? 20
 In causa facili cuivis licet esse disertum,
 Et minimae vires frangere quassa valent.
 Subruere est arces et stantia moenia virtus ;
 Quamlibet ignavi praecipitata premunt.
 Non sum ego quod fueram. Quid inanem proteris
 umbram? 25
 Quid cinerem saxi bustaque nostra petis?
 Hector erat tunc, cum bello certabat ; at idem
 Vinctus ad Haemonios non erat Hector equos.
 Me quoque, quem noras olim, non esse memento :
 Ex illo superant haec simulacra viro. 30
 Quid simulacra, ferox, dictis incessis amaris?
 Parce, precor, manes sollicitare meos!
 Omnia vera puta mea crimina, nil sit in illis,
 Quod magis errorem quam scelus esse putes :
 Pendimus en profugi—satis tua pectora!—poenas 35
 Exilioque graves exilii loco.
 Carnifici fortuna potest mea flenda videri :

Et tamen est uno iudice mersa parum !
 Saevior es tristi Busiride, saevior illo,
 Qui falsum lento torruit igne bovem, 40
 Quique bovem Siculo fertur donasse tyranno,
 Et dictis artes conciliasse suas :
 “ Munere in hoc, rex, est usus, sed imagine maior,
 Nec sola est operis forma probanda mei.
 Aspicias a dextra latus hoc adapertile tauri ? 45
 Hac tibi, quem perdes, coniciendus erit.
 Protinus inclusum lentis carbonibus ure :
 Mugiet, et veri vox erit illa bovis.
 Pro quibus inventis, ut munus munere penses,
 Da, precor, ingenio praemia digna meo ! ” 50
 Dixerat. At Phalaris “ Poenae mirande repertor,
 Ipse tuum praesens imbue ” dixit “ opus ! ”
 Nec mora, monstratis crudeliter ignibus ustus
 Exhibuit geminos ore gemente sonos.
 Quid mihi cum Siculis inter Scythiamque Getasque ? 55
 Ad te, quisquis is es, nostra querella redit.
 Utque sitim nostro possis explere cruore,
 Quantaque vis, avido gaudia corde feras :
 Tot mala sum fugiens tellure, tot aequore passus,
 Te quoque ut auditis posse dolere putem. 60
 Crede mihi, si sit nobis collatus Ulixes,
 Neptuni minor est quam Iovis ira fuit.
 Ergo quicumque es, rescindere crimina noli,
 Deque gravi duras vulnere tolle manus.
 Utque meae famam tenuent obliviae culpae, 65
 Facta cicatricem ducere nostra sine ;
 Humanaeque memor sortis, quae tollit eosdem
 Et premit, incertas ipse verere vices !
 Et quoniam, fieri quod nunquam posse putavi,
 Est tibi de rebus maxima cura meis, 70
 Non est, quod timeas. Fortuna miserrima nostra est,
 Omne trahit secum Caesaris ira malum.

Quod magis ut liqueat, neve hoc ego fingere credar,
Ipse, velim, poenas experiare meas.

XII.

Frigora iam zephyri minuunt, annoque peracto
Longior antiquis visa Tomitis hiems,
Inpositamque sibi qui non bene pertulit Hellen,
Tempora nocturnis aequa diurna facit.
Iam violam puerique legunt hilaresque puellae, 5
Rustica quae nullo nata serente venit ;
Prataque pubescunt variorum flore colorum,
Indocilique loquax gutture vernat avis ;
Utque malae matris crimen deponat, hirundo
Sub trabibus cunas tectaue parva facit ; 10
Herbaque, quae latuit Cerealibus obruta sulcis,
Exit et expandit 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 istie, 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 tinguit aqua.
Scaena viget, studiisque favor distantibus ardet,
Proque 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,
Quaeque lacu duro non fodiuntur aquae ;
Nec mare concreseit 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. 35
 Ille quidem mirum ni de regione propinqua
 Non nisi vicinas tutus ararit aquas.
 Rarus ab Italia tantum mare navita transit,
 Litora rarus in haec portubus 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—
 Quisquis is est, memori rumorem voce referre
 Et fieri famae parsque gradusque potest.
 Is, precor, auditos possit narrare triumphos 45
 Caesaris et Latio reddita vota Iovi,
 Teque, rebellatrix, tandem, Germania, magni
 Triste caput pedibus supposuisse ducis.
 Haec mihi qui referet, quae non vidisse dolebo,
 Ille meae domui protinus hospes erit. 50
 Ei mihi! iamne domus Scythico Nasonis in orbe est,
 Iamque suum mihi dat pro lare poena locum?
 Di facite, ut Caesar non hic penetrare domumque,
 Hospitium poenae sed velit esse meae!

XIII.

Ecce supervacuus—quid enim fuit utile gigni?
 Ad sua natalis tempora noster adest.
 Dure, quid ad miseros veniebas exulis annos?
 Debueras illis imposuisse 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,

Inque relinquendo, 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 cupressu,
 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.

XIV.

Cultor et antistes doctorum sancte virorum,
 Quid facis, ingenio semper amice meo?
 Ecquid, ut incolumem quondam celebrare solebas,
 Nunc quoque, ne videar totus abesse, caves?
 Suspicias exceptis ecquid mea carmina solis 5
 Artibus, artifici quae nocuere suo?
 Immo ita fac, quaeso, vatium studiose novorum,
 Quaque potes, retine corpus in Urbe meum.
 Est fuga dicta mihi, non est fuga dicta libellis,
 Qui domini poenam non meruere sui. 10
 Saepe per extremas profugus pater exulat oras,

Urbe tamen natis exulis esse licet.
 Palladis exemplo de me sine matre creata
 Carmina sunt : stirps haec progeniesque mea est.
 Hanc tibi commendo, quae quo magis orba parente est, 15
 Hoc tibi tutori sarcina maior erit.
 Tres mihi sunt nati contagia nostra secuti :
 Cetera fac curae sit tibi turba palam.
 Sunt quoque mutatae, ter quinque volumina, formae,
 Carmina de domini funere rapta sui. 20
 Illud opus potuit, si non prius ipse perissem,
 Certius a summa nomen habere manu.
 Nunc incorrectum populi pervenit in ora,
 In populi quicquam si tamen ore mei est.
 Hoc quoque nescio quid nostris appone libellis, 25
 Diverso missum quod tibi ab orbe venit.
 Quod quicumque leget,—si quis leget—aestimemet ante,
 Compositum quo sit tempore quoque loco.
 Aequus erit scriptis, quorum cognoverit esse
 Exilium tempus barbariamque locum : 30
 Inque tot adversis carmen mirabitur ullum
 Ducere me tristi sustinuisse manu.
 Ingenium fregere meum mala, cuius et ante
 Fons infecundus parvaque vena fuit.
 Sed quaecumque fuit, nullo exercente refugit, 35
 Et longo periit arida facta situ.
 Non hic librorum, per quos inviter alarque,
 Copia : pro libris arcus et arma sonant.
 Nullus in hac terra, recitem si carmina, cuius
 Intellecturis auribus utar, adest. 40
 Nec quo secedam, locus est : custodia muri
 Summovet infestos clausaque porta Getas.
 Saepe aliquod quaero verbum nomenque locumque,
 Nec quisquam est, a quo certior esse queam.
 Dicere saepe aliquid conanti—turpe fateri !— 45
 Verba mihi desunt, dedidicique loqui.

Threïcio Scythicoque fere circumsonor ore,

Et videor Geticis scribere posse modis :

Crede mihi, timeo, ne sint inmixta Latinis

Inque meis scriptis Pontica verba legas.

50

Qualemcumque igitur venia dignare libellum,

Sortis et excusa condicione meae.

NOTES.

NOTE.—Proper Names of importance, which are not mentioned in the notes, will be found in the Index. An obelus (†) indicates that the reading is doubtful.

Elegy I.

INTRODUCING THE POET'S BOOK.

ARGUMENT :—“ *An exile's book, in sorrow's garb I come to Rome. I have nought to say of such sort as lately wrought my master woe : in subject as in garb I am such as befits his evil case, and I bear upon my pages the impress of his tears. Good reader, guide me, for I am a stranger here.*” I found one to guide me, and I followed him through the forums and streets to the place where Caesar's palace gleams with the trophies of victory, as it were the home of Jove himself. I marked the bays that shadowed its portal, and asked the meaning of them : they were the token of citizen-lives rescued by my prince. “ *Save yet one more,*” I cried, “ *who lies banished far away for what was but an error, not a crime.*” Ah me ! how fearful was I as I prayed for my author's well-being. Thence I passed on through many a temple-library, but in them all was never place for me, for I am banished even as my author is. *May Caesar pardon and forgive us both ! And do you, kindly reader, give me shelter, for this much at least is lawful.*

[Refer to the Index for **Augustus**.]

1. **venio** : the entire elegy is supposed to be spoken by the book itself. **exulis** : sc. *Ovidii*. Ovid was not really *exul* but *relegatus*. See *Introd.*, § 3. **urbem** : Rome, as often, when *urbs* (or *Urbs*) is used without qualification.

2. **fesso** : sc. *mihi*, *i. e.* the book. Such an ellipse of the personal pronoun is of frequent occurrence in Ovid. **manum** : *i. e.* to help me, as one would give a helping hand to an outworn traveller. The phrase *dare manūs* (plur.) means “to surrender.” Cp. the Americanism, “Show your hands.”

3. **reformida** : in Ciceronian prose the imperative is not used with *ne*, &c. in prohibitions. Its place is taken by either (1) a periphrasis such as *noli reformidare* ; (2) the perfect subjunctive, if the prohibition be addressed to a definite person ; (3) the present subjunctive (rare), if no definite person is addressed. **ne sim** : note

that, after a verb of fearing, *ne* represents English "that," while *ut* represents English "that . . . not." **puđori**: predicative dative (dative of the complement). It is seldom found save with *sum*, *habeo* or *habeor*, and *do*.

4. **amare docet**: alluding to the *Ars Amatoria*, to which ostensibly Ovid owed his banishment. See *Introd.*, § 2.

5. **haec . . . ut**: *hic* or *is*, less often *ille*, when standing as a correlative to *ut* or *quĭ* with the subjunctive, may commonly be rendered by "such . . . that," "such . . . as," &c. The subjunctive is consecutive.

6. **dissimulare**: *simulo* means, "I pretend to be what I am not," "feign"; *dissimulo* means, "I pretend not to be what I am," "dissemble."

7. **id**: join with *opus*, which is constantly used of a literary "work." **lusit**: normally *ludo* is an intransitive verb, and may be constructed only with a cognate accusative, if any. In poetry it is frequent as a transitive verb meaning to "write" verses of a light, and especially of an amatory, sort; *c. g.*, as here, the *Ars Amatoria*. Cp. on *v.* 4, above.

9. **portem**: subjunctive in an indirect question. **triste**: alluding to the name of the book, the *Tristia*.

10. **temporibus**: "season," "circumstances." *Carmine . . . conveniente . . .* is an ablative absolute, here doing duty for a dependent clause (causal) expressing the reason for the assertion *nihil hic nisi triste videbis*.

11. **quod**: "for that," *i. e.* "as for the fact that." So in *vv.* 13, 15, below. In this usage *quod* is really the accusative neuter of the relative pronoun used as an accusative of limitation or respect. **alternò**: "sink lamely in alternating verses." Ovid means "are written in elegiac metre," in which each second verse is a foot shorter than the alternate line: see *Introd.*, § 5. The two members of the elegiac couplet are not of the same length, and so the whole couplet may be said to "go lame," or "halt" (*subsistere*).

12. **pedis**: "foot" in a metrical sense—"It is the law of the (elegiac) metre"; see *Introd.*, § 5. The next words are a play upon the *literal* meaning of *pes*—"a foot": it is suggested as an alternative that the poem goes lame because it has travelled so far, and is footsore.

13. **cedro**: "cedar oil" used to dress the paper, and serving to keep off insects. **pumice**: a well-bound book was in the form of a roll (*volumen*) about a rod, and its ends, when rolled up, were trimmed and smoothed with pumice-stone. But Ovid let his "Book of Sorrows" go abroad without the customary embellishments, so that its unkempt appearance should be in keeping with his own misfortunes.

14. **erubui . . . esse**: "I was ashamed of being." *Esse* is the direct object of *erubui*, which is used as a transitive verb. It should be borne in mind that the infinitive is originally a case—usually the dative—of a verbal noun, and came to be used as an indeclin-

able noun in all case relations. **cultior**: "more cared for," *i. e.* more neat and prosperous-looking. *Domino* is ablative of the standard of comparison.

15. **littera**: "lettering," *i. e.* "writing." The books of the Romans were merely written with pen and ink. In the singular *littera* commonly means a "letter of the alphabet": in the plural it may mean either (1) "letters of the alphabet"; or (2) more usually "an epistle," "a letter"; or (3) "literature." **quod**: see on *v.* 11, above.

17. **videbuntur**: "if there (shall) seem to you (when you open the book)." *Casu* is an ablative of manner—"by chance," which usually requires either a preposition (*cum*) or an epithet, but is allowed to stand singly in a limited number of words; e. g. *vi, fraude, dolo, natura, &c.* With *dicta*, *sc. esse*, a constant omission. So *est* is omitted in *v.* 19, *si non (est) grave*. **Latine**: adverb of *Latinus*—"in Latin fashion." Ovid means that he has been so long away from Rome that he has almost forgotten how to speak and write correct Latin, which is of course an exaggeration. Remember that the idiomatic English for e. g. *videntur verba esse Latina* is "it seems that the words are Latin."

19. **qua sit eundem**: "by which road I must go." *Qua* is an interrogative adverb, and *sit* is subjunctive of indirect question. *Eundem* is the gerund (not gerundive) of *eo, ire*: literally *eundem est mihi* means "there is a going for me," *i. e.* "I have to go," or "I must go"; the dative, called that of the agent, being in reality that of the indirect object, *i. e.* the person concerned.

20. **petam**: "I am to seek." In the direct question the subjunctive would have been used: *Quasque petam sedes?*="what home am I to seek"—deliberative subjunctive. When the question is made indirect the subjunctive is of course retained. **urbe**: cp. note on *v.* 1.

21. **sum . . . locutus**: "when I had said." With *ut* (= "when"), *postquam, ubi*, a Latin perfect is commonly to be rendered in English by a pluperfect.

22. **monstraret**: consecutive subjunctive, rendered in English by a simple infinitive—"scarcely one to show the way."

23. **dent**: predicative or jussive subjunctive, equivalent to a direct imperative of the third person. The object of *dent* is the following infinitive clause, *molliter vivere, &c.*

26. **referam**: present subjunctive. The mood is regular after *quamvis*, whereas *quamquam* regularly takes the indicative. The ablatives *terraque marique* are local ablatives without a preposition. Such ablatives are found in prose only in the case of (*a*) names of towns or small islands of the 1st or 2nd declension plural, or of the 3rd declension; (*b*) substantives accompanied by *medius* or *totus*; (*c*) *terra, mari, dextra, laeva, loco*, and a few more nouns.

27. **fora Caesaris**: the Forum Romanum was the open space in the hollow between the Capitol Hill, the Palatine, and the foot of the Esquiline. It served the Romans as a place of public business, especially of a legal and political sort, and here were collected most

of the great buildings and temples of the city. As Rome grew larger, the Forum became too small: Julius Caesar built a *Forum Iulii* at the foot of the Capitol, off the north corner of the older Forum; Augustus erected a still larger one immediately behind this, and contiguous to it. We might have expected *fora Caesarum*, but the name *Caesar* was already in Ovid's day becoming merely a title like the German *Kaiser*, Russian *Czar*; so that it is here merely equivalent to an adjective—"Imperial."

28. **a sacris**: the Via Sacra, or Sacred Way, ran E.S.E. through the Forum Romanum from the Capitol Hill. It was the route by which triumphing generals approached the Capitol, and it was specially the road for religious processions. Hence its name.

29. **locus . . . Vestae**: Vesta, goddess of the hearth fire, was the oldest and most sacred of Roman deities. Her temple stood beneath the Palatine Hill, between that and the Via Sacra. It was under the charge of the Vestal Virgins, who tended the never-dying fire upon its altar, and were custodians of its treasures. Chief of these was the *Palladium*, a rude image of Pallas (= Minerva), said to have been brought to Rome by Aeneas from the ruins of Troy (Index, *s.v.* TROIA). On its preservation was supposed to depend the safety of Rome. The Vestal Virgins had a house called the *Atrium Vestae* close beside the temple. **Pallada**: Greek accusative singular of *Pallas*, which is here used = *Palladium*.

30. **haec fuit**, &c.: Numa, the second king of Rome, organized the Roman religion; hence his palace was sacred, and became the residence of the Pontifex Maximus, chief religious officer in Rome, and guardian of the Vestal Virgins. Augustus was made Pontifex Maximus, 12 B.C.; but as he already had a palace (*Palatium*, *v.* 31) on the Palatine Hill, he handed over the *Regia Numa* to the Vestals, who pulled it down and built again upon the site. Hence the past tense *fuit*.

31. **dextram**: *sc. manum*—"making for the right," that is, taking the first turn to the right after passing along the Via Sacra and past the *Aedes Vestae*. The traveller would then see, up in front of him, the *Porta Palati* (or *Porta Mugionis*), which formed the chief entrance to the Palatine Hill and the precincts of the Caesar's palace. **ista**: "yon." *Iste* is properly used only (1) to point out something belonging to, or near, the person addressed, or (2) to refer to something already mentioned by the person addressed. Compare the note on iii. 7.

32. **Stator**: *i. e.* the temple of Jupiter Stator, "The Stayer." It stood outside the Palatine precincts and immediately to the right of the traveller as he entered from the Forum to the Palatine through the *Porta Mugionis*. It was said to have been dedicated by Romulus in memory of an occasion when a panic amongst the Romans was averted by his prayer to Jupiter, they being at the time engaged in battle with the Sabines (*Stator*, from *sisto*, "I stay," "rally"). **hoc**: *i. e.* on the Palatine Hill, which was originally the citadel of Rome, and from which the city extended afterwards to the other hills.

33. **dum miror**: "while I was admiring." When meaning "while," *dum* rarely takes any other tense than the present indicative, even though referring to past time. **video**: historic present. Cp. *inquit*, v. 27. **armis**: "shields," a sufficiently common meaning.

35. **Iovis**: it was the palace of Augustus, on the Palatine Hill, probably towards the northern corner, overlooking the Forum Romanum (N.E.) and the Capitol (N.W.). It was customary for writers to flatter the reigning emperor by addressing him as Jupiter.

36. **augurium**: an *augur* was one who interpreted the future by means of the flight and voice of birds, these being his *auguria*, or means of interpretation. **querna corona**: a chaplet of oak leaves was the badge of Jupiter, and also constituted the *corona civica*, "civic wreath," which was presented to the Roman who had saved the life of a fellow-citizen.

37. **accepi**: "learnt" or "heard of," and so commonly. For the tense, cp. on *sum locutus*, v. 21.

39. **lauro**: the bay was the emblem of victory, and was therefore planted before the palace gates. *Opposita* may mean either "set before it (the door)" or "before me."

40. **arbor opaca**: collective singular for plural, "shady trees." **comas**: of the oak, the *querna corona* of v. 36.

41. **num**: the particle *num* implies that the expected answer is 'no,' but it is also used, as here, to express a surprised query—"surely it cannot be that . . .?"—expecting the answer 'yes.' The enclitic *-ne* simply marks that the clause is a question, irrespective of the answer, while *an* usually introduces the second or further alternative of a series.

42. **Leucadio . . . deo**: Apollo, called *Leucadius* from the promontory of Leucas (-ādis) in Acarnania, now *Santa Maura*, north of Cephallenia (*Cephalonia*), very near to Actium, where was fought the battle of Actium which made Augustus master of the Roman world, 31 B.C.

44. **quam**: referring to *pacis*. In Latin the relative clause very often precedes its grammatical "antecedent."

45. **fronde caduca**: ablative of attendant circumstance (ablative absolute).

46. **illa**: sc. *domus Augusti*.

47. **scripto**: here a noun—"the inscription," forming with *testante* an abl. abs. **superpositae**: it was fixed upon the lintel over the door.

48. **huius**: sc. *Augusti*.

49. **adice**: note the long quantity of the first syllable. Compounds of *iacio*, in present-stem tenses, drop the initial *i* (*j*), but keep the preceding syllable still long. **servatis**: "to them thou hast saved," dative. The *civem* is of course Ovid.

51. **poenarum**: the genitive depends on *causam*.

52. **suus**: i. e. *Ovidii*.

53. **me miserum**: the accusative is the proper case for a noun standing as an exclamation without a transitive verb. The case really depends upon some verb more or less distinctly understood. **potentem**: sc. *loci*—"its master," i. e. Augustus.

54. **littera**: see note on *v.* 15.

56. **alternos**: see note on *v.* 11. The shorter length of the alternate lines (pentameters) is to be considered as the result of their covering in fear. The tense of *intremuisse* (perfect) expresses the accomplished result.

57. **quandocumque**: rarely (as here) used indefinitely = "at some time or other." **placere**: subjunctive, expressing a wish. So *aspiciare*, *v.* 58.

58. **isdem**: = *iisdem*. Ovid means, he hopes to be restored to Rome while it is still ruled by Augustus and his household.

59. **tenore pari**: ablative of manner—"with no change of course," *i. c.* "pursuing the even tenour of my way." *Gradibus celsis* belongs as an ablative of instrument with *sublimia*. Cp. *armis conspicuos*, *v.* 33, above.

60. **intonsi**: Apollo was represented as having long hair. Augustus built a magnificent temple to him on the Palatine Hill, within the precincts of which was included a great national library.

61. **peregrinis**: "foreign," because made of marble brought from foreign countries.

62. **Belides**: the quantity of the final syllable (*ēs*) shows the word to be a Greek nominative plural. According to the legend, Belus' son Danaus, being constrained to allow his fifty daughters to wed their fifty cousins, the sons of Aegyptus, forced them to murder their husbands, because he had been warned that the latter were destined to be his own destroyers. His daughters are called *Belidēs* as being granddaughters of Belus. Their fifty statues, confronted by the fifty statues of their husbands, stood between the columns of the temple; and there was also a statue of their father, Danaus, standing with drawn sword.

63. **cepere**: "conceived," "imagined." **docto**: "skilled," "poetical." *Doctus* is a constant epithet of poets and their belongings, and in this connection should not be translated "learned." Cp. below, *v.* 71, and *vii. vv.* 12, 31.

64. **lecturis**: dative of the agent, regular with the gerund and gerundive and adjectives in *-bilis*. It is sometimes (in both prose and poetry) used with the perfect participle passive or a tense formed by the verb *sum* with that participle; and occasionally in poetry (and very rarely in prose) with other tenses of the passive.

65. **fratres**: as the *Tristia* are as it were the children of Ovid, so all his other poems are their brothers. **illis, quos**: *i. c.* the *Ars Amatoria*, &c., the ostensible cause of his banishment. See *Intro.*, § 2.

66. **suus**: the reflexive here refers to the direct object *quos* (*i. c.* *fratres*). **optaret**: potential subjunctive—"would wish (if it were of any use)." Such a subjunctive is really the apodosis (result-clause) in a conditional sentence, of which the protasis (if-clause) is suppressed.

67. **custos**: the custodian of the library.

69. **altera**: the temples here meant are those of Jupiter and of Juno Regina, both included within a grand portico called the

Porticus Liviae et Octaviae and used as a library. They stood immediately W. of the Capitol and N. of the Theatre of Marcellus (*vicino theatro*), for which see note on xii. 24.

70. **pedibus**: see on *lecturis*, v. 64, and cp. *mihî*, v. 77, below.

72. **atria**: the *atrium* of a Roman house was strictly the rectangular hall, furnished with columns and an open roof, which formed the chief public room of the house. It is often used generally for the house itself, and is here equivalent to "temple." The Temple of Liberty stood upon the Aventine, the most southerly of the seven hills of Rome, and was the first (*prima patuit*) public library in the city.

73. **genus**: the poet's "family" are his poems, called *nati*, "his sons," in v. 74. Certain of Ovid's writings were "banished" from the public libraries by order of Augustus.

75. **forsitan**: in Ciceronian prose *forsitan* (*fors + sit + an*, "there may be a chance that") takes the subjunctive as would be expected from its derivation; but from long use it came to be regarded as a single word = "perhaps," and so, like *fortasse*, in poetry and late prose it is used with the indicative (as here). **olim**: "one day." The word is a locative adverb from *olle*, the archaic form of *ille*; and it means "at that time," whether past or future, but usually past.

77. **adeo**: this word is not seldom used in Vergil and later writers as a particle of emphasis, especially when joined with the personal pronouns and with numerals—"above all."

78. **ades**: "be present to help," "support." The word is technically used of an advocate supporting his client in a law case.

80. **liceat**: jussive subjunctive. Cp. on v. 23. **privato . . . loco**: for the omission of the preposition see v. 26, note. The meaning is "in the library of some private citizen." **delituisse**: the poets frequently use the perfect infinitive where the present would be equally natural. In many of such cases the tense is aoristic, *i. e.* refers to a single act, irrespective of the time of action.

Elegy II.

THE POET COMPLAINS OF HIS DESTINY.

ARGUMENT:—*What profits it to be a poet? for the gods who might have helped me, have seen me banished to Scythia, and neither they nor my innocenc have availed to save me, any more than my love of ease. On my journey hither I could solace my troubles with writing, but now I can only mourn and weep unceasingly, in home-sickness for all I love and all that I have lost. Why did I not die? Ye gods, who lend your aid to mighty Cæsar, come to my help and slay me outright.*

[Refer to the Index for **Musa**, **Piërides**, **Pontus**; and see *Introd.*, §§ 2, 3.]

1. **visere**: sc. *nos*. The (acc. and) infinitive clause stands as the subject of the sentence, nominative to *erat*.

2. **quaeque . . . terra**: "and the land which." Latin is fond of transferring the antecedent noun to the relative clause, and attracting that noun into the case of the relative: so here the natural order would be *Scythiam visere et terram quae*, &c. *Quaeque* is = *et quae*, and must be distinguished carefully from the feminine of *quisque* "each." **Lycaonio**: Lycæon, King of Arcadia, had a daughter, Callisto, whom Jupiter (Zeus) loved. Juno (Hera) in jealousy persecuted her: she was changed into a bear, and was then unwittingly slain by Arcas, the son whom she had borne to Jupiter. Thereupon both mother and son were placed amongst the stars: Callisto became the constellation known as Arctós, or the Great Bear; Arcas became the star Arcturus, the Bear-ward, in Boötes. As the Great Bear is the most conspicuous constellation near the pole-star, round which it revolves as on an axis, the names of Arctós, Arcturus, and of the pole-star (*axis*) itself, are all used indiscriminately for the North, and the same epithets are applied to all.

3. **Pierides**: see Index, *s.v.* MUSAE. **stirps Letoia**: *Lētōrus* is the adjective formed from *Lētō* (= *Lātōna*), the mother of Apollo, who is hence called *stirps Letoia*, "Latōna's child." He was the patron of poets, who were, so to speak, "priests" of his.

5. **quod**: see note on i. 11. So in *v.* 6. **lusi**: "I have written verses," i. 7, note, and *ep.* the use of *iocari* in the next line. **crimine**: the original meaning of *crimen* is a "charge," "accusation"; that of "offence" or "crime" (as here) being later.

6. **Musa**: the proper name is here used for "poetry" simply. See Index, *s.v.* MUSA. Ovid constantly asserts that if his verse was loose, his life was not.

7. **passum**: *sc. me*, object of *habet*.

8. **ab . . . frigore**: *ab* is redundant (*i. e.* superfluous), because *frigore* will stand alone in the simple ablative to express the instrument; while the preposition is normally used only with animate substantives to denote the agent.

9. **rerum**: adjectives in *-ax* commonly take a genitive (objective) — "I that shunned the world." The meaning of *res* must usually be gathered from the context. **in otia**: *in* and the accusative frequently denotes the aim or purpose; *ep.* x. 78, *Hacc est in poenam terra reperta meam*—"for my punishment."

10. **ante**: here an adverb, and most dissyllabic prepositions may be so used. **laboris**: objective genitive.

11. **portubus**: *orbis*, like most verbs and adjectives expressing need or lack of a thing, governs an ablative of the thing wanting. The form *-ubus* (for *-ibus*) is found in the nouns *arcus*, *acus*, *artus*, *tribus*, *veru*, *lucus*, and a few others.

13. **sufficit**: "was enough for," *i. e.* "was strong enough to bear." *Malis* is dative after the compound verb *sufficit*. **ab illo**: *sc. animo*.

15. **dubius**: "in perilous wise," or as we say in English, "in doubtful (= dangerous) case." Observe that Latin is fond of using an attributive adjective where we used an adverb or adverbial clause.

16. **labor**: the labour of writing poetry. Verse-writing made him forget his troubles.

17. **opus . . . eundi**: "the toil of travel." The genitive is one of definition, *i. e.* really means the same as the noun upon which it depends. So in iii. 45, *honore sepulcri*—"that honour which is the tomb."

19. **nostro . . . lumine**: the ablative belongs to the preposition *de* supplied from the next line. *Lumen* frequently means "eye," and *imber* "tears."

21. **subit**: "comes into my mind." *Desiderium* = "regret" for something which one once had or ought to have. The genitive *locorum* is objective, signifying that which is regretted.

22. **mei**: partitive genitive of *ego*, depending upon *quicquid*. What was left of him was, of course, all that he loved, wife, home, &c.

23. **pulsata**: it is a common phrase to speak of death knocking at one's door: it is much the same thing to say that a man has knocked at death's door, *i. e.* been very near to death, especially as Roman tombs were fitted with doors, just as were houses. Cp. v. 30, below, where "the gates of death" means "the door of the tomb."

27. **nimum constanter**: *nimum* qualifies *constanter*, and *constanter* qualifies *iniquos*. *Aequus* means (1) "level," and so (2) "fair," "equable," and lastly (3) "kind." *Iniquus* has the three contrary meanings, the last of which is required here.

28. **deus unus**: Augustus. Cp. i. 35, and note.

29. **cessantia**: *cesso* is to "go slowly," "be doing nothing." Cp. *ubi cessares*, vii. 26.

Elegy III.

A LETTER FROM OVID, WHO IS SICK, TO HIS WIFE.

ARGUMENT:—*I am lying sick in this distant land, and am like to die, yet have I neither friends nor comforts. My every thought is of the dear ones that I have lost, and most of all of thee, my wife; ay, I forget thee not even when I am delirious, and could I but see thee now, I should arise and be well again. Art thou happy? Nay, it cannot be, when I am afar from thee. Would to heaven I had died ere I was torn from thee: 'tis little to ask, yet how much it would have been to me! As it is, I shall die amongst strangers, with none to care for me, to cheer me, to pay me the lost sad offices.*

Dost thou shudder as thou hearest this? But already I am as dead to thee, for I am an exile; and when thou hearest of my death, thou shouldst rather be glad that all my sorrows are ended. I only pray that death may mean annihilation, and that my soul may not live on to feel the pangs of exile amongst Sarmatia's dead! See that my ashes be brought home and buried near my city, and carve upon

my tomb the epitaph I have written for it. I shall have immortality by reason of my books, and do thou pay me duly the offerings of the dead. I would fain write more, but I have not strength. Adieu, perhaps for ever.

[Refer to the Index for the following names: **Gētae, Pythāgōras, Saurōmātae.**]

2. **sit**: subjunctive of indirect question, introduced by *quare*. **eram**: In English we should rather say "I am ill," but Ovid is looking forward to the time at which the letter will be read and delivered, and so, speaking from the reader's point of view, says "I was ill" (*eram*). This is called the epistolary use of the imperfect.

4. **salutis**: genitive of reference or relation, defining that in respect of which the adjective applies.

6. **putes**: potential subjunctive. Cp. i. 66, note.

7. **ecelum**: "climate." **istis**: "such water as this." *Iste* is occasionally used in poets and late writers with the same meaning as *hic*. It is often used, as here, with a tone of contempt.

8. **nescio quo . . . modo**: "I know not how," "in some way or other." The phrase *nescio quo modo*, like *nescio quis*, &c., has by long use come to be regarded as equivalent to a single indefinite pronoun; and so, if followed by a verb, does not affect the mood of that verb; e. g., *nescio quis dixit*, "some one said"; but *nescio quis dixerit*, "I know not who said" (indirect question). Observe that the final *o* of *nescio* is made short.

10. **Apollinea**: adjective from Apollo, the god of medicine. **qui levet**: "to relieve." The subjunctive is due to the idea of purpose implied in the relative. So *soletur* and *fallat*.

12. **tempora . . . fallat**: "beguile . . . the hours."

15. **subeant**: the subjunctive is due to the concessive force of *cum* ("though").

16. **parte**: ablative of the standard of comparison—"more than half." *Pars* is often used to denote "a fraction," a "half," a "third," &c., as the context indicates. "More than half" is merely an elegant term for "the greater part."

18. **sine te**: "without (my speaking or thinking of) thee."

19. **quin etiam**: "nay, even." The two words are often written as one, and serve to introduce a new fact. **aliena locutum**: *sc. esse*—"had spoken wild words." *Alienus* is properly "what belongs to some one else," and so "strange," like the words of a man beside himself.

20. **ut**: consecutive corresponding to *sic*—"in such wise that." With *amanti*, *sc. mihi*, dative of the person possessing.

21. **defeciam**: "if I were to swoon." From *defeciam* must be understood *deficiat* with *lingua*; but the syntax is so unusual that the amended reading *si iam deficiat sub crasso lingua palato* is better. The following line *vix . . . nero* is merely attributive with *lingua*.

23. **nuntiet**: the form of the hypothesis is unusual: (1) after a present subjunctive in the protasis (if-clause), we should expect the

same tense and mood in the apodosis (result-clause); but as *erit* is future, so also is probably *resurgam*, this tense and mood being employed to show how certain would be the result. (2) Of the three protases, the two first are fully expressed with *si* in the normal way; the third is put merely in the jussive subjunctive—"Let him tell me, and I will arise," *i. e.* "if he tells me, I will arise." Cp. viii. 16, where occur the same ellipse of *si* and the same unusual sequence of tenses.

24. **tui**: objective genitive of *tu*—"my hopes of (seeing) thee."

25. **vitae**: cp. *salvis*, v. 4, note. **istic**: "where you are," *i. e.* in Rome.

26. **nostri**: this is the only form of the genitive of *nos* when used objectively. *Nostrum* is only used partitively.

28. **tibi**: dative of the agent with *agi*. See i. 64, note.

31. **quantum erat**: "how great a thing had it been," *i. e.* "how small a boon would it have been for you to grant me," *quantum* being ironical. The indicative is idiomatically used in such hypothetical sentences, where the subjunctive would seem more natural, that is in *quid (quantum) fuit? erat? &c.* Note that English allows the same idiom, as also does Greek. **parcere**: the nominative to the sentence. Cp. ii. 1, *visere*.

32. **ut**: consecutive, as in v. 20.

33. **fuisset . . . praecepisset**: the subjunctives are jussive—"my punishment ought to have been postponed." We say "you might have done it" in exactly the same way, with strong emphasis on the word *might*: and both in Latin and English the idiom comes to convey the idea of duty—"you ought to have done it," "it ought to have been postponed." So in Vergil, *Eadem me ad fata vocasses*, "you ought to have summoned me to a like doom." This usage is rare in any tense but the pluperfect, but we find in Verg. *At tu dictis, Albane, maneres*, "you ought to have been abiding by your words."

35. **potui . . . reddere**: "I might have yielded up." Note that in English the tense sign goes with the dependent infinitive, whereas in Latin it is given to the auxiliary. To "give up the light" is to die. *Integer* (lit. "untouched") means the opposite of *exul*, *i. e.* possessing all one's rights and liberties as a citizen. For *potui* we might expect *potuissem*, but the verbs *possum*, *debeo*, *oportet*, *debet*, when in the apodosis of conditional sentences, are commonly put into a past tense of the indicative, where other verbs would be in the imperfect or pluperfect subjunctive.

36. **data est**: "was granted," past indefinite, or aorist, and therefore followed by the secondary tense, *occiderem*. **nunc**: "as it is," "as things now are."

38. **fient**: the *i* of *fio* is long, except in *fit* and where it comes before *-er*. **ipso . . . loco**: his end will be all the more pitiable because it will occur in such a wild and far-off place as Tomi.

40. **flat**: the subjunctive may be final (cp. v. 10). *Depositum* means "laid out to die," or "at the last gasp," because at the expected moment of death the sick were laid upon the ground.

43. **mandata**: "(last) behests." **clamore supremo**: the *conclamatio*, the simultaneous call of all who were present upon the name of one who had just died.

45. **funeribus**: poetical plural for singular—"funeral rites." *Caput* in legal language often means a person, and so frequently in poetry. **sepulcri**: for the genitive of definition, ep. ii. 17, note.

47. **ecquid**: "at all." The interrogative is used as an accusative of reference; see on *quod*, i. 11, note. **tota . . . mente**: local abl. without a preposition, as regularly in the case of the substantives accompanied by *totus* or *medius* as an attribute. See i. 26, note.

48. **feries**: to beat the breast was a sign of mourning.

50. **viri**: *vir* is commonly used for "husband."

51. **lacerare**: in poetry the infinitive may follow *parco*, although it is not found in Cicero's prose. **nec scinde**: see on i. 3. In prohibitions *neve* (*neu*) is far more common than *neque* (*nec*).

52. **lux**: used as a term of affection—"my life," "my darling." **raptus**: Ovid has already been "carried off" by exile, and he would again be "carried off" by death.

56. **finitis**: the ablative absolute takes the place of the usual causal ablative with verbs of emotion, while *morte* is instrumental with *finitis*, and *mihî* is dative of the person interested (dative of advantage).

57. **quod**: "(in so far) as thou canst." For the case of *quod*, see on i. 11, and ep. ii. 5.

58. **habes**: "thou hast for a long time had." The words *iampridem*, *iamdiu*, and *iamdudum*, joined with the present tense, must be translated by an English present-perfect; with the imperfect tense, by English pluperfect.

59. **utinam**: the word expresses a wish, and when used with a present subjunctive, implies that the wish may still be fulfilled; when used with imperfect or pluperfect subjunctive it implies a wish which cannot be fulfilled respectively in present time and past time. **animae**: poetical plural.

60. **mihî**: the dative here, really a dative of the person interested, takes the place of a possessive adjective or a genitive. It is very common in Vergil. Cp. on xi. 55, note.

62. **Samii . . . senis**: Index, s.v. ΡΥΤΗΛΓΟΡΑΣ. **rata**: "ratified," "true," here in a passive sense, although from the deponent *reor*. **dicta**: not merely things said but "witty or wise sayings," "maxims."

63. **Romana**: sc. *umbra*. In the following line we have this *Romanæ umbra* represented as *hospita*.

64. **per**: "amongst," an unusual meaning. **manes**: a man's *manes* are his shade, the shadowy phantom of him which represents his soul and body in the nether world. The ghosts of savage Sarmatians would, to Ovid's view, themselves be savage. **hospita**: observe the use of the substantive as an adjective. So *hospsrs*, frequently.

65. **referantur**: jussive subjunctive in quasi-dependence on *facito*. This was the original form of the idiom: *e. g. fac sciam* originally stood for two complete sentences—(i) “cause thou,” (ii) “let me know.” These were placed side by side in paratactic (co-ordinate) construction. As the close connection between *fac* and *sciam* came to be felt, and the subordination of *sciam* to *fac* more precisely conceived, the need arose of some conjunction to express this subordination (hypotaxis), and this need was supplied by conjunctions such as *ut, ne, &c.* And these conjunctions are regularly used in classical Latin except in a few old idioms. English has the same two usages; *e. g.* “I pray you go,” and “I pray that you will go,” or “I pray you to go.” The use of the jussive in quasi-dependence is especially common with *facio, curo, oro, volo*, and other verbs of desiring, ordering, &c. **urna**: wealthy Romans had their bodies cremated; the few remaining ashes were enclosed in an urn and placed in the *sepulcrum*.

67. **quisquam**: seldom used save after a negative, or in a sentence implying a negative. **Thēbāna**: the two brothers Etēoclēš and Pōlyneicēs fell by each other's hands at Thebes, one fighting for the city, the other against it. The reigning king Crēōn buried Etēoclēš with all ceremony: Pōlyneicēs' body he ordered to be left unburied because of his treason to Thebes. The dead man's sister Antīgōnē disregarded Crēōn's orders and buried her brother, for which she herself suffered death.

68. **rege vetante**: “though the king (Creon) forbade it.” The ablative absolute here does duty for a concessive clause.

69. **ea**: *i. g. ossa, v. 65.* Leaves of scented shrubs and perfumes were mingled with the ashes in the urn.

71. **legat**: “for the passer-by to read,” final subjunctive. Cp. above, *v. 10.* The letters are to be cut so large that he shall see them in the most rapid glance.

72. **tituli**: the epitaph upon the tomb, which is to be of marble.

73. **luser**: cp. *ludere, i. 7, note, and ii. 5.* Translate—“poet,” or “he that wrote lightly of tender passions.”

74. **Nasō**: the final *o* is made short as in *nescio, v. 8.*

75. **at tibi**: the order is: *at ne sit grave tibi (qui transis, quisquis amasti) dicere, &c.*

76. **cubent**: jussive subjunctive, the words being simply quoted.

78. **diuturna**: observe that the first two syllables are treated as one for purposes of scansion, the *i* disappearing by synaeresis or synizēsis, *i. e.* being pronounced as consonantal *y* in English.

79. **nocuere**: after Cicero's time *quamvis* was often joined with the indicative. See above, *i. 26, note.*

81. **feralia**: there were regular seasons at which offerings of food, flowers, and perfumes were made to the dead, and any neglect of such duty was considered to cause the greatest annoyance to their *manes*. With *extincto, sc. mihi.*

82. **de**: “wet with your tears.”

83. **mutaverit**: this may be either future perfect (see on *v. 23, above*) or perfect subjunctive.

84. **officium . . . pium**: "kind offices." The word cannot be rendered by "office" in any other sense: its literal meaning is "helping." *Pius* means loyally affectionate towards one's family, kindred, country, or country's gods. Cp. *pius Aeneas*.

86. **dictandi vires**: "strength to dictate." The genitive is one of material.

88. **vale**: the imperative is here treated in syntax as an indeclinable neuter noun in the accusative. Ovid means that, though he bids his wife good-bye, there are none at Tomi to be as affectionate to himself.

Elegy IV.

OVID WARNS A FRIEND AGAINST THE PERILS OF AMBITION.

ARGUMENT:—*Friend, take a fallen man's advice, and live for thyself: shun high places and their perils. Had I but known the wisdom of such a course, I might yet be in Rome. Who falls in lowly places, easily recovers: who falls from on high, falls utterly as did Elpëor and Icärus. Lead a quiet and lowly life, and shun ambition: be warned by the fate of Eumëlës' son and of Phäëthon, for thou dost deserve to run thy course without mishap because of thy sympathy with my sorrows. And do not forget me here at the world's end beneath the frozen pole and far from all I hold dear. They are all lost to me, yet I think of them day and night, and the wife that I so love is at once the balm and increment of my griefs. And I forget not my friends, though for caution's sake I will not name your names. Alas! for me to do so is not now the compliment which once it was! Fear not, one and all. I will keep your secrets, and suffer you to be silent in your love of me. But help me all ye can; so may the world go well with you, and so may ye escape the fall that was mine!*

[Refer to the Index for **Daedälus**, **Phäëthôn**.]

2. **res**: "fortunes." *Res* has well been compared to a blank cheque to be filled in with the requisite amount of meaning in accordance with the requirements of the context. **procubuere**: "had fallen in ruins." See i. 21, note.

3. **usibus**: "by experience." **quicquam**: *quisquam* may occasionally stand in a conditional clause, although this be not negative, according to rule. See iii. 67, note. The accusative neuter is like *equid*, iii. 47; *quod*, i. 11, where see note. So *quantum*, v. 5, below.

4. **tibi**: "for thyself," *i. e.* for your own interests only: do not be a slave of the great.

8. † **non prosit**: as the text stands, *prosit* may be taken as either (1) conditional (*si* being suppressed as in iii. 23, where see note) or (2) potential—"he would be more likely not to do you any good, (and) he can do you most harm." Some editors read *si quis*

obesse,—"if a man can do you harm, he is far more likely not to do you any good," *i. e.* "if he have the power, he will probably have the will, to harm you." In this case *prosit* is again potential. The elision *plurimum obesse* in the second half of the pentameter is very rare indeed.

9. *antenna*: the "yard," the cross-spar upon which hangs the sail.

10. *timoris*: partitive genitive with *plus*. Such a genitive is admissible with almost any neuter word expressing any shade of measure. *Parvis* (sc. *velis*) is ablative of the standard of comparison.

11. *summa . . . unda*: "on the water's surface"; cp. *summus mons*, "the top of the mountain." *innatet*: subjunctive of indirect question.

12. *mergat*: concessive subjunctive after *cum*. Cp. *subcant*, iii.

15. Nets sink by their own weight, but the floats of cork serve to buoy up the edge of the net.

13. *haec*: direct object of the passive *monitus fuisset*, according to the rule that, if the active verb admits two accusatives (*e. g.* *moneo te haec*), one of these is retained in the passive. Cp. *hoc rogandus erit*, viii. 19. This and the following line form a conditional sentence. *Si . . . fuisset . . . forsitan forem*—"had I been (but I was not)" . . . perhaps I should now be (but I am not). The protasis here gives the condition that was not fulfilled in the past, the apodosis gives the supposed result which is not realized in the present.

15. *aura*: the "breath" of prosperity, the metaphor being from a ship running before the wind. For the tense of *vixi*, see on vii. 23.

17. *in plano*: "on the level," *i. e.* on level ground. In such a case—and it is of rare occurrence, of course—it is easy to get up again. Adjectives of three terminations are freely used as substantives, especially in the singular, and when joined with prepositions. Cp. *ad mitius*, v. 41, note.

18. *possit*: consecutive subjunctive after *sic . . . ut*, "in such a way . . . that."

19. *Elpēnor*: he was one of the comrades of Ulixes. Having been changed by Cirēe the enchantress into a pig, he was rescued by Ulixes, but in a fit of intoxication he went to sleep upon the palace roof, and on awaking fell and broke his neck. This was not a fall *in plano*.

20. *regi*: *i. e.* Ulixes (Ulysses or Odysseus), who visited the world of the dead and there saw Elpēnor's tearful ghost.

21. *quid fuit, ut . . . agitare*: "how was it that . . . he plied?" *Agitare* is consecutive subjunctive. The meaning is, "What was the cause of which the result is that he plied?"

22. *aquas*: the *Mare Icarium*. See Index, *s.v.* DAEDĀLUS.

23. *nempe*: a particle of emphasis, "of course," "everybody knows." It is not seldom used ironically.

24. *non . . . suas*: to be taken closely together—"that suited them not," *i. e.* contrary to their nature. *Suas* is common in Ovid in the sense of "suitable," "favourable," "natural." Cp. v. 4.

25. **intra fortunam**: so we speak of a man's keeping to his own station in life, living "within his means."

27. **Eumēdes**: father of Dōlōn. Dōlōn, a Trojan, was persuaded by Hector to go to the camp of the Greeks as a spy. His reward was to have been the chariot and divinely bred horses of Achilles; but he was detected by Ulixes and slain by Diōmēdēs.

28. **Achillēos**: adjective of *Achilles*.

29. **natas**: they were turned into poplars. See Index, *s.v.* PHAETHON.

30. **cepisset genitor**: "be sire enough for" (lit. "been enough as a sire"). It was because Phæcthon was ashamed of being thought Merops' son that he came to grief.

32. **propositi**: "draw in the sails of thy resolve," *i. e.* be less ambitious in your aims.

33. **decurrere**: notice the force of the prefix—"run out," "run to the end." The metaphor is from the race-track. In Ciceronian prose *dignus* may not be constructed with the infinitive, but requires a dependent subjunctive clause (final) introduced by *ut* or *qui*.

34. **fato**: regular abl. after *frui*. **candidiore**: "brighter" than mine. White was the colour used on festive occasions. Cp. xiii. 14.

35. **te ut**: a rare elision in elegiacs. **ut**: consecutive, explaining *mereris*. **pietate**: "love," "affection." See note on iii. 84. The ablative is instrumental, like *fide*.

38. **ore**: ablative of place where. Poets freely employ the local ablative without a preposition. *Os* is the physical "face," *vultus* its "look" or "expression," expressing some mental emotion.

42. **levanda**: "that *can* be relieved." Ovid is rather fond of using the gerundive in this sense.

44. **pares**: *i. e.* of your own rank.

47. **Erymanthidōs**: genitive singular of *Erymanthis*, a Greek feminine adjective formed from *Erymanthus*, one of the chief mountains in Arcadia. Hence *Erymanthis* = "Arcadian." For the story of the bear, see ii. 2, note. Note the quantity of the final syllable (-ōs).

49. **superant**: stretch beyond" (*super*).

50. **et**: the proper position of *et* is as first word in the sentence, but in poetry it is not seldom misplaced even to the third place, as here. Join the adverbs with *noti*.

54. **haec . . . duo**: *i. e.* wife and country.

55. **non est**: "it is not possible," *est* being here a verb of complete predication, in imitation of a Greek usage. *Corpore* is instrumental ablative with *contingere*; lit., "things which it is not possible to touch with one's body."

58. **acceduntque**: literally—"and one by one my deeds come unto their own scenes." *Suis locis* is dative after the compound verb *accedunt*.

59. **oculos**: sc. *meos*.

61. **hoc . . . hoc**: ablatives of the cause, explained by the

following causal clauses. The object of the two verbs is *meos casus*, understood from *v.* 60.

64. **quos . . . quemque**: we say "each of whom," but the Latin idiom does not say *quorum quisque*, but makes *quisque* appositive to the word to which it refers.

65. **ipsos**: "you yourselves." There was a danger that Caesar's anger would extend from the poet to his friends, if he made them too prominent in his writings.

67. **volebatis**: *sc. in nostro carmine poni*. **instar**: "the seeming of a pleasing compliment." *Instar* is strictly an indeclinable noun; hence it is used like a preposition (= "like") governing the genitive.

69. **quod**: referring to the whole of the preceding clause *versibus . . . legi*. **Auceps** (literally "two-headed," and so "uncertain") means "dangerous."

70. **nulli**: dative—"to no one."

71. **latitantis**: accusative plural.

72. **amet**: jussive subjunctive, expressing a wish.

74. **absim**: the usual mood with *quamvis*. Cp. on *i.* 26.

75. **qua . . . aliqua**: "as each one can, lighten ye in some wise my sorrows" (literally—"in some way, in which way each can").

76. **negate manum**: the opposite of *dare manum*. See *i.* 2, note.

77. **sic**: "on this condition," *i. e.* if you do as I ask. English uses "so" in the same way, *e. g.* in such phrases as "so help me heaven." **Mancat** is jussive subjunctive, expressing a wish, as also *rogetis*.

78. **idem**: acc. sing. neut. (*idem*)—"the same prayer" as I do: may you never find cause for prayers like mine.

Elegy V.

A LETTER TO CARUS.

ARGUMENT:—*Friend, I knew little of your love while the world went well with me, but in the time of my trouble you proved yourself a friend indeed, such as scarce were one or two of my old acquaintances. Ah, Carus! how you sorrowed with me for my exile! Pray heaven you be more able to help others than me! You wonder how I fare here? I live on in hopes that Augustus may one day relent. Say something to show me that I am right in so hoping. Noble hearts yield to noble impulses, where meaner spirits are obstinate: contrast the high-souled lion with the coward wolf; think of Achilles and Alexander, and Juno's forgiveness of Hercules. 'Tis for this reason I hope for Caesar's mercy, for my sin was but lack of discretion—it was my eyes that undid me. And may his pardon reach me soon!*

[Refer to the Index for **Achilles, Alexander, Darius, Porus, and Troia.**]

1. **ut**: consecutive. For the meaning of *dissimulare*, see on i. 6; and for the tense-sign of the infinitive, see above, iii. 35.

4. **nave . . . eunte**: the ablative absolute does duty for a conditional clause, protasis to *v.* 3,—“if my vessel had been speeding.” **suo**: “favourable.” Cp. iv. 24, note.

5. **metu**: “for fear,” ablative of cause.

6. **amicitiæ . . . meae**: “turned their backs upon friendship with me.” The possessive frequently does duty, as here, for an objective genitive. Cp. *hic timor* = “fear of this”: *tribunicus terror* = “dread of a tribune.”

7. **igne Iovis**: Jove’s fire is the thunderbolt, but Ovid is thinking of Augustus and of how he had “blasted” Ovid with exile. Cp. i. 35, note.

8. **deploratae**: “mourned as lost,” “given up for lost.”

9. **recens**: sc. *amicus*—“a new-found friend,” a comparatively recent acquaintance.

10. **duo tresve**: sc. *praestiterunt*. Most of Ovid’s friends found it well to abandon him now that he had lost the emperor’s favour.

13. **in singula verba**: “with thine every word.”

14. **bibi**: an example of the figure called *zeugma*, in which one and the same verb is used in different senses with different subjects or objects. *Bibere*, “to drink,” may be naturally used with *lacrimas*, but only metaphorically with *illa* (sc. *verba*). So in the next line, *accepit*: Ovid *felt* his friend’s embrace, *received* his kisses, and *heard* his sobs.

16. **singultatis . . . sonis**: lit. “words . . . broken with sobs.”

17. **care**: “dear one,” referring to the friend’s real name of Carus (see *v.* 18), but used here as if an adjective, in order to disguise his name, which it would have been dangerous for Ovid to mention too openly. See iv. 65, note.

18. **loco**: for the omission of the preposition, see the note on i. 26.

21. **tribuant**: jussive subjunctive, expressing a wish. So *iures*, *v.* 22.

22. **prosperiore**: sc. *mcā* (*materiā*)—“more fortunate than is mine.”

23. **si tamen**: the order is *si quæris quid agam* (indirect question), *quod* = (*et id*) *te quærerè est credibile*. *Quod* refers to the whole fact. *Quid agis?* is the Latin equivalent for “How do you do?” Cp. vii. 6.

25. **trahor**: “I drag myself along,” “I linger on.” The verb is really middle (*i. e.* reflexive) in force. **mihi**: verbs of depriving take a dative of the person robbed.

26. **posse**: the accusative and infinitive clause depends upon *spe*, which it explains—“the hope that,” &c. With *dei* (*i. e.* *Augusti*), cp. *Iovis*, *v.* 7, above.

27. **contingere**: *id* is the subject. *Contingere* is often used of good fortune, *accidere* of ill fortune.

28. **tu mihi**: the order is *tu mihi probā fas esse* (*me contingere id*) *quod cupio*; *precor* being merely parenthetical, *i. e.* independent of the syntax and to be translated as if bracketed.

29. **facundia**: sc. *est*. The real object of the principal verb (*facundiam*) is as usual transferred to the position of subject of the relative clause which qualifies it. **illud . . . ut doceas**: *ut* is here final, and explains the purpose indicated by *illud*. With *doceas*, sc. *me* as the second object usual with verbs of teaching.

31. **quo**: the correlative (*eo*) is omitted—"the nobler one is, the more is he placable" (lit. "by what a man is nobler, by that much is he more placable"). **irae**: genitive of reference, explaining that in respect of which the adjective is applicable to its substantive. So *aeger animi*, "sick at heart"; *tactus cerebri*, "touched in the brain," the former of which is generally explained as a locative. Some take *placabilis irae* together as a genitive of quality "(a man) of wrath that may be appeased."

32. **generosa**: "noble," "magnanimous."

33. **prostrasse**: the force of the perfect is that the lion is content as soon as he *has thrown* his enemy.

34. **suum**: "its natural ending." Compare *vento suo*, *v. 4*.

35. **morientibus**: dative with *instant*.

36. **nobilitate**: "in point of nobleness," ablative of respect with *minor*.

38. **Dardanii . . . senis**: *Dardanius* is the adjective formed from Dardānus, the mythical founder of the Trojan line and ancestor of King Priam, who is here meant. See Index, *s.v.* PRIAMUS.

39. **ducis Emathii**: Alexander of Macedon, *q.v.* Index. Emathia was one of the divisions of Macedonia, whence *Emathius* (*-a, -um*) is used for "Macedonian." **fuert**: subjunctive of indirect question depending on *docent*.

40. **Darēi**: *Dārēus* (*-a, -um*) is the adjective formed from the name Dārīus, *q.v.* Index.

41. **neve**: the subjunctive is final. This is a common idiom. *Ne* indicates the purpose not of the statement made (i. e. *Iunonis gener est*), but of the making of it. The English idiom is, "and not to speak of, &c." **ad mitius**: "to gentler mood." So *in maius*, "more and more," *in melius*, "for the better." Neuter adjectives both in the singular and in the plural are frequently used for substantives.

42. **Iunonis gener**: see Index, *s.v.* HERCULES.

44. **sit**: the mood is due to the causal force of *cum*.

45. **pessum dare**: lit. "to put towards the ground," *pessum* being accusative of the goal of motion, from an old word connected with *pes*, "a foot"; hence "to destroy."

46. **caput**: there is a play upon two meanings of *caput*: (1) "life," (2) "chief thing," "head." *Caesarēus* (*-a, -um*) is the adjective of *Caesar*.

47. **non**: the negative qualifies all three following verbs, which are accordingly coupled by *-que*. In English we use a disjunctive—"or." *Loquendo* is an ablative of respect.

48. **mero**: causal ablative.

49. **crimen**: here in its secondary sense of "sin," "matter for accusation." So below, *v. 52*. **lumina**: "eyes."

50. **habuisse**: "that I had eyes (at that time)." This infinitive stands as the subject of *est*. *Peccatum* is a noun.

51. **equidem**: a particle of emphasis, rarely used in good prose with any other parts of the verb than first persons singular. It is a strengthened form of *quidem*. The word has nothing to do with *ego*.

53. **facturum**: sc. *esse*. The subject is *Augustum*, understood from *ipse* in the next clause—"that Caesar will bring it to pass that he himself may lighten my punishment so far as to change its scene"; literally, "upon the terms of changing its scene." The common idiom in *mutati loci* should be carefully noted. Constructed attributively with a noun, the past participle passive denotes the action that brought about the state described by the participle; cp. *mortuus Caesar*, "the death of Caesar."

55. **utinam**: see on iii. 59, note.

56. **afferat**: the present subjunctive after *utinam* shows that the fulfilment of the wish is regarded as possible. Where the fulfilment is impossible, the imperfect is used of present time, the pluperfect of past time. See on iii. 59. **admisso**: *equum admittere* is "to give rein to one's horse," "to put it to full speed." Lucifer, the Light-Bringer, is the morning star which heralds the sunrise. The sun, and Lucifer also, was conceived by the ancients as riding across the heavens in a car drawn by four horses.

Elegy VI.

A LETTER TO CELSUS.

ARGUMENT:—*Dear friend, how close companions have we been! The world knew of our friendship well-nigh better than of ourselves, and we had no secret one from another, save only that I could not tell you why I am become an exile. I would I had been free to do so! But now, my friend, forget not your old comrade: do all you can to ease my trouble, if you really believe in my guiltlessness. I sinned, I own it, but my sin was one of folly rather than of purpose; and if I speak not truth, find me some yet worse place of exile than is this!*

[The Celsus here addressed was one of the poet's most loyal friends, and chiefly instrumental in dissuading him from committing suicide when disgraced. He had thoughts of visiting Ovid at Tomi.]

2. **dissimulate**: for the meaning see i. 6, note. **potes**: for the indicative mood (of *possum*) in the apodosis of an imaginary condition, see iii. 35, note.

4. **tota . . . Urbe**: local ablative without a preposition. See i. 26, note.

5. **usque adeo**: "even so far." *Usque*, "right up to," is a particle of emphasis. **populo testatus**: *populo* is dative of the agent, *testatus* being passive, though *testor* is deponent.

7, 8.† These two lines are bracketed as spurious in many editions. If they are retained the syntax of the first line is *et (ut esset notus paene magis, &c.) candor animi qui est tibi in amicis. in amicis*: “in the case of your friends.” *ipsi*: refers to Augustus, as in v. 53 and other passages.

10. *tegenda*: the epithet must not be translated as if it were equivalent to a final clause. It is parallel to such constructions as *naves curavit faciendas*, “he saw to the building of ships,” “he took care that ships should be built.”

11. *secreti*: partitive genitive with *quicquid*.

12. *excepto*: the participle stands as an ablative absolute, the noun being represented by the clause *quod me perdidit* = “what ruined me.”

13. *scisses*: = *scivisses*. Note the different tenses of the protasis and apodosis—“if you had then known it (*quod me perdidit*), you would even now be enjoying.” So *forem*, which is co-ordinate with *fruerere*. See note on iv. 13. With the ablative *consilio*, cp. *mero*, v. 48.

15. *me in*: a rare elision in elegiacs; see iv. 35, note.

16. *bonae . . . utilitatis iter*: the genitive is one of description—“every way that leads to happy advantage.”

17. *sive . . . potui*: this expresses a condition that is not fulfilled in the past, and we might have expected *potuissem*, but the indicative of *possum* is generally preferred in such clauses because the verb itself contains a potential force.

20. *pars*: “well-nigh the chiefest part of all that I regret.”

21. *sis*: the subjunctive is best taken as jussive in quasi-dependence on *rogo*, parallel to *experire*. *Gratia* is “influence,” as usually in the singular. The meaning “thanks” is more commonly confined to the plural, *gratiae*.

23. *numinis*: Augustus. Cp. *Iovis*, v. 7.

25. *ita, si*: “may this be so only if,” &c. With this use of *ita*, cp. the note on *sic*, iv. 77. *Fiat* must be understood, jussive subjunctive.

27. *nec breve*: sc. *est*. *sint*: subjunctive of indirect question.

28. *lumina*: = “eyes”; cp. v. 49. *Mali* is objective genitive.

31. *quaecumque adeo*: “whate’er at all.” For the intensive use of *adco*, see the note on i. 77.

32. *caeca*: *caecus* has three usages: (1) privative, “not seeing,” “blind”; (2) active, “blinding”; (3) passive, “that cannot be seen.” The second (2) is that which is required here.

35. *stultitiam*: the predicate.

37. *alium*: sc. *locum*. *absim*: the mood is due to the final force of *quo*—“that there I may be further from thee.” *Quo* is as a rule found instead of *ut* only in final clauses containing a comparative (so here, *longius*).

38. *suburbana*: *suburbanus* means “close to the city’s walls.” Ovid means to say that, if he speaks falsely, he is ready to regard *Tomi*—the end of the world—as not nearly far enough away for the merits of his guilt.

Elegy VII.

A LETTER TO THE POETESS PERILLA.

ARGUMENT:—*Hurry to Perilla, letter of mine, and greet her! You will find her either at her mother's side or amongst her books, and she will greet you kindly. Say I am still alive and still writing, despite my sorrows, and ask if she also still writes. I was the one that first led her to poetry and marked her talent, and encouraged her to rival Sappho. I was her guide and critic and adviser, never suffering her to be idle. Bid her write much and always, only avoiding the subject of love. Make what use you may of your time, poetess, for Time will rob you of your youth. Youth and fortune are fleeting things, and we mortals have no other immortality save such as comes of writing. Take my case as an example: I have lost all else, but my love of letters is with me still, and over this not even great Cuesar has any power. I may die whenever fate wills, but my name will live, and I shall be read so long as Rome from her seven hills o'erlooks the world. Do you then also take this the only course for cheating the grave.*

[Refer to the Index for **Sappho**.]

1. **salutatum**: the supine in *-um* (in reality an accusative of the goal of motion) regularly expresses the aim of a verb of motion. **perarata**: the metaphor is from ploughing, because a Roman's letters were written with a pointed steel pen upon tablets of wax which were, so to say, *ploughed* by the pen.

4. **Piëridas**: see Index, *s.v.* MUSA; and cp. ii. 3.

6. **nec mora**: some such verb as *crit* may be understood, but the phrase *nec mora* came to be used as a mere adverb—"without delay." **venias . . . agam**: subjunctives of indirect question. For *quid agam*, cp. v. 23, note.

7. **nolim**: consecutive subjunctive.

8. **levata**: sc. *esse*. *Mora* is here "lapse of time."

9. **nocuere**: for the mood with *quamvis*, see on i. 26, iii. 79, notes. The subject of *reverti* is *me* understood from *v.* 7. So with *cogere*.

10. **aptaque**: "and that I still force my balanced words into elegiac verse," *i. e.* go on writing elegiac poetry. For *alternos pedes*, cp. i. 11, note.

11. **tu**: *i. e.* Perilla, whom Ovid now addresses directly.

12. **docta**: cp. i. 63, note. *Studia* (*v.* 11) is another word specially used of poets' pursuits. † **non patrio . . . more**: *mos patrius* would for Perilla mean "in Latin fashion," but she wrote in Greek metre, and therefore "in non-Latin fashion." There is another reading, *nunc patrio, i. e.* "in a fashion which is now quite national," alluding to the widespread use of Greek metres and general style of composition at Rome. Greek poets were the recognized models of all Latin poets to a greater or less extent, especially of Horace, to whom some editors try to find a delicate allusion here.

13. **cum fatis**: "with your destinies," *i. e.* "at your birth."

14. **dotes**: *dos* is properly a bride's dower, but we use the same metaphor in English. The words *dotes ingeniumque* form a hendiadys (*one thing through two*), the term applied when two substantives take the place of a substantive and an attributive adjective: we should say—"a rare dower of wit."

15. **hoc**: *sc. ingenium*. **Pegasidās**: Greek accusative plural of the feminine adjective *Pēgāsīs*, *-īdōs*, derived from the name of Pēgāsus. Pegasus, the winged horse of the Muses, is said to have stopped the upward rise of Mount Hēlicōn in Boeotia by a kick, and from the place where struck his hoof there sprang the fountain of Hippocrēnē, sacred to the Muses, and inspiring with poetry all who drank of it. Hence "Pegasid waters" means merely "the fountain of poetry," or "poetry" simply. **primus**: secondary predicate—"I was the first to bring." So in *v.* 17, below.

16. **male**: "wrongly," goes with *periret*, not with *fecundae*.

17. **virginis**: appositive to *tui* understood, with which also agrees *natae*, in *v.* 18.

19. **ignes**: so we speak of the "fires" of genius. **idem**: = *eidem*. The word is predicative—"abide still the same."

20. **vates Lesbīa**: see Index, *s. v.* SAPPHO.

21. **vereor ne**: *cp.* i. 3, note. **mea fortuna**: *i. e.* the disasters which Ovid had brought upon himself ostensibly by his poetry.

23. **dum licuit**: *dum* followed by the imperfect future or perfect indicative usually (as here) has the meaning of "so long as," "all the time that." **tua . . . mihi**: *sc. legebas*, from *legebam*.

26. **cessares**: "if you hesitated at any time." The subjunctive may be explained as the ordinary use of the subjunctive in Augustan Latin to express frequent recurrence or iteration, a use which is unknown to Ciceronian Latin, where we should have *ubi cessabas*—"whenever you hesitated." For the word *cesso*, see on ii. 29.

28. **poenae**: to be joined with *exemplo*. **sis**: regular subjunctive with *forsitan*. See i. 75, note. † **soluta**: "remiss." There is an untranslatable variant *secula*.

30. **a scriptis**: *a* marks the source of information. **amare**: Perilla is warned to write no such poetry as was Ovid's *Ars Amatoria*. The infinitive *amare* is here the direct object of *discat*.

32. **tua sacra**: "your sacred duties," as a poetess, and therefore a priestess of the Muses. *Cp.* *sacerdoti*, ii. 4, note.

35. **iniciet**: for the spelling, see on *alice*, i. 49. *Iniecere manum* was a recognized method of claiming possession of anything.

39. **sis**: subjunctive because of the concessive force of *cum* ("though").

40. **censibus**: "yet suppose thy means were equal to a boundless income." *Census* was the "rating" at which a man's property was assessed in the registers of the Censors; and hence "property" generally; "great property," when used in the plural. The pro-

perty of all citizens was originally assessed once in five years, and for this duty the Censors were appointed.

41. **nempe**: "of course." See iv. 23, note.

42. **Irus . . . Croesus**: Irus is the beggar at the gates of Ulixes' palace in the *Odyssey*; Croesus was the last king of Lydia, overthrown by Cyrus and the Persians in 546 B.C. The former was the typical pauper, as the latter was the type of fabulous wealth.

43. **referam**: deliberative subjunctive—"why am I to relate?"
tenemus: "have in our power."

45. **caream**: ep. *sis*, v. 39. So *rapta sint* (v. 46).

46. **mihi**: for the dative, ep. *mihi demere*, v. 25, note.

47. **ingenio**: the ablative belongs to both verbs, and with both denotes the instrument. Literally, *ingenio fruor* denotes "I enjoy myself by means of my wit." *Comitor* is here passive from *comito*; more usually it is deponent.

48. **iuris**: partitive genitive.

49. **finiat**: jussive subjunctive, equivalent to a protasis with *si*. See the note on iii. 23, and ep. viii. 16.

50. **me . . . extincto**: "even when I am dead"—ablative absolute.

51. **de montibus**: the seven hills upon which Rome was built. They were the Capitoline (N.W.), Quirinal (N.), Viminal and Esquiline (N.E.), Coelian (S.E.), and Aventine (S.W.), grouped round the Palatine, for which see the note on i. 32.

52. **Martia**: according to the legend, Rome was founded by Romulus the son of Mars, from whose name comes the adjective *Martius* (-a, -um).

53. **maneant**: jussive subjunctive.

54. **qua potes**: ep. iv. 75. The only way to cheat the grave is to secure the immortality which comes of literary success.

Elegy VIII.

THE POET BEWAILS HIS EXILE.

ARGUMENT:—*O, that I had wings to fly hence and home to my fatherland and all I love! Yet why waste I my time in idle prayers? Augustus alone can grant my prayers, and to him I must make them. Recall I dare not pray for, but I would ask that he should change my place of exile, for I am dying here in this horrible place, where I can neither eat nor sleep, but droop as leaves in autumn, mind and body sick alike. Would that Cæsar had slain me outright! Yet he hath spared me once, and haply he may a gain indulge my prayer and send me to some less dreadful place of exile.*

[Refer to the Index for **Augustus**, **Daedālus**, **Mēdēa**.]

1. **Triptolemi**: Triptolēmus, son of Celeus, King of Eleusis, in Attica, was provided by Dēmēter, the goddess of the produce of the

soil, with a car drawn by dragons, that he might fly about the world and spread amongst men the knowledge of husbandry, of which he was the inventor. **cuperem**: "I could wish (if I had the choice)," the subjunctive being potential. So below *vellam* (v. 3) and *optarem* (v. 5). **curru**: prose would require the preposition *in*, but in poetry the simple ablative frequently expresses place where. Cp. iv. 38, note.

2. **ignotam**: "strange," because as yet it had never seen the seed of corn. It was "unknown" to corn and crops.

4. **arce**: ablative of separation. The place from which motion takes place is occasionally expressed in poetry by means of an ablative without a preposition, even when the substantive is not the name of a town. For the legend, see Index, *s.v.* MEDEA.

5. **iactandas**: see the note on *legenda*, vi. 10. **Perseu**: vocative of Perseus. Perseus was provided with winged sandals to enable him to reach and slay the Gorgon Medusa.

11. **voſis puerilibus**: ablative of the instrument.

12. **feretque**: "or will bring." See the note on v. 47. **ulla**: *dies* is sometimes feminine in the singular when meaning "an appointed day" or "lapse of time." In the plural *dies* is always masculine.

13. **optandum**: "if pray you must once and for all." For the gerund, cp. *cundum*, i. 19, and note. *Opto* is here used as an intransitive verb, although in *vv.* 5 and 11 it is transitive.

14. **quem ſenſiſti**: *i. e.* "whose wrath thou hast felt."

16. **det . . . eris**: see the note on iii. 23, and cp. vii. 49.

19. **forsitan**: for *forsitan* with the indicative see i. 75, note. **hoc**: verbs which admit two accusatives in the active (e.g. *hoc vos rogo*) may retain one in the passive. Cp. iv. 13, *hæc monitus olim*: "one day"; see i. 75, note.

20. **ſollicita mente**: "though with anxious heart"; ablative of attendant circumstances with a restrictive force.

21. **quod minus**: *sc. est* or *rogo*. Ovid means that at present he dare pray only for something less than full pardon, but still something which would be a great boon to him—a change of place. For *instar*, see iv. 67, note.

22. **iubeat**: jussive subjunctive.

23. **faciunt**: "suit" me, an unusual meaning. So in *Tristia* I. x. 44, *Non facit ad nostras hostia maior opes*, "A greater victim suits not with my means."

27. **ut**: "since," "from the time when." This meaning is not common in prose.

33. **corpore, mente**: ablatives of respect, most usually found with words expressing parts of the person, but cp. v. 36.

34. **bina**: poetry allows the distributive numeral adjectives to be used in lieu of the cardinals. So *bina* here for *duo*. In prose this is only admissible with nouns which have no singular; e.g. *bina castra, dena sestertia* (for *duo, decem*); cp. xii. 24.

36. **legenda**: secondary predicate—"for me to scan."

37. **cum . . . cernimus**: "whenever I see," indicative of itera-

tion. See the note on *ubi cessares*, vii. 26. The plural verb is merely a poetical licence.

38. **sim . . . fuerim**: subjunctives in indirect question.

39. **nevis**: *ne* implies a *violent* death—"suicide." **cum**: the more usual construction of *queror* is with *de*.

40. **vindicet**: the so-called subjunctive of virtual oblique oration, here giving the reason as *viewed* by Ovid rather than as an actual fact. Thus *miratur quod irascuntur* (indic.)="he is astonished at their anger (and they *are* really angry)"; but *miratur quod irascantur* (subj.)="he is astonished that (as he fancies) they are angry (but it may be only his fancy)." *Quod* and *quia* with the indicative state a real cause; with the subjunctive, an imagined and possibly false cause.

42. **mutato . . . loco**: "by changing its scene." See the note on v. 53.

Elegy IX.

THE LEGEND OF THE NAME OF TOMI.

ARGUMENT:—*Even to this out-of-the-world place the Greeks came and planted cities here long ago, but Tomi had its name still earlier than that, for it was so called from Absyrtus, whom Medea cut to pieces. She was flying over seas in the Argo, when she learnt that her father was in pursuit. It seemed she must be caught, when suddenly her eyes lighted upon her brother: she slew him and cut his body up, scattering it here and there, that Aectes might waste time in gathering up the pitiful fragments. And so it happened, and hence was Tomi named—the Place of Dismembering.*

[Refer to the Index for **Colchis**, **Mēdēa** and **Mīlētus**; and for **Tomi**, see Introd., § 1.]

1. **hic**: on the western shores of the Euxine, where the Greeks of Asia Minor had at a very early date planted a number of colonies. Tomi was, with one exception, the most northerly of the Greek towns on the western shore. **crederet**: potential subjunctive. Cp. i. 66, iii. 6.

2. **barbariae**: genitive of quality.

3. **Mīlētō**: ablative of separation without a preposition. Cp. below, *Colchide*, v. 12. Both are names of places. See Index, *s.v.* MILETUS.

5. **huic**: the order is *sed constat vetus et antiquius posita urbe nomen ab Absyrti caede fuisse huic loco*. The words *nomen ab Absyrti caede* go closely together—"a name derived from the murder of A." **posita . . . urbe**: "than the settling of the town." *So mortuus Caesar*, "the death of Caesar." See notes on viii. 42 and v. 53. Ovid avers that the spot was known as Tomi before there was any town there. See Index, *s.v.* MEDEA.

7. **rate**: instrumental ablative, to be joined with *fugiens*, v. 9. It was the Argo.

9. **parentem**: Aëtes King of Colchis.

12. **hospes**: construe:—*hospes venit Colchide: nosco vela*. With *Colchide*, cp. *Mileto*, v. 3.

13. **trepidant**: the usual tense with *dum* = "while," although the main verb is in historic time (*percussit*). **aggere**: "from the shore or bank"; ablative of separation. Prose would require *a*, *ab*. *Funis* (masculine) is the cable by which the vessel was moored to the shore.

15. **meritorum**: objective genitive with *conscia*. **Colchis**: "the Colchian woman." Here the word is the feminine adjective of *Colchis*, "the land of Colchis," which occurs in v. 12.

16. **ausa atque ausura**: with *manu*, instrumental ablative.

19. **tenemur**: "we are caught," *i. e.* we shall be caught. English has the same idiomatic use of the prophetic present for future.

21. **agat**: indirect question.

23. **vicimus**: *i. e.* we shall win, the perfect expressing her certainty of the result. Cp. *tenemur*, v. 19.

25. **ignari**: sc. *fratris*.

23. **Tomis**: another form (nominative) of the name better known as Tomi. In its Greek spelling (τόμοι) it means "pieces cut off," "slices," and Ovid takes advantage of this to say that the name came from the dismembered body of Absyrtus.

Elegy X.

A DESCRIPTION OF TOMI IN WINTER.

ARGUMENT:—*I am here amid savages, forgotten in a land where summer alone keeps off our foes, while winter brings with its other horrors those of war. 'Tis in winter that I realize how far to the chill north I am. Snow that never quite disappears; furious hurricanes; men clad in skins for warmth, with beards and hair tagged with icicles; wine and water alike turned to ice, and even great Danube frozen over and become a high-road for galloping steeds and a bridge for the caravans of hostile savages; nay, the sea too frozen over, and ships and fishes bound fast in the ice—all these come with winter. Then comes the Scythian savage to waste the land and harry its crops and burn its farms, carrying some into captivity, killing others, or leaving them to die by poisoned wounds. The dread of him is ever before our eyes, and our fields lie desolate for lack of men to till them. 'Tis a land where are no grapes nor fruits, where Acontius could not find a single apple,—a land that has not leaf or tree: yet this is the spot of all the wide world that must be my home!*

[Refer to the Index for **Bessi**, **Hister**, **Scythia**, **Saurōmatae**.]

1. **istic**: in Rome. **Nasonis**: verbs of remembering usually require a genitive of the object.

3. **stellis**: to observers in the northern hemisphere the Great Bear never sinks below the horizon. **aequor**: according to the most ancient poets, the world was flat, and was encircled by the river Oceanus, which would form the horizon. *Suppositum* agrees with *me*, and *stellis* is dative.

4. **sciat**: jussive. The subject is to be supplied from *siquis* in *v.* 1.

6. **quam**: exclamatory. Savage companionship was not suited to a refined and cultured poet.

7. **aura tepet**: *i. e.* in summer, while the river was still unfrozen. **medio**: between Tomi and the savage tribes beyond the river.

8. **liquidus**: "in his flow," *i. e.* when not frozen.

9. **patet**: "when one sees the north wind," &c. Literally—"when the north wind is revealed."

10. **tum patet**: "then one sees also that these peoples lie full close to the shivering pole." *Premere* is not seldom used in the sense of to "tread close upon," "be near to." Cp. xi. 14. **tremente**: the pole which makes men shiver with cold is said itself to shiver.

15. **prior**: *sc. nix*.

16. **bima**: properly "two years old," and so "for two years long."

19. **pellibus et sutis . . . bracis**: "with breeches of sewn skins," by hendiadys. Cp. *dotes ingeniumque*, vii. 14.

21. **glacie**: *i. e.* with icicles which formed on the hair and beard.

23. **consistunt**: wine freezes solid, so as to retain the shape of the jar even when the latter is all chipped away; and it has to be broken up into fragments and melted in the mouth.

24. **hausta . . . data**: each man has to take his wine in frozen fragments, for he cannot drain it off (*haurire*) as wine should be drunk.

25. **loquar**: deliberative subjunctive. Cp. *referam*, vii. 43. It may also be taken as simple future. **ut**: "how," introducing the indirect questions *concreseant* and *effodiantur*.

26. **fragiles**: "brittle," because turned to ice.

27. **papyrifero . . . amne**: *i. e.* the Nile, where grows the papyrus reed.

31. **pedibus**: "on foot." **itur**: "men go." Where no agent is expressed, the impersonal passive of intransitive verbs may usually be rendered by an English active voice with an indefinite subject. This use of the impersonal passive accentuates merely the action without reference to the doers.

33. **novos**: "strange." The "bridge" is of course that afforded by the ice. **subter**: here an adverb. Cp. ii. 10, note.

34. **plaustra**: the nomad tribes of Scythia on the northern bank of the Danube had no homes but the heavy wagons in which they moved from one spot to another.

35. **credar**: verbs which govern the dative in the active can, as a rule, only be used impersonally in the passive. The personal use of *credor* in the passive is, however, found several times in poets. **cum sint**: subjunctive, because *cum* denotes cause.

36. **ratam**: "a witness should find his good faith proven"; *i. e.* as Ovid has no interest in telling untruths, he ought to find ready belief for his assertions. Note the passive use of the deponent participle *ratas*, as in iii. 62. It is usually active—"thinking."

38. **testa**: properly a "tile," and so the thin "crust" of ice spreading over water, "roofing."

42. **crimen**: "reproach." Leander, a beautiful youth of Abydos (*Nāgara*), a town on the Asiatic shore of the Hellespont (Straits of Gallipoli or the Darlanelles), used nightly to swim across to visit Hero, a priestess of Sestos (*Boghala*), on the opposite shore. He was at length drowned, and his death was therefore a "reproach" to the Straits. **angustae**: the Straits of Gallipoli are barely three-quarters of a mile wide between Sestos and Abydos.

43. **delphines**: the quantity of the final syllable (*-ēs*) shows that the word is a Greek nominative plural.

45. **alis**: the winds are often represented by the Romans as having wings.

52. **flumine**: "that overflow from the river."

54. **invehitur**: "rides up against us," "attacks us."

55. **equo**: collective—"horses." So *sagitta*. The ablatives are those of respect.

57. **alii**: "some," answered by *pari* in *vv.* 61, 63. More usually we should have *alii . . . alii*, "some . . . others." **tuentibus**: the ablative absolute gives the reason—"because there are none to guard the fields."

59. **opes**: "wealth." This word, as well as *pecus . . . plaustra . . . divitias* (transferred to the relative clause; see note on ii. 2), is appositive to *opes* in *v.* 58. In the singular the meaning is "aid," *opem, opis, ope* being the only cases in use.

61. **vinctis . . . lacertis**: ablative of attendant circumstance (ablative absolute).

62. **larem**: the *lares* were the tutelary deities of the hearth and home, whose images stood in a little shrine beside the hearth. Every household had its *lar familiaris*, and his image was placed between those of the two *penates*. In olden times the hearth was in the *atrium* (i. 72). *Lar* or *lares* is often used for "home" generally, as also is *penates*.

65. **nequeunt**: the subject is *hostes* or *barbari* understood. *Ferre* is applied to goods and chattels; *abducere* to cattle. Cp. the common phrase *ferre et agere*, "to harry and carry."

67. **trepidant**: *i. e.* the inhabitants.

70. **rigido . . . situ**: *situs* is the condition of anything neglected and uncare-for. In the case of soil, it is *rigidus* because unbroken by ploughing.

72. **lacus**: "vats," in which the grapes are thrown to be pressed. In *v.* 26 it is a "pond" or "cistern."

73. **poma**: the word means "fruits" in general, not "apples" only. **haberet**: potential subjunctive. **Acontius**: the story says that Acontius fell in love with an Athenian maid named Cydippē. To secure her love he cast in her path an apple upon which he had

written the words "I swear by the sanctuary of Diana to marry Acontius." Cydippe picked up the fruit, read the words aloud, and thus unwittingly made an oath which she felt bound to keep—and did keep.

74. **scriberet**: "whereon to write." The subjunctive is final after *quo*=*ut in eo*. **hic**: the adverb—"in this land." **dominae**: dative of the agent. Cp. *viro*, v. 76. See i. 64, note.

75. **aspiceret**: the indefinite second person. So we say "you might see," *i. e.* if you were here. The subjunctive is potential; cp. *crederet*, ix. 1.

77. **pateat**: *cum* is concessive. Cp. vii. 39.

78. **in poenam**: "for my punishment." The preposition *in* is often joined with the accusative to express what is to be the result of an act. The pronoun *haec* is strongly emphatic—"this land of all others."

Elegy XI.

ADDRESSED TO AN UNFORGIVING ENEMY.

ARGUMENT:—*Surely you are hard of heart, that think my punishment too small; for I am as a lamb amongst wolves, desolate and far from all I love, utterly miserable. Yet you suffer not my sin and my sorrow to lie forgotten: it is poor courage to buffet a fallen man and mock one who is as dead! I am not now what once I was; I am but the shadow of my old self, and helpless as a phantom, and yet you persecute me. Surely your cruelty is a match for any: not more cruel was Perillus who made the brazen bull, nor Phalaris who burnt Perillus within the monster. If only my sorrows will please you, verily I am the most sorrowful of men, more persecuted than was Ulysses. Let me rest forgotten in my misery. You doubt that I am so miserable as I say? Then I pray only that one day you may suffer what now is my suffering!*

[Refer to the Index for **Augustus**, **Hector**, **Scythia**, **Ulixes**.]

1. **siquis es**: "whosoe'er thou art that canst scoff"; literally—"if thou art any one who can scoff." The expression is indefinite in form, but it is implied that Ovid has in his mind some particular person whom he does not care to name. **casibus**: dative after the compound verb *insultes*. With the consecutive subjunctives *insultes* and *agas*, cp. *retractet*, v. 19.

2. **reum . . . agas**: "to prosecute"; lit. "to bring as a prisoner." **cruentus**: "savagely." Here, as often in Latin, the adjective corresponds to an English adverb.

4. **habere**: "thy heart, I will maintain, is filled with flints."

5. **porrigat**: subjunctive, because of the consecutive force of the relative—"such that to it."

7. **inhospita**: a translation of the old Greek name for the Black Sea, viz. *Axeinos*, "The Inhospitable," which was subsequently changed to *Euxeinos*, "The Hospitable."

8. **Maenalis**: feminine adjective of Maenālus, one of the principal mountains of Arcadia; whence *Maenalinus*: (-a, -um) and *Maenalis* (-idos) are both used for "Arcadian." For the legend of the Arcadian she-bear, *i. e.* the Constellation of the Bear, see on ii. 2. **videt**: to say that "Pontus sees him," is equivalent to saying that he is where Pontus *can* see him, *i. e.* on the shores of Pontus itself.

10. **metus**: the usual objective genitive with *plenus*, which also admits the ablative.

11. **ab ursis**: the preposition is unnecessary, since the bears are not agents. In the next line we have simply *lupis*, and in *v.* 13 *a genibus*. Poetry is less strict in the use of the prepositions than is prose.

14. **premente**: "well-nigh at my side." For the sense of *premere*, see the note on *x.* 10.

15. **sit**: after *ut* concessive. So *feram*, *v.* 17. **poenae**: partitive genitive with *exiguum*.

16. **pignoribus**: lit. "pledges," and so "pledges of affection," "dear ones." The word is used of children, parents, brothers and sisters, and relatives.

17. **nudam**: "naked," "mere."

18. **mali**: partitive genitive with *parum*. Cp. *poenae*, *v.* 15.

19. **retractet**: consecutive subjunctive. See *i.* 22, note, and cp. *insultes*, *v.* 1. So *solvat*.

21. **causa**: "case" in the legal sense. It is not known who the person was whom Ovid here addresses, but evidently he was a man of some eloquence and of good legal position, who for some unknown reason continued to do all he could to damage Ovid's family. It was against this secret enemy that Ovid later wrote the *Ibis*; see *Introd.*, p. ix. † **disertum**: there is another reading *diserto*, in which case the adjective is attracted into the dative case of the antecedent *cui*. *Disertum* would agree with *cum* understood as the subject of the infin. *esse*, this acc. and infin. virtually forming the subject of *licet*.

23. **stantia**: "standing firm." The predicate of the line is *virtus*, which literally means "manliness" (from *vir*).

24. **quamlibet**: "men however cowardly," "cowards ne'er so great."

25. **sum ego**: a harsh elision in elegiacs. **umbram**: Ovid speaks as if he were dead, and there remained of him only his ghost (*umbra*) or phantom (*simulacra*, *manes*).

26. **saxis**: as men cast stones at the tomb of a hated foe. *Bustum* is properly the spot where the body was burnt. (Cp. *comburo*, *combustum*).

27. **Hector erat**: "Hector was really Hector." **bello**: "in war," local ablative. † For *certabat*, some editors read *certaret*; for which see on *cosares*, vii. 26, note.

28. **Haemonios**: "Thessalian," so called from Haemon, a mythical King of Thessaly. The steeds of Achilles (*q. v.* *Index*) are meant, for Achilles was prince of the Thessalians of Phthia.

29. **non esse**: "am no more." Both here and in *v.* 27, *esse* is a verb of complete predication—"exist," "be alive."

30. **ex illo . . . viro**: "of the man that then I was."

32. **manes**: properly that shadowy spectre which represented a man in the world of the dead—"ghost." Ovid is still speaking as if he were dead (cp. on *v.* 25, above). It was not less cowardly than sacrilegious to torment the ghosts of the dead.

33. **nil sit**: "suppose there be nought," concessive subjunctive.

34. **putes**: cp. *porrigat*, *v.* 5.

36. **exilio . . . loco**: the ablatives are causal with *graves*.

38. **uno iudice**: ablative absolute—"in the opinion of one judge," "to one judge at least."

39. **Busiride**: Būsīris was a legendary King of Egypt, who sacrificed to his gods all strangers who entered the land. **illo**: *i. e.* Phalaris, despot of Agrigentum (*Girgenti*) in Sicily, about 570 B.C. He is said to have put to death all of whom he wished to be rid by roasting them alive in a brazen bull. The story is probably a distorted recollection of the human sacrifices offered by the Carthaginians to the bull-headed god Moloch.

40. **falsum**: "pretended." It was only a model.

41. **Siculo**: "Sicilian." Agrigentum lay upon the S.W. coast of Sicily.

42. **dictis conciliasse**: "recommended with words," "spoke to recommend." **artes**: "work of art," a poetical use of the plural for singular. Translate—"handiwork."

43. **imagine maior**: "greater than its seeming." The bull was to be more useful than appeared at first sight.

45. **a dextra**: sc. *manu*, a constant ellipse. So *laevā* and *sinistrā*, "on the left." *A* or *ab* not seldom has the force of "on the side of," "from the direction of."

46. **perdes**: emphatic, "whom you purpose to slay."

51. **dixerat**: the pluperfect is used to imply the abrupt completion of his remarks, a very common use in Vergil.

52. **imbue**: lit. "use for the first time," a meaning that may be well expressed by the old English word "handsel."

53. **nec mora**: see vii. 6, note.

54. **geminos**: "of double sort." They were in reality the cries of a man, but they recalled the bellowings of a bull.

55. **quid mihi cum Siculis**: sc. *est*. "What have I to do with them of Sicily?" The dative has a possessive force. The possessive dative is used when the gist of the question refers to the thing possessed; the genitive when it relates to the possessor (Roby).

56. **quisquis is es**: literally "whoever thou art (that art) he (to whom I am speaking)." The expression is used like *siquis*, *v.* 1, to avoid mentioning the real name. **redit**: "returns," after the digression about Phalaris.

57. **ut**: by a common idiom *ut* indicates not the purpose of the statement made (*Tot mala sum fugiens*, &c.), but of the making of it. See *v.* 41, note. **sitim**: this noun, like *tussis*, regularly takes *-im* and *-i* in the acc. and abl. sing. respectively.

59. **tellure . . . aequore**: local ablatives without *in*. So in prose as well as poetry the preposition is not inserted with *terra*, "by land," *marī*, "by sea."

60. **auditis**: sc. *malis*, ablative absolute, equivalent to the usual ablative of cause or origin with a verb of emotion (*dolere*).

62. **Neptuni**: Ulysses owed all his wanderings and perils to the anger of Neptune (Poseidon), as Ovid his to that of Augustus. For Jupiter=Augustus, cp. i. 35, note.

63. **rescindere**: "tear open," as one tears open a half-healed wound. Cp. v. 19. **crimina**: "the charges made against me."

66. **cicatricem**: *cicatricē* is the "scar" formed over an old wound. *Cicatricem ducere* is "to form a scar," "to heal."

71. **quod timeas**: "there is nought for you to fear," the subjunctive being consecutive as in *vv.* 5, 34, above.

73. **ut liqueat**: final, indicating the purpose of *velim experiri*. So *vere . . . credat*. **hoc**: *i. e.* the assertion that Caesar's wrath brings with it so much sorrow. For the personal use of *credat* in the passive see on x. 35, note.

74. **velim**: "I could wish (had I my way)," potential subjunctive. **experiri**: jussive subjunctive in quasi-dependence on *velim*. See the note on iii. 65, and cp. vi. 21.

Elegy XII.

SPRING-TIME AT TOMI.

ARGUMENT:—*Spring is coming, for it is March, and the flowers are springing and birds carolling, and the swallow is making her nest amongst the rafters. The young corn is sprouting, and vines and trees are budding: alas! there are no vines nor trees here. And in Rome you are revelling in the games of spring-time, riding and playing in the Field of Mars, or listening in the theatres. Thrice happy you! for I have to watch the snows melting and the winter disappear, and to hope for the chance coming of some ship that may bring me news of Italy. 'Tis rarely that any comes, and rare to find one that speaks the tongue of my fatherland; but haply there may be one who shall bring me news of what I hope to hear—the triumphs of Caesar, and Germany chastised. Oh! to have seen it myself! But whoso shall tell me such news shall be my guest here in my home—nay, not in my home, but in this brief bidding-place that my exile finds for me.*

[Refer to the Index for **Augustus, Hellespontus, Hister, Propontis.**]

2. † **Tomitis**: (gen. *Tomitidōs*) an adjective formed from *Tomī* or *Tomis*. There is a variant reading *Macōtis*, but this can scarcely be right, as the metre would require the diphthong *ae* to be treated as a short syllable. [*Palus Macōtis*, "the Maeotic Swamp," is the ancient name for the Sea of Azov, and the adjectives *Macōticus*

(-a, -um) and *Maōtis* (-idos) are loosely used for anything in or near Scythia and Thrace.]

3. **inpositam**: "seated upon his back." **qui non bene pertulit**: the ram which became the constellation Aries. See Index, *s.v.* HELLESPONTUS. The zodiacal sign Aries, "the Ram," is that in which the sun was at the opening of the old Roman year in March, in which month occurs the vernal equinox, the time when night and day are equal (*v.* 4). The whole distich means only that Ovid was writing in March, when spring was commencing at Tomi. Note the force of *pertulit*—"carried across (the straits)."

8. **avis**: perhaps the cuckoo, but birds of all sorts may be meant. **vernāt**: "keeps spring-time," as we say "keep Christmas." The word originally means to "do in the spring-time."

9. **crimen**: "reproach," as in x. 42. **malae . . . matris**: the legend said that Procne murdered her son Itys and served him up on a dish to his father Tereus because the latter had violated her sister Philomela and cut out her tongue. After this crime Procne and Philomela fled and were pursued by Tereus, and, just as they were being overtaken, they were, at their own wish, turned into birds, Procne into a swallow, Philomela into a nightingale, while Tereus was changed into a hawk. Translate—"the reproach of her evil motherhood," the genitive being a variety of that of definition—"reproach which consists in her having been an evil mother." The swallow is represented as seeking to atone for the murder of Itys by the care which she now bestows upon her brood.

11. **herba**: here of "corn." **Cerealibus**: "belonging to Ceres," who was the goddess of the corn-fields.

17. **otia**: *i. e.* a *iustitium* or public holiday. **istic**: "where you are," *i. e.* in Rome. The poem is probably addressed to a friend at Rome. **inunctis ex ordine**: "in ordered sequence." There were at least four great festivals following close one upon another in the early spring at Rome.

18. **cedunt**: the forum at Rome was the scene of most of the city's legal business and of the declamations of rival lawyers and advocates. Hence *garrula bella*—"chattering warfare." During the time of the festivals all such legal business would cease.

19. **usus equi . . . est**: "men are using their horses," *i. e.* taking riding exercise in the Campus Martius, where also they practised such other sports as ball-playing, hoop-exercise, and various military exercises. **levibus**: for purposes of practice they used less heavy weapons than in actual fighting. With *luditur*, cp. x. 31, *itur*.

20. **celeri orbe**: ablative of quality with *trochus*.

21. **oleo**: athletes anointed themselves with oil before commencing their exercises. **labente**: because it gradually "runs" or "spreads itself" over any surface. **iuventus**: abstract for concrete—"youths."

22. **Virgine . . . aqua**: the *Aqua Virgo* was an aqueduct which brought water from a spot eight miles distant from Rome. It was built by Marcus Vipsanius Agrippa to supply his public baths. After exercise the young athletes would take the customary bath.

23. **scaena**: "the stage." During the festivals there would be continuous dramatic performances in the theatres.

24. **tribus** . . . **terna**: for the three Fora, see i. 27, note. The three theatres were those of Gaius Marcellus, of Cornelius Balbus, and of Pompeius Maximus. The theatre of Marcellus lay immediately beneath the western cliff of the Capitoline Hill in the Campus Martius: the other two were successively further away towards the N.W. and the centre of the Campus. Cp. i. 69, note. For the poetical use of *terna* instead of *tria*, see viii. 34, note.

25. **beatum**: accusative of exclamation. Cp. i. 53, note. **est**: "it is possible," as in iv. 55.

27. **sentitur**: "'tis for me to feel the thawing of the snow." For the translation of *nix soluta*, see viii. 42, note. *Mihi* is dative of the agent. Cp. on i. 64.

28. **lacu duro**: cp. x. 26, *Deque lacu fragiles effoliantur aquae*.

30. **plaustra**: see on x. 34. *Sauromates* is nominative singular.

31. **tamen**: closely with *huc*—"even to this remote spot."

32. **hospita**: used here as a feminine adjective (cp. *Virgine Aqua*, v. 22), just as *hospes* stands frequently for a masculine adjective. Cp. iii. 64.

33. **sedulus**: in English we prefer an adverb with the verb—"zealously." **dicta** . . . **salute**: *salutem dicere* is "to say 'hail,'" "to greet," as *vale dicere* is "to say 'farewell.'"

34. **quid veniat**: indirect question. **quisve**: sc. *veniat*—"who he is that comes and from what land," *quis* being predicative. Cp. the use of *is* in v. 43.

35. **ille quidem**: the order is: *mirum (erit) ni ille quidem*, &c.—"the chances are he will prove to have ploughed," &c. **mirum ni**: almost="of a surety." In this phrase the thing to be ascertained is expressed as the condition, instead of being expressed as the object of the seeing or knowing.

36. **non nisi**: "only home waters." In most cases he would be a trader from some neighbouring Greek colony on the Pontus.

37. **rarus**: emphatic by its position and predicative—"the mariners are few that cross." So also in v. 38.

38. **portubus**: for the *-u-* in the ablative plural see the note on ii. 11. The abl. of separation regularly follows *orbis*.

39. **Graeca**: with *voce*. The words *sive tamen* . . . *loqui* form a protasis, to which the apodosis is *potest* in v. 44. The intervening clauses *certe* . . . *noto* are parenthetical.

40. **huius**: sc. *vox*—"the speech of the latter," *i. e.* of him who talks Latin.

41. **Propontidos**: for the form of this adj. cp. *Erymanthidos*, iv. 47, note.

42. **vela dedisse**: *vela dare* is "to set sail." The perfect *dedisse* may mean (1) "has already set sail," which he would do as soon as spring commenced, or (2) "may prove to have set sail," Ovid speaking as if the ship had already arrived. **certo** . . . **noto**: "when the southern gales are steady," ablative of attendant circumstances (ablative absolute).

43. **quisquis is est**: cp. xi. 56, and above v. 34, notes.

44. **parsque gradusque**: "part and pathway of the news" which reaches me; *i. e.* he will himself be a novelty, and he will be the means by which other news reaches me. Another explanation is: the stranger can (1) either tell the news *memori voce*, with mindful words, saying exactly what he has heard from the people, or (2) can attain to some part and some degree of truth, *i. e.* may tell either less or more than what he has heard.

45. **possit**: jussive subjunctive.

46. **reddita vota**: the triumphal procession started from the Campus Martius and proceeded along the Via Sacra across the Forum to the Capitol amid the shouts of *Io triumphe!* Last came the triumphal car, drawn by four white horses. In this stood the general wreathed in bay leaves and adorned with triumphal robes and insignia. On arriving at the Capitol he offered a solemn sacrifice of thanksgiving to the Capitoline Jupiter, here called Latian Jupiter, *i. e.* the Jupiter of the Latin race. To this sacrifice Ovid refers in *reddita vota*.

47. **Germania**: this explains what were the triumphs of which Ovid hopes to hear. The name of *Germania* was given to the various peoples of central Europe beyond the upper Danube and the Rhine, which rivers were the frontiers of the Empire at this date. Augustus, wishing to push his frontiers as far as the Elbe, made a number of fruitless attempts to reduce the Germani to submission, but they resisted obstinately. In B.C. 16 they cut off a Roman army under Lollius, and in A.D. 9 destroyed three legions under Varus. Tiberius, step-son of Augustus and his adopted heir and ultimate successor (*Cæsaris*, v. 46, and *magni ducis*, v. 47), made efforts to do what his elder brother Drusus had failed to accomplish. Both Drusus, Tiberius, and later Germanicus (A.D. 18), celebrated triumphs over the Germani, but they effected no real conquests, and Germania always remained *rebellatrix*.

49. **non vidisse**: see *mæ* as subject.

52. **pro lare**: "for a home," "to be my home." For *lares*, see on x. 62.

53. **penetræle**: literally—"the place of the stores (*penum*)," and so generally "the inner chambers" of a house. It is more usually found in the plural, *penetrælia*.

54. **hospitium**: properly "an inn," or "lodging," as opposed to a permanent home. Translate—"the brief resting-place that my punishment appoints," the genitive *poenæ* being in reality subjective.

Elegy XIII.

WRITTEN ON THE POET'S BIRTHDAY.

ARGUMENT:—'Tis my birthday again, and I would that I had died ere it should find me here an exile! How can I do it the

wanted honours of joy and sacrifice? I have no heart for it: my altar should be a funeral pyre. Yet will I make one prayer: may I see no other birthday here at the world's-end by far-off Pontus.

1. **fuit . . . gigni**: "of what use is it that I was born?" the tense signs being interchanged in Latin and English, as with *debeo*, &c. See the note on iii. 35.

2. **sua**: "its own," *i. e.* "its proper" time (cp. v. 34), which was March 20th. **natalis**: sc. *dies*.

3. **veniebas**: inceptive imperfect expressing wish or effort—"why didst seek to come (and add) to?" **exulis annos**: sc. *mei*.

4. **illis**: sc. *annis*. Ovid means that it would have been better had he had no more birthdays (*i. e.* that he had died) after he had once become an exile.

5. **mei**: objective genitive. *Tibi* is dative with *inesset* understood with *cura*.

7. **quoque loco**: "and in the place in which." It was Sulmo; see *Introd.*, § 1.

8. **temptasses**: both this verb, and also *divisses* (v. 10), are, like *sequerere*, apodotes to the clauses *si . . . inesset* (v. 5).

9. **relinquendo**: sc. *patriam*.—"whenas I left my country." **quod idem**: "just as," "even as." The relative *quod* refers to the words *divisses . . . vale*.

10. **vale**: see the note on *dic'ta salute*, xii. 33. The imperative *vale* is used as an indeclinable substantive, as in iii. 88. It is found even as an ablative absolute, *e. g. vale dicto*.

11. **quid tibi cum**: see xi. 55, note. **num**: implying that a negative answer is expected, as *nonne* implies that an affirmative reply is to come.

13. **scilicet**: contracted from *scire licet*, "any one may see"; the word expresses irony or sarcasm—"forsooth," "of course." Here it emphasizes the unlikelihood of Ovid's rejoicing over his birthday and celebrating it in the way usual with Romans, *viz.* with a banquet and sacrifices to his *genius* or "double." **moris**: "which custom provides." Cp. *poenae*, xii. 54, note, and below v. 21, *funeris*. **tibi**: "in thy honour," dative of advantage.

14. **pendeat**: this and the following final subjunctive clauses with *ut* (v. 14—18) stand side by side with *honorem* as objects of *expectas*. **vestis . . . alba**: a toga of extra fine wool, and therefore unusually white, was the mark of joy, as a dark toga was that of grief. Cp. iv. 34.

15. **fumida**: "smoking" with the fire of the sacrifice offered.

17. **liba**: cakes of meal, made with milk or oil and spread with honey, often used in offerings to the gods. It was customary to offer such a cake to the gods on one's birthday. Hence *proprie* (with *notantia*).

18. **favente**: "well-omened." The utterance of any unlucky expression during a sacrifice was regarded as most undesirable. Hence *favere* = "keep holy silence."

19. **ita . . . ea . . . ut . . . possim**: the subjunctive is consecutive. **tempora**: "the needs of the hour," "circumstances."

21. **funeris**: "such as death gives," *i. e.* the funeral pyre, which was much the same shape as was an altar. For the genitive, cp. v. 13 above, and note. Cypress trees were, and still are, the emblems of death.

22. **rogis**: dative of advantage, with *parata*.

24. **subeunt**: "occur" to a man, "rise to one's lips."

25. **luce**: often used in the sense of "day" or "dawn."

26. **ista**: lit. "those places where you are now," *i. e.* at Tomi. Ovid prays his birthday not to come back again next year to Pontus and find him still there.

27. **novissima**: "last," because when a number of objects file past an onlooker, the one which he saw *last* is the one which passed him most recently.

28. **Euxinus**: see the note on xi. 7. **falso nomine**: because it was so dangerous and stormy, as it is to this day.

Elegy XIV.

THE POET RECOMMENDS HIS BOOK TO A FRIEND.

ARGUMENT:—*I wonder, do you still read my writings, as was your wont? You may safely do so, for there is no ban set upon them as upon their author, and they are as free as any exile's children to maintain their place in Rome. My writings are my children, and as such I commend them to your care—a care which they need the more, because they are orphans. I say nothing of my poems on Love, but I beg you have thought for the rest, especially for the Metamorphoses, which I could wish I had been able to revise. And to my other writings add the present Book of Sorrows, such as it is. It will obtain consideration if my readers will but remember where and when it was written. Indeed, for lack of exercise my Muse grows dull here, and I have neither library nor critics to consult for information or advice, nor any place for quiet seclusion. I find myself forgetting my mother tongue and lapsing into Scythian speech: you may likely find such words even in this book. I pray you, treat my work with all lenity of judgment.*

[The person addressed has been supposed to be C. Julius Hyginus, a freedman of Augustus and the first custodian of the Palatine Library (see i. 63, note), compiler of a number of works on mythology and astronomy, and an intimate friend of Ovid.]

2. **amice**: vocative of the adjective *amicus*.

3. **ecquid**: "at all," iii. 47, note. **incolumem**: sc. *me*, and for the meaning, cp. *integer*, iii. 35, note. *Celebrare* means "to frequent," "to attend upon." The meaning "celebrate" is unusual in prose.

4. **totus**: note the use of the Latin adjective where English employs an adverb.

5. † **suspiciis**: “look up to,” and so either (1) “admire,” or (2) “give a glance to.” There is a variant reading *colligis*, which is easier—“collect” for publication.

6. **Artibus**: the word contains a pun. It alludes primarily to the *Ars Amatoria* (see Introd., § 4), but also to their being “works of art,” a common meaning of *ars* in the plural.

8. **corpus**: another pun, and untranslatable in English, though we also speak of a “body” of writings. *Corpus* is used of “collected works” by Cicero and Livy, but Ovid is playing upon its literal meaning—“flesh and blood”—for he constantly speaks of his poems as his “children.” See below, *vv.* 13—16.

9. **dicta**: for the more usual *indicta*; *fugam indicere* being “to decree banishment.”

12. **Urbe**: prose would require the preposition *in*.

13. **Palladis**: Pallas, identified by the Romans with Minerva, was said to have sprung fully armed from the head of Zeus (Jupiter), having no mother. **exemplo**: ablative of manner. **de me**: with verbs expressing “birth from,” either the simple ablative is found (usually of the closest relations, such as sonship) or the ablative with *de* (commonly of less immediate descent).

14. **haec . . . est**: note the attraction. The antecedent being *earmina*, we should expect *haec* (neut. plur.) . . . *sunt*: but pronouns and pronominal adjectives are constantly attracted to the gender and number of their predicate (hence *haec*, nominative feminine, agreeing with *stirps progeniesque*; and singular, because these two nouns form one idea); then *est* will naturally be used as agreeing with *haec* (nom. f.). For the attraction compare Vergil's *sed revocare gradum . . . hoc opus, hic labor est*, “but to recall one's footsteps . . . that is the task, that is the toil.” So *hanc . . . est . . . erit*, *vv.* 15, 16.

15. **parente**: they had “lost the parent,” because Ovid was banished. With the case of *parente*, cp. *portubus*, xii. 38.

17. **secuti**: “have caught the sickness that is mine,” *i. e.* “suffer as I suffer;” because just as Ovid was banished from Rome, so his love-poems were banished from the public libraries.

18. **curae**: predicative dative. **sit**: jussive subjunctive in quasi-dependence on *fac*. See iii. 65, note.

19. **mutatae . . . formae**: nominative—“the Changeling Shapes,” alluding to the fifteen books of *Metamorphōses*. These were unfinished at the time of Ovid's exile, and he burnt them, but copies were already in the hands of friends, who published them while still unrevised and incomplete.

20. **funere**: *i. e.* Ovid's exile. Cp. *perissem*, *v.* 21.

21. **potuit**: for the tense of the dependent infinitive (*habere*) and the mood of *potuit*, see on iii. 35.

22. **summa . . . manu**: “finishing touch.” *Nomen habere* is “to obtain distinction.”

24. **mei**: partitive genitive with *quicquam*. Contrast the objective genitive in *cura mei*, xiii. 5.

25. **nescio quid**: “this mere something.” See iii. 8, note.

28. **sit**: subjunctive of indirect question.

29. **aequus**: for the various meanings of *aequus*, see the note on ii. 27. **quorum**: the relative does duty for a conjunction of time—*cum eorum*, &c. The subjects to the infinitive *esse* are *tempus* and *locum*, the other nouns being the respective predicates.

32. **ducere**: the metaphor is from spinning wool.

34. **fons infecundus**: a piece of gratuitous modesty on the poet's part. He was by far the most prolific writer amongst Latin poets.

35. **nullo exercente**: "because there was none to exercise it," ablative absolute with causal force.

36. **situ**: see the note on x. 70. The final syllable of *perit* is here made long, though followed by an initial vowel. This may be a poetical licence or may have arisen on the analogy of such contracted forms as *perit* (= *perit*).

37. **inviter alarque**: the subjunctives are due to the consecutive force of the relative (= "such that by them"). So below, *utar* (v. 40), *secedam* (v. 41), *quaeam* (v. 44). **inviter**: *invitare* is probably to be derived from *vita*, and means "to enliven," "to cheer." Hence come the meanings "to attract," "to invite."

41. **secedam**: "withdraw" for quiet and meditation. **custodia**: = *custodes*, abstract for concrete. Cp. *inventus*, xii. 21.

44. **certior esse**: "learn it." *Certior esse* is "to become more certain" about a thing, "to find out," "get to know of" it. The more usual phrase is *certior fieri*.

46. **dedidici**: note the force of the compound verb—"I have unlearned." Contrast *decurrere*, iv. 33, note.

48. **Geticis . . . modis**: Ovid is said ultimately to have written a panegyric of Augustus in Scythian verse, but the work is wholly lost, if it was ever done.

49. **Latinis**: sc. *verbis*.

52. **condicione**: "on the score of." The ablative is causal.

INDEX OF PROPER NAMES.

NOTE.—Such well-known names as Roma, Italia, are not included in this Index.

A.

Absyrtus, -i, m. : *s. v.* MEDEA.

Achilles, -is, m. : *s. v.* TROIA. (Adj., **Achillēus, -a, -um.**)

Alexander, -ri, m. : Alexander the Great, son of Philip of Macedon, succeeded his father 336 B.C., and after crushing the attempted revolt of Greece, crossed into Asia, where he defeated Dārius (v. 40), king of Persia, at Granicus (334) and at Issus (333), took Tyre after a terrible siege (332), conquered Egypt and founded Alexandria (331), and defeated a million of Persians at Arbēla, in the same year. Alexander was now monarch of Asia. He spent some years in minor campaigns, and in 327 B.C. invaded India, conquering Porus (v. 39) in a great battle upon the river H̄ydaspes (*Jelum*) in the Punjaub. He died 323 B.C. of a fever at Babylon. His clemency (*ducis Emathii clementia*, v. 39) towards his captives was proverbial, and Pōrus lived with him for some time as his friend (v. 39), while he treated the body of Dārius (*q. v.*) with the greatest respect.

Augustus, -i, m. : the title by which the first Emperor of Rome was known after he became sole ruler. His original name was Gnaeus Octavius, and he was the great-nephew of Julius Caesar, the dictator, who adopted him as his heir 45 B.C., and sent him to learn the art of war in Illyria: hence he is also called **Caesar** (adj. **Caesārēus, -a -um, v. 46**). On the murder of Caesar 44 B.C. by Brutus and Cassius, Octavius came to Italy to claim his rights as heir. He conciliated the people by paying to them the legacies which Caesar had left to them, and was appointed general by the senate against Antonius. He soon after joined Antonius, and with Lepidus, another senatorial general, set up the Second Triumvirate, 43 B.C. In 42 B.C. the three defeated Brutus and Cassius at Philippi in Macedonia, and divided the world between them. They soon quarrelled. Lepidus was the first to be deprived of his power, 36 B.C.: and five years later, 31 B.C., Octavius crushed Antonius at Actium in Epīrus. He now became sole ruler, and devoted himself to reducing the Roman world to order. He consolidated his empire to the Euphrates and the Rhine, even reaching as far as the Elbe for a time. He did all in his power to improve Rome and the Romans by justice and by the example of his own modest life. He was the patron of many of the writers of his time, and Horace was

on good terms with him, but for many reasons he disliked Ovid, whom he at length banished to Tomi in 8 A.D. As often as not, Ovid speaks of him as a god (*deus*). He successively adopted various members of the house of the Caesars to be his heirs, notably Gaius and Lucius, but when he died in 14 A.D., he was succeeded by Tiberius, his stepson (i. 71 ; xi. 62 ; xii. 53 ; xiii. 11, &c.).

B.

Bessi, -orum, m. : a fierce and powerful people of Thrace, who dwelt along the slopes of Mt. Haemus as far as the Euxine (x. 5).

Bosphoros, -i, m. : the Cimmerian Bosphorus (*Straits of Caffa*) unites the Palus Maeotis (*Sea of Azov*) with the Euxine (*Black Sea*), and formed with the Tanais (*Don*) the boundary between Asia and Europe (iv. 49).

C.

Caesār, -āris, m. : s. v. AUGUSTUS. (Adj., **Caesārēus, -a, -um.**)

Colchīs, -idōs, f. : (1) the land of Colchis, the kingdom of Aeētēs, father of Medēa. It lay on the E. shore of the Euxine, at the S. foot of the Caucāsus, its chief river being the Phāsīs (*Rioni*). It represented the modern districts of *Imerethi* and *Mingreli* in Georgia (ix. 12). (2) adj., Colchian, belonging to Colchis (ix. 15). See further s. v. MĒDĒA.

Cōrīnthos, -i, f. : Corinth, on the Isthmus of the same name. Jāsōn, who carried off Medēa (*q. v.*), for some time lived there (viii. 4).

D.

Daedālus, -i, m. : a mythical personage, either from Athens or Crete, the great artificer and sculptor of the earliest times. When imprisoned by Minos in Crete he devised wings for himself and his son Icarus, and fastened them on with wax. Daedalus flew safely over the Aegean sea, but Icarus flew too near the sun, so melting the wax. He dropped down and was drowned in what was after him called the Icarian Sea. According to Vergil, Daedalus first alighted in his flight at Cumae in Italy, where he erected a temple to Apollo, in which he dedicated his wings (iv. 21 ; viii. 6).

Dārius, -i, m. : a favourite royal name in Persia. There were three kings of this name, the most famous being (1) Darius, son of Hystaspes, who invaded Scythia (514 B.C.), reduced Thrace (502 B.C.), conquered the Greeks of Asia Minor (493 B.C.) after they had been in revolt for six years (499-3), and ultimately invaded Greece, where he was disastrously defeated at Mārāthon (*Marathōna*) in 490 B.C. ; (2) Darius Cōdōmānus, who ascended the throne in 336 B.C., and was dethroned by Alexander (*q. v.*) at the battle of Arbēla (331 B.C.). Alexander would have treated him with kindness, but he was assassinated by some of his own officers. His relatives were befriended by Alexander, who buried his corpse with royal honours. (Adj. **Dāreus, -a, -um, v.** 40.)

E.

Euxīnus, -i, m. : the "Hospitable Sea," an early name for the Black Sea. See notes on xi. 7, xiii. 28, and *s. v.* ΠΟΝΤΟΣ.

G.

Gētae, -arum, m. (adj. Gētīcus, -a, -um, xii. 14 ; xiv. 48) : a wild nomad tribe of Thracians dwelling along the northern bank of the lower Ister (*Danubius*), in the modern *Moldavia* and *Bessarabia*. The Romans, who looked upon them as typical barbarians, frequently called them Dāci, and confounded them with other tribes of Scythia and Sarmatia (*q. v.*). At one time they had reached to the S. of the Danube, and hence Ovid speaks of Tomi as being amongst the Gētae, and its people as speaking a Getic language (iii. 6 ; ix. 4 ; xi. 55 ; xiv. 42).

Graius, -a -um : Grecian (ix. 1).

H.

Hector, -ōris, m. : eldest of the sons of Priāmus, and bravest of the inhabitants of Troia (*q. v.*). In the tenth year of the siege of Troy he was defeated and killed by Achilles, after having himself slain Achilles' bosom-friend Patroclus. To avenge Patroclus' death, Achilles dragged Hector's corpse about the walls of Troy bound to his chariot with its Thessalian steels (xi. 28). He would have heaped still further indignities upon his dead enemy, but was prevailed upon by the prayers of the aged Priāmus to give up the body for burial.

Hellē, -ēs, f. : *s. v.* HELLESPONTUS.

Hellespontus, -i, f. : the Hellespont (*Straits of Gallipoli*), the western outlet of the Propontis (*Sea of Marmora*), dividing Sestos from Abylos (x. 41). It was said to have taken its name from Hellē's having fallen into it (see note on xii. 3).

Herculēs, -is, m. : one of the twelve great gods, identified by the Romans with the Greek Hēracles, god of strength. He was the son of Jupiter and Alemēnē, and was hated by Jupiter's lawful consort Juno, who caused Eurystheus, King of Mycenae, to impose upon him the famous Twelve Labours of Hercules. Subsequently he was reconciled to her after his death, and by marrying Hēbē became the son-in-law of Juno (*v. 42*).

Hister, -ri, m. : the Roman name for the lower portion of that river whose upper waters they knew as the Danuvius, the modern *Danubius*. It debouches into the Euxine (*Black Sea*) about fifty miles N. of Tomi (*Kustendjeh*), and served as a frontier to protect the Roman province of Moesia against the Scythians beyond the river, at least when not frozen (x. 29 ; xii. 29).

I.

Icārus, -i, m. : *s. v.* DAEDALUS.

Iūnō, -ōnis, f. : Juno, queen of heaven, wife of Jupiter, and

mother of Hēbē who wedded Hercules (*q. v.*). She hated Hercules because he was the son of a rival (*v. 41*).

Iuppīter, Iōvis, m. : Jupiter, king of gods and men. He was the patron god of the Romans, and possessed a famous temple upon the Capitoline Hill, where he was worshipped as *Iuppīter Capitolīnus* or *Latius* (*xii. 46*). Ovid, in common with all the poets of his day, flattered Augustus by speaking of him as Jupiter. Jupiter's weapon was the thunderbolt (*i. 32 ; i. 38, et passim*).

L.

Lesbius, -a, -um : of Lesbos (*-i, f.*) (*Meteōn*), one of the largest islands off the western coast of Asia Minor, famous as the native island of the poetess Sapphō (*q. v.*), who is hence called *vates Lesbīa* (*vii. 20*).

M.

Mēdēa, -ae, f. : daughter of Acētēs king of Colchis (*q. v.*). In Colchis was the dragon which guarded the golden fleece, and in quest of this came Jāsōn and the Argōnautae in the ship Argō from Thessaly. Mēdēa fell in love with Jason, and taught him magic arts which enabled him to slay the dragon and secure the fleece. She then sailed away with the Argōnautae, and being pursued by her father Acētēs, to gain time for escape she slew her brother Absyrtus, dismembered him, and scattered his limbs about the shore of Pontus. Ovid declares the scene to have been Tōmi (see the note on *ix. 23*). She thus escaped, came to Corinth, and lived there for some time as Jason's wife ; but finding herself neglected for the sake of a more successful rival Crēūsa, she revenged herself by murdering the two children whom she had borne to Jason, and fled to Athens in a car drawn by winged snakes (*viii. 3 ; ix. 9*).

Milētus, -i, f. : the most populous and wealthy of the Greek colonies in Asia Minor in the ninth century B.C. Its power was so great that it was able to establish colonies of its own far up the coasts of the Black Sea, amongst them Tōmi, Istropolis, and Olbia. It was captured by the Persians in 494 B.C. and never recovered entirely, its site being now marked by ruins at *Palatia*, on a promontory immediately opposite to the mouth of the river Maeander (*Menderes*) in the ancient Caria (*ix. 3*).

Mīnṛae, -ārum, m. : a name for those who sailed with Jason in the ship Argō (*ix. 13*), the Argōnautae. See *s. v.* MEDEA.

Mūsa, -ae, f. : the nine Muses, daughters of Jupiter, were Terpsichōre (*Muse of Dancing*), Euterpe (*Lyrics*), Urania (*Astronomy*), Polyhymnia (*Divine Hymn*), Clio (*History*), Calliōpe (*Epic*), Erāto (*Love-poetry*), Melpomēne (*Tragedy*), Thalia (*Comedy*). The word Mūsa is often used as a common noun = "poetry." A favourite haunt of the Muses was supposed to be Piēria in Macedonia, between the rivers Pēneus and Haliacmōn, whence they are often called Piērides—"Maids of Pieria" (*ii. 3 ; ii. 6 ; vii. 4*).

N.

Nāsō, -ōnis, m.: the *cognomen* (third name) of Ovid. See *Introd.*, § 1.

Neptūnus, -i, m.: Neptune, god of the seas, and lesser brother of Jupiter. He persecuted Ulixes (*q. v.*) and kept him ten years away from his home-land (xi. 62); but Ovid says that himself was yet more cruelly persecuted by Jove, *i. e.* Augustus.

Nūma, -ae, m.: a mythical saintly king of Rome, said to have reigned after Romūlus the founder of the city, and to have introduced the forms and ceremonies of the Roman religion. To late times there was preserved a building which purported to be his palace (*regia*, i. 30), and on the same spot was afterwards built the dwelling of the Pontifex Maximus, the chief priest of Rome, and of the Vestal Virgins.

P.

Pallas, -ādis, f.: a Greek goddess of wit, war, and arts, identified by the Romans with their own Minerva. She was said to have had no mother, whence Ovid (xiv. 13) compares his poems to her; to have built the Argo (ix. 7), *s. v.* MĒDĒA; and in i. 29 the name *Pallas* is used as equivalent to *Palladium* (see note).

Perseus, -ei, m.: a famous hero of Argos, son of Zeus (Jupiter) and Danaë. His chief exploits were the cutting off of the Gorgon Medusa's head, and the rescue of Andromēda, whom he married. See the note on viii. 6.

Phāēthōn, -ntis, m.: son of the Sun. He obtained permission to drive the chariot of the Sun for one day, but the steeds ran away with him, and Jupiter slew him to prevent the fiery chariot from consuming the world (iv. 30).

Piērīdes, -um, f.: see *s. v.* MUSA.

Pontus, -i, m.: the Black Sea, also called Euxīnus (*q. v.*). Tomi lay upon its N.W. shores, and Ovid constantly uses the name Pontus and the adj. **Ponticus** (-a, -um), for anything in the neighbourhood of Tomi (ii. 8; viii. 27).

Pōrus, -i, m.: an Indian king of the region now known as the Punjab. Alexander conquered him (326 B.C.), but treated him as kindly as a personal friend (v. 39). See *s. v.* ALEXANDER.

Priāmus, -i, m.: the famous king of Troy at the time of the Trojan war. He had fifty sons, the bravest of whom was Hector. And when that hero was slain by Achilles, Priam went to the tent of the latter and with tears prevailed on him to accept a ransom for the body (v. 38).

Propontis, -idōs and -īdis, f.: the *Sea of Marmora*, lying between the Hellespontus (*Dardanelles*) and the Black Sea. [Hence its name *pro-Pontus*, "that which lies in front of Pontus."] (xii. 41.)

Pythāgōras, -ae, m.: a famous philosopher, a native of Samos (whence he is called *Samius senex*, iii. 62), who migrated to Crotona in Southern Italy, and there founded a philosophical school. The members of this society were 300 in number, and branch societies

also sprang up in various other towns of Magna Graecia, notably at Heraclēa and Metapontum. Their political views excited the inhabitants against them, and they were driven out with violence. Pythagoras had travelled in Egypt and the East, to pursue his studies. He believed that the soul does not die, but migrates from one body to another, and he laid great stress on the value of mathematics and music. He flourished about 540—510 B.C.

S.

Sāmius, -a, -um: belonging to Sāmōs (-i, f.), the island off the W. coast of Asia Minor still so called. It lies a few miles N.W. of Milētus, and was the birthplace of Pŷthagōras (*q. v.*).

Sapphō, -ūs, f.: of Lesbos, called *vates Lesbica* in vii. 20 (*s. v.* LESBIUS), most famous of the early Greek lyric writers, was the contemporary of Alcaeus (about 610 B.C.). Her poetry was mostly about love, and she is said to have thrown herself into the sea for love of Phāōn who had despised her. The Roman lyric poets, such as Horace, copied or borrowed from her freely; and Ovid pays Perilla a very high compliment in calling her (*l. c.*) second only to Sapphō.

Sarmātia, -ae, f. (adj. **Sarmāticus**, -a, -um, iii. 63): the land of the Sarmatae, who seem to have dwelt between the Tanais (*Don*) and the Caspian, though the name of Sarmatia had also a much more extended sense. At one time or other the Sarmatae had extended as far as the Palus Maeōtis (*Sea of Azov*) and the mouths of the Tanais, and Ovid uses the name of Sarmāci or Saurōmātae as virtually identical with that of the Gētae whom they had driven out of their old homes (*s. v.* GETAE).

Saurōmātes, -ae, m.: a native of Sarmatia, Sarmatian (iii. 6; x. 5; xii. 30). See *s. v.* SARMATIA.

Scŷthiā, -ae, f. (adj. **Scŷthicus**, -a, -um), a vague name including all the little known region to the N., N.E., and N.W. of the Black Sea. Its inhabitants, the **Scŷthae** (*-arum*), were proverbial for ferocity, and lived the life of nomad shepherds (ii. 1; iv. 46; xi. 55; xii. 51; xiv. 47).

T.

Tānāis, -is or -idis, m.: (*Don*) the great river which rises in the centre of Russia and falls into the Palus Maeotis (*Sea of Azov*) (iv. 49).

Tōmi, -orum, m., or **Tōmīs**, -is, f. (adj. **Tomītis**, -īdōs) Tōmi, now *Küstendjeh*. See *Intro.*, § 1. In *El.* ix, Ovid declares that it took its name from the cut-up fragments of Absyrtus' body which Medea scattered there; *s. v.* MEDĒA (ix. 33; xii. 2).

Troia, -ae, f.: Troy, capital of the small district of north-western Asia Minor called the Troad (*Trōas*, -ālis, f.). It was besieged by the whole force of Greece, the legends said, for ten years, to recover from the Trojans Helen, wife of Menelāus, king of Sparta, who had been carried off by Paris (also called Alexander), son of Priāmus, king of Troy. In the tenth year it was taken by stratagem.

The Greeks pretended that they gave up the siege, but left behind them a gigantic wooden horse, which the Trojans took within their walls. The horse contained a band of the picked warriors of Greece, who got out in the night, opened the gates of the city, and admitted the whole Greek army. The bravest of the Greeks was **ACHILLES**; of the Trojans, **HECTOR**. All the gods and goddesses took partysides in the war: Venus and Apollo were on the side of Troy, Vulcan (Mулciber) and Jūno on the side of the Greeks, whose leader was Agamemnon, while their subtlest chieftain was **ULIXĒS** (*q. v.*) with Pallas (Minerva) for his patroness. Other names for Troia are Ilios (Iliōn, or Ilium), and Pergāmum or Pergāma. The legends connected with the fall of Troy form the subject of Homer's *Iliad*. There undoubtedly was such a town and it was destroyed by force of arms, but the bulk of the stories connected therewith are entirely fanciful. The date of its fall is commonly put at 1184 B.C. An Ilium Vetus, on the site of the original Troia, continued to exist into the times of Alexander (B.C. 330), and there was another Ilium, called Novum, near by on the river Simois and its confluent the Scamander. The modern name of the site of the original Troy is *Hissarlik*.

U.

Ulixes, -is, m. (or **Ulysses, -is**): Ulysses, the Roman name for Odysseus, the hero of Homer's *Odyssey*. He was the subtlest of the Greeks before Troy (*q. v.*), and as the personification of wit he was under the special care of the goddess of intellect, Pallas (Minerva). When sailing home from Troy he incurred the wrath of Poseidōn (Neptune), who persecuted him for ten years (see xi. 61). After many adventures, and after losing all his comrades, he got back to his kingdom of Ithācē. He was said to have perished afterwards by the hand of his own son Tēlēgōnus.

APPENDIX.

1. GREEK NOUNS.

The references are to the sections in Hayes and Masom's *Tutorial Latin Grammar* (Univ. Corr. Coll. Press Warehouse).

FIRST DECLENSION :—

- (i) Like **Phoebē** (§ 62), Hellē.
- (ii) Like **Týdídēs** (§ 62), Saurómātēs.

SECOND DECLENSION :—

- (iii) Like **barbītōs** (§ 63), Bosphōrōs.

THIRD DECLENSION :—

- (iv) Like **lampas** (§ 65), Bēlídēs (pl.), Būsīrīs, Colchīs (noun and adjective), delphīn, Erýmanthīs, Moenālīs, Pallās (sing.), Pēgāsīs, Piērīs, Prōpontīs (sing.), Tōmītīs.
- (v) **Phāēthōn** (§ 65).
- (vi) Like **Socrātēs** (§ 68), Eumēdēs, Ulixēs.
- (vii) Like **tigrīs** (§ 66), Tánāīs.
- (viii) Like **Atreus** (§ 68), Perseus.

2. SOME NOTEWORTHY GRAMMATICAL POINTS.

(See notes on the lines referred to.)

(a) CASES :—

- (i) Accusative :—*me miserum* (i. 53).
- (ii) Genitive :—*fugax rerum* (ii. 9), *dubius vitae* (iii. 25), *placabilis irac* (v. 31), *malax matris crimen* (xii. 9), *hospitium poenae meae* (xii. 54), *moris honorem* (xiii. 13).
- (iii) Dative :—*lecturis inspicienda* (i. 64).
- (iv) Ablative :—*excepto quod me perdidit* (vi. 12), *a scriptis discat* (vi. 30), *querar ut cum Caesaris ira* (viii. 39), *solvitur aggere funis* (ix. 13).

(b) MOODS AND TENSES :—

- (i) Forsitan with indic. :—*forsitan . . . Caesar erit* (i. 75, 76).
- (ii) Quamvis with indic. :—*quamvis nocere* (iii. 29 and vii. 9) ; see note on i. 26.
- (iii) Potui for potuissem (vi. 17).
- (iv) Perfect infin. for present :—*privato liccat delituisse loco* (i. 80).
- (v) Jussive subj. in quasi-dependence :—*ossa tamen facito parva referantur in urna* (iii. 65 ; cp. vi. 22, xi. 74).
- (vi) Ne (or ut) giving purpose not of the statement made but of the making of it (v. 41).
- (vii) Personal construction of *credor* in passive (x. 35, xi. 73).

3. METRICAL PECULIARITIES.

(See notes on the lines referred to.)

- iii. 8, Terraque nescio quo non placet ipsa modo.
 iii. 74, Ingenio perii Naso poeta meo.
 iv. 8, Non prosit potius, plurimum obsesse potest.
 iv. 35, Quae pro te ut voveam, miti pietate mereris.
 vi. 15, Sed mea me in poenam nimirum fata trahebant.
 xi. 25, Non sum ego quod fueram. Quid inanem proteris
 umbram?
 xii. 2, Longior antiquis visa † Marotis hiems.
 xiv. 25, Hoc quoque nescio quid nostris appone libellis.
 xiv. 36, Et longo perit arida facta situ.

4. WORDS VARYING IN MEANING ACCORDING TO THEIR QUANTITY, ETC.

- | | |
|---|---|
| ālēs: winged, a bird | ālēs: fr. ālō, nourish. |
| ārā: altar | ārā: fr. ārō, plough. |
| cānīs: fr. cānus, white | cānīs: (1) dog; (2) fr. cānō, sing. |
| cārē: fr. cārus, dear | cārē: fr. cāreo, be without. |
| cōmēs: polite | cōmēs: companion. |
| cōmīs: (1) polite; (2) fr. cōmō, adorn | cōmīs: fr. cōma, hair. |
| dīco. -ās, -ēt: fr. dico, say | dīco. -ās, -ēt: fr. dīco, dedicate. |
| dūcis, -ēs: fr. dūco, lead | dūcis, -ēs: fr. dux, leader. |
| frētum, -i, -o: fr. frētus, relying on | frētum, -i, -o: a strait. |
| īdem: nom. sing. masc., or nom. plur. masc., the same | īdem: nom. or acc. sing. neuter, the same. |
| lābōr: I glide | lābōr: labour. |
| lātē: far and wide | lātē: fr. lāteo, lie hid. |
| lātus: wide. | lātus: side. |
| lēgat: fr. lēgo, 1, depute | lēgat: fr. lēgo, 3, read, choose. |
| lēvis, -ior: smooth | lēvis, -ior: light. |
| liber: free | liber: a book. |
| mālis: fr. mālo, prefer | mālis: fr. mālus, bad. |
| māli, -is: fr. mālus, mast | māli, -is: fr. mālus, bad. |
| mānes: ghost | mānes: fr. māneo, remain. |
| mānet: fr. māno, 1, trickle | mānet: fr. māneo, remain. |
| mīsērē: they have sent | mīsērē: miserably. |
| mīsērō, -īs: fr. mitto, send | mīsērō, -īs: fr. miser, wretched. |
| mōdō: fr. mōdus, manner | mōdō: only. |
| nīsī: fr. nītōr, strive | nīsī: unless. |
| nōta, -ās, -īs: fr. nōtus, known | nōta, -ās, -īs: fr. nōta, mark. |
| nōvi: I know | nōvi: fr. nōvus, new. |
| pārens: obedient | pārens: parent. |
| pāres: thou dost obey | pāres: (1) fr. pāro, prepare; (2) fr. par, equal. |

pědēs: fr. pēs, <i>foot</i>	pědēs: <i>a-foot.</i>
pendēre: fr. pendeo, <i>hang</i>	pendēre: fr. pendo, <i>pay.</i>
pīla: <i>javelins</i>	pīla: <i>a ball.</i>
plācēre: fr. plāco, 1, <i>appease</i>	plācēre: fr. plācet, <i>it pleases.</i>
pōpūlus: <i>a poplar</i>	pōpūlus: <i>people.</i>
pōtēs: fr. pōto, <i>drink</i>	pōtēs: <i>thou canst.</i>
rēferre: <i>to concern</i>	rēferre: <i>to bring back.</i>
sēdēs: <i>a seat</i>	sēdēs: <i>thou art sitting.</i>
sēnīs: fr. sēni, <i>six each</i>	sēnīs: fr. sēnex, <i>old man.</i>
sōlē: fr. sōl, <i>sun</i>	sōlē: fr. sōleo, <i>be wout.</i>
sōlum, -i: fr. sōlus, <i>alone</i>	sōlum, -i, <i>soil.</i>
tēnēris: fr. tēneo, <i>hold</i>	tēnēris: fr. tēner, <i>tender.</i>
vēlis: fr. vēlum, <i>sail</i>	vēlis: fr. vōlō, <i>wish.</i>
vēnērē: <i>they have come</i>	vēnērē: fr. vēnus, <i>charm.</i>
vēnīre: <i>to be for sale</i>	vēnīre: <i>to come.</i>
vēnīs: fr. vēna, <i>vein</i>	vēnīs: <i>thou art coming.</i>
vīrēs: fr. vīs, <i>strength</i>	vīrēs: fr. vīreo, <i>flourish.</i>
vōmērē: fr. vōmer, <i>ploughshare</i>	vōmērē: fr. vōmo, <i>vomit.</i>

5. WORDS OF LIKE FORM AND QUANTITY, BUT OF VARIANT MEANINGS.

(This list only includes words from different stems.)

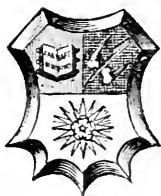
- ādēō: (1) *I approach*; (2) adv., *to such an extent.*
 aggĕrē: (1) *agger, a mound*; (2) *aggĕro, collect.*
 certō: (1) adv. *certainly*; (2) *I strive.*
 cōlō: (1) *cōlus, distaff*; (2) *cōlō, cultivate.*
 dōmo, dōmui: (1) *dōmus, house*; (2) *dōmō, I tame.*
 fācis: (1) *torch*; (2) *fācio, make.*
 fidēs: (1) *faith*; (2) *a lyre.*
 fōris: (1) adv. *out of doors*; (2) *fōrus, a gangway*; (3) *fōrum, a market-place.*
 nōtō: (1) *notus, south wind*; (2) *I mark.*
 ōrā: (1) *shore*; (2) *ōs, mouth.*
 pandi: (1) *pandus, curving*; (2) *pando, spread.*
 pārēs: (1) *par, equal*; (2) *pāro, prepare.*
 passus: (1) *step*; (2) p. p. *patior, suffer*; (3) p. p. p. *pando, spread.*
 rōgō: (1) *rōgus, funeral pyre*; (2) *I ask.*
 sērente: (1) *sēro, I sow*; (2) *sēro, I join.*
 sīnē: (1) *without*; (2) *sīno, allow.*
 trībus: (1) *tribe*; (2) *trēs, thrce.*
 vīs: (1) *strength*; (2) *vōlo, wish.*

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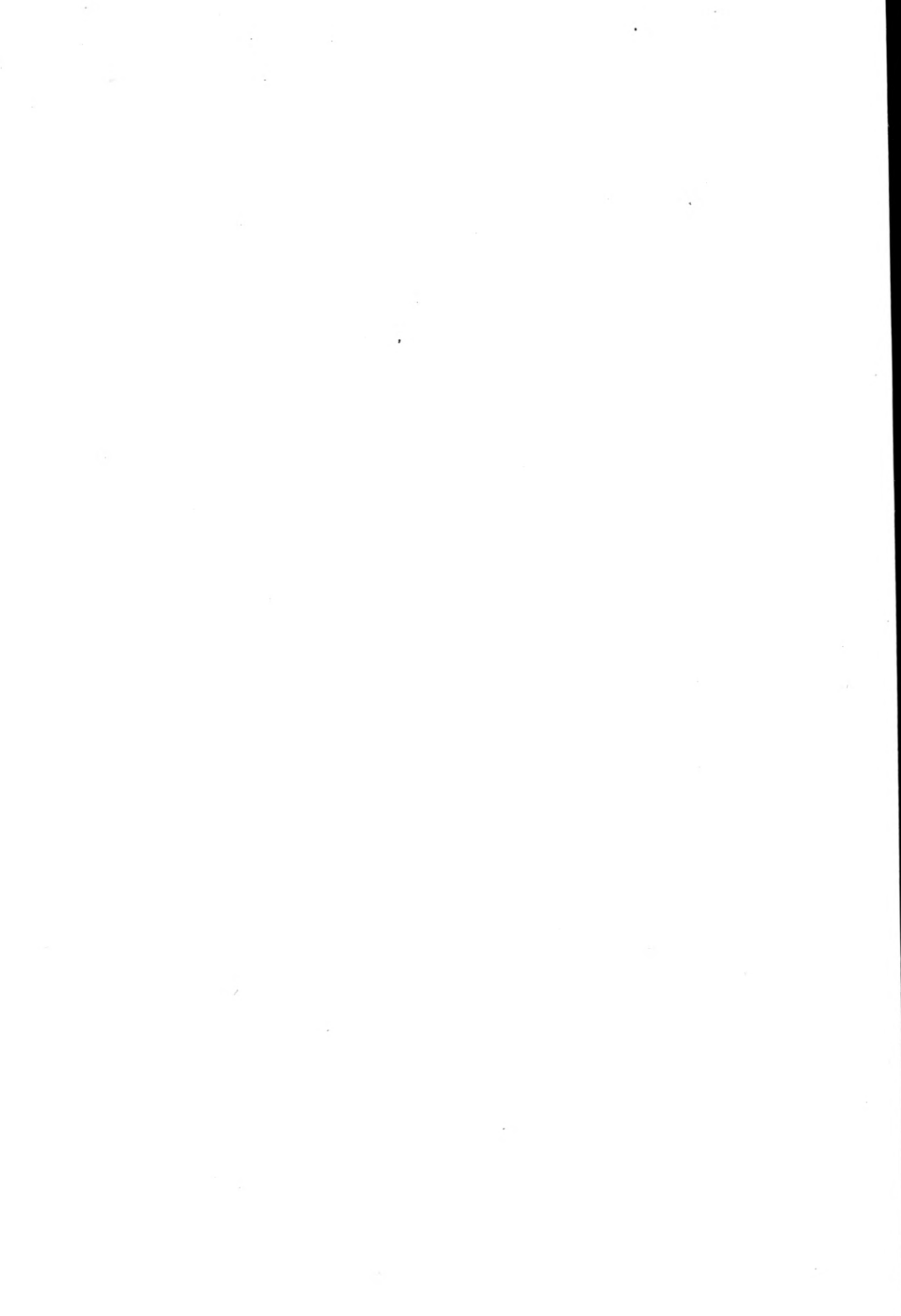
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