P. OVIDII NASONIS

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EDITED BY

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DEDICAMVS.
PREFACE.

The title given by Ovid to this work was probably simply Heroides, or the Heroines: not Epistolae Heroidum. Priscian, lib. x. 9, cites the work under the former title; and so, Heinsius informs us, does the scholiast on the Metamorphoses, passim. It has been inferred by some from Art. iii. 345, that Epistolae was the original title: Ovid there says, speaking of his compositions,

Vel tibi composita cantetur Epistola voce
Ignotum hoc aliis ille novavit opus.

This does not however prove anything. On the other hand, addressing his wife, the poet says, Trist. I. vi. 33, lamenting his feebleness to sing her praise as she deserved:—

Prima locum sanctas heroidas inter haberæs:

where he appears to allude to his published work "The Heroines." In the MSS. the epistles are entitled Epistolae sive Heroides, Epistolae Heroidum, or Epistolæ heroides, a discrepancy which shows uncertainty as to the title. The last
of these titles appears to make herois an adjective, and it is in this sense that Loers seems to understand the word, when he calls Herois "carminum genus." There appears to be no authority for this use of the word. There certainly is not in Ovid. He uses the word "he-rois" four times: Am. ii. iv. 33; Art. i. 713; Trist. v. v. 43; Trist. i. vi. 33, always in the sense of "Heroine," ἱππατική, never in the sense of "Heroic epistle."

Twenty-one epistles are generally published as the Heroides of Ovid. The present edition contains but fourteen: and even of these, the authorship of the last two, Laodamia and Hpermnestra, is questionable. The last nine epistles have all been condemned by some eminent German scholars, while it may be said of the last seven that their condemnation at the present day is all but universal. When Lachmann and Madvig, perhaps the two greatest Latinists of the century, join in condemning them as spurious, I have sufficient authority for excluding them from this edition. A brief recapitulation of the arguments commonly urged against them is all that is here necessary. We must in the first place make a division even of these last epistles. All of them except the epistle of Sappho, the verses of the epistle of Paris which are numbered in the edition of Heinsius 39-142, and the epistle of Cydippe from vs. 13 ad fin., are included with the most ancient MS. of the Heroides. Of these por-
tions Lachmann thus writes: '... ‘neque ullam excusationem habet inepta editorum vel recentissimorum superstitio, qui epistolam Sapphus et eos versus qui apud Heinsium his numeris notati sunt, xvi. 39–142, xxi. 13–248, noluerint aut eicere aut circumscribere.'

The epistle that since the time of Heinsius has been classed as the fifteenth is condemned by Lachmann, and by every scholar possessed of common sense. It need not detain us long, but a brief summary of the arguments against it is necessary. It does not appear in any MS. of the slightest value—none earlier than the fifteenth century. Before the time of Heinsius it was placed last of the series, after the epistle of Cydippe, both in the old editions, and also the manuscripts in which it appears. In some MSS. it is published along with the poems of Tibullus, and other poets, instead of Ovid. It is a skilful cento of Ovidian expressions, but abounds in lines such as Ovid could scarcely have written, such as these:

40. Nulla futura tua est: nulla futura tua est.
198. Plectra dolore tacent: muta dolore lyra est.

Lachmann has pointed out that the author lived later than the time of Lucan, as 'furialis Erictho,' vs. 139, is derived from the Thessalian witch of that name in the sixth book of the Pharsalia. Some critics have gone so far as to place the composition of this epistle far in the middle ages. I think, myself, the author was
familiar with the writings of Juvenal. I may add that vs. 117, 'Gaudet et e nostro crescit maerore Charaxus,' condemns the epistle, as Ovid does not use the word 'maeror,' rare in poetry of the Augustan age: that 'rependo' in vs. 32, could not have been written by Ovid: vid. ad. xi. 123. The verses inserted in the sixteenth epistle, and the completion of the twenty-first, have even less external authority than the epistle of Sappho.

There remain the five epistles from the sixteenth to the twentieth inclusive, and the first twelve verses of the twenty-first.

These epistles are never mentioned by Ovid in any part of his voluminous writings. They differ in character from the early epistles, in containing replies from men to epistles from women. They differ from the early ones in being much more prolix, in being copied chiefly from Alexandrine writers such as Callimachus and others instead of the old classical models, Homer and the tragedians: most important of all, in their lax, creeping, and mawkish tone. To these general differences should be added the occurrence at the end of pentameters of *pudicitiae*, xvi. 288, *superciliis*, xv. 16, *deseruit*, xix. 202. Ovid, as Lachmann remarks, at the time when he composed the Heroides, always closed his pentameters with dissyllables. Lachmann also points out *qui* for *quo modo*, in xvii. 213, a usage not found in Ovid. [He is wrong, however, as Merkel has pointed out, in stating that
nihil occurs nowhere else in Ovid, with both syllables shortened, besides xix. 170. Cf. Trist. v. 8, 2.] Such are the arguments, which appear to me decisive, against the authenticity of the last seven epistles: if cause has been shown for their rejection it will not be matter of regret, but of satisfaction, and Ovid will be vindicated from the charge of having produced a mass of prolix and tedious stuff which has little merit beyond smooth versification.

In Am. ii. xviii. 21, seqq. Ovid enumerates most of the genuine Heroides. He does not, however, profess to give a complete list, and yet this is tacitly assumed by those who impugn the epistles not here enumerated.

Aut quod Penelope's verbis reddatur Ulixii,
   Scribimus, et lacrimas, Phylli relictæ, tuas:
Quod Paris et Macareus et quod male gratas Iason
Hippolytique parens Hippolytusque elegant,
Quodque tenens strictum Dido miserabilis ensem
   Dicat, et Aeolias Lesbis amica lyrae.

Here Ovid enumerates nine epistles at least: or ten, if we include, as I think we should, both epistles to Jason, that of Hypsipyle, and that of Medea. Accordingly, of the first twelve epistles none have, I believe, ever been questioned except those which are believed not to have been enumerated in the above list. The genuine epistle of Sappho having perished, there remain four which have been subjected to scepticism. These are the letters of Briseïs, Hermione, Deianira, and Medea. The authenticity
of all these has been questioned by no less a personage than Lachmann, of whose opinion Merkel says that it is 'nulla membranarum auctoritate inferius,' an extravagant compliment.

The third epistle is not absolutely rejected by Lachmann, and the grounds of his objection to it are trivial in the extreme. He asks 'quis unquam puerilius in eodem schemate quater repetendo perstitit quam hic poeta, qui ita scripsit in epistola Briseïdos? 3–10:

Quascumque aspiciès lacrimae fecere lituras;  
Sed tamen et lacrimae pondera vocis habent.  
Sit mihi pauca queri de te dominoque viroque:  
Fas est de domino pauca viroque queri.  
Non ego poscenti quod sum cito tradita regi  
Culpa tua est: quaevis haec quoque culpa tua est.  
Nam simul Eurybates me Talthybuisque vocarunt  
Eurybati data sum Talthybioque comes.

The epanalepsis in these lines is, it is true, offensive, but it is made more remarkable than it really is by Lachmann’s adopting a false reading of 5, 6, and although when the blemish is pointed out, it is apparent, yet most readers, even careful readers of Ovid, will peruse the lines in question without perceiving it. Such as it is, this is the only objection which Lachmann has brought against the

1 As Lachmann’s tract, published Ind. Lect. Berol., 1848, is difficult to obtain, I have given rather a full résumé of its contents. I obtained a copy through the kindness of Professor Gneist, Rector of the University of Berlin.
epistle, a composition which appears to me most thoroughly Ovidian, full of poetry and spirit, and perhaps contains more beauty in individual lines than any other of the Heroides. The objection of Lachmann, grounded as it is on a charge of want of poetic taste, will seem inconclusive in deed when the composition against which it is urged contains such lines as these, full of the true ring of poetry,

Vs. 45. Diruta marte tuo Lyrnesia moenia vidi.
Vs. 88. Et preme turbatos Marte favente viros.
Vs. 93. Fratribus orba
Devovit nati spemque caputque parens,
or that truly fine line,

Vs. 106. Qui bene pro patria cum patriaque iacent,

the effect of which on a poetic mind is equal and similar to that produced by the first two lines of Collins' Ode:

How sleep the brave who sink to rest
By all their country's wishes blest!

The next epistle whose claims to its place are canvassed by Lachmann, is the eighth. Lachmann condemns it altogether as spurious. His condemnation rests exclusively on metrical grounds derived from two lines: vv. 71, 78.

The first is

Orabat superos Leda suumque Iovem.

The second,

Castori Amyclaeo et Amyclaeo Polluci.

The objection to the first line is the shortening of the final syllable of Leda. Lachmann ob-
Hermione. serves that Ovid wrote Leda, and always lengthened the final syllable of feminine nomi-
natives of Greek proper names of the first declension. Accordingly he condemns, and condemns rightly, as not from the pen of Ovid, Her. xvii. 150:

Et quasdam voces rettulit Aethra mihi.

His objection to the second line is, chiefly, the elision at the end of Castori. Ovid, he urges, never elides a long vowel at the end of a dactyl. [In connexion with this subject, Lachmann remarks that Ovid never allowed a dissyllable forming an iambus, ending in a vowel, to pre-
cede another word beginning with a vowel. So Her. xvii. 97 is not Ovidian: 'Disce meo exemplo formosis posse carere.' Nor is Am. ii. xix. 20: 'Saepe time insidias, saepe rogata nega,' where, as Lachmann remarks, 'time insidias' is nonsense. Perhaps we should read there 'saepe tamen sedeas': cf. Prop. iii. v. 14: 'Nec mihi ploranti lenta sedere potest'; se-
dere was a vox amatoria opposed to venire. And the old reading in Trist. ii. 295, 'Stat. Venus ultori iuncta viro ante fores' 'multis nominibus absurdum est.]

I agree with Lachmann that vv. 71 and 78, if genuine, are enough to condemn the eighth epistle, but they are in my opinion spu-

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1 The rule, however, is not absolute. In Am. ii. 442, we have 'Leda fuit nigra con-
spicienda coma,' a passage where Lachmann wished to change 'Leda' to 'Lyda.'
rious. I must give the passage at length; it has been certainly grossly interpolated.

Non ego fluminei referam mendacia cygni
Nec querar in plumis delituisse Iovem.
Qua duo porrectus longe freta distinet Isthmos,
Vecta peregrinis Hippodamia rotis.

Castori Amylcaeo et Amyelcaeo Polluci
Reddita Mopsopia Taenaris urbe soror.
Taenaris Idaeo trans aequora ab hospite rapta
Argolicas pro se vertit in arma manus.

Vix equidem memini, memini tamen: omnia luctus
Omnia solliciti plena timoris crant.

Flobat avus Phoebeque soror fratresque gemelli
Orbat superos Leda suumque Iovm.

Ipsa ego non longos etiam tum scissa capillos
Clamabam 'sine me, me sine, mater, abis?'

Nam coniunx aberat. Ne non Pelopeia credar
Ecce Neoptolemo praeda parata fui.

The portions italicised are probably spurious. How is the 11th line to be translated? My grandfather, and her sister Phoebe,¹ is the meaning, but the change of subject is not warranted by the Latin. 'Nam coniunx aberat' means her husband was absent, and it ought to mean my husband was absent. And where do we find a picture of the rape of Helen similar to this one, the most ridiculous point in which is perhaps the poor figure cut by the weeping Dioscuri. With this tisue of absurdities compare what we know the poet to have

¹ As I reject this passage as spurious, I must of course resign the introduction of Phoebe as an argument in favour of my emendation of xii. 149.
Hermione. said, iv. 53, sqq., when speaking of family fate in the case of Phaedra.

Forsitan hunc generis fato reddamus amorem
   Et Venus ex tota gente tributa petat.
Iuppiter Europen, prima est ea gentis origo,
   Dilexit tauro dissimulante deam:
Pasiphae mater decepto subdita tauro
   Enixa est utero crimen onusque suo.
En ego nunc ne forte parum Minoia credar
   In socias leges ultima gentis eo.

What the poet should have said in the corresponding passage in the eighth epistle ought to be then something like this:

Num generis fato quod nostros errat in annos
   Tantalides matres apta rapina sumus?
Non ego fluminei referam mendacia cygni
   Nee querar in plumis delituisse Iovem.
Qua duo porrectus longe freta distinet Isthmos,
   Vecta peregrinis Hippodamia rotis.
Taenaris Idaeo trans aequora ab hospite rapta
   Argolicas pro se vertit in arma manus.
Ipsa ego nunc ne forte parum Pelopéia credar
   Ecce Neoptolemo praeda parata fui.

If the absurdities and incongruities of the passage are excised, the metrical solecisms are excised along with them. The passages obelised have all the appearance of interpolations, as they are introduced in a manner peculiarly appropriate to interpolations, the first two verses repeating the mention of Helen, and the latter lines introducing an unseemly digression.

I have no great disposition to defend the authenticity of the Hermione, as it treats of
an uninteresting subject in an uninteresting manner. I am, however, convinced that it is from the pen of Ovid, for the following reason. One of the most remarkable features in this poet’s compositions is the manner in which his imitated compositions reflected the conception of the sources from which they were taken: a feature by which he is distinguished from his contemporaries, and indeed from most poets, except Shakspeare. Thus his Phaedra is Euripides’ Phaedra repeated over again, contending between passion and shame: his Jason is the smooth-tongued, ungrateful Jason of Euripides: his Dido is Virgil’s Dido, a little softened. But no idea was realised more exactly by Ovid than that which dominates in so many Greek tragedies—namely, the idea of a certain fate attaching itself to some unhappy family or race. Ovid, as a true poet, embraced this truly poetical idea, and constantly recurs to it. So we find poor Phaedra sullenly exclaiming—

Forsitan hunc generis fato reddamus amorem,
Et Venus ex tota gente tributa petat.

So Deianira:—

Heu! devola domus! solio sedet Agrius alto,
Oenea desertum nuda senecta premit;
Exulat ignotis Tydeus germanus in oris:
Alter fatali vivus in igne fuit:
Exegit ferrum sua per praecordia mater:
Impia quid dubitas Deianira mori!

Ovid alone of the Roman poets entered thoroughly into this conception; and in the
eighth epistle, which I am now discussing, it appears brought forward in the most forcible manner:

Num generis fato quod nostros errat in annos
Tantalides matres apta rapina sumus?

No other poet but Ovid could have written the first line, with the remarkable word 'errat.' I will repeat here what I have said in my note, ad loc: that, by 'errat,' Ovid, more than probably, intended to represent the word ἔξωρίζησαι, which occurs in the Hippolytus of Euripides, a word by which the Greek poet forcibly emphasises his conception of a curse arising from ancestral crime descending to remote generations.

Lachmann's objections to the ninth epistle are also based on metrical grounds. He objects to insani Alcidae in vs. 133, on the ground that a hiatus of this sort is only allowed by Ovid where either the fourth or fifth foot is a dactyl. But the reading insani has long been condemned as corrupt, and Aonii has been, with great probability, restored by Merkel. Lachmann impugns vs. 131, 141.

Forsitan et pulsa Aetolide Deianira.

Semivir occubuit in letifero Eveno.

He asserts that Ovid only admitted hiatus of this sort (that is, in the middle of the verse), in two cases: (1) where the same vowel begins the second word which ends the
first; (2) where the second word is either of the conjunctions et or aut. The second line is objectionable, according to Lachmann, on account of the lengthening of the last syllable of occubuit. Lachmann lays down that Ovid only lengthens a final short syllable in the middle of the line in two cases: (1) where either of the conjunctions et or aut follows a caesura in third foot of the hexameter: (2) where a Greek word follows. Now, both these rules would demand a very large induction to establish that there cannot be any exception to them, and the instances quoted by Lachmann, chiefly from the Metamorphoses, certainly do not suffice to sustain such apparently unreasonable canons. We may well acquiesce in the conclusion of Merkel, that Ovid, in these instances, allowed himself the license, if license it is to be called, common enough among other poets; but that when writing his epic poem, the Metamorphoses, he bound himself by stricter rule, according to Greek custom. I do not think the authenticity of the ninth epistle has ever been questioned by any scholar of real eminence except Lachmann; and, for my part, I would

\[1\] Of course it has been attacked by some of the numerous band of remodelers, revisers, and would-be Bentleys which the German land, rich in impostors, produces. But as their criticisms generally do more harm to themselves than the objects of their attack, there is no reason why they should not be allowed to continue them. Thus L. Müller, attacking the four-
as soon think of questioning the existence of the poet himself.

The next epistle cavilled at by Lachmann is the twelfth. He does not reject it, and the only reason for questioning it is, that it possesses 'molestam quandam et exuberantem orationis abundantiam.' This being the only fault Lachmann's microscopic eye has been able to detect in it, we may leave this epistle to speak for itself. I doubt if many readers will say of its vigorous, abrupt opening, for instance, which is thoroughly in Ovid's manner—

At tibi Colchorum, memini, regina, vacavi,

that it possesses any offensive superfluity or prolixity. The poem is a very beautiful one, and contains one line that is worthy of being quoted:—

Hoc ipsum ingratus quod potes esse meum est.

And that word *ingratus* recalls one argument of a positive kind that this epistle is from the pen of Ovid. In his enumeration he includes 'quod male gratus Jason legat.' Now, Hypsipyle says nothing about Jason's ingratitude. The word 'ingratus' is not to be found in the sixth epistle. But ingratitude is the head and front of Jason's offending against Medea. It is her theme from first to last; and naturally

teenth epistle, has exposed an amount of careless incompetence almost incre-
so, for she had saved his life at the price of her own exile. Hence we have in the twelfth epistle:

vs. 21. Est aliqua ingrato meritum exprobrare voluptas.
vs. 124. Debuit ingratis Scylla nocere viris.
vs. 206. Hoc ipsum ingratus quod potes esse meum est.

The objections to the authenticity of the thirteenth appear to me to be more formidable, although Lachmann condemns it only on account of 'exilis ingenii vena.' In the first place, this epistle was evidently from the same hand that wrote the letters from Paris to Helen, and Helen to Paris, the sixteenth and seventeenth epistles in ordinary editions. I do not think any one who reads the three carefully will deny this. The same smooth versification, the same prolix and nerveless style, joined with numerous similarities in diction which are common to the three, demonstrate that they must stand or fall together. The question who was their author seems, at first sight, capable of an easy answer, from Ovid's words, Am. ii. xviii., where, addressing his friend Macer, he says:

Nec tibi qua tutum vati, Macer, arma canenti,
Aureus in medio marte tacetur amor.
Et Paris est illic et adultera nobile crimen
Et comes extincto Laodamia viro.
Si bene te novi non bella libentius istis
Dicis et a vestris in mea castra venis.

In this passage Macer is all but said to have written the thirteenth, sixteenth, and seventeenth. It has, however, been pointed
Laodamia. out to me by Professor Maguire, who stoutly upholds the authenticity of all the epistles, except that of Sappho, that Ovid here is speaking of episodes on these subjects introduced by Macer in his epic poem on the Trojan war. This, he urges, is shown by *illie*, which refers to the words *in medio marte*. This view is plausible and ingenious. The authorship of the poems, however, is a question I do not feel called upon to answer; and whether it was Macer, Sabinus, or some other friend of Ovid's, the argument that they never formed a part of the Heroides of Ovid remains unaffected.

Lachmann pointed out *generis*, ending vs. 62: and *potitur*, with the middle syllable lengthened, contrary to Ovidian usage, in vs. 113. But, curiously enough, neither of these lines is to be found in the best MS., and both are certainly interpolations. This fact ought to strengthen our belief in the authenticity of the epistle, although there is enough still left to make us doubt. I have ejected one barbarism in vs. 42, and I ought to have marked as spurious 103, 104, containing *Io*, with the first syllable short. There remains *mittit*, without an accusative, in vs. 1, the curious expression *funere digna* in vs. 32, and a general inaccuracy of detail as regards the legend, which I have pointed out in my notes. The imitations of Horace need not make us falter, as Ovid would have followed his treatment of the
story of Hypermnestra as closely as he did Virgil's treatment of the story of Dido. There is, too, a rough strength in the poetry, especially in vss. 14, 120, which should rather incline us to the belief that this epistle is from the pen of Ovid, but lacking the benefit of careful revision, perhaps one of those compositions of which he writes (Trist. i. vii. 30):—

Defuit et scriptis ultima lima meis.

The tiro in criticism could not possibly have a better introduction to that art than a careful study of the Heroides, for several reasons. In the first place he there has exhibited to him in the strongest light the difference between a good and a bad manuscript, and learns to hold to the one and despise the other. He finds that the very corruptions in a single good MS. are more precious than the concurrent voice of a hundred later and inferior ones, in which correction has taken the place of corruption. Take for instance iii. 100. By steadfastly fixing his gaze on the corrupt negateta of the codex Puteanus, and refusing to believe that negata meo could possibly have come out of it, he at last succeeds in extracting in a perfectly legitimate manner the words negante data, thereby restoring sense and poetry to a passage which has been misread for a thousand years. Again, xiii. 116, 122, he finds to his satisfaction that in both passages the bad or awkward Latin of the vulgate is not supported by his MS., and
that by a careful scrutiny of the corruption he can restore the passage in accordance with his ideas of what Ovid should have written. It is only when he comes to deal with a poet like Propertius that he fully realises the loss of such a faithful friend as the Puteaneus. When shocked by bad Latin, or unpoetic language, or amazed by extreme obscurity, the critic has in the latter case no good, though it may be corrupt MS., whose corruptions he can decipher for himself, but he must fall back upon the solutions arrived at by the poor scholars who formed the copyists of the fourteenth and fifteenth centuries. He must either reject them or adopt them, and if he reject them, his own emendation must, in order to be accepted, have on its side an overpowering amount of self-evidence, inasmuch as it can appeal to no MS. authority in its favour. For instance, let us examine a passage which, I believe it will be admitted, is the most difficult in Propertius, It is III. xxvi. 83 (ed. Paley). He is there addressing Virgil, and after depreciation of his own light poems in comparison with the higher efforts of his friend, goes on to say that, after all, his own poetry will find readers. We shall, I think, agree that the passage should run as follows:

Tale facis carmen, docta testudine quale
Cynthius impositis temperat articulis.
Non tamen hæc ulli venient ingrata legenti
Sive in amore rudis sive peritus erit.
PREFACE.

Nec minor *his audis*, aut si minor, ore canorus
Anseris indocto carmine cessit olor.
*Haec quoque perfecto ludebat Iasone Varro*
Varro Leucadie maxima flamma suae.

'However, these light poems of mine will not be ungrateful to any reader, whether he be a tiro or an adept in love: nor have *you*, Virgil, *less fame in this sort of composition* than I have, or if you have, the tuneful swan is worsted by the rude cackle of the goose.' That this is the simple, easy, and certain restoration, I have not the slightest doubt, confirmed as it is by the whole tenor of the passage, both prior and subsequent to the portion I have quoted. But this restoration has to be made without help from MSS., for they all read *animis* for *audis*, the result of which has been that no modern has ever understood the passage, although a few have honestly persuaded themselves that they have done so. Now had we a MSS. like the Puteaneus, we should probably have been assisted in restoring *audis* by a corruption *avidis*, but as it is, the passage has to be restored in the teeth of the MSS. And this is unfortunately often the case in emending Propertius.

Secondly, the Heroides form an easy introduction to criticism, because of the excellent and thorough recension of the best MSS. published by Merkel, from the collation of H. Keil. That this recension is thorough and faithful, is shown by the fact that Keil thought it worth his while to record such apparently unmeaning
corruptions as those in ii. 100, xiii. 110, 122, and many others. That these give the key to restorations, I have shown in my notes, and I must express the deep obligations I am under to this collation, without which this edition would have had little value. For the recension of Jahn is by no means thorough as regards P, and Heinsius generally only recorded its variants, where he was able to build something on them himself.

The third reason why the Heroides form a good *rudimentum* in criticism is derived from the nature of Ovid’s poetical genius. He is essentially devoid of conceit, more so than any other Latin poet, and always writes in the same easy style. He is also the most voluminous of Latin poets. From the former quality the critic derives a negative, from the latter fact a positive advantage. He can say with more confidence in the case of Ovid than he could in the case of any other poet, that this or that passage could never have been written by him. He could not venture to assert even this in the case of Virgil, much less in the case of poets like Persius or Statius. On the other hand, the large amount of Ovid’s poetry that we possess supplies us with the means of restoring the true reading in such passages, as there are few idioms that he has not often repeated. When it is added that more than an average share of corruption has fallen to the lot of these epistles, it will be conceded that they possess, in a high
degree, the qualities requisite for testing and training the critical acumen of a student.

The recension of the text in this edition is based upon the critical apparatus given by Merkel, supplemented only occasionally by readings of the later MSS., taken from the editions of Jahn and Loers. Merkel’s recension is exclusively based on two MSS. (1) P, which I sometimes call by its old name of Puteaneus. This is a manuscript of the ninth or tenth century, and is, Merkel observes, one of the best classical manuscripts in existence. It is now in the National Library at Paris, Cat. No. 8242. (2) G, called Guelferbytanaus I. in other editions, placed by Merkel about the beginning of the twelfth century. I cannot but think that Merkel has attached too much weight to this codex, and I am glad to find I am supported in this estimate by the judgment of Dilthey (Cydippa, p. 134), ‘Omnino hunc codicem a Merkello iusto pluris esse factum crediderim’). In fact, the true division of the MSS. is into two classes. They are—first, the Puteaneus; second, all other manuscripts. The latter class number, probably, some hundreds, of dates varying from the twelfth to the fifteenth century. But the Puteaneus alone is worth all the rest put together: it is first, and the rest nowhere. Heinsius, who first collated it, called it his ‘sacra ancora.’ I cannot see, after careful

\footnote{‘Puteaneus ad quem fre-\ dot ad sacram ancoram.’ Note quenter recurrimus tanquam on xii. 17.}
consideration of the question, that G is deserving of any extraordinary pre-eminence among the more recent MSS. I believe, contrary to the opinion of Merkel, that G was copied from P, either directly or indirectly; for there is hardly a single passage where a reading of any importance, hopelessly lost in P, is regained in G. On the other hand, the corruptions in P are the very places where G either goes wrong, or supplies an obvious correction. For instance, let the reader examine vi. 140, vii. 71, 152, ii. 100, and he can hardly avoid coming to any other conclusion. Here and there G and his younger brethren are unfortunately not only useful, but absolutely necessary, as there are two or three gaps in P. These are all, Ep. i. to vs. 14 of Ep. ii.: from iv. 48 to iv. 103: from v. 97 to vi. 49.

In awarding such high praise to this manuscript, I do not mean to be understood to say that it is free from faults, but that it is comparatively free from the greatest of faults—namely, alteration. It frequently goes wrong in unimportant points, where the scribe, who was evidently a very unlearned man, trusted himself to make a small correction. But this does not occur in important passages, or where the reading is one of difficulty. There the corruptions of the archetype are handed down to us unchanged, while, where the copyist has gone wrong himself, it is by making mistakes easily corrected.
Perhaps the most striking feature in the Codex Puteaneus is the omission of one of two similar syllables or words in juxtaposition. This habit of copyists is well known to critics, and so important is a knowledge of it, that it may be called the chief aid of the emender. Any one ignorant of its value who will turn over the pages of Mr. Munro's Lucretius, in which the omitted syllables are printed in italics, will derive an instructive lesson respecting this habit. It arises from the very nature of copying; and is by no means confined to ancient scribes. Every one who has corrected proofs for his printer will remember how often he has had returned to him such slips as these: vit for vivit, eleides for eleleides, commissaque dextrae for commissaque dextera dextrae, all of which actually were sent in to the editor in the preparation of this edition. The law may be thus stated: wherever in poetry there is a deficiency of syllables or words in a line, or where in prose there is a deficiency in sense, probably the deficiency arises from the omission of a syllable or word, the same as, or similar to, a syllable or word, next to which it originally stood. This habit in its most elementary form is seen exemplified in a remarkable manner in the MS. we are speaking of. Take for instance the following defective lines:

vi. Hanc o demens Colchisque ablate venenis.

iv. Praeposuit Thescus nisi manifesta negemus.

xiii. Troas invideo quae sic lacrimosa suorum.
PREFACE.

Avoidance of dittography.

xiii. Cur venit a verbis multa querela tens.

xvii. Et dabo cunctas tempore victa manus.

From not recognising the common cause of the corruptions these passages are very badly corrected in later MSS. Here are the corrections, which have been allowed to disfigure the pages of many editions:

Hanc tamen o demens Colchisque ablative venenis.

Praeposuit Theseus nisi nos manifesta negemus.

Troades invideo quae sic lacrimosa suorum.

Cur venit a verbis multa querella tua.

Et dabo coniunctas tempore victa manus.

The student, from the mere enunciation of the above law, will supply the deficiencies better himself. There are many other instances in P, not quite so simple, which will be found explained in the notes.

I have remarked that this principle is very well known to critics; but it does not seem to me to have been so thoroughly applied as it might be. Its application is quite as effective in Greek as in Latin. By its use my friend Mr. Tyrrell has made, in my opinion, a certain and brilliant restoration in the Bacchae of Euripides. The MS. gives:

\( \ddot{i}0, \ddot{i} \beta\acute{a}k\chi\varepsilon \theta\pi\rho\alpha\gamma\rho\acute{e}t\alpha\nu \beta\acute{a}k\chi\acute{a}v. \)

Mr. Tyrrell, by the insertion of a second \( \theta\pi\rho, \) at once restores metre and poetry.

\( \ddot{i}0, \ddot{i} \beta\acute{a}k\chi\varepsilon \theta\pi\rho, \theta\pi\rho\alpha\gamma\rho\acute{e}t\alpha\nu \beta\acute{a}k\chi\acute{a}v. \)
The following emendations will not be out of place in illustrating the carrying out of this law.

_Eur. Frag. 674._

χαίρω γέ σ' ὁ βέλτιστον Ἀλκηνής τέκος

... ... ... τὸν τε μιαρὸν ἐξολωλότα.

The passage is an illustration of the use of χαίρω with accusative. In the lacuna Heath proposed ἐλθόντα, Cobet σωθέντα. But neither of these words could well have been omitted. Apply the law of the accidental omission of similar words, and read:—

ἐτ' οὐντα τὸν τε μιαρὸν ἐξολωλότα.

' I'm glad, Hercules, you're alive, and the rascal slain.' ἐτ' οὐντα fell out before τὸν τε.

_Eur. Frag. 254._

This fragment should run thus:—

ἐκ τὸν δικαίων γὰρ νόμοι τ' ἀνθίματα
μεγαλὰ φέρονοι πάντα δ' ἀνθρώποις τάδε.
τάδ' ἐστὶ χρήματ' ἣν τις εὑσεβὴ θεόν.

For ἐκ in the first line, the MSS. have ei, and τάδε is left out in verse three before the following τάδε. 'From justice law is strengthened, and justice is everything to man: justice is money, if a man be pious.' The repetition of τάδε is in accordance with a universal custom, by which a word is repeated from the end
Avoidance of a preceding line to emphasise a climax. Thus Hor. Ep. i. xi. 30:

Quod petis hic est:
* Est Ulubris, animus si te non deficit aequus.*


Πόλλα ἐλπίδες ψεύδουσι καὶ ἀλογοὶ βροτοὺς.

καὶ λόγοι is proposed by Dindorf; but λόγοι has no business here. If the form καλόλογος can exist I would read:—

Πόλλα ἐλπίδες ψεύδουσι καλόλογοι βροτοὺς.

‘Fine talking hopes’ (castles in the air). According to the law, καλόλογοι became καλογοί = καὶ ἀλογοί.

Tacitus, Annals, i. 51.

‘Incessitque itineri et proelio.’ I cannot but think that this is too pregnant a construction even for Tacitus. ‘He advanced [prepared alike] for marching and fighting.’ Orelli defends it by Ann. xiii. 40: ‘qui viae pariter ac pugnae composuerat exercitum.’ But this is nothing like so strong an expression. Substitute ‘in’ or ‘ad’ with the accusative for the datives in the latter passage, and there is nothing unusual to strike a reader. Make the same substitution in the first passage, and the construction is nearly as harsh as before the substitution. I cannot help believing, inasmuch as the word pars begins the next sentence, that a contracted form of paratus, resembling pars, has dropped out. Read: ‘Incessitque itineri et proelio paratus. Pars,’ etc.
So Curtius iii. 8, 'itineri simul paratus et proelio.'

I will conclude this subject with an application of this principle which may fail to convince the reader, although it has convinced me.

Propertius, III. xxxi. 5.

Hic equidem Phoebo visus mihi pulchrior ipso
Marmoreus tacita carmen hiare lyra.

The poet is describing a statue of Apollo. The reading above has two glaring faults:—
(1) _Equidem_ is properly only used with the first person; (2) _Marmoreus_ has nothing to agree with. Read:—

Hic _PHOEBUS_ Phoebo visus mihi pulchrior ipso
Marmoreus tacita carmen hiare lyra.

'Here a marble Apollo, more beautiful it seemed to me than Apollo himself, oped his lips, accompanying his silent lyre.'

_Phoebus_ was lost before _Phoebo_, and _equidem_ was just the word that a half learned scribe would select to make up a line with.

This edition being in the main critical, I have never shrunken from altering the text where an emendation appeared necessary. In doing so I have bound myself by three conditions:—(1) to avoid needless alterations: (2) to adhere as closely as possible to the best

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'Madvig's condemnation of causeless alterations is pithy and just: 'conjectu-
ris non necessariis, id est, malis,' Adv. Lat., p. 45.
MSS. (3) to take care that my emendation should be in keeping with Ovidian usage. While adhering to these three rules, I have, I flatter myself, been fortunate enough to relieve the text of several barbarisms.

The following is a complete list of deviations from Merkel’s text, which are either proposed for the first time in this edition, or are defended on original grounds:

\begin{enumerate}
\item i. \textit{hace} for \textit{hanc}.
\item ii. \textit{vigil} for \textit{dolo}.
\item iii. \textit{negante data} for \textit{negata meo}.
\item iv. \textit{militia} for \textit{materia}.
\item vi. \textit{nauta—fui} for \textit{causa—fuit}.\footnote{See Corrigenda.}
\item vi. \textit{iuevi} for \textit{vidi}.
\item vi. \textit{cavet} for \textit{favit}.
\item vi. \textit{dotales} for \textit{res tales}.
\item vi. \textit{hanc, hanc, for hanc tamen}.
\item vii. \textit{quid non censcris} for \textit{quod non verearis}.
\item vii. \textit{ut tum} for \textit{tolum}.
\item vii. \textit{remque, or iamque, for hancque}.
\item viii. \textit{se} for \textit{sic}.
\item xii. \textit{mersisset} for \textit{misset}.
\item xii. \textit{Cum clamore Pheres for cum minor e pueris}.
\item xii. \textit{Et—abits} for \textit{nece—habet}.
\item xiii. \textit{muta querella latens} for \textit{multa querella tuis}.
\item xiii. \textit{refecta} for \textit{referre}.
\item xiv. \textit{plena soporis} for \textit{vina soporis}.
\end{enumerate}
The majority of these readings approach more closely than those hitherto adopted to the best MS., and nearly all are easily deducible from it, according to established critical rules: while in those instances where an arbitrary change has seemed necessary, that change has been as slight as possible, as, for instance, in the substitution *cavet* for *favet*, vi. 100. The only case in which I can be charged with audacity is in my conjecture on xii. 149. I have, however, introduced it into the text, which I should not have ventured to do had any reading previously suggested appeared even tolerable.

The above, with one or two other suggestions of less importance, constitute the sum of what I have been able to do for the text of the Heroides. I am indebted to Mr. Tyrrell for *hac* instead of *hinc*, in i. 103: and in vi. 156 will be found an emendation of Linde mann's, which I looked upon as certain, until I saw Madvig's defence of the MS. reading, which is, however, substantially the same as regards meaning.

These are all the points of difference from Merkel's text due to modern scholars. Those derived from Heinsius, and the ancient commentators, are pointed out in the notes.

As Professor Madvig in his *Adversaria Graeca*, published in 1871, had anticipated me in a very

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See infra, p. xxxv.
important emendation on vii. 71, I looked forward with much interest to the appearance of his second volume, the Adversaria Latina, which have lately been given to the world. I find that he has hit upon the same conjecture as I had on two passages — namely, on xii. 17, and xiii. 122. My sheets, however had been printed some months before the appearance of the Adversaria Latina, so it was too late to mention this fact in the notes, as I had done on vii. 71. It is, doubtless, highly satisfactory to find one's judgment confirmed by such an authority. I look upon Madvig as by far the greatest critic of the present generation, differing not only in degree of excellence, but in kind, from the numerous emendators of the Herwerden and Lucian Müller type. Madvig's emendations are, for the most part, so pointed, so thoroughly do they address themselves to the real weakness of the text, so replete are they with common sense, and withal so felicitous, that the short perusal I have been able to give to his second volume has been one of the richest intellectual treats I have enjoyed for a very long time. But though confirmation by such an authority is to be coveted, yet there is probably more disappointment than pleasure in being anticipated in a certain emendation, no matter by whom: and therefore I confess it

\[1\] In this restoration I find, that we have both been anticipated by one Francius.
was with a feeling of relief I found that I had been left a good deal of my own. Madvig has, he says, given more pains to the Heroides than any other of the poems of Ovid. I subjoin a list of his emendations (which had not also occurred to me), so far as they were not previously known from other sources.

ii. 105. Madvig reads ‘Atque tibi excidimus nullam puto Phyllida nosti.’ This is, of course, possible; but an emendation is not, I think, absolutely necessary here.

iii. 19. This verse Madvig would punctuate thus:

Si progressa forem, caperer ne, nocte, timebam;

joining ‘nocte’ with ‘progressa forem :’ wrongly in my opinion.

iii. 136. For ‘tuis’ Madvig reads patris. In this he is probably right, although the occurrence of ‘pater’ in the previous line does not at first sight seem to favour the change.

iv. 137. I am glad to find Madvig finds a difficulty in this passage, although his reading does not appear to me to clear up anything: he reads:

Nec labor est celare: licet: pete munus ab ipsa (Venere).

The latter part of my English note on this should be cancelled, as the alteration there proposed is much too extravagant. I would mark the couplet as spurious. The words ‘pete munus ab illa’ seem to be imported from Art. ii. 575, where they have a meaning. They have none here.
vi. 100. For 'se favet' Madvig reads Sese avet: suggested to me some time ago by Mr. S. Allen, for want of a better. This is a most un-Ovidian expression, and I believe my own emendation is right.

vi. 140. Admirers of Madvig will be truly sorry to see him assenting to a modification of the reading of G, which involves a false quantity. He proposes:—

Quodlibet ad facinus iste dat arma dolor.

Ovid would on no account allow the last syllable of the first penthemimer to be short; and the only line of this sort now left standing by Mr. Paley in Propertius, ii. viii. 8:—

Vinceris aut vincis: haec in amore rota est,

should be corrected—

Vinceris aut vincis: sic in amore rota est.

vi. 156. The reading of the best MSS. is, I think, here defended with justice by Madvig.

A totidem natis orba sit illa viro:

i.e. 'after having so many children, may she be bereft of her husband.' For 'a' or 'ab' = 'after,' Madvig quotes Livy, xxiv. xxii. 6; xxxi. viii. 1, 'ab hac contione,' 'ab hac oratione;' and in Ovid, Art. iii. 226; Met. xii. 578; Pont. iv. xv. 4; and other passages. The passage from the Metamorphoses best defends the idiom:—

A sermone senis repetito munere Bacchi.

Lindemann, however, whose emendation I
have adopted in the text, is not to be defrauded of his due merit of having first seen the meaning of the passage, although he substituted *cum* for 'a,' through forgetfulness of the Ovidian use of the latter preposition, pointed out by Madvig.

vii. 33. Here Madvig reads:

Aut ego, quae coepi—neque enim dedignor—*amorem*, Materiam curae praebat ille meae.

This is the best emendation yet proposed, and gives the meaning; but I do not believe in it. I do not think 'praebere amorem' is a likely expression: *praebere* is too material.

vii. 45. Madvig reads:

Non ego sum tanti—quid nos *metiris* inique?

But *metior* is never used by Ovid, except of spacial mensuration. And Madvig’s reading is objectionable on account of *nos*, which he is obliged to understand to mean Dido and Aeneas ('Inique et se et Aeneam aestimari dicit'). But there is nothing in the passage which allows us to suppose that Aeneas is blamed for forming a false estimate of himself. Madvig does not attempt to take *nos*=*me*, I suppose on account of the awkward change from *ego*.

I prefer my own reading if *censuris* may stand for *aestimas*, which I still believe it may; but

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'The sentiment of these lines is well expressed in Byron’s lines:

'Tis time this heart should be unmoved,

Since others it hath ceased to move.
Yet though I cannot be beloved,
Still let me love!'
if it may not, then a better reading than
Madvig's is—

Non ego sum tanti—quid non *mentiris*, inique?

If I were re-writing my note, I think I should give this the preference. 'Inique' in this case would be the vocative. 'Mentiris' occurs again in the epistle, vs. 81. Another obvious suggestion, not devoid of merit, is:

Quid non *mercaris* inique?

vii. 85. Madvig suggests:—

Haec mihi narraras: *di me monuere*: merentem Ure, cct.

This is quite devoid of value, in my opinion.

vii. 159. He proposes:—

*Sic superent quoscumque tua de gente reportat*

*Mars ferus, et damni sit modus ille tui.*

'hoc est: sic vivant et salvi maneant, quos ferus Mars ex excidio Troiano superstites fecit et reportat, *nec plus cladis ac damni patiare*. Mars quos in bello et proeliis non delet, reportat.'

This is an excellent conjecture, and I would adopt it. But, strange to say, Madvig does not seem to see the point of his own emendation. It clearly is: 'Let *Mars* (war) be the limit to your disasters, not *Neptunem* (the sea) [with whose storms Dido had been threatening Aeneas, vs. 60 seqq.].'

vii. 172, Madvig reads,

*Nunc levis euctam continet alga ratem.*

This emendation appears to me to rob the line of its poetry.
ix. 106, he reads (P giving 'quem')

Quum tu non esses, iure vir illa suit.

This may be true; it is probable, however, that the copyist of P wrote 'quem' instead of 'quod,' taking it for the relative agreeing with 'vir.'

ix. 141. Madvig reads 'lentifero Eveno.' G (according to Iahn, not Merkel) has lenfero. Madvig objects to 'letifero' on the ground that '[Eveni] fluminis pestiferam aut omnino insalubrem naturam neque in hac re, neque alio-quin quisquam commemoravit.' Of 'lentifero' he says: 'appellatio, sumpta a lentium palustrium supra aquam natantium (τῶν ἐπὶ τῶν τελμάτων φακῶν) copia.' Madvig says of this somewhat audacious conjecture, 'confirmatione non eget,' but I hardly think he will find many to agree with him. The river may be very well called 'deadly,' not as a general epithet, but as fatal in this instance to Nessus.

x. 31. Here Madvig notices the difficulty which must strike every one, and reads,

Aut vidi aut tantum quia me vidisse putavi.

This deserts P, which gives 'putarem' and does not offer a good sense. The passage still wants emendation. Probably ut should be substituted for the first aut, as the whole line ought to form the protasis to the pentameter. Cf. xiii. 89.

xiii. 110. Madvig reads,

Cur venit ah ! verbis multa querela tuis.
I am glad to find him objecting to 'querela a verbis venit' as I have done. He has not, however, discovered the chief corruption in the line.

xiv. 14. Madvig reads,

Non est, quam piget esse, pia.

This does not sound well to my ear.

On xiv. 86,

Scilicet ex illo Junonia permanet ira
Quo bos ex homine est, ex bove facta dea,

he writes, Non sic omittur tempore (quo). Scribendum quom bos cet.

'Reliquas epistolbas, quia ab Ovidio abiuudican- tibus plane assentior, non attingo,' says Madvig, thus giving his sanction to my concluding with Ep. xiv. As I wrote notes on these 'nequitiae sordes' for some time before I was glad to be convinced that they were not by Ovid, I may as well mention that I believe cunctatas should be read for 'coniunctas' (MS. cunctas) in xvi. [xvii.] 260: sapiam for 'faciam' (MS. sautiam) ibid. 259: and perhaps excidit ? = 'Have you forgotten?' for 'exit et,' MS., esset et, in xv. [xvi.] 301.

Excidit ? 'Idaei mando tibi' dixit 'iturus.'

Editions. I have had before me the notes of Heinsius, Burmann, Van Lennep, Jahn, Loers, and Merkel. The first and last of these are distinguished from the rest, by the fact that they alone allowed a great pre-eminence to the Codex Puteaneus among the MSS. The edi-
tions of Jahn and Loers, which would otherwise be extremely valuable, are thus rendered comparatively useless. It is painful indeed to read a note of Loers where he gives the preference to a false reading, *propter auctoritatem librorum*, because, forsooth, there are more copies in favour of it than on the opposite side. For, if ever there was a case where votes should be weighed, not counted, it is in that of the election between contending readings. Jahn and Loers are alike also in superstitious willingness to accept as genuine whatever it placed before them with Ovid's name on it. Thus they both accept the spurious verses in the Epistle of Paris, xvii. 39–142, and of Cydippe, xxi. 13, ad fin., and enter into an elaborate defence even of the Epistle of Sappho, which Jahn has the hardihood to call *omnium praestantissima*.

I know of no complete English edition of the Heroides; but I have occasionally made use of the useful notes in Ramsay's selections, and the Eton edition. To these I should add Ruhnken's Dictata on the Heroides, an excellent book for illustration and reference, but deficient in critical faculty, and hasty in interpretation.

I have also looked at an edition, with a metrical German translation by H. Lindemann, (Leipsic, 1867), a work of merit not generally known.

*December 10, 1873.*
ADDENDA ET CORRIGENDA.

v. 21, note, for 203 read xvii. 203.
vi. 54. I now perceive that the true reading of this verse is:

Milite tam forti, nauta, tuenda fui.

Everything in P is accounted for by nauta: the corrupt fortuna, the reading vita of a second hand, the loss of -ta before tu- in tuenda. Note that tuenda fui suits the context better than vita tuenda fuit. It marks a distinction between Hypsipyle and the other Lemnian women. They were able to conquer men, as they had shewn by murdering their husbands: but Hypsipyle did not share their crime. Therefore it is better to say, 'I might well have been defended by such brave soldiers,' than 'our lives might have been defended by such brave soldiers as we are.' 'Milite' and 'nauta' are intentionally contrasted, a sailor being always slightly more spoken of by the ancients, as compared with a soldier. Ovid is rather fond of the vocative of 'navita': so, six lines previously, 'navita Tiphy.'

vii. 54, note, for tam read quam.
" 172 (Latin note), for scilleuissectam read scilleuisseicctam.
ix. 10 (in Latin note), for 6 read 10.
" 27, note, last line but one, for 'nominor' read 'nominer.'
x. 31 (Latin note), for 27 read 31.

ABBREVIATIONS.

P = Codex Puteaneus.
G = Codex Guelferbytannus I.
M = The Edition of Rudolph Merkel (1871).
HEROIDES.

ADDITIONAL ERRATA.

Pref. p. xxi, line 21, for iii. 100 read ii. 100.
, , p. xli, line 12, for it read is.
Ep. ii. 143, note, for easy read early.
Ep. iii., line 33, for his read bis.
Ep. x. 156, note, for even read ever.
Ep. xiii., line 9, for ea read es.
Ep. xiii. 122, note, for (referre in P.) read (referre in P.)
Ep. xiii. 144, note, sic cet., transpose to end of note on line 137.

The poem agrees well with the stock character of the περίφορος Περσέλοπεια of the Greek epic. This fidelity of Ovid to the conceptions of the authors he followed is very marked, and will be easily recognised in the delineation of Phaedra, Dido, and Medea.

1. Hace.] 'These lines.' 'Hanc,' with 'epistolam' omitted, is not sufficiently defended by a solitary instance said to be found in Cicero. It cannot be defended from Ovid.

2. 'Not, however, in order to draw an answer from you: come back yourself.' I read 'ut tamen,' the suggestion of Gro-

\[\text{given in the text, prints (as Lennep remarked) with a full stop at 'Ulixe,' and a comma at 'tamen;' 'but that you may not have to write anything in reply, come back.' This punctuation might be defended by xvii. 70, 'Neve meis credas vocibus, ipse vide:' 'See for yourself, that you may not have to trust my words.'}

\[\text{4. Tanti.] 'Worth the price it cost' (especially, your long absence). 'Tanti' is a favourite expression of Ovid's. It is generally followed by 'ut' with subj., vid. ad. vii. 45, but often used absolutely, as}\]
ADDENDA ET CORRIGENDA.

v. 21. note. for 203 read 7vii 203

31 = The edition of Adolph Metkei (1911).
HEROIDES.

EPISTOLA I.

PENELOPE ULIXI.

Haec tua Penelope lento tibi mittit, Ulixe:
Nil mihi rescribas ut tamen: ipse veni.
Troia iacet certe, Danais invisa puellis:
Vix Priamus tanti tataque Troia fuit.

1. Hanc libri (P nondum exstante), quod miror editoribus satisfecisse. Sic x. 3 libri recentiores dant quam pro quae.


I. Whatever materials Ovid wanted for this Epistle he drew directly from the Odyssey, although his perusal of that poem had evidently not been very recent. This is evident from some slight discrepancies between him and Homer, noticed on vs. 16. The style of the epistle is the most severe and classical of the series, and well agrees with the staid character of the περὶφραον Πηνέλοπια of the Greek epic. This fidelity of Ovid to the conceptions of the authors he followed is very marked, and will be easily recognised in the delineation of Phaedra, Dido, and Medea.

1. Hanc, ] ‘These lines.’ ‘Hanc,’ with ‘epistolam’ omitted, is not sufficiently defended by a solitary instance said to be found in Cicero. It cannot be defended from Ovid.

2. ‘Not, however, in order to draw an answer from you: come back yourself.’ I read ‘ut tamen,’ the suggestion of Gronovius, adopted by Burmann, and connect it with the previous line. ‘Attamen ipse veni’ would not be so Ovidian in form as ‘ipse veni;’ cf. viii. 23, ‘Nee tu mille rates sinuosaque vela pararis Nec numeros Danai militis: ipse veni;’ and Heinsius’ punctuation, which makes ‘attamen’ the last word of the sentence, cannot be right. Burmann, while defending the reading given in the text, prints (as Lennep remarked) with a full stop at ‘Ulixe,’ and a comma at ‘tamen;’ ‘but that you may not have to write anything in reply, come back.’ This punctuation might be defended by xviii. 70, ‘Neve meis credas vocibus, ipse vide:’ ‘See for yourself, that you may not have to trust my words.’

4. Tanti.] ‘Worth the price it cost’ (especially, your long absence). ‘Tanti’ is a favourite expression of Ovid’s. It is generally followed by ‘ut’ with subj., vid. ad. vii. 45, but often used absolutely, as
HEROIDES.

O utinam tum, cum Lacedaemona classe petebat,
Obrutus insanis essef adulter aquis!
Non ego deserto iauuissem frigida lecto,
Non quererer tardos ire relica dies:
Nec mihi quaerenti spatiosam fallere nocem
Lassasset viduas pendula tela manus.
Quando ego non timui graviora pericula veris?
Res est solliciti plena timoris amor.
In te fingebam violentos Troas ituros:
Nomine in Heictoreo pallida semper eram.
Sive quis Antilochum narrabat ab Heictore victum,
Antilochus nostri causa timoris erat:
Sive Menoetiaden falsis cecidisse sub armis,
Flebam successu posse carere dolos.
Sanguine Tlepollemus Lyciam tepefeecerat hastan;
Tlepolemi leto eura novata mea est.
Denique, quisquis erat castris ingulatus Achivis,
Frigidus glacie pectus amantis erat.

8. Non G nec vulg.
10. Lassasset G lassaret vulg.

here. Cf. Met. ii. 424: 'hoc certe coniunx
furtum mea nescit, inquit: Aut si re-
sceris; sunt 0, sunt iuria tanti.'
6. Insanis.] 'Raging.' Cf. xviii. 28. A
good example of Bentley's worst style of
emendation is furnished by this line. He
proposed 'insanis,' because the waters that
might have swallowed up Paris ought to
be called 'sanes,' rather than 'insanis.'
8. Ire dies.] Hor. Od. iv. v. 7, 'Populo
gratioit it dies.' Phant. Ps. i. iii. 10, 'It
dies: ego mihi cesso.'
xv. 625, 's. uevum,' Met. viii. 529, ' bel-
lum,' Met. viii. 206. Long wearisome
duration is here expressed by this epithet.
It is rather a favourite of Ovid's, and
appears to have been made fashionable
by him, as we seldom meet with it before
his time, and very frequently afterwards.
15. Antilochus, son of Nester, was slain
by Memnon, not by Hector. Od. iv. 157.
Ovid wanders from the Homeric story in
other points. He seems to say Penelope
saw Telemaechus to Pylos, vss. 37, 63;
according to Homer he went without
her knowledge. The epithet 'dirus' is
applied, vs. 91, to Meledon, who appears in
the Odyssey as a faithful ally of Penelope,
and there are other minor discrepancies.
Whether these are intentional variations
or not, it is useless to inquire: it is
absurd to make them the ground of de-
structive criticism, and on their account,
as Lehrs does, to reject some, and remodel
the rest of the Epistle.
11. In.] 'At the mention of.'
17. 'Or if I heard Patroclus was slain
wearing the arms of another, I wept to
think stratagem could fail.' Because stratag-
em, she knew, was her husband's forte.
19. Tlepolemus, son of Hecules and As-
tyche, leader of the Thaidians, was slain
by Sarpedon, King of Lycia, son of Jove.
11. v. 626, sqq.
EP. I. PENEOLEO ULIXI.

Sed bene consuluit casto deus aequis amori:
Vera est in cineres sospite Troia viro.

Argolici rediere duces: altaria fumant:
Ponitur ad patrios barbara praeda deos.

Grata ferunt nymphae pro salvis dona maritis:
Illi victa suis Troia fata canunt.

Mirantur iustique senes trepidaeque puellae:
Narrantis coniux pendet ab ore viri.

Atque aliquis posita monstrat fera praefia mensa,
Pingit et exigno Pergama tota mero.

'Hac ibat Simois, haec est Sigeia tellus,
Hic steterat Priami regia celsa senis:
Illie Aeacides, illie tendebat Ulixes:
Hic lacer admissos terruit Hector equos.'

29. Pro iusti mire coni. Riesius lassi.
33. Hac est G hic al. hos al. haec al. quad reposui Heins. et Werferum sectutis.
35. Illie libri quidam voce tendebat parum intellecta.

27. Nymphae.] 'Aliquoties apud nostrium dicuntur heroici temporis puellae caeque nobilibores, cum nuptae tum immunitae. Sic ix. 59. 'Ne referam partus, Ormeni nympha, tuas.' Ibid. 103. 'Se quoque nympha tuis ornavit Iardanis armis,' xvi. 126. 'Applicor in terras, Oebali nympha, tuas.' Lennep. Here, as Heinsius observed, there may be an imitation of the Homeric use of νύμφη for a youthful bride.' Cf. II. i. 130, etc. The student should be warned that the use of 'nympha,' merely for a young girl, common in modern verse-books, is not classical.

28. 'They tell how the destinies of Troy were conquered by their own.' There is no need, as some do, to understand 'fata Troica' as referring to the so-called Fates of Troy, the life of Troilus, the safety of the Palladium, the horses of Rhesus: and 'fata Graeca' to the arrows Hercules, etc. Vid. Serv. ad Virg. A. i. 14, iii. 402.

29. Instr.] 'Severe,' 'reverend,' 'grave,'
32. Cf. Tibullus, i. x. 31. 'Ut mili potanti possit suadie facta Miles et in mensa pingere castra mero.' Cf. also xvii. 88; Amor. I. iv. 20.

33. I do not think 'hac est' can well mean 'hac decurrit,' as Heusinger explains it. 'It' I think would be required for 'est,' or 'hic' for 'hac.' 'Hac,' 'this way,' requires a verb of motion. In support of 'hac' Werfer added Art. Amat. ii. 133. 'Hace, inquit, Troia est: (muros in litoris feicit): Hic tibi sit Simois: haec mea castra puta.'

35. Tendebat.] 'Pitched his tent.' 'Hic,' the reading of some MSS., arose from the transcriber understanding 'tendebat' as meaning 'used to go,' Cf. Virg. Aen. ii. 29, 'hic saevus tendebat Achilles.'

36. 'Here mangled Hector terrified the runaway steeds' (when tied to the chariot of Achilles). Cf. El. in Mort. Drus. vs. 819: 'Hoc futi Andromache, cum virvindicatus ad axem Terruit admissos sanguinolentus equos.'—Admissus, 'Let go at full speed,' is a favourite expression of Ovid. It is applied to horses frequently, e. g. Am. III. ii. 78; Art. ii. 131: its opposite in this application is
Omnia namque tuo senior, te quaerere misso, 
Rettulerat gnato Nestor, at ille mihi. 
Rettulit et ferro Rhesumque Dolonaque caesos, 
Utque sit hie sommo proditus, ille vigil. 
Aeus es, o nimium nimiumque oblite tuorum, 
Thracia nocturno tangere castra dolo, 
Totque simul maactare viros, adiutus ab uno! 
At bene cautus eras et memor ante mei. 
Usque metu micure sine us, dum victor amicum 
Dictus es Ismariis isse per agmen equis.


42. Frangere pro tangere libri quattuor.

'Adductus,' 'tight-held,' vid. F. vi. 586. Also to rivers: ii. 114: 'Qua sacer admissa exigit Herus aquas.'—'Lacer': mangled by the weapons of the Greeks. Cf. II. xxii. 371, 'Ode' apes oii tis avousi giparestih. How Merkel and Riese can defend the reading 'alacer misso' I cannot imagine.

37. Te quaerere missa.] This and similar constructions are commonly called Gracisms, the expression of a purpose by the infinitive being more common in Greek than in Latin. 'Mitto' with an infinitive, however, is not uncommon in Latin poetry.

39. Rhesus, the Thracian ally of the Trojans, who was slain at night by Ulysses and Diomed, and his horses carried off before they fed on Trojan pastures. Dolon, the Trojan spy slain by the same. II. x.

40. Vigil.] 'While acting the spy. 'Dolo' is plainly wrong. It has been objected to on account of 'dolo' occurring again immediately, vs. 42. But it has not been noticed that 'dolo' in vs. 40 is perhaps the remains of a gloss on 'ille,' viz., Dolon, which may have crept into the text. This would be mistaken for 'dolo,' and the real reading would be lost. An explanatory gloss on 'ille' was likely to be written in the margin, as the ordinary rule is here violated, according to which 'ille' should refer to Rhesus, 'hic' to Dolon. If this theory be correct, the true reading may have been a word quite unlike 'dolo,' and therefore difficult to restore with certainty. Mr. Tyrrell suggested to me 'inero,' the desire of gain,' as Ovid, Met. xiii. 253, brings forward the fact mentioned by Homer, that Dolon was induced by Hector to undertake his expedition by the promise of the possession of the horses of Achilles. This is a good suggestion: but on the whole I prefer 'vigil,' the conjecture of an Eton editor, which I have introduced into the text. It gives a better antithesis: Rhesus was betrayed by sleep, Dolon by being too wide awake. There was no ablative by which this idea could be expressed, and therefore the nominative 'vigil' is employed, rather awkwardly, it is true, but this is also the case in the passage in Art. ii. 135, 136, by which this correction may be defended. Ulysses narrating his adventures to Calypso says, 'Campus erat ('campunum facit') quem caede Dolonis Sparsimus Haemonios dum vigil opat equos.' The participial use of 'vigil' is exactly the same in both passages.

41. Tangere.] 'Penetrate to,' Cf. Met. iv. 778, 'Gorgonaeas tegitissae domos.'

45. 'My bosom throbbed with fear until I heard.' Cf. Fast. iii. 36, 'Terreor ad monitu: corda dolore micant.' This is the primary meaning of 'mico.' Cf. Cic. N. D. ii. 9, 'Venae et arteriae micare non desinunt quasi ignei quodam motu.'

46. Ismaris.] I.e. the horses of Rhesus. Ismarus was a mountain and city of
Sed mihi quid prodest vestris disiecta lacertis
Ilios, et, murus quod fuit, esse solum,
Si maneo qualis Troia durante manebam,
Virque mihi dempto fine carendus abest?
Diruta sunt alii, uni mihi Pergama restant,
Incola captiva quae bove victor arat.
Iam seges est, ubi Troia fuit, resecandaque falce
Luxuriat Phrygio sanguine pinguis humus:
Semisepulta virum curvis aratis
Ossa: ruinas occulit herba domos.
Victor abes, nec scire mihi, quae causa morandi,
Aut in quo lateas ferreus orbe, licet.
Quisquis ad haec vertit peregrinam litora puppim,
Ille mihi de te multa rogatus abest:
Quamque tibi reddat, si te modo visere/usquam,
Traditur huic digitis charta notata meis.
Nos Pylon, antiqui Neleia Nestoris arva,
Misimus: incerta est fama remissa Pylo.
Misimus et Sparten: Sparte quoque nescia veri.
Quas habitas terras, aut ubi lentus abes?
Utilius starent etiam nunc moenia Phoebi.
—Irascor votis heu levis ipsa meis!—


Thraces. The mountain is mentioned by Homer as famous for its vines, Od. ix. 198.
52. Incola.] ‘Settled on the spot.’ Ovid was thinking of the old Roman colonisation of conquered towns.
53. Cf. Art. i., 960, ‘Mens erit apta capite cum, laetissima rerum, Ut seges in pingui luxurisbit humo.’ ‘Luxurire’ is often used of rank vegetation. Vss. 53 and 54 together make up one idea: if they did not, I should have put a stop at ‘falce,’ because the following clauses down to ‘victor abes,’ in vs. 57, are not connected by a copula.
67. Moenia Phoebi.] The walls of Troy said to have been built for Lao-

medon by Apollo and Neptune. The stones were said to have been moved into their places by Apollo’s lyre. Cf. xvi. 180, ‘Moenia Phoebaeae structa canore lyrae.’

68. This line is parenthetical, ‘Twere better that the walls of Troy were still standing (I am angry at uttering such a prayer, fickle one that I am!’ Lennep and others wrongly take ‘votis’ as referring to former prayers supposed to have been offered up by her during the siege of Troy that it might fall, which prayers they understand her to say she now repents of.
70. *Vestra.*] 'Such is the lust of you men.' xvi. 40, 'Verbaque dicuntur vestra carere fide.' See note on iii. 12.

77. *Rustica.*] 'Homely' seems to be the best word to translate 'rustica,' applied to women. So Herrick: 'you set too high a rate upon A shepherdess so homely.' The word is often used in this contemptuous sense. In iv. 102, 'Si Venerem tollas rustica silva tua est,' its use is remarkable; xvi. 220, 'Rusticus iste,' 'That lust.' Cf. ix. 162.

80. *Revertendi liber.*] 'Free to return.' A very rare construction, not to be confounded with such Graecisms as 'liber, laborum,' 'opera solutus,' &c. It may perhaps, be explained in accordance with the rule whereby 'many adjectives were used with the genitive to express a certain reference to a thing which is otherwise expressed by the ablative, or a preposition.' Madvig, § 200, g. So 'certus cundi,' 'felices operum,' 'fessi rerum,' in Virgil. Thus 'revertendi liber' would be 'free in the matter of returning.' But, I think, the genitive rather depends on the idea of power, or possession, implied in 'liber,' as if it were equivalent to ' compos,' 'potitus.' In Stat. Silv. IV. iii. 24, we have, according to the best reading, 'liberior campi,' of a building possessing a wider extent of ground, to which passage the second explanation seems the more applicable. The vulgarism 'free of' in such expressions as 'free of the cellar,' is not unlike 'revertendi liber.'

86. *Vires temperat ipsa suas.*] 'Refrains from using his full authority.' Ovid is fond of such colocations as 'ipsa suas.' Vid. supra, 68, ii. 20, and passim.

87. Od. xvi. v. 123, Δοσίνειον τε Σάμυ τε και ἤλπινυι Ζακύνθωθα where Zacynthus is irregularly masculine, as the old grammarians remarked.
EP. I. PENELLOPE ULIXI.

Turba ruunt in me luxuriosa proci:
Inque tua regnant, nullis probibentibus, aula:
Viscera nostra, tuae dilacerantur opes.
Quid tibi Pisandrum Polybumque Medontaque dirum,
Eurymachique avidas Antinoque manus,
Atque alios referam, quos omnes turpiter absens
Ipsa tuo partis sanguine rebus alis?
Irus egens pecorisque Melanthius acto edendi
Ultimus accedunt in tua damna pudor.
Tres sumus imbelles numero, sine viribus uxor,
Laërtesque senex, Telemachusque puer.
Ille per insidias paene est mihi nuper ademptus,
Dum parat invitis omnibus ire Pylon.
Di, precor, hoc inbeant, ut euntibus ordine fatis
Ille meos oculos comprimat, ille tuos.
Hac faciunt custosque boum longaevaque nutrix,
Tertius immundae cura fidelis harae.
Sed neque Laërtes, ut qui sit inutilis armis,
Hostibus in mediis regna tenere potest.
Telemacho veniet, vivat modo, fortior actas:

95. Actor G, auctor codd. plurimi et oedd. ante Heins. qui correxit.
103. Hae faciunt G hoc faciunt vulg. Lennep. coni: hoc faciunt (has partes sequuntur), Merkel. hine codem sensu, qui sensus procul dubio verus est. Hae tamen quod Tyrrelli mei et coniectura scripsi rectius est quam aut hie aut hine.

90. 'My heart is rent, your wealth is squandered.' An evident zeugma.—'Dilacerantur:' Cf. κρυπτα διαφανεσιν, Od. xvi. 315. The line is often wrongly and most unpoetically rendered, 'Your possessions which are my means of support' (viscera). Ruhnken renders 'viscera' by 'patrimonium,' which it certainly does not mean here.
95. 'The beggar Irus, and Melanthius driver of the herd destined to be eaten.' Melanthius was goat-herd to Ulysses' flocks. The old reading 'auctor' was first corrected by Heinsius, who dryly remarks that he never read of any proposition being made to the suitors by Melanthius to devour the flocks.
102. Hae faciunt.] 'On our side are the ox-herd and the nurse and the swine-herd, (Philoctetus, Euryclea, and Eumaeus). The old reading was 'hoc faciunt,' which was interpreted 'hoc precatur,' 'offer up the same prayer,' referring to the preceding lines. Lennep was the first to see the true meaning: he defended his conjecture 'hie faciunt' from Cicero ad Att. vii. 3, 5. But the true reading there is 'illaec,' not 'illaec,' as he quoted it; and from this very passage Professor Tyrrell suggested 'haec' to me. The passage is 'vide . . . omnes damnatione ignomi- niisque affectos illae facere.' Merkel reads 'hine' in the same sense: but I have no doubt 'haec' is the true reading.
HEROIDES.

Nunc erat auxiliis illa tuenda patris.
Nec mihi sunt vires inimicos pellere tectis.
Tu citius venias, portus et ara tuis.
Est tibi, sitque, precor, natus, qui mollibus annis
In patrias artes erudiendus erat.
Respice Laërten: ut iam sua lumina condas,
Extremum fati sustinet ille diem.
Certe ego, quae fueram te discedente puella,
Protinus ut venias, facta videbor anus.

EPISTOLA II.

PHYLLIS DEMOPHOONII.

Hospita, Demophoon, tua te Rhodopeia Phyllis
Ultra promissum tempus abesse queror.


108. Erat.] The imperfect expresses that what ought to have been has not been done. Cf. 'Tempus erat,' Hor. Od. i. 37, 4. Propert. ii. 8, 16. It resembles the use of the indicative mood in Greek after ἵνα, ὅπως, &c.

110. 'Portus' and 'ara' are joined together more than once by Ovid. 'Portus' and 'aura' are not. Pont II. viii. 68, 'Vos critis nostrae portus et ara fugae.' Cf. Trist. IV. v. 2, 5; Cie. Verr. v. 48.

114. Laërtes prolongs his latest hours that his eyes may be closed by you. For this use of 'sustinet,' Burmann quotes Met. x. 188, 'Nunc animam adnuntis fugientem sustinet herbis.' Senec. Contr. i. 12, 'Deficientis adolescentis spiritus in adventum meum sustinebatur.' Quint. Decl. xii. 2, 'Non ut invisan animam sustineremus.' Others translate: 'Laërtes puts off the day of his death.' In support of this meaning of 'sustinet' Ruhnken quotes El. in Mort. Drus. 372, 'Illa rapit iuvenes, sustinet illa senes.' Liv. ii. 65, 'Plebem sustinendo rem ab seditionibus continere.'

The other translation is, however, strongly supported by iii. 142, 'Sustinet hoc animi spe tamen una tut.'

116. 'Even supposing you return immediately.' This is a very common use of 'ut' with the present subjunctive in Ovid. In these Epistles the student will often meet it. See note on vii. 15.

II.—Demophoon, son of Theseus, on his way home from Troy was received by Phyllis, Queen of Thrace, daughter of Sithon. After remaining with her some time, he sailed to Athens on the plea of settling his affairs, with a promise to return and marry her as soon as possible. As he did not return, Phyllis put an end to her life. I consider this to be one of the finest of the Epistles of Ovid. Although revealing no great depth of passion, there is, especially in the latter part from vs. 63, a loveliness of diction, and correctness of sentiment, which one cannot help wishing Ovid had more frequently attained.
Cornua cum lunae pleno semel orbe coissent,
Litoribus nostris anchora pacta tua est.
Luna quater latuit, toto quater orbe receivit,
Nec vehit Actacas Sithonis unda rates.
Tempora si numeres bene quae numeramus amantes,
Non venit ante suam nostram querella diem.
Spes quoque lenta fuit. Tarde, quae eredita laedunt,
Credimus. Invito nunc et amore noces.
Saepe fui mendax pro te mihi, saepe putavi
Alba procellosos vela referre notos.
Thesea devowi, quia te dimittere nollet:
Nec tenuit cursus forsitan ille tuos.
Interdum timui, ne, dum vada tendis ad Hebri,
Mersa foret cana naufraga puppis aqua.

7. Quae nos numeramus G, bene quae libri plurimi.
10. Ita G invita nunc et amante nocent codd. plurimi. invito nunc es amore noens M. invita nunc et amante noes Heusinger. invita nunc et amante iacet nuper edidit Lindemann.
14. Ab hoc v. incipit P.

3. 'Pleno orbe,' 'as so to fill out her orb.' Ablative of the manner. It is exactly like Lucr. ii. 98, 'intervallis magnis consulta resultant;' 'rebound, leaving great spaces between.' Burmann prefers 'quater' to 'semel,' first, because one month was too short a time to allow Demophon to go to Athens to arrange his affairs and return; secondly, because it would be more true to nature to represent Phyllis as exacting the fulfilment of her lover's promise at the precise time agreed on than as waiting for three months afterwards before she wrote. But vss. 9–22 support the reading of the best MS.

4. 'Pacta est.'] 'Was due.' 'Pacta' from 'pango.' Cf. xvi. 36, 'Te peto quam lecto pepigit Venus aurea nostro.' Forcellini, as Lennep has noticed, makes the curious mistake of supposing 'pacta' here to come from 'pango' in its other sense of 'fastening;' he quotes this passage on 'pactus,' and renders it 'impactus, infexus.'

6. Actaeas.] 'Attic,' 'Athenian.' Cf. xviii. 42, 'Actaei ignes;' Virg. Georg. iv. 463, 'Actias Orithyia;' 'Akty, 'coast-land,' the ancient name of Attica. 'Sithonis,' 'Thradian.' Sithonia was the central of the three peninsulas of Chalcidice, said to be called from Sithon, father of Phyllis.

9, 10. 'My hopes were long enduring: we slow to believe what pains us on believing: but now you wound me even in spite of my love' (which is slow to believe, &c.) I cannot see what reason Merkel had for departing from G here.

11. I prefer 'putavi' to 'notavi,' because 'noto' with inf. is rare, and 'notos' in vs. 12 may easily have caused the corruption: besides, it is untrue that she marked Demophon's sails returning.

13. Devovet.] This refers to the magical arts resorted to in ancient times by women when in love. Cf. vi. 91, 'Devovet absentes,' etc.
HEROIDES.

Saepe deos supplex, ut tu, scelerate, valeres.
Sum prece turiceremis devenerata focis.
Saepe, videns ventos caelo pelagoque faventes,
Ipsa mihi dixi, 'si valet ille, venit.'

Denique fidus amor quidquid properantibus obstat
Finxit, et ad causas ingeniosa fui.
At tu lentus abes, nec te in urata reducunt
Numina, nec nostro motus amore redis.

Demophoon, ventis et verba et vela dedisti:
Vela queror reeditu, verba carere fide.

Die mihi, quid feci, nisi non sapienter amavi?
Crimine te potui demeruisse meo.

Unum in me scelus est, quod te, scelerate, recepi.
Sed scelus hoc meriti pondus et instar babet.

Iura, fides ubi nunc, commissaque dextera dextrae,
Quique erat in falso plurima ore deus?
Promissus socios ubi nunc Hymenaeus in annos,
Qui mihi coniugii sponsor et obses erat?
Per mare, quod totum ventis agitatur et undis,
Per quod saeppe ieras, per quod iturus eras,
Perque tuum mihi iurasti, ( nisi fictus et ille est),
Concita qui ventis aequora mulcet, avum,
Per Venerem nimiumque mihi facientia tela,

19. *Caelo pelagoque faventes.*] If 'caelo,' 'pelago' are datives, as I think they are, the meaning of the winds 'favouring both sky and sea,' is that they do not overcast the sky with clouds, nor roughen the sea with tempests. If they are ablatives, 'caelo' might refer to the direction of the winds, the point of the compass, as we say, 'pelago' to the gentleness of their blowing.

23. *Iurata numina.*] The deities by whom you swore.' Cf. Met. ii. 46, 'Dis iuranda palus.' Sen. Agam. 'Iurata superis unda.' This passive use of 'iuratus' is rather rare, though 'iurare,' to swear by, without 'per,' is common. Cf. xvi. 319; xxi. 2.

20. 'This fault has the weight and proportions of a virtue.' 'Instar' is the noun, as in xvi. 366, 'Unus est immumeri militis instar habet,' Virg. Aen. vi. 365, 'Quantum instar in ipso est?'

31. *Commissaeque d. d.*] As the pledge of fidelity.

32. 'Where is now that God (i.e. Love) who was then always on your tongue?' 'Plurimus.' Cf. Fast. ii. 72, 'Arcadius plurimus ille imigis' (of Pan); iv. 167, 'Venerem, quae plurima mecum est.'

33. *Socios annos.*] 'Our wedded years.' 'Socius' and 'socialis' frequently have this meaning. Cf. v. 126; iv. 62; xii. 139.

38. *Avum.*] 'Poseidon, father of Theseus.'
EP. II. PHYLLIS DEMOPHOOONTI.

Alter a tela arcus, altera tela faces,
Iunonenque, toris quae præsidet alma maritis,
Et per taediferae mystica sacra deae.

Si de tot laesis sua numina quisque deorum
Vindicet, in poenas non satís unus eris.

At laceras etiam puppes furiosa refeci,
Ut, qua desererer, firma carina foret:
Remigiumque dedi, quo me fugiturus abires.

Heu, patior telis vulnera facta meis!

Credidimus blandis, quorum tibi copia, verbis:
Credidimus generi nominibusque tuis:
Credidimus lacrimis: an et hae simulare docentur?

Hae quoque habent artes, quaque inuentur, eunt?

Dis quoque credidimus. Quo iam tot pignora nobis?

45. At P. IIa (ab) G.
46. Quod me f. haberis G quo me f. haberis P. Hoc nostram respicere videtur.
50. Nominibusque tuis PG M. Libenter Heinsio assentior qui praecunctibus Hubertino et Gronovio monuit nominibus vel invitris libris restituendum, ne bis idem dicercet.

39. ‘By Venus, and those weapons which tell too well on me.’ Ruhnken rightly explains ‘facientia:’ ‘nimirum mihi conveniunt, ut ostendat, se proclivem esse ad amorem.’ This use of ‘facio,’ meaning ‘to suit,’ or as we say, to ‘do for,’ is found with the dative, cf. Propert. III. i. 20, ‘Non faciet capitî durâ corona meo.’ But far more frequently with ‘ad’ with the accusative. Cf. vi. 428, ‘Medeae faciunt ad scelus omne manus,’ xvi. 189, ‘Ad talem formam non facit iste locus.’ It is also occasionally used absolutely: so Ovid, complaining in his exile, says Trist., ‘Nec coelum nec aquae facienda nec terra nec imber:’ ‘do not agree with me.’ It is thus used especially in medicine. Cf. Colum. viii. 17, ‘Facit etiam ex ponis viridibus adaperta ficus:’ ‘is serviceable.’
41. Maritis.] Used here as an adj., as in xii. 77; Prop. iii. 19, 16.
42. Demophoon, as an Athenian, would swear by the Eleusinian mysteries. Ceres is called ‘taedifera,’ ἔκδοξος, from the legend of her looking for Proserpine with lighted torches, whence the torchlight procession at Eleusis.
48. This sentiment is well known: under the simile of the eagle struck by a shaft winged with its own feather, it occurs in the poems of Waller, Byron, and perhaps others, the fountain whence it originally came being Aeschylus, Myrmidones, Frag. 123, ταῖντ' οὐχ ὑπ' ἀλλὰν ἀλλὰ τοῖς αὐτῶν πτέρων.

50. ‘Genus’ and ‘nomen’ are so commonly joined together, as sufficiently to support the change from ‘numinibus’ to ‘noninibus,’ did not the repetition of ‘dis’ in 53 make it certain. xvii. 51, ‘Quod genus et provos et regia nomina iactas.’ Cf. Mart. v. xvii. 1; Íor. Od. i. xiv. 13, ‘Iactes et genus et nomen inutil.’ Besides, as Loers well remarks, the poet here uses the word ‘credidimus’ each time a new idea is introduced, and it would, therefore, be wanted before ‘numinibus.’ If ‘numinibus’ is retained it must refer, as Jahnn says, to the ancestral gods of Demophoon’s race: as distinguished from the gods by whom he swore.
HEROIDES.

Parte satis potui qualibet inde capi.
Nec moveor, quod te iuvi portuque locoque.
Debuit haec meriti summa suisse mei.
Turpiter hospitium lecto cumulasse ingali
Poenitet, et lateri consequisse latus.
Quae fuit ante illam, mallem suprema fuisset
Nox mihi, dum potui Phyllis honesta mori.
Speravi melius, quia me meruisse putavi.
Quae cumque ex merito spes venit, aque venit.
Fallere credentem non est operosa puellam
Gloria: simplicitas digna favore fuit.
Sum decepta tuis et amans et femina verbis.
Di faciant, laudis summa sit ista tuae.
Inter et Aegidas media statuaris in urbe:
Magnificus titulis set pater ante suis:
Cum fuerit Sciron lectus torvusque Procrustes

61. Ternurisse P me meruisse G te meruisse vulg. Casaubon corr. demeruisse ct ita edidit M.

61. 'I hoped for better treatment, because I thought I had deserved it: that hope is a reasonable one, which is founded on desert.' 'Demeruisse,' the reading of Merkel, cannot be the true one. For 'demere' in classical Latinity only means to 'win over by good treatment,' 'to oblige a person,' and always takes an accusative of the person. Thus in vs. 28, supra, 'Crimine te potui demeruisse meo,' 'I might have gained your affections by my very crime.' If Merkel takes 'demeruisse' in its real sense, an accusative is wanting, and 'ex merito' in vs. 62 loses its force. Among other instances of the meaning of 'demere' are the following: Art. An. ii. 232, 'nec tibi sit servos demeruisse pudor.' El. in Mort. Drus. 133, 'cultu Quos ego non potui demeruisse deos.' It is used more frequently in the deponent form: cf. Tac. Ann. xvi. 21, where it is used absolutely: 'plura saepe pecautur dum demeremur quam dum offendimus': 'when seeking to oblige.' The reading 'te meruisse' is refuted by vs. 62, which shows Phyllis was speaking of her own desert.

66. 'God grant that that may be the sum total of your fame.'

67. Statuaris.] 'May your statue be set up.' Cf. the Greek χαλκον, χρυσουν (τινα) ισταναι. Aegidas, the posterity of Aegeus, father of Theseus, according to one account.

69. 'When men shall read Sciron's name.' Sciron was a robber, who dwelt in the cliffs of Megara, called after him the Scironian rocks. He used to compel passers by to wash his feet, and kick them into the sea while so employed. He was himself thrown down by Theseus. Procrustes' bed is well known. See Class. Dict. Sinis used to bind men to the summit of two pine trees, which he used to bend down for the purpose (hence called Πιτυκώμπτυς), and then let them spring back. Theseus put him to death by the same method. 'Bimembres,' the Centaurs, defeated by Theseus, at the marriage of Pirithous.
Et Sinis, et tauri mixtaque forma viri,
Et domitae bello Thebae, fusique bimembres
Et pulsata uigri regia caeca dei,
Hoc tua post illos titulo signetur imago,
‘Hie est, cuius amans hospita capta dolo est.’
De tanta rerum turba factisque parentis
Sedit in ingenio Cressa relicta tuo.
Quod solum excusat, solum miraris in illo.
Haeredem patriae, perfide, fraudis agis.
Illa, (ne invideo), fruitur meliore marito,
Inque capistratis tigribus alta sedet:
At mea despecti fugiunt connubia Thraces,
Quod ferar externum praeposuisse meis.
Atque aliquis ‘Iam nunc doctas est’ inquit ‘Athenas:
Armiferam Thracen qui regat, alter erit.
Exitus acta probat.’ Careat successibus, opto,
Quisquis ab eventu facta notanda putat.
Ad si nostra tuo spumescant aequora remo,
Iam mihi, iam dicar consuluisse meis.
Sed neque consului, nec te mea regia tangat,
Fessaque Bistonia membra lavabis aqua.

72. ‘And the palace of the gloomy God,
at whose door he knocked.’ When he
went down to Hades to aid Pirithous to
carry off Proserpine.
74. Burmann takes ‘cuins’ with ‘hos-
pita;’ Locri with ‘dolo.’ I think it re-
fers equally to both.
75. ‘Out of such a number of exploits
of Theseus, the only thing which made
an impression on you was his descent of
Ariadne.’
77. Quod solum excusat.] ‘The only
thing he has to be ashamed of is the only
thing you admire in him.’ Ruhnken well
compares Stat. Silv. iv. 6, 70, ‘Magni-
que ex agmine laudum Fertur Thebanos
tantum excusasse triumphos.’ The ordi-
nary sense of ‘excuso,’ ‘to urge as an ex-
cuse,’ as ‘excusare valetudinem,’ is widely
different.
78. ‘You act the heir to your father’s
treachery,’ i.e. you inherit his treachery,
without inheriting his virtues.
80. ‘And sits high on a car drawn by
harnessed tigers,’ i.e. the ear of Bucephus.
83. Doctas Athenas.] Athens is often
called ‘doctae’: Cf. Prop. i. vi. 13; iii.
20, 1.
85. ‘The result pronounces judgment
on her conduct.’ These are supposed
to be the words of the Thracians, to which
Phyllis replies, ‘CAREAT successibus,’ &c.
89. Nec te mea regia tangit.] ‘Nor will
you ever trouble yourself about my palace.’
Cf. v. 81, ‘Non ego miror opes nee me tue regia tangit.’ viii. ii. ‘Nec nova Car-
thago, nec te crescentia tangunt Mocnia.’
A very common use of ‘tango’ in Ovid.
90. ‘Fessave’ was proposed by Micyllus
for ‘fussaque.’ But negative sentences
Ille meis oculis species abeuntis inhaeret,
Cum premeret portus classis itura meos.
Aeus es amplecti, colloque infusus amantis
Oscula per longas iungere pressa moras,
Cumque tuis laerimis laerimas confundere nostras,
Quodque forset velis aura secunda, queri,
Et mihi discedens suprema diecre voce
'Phylli, face expectes Demophoonta tuum.'
Expectem, qui me numquam visurus abisti?
Expectem pelago vela negante data?
Et tamen expecto. Redes modo serus amanti,
Ut tua sit solo tempore lapesa fides.
Quid precor infelix? te iam tenet altera coniux
Forsitan et, nobis qui male favit, amor:
Utque tibi excidimus, nullam, puto, Phyllida nosti:
Ei mihi, si, quae sim Phyllis et unde, rogas.

98. Face P fœ G.
100. Negatea P, negatea meo M G, libri reliqui. Optimi codicis et iam mihi paene
carissimi auxilio Ovidio venustatam suam diu depederam reddidi. Negate pro
negante corrupte scriptum, tum syllaba da propter ta sequentem omissa erat. Vide
quam pulchre iam procedat sententia: "Questus es (v. 96) ventum secundum fuisse:
pollicitus es (v. 98) te redditurum. Utrumque mentitus es: hoc, quia fixum tibi crat
numquam redire: illud, quia vero ventus adversus erat, immo vero pelagus ipsum,
tempestate motum, negabat te vera praedicare."
102. Ut P Et G.

are occasionally coupled by 'que' or 'et.'
Cf. viii. 81, ' nec enim tua fallere lingua
Incipit a nobis primaque plectar ego.' The
Bistones were a Thracian tribe in the
neighbourhood of M. Rhodope.
98. Face expectes.] 'Mind you expect your
Demophoon back.' The MSS. vary here,
as often, between 'face,' and the older form
'face.' 'Face' is always short, and whenever
it is used before a vowel, 'face' may
be substituted for it. Ramsay's Lat. Pros.,
p. 34. 'Face' is often, incorrectly, looked
upon as long, and those who so regard it
always substitute 'face' for it before a
vowel.
99, 100. Expectem.] 'Expect you, who
departed with the fixed resolve of never
returning! Expect the return of your
sails, that were spread while a storm for-
bade it!' The subjunctive present is regu-
larly used in astonished repetitions of a
previous command or question; 'iubes?'
'rogas?' being properly understood. So
to 'quid facis?' the answer is 'quid
faciam?' 'what am I doing?' as in Greek
to ti poios; the answer is eti proilo;
'rogas?' ipwq; respectively being un-
derstood. Phyllis says that Demophoon lied
when he said (vs. 96) that the wind was
fair for his voyage to Athens, and also
when he pretended that he would return
to her. In support of my emendation
cf. xii. 128, 'A patria pelago vela ve-
tante datas,' vii. 55, 'Ut pelago sva-
dente etiam retinacula solvas,' 'Negante'
is here used, not 'vetante,' because 'ne-
gante' implies that the sea gave Demo-
phoon the lie, when he hypothetically
pretended that the winds were fair.
105. 'And since I have been forgotten
by you, you remember, I suppose, no such
person as Phyllis.'
Quae tibi, Demophoon, longis erroribus acto
Threicios portus hospitiumque dedi,
Cuius opes auxere maeae, cui dives egentii
Munera multa dedi, multa data fui:
Quae tibi subieci latissima regna Lycurgi,
Nomine femineo vix satis apta regi,
Quae patet umbrosum Rhodope glacialis ad Haemum,
Et sacer admissas exigit Hebrus aquas:
Cui mea virginitas avibus libata sinistris,
Castaque fallaci zona reciceta manu.
Pronuba Tisiphone thalamis ululavit in illis,
Et eccinit maestum devia carmen avis.
Adfuit Alecto brevibus torquata colubris,
Suntque sepulchrali lumina mota face.

111. Latissima G letissima P,
114. Exit P exit G excit cod. plurimi. exserit unus liber. Num excitat?
Maesta tamen scopulos fruticosaque litora calco,
Quaque patent oculis aequora lata meis.
Sive die laxatur humus, seu frigida lucent
Sidera, prospicio, quis freta ventus agat.
Et quae cunctum procul venientia lintea vidii,
Prostinus illa meos augurior esse deos.
In freta procurro, vix me retinentibus undis,
Mobile qua primas porrigit aequor aquas.
Quo magis accedunt, minus et minus utilis adsto:
Linquor, et ancillis excipienda cado.
Est sinus, adductos nodice falcatus in arcus:
Ultima praerupta cornua mole rigent.
Hinc mihi suppositas immittere corpus in undas

121. Litora P G libri omnes. Burm. parum probabilior coni. culmina quod recept M.
122. Pro aequora litora exhibent P G libri fere omnes, casu repetitum ut videtur a
EP. II. PHYLLIS DEMOPHOONTI.

Mens fuit, et, quoniam fallere pergis, erit.
Ad tua me fluctus proiectam litora portent,
Occurrantque oculis intumulata tuais.
Duritia ferrum ut superes, adamantaque, teque,
' Non tibi sic' dices 'Phylli, sequendus cram.'
Saepe venenorum sitis est mihi, saepe cruenta
Traiectam gladio morte perire iuvat.
Colla quoque, infidis quia se nectenda lacertis
Praebuerunt, laqueis implicuisse lubet.
Stat nece matura tenerum pensare pudorem.
In necis electu parva futura mora est.
Inscribere meo causa invidiosas sepulchro.
Aut hoc, aut simili carmine notus eris:
'Phyllida Demophoon leto dedit, hospes amantem:
Ille necis causam praebuit, ipsa manum.'

EPISTOLA III.

BRISEIS ACHILLI.

QUAM legis, a rapta Briseide littera venit,
Vix bene barbarica Graeca notata manu.

135. 'Proicio' is especially used of bodies cast out unburied. Cf. ll. 166, 'Indeploratum proiciere caput.'
137. Teque.] 'A very elegant climax. Cf. x. 110, 'Illeque siilece, Thessa, vinct habes.'
143. 'I am determined to atone for my frail modesty by an easy death.'
144. In necis electu.] Phyllis is said to have ended her life by hanging, and to have been changed into an almond-tree. According to others she was changed into an almond-tree when about to throw herself into the sea.
145. Invidiosa.] 'Which will excite the indignation of men.' Cf. viii. 49, 'arma invidiosa tulisti,' said of Orestes, who slew his mother. See the note there.

III.—The story of Briseis is sufficiently well-known. The following epistle is supposed to have been written by her after the failure of the deputation, consisting of Ulysses, Ajax, and Phoenix, sent by Agamemnon to endeavour to appease the wrath of Achilles. Vid. II. ix. From vs. 45 the poem is a fine specimen of masculine and vigorous composition, with considerable pathos, and not devoid even of sublimity.

2. 'Badly written in Greek by a barbaric hand.' Briseis was a native of the Mysian town of Lyrnessus, destroyed by Achilles.
HEROIDES.

Quasecumque aspieies, lacrimae fecere lituras.
Sed tamen et lacrimae pondera vocis habent.
Si mihi paeua queri de te dominoque viroque
Fas est, de domino paeua viroque querar.
Non, ego posceuti quod sum cito tradita regi,
Culpa tua est : quamvis hace quoque culpa tua est.
Nam simul Eurybates me Talthybiosque vocarunt,
Eurybati data sum Talthybiosque comes.
Alter in alterius iactantes lumina vultum
Quaerabant taciti, noster ubi esset amor.
Differt potui : poenae mora grata fuisset.
Ei mihi, discedens oscula nulla dedi.
At lacrimas sine fine dedi, rupique capillos :
Infelix iterum sum mihi visa capi.
Saepe ego decepto volui custode reverti :
Sed me qui timidam prenderet, hostis erat.
Si progressa forem, ceaperer ne nocte timebam,
Quamlibet ad Priami munus itura numrum.

12. Vester invitis libris scribendum ensebat Heins.
17. Progressa G, noete P G, codd. plurimi: in nonnullis erat forte quod edice-
runt Heins. et Burm.
20. Nurus G, nurus sive nuris P.

3, 4. Lachmann objected to the repeated epanalepsis in the second line of this, and the following distichs. Merkel proposed the omission of vss. 3, 4, 7, 8. I hardly think a change necessary. Ovid has not yet warmed to his work, and the blenishes in these opening lines appear to me to resemble the weak and uncertain notes of a minstrel which are often the prelude to a full and strong burst of music.
12. Noster amor.] 'The love that was between us.' Heinsius proposed 'vester.' But 'vester' is never used simply for 'tus.' In ix. 1, 'nostris' is the true reading, and in i. 76, xvi. 40, 'vestra' is used in its proper plural sense: 'vestra libido,' 'vestra verba,' 'the caprice,' 'the words,' 'of you men.' So Prop. III. xxvi. 30, 'vester senex,' 'the old fa-

vourite of you philosophers.'
13. Differi potui.] 'My giving up might have been deferred: the reprieve of my misery would have been welcome.' 'Differo' is often used in a peculiarly pregnant sense, as it is here: and must be translated with regard to the context. So Met. 518, 'Quid di crudeles nisi quo nova vulnera cernam, Vivacem differtis anum?' 'why do you put off the death of an old woman?' Rem. Am. 93, 'nee te ven-

turas differ in horas.' Cic. Div. v. 12, 'Sin autem differs me in alium tempus. For 'poena' compare xii. 6, 'Quidquid ab illo Produxi vitae tempore poena fuit.'
19. Noete.] Heinsius wished to restore 'forte,' but 'noete' is doubtless the true reading. I do not think 'hostis' in the previous line refers to the Trojans, as is generally supposed, but to the Greeks.
EP. III. BRISEIS ACHILLI.

Sed data sim, quia danda fui. Tot noctibus absum, 
Nec repetor: cessas, iraque lenta tua est.

? Ipse Monoctiades tum, cum tradebar, in aurem
‘Quid fles? hic parvo tempore’ dixit ‘eris.’
Non repetis, parum: pugnas, ne reddar, Achille.
I nunc, et cupidin amantis habe.
Venerunt ad Telemone et Amyntore nati,
Ille gradu proprius sanguinis, ille comes,
Laërtaque satus, per quos comitata redirem:
Auxerunt blandae grandia dona preces,
Viginti fulvos operoso ex aere lebetas,
Et tripodas septem pondere et arte pares:
Addita sunt illis auris his quinque talenta,
Bis sex adsueti vincere semper equi,
Quodque supervacuum est, forma praestante puellae
Lesbides, eversa corpora capta domo:

31. e G operosos ex P.

Briseis did not identify herself with the side of her captors so thoroughly that 'hostis' cannot refer to them. All she means to say is, if she turned back she would fall into the hands of the Greeks: if, on the other hand, she went forward, she might be captured at night by some roving Trojans, who would give her as a present to some one of the daughters-in-law of Priam.

21. Sed data sim.] ‘Grant that I was given up, because I had to be: I have been away so many nights, and you do not try to regain me.’
25. ‘It is a small thing for you to refrain from recovering me: you actually try to prevent my being restored to you. ‘Parum’ is like the Homeric ἤ ὑποται;’
27. Telamon, father of Ajax, and brother of Peleus. Phoenix was son of Amyntor, and tutor of Achilles. See ll. ix. 438, sqq.
30. Auxerunt.] ‘Aided,’ ‘added to the effect of.’
31. The accusatives are in apposition with ‘dana,’ v. 30. The passage is borrowed at length from ll. ix. 264, sqq. ἔπειτα ἀπόροις τρισθάλης, ἔλκαι ἐὰν χρυσοῦ τᾶλαντα κ.τ.λ.
32. Pondere et arte pares.] ‘Equal in weight, and alike in beauty of workmanship.’
36. Lesbides.] ll. 1, c. Δῶσαι ἐκ ἐκτά γυναικας ἀμφονα ἵργον ἵππιας Λεσβίδας κ.τ.λ. ‘Corpora,’ used with propriety of slaves. So σώματα is sometimes used.
HEROIDES.

Cumque tot his—sed non opus est tibi coniuge—coniux
Ex Agamemnoniis una puella tribus.
Si tibi ab Atride pretio redimenda fuissem,
Quae dare debueras, accipere illa negas?
Qua merui culpa fieri tibi vilis, Achille?
Quo levis a nobis tam cito fugit amor?
An miseris tristis fortuna tenaciter urget,
Nec venit inceptis mollior hora meis?
Diruta marte tuo Lynesia moenia vidi,
Et fueram patriae pars ego magna mea:
Vidi consortes pariter generisque necisquo
Tres cecidisse—tribus, quae mea mater erat—:
Vidi quantus erat, fusum tellure cruenta,
Pectora iactantem sanguinolenta virum.
Tot tamen amissis te compensavimus unum:
Tu dominus, tu vir, tu mihi frater eras.

44 Hora P G, anva codd. plurimi.
48 Quae mih G, quae mea P, elegantius.
51 Heinsius coni. amissos te e. uno.

38. The three daughters of Agamemnon are mentioned by Homer, i. c.

τρεῖς εὖ εἰς θυγατρές ἵνα μεγάρω εὐστῆσιν
Χρυσόθημις καὶ Λαοδίκῃ καὶ Ιφάννασα, τάνω ἤν κ᾽ ἰδέλησα φίλην ἀνάεόν ἀγεσθαι.

41. The best MSS. have 'hora,' which is supported by Pont. iii. 3, 84, 'Et veniet votis mollior hora meis.' Prop. ii. 27, 'Extremo veniet mollior hora die.' 'Aura' is, however, excellent. Trist. v. 20, 'Dum veniet placido mollior aura deci;' and, as Loers remarks, the distich may be a nautical metaphor, 'urget' being used of stormy winds, Aen. i. 113, 'tres Eurus ab alto In brevia et Syrtes urget.'

45. Et fueram patriae pars ego magna mea.] This merely means, I think, that Briseis was a great person in her native town. Cf. Met. v. 577, 'Pars ego nymphaeum quae sunt in Achaeidae 'dixit.' 'Una fu.' 'Pars,' applied to a single individual, is common in Propertius and Juvenal as well as in Ovid. Cf. Prop. i. vi. 33, 'Ibis et accepti pars crisi imperii,' where apparently from want of appreciation of this usage, L. Müller and others change 'pars' to 'sors.' 1d. II. i. 73, 'Maccenas nostrae pars invidiosa iuventae.' Juv. i. 26, 'Cum pars Niliaeae plebis cum verna Canopi.' Ruhnken's note is 'ipsa quaque sensi magnam partem calamitatis quae patriam adfìxit,' which is scarcely to be got out of the original.

49. 'I saw my husband stretched at full length' (quantus erat), &c. Cf. xii. 58, 'Acta est per lacrinas nox mihi quanta fuit' (the live-long night). Cf. the Homeric κηῖοι μίγας ματαλωσέi. II. xvi. 776. Loers seems to mistake the meaning: his note is,—'Quantus erat: sc. Mynes, Ciliciae rer., ejus coniuxuisse dicitur:' ('great man as he was.')

51. Heinsius prefers to read 'amissos—uno,' but the change is not necessary. 'Against the loss of so many dear ones, I set the gain of you.' Verbs denoting exchange take either construction. Thus 'muto,' as is well known, means either to take an exchange, or to exchange for. Cf. Hor. Od. i. xvii. 2, and I. xxix. 15.
Tu mihi, iuratus per numina matris aquosae,
Utile dicebas ipse fuisse capi.
Selicit ut, quamvis veniam dotata, repellas,
Et mecum fugias quae tibi dantur, opes.
Quin etiam fama est, cum erastina fulserit eos,
Te dare nubiferis lintea velle notis.
Quod scelus ut pavidas miserae mihi contigit aures,
Sanguinis atque animi pectus inane fuit.

55. Repellas P, repellar. vulg.

Ibis, et—o miseram—cui me, violente, relinquis?
Quis mihi desertae mite levamen erit?
Devorer ante, precor, subito telluris hiatu,
Aut rutilo missi fulminis igne cremer,
Quam sine me Phthiis canescant aequora remis,
Et videam puppes ire relicta tuas.
Si tibi iam reeditusque placent patriique penates,
Non ego sum classi sarcina magna tuae.

70. Micyllus velle correxit. Nam lintea ut adiectivum musquam cum vela reperitur.

Quem victorem captiva sequar, non nupta maritum:
Est mihi, quae lanas molliat, apta manus.
Inter Achae'idas longe pulcherrima matres
In thalamos coniux ibit etque tuos,
Digna nurus socero, lovis Aeginaeque nepote,
Cuique senex Nereus prosocere velit.

70. The delicate touch of the hand in drawing the wool from the distaff (colus), and in forming it into thread, was of great importance. If the wool was roughly or carelessly drawn out into thread, it was said to be 'rudis,' or 'raw,' 'unworked,' Cf. i. 73, Art. Am. ii. 217. 'Mollire' was used regularly of working the wool softly and delicately. Fast. iii. 807, 'Palladie placata lanam mollite puellae.'
71. Soero.] Peles, son of Aeacus, who was son of Jupiter and Aegina.
Nos humiles famulaeque tuae data pensa trahemus,
Et minuent plenas stamina nostra colos.
Exagitet ne me tantum tua, deprecor, uxor,
Quae mihi nescio quo non erit aqua modo,
Neve meos coram scindi patiare capillos,
Et leviter dicas 'haec quoque nostra fuit.'
Vel patiare licet, dum ne contempta relinquar:
Hic mihi vae miseraeo concutit ossa motus.
Quid tamen expectas? Agamemnona paenitet irae,
Et iacet ante tuos Graecia maesta pedes.
Vince animos iramque tiam, qui eetera vincis.
Quid lacerat Danaas impiger Hector opes?
Arma cape, Aeacide, sed me tamen ante recepta,
Et prume turbatos Marte favente viros.
Propter me mota est, propter me desinat ira:
Simque ego tristitiae causa modusque tuae.
Nec tibi turpe puta precibus sucumbere nostris.
Coniugis Oenides versus in arma prece est.

76. Plenos P G sub rasura.
86. Pro impiger Hooelfius coni. integer.

75. Nos humiles.] I cannot forbear reminding the reader of the ballad of the Nut-Browne Maid, which these Epistles so often recall: 'The in the wode, I undyr-stode ye had a paramour, All this may nought remove my thought, but that I will be your: And she shall fynde me soft and kynde, and courteys every hour: Glad to fulfil all that she will commande me to my power.' 'Pensim' (pendo), the portion of wool weighed out to the spinners to be spun into thread.

76. Minuunt—colos.] The 'glomus' or ball of unworked wool was wrapped round the distaff, and as it was drawn off in threads became smaller and smaller. Dict. Ant. s. v. Colus.

77. 'Only let not your wife persecute me, I implore, for I feel sure somehow that she will not look favourably on me.' — 'Exagitet' Prop. iii. 7, 81, 'Exagitet nostros manae sectetur et umbras.'

80. Leviter.] 'Gently,' 'in a low voice.' Amor. I. iii. 30, 'Tu leviter puerum posce quid ipse velis.'

85. 'What more do you want? Agamemnon is sorry for his ill-temper.'

85. Animos.] 'Anger, resentment.' The plural 'animi,' generally of the more vigorous qualities: courage, anger. Plaut. Men. ii. 7, 43, 'Ego meos animos violentos meamque iram ex pectore jam promam.'

88. Premere.] 'Drive pell-mell.' 'Premere' in this sense = the Homeric ἵλιν, Ἴλαια, to drive in a thick disordered mass.

90. Oenides.] Meleager, son of Oeneus, who, at the entreaty of his wife, Cleopatra, took up arms, after long obstinacy, to aid the Calydonians against the Curetes. He had slain the brethren of his mother, Althea, in the quarrel about the head of the Calydonian boar, and she pronounced a curse upon him. Enraged with her, he refused to go to war until persuaded by his wife. See Homer. II. ix. 525. The legend of the burning brand is later. See Class. Dict. Ovid follows it elsewhere. See ix. 156, and Met. vii. 17.
Res audita mihi, nota est tibi: fratribus orba
Devotum nati speque caputque pares.
Bellum crat: ille ferox positis secessit ab armis,
Et patriae rigida mente negavit opem.
Sola virum coniux flexit: felicius illa!
At mea pro nullo pondere verba cadunt.
Nee tamen indignor: nee me pro coniuge gessi
Saepius in domini serva vocata torum.
Me quaedam, memini, dominam captiva vocabat:
'Servitio' dixi 'nominis addis onus.'
Per tamen ossa viri subito male tecta supulchro,
Semper iudiciis ossa verenda meis,
Perque trium fortes animas, mea numina, fratrum,
Qui bene pro patria cum patriaque iacent,
Perque tuum nostrumque caput, quae iuximus una,
Perque tuos enses, cognita tela meis,
Nulla Mycenaeum sociasse cubilia mecum
Iuro: fallentem deseruisse velis.
Si tibi nunc dicam 'fortissime, tu quoque iura
Nulla tibi sine me gaudia facta,' neges.
At Danai maerere putant. Tibi plectra moventur,
Te tenet in tepido mollis amica sinu.

94. 'Devoted her darling son to death' expresses the meaning, though not quite literal. 'Spe's is often used in a pregnant sense to denote the person of whom hope is entertained. Cf. 'spes surgentis Iuli,' Virg. Aen. vi. 364. Tac. Ann. xiv. 53, 'quartus decimus annus Caesar est ex quo spei tue admodum sum.'
95. Pro nullo pondere.] i. e. sine pondere, nullius ponderis. Prop. El. i. 10, 'Neu tibi pro vano verba benigna cadant.'
96. 'And yet I cannot complain, for I never conducted myself as a wife' (as Cleopatra was).
97. 'By calling me mistress, you add the burden of a title to my position as a slave, and make it worse instead of better.'
98. 'Subito' is here the adjective. 'A hastily formed grave.' Fast. vi. 532, 'Liba sua properata manu Tegeana sacer-
99. Dos Traditur in subito cocta dedisse foco,
where 'subitus focus' means 'a hastily made fire.' So Tac. Hist. iv. 76, 'Subitus miles,' 'recruits hastily collected.'
100. Mea numina.] Who are as gods to me,' i. e. she venerated their shades as divinities, and, especially, called upon their names in swearing, a sense to which the word 'numina' is especially applied. xiii. 159, 'Per reditus corpusque tuum mea numina iuro,' v. 53. xvi. 379, 'Tunc ego iurabo quaevis tibi numina.' vs. 54, supra, 'Tu mibi iuratus per numina matris aquae.' Sil. Ital. vi. 113, 'Testor mea numina manes.'
101. This is a line of conspicuous grandeur. So Gray—'Ye died amid your dying country's cries.'
102. Mycenaeum.] 'The man of Mycenae,' i. e. Agamemnon. Cf. II. ix. 12.
Si quis iam quærat, quare pugnare recuses:

Pugna nocet: citharae noxque Venusque iuvant.

Tutius est iacuisse toro, tenuisse puellam,

Threïciam digitis increpuisse lyram,

Quam manibus elipeos et acutaæ cuspidis hastam,

Et galeam pressa sustinuisse coma.

Sed tibi pro tutis insigna facta placebant,

Partaque bellando gloria dulcis erat.

An tantum, dum me caperes, fera bella probabas,

Cunque mea patria laus tua victa iacet?

Di melius! validoque, precor, vibrata lacerto

Transeat Hectorum Pelias hasta latus!

Mittite me Danai! dominum legata rogabo,

Multaque mandatis oscula mixta feram.

Plus ego quam Phoenix, plus quam facundus Ulixes,

Plus ego quam Teucri—credite!—frater agam.

Est aliquid, collum solitis têtigisse lacertis,

Praesentisque oculos admonuisses sinu.


116. Noxque Venusque.] The use of the copula is irregular. This may, perhaps, be got over by taking 'nox Venusque' as one idea, coupled by 'que' after 'nox' to 'citharae.' This is, at any rate, better than Jahn’s edition, which puts the stop at 'citharæ:' 'the battle is bad for playing on the lyre.'

118. Threïciam.] The lyre is so called, having been presented to the Thracian Orpheus by Apollo. 'Increpuisse,' ἵππαιρη.

121. 'But glorious deeds used to please you instead of safe ones.' So Penelope reproaches Ulysses, I. 44, 'At bene cautos eras et memor ante mei.' 'You once were cautious, and used to remember me.'

125. Di melius!] 'Heaven forbid!' 'Sollennis abominandi formula,' Ruhnken.

126. Pelias hasta.] The athenian spear of Achilles, cut on Mount Pelion by Chiron.

127. Legata.] 'As an envoy.' 'Mandata,' the regular word for the instructions given to an ambassador.

131. Literally: 'It is of great influence to touch the neck with familiar arms, and with the bosom to remind the eyes of a lover face to face.' There is certainly no cause for Merkel to obelise v. 132 as he does. There is no difficulty in the line, whether we adopt 'sinum,' the reading of P, or 'sinu,' that of G, which I have given in the text. The meaning is the same in either case. In the former case 'sinum' would probably be a second accusative after 'admonuisse,' although it might be taken as the subject to it: 'that one's bosom should remind the eyes of a present lover.' The sentiment is true to nature, and we meet with a passage not unlike it in Coloridge’s Genevieve: and partly 'twas a bashful art, That I might rather feel than see the swelling of her heart.' 'Ad-
Sis licet immittis, matrisque ferocior undis,
Ut taceam, lacrimis comminuere meis.
Nunc quoque—sic omnes Peleus pater impleat annos,
Sic eat auspiciis Pyrrhus ad arma tuis!—
Respice sollicitam Briseida, fortis Achille,
Nec miseram lenta ferreus ure mora.
Aut, si versus amor tuus est in taedia nostri,
Quam sine te cogis vivere, coge mori.
Utque facis, coges. Abiit corpusque colorque:
Sustinet hoc animae spee tamen una tui.
Qua si destituor, repetam fratresque virumque:
Nec tibi magnificentum femina iussa mori.
Cur autem iubes? Stricto pete corpora ferro:
Est mihi, qui fosso pectore sanguis eat.
Me petat ille tuus, qui, si dea passa fuisset,
Ensis in Atridae pectus iturus erat.
Ah! potius serves nostram, tua munera, vitam.
Quod dederas hosti victor, amica rogo.

136. e G hospiciis P ad arma tuus patris P.
139. Aud P G at vulg.
143. Destituir P G destitueuir libr. plurimi.
149. Ah P at G.
150. Domini iure P more libr. plurimi.

monuisso sui,' the reading proposed by
Heinsius, 'to remind of one's self,' is very
feeble, and has little or no manuscript
authority.

134. 'Though I keep silence, you will
be made to falter by my tears.' For
'comminuere,' cf. Met. xii. 471, 'Nec te
natalis origo Communit?' 'does not the
knowledge of your origin weaken your
courage?' (addressed to Caeneus, who had
previously been a woman). The simple
verb 'minuo' is sometimes used in a sense
akin to this. Liv. xxi. 52, 'Consul
vulnere suo minusus,' 'dispirited by his
wound.'

141. Utque facis.] 'And as you are
going on' (i. e. if you go on as you are
doing)' you will compel me,' &c. Cf. vii.
147, 'Utque latet, vitatque tuas abstrusa
carinas.' 'And if the land keeps hid as it
has done, &c.' 'Corpus,' 'flesh,' as we say,
not indeed in poetry: Cf. Met. vii. 291,
'Adiecto corpore.'

142. Sustinet hoc animae.] 'The little
life I have is supported by the hope
of you alone.' For 'sustinet,' cf. i. 114, note.

143. Repetam.] 'I will rejoin my bro-
thers and my husband' (i. e. kill myself)
v. supra, 103, 115. Ruhnken seems to
have forgotten that the husband and bro-
thers of Briseis were dead, or I do not
understand his note. 'Repetam, i. e. pe-
tam vel abibo; nam composiitum repeterre
hic pontitur pro simplici petere, abeundi
significatone.'

147. Si dea passa fuisset.] Pallas,
ii. 1.

164. Domini iure.] 'Summon me by the
right of an owner.' Cf. viii. 8, and ix. 109,
note.
Perdere quos melius possis, Neptunia praebent
Pergama: materiam caedis ab hoste pete.
Me modo, sive paras impellere remige classem,
Sive manes, domini iure venire iube.

EPISTOLA IV.

PHAEDRA HIPPOLYTO.

Qua, nisi tu dederis, caritura est ipsa salute,
Mittit Amazonio Cressa puella viro.
Perlege quodcumque est. Quid epistola lecta nocebit?
Te quoque in hae aliquid quod iuvet, esse potest.
His arcana notis terra pelagoque feruntur.
Inspicit acceptas hostis ab hoste notas.
Ter tecum conata loqui ter inutilis haesit
Lingua, ter in primo destitit ore sonus.
Qua licet et sequitur, pudor est miscendus amori.

1. Quam P sub ras. salutem P sub ras. G. salute M.
2. Puella.] Though 'puella' is generally used of unmarried girls, and sometimes as equivalent to 'virgo' ('prosit mihi vos dixisse puellas,' Juv. iv. 36), instances are not wanting where it is used of young married women, as here. Juv. ii. 59, 'dederit vivus cur multa puellae,' Hor. Od. III. xxii. 2, 'laborantes utero puellas.' Id. Od. III. xiv. 10, 'puellae iam virum expertae.' 'Amazonio:' Hippolytus was son of the Amazon Hippolyte, or Antiope, according to another account.
3. 'Notas' and 'notis' coming so close together displease some. But Ovid often purposely repeats the same phrase for the sake of emphasis. He never does so accidentally however, and therefore this passage cannot be cited in defence of the repetition of 'dolo' in i. 40, 42, where there is no emphasis whatever. See note on xiv. 62.
9. 'Shame should be joined to love as far as possible, and wherever it will accompany it.' 'Sequitur' is rather hard. I have taken it personally, supplying
Dicero quae puduit, scribere iussit amor.
Quidquid Amor iussit, non est contemnere tutum:
Regnat et in dominos ius habet ille deos.
Ille mihi primo dubitanti scribere dixit
'Scribe! dabit victas ferreus ille manus.'
Adsit, et ut nostras avido fovert igne medullas,
Figat sic animos in mea vota tuos.
Non ego neuitia socialia foedera rumpam.
Fama—velim quaeras—crimine nostras vacat.
Venit amor gravius, quo serius. Urimur intus:


'pudor' as nominative, and 'amorem' as object. This construction is supported by line 155, where Phaedra says shame had ceased to accompany her love: 'Depuduit proflinguage pudor sua signa reliquit.' Others take 'sequitur' impersonally: 'wherever it is easy.' Thus Gronovius renders it 'facile est,' and Burmann 'utile, convenient est.' But no instances have been cited where 'sequitur' is used impersonally in these senses. Its only personal use is, I think, that used in argument: 'it follows.' Ruhnken follows Gesner in giving the construction I have adopted. Phaedra's meaning is: 'I was ashamed to speak; and I was right not to speak: for shame should, if possible, attend on love: so I write.'

11. *Quidquid amor iussit non est con-
temnere tutum.* This is the sum of the doctrine of Hippolytus: Σφάλλω θεον φρονούσα τις μη πιγα, vs. 6.

12. *Domino deos.* Cf. Hor. Od. i. 6, 'Terrarum dominos evehit ad deos.' Am. III. x. 18, 'Haec decret ad dominos munere ferre deos.' For 'ius habere in aliquid,' Cf. Am. i. i. 5, 'Quis tibi, saevo puer, deedit hoc in carmina iuris?'

14. *Dare manus.* — 'to yield:' a well-known metaphor from the arena, where a conquered gladiator confessed his de-
feat by extending his hands towards his conqueror. Ovid generally joins some participle with 'manus' in this phrase, as 'victas' here, 'cuuetatas' in xvii. 260.

These epithets, however, import no new idea into the metaphor: to read 'con-
jectas,' in the passage just quoted, would introduce an idea which would cause the metaphor to be lost sight of altogether. Vid. not, ad loc.

15. 'As he burns my heart, so may he transfix yours so as to listen to my prayers.' There is a full commentary on these lines in Art. i. 21:—

*Et mihi eedit Amor, quamvis mea vulneret areu*

Pectora iactatas exculitique faces.
Quo me fexit Amor, quo me violentius ussit,
Hoc melior facti vulneris ulterior.

The bow and torch of love are alluded to in ii. 40; 'altera tela areus, altera tela faces,' and so frequently. 'In mea voto:' this is an idiom Ovid is very fond of. Cf. v. 58, 'Sintec ut venias in mea damna eceler,' and Met. vii. 738, 'in mea pugno vulnera.' The accusative with 'in' in these passages denotes the end aimed at, or the object arrived at.

17. 'I will not break the marriage tie by mere wanton lewdness.' The emphatic word is 'neuitia,' mere unchastity, such as that of a woman like Messalina, for instance, which Phaedra repudiates and contrasts with her own passion, which she regards as pure, being the first she ever felt.
HEROIDES.

Urimur, et caecum pectora vulnus habent. 20
Scilicet ut teneros laedunt inaga prima iuvencos,
Frenaque vix patitur de grege captus equus,
Sic male vixque subit primos rude pectus amores,
Sarcinaque hacie animo non sedet apta meo.
Ars fit, ubi a teneris crimen condiscitur annis:
Quae venit exacto tempore, peius amat.
Tu nova servatae capies libamina famae:
Et pariter nostrum iict uterque nocens.
Est aliquid, plenaria pomaria carpere ramis
Et tenui primam deligere uinge rosam.
Si tamen ille prior, quo me sine crimine gessi,
Candor ab insolita labe notandus erat,
At bene successit, digno quod adurimur igni.

Sed nihil mutandum. Obelo locum notavit M.
27. Carpis P G M carpes vulg. capies codd. nonnulli. Hanc lect. praeluli, quia
carpere max occurrit v. 29, unde hue quoque reduxavit.
31. Sic tenam P si tenam codd. nonnulli. Si et sic in codd. saepius inter se confun-
duntur. Et tenam G sed tenam vulg.
33. Igni P G igne vulg.
34. Obest P G abest Heins. e cod. Scriv.

23. Rude.[ ]'Raw,' 'unpractised.' The
word 'raw' translates 'rudis' in most of
its senses. Thus, 'lana rudis' is wool in
its raw, undressed state, i. 78. 'Rudis in-
digestaque moles,' Met. i. 6, is the raw
material of chaos. 'Rudis tiro,' is a raw
reclit.
25. 'When intriguing is practised from
early life, it becomes a mere trade: but
she who comes to love in later years loves
more distractedly.' The strong word
'crimen' is intentionally used by Phaedra
to show her condemnation of flirtation or
inconstancy: otherwise she might have
used the more euphemistic term 'furtum.'
Verse 26 is obelised by Merkwell without
cause, as I think. 'Venit,' sc. 'ad aman-
dum,' to be supplied out of the meaning
of the previous line, no very harsh
eclipse. 'Cui venit,' the suggestion of
Heinsins, demands the eclipse of 'amor,'
which is at least equally harsh. 'Exacto
tempore,' 'when her time is spent.' Cf.
Hor. Sat. i. 118. 'Peius amat;' cf. vii.
30. 'peius amo.' vi. 157, 'peiusque re-
linquat.'
27. I prefer 'capies' to 'carpes,' because
I do not think any examples can be found
of 'carpe' joined with a word like 'li-
amina.'
31-33. 'Well, if it was fated that my
former spotless purity should be marked
with an unwonted stain, it has at any
rate turned out well that I am consumed
by a worthy flame.' 'Si tamen' resembles
the Greek use of the particles ιι ὁ ὁ ὁ, see Aesch. Ag. 1009, where its force
is explained by Paley. A mental eclipse
is always implied. 'Twere better indeed
not to have sinned,' but if it was fated,' etc. With 'digno quod adurimur igni,' cf.
Hor. Od. I. xxviii. 15, 'non erubescendis
admiravit Ignibus, ingenuoqusemper Amor
pecceas.'
Peius adulterio turpis adulter obst.
Si mihi concedat Iuno fratremque virumque,
Hippolytum videor praepositura Iovi.
Iam quoque—vix credes—ignotas mittor in artes:
Est mihi per saevas impetus ire feras.
Iam mihi prima dea est areu praesignis adunco
Delia : iudicium subsequor ipsa tuum.
In nemus ire libet; pressisque in rotia cervis
Hortari celeres per inga summa canes,
Aut tremulum excusso iaculum vibrare lacerto,
Aut in graminea pouere corpus humo.
Saepe iuvat versare leves in pulvere currus,
Torquentem frenis ora fugacis equi.


46. Fugacis G et fortassiss P sub. ras. sequacis al.

34. 'A base adulter is worse than adultery itself.' 'Obest' is certainly better than 'abest.' Ruhnken and others translate 'turpis' by 'deformis,' but they do wrong to limit the meaning of the word to physical ugliness. It includes the idea of 'baseborn,' and mental baseness as well. Cf. Hor. l.c., 'Ingenuaque semper Amore peccas.' The sentiment is frequently found in Ovid. Cf. vii. 105, 'Da veniam culpae: decept idoneus auctor.' So our own ballad of Clerk Saunders: 'I wot 'twas neither knave nor loon Was in the bower last night wi' me.'

37. Mitor in artes.] 'I let myself loose into pursuits hitherto unknown.' 'Mutor,' 'nitor,' and 'mittor,' are readings which at first sight it is difficult to decide between. Lennep thought 'mittor' was rendered probable by a comparison with Eur. Hipp. 233, Νυν δὴ μὲν ὄρος βάσι ἵππος θῆρας παῦν ἵππιλλον which Ovid may have had in his mind, and used 'mittor,' thinking of ἵππιλλον. This is possible; but I do not think the meaning of the word 'mittor' here is that assigned to it by Lennep: 'quasi invitata, contra naturam mei sexus agor, abripior, ire iubeor.' Nearly the opposite sense, that of 'letting loose,' 'giving free play,' is the meaning both of ἵππιλλον, and of 'mittor;' and in this sense 'mittor' is supported by the following passage from Met. vii. 188, which I think is decisive in its favour, 'Dixit et ignotas animum dimittit in artes;' said of Daedalus, when about to construct wings. 'Nitor in artes' would resemble 'nititur in vetitum,' Am. iii. iv. 17, 'nitor in adversum,' Met. ii. 72. 'Mutor in artes' would be rather a compendious mode of expression, the nearest parallel to which in Ovid I find in Pont. i. i. 79, 'Inque locum Scythico vacuum mutabat ab aren.'


43. Excusso lacerto.] 'With arm shot forth.' 'Excusso' refers to the vigorous jerk with which the arm is, as it were, shaken out in throwing a spear. On the other hand 'adductus' is used of the first part of the action where the forearm is drawn back to the shoulder; 'Torserat adductus hastilia lenta lacertis,' Met. viii. 28.

28. For 'excussum,' cf. Sen. de Benef. ii. 6, 'infinitum interest, utrum tela excitus lacerto torqueantur, an remissa manu effluent.' Cf. Petronius 95, 'excusisse sissima palma.'
Nunc feror, ut Bacchi furiiis Eleleides actae,
Quaeeque sub Idaco tympana colle movent,
Aut quas semideae dryades Faunique bicornes
Numine contactas attonuere suo.

Namque mihi referunt, eum se furor ille remisit,
Omnia: me tacitam conscius urit amor.

Forssitan hunc generis fato reddamus amorem,
Et Venus ex tota gente tributa petat.

Jupiter Europen—prima est ea gentis origo—
Dilexit, tauro dissimulante deum.

Pasiphae mater, decepta subdita tauro,
Enixas est utero crimen onusque suo.

Perfidus Aegides, ducentia fila scuetus,
Curva meae fugit tecta sororis ope.

En ego nunc, ne forte parum Minoia credar,

ad 103 P exciderunt.
54. Schroderus coni.: Ut Venus.
56. Pro dilexit Marklandus coni. delusit vel elusit.

47. Foe.1 'I am going mad.' Cf. xv. 140, 'Illuc mentis inops feror.' Virg., Aen. iv. 371, 'Heu Furiis incensaferor.'
Cf. Hippi. 142, σε ταύ 'ειδεος ὁ κοῦρος, 'ειτ' ἐκ Ἡπανός εἶο 'Εκάτας, ἡ σεμνος Κοροβάντων φωτιὰς ἡ ματρὸς ὑπίας. I. 519, ἐρώμαδα τὰν 'Ατέος ὡπε βακχαν. 'Eleleides,' the Bacchae, from the cry ιλιείει, like 'Eleiades' from εἴδοι. Bacchus is called 'Eleucus' in Met. iv. 15.

48. Quaeeque.] The Galli or emasculated priests of Cybele are here alluded to. The feminine is used as it is by Catullus throughout the 'Atys.'

50. 'Contactus' and 'attonuere' express the same idea of supernatural frenzied inspiration. The compound 'contingere,' is rare in this sense, though 'tangere do capelo' in the literal sense is common. On the other hand, the Greeks used ιμβροντηθήναι more frequently in the metaphorical sense. We may compare with 'contactus' Am. iii. 104, 'Iam nunc contacto magnus in ore sonor': where 'contacto' is rendered by Heinsius 'addito' = 'inspired.' The Greeks and Romans both regarded certain forms of

madness as inflicted by the Nymphae and called the sufferers νυμφολητοι, and 'lymphati,' 'lymphatici' respectively. Varro, L. L. vii. 87.

51. 'They tell me all about it when my frenzy has abated its violence.' Ruhnken's note is rather careless: 'Remisit: cessavit: sace plnin remittere in hac forma sine casu ponitur: 'forgetting 'se;' and he quotes in support of his note xix. 93, 'Ergo ubi saevitiae paullum gravis unda remisit, where 'remisit' does govern a case.

53. Generis fato.] It is this 'Curse of Race' which gives the principal interest to most of the tragedies of Aeschylus: and Phaedra seems here to catch something of the sullen 'laissez-zaller' of Eteocles. Sept. Cont. Theb. 686,

'Αλλ' ει τό πραγμα καρ' επισπίρχει θεος
ιτω κατ' ούρον κίμα Κακυντοι λαχόν
Φούρνοις στυγγηθ'ν πάν το Λαϊν γίνος.

Cf. viii. 65.

60. Fugit.] i. q. 'effugit,' 'escaped from.'

61. 'Now I, lest I should be thought
In socias leges ultima gentis eo.
Hoe quoque fatale est: placuit domus una duabus.
Me tua forma capit: capta parente soror.
Theseïdes Theseusque duas rapuere sorores.
Ponite de nostra biua tropaea domo.
Tempore quo nobis inita est Cerealis Eleusin,
Gnosia me vellem detinuisset humus.
Tune mihi praecipue, nec non tamen ante placebas:
Acer in extremis ossibus haesit amor.
Candida vestis erat, praecincti flore capilli,
Flava verecundus tinxerat ora rubor:
Quemque vocant aliae vultum rigidumque trucemque,
Pro rigido, Phaedra iudice, fortis erat.
Sint procul a nobis iuvenes ut femina compti:
Fine coli modico forma virilis amat.
Te tuus iste rigor, positique sine arte capilli,
Et levis egregio pulvis in ore decet.
Sive feroci equi luctantia colla recurvas,
Exiguo flexos miror in orbe pedes:
Seu lentum valido torques hastile lacerto.

62. In solitas unus liber.
Ora ferox in se versa lacertus habet:
Sive tenes lato venabula corna ferro,
Denique nostra iuvas lumina quidquid agas.
Tu modo duritiam silvis depone ingosis.
Non sum militia digna perire tua.
Quid iuvat incinetae studia exercere Dionae,
Et Veneri numeros eripuisse suos?
Quod caret alterna requie, durabile non est:
Haec reparat vires fessaque membra novat.
Areus—et arma tuae tibi sunt imitanda Dionae—
Si nunquam cesses tendere, mollis erit.
Clarum erat silvis Cephalus, multaeque per herbas

84. Iuvat G, iuvat reliqui omnes.

82. 'Your stubborn arm attracts all eyes.' The application of 'ferox' to 'lacertus' is uncommon.
86. Non sum militia digna perire tua.] 'I am not a fitting victim for your prowess.' When we reflect how often Ovid repeats himself, and find in Am. II. xiv. 62, 'Militia iucunat digna perire suam,' it is difficult to resist the introduction of militia here, thereby completely restoring sense, instead of materia, a reading which caused Ruhnken to say of the verse that it was 'foede corruptus in quo restituendo frustra ingenium experti sunt interpretes eruditi.' Heinssn tried to explain it thus: 'te materiam praebente mortis.' But 'materia' properly denotes the matter out of which anything is composed; hence, fuel for fire, the subject of a poem, the occasion of a war, are all properly denoted by the word 'materia.' The physical notion is present in all these cases: and I doubt whether any instance can be found where that notion is so much lost sight of as here. Accordingly Gesner (Thes. s. v. 'Materia') tries to explain it more in accordance with its general meaning: 'Comparant Phaedra anorem summum cum igne cui materia et alimenta praebet Hippolytus': Non merui ut percam amore quem incendunt et alunt tuae dotes cor-

poris atque animi,' Burmann understood 'materia' as meaning much the same thing as 'duritia,' in the previous line: 'your hard, rude nature, quoting Cic. Verr. v. 68, 'Fac enim fuise in illo aut C. Laelii aut M. Cato visi materiam atque indolem.' This passage, however, does not support such a very strong use of 'materia.' Cicero uses it in little more than a neutral sense, as its being joined with 'indolem' shows: = 'the stuff,' as we say.

87. Incinetae.] i. q. 'succinetae,' for agility in hunting.
88. 'And to rob Venus of her dues.' 'Numeri' are the component parts of anything: hence the well-known idioms 'omnia numeris absolutum esse,' 'omnia numerorum esse,' to be perfect in anything. Cf. Met. i. 427, 'quaedam imperfecta suisque Trunea vident numeris.'

93. Phaedra proceeds to hold up the example of three mighty hunters to Hippolytus: Cephalus, Adonis, and Meleager, who were not averse to love. Cf. Eur. Hipp. 455.

—Ἰασίν ὃς ἀνήρποιν ποτὲ ἑαλλιφεγγῆς Κήραλον ἐς θείος Ἕως κ. τ. Λ.
Conciderant illo percutiente forae:

Nec tamen Aurorae male se praebebat amandum:
Ibat ad hune sapiens a sene diva viro.

Saepe sub ilicibus Venerem Cinyraque creatum
Sustinuit positos quaelibet herba duos.

Arsit et Oenides in Maenalia Atalanta:
Illa ferae spolium pignus amoris habet.

Nos quoque iam primum turba numeremur in ista.
Si Venerem tollas, rustica silva tua est.

Ipsa comes veniam, nec me latebrosa movebunt
Saxa, neque obliquo dente timendus aper.

Aequora bina suis oppugnant fluctibus Isthmon,
Et tenuis audit utrumque mare.

Hic tecum Troezena colam, Pittheia regna:
Iam nunc est patria gratior illa mea.

Tempore abest, aberitque diu Neptunius ileros:
Ilium Pirithoi detinet ora sui.

Praeputit Theseus—nisi si manifesta negemus—
Pirithoum Phaedrae, Pirithoumque tibi.
Sola nec haec ad nos iniuria venit ab illo.

103. Salebrosa codd. unus et alter.
111. Nisi nos manifesta negemus, G M. nos non habet P. Librarius ut videtur alterum si in nisi si omiserat, quod vidit Heins. qui corregit. Negamus al.
In magnis laesi rebus uterque sumus.
Ossa mei fratris clava perfracta truodi
Sparsit humi: soror est praeda relieta feris.
Prima securigeras inter virtute puellas
Te peperit, nati digna vigore pares.
Si quaceras, ubi sit—Theseus latus ense peregit:
Nec tanto mater pignoro tuta fuit.
At ne nupta quidem, taedaque accepta iugali.
Cur, nisi ne caperes regna paterna nothus?
Addidit et fratres ex me tibi: quos tamen omnes
Non ego tollendi causa, sed ille fuit.
O utinam nocitura tibi, pulcherrime rerum,
In medio nisu viscera rupta forent!
I nunc, sic meriti lectum reverere parentis:
Quem fugit et factis abdicat ille suis.
Nec, quia privigno videar coitura noverca,
Terruerint animos nomina vana tuos.
Ista vetus pietas, aevo moritura futuro,
Rustica Saturno regna tenente fuit.
Iuppiter esse pium statuit, quodcumque iuvaret:
Et fas omne facit fratre marita soror.
Illa coit firma generis iunctura catena,
Imposuit nodos cui Venus ipsa suos.
Nec labor est, celare licet: pete munus ab illa.

115. Fratris.] i. e. the Minotaur.
This is perhaps the most flagrant instance of
bad taste in the Heroïdes. It is repeated, x. 77.
132. Rustica.] ‘Old-fashioned,’ ‘out of
date.’
134. ‘The fact that Juno married her
brother sanctions every thing.’ ‘Omne’
= ‘everything’ is very rare except per-
haps in the phrase ‘omne quod.’ But cf.
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132. Rustica.] ‘Old-fashioned,’ ‘out of
date.’
134. ‘The fact that Juno married her
brother sanctions every thing.’ ‘Omne’
= ‘everything’ is very rare except perhaps in the phrase ‘omne quod.’ But cf.
Cognato poterit nomine culpa tegi.
Viderit amplexus aliquis, laudabimur ambo:
Dicar privigno fida noverca meo.
Non tibi per tenebras duri reseranda mariti
Ianua, non custos decipiendus erit.
Ut tenuit domus una duos, domus una tenebit.
Oscula aperta dabas, oscula aperta dabis.
Tutus eris mecum laudemque merebere culpa,
Tu licet in lecto conspiciare meo.
Tolle moras tantum, properataque foedera iunge!
Qui mihi nunc saevit, sic tibi parcat Amor.
Non ego dedignor supplex humilisque precari.
Heu! ubi nunc fastus altaque verba iacent?
Et pugnare diu, nec me summittere culpae
Certa fui: certi siquid habet amor.
Victa precor, genibusque tuis regalia tendo
Brachia: quid decent, non videt ullus amans.

139. Ita G amplexos P.

with a good excuse for being often with his step-mother by the pretext of asking her for a present. This is quite absurd. However Loers mentions no other interpretation. All other editors who say anything about the line refer 'illa' to 'Venus' in 136, and so, if the text is sound, we must understand it. 'Ask a gift from 'Venus,' viz.: that she will aid us to conceal our loves. But in the first place, this meaning is not sufficiently clearly expressed: secondly, it was no part of Venus' office to aid in concealing love; she was not able to hide her own intrigue with Mars; thirdly, line 140 takes up a mode of concealment quite independent of the help of Venus. I believe the line to be corrupt. Every member of it is faulty: for what is 'nec labor est celare amorem' would be intelligible. Then 'celare' is never used in Ovid without an accusative expressed: and 'pete munus ab illa' is, as I have tried to show, barely defensible. I believe, though I do not expect to carry conviction, that the original line ran thus: Nee labor est celare, licet peccemus, amorem. The copyist having connected 'celare' with 'licet' in his mind, would be willing enough to extract PETE MUNVS out of PECCEMVS which gave no sense, and 'amorem' he rejected altogether as unintelligible. 'Peccemus' occurs exactly in this sense in xvi. 395, 'Nunc ca peceemus quae corriget hora ingialis,' and passim. The 'cogutatum nomen' in 138 is not to be referred to the relationship between a 'noverca' and 'privignus,' as is done by the commentators, but it means their love would be called by the kindred name of affection. Cf. Art. i., 720, 'Intret amicitiae nomine tectus amor.' This meaning agrees perfectly with what follows, and makes better Latin.
Depuduit, profugusque pudor sua signa reliquit.
Da veniam fassae, duraque corda doma!
Quod mihi sit genitor, qui possidet aequora, Minos,
Quod veniant proavi fulmina torta manu,
Quod sit avus radiis frontem vallatus acutis,
Purpureo tepidum qui movet axe diem—
Nobilitas sub amore iacet. Miserere priorum,
Et mihi si non vis par cere, parce meis!
Est mihi dotalis tellus lovis insula, Crete.
Serviat Hippolyto regia tota meo.
Flecte feros animos: potuit corrumpere taurum
Mater: eris tauro saevior ipse truci?
Per Venerem, parcas, oro, quae plurima mecum est.
Sic numquam quae te spernere possit, ames:
Sic tibi secretis agilis dea saltibus adsit,
Silvaque perdendas praebat alta feras:
Sic faveant satyri, montanaque numina Panes,
Et cadat adversa cuspidc fossus aper.
Sic tibi dent nymphae—quamvis odisse puellas
Diceris—arentem quae levet unda sitim.
Addimus his precibus lacrimas quoque.
Verba precatis
Perlegis, et lacrimas finge videre meas.

155. Reliquit P reliquit G.
156. Ita P G (nisi quod G fortassis quid) codd. vett. ante Heins. qui Micylli Quo
Burm.

155. Depuduit.] 'I have ceased to blush, and shame has deserted his ensign;' vid. note on vs. 9.
156. Quo mihi sit genitor.] 'Though I have Minos who rules the waves for my father.' Of all authors, Ovid can be most readily emended and explained from himself. The passage before us affords a
striking instance of this. For plausible though the reading of Micyllus, 'Quo mihi quod,' appears, 'quod mihi sit,' the reading of the best MSS., is established by a com-
parison with an exactly similar passage in Met. vii. 705, which I have not seen re-
ferred to by editors, where several succes-
sive clauses are introduced by 'quod
sit,' the apodosis not coming till after four
such clauses, just as here it does not come
till after three.

— Quod sit rosee spectabilis ore,
Quod teneat lucis, teneat confinia noectis,
Nectareis quod alatur aquis—ego Proc'r
amabam.
Cf. also xviii. 41.
157. Quae plurima mecum est.] 'Who is
with me in all her power.' Cf. Eur.
Hipp. 1. Πολλή μιν ἐν βροτοῖς
κόου ἀνώνυμος. lb. 444. Κύπρις γὰρ
οὐ φερητός ἦν πολλὴ ῥή.
EPISTOLA V.

OENONE PARIDI.

Perlegis, an coniux prohibet nova? perlege! non est
Ista Mycenaea littera facta manu.
Pegasis Oenone, Phrygiis celeberrima silvis,
Laesa queror de te, si sinis, ipsa meo.
Quis deos opposuit nostris sua numina votis?

4. Ipsa P ipse G.

V.—The story of Oenone and Paris, so favourite a subject with modern poets, is treated with great taste in this epistle, which contains some passages of exceeding beauty. Thus verses 9-35 are an admirable description of the happy shepherd life of the pair; the ravings of the wild Cassandra are dramatically drawn in verses 113-122, and the concluding lines are gently pathetic. Ovid followed the account given by Apollodorus in his treatment of the legend, which was unknown to Homer.

1. 2. Perlegis an coniux prohibet nova. Ovid seems to have become sensible of the bad effect produced by this sort of epistolary mannerism, and strove to avoid it by beginning abruptly and without introduction. This is done with excellent effect in vii. and xii. This abruptness displeased some copyists of the 12th or 13th century, who added in many instances a prefatory distich, a practice which extended itself to epistles where no abruptness can be alleged, as here. In this case the spurious lines are,

Nympha suo Paridi quamvis meus esse recuses
Mittit ab Idaei verba legenda inigis.

I had rather reject vv. 1, 2, than accept these, as the poem begins much more simply at v. 3.

3. Pegasis.] The fountain-nymph (πηγή). Micyllus objected to ‘Pegasis,’ because as a patronymic it ought to be formed from ‘Pegasus,’ not from πηγή, and the word occurs elsewhere only as applied to the Muses. He proposed ‘Pedasis’ from the town Pedasus in Mt. Ida near the Cebren (the river from which Oenone sprung). See Hom. Il. xxi. 87. It is not indeed anywhere stated that Oenone was born at Pedasus. Nevertheless the correction of Micyllus would be a good one if one was wanted; but it is not necessary. ‘Pegasis’ may be formed from πηγή, incorrectly, it is true, but on the analogy of ‘Pegasus’ which the Greeks at all events supposed to be formed from πηγή. Hesiod, Theog. 282, says the horse was so called because he was born near the sources of Ocean. The fact that the fountain Hippocrene was produced by Pegasus led to the Muses being called ‘Pegasides’ in the first instance: then ‘Pegasides’ was applied to them without reference to Pegasus, but rather to the fountain: lastly, the name was extended to all fountain-nymphs.

4. Ipsa meo.] As I have already observed, see note on i. 86, Ovid is particularly fond of such collocations. The reading ‘si sinis ipse’ is refuted by this consideration. Cf. vi. 3.
Ne tua permancam, quod mihi crimine obest?
Leniter, ex merito quicquid patiare, ferendum est.
Quae venit indigno poena, dolenda venit.
Nondum tantus eras, cum te contenta marito
Edita de magnm flumine nympha fui.
Qui nune Priamides,—absit reverentia vero—
Servus eras: servo nubere nympha tuli.
Saepe greges inter requievimus arbores tecti,
Mixtaque cum foliis praeuit herba torum.
Saepe super stramen fenoque iacentibus alto
Defensa est humili cana pruina casa.
Quis tibi monstratbat saltus venatibus aptos,
Et tegeret catulos qua fera rupe suos?
Retia saepe comes maculis distincta tetendi:
Saepe citos egi per inga longa caanes.
Incisae servant a te mea nomina fagi,
Et legor Oenone falce notata tua:
Et quantum trunci, tantum mea nomina crescent:

8. Indigno P G indignae codd. plurimi. indignae Heins. e cod. uno.
11. Adbit P G adsit multi libri.

6. Loers remarks on this line with just severity: 'Bentleius, quo nullus unquam infelicior Ovidii emendator fuit, pro crimine legendum existimans 'sidus,' non legisse videtur versus 7 et 8.'
7, 8. 'One can easily endure what one deserves to suffer: the punishment which comes to one not deserving it is painful.'
10. So Tennyson: 'I am the daughter of a river-god,'
11, 12. 'You, who are now a prince, were then—let not respect for persons stand in the way of truth—a slave.' "Adsit," a reading of weak authority, would mean, 'let all respect be paid to the truth.'
15. The change of construction is remarked by Ramsay. It is probably to be explained by the difference between straw and hay: the former being harder, a person lying upon it does not sink into it, as into hay: hence 'alto feno,' 'in the deep hay.'

19. Maculis.] These were probably knots in the hunting net at the corners of the meshes, for the purpose of giving greater strength. They were certainly not meshes, as the following passages quoted by Ramsay and Ruhnken prove: Varro de R. R. iii. 11, speaking of the construction of a μακροφις, or duck yard, says: 'idque totum rete grandibus maculis integitur, nec eo involvere aquilam possit, neque ex eo evolare anas;' and Columella de R. R. viii. 15. 'locus claethria superpositis vel grandi macula retibus contigetur, ne aut evolandi sit potestas domesticis avibus aut aquilis vel acepitribus involandi.' These knots probably derived the name of 'maculae' from the fact that they were of a different colour from the net itself.
Crescite, et in titulos surgite rite meos.
Popule, vive, precor, quae consita margine ripae
Hoc in rugoso cortice carmen habes,
‘Cum Paris Oenone poterit spirare relieta,
Ad fontem Xanthi versa recurret aqua.’
Xanthe, retro propera, versaeque recurrite lymphae!
Sustinet Oenonen deseruissse Paris.
Illa dies fatum miserae mihi dixit, ab illa
Pessima mutati coepit amoris hiems,
Qua Venus et Iuno, sumptisque decentior armis
Venit in arbitrium nuda Minerva tuum.
Attoniti micuere sinus, gelidusque curet,
Ut mihi narrasti, dura per ossa tremor.
Consului, neque enim modice tererebatur, anusque
Longaevosque senes. Constitit esse nefas.

24. Recta P GM rite unus et alter et codd. ante Heins. Hoc reposui secutus Heisingerum cui recta ortum esse videbatur a glossemate recta ad rite adscripto. Post l. v. in codd. rec. sequenbat distichon, 

30. Ita G Xanthum P.
33. Dixit P G duxit multi libri.
40. e G. Longaevusque senex P.

24. ‘Grow on, and duly rise to form an inscription in my honour.’ I prefer ‘rite’ to ‘recta’ for the reasons mentioned above: besides ‘surgite’ is more naturally referred to ‘trunci’ than to ‘nomina,’ to which it must refer if ‘recta’ is the true reading. For ‘in’ with acc. denoting the object, see note on lv. 16.

28. ‘Carmen.’ ‘Inscription.’ Cf. ii. 146, and so, frequently. A reading of inferior authority, which I would otherwise prefer, is ‘nomen.’ ‘This entry’ an expression derived from bookkeeping, which would add one to the many legal metaphors in Ovid.

34. ‘Pessima mutati coepit amoris hiems.’ ‘Hiems’ is not winter but ‘tempest’ here, as Ruhnken rightly takes it. The metaphor is from a fine sunshiny day becoming overcast with clouds. ‘O Lord what is this worldys byssse That changeth as the mone? My somers day in lusty May Is derked before the none.’ Ballad of the Nut-Browne Mayd.

35. ‘Decentior.’ ‘Who would be more comely with her armour on’ (than nude). ‘Decentior,’ sc. futura. Cf. Hor. III. xxiii. 18, ‘Non sumtusoa blandior hostia Mollivit aversos Penes Farre pio et saliente nica:’ where ‘blandior’ is in the same construction as ‘decentior’ here.

37. ‘Micuere sinus.’ Cf. i. 45.
40. ‘Constitit esse nefas.’ ‘It was agreed on all hands that an ill-omened deed was done.’
Caesa abies, sectaeque trabes, et classe parata
Caerula ceratas accipit una rates.

Flesi discedens—hoc saltim parce negare:
Practicito magis est iste pudendus amor:—
Et flesti, et nostros vidisti flentis ocellos:
Misceimus lacrimas maestus uterque suas.
Non sic adpositis vincitur vitibus ulmus,
Ut tua sunt collo brachia nixa meo.
Ah! quoties, cum te vento quererere teneri,
Riserunt comites! ille secundus erat.
Oscula dimissae quoties repetita dedisti!
Quam vix sustinuix dicere lingua ‘vale’!
Aura levis rigido pendentia lintea malo
Suscitavit, et remis eruta canet aqua.
Prosequor infelix oculos abeuntia vela,
Qua licet, et lacrimis humet arena meis.
Utque celer venias, virides Nereidas oro:
Scilicet ut venias in mea damma celer.

41. Parata P G præcta libr. quidam et Burn.

41. Parata.] ‘Parare classem’ was the regular phrase for building a fleet. Burmann, in support of the reading ‘præcta,’ quoted Sueton. Calig. 21, ‘Quorum operum a sucessore eius alterum præctum.’ Id. Otho, 6, ‘Peragere domum auream.’ Ruhnken adds ‘præcta aegide’ from Valerius Flaccus. ‘Præactus’ in these passages means ‘finished,’ which is not the meaning required here, but simply ‘built.’ ‘Ceratas,’ ‘caulked’: the bottoms of the ancient ships had their chinks stopped with wax.

45. Nostros vidisti flentis ocellos.] = ‘ocellos mei flentis.’ Professor Ramsay has collected a useful list of instances where the possessive pronoun is substituted for the genitive of the personal: indeed, this is the regular idiomatic construction in both Greek and Latin. Vide Valekenar, ad Eur. Phoen. 1518. There is an exact parallel to the passage before us in Martial, VII. ii. 7, where ‘nostros’ is also used for ‘meos,’ and a singular genitive of the participle follows: ‘Cum fenet absentis nostros cantatque libelles.’

49, 50. The obvious meaning is, that Paris was detained by his love for Oenone, but threw the blame on the wind, which was really favourable for his sailing. Burmann strangely misses the point in supposing the wind to have really been adverse to his sailing, and so ‘secundus,’ in reference to Oenone. His note is: ‘Secundus, sc. mihi amanti, quia te retinebat.’

54. Eruta.] ‘Erucere’ in agriculture is properly to dig up anything out of the ground: hence the metaphor is applied to the sea, which is ‘turned up,’ as it were, by the oars.

Votis ergo meis alii rediture redisti?
Ei mihi, pro dira pellice blanda fui!
Aspicit immensus moles nativa profundum:
Mons fuit: aequoreis illa resistit aquis:
Hinc ego vela tuae cognovii prima carinae,
Et mihi per fluetus impetus ire fuit.
Dum moror, in summa fulsit mihi purpura prora.
Pertinui: cultus non erat ille tuus.
Fit propior, terrasque cita ratis attigit aura:
Femineas vidi corde tremente genas.
Non satis id fuerat—quid enim furiosa morabar?
Haerectam gremio turpis amica tuo.
Tune vero rupique sinus et pectora planxi,
Et securi madidas ungue rigente genas,
Implevique sacram querulis ululatibus Iden.
Illuc has lacrimas in mea saxa tuli.

74. Illuc G illine multi. libr. Illie al.

59. *Votis ergo meis.*] The quantity of the final syllable in *ergo* is commonly made short by post-Augustan poets: a few instances will suffice. Lucan ix. 256, 'Ergo pari voto gessisti bella juventus,' Juv. xiv. 64, 'Ergo miser trepidas ne sterile foeda canino,' Sulpicius 45, 'Ergo Numantinus Libysequus erravit in isto.' As Lenep on this passage well remarks: 'Selicet Augusti sacelli poëtarum agmen quasi clausit Ovidus, et in bene multis a priorum severitate iam deflexit.' There is no occasion for doubting the correctness of the reading: 'Ergo' occurs with short again in Trist. i. 87, 'Ergo cave, liber, et timida cirrumspace mente,' which was corrected by Heinsius, 'Ergo, care liber, timida,' etc., but without sufficient authority. Ovid also departed from the Virgilian rule of always lengthening the final syllable of verbs in *o*. See note on xi. 127; but, most remarkable of all, would be his shortening of the final syllable of the gerund in *do*, ix. 126, were 'tegendo' there the true reading. Vid. not. ad loc.

60. *Blanda fui.*] 'I used my persuasions.' 'Blandus' is regularly used of coaxing entreaties. Cf. iii. 50.

61. *Moles nativa.*] 'A crag reared by nature's hand.' This expression occurs again, Fast. v. 140, 'Nativus' is used of the gifts of nature, opposed to anything artificial. Thus 'nativa coma' is opposed to false hair, in a very pretty poem, Am. I. xiv. 56.

71. 'I was not satisfied with that (and yet I ought to have been):' for what did I gain by madly lingering? Nothing but the sight of a mistress clinging to your bosom. 'Quid morabar?' = 'What object was there in my waiting?' 'Enim,' as usual, has an elliptical reference. Professor Ramsay explains the line somewhat differently: 'had that been enough to satisfy me of your infidelity, why did I madly linger? No, I did not believe the worst until,' &c. Heisinger and Jahn make 'Non satis id fuerat' interrogative: but this does not make the passage easier, and 'enim' loses its force.

74. *Illuc.*] 'For thither, to my rocks, I bore these tears.' This line is explanatory of the preceding: Oenone had been on the cliffs by the shore; but, on seeing Helen, had fled to her own Mount Ida. There is another reading, 'illine,' of less authority, which might seem to imply
HEROIDES.

Sic Helene doleat, desertaque coniuge ploret,
Quaeque prior nobis intuit, ipsa ferat.
Nunc tibi conveniunt quae te per aperta sequuntur
Aequora, legitimos destituantque viros.
At cum pauper eras armentaque pastor agebas,
Nulla nisi Oenone pauperis uxor erat.
Non ego miror opes, nec me tua regia tangit,
Nee de tot Priami dicar ut una nurus.
Non tamen ut Priamus nymphae socer esse recuset,
Aut Hecubae fuerim dissimulandu nurus.
Dignaque sum et cupio fieri matrona potentis:
Sunt nilii, quas possint sceptr a decere, manus.
Nec me, faginea quod tecum fronde iacebam,
Despice: purpureo sum magis apta toro.
Denique tutus amor meus est tibi: nulla parantur
Bella, nec ultrices advexit unda rates.
Tyndaris infestis fugitiva reposcitur armis:
Hae venit in thalamos dote superba tuos.
Quae si sit Danais reddenda, vel Hectora fratrem,
Vel cum Deiphobo Polydamante roga.

75. Ita G. *Sie bine doleat defectaque P.*
77. *Teem veniant codd. nonnulli.*
86. *Quas possint PG quae nonnulli.*

that the ‘saxa’ in 74 were elsewhere than
on Mount Ida. It admits, however, of de-
tence: for it makes a distinction between
‘ululatus’ and ‘lacrimae,’ which was,
perhaps, intended. She first filled the
open mountain with her shrieks; then,
when her first transports were over, she
retired to the solitude of a rocky cave to
weep there. ‘Has lacrimas,’ = ‘the tears
I shed as I write.’ ‘Has lacrimas’ is in fa-
vour of the reading ‘hac lacrimae’ against
‘et lacrimae’ in iii. 4.

75. *Desertaque coniuge.*] The preposi-
tion ‘a’ would be expected. Ruhnken,
however, quotes several instances where
‘desertus’ is used with the ablative alone.
Cf. xii. 161; Prop. 11. vii. 17; Lucan
i. 195. On the other hand, Ovid often
uses the preposition where the ablative
alone would be expected. See note on x. 138.

77. *Conveniunt,*] ‘Please you.’ Rem.
Am. 312, ‘Conveniens animo non erat illa
meco.’

82. Supply ‘tangit’ from preceding line
in impersonal sense. ‘Nor do I count it
a great thing that I should be called one
out of so many daughters-in-law of Priam.’

83, 84. ‘Not however that Priam should
decline to be father-in-law to a Nymph,
or that Hecuba should be ashamed of me
for a daughter-in-law.’

466, ‘Magni matrona Tonantis.’

86. *Sunt mihi quas possint sceptr a de-
eree manus.*] The Etonian editor quotes
Gray’s Elegy: ‘Hands that the rod of
city might have swayed.’

92. *Dor.*] Cf. Aesch. Agam. 669, ταν
δοριγαμβρον αμφιεθινη 0 τ’ Ελιναν.
Quid gravis Antenor, Priamus quid suadcat ipse,
Consule, quis aetas longa magistra fuit.
Turpe rudimentum, patriae praeponere raptam.
Causa pudenda tua est: iusta vir arma movet.
Nec tibi, si sapias, fidam promitte Lacaenam,
Quae sit in amplexus tam cito versus tuos.
Ut minor Atrides temerati foedera lecti
Clamat, et externo laesus amore dolet,
Tu quoque elamabis. Nulla reparabilis arte
Laesa pudicitia est: deperit illa semel.
Ardet amore tui? sic et Menelaon amavit.
Nunc iacet in viduo credulus ille toro.
Felix Andromache, certo bene nupta marito.
Uxor ad exemplum fratris habenda fui.
Tu levior foliis, tum cum sine pondere succi
Mobilibus ventis arida facta volant.
Et minus est in te, quam summa pondus arista,
Quae levis assiduis solibus usta riget.

95. Suadcat P.G. Falso notatur, ut scribit M, consent e G, quod habent quidam libri et recepit Burm.

95. Priamus.] Professor Madvig, in his Adversaria Graeca (1871), emending Art. iii. 440, 'Praeceptis Priami si foret usa sui,' among other arguments, denies that Priam ever advised the Trojans to restore Helen, and corrects: 'Praeceptis Priamei si foret usa tuis,' so that 'Priamei' should be the vocative of 'Priameis,' 'daughter of Priam,' i.e. Cassandra. The line in the text dispose of the above argument, it being clear that Ovid, at any rate, looked upon Priam as giving the same advice as Antenor, 'belli praecedere causam.' [The MS. reading 'Priame — tuis' is easily explicable: 'Priami' being copied down 'Priame' caused the next copyist, forgetful of metre, to look on it as a vocative, and change 'sui' to 'tuis.' Add, that the contraction 'Priamei' for 'Priameii' is unheard of, and that 'praeceptis' is a word far more applicable to the sage advice of Priam than to the ravings of Cassandra: besides, the epic transition to the vocative does not suit the spirit of the poem at all.]

97. Turpe rudimentum.] 'It is a base beginning' (of your new life as Prince of Troy). 'Rudimentum' properly denoted the first lesson of the 'rudis tiro' in martial exercises, It occurs only once more in Ovid, Art. I. 193, 'Tale rudimentum tanto sub nomine debes Nunc invennum princeps deinde future senum,' supposed to be addressed to one of the young Caesarian princes, Tiberius or Caius Caeser, when preparing to undertake an enterprise against the Parthians.

99. Fidam promitte.] Hor. Od. I. xiii. 14, 'Non, si me satis audias, spares perpetuum,' &c.

106. Credulus.] Hor. Od. I. v. 9, 'Qui nunc fruitor credulus aurea.'

112. Solibus.] 'Heat of the sun.' The plural is used for 'rays of the sun,' 'hot, sunny days,' just as in Greek άλτοι. 
Hoe tua—nam recolo—quondam germana canebat,
Sic mihi diffusis vaticinata comis:
'Quid facis, Oenone? Quid arenae semina mandas?
Non profecturis litora bubus aras.
Graia iuvenca venit, quae te patriamque domumque
Perdat! io prohibe! Graia iuvenca venit!
Dum licet, obscenam ponto demergite puppin!
Heu, quantum Phrygii sanguinis illa vehit?'
Dixerat. In cursu famulae rapuere furentem.
At mihi flaventes diriguere comae.
Ah! neminem miserum vates mihi vera fuisti.
Possidet, en, saltus Graia iuvenca meos!
Sit facie quamvis insignis, adultera certe est.

113. Recolo.] This verb properly means to till fallow land: hence it is a highly poetical expression for going over a subject in one's thoughts. It is used in its literal sense in the only other place in which it occurs in Ovid, Met. v. 147.

114. 115. Proverbial expressions for wasting labour. Cf. xviii. 139. 'Quid bibulum curvo proscindere litus aratro Spemque sequi coner quem locus ipse neglect?' The proverb occurs twice in Juvenal vii. 48, and i. 157, to which latter passage no other meaning can possibly belong. These lines are powerfully dramatic, and produce an effect like the grand passage in the Agamemnon, where Cassandra is introduced, which Ovid must have known and appreciated. There Cassandra applies the simile of a 'juvenca' to Clytemnestra, v. 1004, ἀπείχε τὴν βοῶς τὸν ταῖρεῖν.'

121. In cursu.] 'In the midst of her mad career.' Micyllus proposed 'incurse,' 'rushing in upon her.' But cf. 203, 'Curibus in mediis novitatis plena relinquis Gaudia.'

126. Socius deos.] 'The Gods of marriage.' See note on iv. 62. For 'hospite capta,' cf. 75, supra, 'desertaque coniuge.'

131. This line bears out my interpretation of 'cognato nomine' in iv. 138.


150. Deficior G Destituor ali.


137. Pium praecinctus acuta.] 'Wreathed with sharp-pointed pine leaves. Cf. Met. xiv. 638, 'pinu praecincti cornua Panes,' i. e. Fidicen Apollo. Cf. i. 67. Merkel has given the weight of his authority to the rejection of six lines here, and two after 150, all of which disfigure the poem. Accordingly I have omitted them from the text. They were probably an interpolation by somebody who thought 'ad sua dona' in 146 not sufficiently explicit without the explanatory 'medicas artes.' The lines are self-condemned in every possible way: not to speak of the grossness of sentiment which contrasts so strongly with the rest of the poem, the first line directly contradicts 133: the repetition of 'opem' so soon after 'opis' in the same peculiar sense of 'medicine,' is flagrant; and the utter absurdity and needlessness of the last two lines to prove Apollo was subject to love, after 139, is apparent. These last two lines were probably an effort of the same interpolator, who wished to display his acquaintance with Callimachus, where this form of the legend of Apollo's feeding the flocks of Admetus is given: Hymn. in Apollo, 18,

'Εξ'ότι ἐπ᾽ Ἀμφρυσφί ζευγητίδας ἔτρεφεν

ητιδον ὑπ᾽ ἔρωτι κεκαυμάρος Ἀδρίατοι.

150. Deficior.] This might be translated 'I am abandoned by my own art' (vid. ad x. 138); but such a strongly passive use of 'deficior' hardly occurs. It means 'to fail,' with reference to something, as 'tempore deficior,' 'fail in point of time,' Trist. ii. 407; and as 'defici ab' is also a prose idiom, cf. Caes. B. C. iii. 61, 'Quum aquilifer a viribus deductur; it is better to translate here, 'I am found wanting in respect to my own art.' It was probably the above incorrect interpretation of 'deficior' that led to 'destituar' being adopted by some copyists.

152. Auxilium.] According to Ruhnken this word is properly used as a medical term. He quotes Celsus Pract. i. 1, 'herbas aliaque prompta in auxilium vulnerum.' Cf. Rem. Am. 528.
HEROIDES.

Et potes, et merui: dignae misercre puellae!
Non ego cum Danais arma cruenta fero:
Sed tua sum tecunque fui puerilbus annis,
Et tua, quod superest temporis, esse precor.

EPISTOLA VI.

HYPSIPYLE IASONI.

Litorta Thessaliæ reduci teticisse carina
Diceris, auratae vellere dives ovis.
Gratulor incolumi, quantum sinis. 5
Hoc tamen ipsum
Debueram scripto certior esse tuo.
Nam ne pacta tibi praeter mea regna redires,
Cum cuperes, veutos non habuisse potes.
Quamlibet adverso signatur epistola vento.

1. Lacuna in P manet usque ad v. 49.
7. Signetur G. Corr. M.

155. The conclusion is very graceful:
'puerilbus annis' recalls Tennyson's conception, cf. 'Mournful Oenone wandering forlorn Of Paris, once her playmate on the hills.'

VI.—Jason and the Argonauts touched at Lemnos on their outward voyage. They found the island destitute of male inhabitants, the men having all been murdered by the women, with the sole exception of king Theas, who had been saved by his daughter, now the reigning Queen, Hypermyle. The Argonauts were hospitably entertained, and, according to Ovid, remained more than two years on the island, although other authors make the time much shorter. This epistle is supposed to be written by Hypermyle on hearing of Jason's return to Thessaly, in company with Medea. The authorities followed by Ovid here, as well as in the twelfth epistle, were for the most part Apollodorus and Apollonius Rhodius.

3. 'I congratulate you on your safe return, as far as you permit me:' i.e. if you are unwilling to send me a letter, you may be unwilling to accept my congratulations. 'Hoc tamem ipsum' is used as if 'seire' followed, instead of 'certior esse,' to which it is equivalent.

5-7. For you may have been hindered by adverse winds from returning past Lemnos, while desirous of doing so: but a letter can be written no matter how bad the weather is.' 'Paeta:' 'promised you as my marriage portion.' Cf. vs. 117, sqq.
HYPSIPYLE IASONI.

HYPSIPYLE missa digna salute fui.
Cur mihi fana prior, quam nuntia littera venit?
    Isse sacros Martis sub iuga panda boves,
Seminibus iactis segetes adolesse virorum,
    Inque neeem deextra non eguisse tua :
Pervigilem spolium pecudis servasse draconem,
    Rapta tamen forti vellera fulva manu.
Haee ego si possem timidè credentibus 'ista
    Ipse mihi scripsit' dicere, quanta forem!
Quid queror officium lenti cessasse mariti?
Obsequium, maneo si tua, graude tuli.
Barbara narratur venisse venefica tecum,
    In mihi promissi parte recepta tori.
Credula res amor est. Utinam temeraria dicar
    Criminius falsis insinulasse virum.
Nuper ab Haemoniis hospes mihi Thessalus oris
    Venerat, et tactum vix bene limen erat,
Aesonides' dixi ' quid agit meus? ' Ille pudore
    Haesit, in opposita lumina fixus humo.
Protinus exsilui, tunicisque a pectore ruptis
    ' Vivit, an' exclamo ' me quoque fata vocant?'

10. Martis G Marti nonnulli.
15. Hoc G hoc multi libri.
28. Trahunt libri plurimi.

15. Timide credentibus.] ' Timide credere dicuntur qui sic credunt ut tamen timeant ne quod credunt falsum reperiarur.' Ruhnken, who compares ' timide gaudere,' Met. x. 287: ' timide confidere,' Art. ii. 143.
16. Quanta forem.] ' What a proud woman I would be!'
HEROIDES.

Vix mihi teste deo credita vita tua est.

[Utque animus rediti, tua facta require coepi.]
Narrat aënipedes Martis arasse boves:
Vipereos dentes in humum pro semine iactos,
Et subito natos arma tulisse viros:
Terrigenas populos civili marte perentos
Implesse actatis fata diurna suae:
Devictus serpens. Iterum, si vivat Iason,
Quaerimus: alternant spesque timorque fidem.]
Singula dum narrat, studio cursuque loquendi
Detegit ingenio vulnera nostra suo.

Heus, ubi pacta fides? ubi connubialia iura,
Faxque, sub arsuros dignior ire rogos?
Non ego sum furto tibi cognita: pronuba Iuno
Affuit et sertis tempora vinetis Hymen.
At mihi nec Iuno, nec Hymen, sed tristis Erinys
Practulit infaustas sanguinolenta faces.

Quid mihi cum Minyis, quid cum Tritonide pinu?

31-38. These lines are condemned by Merkel on good grounds. They follow too closely after the similar account vs. 10-14: and ‘devictus serpens,’ vs. 37, is very strange Latin for ‘devictum esse serpentem.’ Loers and others understood it = ‘postquam devictum ab eo adivissem,’ but this meaning ought to have been more correctly expressed.

36. Diurna.] Ιφνυρα, ‘only lasting for the day.’

40. Ingenio sua.] ‘Naturally,’ ‘without intending it,’ ‘sponte natis verbis,’ as Ruhnken well explains it. He appropriately quotes Petron. 126, ‘Crines ingenio suo flexi,’ ‘Hair curling naturally.’ The Schol. on the Trèves MS. renders it ‘simplicitate sua,’ but it does not mean quite so much. ‘Ingenium’ is often opposed to ‘ars,’ e.g. where Ovid says, Am. I. xv. 14, of Callimachus, ‘Quamvis ingenio non valet, arte valet.’ Cf. also Met. iii. 159, ‘simulaverat artem Ingenio Natura suo.’

41. Connubialia.] This word must be pronounced as if of only five syllables by synecphonesis, as the u in ‘connubium,’ and all words derived directly from ‘nubo,’ is long. So also, ‘connubio,’ in Met. vi. 428. ‘Pronūbus,’ ‘innūbus,’ etc., are derived not from ‘nubo,’ but its short root. But vid. Munro ad. Lœnr. iii. 776.

42. The torch that lighted the bride to the house of the bridegroom, and that which kindled the funeral pile, were often placed in juxta-position by the Roman poets: as in Propertius’ superb pentameter, ‘Viximus insignes inter utramque facem.’ El. V. xi. 46.

43. Furtum.] ‘Furtum’ is the regular word for an intrigue. It is contrasted with a lawful marriage under the auspices of Juno Pronuba.

47. Minyae.] An ancient appellation of the Argonauts, derived from a race dwelling round Iolcos. The Argo is called
EP. VI. HYPSIPYLE IASONI.  

Quid tibi eum patria, navita Tiphys, mea? 
Non erat hic aries villo spectabilis aureo, 
Nec senis Aetae regia Lemnos erat. 
Certa fui primo, sed me mala fata trahebant, 
Hospita feminea pellere castra manu. 
Lemniadesque viros, nimium quoque, vincere norunt. 
Milite tam forti vita tuenda fuit. 
Urbe virum iuvi tectoque animoque recepi.

51. Ita P.G. mea fata plurimi codd. 

'Tritonis pinus' because it was built at the suggestion of Athens, by Argus: 'Αθηνας υπόθεμενυ, Apollod. Bibl. 16. Tiphys was the helmsman of the Argos. Ibid. 

54. The true reading here is doubtful. Vid. Adn. Crit. On the whole we have decided to retain 'vita,' the reading of G, and P by a late hand. 'Such brave soldiers as we are might have defended our lives against you.' The difficulty, that the lives of the Lemnian women were not called in question, may be got over by the reflection that they would have been, had the women resisted the landing of the Argonauts, in which ease, says Hypsipyle, they were well able to take care of themselves. 'Fortuna,' the corruption in P, may have arisen from the transcriber fusing the beginnings of the words 'forti' and 'tuenda.' 
55. Iuvi. I aided him with the resources of my city, and received him to my home and heart. In support of my emendation ' iuvi,' instead of the meaningless ' vidi,' I adduce the following passages:—(1) ii. 55, where Phyllis says to Demophoon: 'Nec moveor quod te iuvi portuque locoque,' a passage strikingly similar to that in the text. Still stronger is (2), Met. xi. 281, where 'urbe' is actually used with 'iuvo;' Pelleus is wandering in exile, after slaying his brother Phocus, and presents himself before the Trachinian King Ceys: ' Mentitusque fugae causam, petit urbe velagro Se iuvet.' We may add a number of passages illustrating this use of 'iuvo,' as (3) Juv. iii. 211,—nudum ac frusta rogantem, Nemo cibo nemo hospitio tectoque iuvabit. 
Iuvare urbe, 'teeto,' etc., were regular phrases for affording shelter to distressed outcasts: hence used with great propriety of allowing the Argonauts the harbour and city to recruit in, lay in provisions, etc.: and in Apollonius we find Hypsipyle's first step was to supply the Argonauts with provisions: Arg. i. 659, 

'Ο ξιλαι ει δ άγε έν ηι μενοεκία εώρα πόσωμεν 
'Ανερώραι οιά τ' έοιεν άγειν ετί νηος 

'Hia και μεθυ λαρόν λ. η. l.
HEROIDES.

Hic tibi bisque aestas bisque cueurrit hiems.
Tertia missis erat, cum tu dare vela coactus
Implesti lacrimis talia verba tuis,
'Abstrahor, Hypsipyle: sed dent modo fata recursus,
Vir tuus hinc abeo, vir tibi semper ero.
Quod tamen e nobis gravida celatur in alvo,
Vivat, et eiusdem simus uterque pares.'
Hactenus. Et lacrimis in falsa cadentibus ora
Cetera te memini non potuisse loqui.
Ultimus e sociis sacrum conscendis in Argo:
Illa volat: ventus concava vela tenet.
Caerula propulsae subducitur unda carinae:
Terra tibi, nobis aspiciuntur aquae.
In latus omne patens turris circumspicit undas:
Hic feror, et lacrimis osque sinusque madent.
Per lacrimas specto, cupidaeque faventia menti
Longius adsueto lumina nostra vident.
Adde preces castas, immixtaque vota timori,

65. Argo P Argo G concedis M.
71. Pro menti coni. Volseus amanti.
73. Adde P G addo multi recentiores.

Valerius Plaecaus also, describing the arrival of the Argonauts at Lemnos, makes the Lemnian prophetess Polyxo use the words 'Portum demus,' which is precisely = 'urbe iuvenus.' I believe the passages I have quoted, joined with the reasons mentioned in my critical note, justify me in restoring 'iui.' With respect to 'vidi' Heinsius remarked long ago, and every one must agree with him, 'rō visi vehementer friget.' For let no one defend it by comparing it with such phrases as 'et vidi, et perii,' xii. 33. The word 'urbe' makes all the difference, and 'tectoque animoque recepi' is a very different thing from 'perii.'

56. Lennep supposes Ovid to have here followed some authority other than those which have come down to us, as the latter only represent the Argonauts to have stayed a few weeks or months in Lemnos.

58. Implesti.] Cf. x. 37, 'Quod voeli de-erat plangore replebam.' We may translate 'accompanied,' remembering Liv. vii. 2, 'impletas modis saturas'='farces accompanied with music': the idea being that a musical accompaniment supplies something wanting in 'assa vox.'

62. Vivat.] An allusion to the Roman custom, by which a father decided whether a child should live, and be recognised as his. This was done 'tollendo,' by taking the child up from the ground. Cf. iv. 124, and see Apoll. Rhod. i. 884.

67. Subducitur.] 'The water flies from beneath the ship.' Cf. Virg. Aen. v. 199, 'subtrahiturque solum,' and for the word Juv. li. 15, 'Et nos ergo manum ferulæ subduximus.'

73. Addo.] 'Think also of my chaste prayers.' 'Addo' is of later authority than 'adde,' and need not, therefore, form an exception to the ordinary rule as to the quantity of o final. See note on xi. 127. 'Castas': cf. ix. 35, 'votis operata pudicis.'
Nunc quoque te salvo persolueenda mihi.
Vota ego persolvam? votis Medea fruetur?
Cor dolet, atque ira mixtus abundat amor.
Dona feram templis, vivum quod Iasona perdo?
Hostia pro damnis concidat icta meis?
Non equidem secura fui, semperque verebar,
Ne pater Argolica sumeret urbe nurum.
Argolidas timui: uocuit mihi barbara pellex.
Non expectata vulnus ab hoste tuli.
Nec facie meritisque placet: sed carmina novit,
Diraque cantata pabula falce metit.
Illa reluctantem cursu deducere lunam
Nititur, et tenebris abdere solis equos.
Illa refrenat aquas, obliquaque flumina sistit:
Illa loco silvas vivaque saxa movet:
Per tumulos errat passis distincta capillis,
Certaque de tepidis colligit ossa rogis:
Devoret absentes, simulacraque cerea fignit,
Et miserum tennes in iecur urget acus:
Et, quae nescierim melius. Male quaeritur herbis

82. Expectata P exspectato G.
83. Carmina movit P vulg. carmina movit P carmina novit nonnulli, quod verum esse apertum est.
90. Colligit G, colligat P.
91. Fingit G, figit P.

70-82. 'I never indeed felt quite secure of your fidelity: but I never thought you would marry a barbarian.'
83. Carmina.] 'Incantations.' Am. I. viii. 5, 'Illa magas artes Aeaeaque carmina novit.'
84. Cantata.] 'Enchanted.' Cf. Am. II. v. 38. 'Aut ubi cantat'is luna laborat equis.'
84, 94. A pretty complete enumeration of the arts attributed to witches by the ancients. Their description formed a favourite commonplace with the Roman poets. Loers gives a long list of passages similar to this collected by Gierig and Jahn ad Med. vii. 180, sqq.
88. Viva.] Proleptic. 'Calls into life.' So Met. vii. 204. 'Vivum saxum' in the sing, is merely 'the natural rock.'
93, 94. 'And arts which I had rather know nothing of. 'Tis ill to seek to gain by means of herbs the love that ought to be won by beauty and character.' I at one time changed the ordinary reading
HEROIDES.

Moribus et forma conciliandus amor.

Hane potes amplecti, thalamoque relictus in uno

Impavidus somno nocte silent tractus frui?

Se licet ut tauros, ita te iuga ferre coegit:

Quaque feros angues, te quoque mulect ope.

Adde, quod adscribiri factis procerumque tuisque

Se cavit, et titulo coningis uxor obest.

Atque aliquis Peliae de partibus acta venenis

Imputat, et populum, qui sibi eredat, habet.

'Non haec Aesonides, sed Phasias Acétine

94. Me . . . . P. Fabius G.

100. Se facet PGM, pessime. facit plurimi libri, colet pauci, secoaret coni. Alleenus no-

ter. se cavit ego. Leguleiorum formulas sapere verba poetae crediderim, et eadem officina

procesa qua ista quoque cede bonis, ix. 110, tradet habendum, vii. 163, et similia.


'male' to 'maga' = 'magical arts,' for

two reasons. (1). If the easy 'male' is

the true reading, the existence of 'mage'

in all good MSS. is difficult to be ac-

counted for; (2). The word 'magnis' is

peculiarly appropriate, whenever that part

of sorcery is mentioned, which consists

in the cutting and decoction of herbs. Cf.

Med. Fac. 35, 'Sic potius nos urat amor

quam fortibus herbis Quas maga terribili

subsecat arte manus,' a passage exactly

similar to the one before us in sentiment, and

where 'maga' is also used as adj. 

Met. vii. 196, 'Quaque magnas tellus pol-

lentibus instruist herbis,' etc. But inas-

much as the sense is perfect with 'male,' and

the construction would be difficult with

'maga,' the received reading is best

allowed to stand. We may suppose the

copist to have been thinking of mag-

cal arts, and hence to have changed

'male' to 'maga.' Sometimes the or-

dinary reading is pointed with a stop

after 'et:' 'and, what I had rather know

nothing of, she wickedly tries to gain,' etc.

This has the fault of mistranslating

'male quaeritur,' which can only be a

general reflection.

99, 100. Besides, she takes care that

her name should be endorsed upon the ex-

ploits of yourself and the other chiefs,

and so the wife is a bar to the fame of the

husband.' The metaphor is clearly a legal

one (see notes on ix. 110, viii. 5), as is

shown by the word 'adscribere,' which

is the technical word for adding a codicil,
or saving clause. 'Cavet,' which I have

substituted for the corrupt 'favit,' is the

regular word for taking many legal steps,

esp. entering a 'cavet' as we say. Thus

in Cicero de Inv. ii. 41, we find 'cavere' and

'adscribere' joined together: 'Amentaeae

fuit quum heredi velit cavere, id ads-

cribere, qua non adscripto nihilominus

heredi caveretur.' The regular construc-

tion of 'cavere' in this legal sense is 'ut,'

with the subjunctive; but it occasionally

takes the accusative and infinitive, even in

prose. Cf. Paul. in Pand. xxiv. 3, 49,

'Cavere instrumento se daturum decem.'

Ulp. ib. xvii. 18, 'ut caveas to restitu-

tetur.' These passages strongly bear out

the restoration of 'cavet,' as the accusa-

tive of the pronoun is used in both.

101, 102. 'And some one of the faction

of Pelias attributes your exploits to the

drugs of Medea, and has a following to

believe him.' Pelias was Jason's uncle,

who opposed his claim to the crown of

Ioleos. 'Atque aliquis: this is a regular

phrase = kai toq: it occurs often in Ovid.

cf. i. 31. 'Partes' is common in plur. =

'side,' 'faction,' both in poetry and prose.

'Imputat' is used here in its ordinary

secondary sense of 'ascribing,' with dat.

103. Phasias Acetinæ.] 'The Colchian
daughter of Acetes.' Acetina is a patrony-
mic, like Oceanine, Nanaerine, Euenine.
EP. VI. HYPSIPYLE IASONI.

Aurea Phrixoeae terga revellit ovis.'
Non probat Alcimede mater tua—consule matrem—
Non pater, a gelido eui venit axe nurus.
Illa sibi Tanai Seythiaeque paludibus udae
Quaerat et a patria Phasidis usque virum.
Mobilis Aesonide, vernaque incertior aura,
Cur tua polliciti pondere verba earent?
Vir meus hinc ieras: vir non meus inde redisti.
Sim reducis coniux, sicut euntis eram!
Si te nobilitas generosaque nomina tangunt,
En ego Minoo nata Thoante feror.
Bacchus avus: Bacchi coniux redimita corona
Praeradiat stellis signa minora suis.
Dos tibi Lemnos erit, terra ingeniosa colenti.
Me quoque dotales inter habere potes.
Nunc etiam peperi. Gratare ambobus, Jason.
Dulce milii gravidae fecerat auctor onus.

118. Quoque g . . . . lib inter P quoque quod tales G. res tales M e cod. Erfurt. et sic vulgo legitur. Lindemannus nuper edidit opes tales, Sed verum est dotales ad quod proxime accedit G. 'Me quoque inter alios Lemni incolas, qui ut dotales servi tibi tribuentur, numerare potes.' Dictum est, ut illud Maronis Aen. iv. 102. 'Dotalesque tuae Tyrios permettere dextrae.' Salmasius olim coni. dotales pro dotatas, sed dotalis nunquam idem valet quod dotatus. Heins. coni. Me quoque, quot tales, inter habere potes.

111. Refers to Jason's words, vi. 60, supra.
114. Feror.] εἶκελημαi, 'men call me,' in effect = 'sum.' Thoas, father of Hypsipyle, was son of Baechus and Ariadne, daughter of Minos. 'Corona: the crown given by Baechus to Ariadne, or apparently, according to Ovid, Ariadne herself, was translated to the skies. Cf. Art. i. 557, 'Munus habe coelum; coelo spectabere sidus; Saepe reges dubiam Cressa Corona ratem.'

117, 118. 'Lemnos shall be given you as my dowry, a land kindly to the cultivator: and my person you may reckon among your slaves acquired by dowry.' See Adn. Crit. and the passage from Virg. there quoted. 'Dotales' generally has 'servi' or some noun accompanying it. Here a noun must be supplied out of 'Lemnos' above. 'Inter Lemnios' (or rather 'Lemniadas') 'dotales servos tuos.' It is strange how editors can have hesitated about the true reading. Merkel has gone out of his way, as he confesses, Pref. p. viii. to adopt the worthless 'res tales' from a MS, which he condemns. The fact is, Salmasius led every one astray by suggesting 'dotales,' but translating it as if it were = 'dotatas,' 'richly dowered:' which of course was wrong. 'Ingeniosa:' cf. Stat. Sylv. i. iii, 15, 'Ingenium quam mite solo.' Fast. iv. 684, 'ad segetes ingeniosus ager.'
Felix in numero quoque sum, prolemque gemellam,
Pignora Lucina bina favente dedi.
Si quaeris, cui sint similes? cognosceris illis.
Fallere non norunt: cetera patris habent.
Legatos quos paene dedi pro matre ferendos.
Sed tenuit coeptas saeva noverca vias.
Medeam timui: plus est Medea noverca:
Medaeo faciunt ad seclus omne manus.
Spargere quae fratis potuit lacerata per agros
Corpora, pignoribus parceret illa meis?
Hanc, hanc, o demens, Colchisque ablate venenis,
Diceras Hypsipyles praeposuisse toro?
Turpiter illa virum cognovit adulteria virgo.
Me tibi, teque mihi taeda pudica dedit.
Prodidit illa patrem. Rapui de clade Thoanta.
Deseruit Colchos. Me mea Lemnos habet.
Quid refert, scelerata piam si vincet, et ipso
Crime dotata est emeruitque virum?
Lemniadum facinus culpò, non miror, Iason.


123. *Cognoscere illis.*] i. e., 'You are recalled to every one's recollection by them, so closely do they resemble you.'

125, 126. 'Ferendos' is very expressive: 'I was very near sending them to be carried in arms to you, as ambassadors for their mother: but (the thought of) their cruel stepmother stopped the expedition.'


129. *Fratis.*] Absyrtus, who was cut up by Medea, and his limbs scattered about, to delay the pursuit of Acis, at the place thence, it was said, called Tomi, (τίμων) the scene of Ovid's exile.

131. *Ablate.*] Captivated; not 'alienatus' as Burmann rendered it. Cf. *abstulit,* vi. 150 infra, and xii. 36, note.

137. *Quid refert.*] 'What is the use of it all, if the guilty Medeias be preferred to the pious Hypsipyle, and is dowered by her very crime, and has won the affections of her husband by it?' 'Emeruit' is used here in the same sense in which 'demero' is generally used. See note on ii. 28. Cf. Trist. iv. 85, 'At vos admonitis nostris quaque casibus esti Aequentem superos emere vivum.' 'Emero' often means simply 'to earn,' and it would not give an inferior meaning if taken in that sense here: 'has earned a husband by her crime.' The commentators generally prefer the former interpretation.

139-150. The connexion appears to be this: 'I am naturally merciful: I blame the cruel Lemnian women: but you must remember that wrongs will drive even the weakest to arms: and even I, merciful as I am, would have slain Medea if you had put in at Lemnos with her: and you would have deserved the same fate.'
Quamlibet infirmis ipse dat arma dolor.
Die age, si ventis, ut oportuit, actus iniquis
Intrasses portus tuque comesque meos,
Obviaque exissem fetu comitante genello,
—Hicere nempe tibi terra roganda fuit—
Quo vultu natos, quo me, scelerate, videres?
Perfidiae pretio quo nece dignus eras?
Ipse quidem per me tutus sospesque fuisses:
Non quia tu dignus, sed quia mitis ego:
Pellicis ipse meos implessem sanguine vultus,
Quosque veneficiis abstulit illa suis.
Medeae Medea forem. Quod siquid ab alto
Iustus adest votis Infirmis, et leges sentiat ipsa suas.
Utque ego destituor coniux materque duorum,
Cum totidem natis orba sit illa viro.

156. A totidem natis orba sit illa viro P G codd. plurimi aqae viro M pauci libr. atque viro vulgo edunt. Praeclaram Lindemannum emendationem ut certissimam recepi. Ille scribit A initio h. v. ex cum breviter scripto derivatum esse, quod verisimile est.

140. Quamlibet infirmis.] 'Grief supplies weapons to the distressed, no matter how feeble they may be.' 'Quamlibet iratis' was absolute nonsense, and called down the derision of Lennep: 'Nonne hoc idem est ac si diem, vinum homines titubare faciat, quamvis ebrisios: hieme algeo, quamvis nudus.' The conjecture 'infirmis' is by far the best made, being so strongly supported by Am. I. vii. 66, 'Quamlibet infirmas adiuvet ira manus.'
144. Cf. iii. 63, 'Devorere ante precor subito telluris hiatu, and the Homeric tota moe xaino eirria xhon.'
147. Per me.] iho ye 'inika, 'as far as I am concerned.'
153. Subnuba.] This word is απαξ ειρημίων. It is formed like 'pronubai,' 'innubai.' 'Sub' seems to have some thing of the force it has in 'sufficiens,' 'to elect in the room of another.' Transl.: 'She who has supplanted me in your bed.'
156. Vid. Adn. Crit. The common reading, 'A totidem natis orba sit aqae viro,' or 'atque viro,' was objectionable for three reasons. (1) Instead of 'aque' or 'atque' the best MSS. have 'illa'; (2). 'Orbus does not admit of a' or ab, but governs the plain abl. In the passage quoted from Cie. Flacc. 23, orba ab optimatibus concio, if the reading is sound, 'ab' means, as it often does, 'in respect of:' 'The assembly, in point of men of note, was empty.' This is a very different thing from being 'bercaved of,' 'deprived
Nec male parta diu teneat, peiusque relinquit:
Exulet, et toto quaerat in orbe fugam.
Quam fratri germana fuit miseroque parenti
Filia, tam natis, tam sit acerba viro.
Cum mare, cum terras consumpserit, aëra temptet:
Erret inops, expes, caele cruenta sua.
Hace ego, coniugia fraudata Thoantias oro.
Vivite devoto nuptaque virque toro!

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**EPISTOLA VII.**

**DIDO AENEAE.**

Sic ubi fata vocant, udis abiecut in herbis
Ad vada Maeandri concinit albus olor.

162. *Exspes G* *expers P.*

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of;' (3). Hypsipyle prays that Medea may meet the same fate that she herself had. What was that fate? Not, that she was bereft of her children and her husband, but abandoned, with her two children, by her husband. Hence she prays with perfect consistency, 'as I, a wife, and mother of two children, am heartlessly abandoned, so may she, with the same number of children, be deserted by her husband.' This was what actually did happen to Medea. I regard this emendation of Lindemann's as perfectly certain.

157. *Peiusque relinquit.*) The poet, as Lennep remarks, was probably thinking of the proverb quoted by Cicero, *Phil.* ii. 27, from some old poet, 'male parta male dilabuntur.'

161. *Aecum tentet.*) Alludes to the flight of Medea from Corinth to Athens in a chariot drawn by winged dragons.

VII.—The following epistle is entirely founded on the Fourth Book of the Aeneid. Although Ovid has drawn largely from Virgil, yet there is in the poem so much of the softness and gentleness peculiar to the later poet, as to make us forget it is an imitation. Ovid evidently intended to remind his readers of Virgil's work: this is especially apparent from vs. 95, 'Nymphas ululasse putavi,' which demands a reference to *Aen.* iv. 168. In many instances the poem vies with its great original in beauty: in one passage, vs. 57, sqq., when developing the appeal of Dido, *Aen.* iv. 309, 'Quin etiam hiberno mollia sidere classem,' I think Ovid excels Virgil, and approaches the sublime.

1. 2. The opening is excellent. With regard to its abruptness, see note on v. 1. Two prefatory lines are to be found in a few late MSS. These introductory distichs will not be noticed in future in this edition. Ruhnken renders 'abiecut' 'te-mere iacens'; but 'temere' is rather expressive of the carelessness of luxurious repose, and this suits 'abiecut' in the other passages quoted by Ruhnken, Prop. I. xiv. 1, 'Tu licet abiecut Tiberina molliter unda,' and *Phaed.* IV. i. 12; here translate, 'lying helpless.' The song of the swan before death is a well-
Nee quia te nostra sperem prece posse moveri,
Adloquor: adverso movimus ista deo.

13. Pro facienda multi codd. fugiendum.

Sed merita et famam corpusque animunque pudieum
Cum male perdiderim, perdere verba leve est.

Certus es ire tamen miseramque relinquere Dido,
Atque idem venti vela fidemque ferent?

Certus es, Aenea, cum foedere solvere naves,
Quaecum ubi sint nesceis Itala regna sequi?

10. Sequo,] Virg. Aen. v. 629, 'Italiam sequimur fugientem.'
12. Summa,] 'The supreme authority.'
'Summa' in this sense generally has
'rerum,' as in Cic. Rep. 1. 26, 'Quem penes est omnium summa rerum regem illum unum vocamus.' It is used absolutely, Plaut. Truc. IV. i. 15, 'Solus sumnum hie habet apud nos.'

13, 14. Dido means that Aeneas makes life a pursuit. You fly from what you have achieved, you seek other things to be achieved; no sooner have you gained one land than you must seek another through the world. Ruhnken, however, supplies 'moenia' with 'facta' and facienda: he is decidedly wrong, in my opinion.

15. 'Suppose you find the land.' 'Ut' is thus used, vv. 21, 55, 146, infra. 'Tractet habendam' is a legal phrase. See Dict. Ant. s. v. Traditio.
HEROIDES.

Omnia ut eveniant, nec di tua vota morentur,
Unde tibi, quae te sic amet, uxor erit?
Uror, ut inducto ceratae sulphure taedae.
Aenean animo noxque diesque refert.
Ille quidem male gratus et ad mea munera surdus,
Et quo, si non sim stulta, carere velim:
Non tamen Aenean, quamvis male cogitat, odi:
Sed queror infidum, questaque peius amo.
Parce, Venus, nurui, durumque amplectere fratrem,
Frater Amor: castris militet ille tuis.
Aut ego quae coepi—neque enim dedignor—amare,
Materiam curae praebat ille meae.

22. Post h. v. in quibusdam sequuntur Ut pia famosis addita tura regis: Aeneas
ovulis semper vigilantis inhaeret.
23. Ita P G nisi quod Aut non fuit sub ras. G. quem pro quo libr. plurimi, et ita
vulgo legitur. Oblum summ apposuit M. Non tolerabilis tamen est coni. quam in
Atque ego quae. Omnia sana esse credo.

21. 'Though all things should turn
out as you expect, and the gods should
not retard your prayers.' It is not neces-
sary to understand 'eveniant' = 'prospera
eveniant.' A colloquial phrase gives the
exact meaning: 'though everything should
come off.' I think Lenep has made
out his case for 'di' against 'te:' His
note is, 'Ut saepe dieitur aliquis alicuius
morari vota quemadmodum,' Ep.
xviii. 5, de Diis: 'Sed non sunt faciles:
nam cur mea vota morantur?' Ep. xix.
95, 'Non ego tam ventos timeo mea vota
morantes,' Met. viii. 71. 'solus mea vota
moratur,' id est, 'obstat quominus optata re
potiar,' ita prorsus insolens est dictio,
'moratur aliquem sua vota,' ad quam
h. l. offensus etiam. Heinsius legendum
convidebat: 'nec te tibi fida morentur.'

27. 'True, he is an ingrate, and deaf to
all my kindness, and a man whom I ought
to be glad to be rid of, were I not a
weak fool.'

31-34. 'Venus spare thy daughter-in-
law, and Love, clasp thy hard-hearted
brother (Aeneas): let him serve in thy
camp: or let me who began to love—
and I am not ashamed to do so—let him, I
say, afford a subject to my passion.' There
is an anacoluthon remarkable in Ovid in
two last two lines. Dido intended to say,
'Let me go on loving him:' but, after
the break caused by the parenthesis,
the construction is not unnaturally
changed. This is better, I think, than making
a longer stop at 'amare,' and carrying on
'militem,' 'let me serve,' out of the
previous line, because it is not usual to carry
on the meaning from one distich to
another, unless it is continued to the end of
the latter. Heinsius first saw the mean-
ing of the couplet by the light of Am. I.
iii. 2. : 'Aut amet, aut faciat cur ego
semper amem: Ah, minimum volui, tantum
patiatur amari.' There is no reason to
read ' quem' for ' quae:' it has less au-
thority, and evidently removes the em-
phasis from 'ego,' where it was intended,
to 'ille,' where it is out of place: besides,
it makes a very unnatural construction to
have the antecedent of 'quem' so very
far after it. 'Militet,' cf. Am. I. ix. 1. 
'Militat omnis amans et habet sua castra
Cupido: Attice, crede mihi, militat omnis
amans.'
EP. VII. DIDO AENEAE.

Fallor, et ista mihi falso iactatur imago.
Matris ab ingenio dissidet ille suae.
Te lapis et montes innataque rupibus altis
Robora, te saevae progenuere ferae,
Aut mare, quale vides agitari nunc quoque ventis:
Quo tamen adversis fluctibus ire paras.
Quo fugis? obstat hiems! Hiemis mihi gratia prosit.
Aspice, ut reversas concitet Eurus aquas.
Quod tibi malueram, sine me debere procellis:
Tustior est animo ventus et unda tuo.
Non ego sum tanti,—quid non censeris inique?—
Ut percas, dum me per freta longa fugis.

45. Tanti quid non . . . eris (prima syllaba incerta ap. Heins. terreris) P, quod non
censeris ut videtur sub. ras. G censeris G ma. sec. quod tu censeris Erf. quantus censeris
Hafn. Quamvis mercaris inique vulg. quamvis mediiteris quinque libr. probante Iahn.
quod non mediiteris multi libr. M edidit quod non verearis inique, quod disiplicat quia
malebat quamvis censeris inique quod non longe a veritate abest. Censeris enim in
archetypisuisse pro certo habeo. Unde enim rarioris verbi testigia in tam multis
codd. obvia? tum censeri aestimandi significationem habere posse in comm. docni.
Quid non tamen non erat cur inimmutaret Heins.

35. 'I am wrong: that picture vainly
presents itself before my eyes,' i.e. the
picture of Aeneas serving in the camp of
Love. Ruhnken gives a very far-fetched
explanation, if it is an explanation: 'falso
gloriaris te Venere natum esse. Imago
est nobilitas generis, quod Romani illustri-
trium maiorum imaginies, inatio collo-
care solebant.' This interpretation seems
to have come from translating 'mihi
iactatur,' 'is boasted of by you to me,'
whereas it is equivalent to 'menti obver-
satur,' 'ante oculos versatur.'
Diva parens,' etc. Hom. ii. xvi. 33:
Nηλεις ουκ ἁρα σοι γε πατηρ ἥν ιππότα
Πηλιός
Οδέ Θηρίς μήτηρ γλαυκή διε σε τικε
θάλασσα
Πάρης τ' ἡλισατοι, ὲτι τοι νόος ἐστίν
ἀπηνής.
Loers gives a list of similar passages,
where this favourite common-place was
introduced.
39. Quae.] 'A stormy sea like that
even now before your eyes may have been
your parent.'

45. 'It is not such an object to get rid
of me—what do you not rate unfairly?—
that you should be drowned while avoid-
ing me.' This is one of the most vexed
passages in these epistles. I have restored
it, as I believe it to have existed in the
best MSS. Vid Adn. Crit. The only
remaining question is, can 'censori' have
this meaning: = 'aestimare.' That great
scholar Heinsius thought so, and I be-
lieve he was right. He read, 'quamvis
censeris inique,' remarking, 'censori pro
aestimare veteres aevo optimo dixisse cer-
tum est.' 'Quamvis,' however, is too far
removed from the best MS. 'Quid non'
is the reading of P, and it gives sufficiently
good sense to make the sentence interro-
gative, especially as it is a parenthesis.
'Censor' was properly passive, meaning
to be rated by the censors: hence it
came to take a deponent sense 'to give
in a return of property.' Vid. Cie. Flacc.
xxxi., 'Census es mancipia Amyntae.
Neque huic ullam in eo fecisti inuria.
Possidet enim ea mancipia Amyntas.
Ac primo quidem pertinuit quum te au-
disset servos esse censum;' this is a clear
HEROIDES.

Exerees pretiosa odia et constantia magno,
Si, dum me carcas, est tibi vile mori.
Iam venti ponunt, strataque aequaliter unda
Caeruleis Triton per mare currat equis.

Tu quoque cum ventis utinam mutabilis esses:
Et nisi duritia robora vincis, eris.
Quid, si nescires, insana quid aequora possunt?
Expertae totiens quam male credis aquae!
Ut pelago suadente etiam retinacula solvas,
Multa tamen latus tristia pontus habet.

53. Nescieris libr. quidam. Pro possunt, possint al. s. possent.
54. Tam al.
55. Hooeftius malebat laetus, Santenius stratus.

middle use of 'censor;' it is used of a man who fraudulently registered another
to the objection, complacently over-
looked by many editors, that its author-
its was the weakest possible. Merkels
reading does not seem to me to be Latin:
'tanti' requires 'ut,' not 'quod,' after it;
'tantante' would require 'ne percas,'
ot 'ut percas.'

49. Ponent.] 'The winds will fall.' Cf.
Virg. Aen. vii. 27, 'Cum venti posuere.'
Br. x. 103. Conington quotes Lucan iii.
523, 'Posto Borea; ' but this is not to the
point.

53. Quid si nescires.] 'What greater
duly could you commit if you were unac-
quainted with the effects of the raging
seas?'

54. Tam male credis.] 'How foolishly
do you repose confidence in the water
whose fury you have so often experienced?
Loers, who does not make the line inter-
rogative, gives quite a different sense to
'tale' = 'aeger' = 'vix' = 'non.' 'So little do
you believe the sea (what horrors it has),
although you have experienced them so
often.' The Heusingers joined 'male'
with 'expertae,' = 'tanto cum malo tuo
expertae.' I think there can be little
doubt about the true meaning.

55, 56. 'Even suppose the sea invited
you to loose your moorings, yet the wide
ocean has many hardships.' Lattus: 'et
nem quo latius est mare, eo plura illa
permeantibus obvenire possunt tristia.'
Lenne."
Nec violasse fidem temptantibus aequora prodest:
Perfidiae poenas exigit ille locus,
Praecipue cum laesus amor: quia mater Amorum
Nuda Cytheriacis edita furtur aquis.
Perdita ne perdam, timeo, noceamve nocenti,
Neu bibat aequoreas nanfragus hostis aquas.
Vive, precor: sic te melius, quam funere perdam.
Tu potius leti causa ferere mei.
Finge, age, te rapido—nullum sit in omine pondus—
Turbine depreendi: quid tibi mentis erit?
Protinus occurrent falsae peruria linguae,
Et Phrygia Dido fraude coacta mori:
Coningis ante oculos deceptae stabit imago
Tristis et effusis sanguinolenta comis.

Quid tanti est ut tum 'merui: concedite!' dicas

Ita P'G, nisi quod pro ut tum habent P tum, G totum; pro dicas G dices. Vulgo
codd. et edd. habent 'Quicquid id est, tum merui! concedite' dices, quam lectionem
describens disrumpor. M locum obelo damnavit. Paene nulla mutatione locum des-
peratum restitu. Scriptum erat esttvym ex quo librarius cod. P ut qui sentientiam
nihil moraretur, est tvym descripsit. Tunm deinde in totum corruptum tenebras
sentientiae necessario offudit, quam tum merui interpretarentur. Nee Ovidianum est
tum merui sed merui absolute positum, quod sollemmem usum in tali re, ut videtur,
habet. Vid Comm.

57. A noble line. The idea of the sea
punishing the guilty, especially the per-
jured, prevailed among both Greeks and
Romans. Cf. a fine couplet, xii. 118.
Antiphon, quoted by Paley, in Aesch.
Theb. s.99, ómias gaó xágenes épíastasbain
óti polloi yé as ánavoros mi kathoroi
chrías y alllo ti máia xóntes xunwos-
bántes tis to óloix enxarálpes en
mētā tis auton ynikh xous xous xouve
El. 1354.

61, 62. 'Ruined, I fear lest I prove
your ruin, and injure him who has in-
jured me, and lest my drowning foe should
gulp down the sea water.' Virgil's Dido
is much more vengeful. Aen. iv. 382,
600, and so far the Ovidian Dido is the
more pleasing conception, though, I fear,
a less common character. Burns more
beautifully still: 'Ye mustering thun-
ders from above Your willing victim see:
But spare and pardon my false love His
wrongs to heaven and me!' 'Bibat' here
seems to bear out the interpretation re-
jected by Conington of 'hansurum' in
Aen. iv. 1. c.

Deprendi.] This verb is used of
being unexpectedly caught in any situa-
tion: esp. of being caught by a storm
on the high seas. Met. xi. 699, 'Nubi-
lus Aegaco deprendit in aequore navim
Auster.' Virg. Geo. iv. 421, 'Depremsis
nauta.'

71. 'What can possibly make up for your
then having to exclaim "I am guilty:
pardon me!" and for your thinking every
thunderbolt that falls launched at your
head?' The priceless value of the Codex
Puteaneus is nowhere more conspicuous
than here. Had it not preserved the
corrupt 'tum' the true reading 'ut
tum' would probably have been obscured
for ever by 'tum,' to which it is changed
in G, and the rest of the MSS., which fol-
lowed this change up, by removing 'tanti,'
HEROIDES.

Quaeque cadent, in te fulmina missa putes?
Da brevem saevitiem spatium pelagique tuaeque:
Grande morae pretium tuta futura via est.
Nee mihi tu curae: puero parcatur Iulo:
Te satias est titulum mortis habere meae.
Quid puer Ascanius, quid di meruere Penates?
Ignibus creptos obruet unda deos?
Sed neque fers teecum, nec, quae mihi, perfide, inactas,
Presscrunt humeros sacra paterque tuos.
Omnia mentiris: nec enim tua fallere linguam
Incipit a nobis, primaque plectar ego.
Si quaeritis, ubi sit formosi mater Iuli,
Occidit, a duro sola relieta viro.
Hae mihi narraras: at me movere: merentem

75. Curae P G parcatur al. parcas al.
82. Plector P plectar G.
85. Narras a ... me ... novere P at me novere G IIeusinger. coni. an me movere?
Burn, nec me movere quod Lennepio placit.

now meaningless, and supplying its place
by 'Quiequid id est,' on which Lennep,
as quoted by Loers, most unhappily re-
marks that it is a formula used 'cum sig-
nificatur aliquid inepi.' I confess I do
not see the application of this remark,
unless it be to the reading in question
itself, in which case it has much pun-
gency. The phrase 'totum merui' is not
Ovidian: but 'merui' by itself is frequent,
and is peculiarly used of a person confess-
ing guilt, and acknowledging the justice
of punishment that overtakes them. The
following instances will suffice to prove
this: Fast. iv. 239, Voxque fuit 'Merui:
meritas do sanguine poenas.' Trist. I. ii.
95, 'Et iubet, et merui.' Pont. I. i. 54,
'aliter ob huic similium privatus lumine
culpam Clamabat media se meruissce via.'
The last passage most clearly explains the
use of the word: a man struck 'blind' by
the gods for some offence used to call out
in the middle of the streets 'merui,'
hoping to appease the wrath of the divi-
nities by thus acknowledging his guilt.
Madvig, in his Adversaria Graeca (1871)

had anticipated me in the restoration of
this passage, but I had made the emenda-
tion before I had seen his work: in fact
it must have occurred to any one reading
the collation of P in Morkel's edition, who
asked himself where was the 'ut' wanted
after 'tanti' and before 'dicas.' With
'concedite,' 'pardon me,' cf. Trist. ii.
31, 'Sed nisi peccassem quid tu conced-
dere posses.' It is translated by others
'asvant ye!' supposed to be addressed to
the thunders, and haunting images; and
this meaning it may bear, no doubt.
82. Primaque plectar ego.] 'Nor shall I
be the first woman to suffer for it.' For
'que' coupling negative sentences, cf. ii.
90, note: and for the full force of 'plectar'
see note on xi. 110.
83. For the fate of Creusa, mother of
85, 86. This is another vexed passage.
Vid. Adn. Crit. I accept it as sound as
it stands, not being able to suggest any-
thing better. 'You told me all this story:
it affected me: break my heart (ure), for
I deserve it: my punishment will be less
EP. VII. DIDO AENEAE.

Ure: minor culpa poena futura mea est.
Nec mihi mens dubia est, quin te tua numina damnet:
Per mare, per terras septima iactat hiemis.
Fluctibus eiectum tuta statione recepi,
Vixque bene audito nomine regna dedi.
His tamen officiis utinam contenta fuissem,
Et mihi concubitus fama sepulta foret!
Illa dies nocuit, qua nos decline sub antrum

87. Quin te te munera damnant P.

than my guilt.' She looked on herself as guilty for listening to the stories of Aeneas, and believing and being affected by them. Cf. xii. 82, where Melea says of Jason's prayers: 'Haec uniam—et quota pars haec sunt?—move re puellae,' and afterwards, looking on herself as guilty for being so foolish as to believe Jason's promises, she says, v. 119, 'Meritas subeans in alto, Tu fraudis poenas, credulistatis ego.' 'Haec movere' does not especially refer to the death of Creusa, but generally to the whole tale of Aeneas: perhaps indeed vv. 81-84 were not written by Ovid at first, but added on a revision of the poem. 'Uro' is often used of the pains of love. In iii. 138, we have the imperative 'Nee miseram lenta ferreus ure mora.'

87. I think the manes of Creusa are intended to be at least included among the 'numina' of Aeneas here spoken of. The shades of the dead became 'Numina' to their surviving relatives. Cf. note on iii. 105.

88. Septima.] Aen. i. 759, 'Nunc te iam septima portat, Omnibus errantem terris et fluctibus acetas.'
89 With 'eitectum,' cf. vs. 173, and Aen. iv. 373, 'Fluctibus eictum tuta statione recepi.'
92. 'Would that the scandal of our intercourse had been for ever buried.' 'Con cubitus fama' is a very extraordinary expression, and as 'fama' is used in a good sense when joined with 'sepeliri,' in Pont. i. v. 83,—'tunc cum mea fama sepulta est,' the emendation of Werfer 'Nee —

concebitu' will naturally occur to every one. But Ovid evidently refers to the rumour of Dido's intercourse with Aeneas, described at length in a famous passage Aen. iv. 172, 'Extemplo Libyae magnas it fama per urbes,' etc.


Speluncam Dido dux et Troianus eandem Deveniunt: prima et tellus et prouba Iuno.
Dant signum: fulsere ignes et conscius aether
Connubii, summoque ulularunt vertice
Nymphae.
Ile dies primus leti, primusque malorum
Causa fuit.

'Illa dies' and 'Nymphas ululasse putavi' show how closely Ovid followed Virgil: and the manner in which the latter words are brought in, Dido correcting Virgil as it were, shows that Ovid intended to remind his readers of his original. The sing. of 'dies' is used in Ovid indifferently of either gender when a particular day is intended. In other respects he conforms to the well-known rules that the fem. is used when length of time is meant: and that the plural is always masc.—'Ululasse,' as Conington remarks ad Aen. i. c., Ovid supposed the 'ululatus' of the nymphs to be a good sign = ὄλαλωγμός, which was nearly always joyful. 'Ululare' is used of triumphal or festive cries, such as doubtless greeted the marriage procession.' Dido says, she thought she heard the
Caeruleus subitis compulsit imber aquis.

Audieram voce: Nymphas ululasse putavi.

Eumenides fati signa dedere mei.

Exige, laese pudor, poenas, violate Sycaeo.

Ad quas—me miseram!—plena pudoris eo.

Est mihi marmorea sacratus in aede Sycaeo:

Opposita frondes velleraque alba tegunt.

Hine ego me sensi noto quater ore citari:

Ipse sono tenui dixit 'Elissa, veni!'

Nulla mora est, venio, venio tibi debita coniux.

Sum tamen admissi tarda pudore mei.


103. Dedita G debita P.

104. Amisset P amissio G.

marriage chant of the nymphs, but it was really the yells of the Furies. 'Ululatus' is used in good sense in Met. iii. 528, 'Festis ululatibus:' Cf. Caesar B. G. v. 36, vii. 80, Val. Flacc. ii. 537.

96. For the oft-recurring contrast between the auspicious and inauspicious or irregular marriage, cf. ii. 118. The Furies were generally supposed to preside on occasions of the latter sort. Lennep quotes in support of 'fati mei' against 'fatis meis,' El. in Mort. Druns. 401, 'Jupiter ante dedit fati mala signa crucenti.' The change is very small, and as I go on the principle of correcting Ovid from his own works, I have admitted 'fati:' and it decidedly improves the sense. I do not think it likely that a Roman poet would talk of the Furies giving a signal to the Fates.

97. Vid. Adn. Crit. It is evident that the text as it stands never came from the pen of Ovid, although it is possible to torture a translation out of it. The recurrence of 'pudoris' so soon after 'pudor' suggests a lacuna: and so does the absence of a fitting antecedent to 'quas:' poenas never could have been the antecedent.

The lacuna was probably caused by the transcriber's eye catching the 'que,' which probably existed in the real verse, before Sycaeo, or Sycaei, and going on from that, instead of from the 'que' after 'violate,' or whatever the reading was. This slip may be easily accounted for: the copyist had marked the 'que' as being in the second line above Sycaeo, and on looking up the page caught the word Sycaeo in 93, instead of going on to look for Sycaeo in 97: the consequence was, that he left out two whole lines. I cannot, however, accept the padding supplied by the Codex Regins of Heinsins. It is mere iteration; and the composer forgot to supply a correct antecedent to 'quas.'


'Præterea fuit in templis de marmore templum
Conuìngis antiqui, magno quod honore
cubit
Vellciribus niveis et festa fronde revinctum.
Hinc exaudiri voces, et verba vocantis
Visa viu, nox quam terras obscura teneret.'
Da veniam culpae: decepit idoneus auctor.
Invidiam noxae detrahit ille meae.
Diva pares senioresque pater pia sarcina nati
Spem mihi mansuri rite dedere tori.
Si fuit errandum, causas habet error honestas.
Adde fidem, nulla parte pigendus erit. (Aenae)
Durat in extremum, vitaeque novissima nostrae
Prosequitur fati qui fuit ante, tenor.
Occidit internas coniux mactatus ad aras,
Et sceleris tanti praemia frater habet.
Exsul aor, cineresque viri patriamque relinquo,
Et feror in dubius hoste sequente vias:
Applicor ignotis, fratricque elapsa fretoque
Quod tibi donavi, perfide, litus emo.
Urbem constituit, lateque potentia fixi
Moenia finitimis invidiosa locis.
Bella tumens: bellis peregrina et femina temptor,
Vixque rudes portas urbis et arma paro.

105. Decept idoneus auctor.] Cf. iv. 34, note.
106. Adda fidem.] i.e. 'the only quality
110. Aeneas wants to be perfect is fidelity.'
113. Internas aras.] = the altars of the
115. Pentes satuated 'in penetralibus aedum,'
where Sychaeus was slain by Pygmalion, Dido's brother. Aen. i. 349. 'Her-
ecuas; the conjecture of Micyllus, was
derived from the fact that Sychaeus is
said to have been priest of 'Hercules.
Hecaeus,' the conjecture of Heinsius,
means the altars of Jupiter. 'Hercules,'
'the god of the homestead,' an ancient
Roman appellation = Zev 'iskios. This
is a good conjecture, save that it is too
far removed from the MSS. Heinsius
quotes in support of it His, 'Cui nihil
Heracle profuit ara iovis,' said of Priam,
slain by Pyrrhus. Lucan ix., 'Hercules,
monstrator ait, non respicis aras.'

116. I prefer 'dubias,' though of weaker
authority, to 'duras,' as the former word is
often used by Ovid of the dangers of the
sea, of which Dido is evidently speaking,
since 'applror' in 147 is a nautical ex-
pression, meaning 'to come to land,'
katagwba. It is used either with dat.
as here, or acc. with prep. cf. xvi. 126,
'Applicor in terras Oebali umpha tuns,'
'Ignotis' is masc. of the inhabitants.
For 'dubins' of the dangers of the sea,
cf. Trist. i. xi. 13, 'dubius iactabar ab
haedis.' Her. xvi. 21, 'dubias a litore
feci Longa Phereclea per freta puppe vias.'
Art. i. 558, 'Saepe reges dubiam Cressa
corona ratem.'

119, 120. Cf. Virg. Aen. iv. 656, 'Ur-
bem praeclaram statum: mea menia vidi.'
'Invidiosa,' 'looked on with dislike.'
122. Owing to the sudden hostility of
the neighbouring tribes, Dido says she
HEROIDES.

Mille procis placui, qui me coiere querentes
Neseio quem thalamis praeposuisse suis.
Quid dubitas vinetam Gaetulo tradere Iarbae?
Praebuerim sceleri brachia nostra tuo.
Est etiam frater, cuius manus impia possit
Respergi nostro, sparsa eruere viri.
Pone deos et quae tangendo saera profanas:
Non bene caelestes impia dextra colit.
Si tu cultor eras elapsis igne futurus,
Poenitet elapsos ignibus esse deos
Parsque tui lateat corpore clausa meo.

Forsitan et gravidam Dido, scelerate, relinquas,
Accedet fatsi matris miserabilis infans,
Et nondum nati funeris auctor eris:
Cumque parente sua frater morietur Iuli,
Poenaque connexos auferet una duos.
Sed iubet ire deus. Vellem, vetuisset adire,
Punica nee Teucris pressa fuisset humus.

138. Anseret P anseret G.

was forced hurriedly to put rude gates to her city, before the walls were finished, and make warlike preparations. 'Portas' here is strongly in favour of 'portas' in Aen. iv. 87, where it is rejected by Conington, in favour of 'portus.'

'Non coepta assurgunt turres, non arma iuventus
Exercet, portasve aut propugnacula bello Tuta parant.
The coincidence of language is very remarkable, if Ovid was not thinking of the passage.

123. Cf. Vir. Aen. iv. 320, 535. The construction is, 'coiere querentes me prae-
posuisse,' etc. Lennepe reminds us that coeio only takes a cognate ace., 'societatem coiere,' and finds fault with Heinsius for thinking it might govern 'me,' like 'convenire.' But Heinsius never said so, nor, I think, implied it: his note on the construction is merely 'Refer antem ' me' ad 'querentes' non ad 'coire.'

124. Neseio quem.] A remarkable in-
stance of the inseparability of the words in this phrase: it is used with contempt of the strange Aeneas: 'nobody knows who.'

133. Virgil apparently avoids using the oblique cases of Dido, but inflects her other other name Elissa instead. Conington ad Aen. iv. 383. Ovid here, and in vs. 7 uses the Greek acc., but no other inflection of the word.

136. Heinsius proposed 'nato,' to avoid the ambiguity. But this is sufficiently avoided by the pause natural at the end of the first member of the pentameter.

139. Sed iubet ire Deus.] 'But, you say, the gods command your departure.' Cf. Aen. iv. 376. sqq.
Hoe duce nempe deo ventis agitaris iniquis,  
Et teris in rapido tempora longa freto?  
Pergama vix tanto tibi erant repetenda labore,  
Hectore si vivo quanta fuere forent!  
Non patrium Simoënta petis, sed Thybridas undas.  
Nempe ut pervenias quo cupis, hospes eris.  
Utque latet vitatque tuas abstrusa carinas,  
Vix tibi continget terra petita seni.  
Hos potius populos in dotem, ambage remissa,  
Accipe et advectas Pygmalionis opes.  
Ilion in Tyriam transfer felicius urbem,  
Iamque locum regis sceptraque sacra tene.

152. *Nemque, ut videtur, sub ras. P, unde Salmasiues nomine coregis ab ipso 
correctum cum regis olicuit, de quo dubitabat Heins. Inque loco regis regia sceptra 
yae al. et Iahn. Lindemann, revocavit antiquam lect., Inque loco regis sceptra 
sacra tene, quam exhibent codd. nonnulli. Credo in P suisse ant iamque locum aut 
remque loco. Illud praeluli.*

141. *Nempe.] Ironical. 'You are surely 
a favourite of heaven: you who are 
driven a tempest-tost wanderer.'  
142. *Rapido.] Here used, as often, =  
'rapaci,' 'devouring' (rapio). It is 
applied in this sense to the heat of the sun : 
cf. Met. viii. 223; Am. III. vi. 106 :  
to wild beasts; cf. Her. XI. iii. x. 96, 
to the sea, as here : cf. Met. vi. 399:  
Am. II. iv. 8. In fact, it is used more 
often in this sense in Ovid, than in its 
ordinary meaning.  
146. *Nempe.] Not ironical. 'In fact, 
supposing you arrive at your 
destination, you will be stranger.'  Cf. note on 
'nempe,' ix. 61.  
147. *Utque latet.] 'And to judge from 
the way in which the land you seek lies 
hidden, and avoids your vessels, you 
will hardly reach it even in your old age.'  
Cf. 'utque facis, coges,' iii. 141.  
149. Virg. Aen. iv. 104. 'Iccat Phry- 
ggio servire marito Dotesque tuae Tyrios 
permittere dextrae.' A similar induc- 
ment is offered by Phaedra to Hippolytus, 
iv. 163, and by Hypsipyle to Jason, 
vi. 117. 'Ambage remissa,' 'and wander 
no more.'  
150. *Advectas Pygmalionis opes.] 'The 
imported wealth of Pygmalion,' i.e. the 
treasures which Dido carried with her from 
Tyre to Carthage, Aen. i. 362, 'naves, 
quae forte paratae, Corippium, onerantque 
auro : portantur avari Pygmalionis opes 
pelago.' A difficulty is here raised, as to 
how the treasures of Sychaeus, which 
Dido carried away, could be said to be 
the property of Pygmalion. Heyne ad 
Virg. l. c. explains 'opes quas Pygmalion 
amino et spe iam praeceperat:' Coning- 
ton says, 'Pygmalion may not have ac- 
tually taken possession of the treasures, 
butf they were his from the time when he 
slew their owner.'  
152. *Iamque locum regis, sceptraque 
sacra tene.] 'At once (i.e. without wait- 
ing till you arrive at your promised 
Italy) assume the position of a king, and 
the sacred sceptre.' I have here adopted 
a conjecture of my own, as none of the
HEROIDES.

Si tibi mens avida est belli, si quaerit Iulus,
Unde suo partus marte triumphus eat,
Quem superant, nequid desit, praebetimus hostem.
Hic pacis leges, hic locus arma capit.
Tu modo—per matrem fraternaque tela, sagittas,
Perque fugae comites, Dardana sacra, deos!
Sic superant, quoscumque tua de gente reportas,
Mars ferus et damni sit modus ille tui,
Ascianusque suos feliciter impleat annos,
Et senis Anchisae molliter ossa cubent!—
Parce, precor, domui, quae se tibi tradit habendam.
Quod crimen dies praeter amasse meum?
Non ego sum Phthias magnisque oriunda Mycenis,
Nec steterunt in te virisque patetque meus.

160. Phthias P pyitia (Ithia) G.

received readings are satisfactory, and
'iamque,' approaches most nearly to the
appearance of the erasure in P. But I
doubt whether Remque loco regis, &c., is
not the true reading. 'Rem': i.e. 'Rem
Tyrriam'; cf. 'res Romana, Met. xiv. 80);
'res Troiana,' Met. xv. 438; and for
'rem tenera,' cf. 'res coeli tenuit,' Fast.
v. 125: govern the state as a king (loco
regis). Merkel's 'haneque' supplying
'urbem,' is very harsh, and it, as well as
'hicque,' is very open to the objection that it
violates euphony. In fact, I believe that
it may be laid down as a cancon that
Latin poetry does not admit of the copula
'que' being joined with a word ending in e,
unless it is separated from it by the sense,
as in Fast. iv. 848. The reading 'iamque
loco regis sceptrum sacra taena,' changes P
in the only place where the reading is cer-
tain, substituting 'sacra' for 'sacrum.'
Besides, not to dwell on the fact that 'sa-
crum,' 'holy,' as a general epithet of 'sce-
ptrum,' is more appropriate than 'sacratum,'
which is properly 'consecrated,' Ovid
never makes the a short in 'sacro' or its
participle 'sacram,' though he uses the
verb five times, and the partic. fifteen
times at least.

154. Triumphus eat.] 'Graphice et a
more suntum Romanorum.' Looers.
156 Capit = χορτω, 'contains.' 'Hic
locus aptus est sive paeem colere velis sive
bellum genero.' Kuhnken.
160. 'And may that fierce warfare (the
Trojan war) be the last of your disas-
ters.'

162. Molliter ossa cubent.] A common
wish for the repose of the dead = 'Requi-
escat in pace.' It forms part of the
epitaph written by Ovid for himself,Trist.
iili. iii. 76.

165. 'I do not come from the land of
Achilles or Agamemnon.' The adj. form
Φαια occurs in Eur. And. 'If Phthia' is
read, it is abl. depending like Mycenae on
'orunda.' For the sentiment, cf. Aen.
iv. 425. 'Non ego cum Danais Trojanam
eaxeinderegement Aulide iuravi, classemve
ad Pergama misi.' 'Steterunt: the penult.
is shortened by Ovid whenever it suits
the metre. Cf. xii. 71 and passim.
Si pudet uxoris, non nupta, sed hospita dicar. 
Dum tua sit Dido, quodlibet esse feret.
Nota mihi freta sunt Afrum frangentia litus.
Temporibus certis dantque negantque viam.
Cum dabit aura viam, praebebis carbasas ventis,
Nune levis cietam continet alga ratem.
Tempus ut observem, manda mihi: serius ibis,
Nec te, si copies, ipsa manere sinam.
Et socii requiem poscunt, laniataque classis
Postulat exiguum semireflecta moras.
Pro meritis et siqua tibi debebimus ultra,
Pro spe coniugii temporarum parva peto:

167. Non nupta, sed hospita dicar.] Adapated from Virg. Aen. iv. 323, 'cui me moribundam deseris hospes? How solium nomen quoniam de coniuge restat.'
168. Dum tua sit Dido quodlibet esse, feret.] Cf. xii. 110, 'Manus in exilio quodlibet esse tuli.' The sentiment is much more beautifully expressed in the Ballad of the Nut-Browne May'd; 'Yet am I sure of one pleasure, and shortly, it is this: That where you be, me seemeth, perde, I could not fare amiss,' words which never were excelled in any language, by any poet.
169. Frangentia.] Heinsius preferred 'plangentia,' 'beating.' He says truly that the ancients generally said 'litis frangit fluxus' rather than 'fluxus frangunt litus,' quoting 'fluxifragum litus' from Lucretius. He might also have quoted Hor. Od. i. xi. 5, (Hiems) 'Quae nunc oppositis debilitat pumicibus mare.' But 'frangere litus' is not only unobjectionable, but used with great propriety by Dido, who wishes to paint the violence of the African storms, not merely to draw a fanciful picture of any sea.
170. Nunc levis cietam continet alga ratem.] The meaning is, that a tempest is raging, as is indicated by the heaps of seaweed thrown on the shore. Aen. vii. 590. 'Eiectam ratem' must mean that the ship is drawn up high and dry on the beach, 'cast out,' as it were by the waves. Loers speaks of 'ejectae algae' as if it were in the text.
171. Pro meritis, et siqua tibi debebimus ultra.] The commentators have failed to perceive the force of these words. They have generally been interpreted 'in return for past and future services,' and as 'debebimus' was hard to explain in this meaning, Burnann read 'praebebimus.' 'Debebimus' is however to be explained by a reference to Fast. ii. 825, where Lucretia asks, 'Hoe quoque Tarquinio debebimus?' 'Shall I owe this also to Tarquin?' (i.e. shall Tarquin be the cause of my having to tell the tale of my violation, as well as of the act?) Dido alludes to vs. 5, 'Sed merita et famam corpusque animamque pudicum, Cum male perderiderint perdere verba lev est.' 'Merita' are her kind deeds to Aeneas; but her character and chastity are 'ultra merita,' far beyond those.

There is also an allusion to the thought suggested in vs. 133, that she may become a mother, and I think this helps to explain the use of the future, as well as the vagueness of the second clause, which is a sort of hint: and 'pro spe coniugii' is evidently suggested by that clause. Translate: 'In return for my past kindness to
HEROIDES.

Dum freta mitescunt et amor, dum tempore et usu
Fortiter edisco tristia posse pati.
Si minus, est animus nobis effundere vitam
In me crudelis non potes esse diu.
Aspicias utinam, quae sit scribentis imago.
Scribimus, et gremio Troicus ensis adest:
Perque genas lacrimae strictum labuntur in ensem,
Qui iam pro lacrimis sanguine tinctus erit.
Quam bene conveniunt fato tua munera nostro!
Instruis impensa nostra sepulchra brevi.
Nec mea nunc primum feriuntiu'pectora telo:
Lam locus saevi vulnus amoris habet.

Anna soror, soror Anna, meae male conscia culpae,
Lam dabis in cineres ultima dona meos.
Nee, consumpta rogis, inscribar Elissa Sychaei,
Hoc tamen in tumuli marmore carmen erit:
'Praebuit Aeneas et causam mortis et ensem.
Ipsa sua Dido concidit usa manu.'


you, for anything surpassing kindness I shall have to lay to your charge, instead of the hope of marriage you have held out to me, all I ask is a little delay.'

179. Virg. Aen. iv. 133, 'Tempus inane peto, requiem spatiumque furori,
Dum mea victam doceat fortuna dolere.'

181. *Troicus ensis.*] Aen. iv. 616. 'Consecedit furibunda rogos, enseque recludit Dardanium non hos quaesitum munus in usus:' where see Conington's note.

190. 'Impensa,' according to Ruhnken, is properly used of funeral expenses. He quotes Justin ii. 6, 'Impense humati ad ceterorum exemplum.' I doubt if the word is more applicable to funerals than to anything else that is costly. Heininsius denies it means 'expense' here, but is 'res quaelibet ad ornandum sepulchrum idonea:' quoting Juv. iii. 216, 'Conferat impensa,' where it means 'materials,' 'ornaments' for restoring a house that had been burnt down. 'Transl.: You adorn my tomb with scanty show,' because the only ornament he had contributed for its decoration was his sword.

191. *Culpae.*] Her intercourse with Aeneas, which her sister Anna was aware of. Aen. iv. 550.

193. In inscriptions on the tombs of married women, it was usual to put their name and the genitive of that of their husband, omitting 'uxor.' Lucan ii. 343, 'Liceat tumulo scripsisse Catonis Marcia.' Dido considered herself unworthy of being called the wife of Sychaeus, even on her tombstone.
EPISTOLA VIII.

HERMIONE ORESTAE.

Pyrrhus Achillides, animosus imagine patris,
Inclusam contra iusque piumque tenet.
Quod potui, renui, ne non invita tenerer.
Cetera femineae non valuere manus.
‘Quid facis, Aeacide? non sum sine vindice’ dixi:
‘Haec tibi sub domino est, Pyrrhe, puella suo.’
Surdior ille freto clamantem nomen Orestis
Traxit inornatis in sua tecta comis.


VIII.—Hermione, daughter of Menelaus and Helen, was betrothed by her
grandfather Tyndareus, to her cousin Orestes, during the absence of Menelaus
at the siege of Troy. The latter, ignorant of her engagement, promised her to Pyrrhus,
who forcibly carried her off and married her on his return. Vid. Servius ad Virg. Aen. iii. 328. There was a tra-
gedy of Sophocles called ‘Hermione,’ in which the legend probably appeared in
the same shape as it does in the following epistle.

1. Animosus imagine patris.] i. e. ‘Ex-
emplo patris,’ ‘hot-headed like his father.’
Cf. Virg. Aen. ii., ‘Instat vi patria Pyrrh-
s. Achilles is called ‘animosus’ by
Horace, Sat. I. vii. 12.

2. Inclusam.] The ellipse of ‘me’
seems very harsh, there being no anteced-
ent to which to refer ‘inclusam.’ I am
inclined to think the true reading is
‘Hermionem,’ and that ‘inclusam’ was
a gloss explaining the meaning of ‘tenet,’
which made its way into the text before

the age of P. Otherwise we have not the
name Hermione until vs. 59.

5. Quod potui, renui.] ‘I refused com-
pliance, which was the only thing I could
do,’ or, in other words, ‘What I could. I
did—namely, refused compliance.’
Cf. Met. iv. 681, ‘Celasset vultus si non re-
ligata fuissest. Lumina, quod potui, lac-
rimis implevit abortis.’ Burmann and
Ruhnken make a grave error in translat-
ing ‘quantum potui.’

7. Non sum sine vindice.] There is an
allusion here to the legal process of ‘manus
injictio.’ ‘The defendant’ (in such a case,
when seized by the plaintiff) ‘was not per-
mitted to make any resistance, and his only
mode of defence was to find some respon-
sible person (vindex) who would under-
take his defence. If he found no vindex,
the plaintiff might carry defendant to his
house and keep him in confinement for
sixty days.’ Dict. Ant. s. v., ‘Manus
injictio.’ Cf. xii. 158, and for other legal
metaphors in Ovid, see note on ix. 109.
Pyrrhus had in this instance wrongly
Quid gravior capta Lacedaemoni serva tulisse,
Si raperet Graias barbara turba murus?
Parcius Andromachen vexavit Achaia victrix,
Cum Danaus Phrygias ureret ignis opes.
At tu, cura mei si te pia tangit, Orestes,
In tue non timidas in tua iura manus.
An siquis rapiat stabulis armenta reclusis,
Arma feras, rapta coniuge lentus eris?
Si socer exemplo nuptae repetitor ademptae,
Nupta foret Paridi mater, ut ante fuit.
Nee tu mille rates sinuosaque vela pararis,
Nee numeros Danaei militis: ipse veni!
Sie quoque eram repetenda tamen: nec turpe marito,
Aspera pro caro bella tulisse toro.

19. Pro si, sit habent libr. plurimi, et post h. v.; sequantur in quibusdam libris:
*Cui pia militiae causa pulilla fuit* Si socer ignarus vaeta stertisset in aula, sed quum
in omnibus antiquioribus desint, et multum offendat stertisset pro stertuisset, pro
quo coni. *Burn. sedisset,* omittere praestat.
24. *Numeros* P. *numerus* vulg.

resorted to the ‘manus iniectio,’ and Hermione exhorts Orestes to use the same
process with greater right, vs. 16. Cf. iii. 153. ‘Domini iure Vere tudit.’ Hermione
denies the right of Pyrrhus to take possession of her, as she was not ‘sui
iuris,’ but under the ‘dominium’ or ownership of Orestes by virtue of her betrothal
to him.
16. See last note. The ‘inictio ma
nus’ was a favourite illustration of
Ovid’s. Cf. Am. i. iv. 40, ‘Et dicam,
mea sunt, iniciamque manus.’ Fast. iv.
90, ‘Quem Venus iniceta vindicat alma
manus.’
17. ‘If a thief were to burst open your
folds, and steal your herds.’ *Reclusis*
was thought weak by Burmann, who pro-
posed ‘nervulis’ Lennep however quoted
Plantus Capt. IV. iv. 10, ‘Cellas refugit
omnes, reclusitque armarmum.’
fashion.’ It must be admitted that this
is an awkward line, as a verb must be
supplied, as well as ‘tuo.’ It is easy
enough if we read ‘sit’ for ‘si,’ and ad-
mit the distich that follows in some MSS.
But these lines are open to grave objec-
tions: they are found only in a few infe-
rior codices: the repetitions of ‘sincer
and ‘fuit,’ and the incorrectness of the
form ‘stertisset’ seem to me decisive
against them.
24. *Numeros.* 1 ’Companies’ ‘troops.’
This use of ‘numeris’ approaches the mean-
ing the word came to have in later times
cohortes.’ Heinsius quotes Tertullian
*Apol. ‘Si hostes agere vellemus, desess
nobilis vis numerorum et copiarum?’ Cas-
sidorus Hist. Lib. i. ‘Romano horde nunc
numeri vocantur.’ This mean-
ing is not uncommon in Tacitus. Ernesti
Clav. Cie., claims it for the Augustan age
also.
25. *Sie quoque.* ‘Even so,’ i.e. ‘even if
you had to bring an armed force, you
should have tried to rescue me.’
Quid, quod avus nobis idem Pelopœus Atreus,  
Et, si non esses vir mihi, frater eras?  
Vir, precor, uxori, frater succurre sorori:  
Instant officio nomina bina tuo.  
Me tibi Tyndarœus, vita gravis auctor et annis,  
Tradidit: arbitrium neptis habebat avus.  
At pater Aeacidae promiserat, inscius acti.  
Plus quoque, qui prior est ordine, possit avus.  
Cum tibi nubebam, nulli mea taeda nocebat:  
Si iungar Pyrrho, tu mihi laesus eris.  
Et pater ignoscet nostro Menelaus amori:  
Succubuit telis praepetis ipse dei.  
Quem sibi permisit, genero concedet amorem.  
Proderit exemplo mater amata suo.  
Tu mihi, quod matri pater est: quas egerat olim  
Dardanius partes advena, Pyrrhus agit.  
Ille licet patriis sine fine superbiat actis.  
Et tu quae referas facta parentis, babes.  
Tantalides omnes ipsumque regebat Achillem.  
Hic pars militiae, dux erat ille ducem.  
Tu quoque habes proavum Pelopem Pelopisque parentem.  
Si medios numeres, a Iove quintus eris.

27. Quid quod.] This phrase always introduces an additional argument. 'Besides I am your cousin, as well as your wife.' 'Frater' is often used for a first cousin. Cf. xiv. 1, Met. xiii. 31.

31. 'Tyndarœus, whose character and age gave his authority weight, betrothed me to you: as grandfather he had the disposal of his grandchild; but my father Menelaus promised me to Pyrrhus through ignorance of that transaction: let my grandfather then, as he is first in order of time, also carry the preference.' 'Prior ordine' is understood by Jahn to mean simply 'older:' as I understand it, it means that the promise of Tyndarœus was made before that of Menelaus. I join 'quoque' closely with 'possit,' but it might also be understood to refer to the previous line, and to supply an additional argument: 'besides.'

35. Mea taedia.] 'My marriage.' Cf. vi. 184, 'Me tibi teque mihi taeda pudica dedit.'

40. 'The precedent of my father's love to my mother will be of service to us.'

45. Tantaliæs.] Agamennon, whose great grandfather was Tantalus. 'Dux ducem,' from Agamennon's titles of ἀνυξ ἀνδρῶν, βασιλέα ἀντέχων.

48. Si medios numeres.] 'If you count the ancestors who intervene, you are fifth
HEROIDES.

Nee virtute cares. Arma invidiosa tulisti:
Sed tu quid faceres? induit illa pater.
Materia vellem fortis meliore fuisses.
Non lecta est operi, sed data causa tuo.
Hane tamen implesti, inguloque Aegisthus aperto
tecta cruentavit, quae pater ante tuus.
Increpat Aeacides, laudemque in crimina vertit:
Et tamen aspectus sustinet ille meos.
Rumpor, et ora mihi pariter cum mente tumescunt,

50. Induit illa pater P patrem G.

in a direct line from Jupiter.' Cf. xvi. 174, 'Pliada si quaceres, in nostra gente Iremque, Invencis medius ut tacentum avos,' a passage so like that in the text, that I have accepted the emendation of Nodelli, called 'certissimam' by Loennep. 'Melius' can of course stand, and is in some degree supported, as Loers says, by ii. 7, 'Tempora si numeres, bene quae numeramus amantes,' if 'bene' is the real reading there. The line of descent was—Jupiter, Tantalus, Pelops, Atreus, Agamemnon.

49. Arma invidiosa tulisti.] 'You took up arms abhorred by all:' when proceeding to avenge the murder of Agamemnon on Clytaemnestra and Aegisthus. 'Invidiosus' = ἐπίφθος ὅ 'looked on with abhorrence,' on account of the unnatural slaying of a mother. On the other hand the Chorus in the Choephoroe, urging Orestes to the deed, say vs. 811, sqq.: οὖ ἐὰν ταρσών ὅταν ἥκῃ μίρος ἔργων, ἐπάων πατρός ἀυδών θροοῦν τικνών, πίεσαι οἴνοι· πατρέσθαι αἰτῶν:

50. Sed tu quid faceres.] Excusandi formula. Cf. Virg. Ecl. i. 41, 'Quid facerem?' Ruhnken. 'Induit illa pater:' 'Your father dressed you in those arms,' an expression which shows how thoroughly Ovid had caught the spirit of the Orestean dramas of Aeschylus and Sophocles, in which the dead Agamemnon is ever looked upon as an active agent working from Hades to his ultimate revenge on his murderers. This is also apparent from vs. 120, 'Quod se sub tumulo fortiter ulta incept.' The first passage I open at in the Choephoroe, for instance, vs. 315, sq., τίκνοι, φρόνημα τοῦ θανόντος οὗ δαμάζει πυρὸς μαλερά γνάθος φαινει ὑστερον ὅργαις, ὁποτύγζεται ὧ θυγήσκων ἀφαίνεται ὧ βλάπτων κ.τ.λ. Ibid. 368, τῶν μὲν ἄρωγοι κατὰ γῆς ἑθή. Ibid. 872, τῶν ζώντα καίνειν τοὺς τεθνηκότας λίγω and passim. For the construction: cf. Art. i. 197, 'Induit arma tibi genitor patriaque tuusque.' There is a reading in most MSS., 'patrem' from which we have fortunately been preserved by P, as it destroys the sense altogether. It was probably introduced by some copyist who was thinking of the robe spread over Agamemnon by Clytaemnestra in the bath, 'illa' being supposed the nom. sing.

51. 'I wish you had had a better subject to show your bravery on: but you did not choose your cause: it was assigned to you. I think 'materia' refers exclusively to the cowardly Aegisthus, whom Hermione considered an antagonist unworthy of Orestes. I think this is borne out by the expression 'lecta est' in 52. The force of 'lego' is to pick out an antagonist, especially one's match. So in Plantus Amph. I. i. 163, 'alia forma oportet esse quem tu pugno legeris,' 'He must be a different make of man you would pick out to box with.'

53. Hanc tamen implasti.] 'Yet, such as it was, you thoroughly performed it.'
Pectoraque inclusis ignibus usta dolent.
Hermione coram quisquamne obiecit Oresti,
Nec mihi sunt vires, nec feros ensis adest?
Flere licet certe; flendo defundimus iram,
Perque sinum lacrimae fluminis instar eunt.
Has solas habeo semper, semperque profundo.
Hument incultae fonte perenne genuae.
Num generis fato, quod nostros errat in annos,
Tantalides matres apta rapina sumus?
Non ego fluminei referam mendacia cygni,
Nee querar in plumis delituisse Iovem.
Qua duo porrectus longe freta distinct et Themos,
Vecta peregrinis Hippodamia rotis.
[Castori Amyclaeo et Amyclaeo Polluci

61. Defundimus P, verissime. diffundimus M, disparimus G.
69. Freta distant P G, hemon P.

'Hanc,' I think, refers to 'causam' in the previous line, not to 'materiam' in 51, to which Ruhnken refers it. He quotes Trist. IV. iii. 73, 'materiamque tuis tristem virtutibus impere', but that may be a coincidence: the abl. 'virtutibus' makes all the difference. For 'implere' = to 'execute', 'perform,' cf. Cic. Cluent. xviii. 51, 'ne id profiteri videar, quod non possim implere.'

59, 60. 'Does any one dare to speak ill of Orestes in presence of Hermione, and can I not find strength, or a weapon to avenge it?' 'Obicere' = 'exprobate must have an accusative supplied, 'aliquid.'

65, 66. 'Can it be that owing to a fate attached to our race, which extends beyond its bounds even to our years, we women of the house of Tantalus are fit subjects for ravishment?' For the fate of race,' cf. note on iv. 55.—'Errat': of this word, Lennep says, 'nihili est,' but I cannot agree with him. 'Errat' gives excellent sense: Ovid here puts himself in the Greek point of view, which often regarded some πρῶταρχος ἀτη as drawing down a calamity on future ages. Its evil influence might reasonably have expended itself long before, but still it goes on even beyond its bounds (errat), bringing misery on the devoted family in the same way from generation to generation. Ovid very likely had the word ἐξοικεῖον, Eur. Hipp. 1381, in his mind, παλαιῶν προγένεσις πηγόν ἐξοικεῖον κακῶν οὖν μέλλει.

70. This fine line, which Ovid repeats, Art. ii. 8, is borrowed from Propertius, I. i. 20, 'Avea externis Hippodamia rotis.' Hippodamia was daughter of Oenomaus, King of Elus, won in marriage by Pelops the Phrygian: hence 'peregrinis.'

71. [Castori.]' The elision of the long vowel at the end of this word was with Lachmann a chief argument against the authenticity of this Epistle. I will treat at greater length of his objections in the preface to this edition.
HEROIDES.

Reddita Mopsopia Taenaris urbe soror:
Taenaris Idaco trans aequora ab hospite rapta
Argolicas pro se vertit in arma manus.
Vix equidem memini, memini tamen. Omnia luctus, Omnia solliciti plena timoris erant.
Flebat avus Phoebique soror fratresque gemelli,
Orabat superos Ledae suumque Iovem.
Ipsa ego, non longos etiam tum scissa capillos,
Clamabam ‘sine me, me sine, mater, abis?’
Nam coniux aberat. Ne non Pelopeia credar,
Ecce Neoptolemo praeda parata fui.
Pelides utinam vitasset Apollinis arcus!
Damnaret nati facta proterva pater.
Nec quondam placuit, nec nunc placuisset Achilli,
Abducta viduum coniuge flere virum.
Quae mea caelestes iniuria fecit iniquos?
Quodve mihi miserae sidus obesse querar?
Parva mea sine matre fui: pater arma ferebat:
Et duo cum vivant, orba duobus eram.
Non tibi blanditias primis, mea mater, in annis
Incerto dictas ore puella tuli:
Non ego captavi brevibus tua colla lacertis,

72, 73. Taenaris P, Tyndaris vulg.

77. Phoebique soror.] This is the restoration of Meziriacus followed by Heinsius from P, for ‘flebat.’ Enr. Iphig. in Aul. 49, ἱγινοτο Ἀδη θεσπια ταῖς παρθέναις Φοῖβη Κλυταιμνήστρα ἴμις ἑπάρκος Ἐλινη της. The existence of Phoebe, the sister of Helen and Clytemnestra, has been strangely ignored by the commentators on Prop. I. xiii. 30, ‘Et Ledae partu gratior, una tribus,’ which line has been in consequence misunderstood.

79. Etiam tum.] = etiamnum, i.e. ‘still,’ to be joined with ‘non longos.’ ‘Having torn my hair, which was still short’ (as being that of a child).

83. Apollinis arcus.] Achilles was, according to one account, shot by Apollo, assuming the guise of Paris. Vid. Hyg. Fab. 107.

90. Vivant.] Although the present tense is, in the first instance, due to the exigencies of the metre, it admits of explanation: for Menelaus and Helen are still alive. ‘And though my father and mother are not yet dead, I was then an orphan.’
Nee gremio sedi sarcina grata tuo:
Non cultus tibi cura mei, nee pacta marito
Intravi thalamos matre parante parantes novos.
Obvia prodieram reduci tibi—vera fatebor—
Nee facies nobis nota parentis erat.

Te tamen esse Helenam, quod eras pulcherrima, sensi.
Ipsa requirebas, quae tua nata foret.
Pars haec una mihi, coniux bene cessit Orestes:
Is quoque, ni pro se pugnet, ademptus erit.
Pyrrhus habet captam reducet et victore parentem.
Hoc munus nobis diruta Troia tulit.

Cum tamen altus equis Titan radiantibus instat,
Perfrueris infelix liberiore malo.
Nox ubi me thalamis ululantem et acerba gementem
Condedit, in maesto proeubuique toro,
Pro somno lacrimis oculi fumantur obortis,
Quaque licet fugio sicut ab hoste viro.

Saepe malis stupeo, rerumque oblita locique
Ignara tetigi Scyria membra manu:
Utque nefas sensi, male corpora tacta relinquo
Et mihi pollutas credor habere manus.

Saepe Neoptolemi pro nomine nomen Orestis
Exit, et errorem vocis ut omen amo.
Per genus infelix iuro generisque parentem,
Qui freta, qui terras et sua regna quantif:
Per patris ossa tui, patrui mihi, quae tibi debent,

111. Ita G. stutec nerosque obl. P.
HEROIDES.

Quod se sub tumulo fortiter ulta iacent:
Aut ego praemoriar, primoque exstinguar in aevo,
Aut ego Tantalidae Tantalis uxor ero.

EPISTOLA IX.

DE IANIRA HERCULI.

Gratulor Oechaliam titulis accedere nostris:
Victorem vietae succubuisse queror.
Fama Pelasgiadas subito pervenit in urbes
Decolor et factis insitianda tuis,
Quem nunquam Iuno seriesque immensa laborum
Fregerit, huic Iolen imposuisse ingum.
Hoc velit Eurystheus, velit hoc germana Tonantis,
Laetaque sit vitae labè noverca tuae.
At non ille velit, cui nox—sic ereditur—una

120. Quod se P quod sic G M.
121. Ita G. ut ego premoriar priorque exsuar in aevo P, cuius librarii in hac epistola
describenda solito plus dormitasse videtur.
5. Ille venis P G, velit vulg. velit multi libr. et ita corr Dammius. Sì ereditur G.

120. Quod se.] 'That they have revenged themselves.' This is evidently the true reading, and not 'sic.' See note on
'induit illa pater; vs. 50, supra.
IX.—Hercules had captured Oechalia in Euboea, and slain its king, Eurytus,
of whose daughter Iole he became enamoured, and sent her to Trachis, where
his wife Deianira was; he himself proceeding to the promontory of Cenaeum to
sacrifice to Jupiter. On the arrival of Iole at Trachis, Deianira sent to Hercules
the shirt, dipped in the blood of the centaur Nessus, which the latter had told
her would act as a love-charm on her husband. After sending it she is sup-
posed to write the following epistle to Hercules: and while writing it she learns
that Hercules is perishing by the poison
of the shirt. The Trachiniæae of Sopho-

is directly followed by Ovid. The ninth
book of the Metamorphoses treats of the
same circumstances.
1. Nostris was changed by Heinsius to
'vestris.' By what authority he made
'vestris' = 'tuis,' I know not. 'Nostris,'
so far from being unsuitable, is used with
much dignity by Deianira as the lawful
wife of Hercules, and therefore the right-
ful sharer in his glories.
3. 'A foul report, which should be
downed by your actions, suddenly par-
vaded the Grecian cities.' 'Infitianda'
is correctly explained by Loers: 'quam
negari debeat esse famam factorum tuo-
rum,' cf. Met. ii. 34; 'Progenies, Phae-
thon, haud insitianda parenti.'
7. Cf. Virg. ii. 104. 'Hoc Ithacus
velit et magno mercurur Atridae.'
EP. IX. DEIANIRA HERCULI. 79

Non tanti, ut tantus conceiperere, fuit.
Plus tibi quam Iuno, nocuit Venus: illa prematur.
Sustulit, haece humili sub pede colla tenet.
Respice vindicius paecatum viribus orbeum,
Qua latam Nereus caeruleus ambit humum.
Se tibi pax terrae, tibi se tuta aequora debent:
Implesti meritis solis utramque domum.
Quod te laturum est, caelum prius ipse tulisti:
Hercule supposito sidero fulsit Atlas.
Quid nisi notitia est misero quaesita pudori,
Si cumulas turpi facta priora nota?
— Tene ferunt geminos pressisse tenaciter angues,
Cum tener in eunis iam Iove dignus eras?
Coepisti melius, quam desinis: ultima primis
Cedunt: dissimiles hic vir et ille puer.
Quem non mille ferae, quem non Sthenelieus hostis,
Non potuit Iuno vincere, vincit amor.
At bene nupta feror, quia nominer Herculis uxor,
Sitque soce rapidis qui tonat altus equis.

12. *Humilis* G.
19. *Ita P quid tibi—pudoris G.* Burmannus malcat *Quid nisi stultitia est sevo quaesita pudori.*

10. *Tanti ut*] ‘One night was not long enough for your begetting.’ The notion of equivalence is not however lost, and therefore, ‘tanti’ is the proper reading, not ‘tanta,’ which can hardly be ‘satis longa.’
19. ‘What have you gained by all these achievements but notoriety added to your shame, if you finish off your great deeds with a disgraceful stain?’ *Quaesita* would naturally be ‘quesiti- tum;’ but it is attracted to ‘notitia.’ *Pudori* is governed by ‘quaeita.’ *Cumulare,’ ‘to give the finishing touch to.’ ‘cuminum’ is properly the top of a sap; in measures, it denoted that which was given over and above. Vid. Festus, s. v. *‘Auctarum.’*
27. Those who read ‘nominor’ here, and ‘sit’ in the next line, must suppose a
HEROIDES.

Quam male inaequales veniunt ad aratram iuvene,
Tam premitur magno coniuge nupta minor.
Non honor est, sed onus species laesura ferentes.
Siqua voles apta nubere, nube pari.
Vir mihi semper abest, et coniuge notior hospes,
Monstraque terribiles persequiturque feras.
Ipsa domo vidua, votis operata pudicitis,
Torqueor, infesto ne vir ab hoste cadat.
Inter serpentes aposque avidosque leones
Iactor, et haesuros terna per ora canes.

31. Ferentem libri quidam.

subtle distinction: it was a fact that she was called the wife of Hercules; therefore 'nominor,' the indicative, is used: that Jupiter was her father-in-law was not quite such a certainty: it was the current hypothesis (see Met. ix. 21): therefore the subjunctive is used. See Madvig. § 357, b. I doubt whether such a distinction was intended: both verbs are properly in the subjunctive, because the reason is given according to the views of another party. Madvig. § 357.

'Men say I am well married, because I am the wife of Hercules:' 'nominor = 'ferar = 'sim.' Vid. note on vi. 114.

29. 'Just as ill-matched bullocks take badly to the plough, so a lowly wife is oppressed by a high-born husband.'

31. Non honor est sed onus species laesura ferentes. [The state that will injure those who bear it is not an honour, but a burden.] There is an untranslatable play on παρανομοσία in the words 'onus' and 'honor:' Cicero several times puns on the words 'onerati' and 'hononati.'

32. Si quia voles apte nubere nube pari.] Cf. Callimachus Epigr. i. 16, from which passage Ovid has borrowed this, as Ernests remarked.

33. Et coniuge notior hospes.] 'Is better known to me as a guest than a husband.' Not 'a stranger is better known than my husband,' as 'vir' must be carried on to the next line, and therefore must be understood in this clause also.

35. Operata.] 'Operari' is generally used of offering up sacrifices, like ιπέων. Cf. Hor. Od. III. xiv. 6, 'Prodeat inustis operata sacrís.' Here it is used of offering up prayers as a religious duty. For 'pudicis,' cf. vi. 73, 'adde preces castas.'

36. Ne vir ab hoste cadat.] Cf. Met. 192, 'Magna feres tacitas solacia mortis ad umbra, A tanto cecidisse viro.' Ovid uses 'a' or 'ab' with the ablative, not only with the agent after passive verbs, but even after adjectives and intransitive verbs, as here. Vid. ad x. 138.

37, 38. 'I keep tossing among serpents, boars, and lions, and dogs ready to fasten on one with triple mouths.' 'Jactor' is used with reference to the sleepless nights she spent tossing about as she thought of the horrid monsters her husband was engaged with. The Lernaean Hydra, the Erymanthian boar, the Nemean lion, and Cerberus, are referred to. There seems to be no sufficient reason for following Heinsius in changing 'haesuros' to 'Esuros.' See a passage in Met. 1. 535, where a dog is described pursuing a hare: 'Alter, τιθαεσυρο similiis iam inaeque tenere Sperat,' ix. 5. Lennep defends the use of 'per' in the construction, 'Esuros terna per ora,' by Lucian Hermot. c. 74, ἦσθη λαός τριών στροφών—a defence which, of course, applies equally to 'haesuros.'
Me pecudum fibrac simulacraque inania somni
Ominaque arcana nocte petita movent.
Aucupor infelix incertae murmura famae,

Speque timor dubia, spesque timore cadit.
Mater abest, queriturque deo placuisse potenti:
Nec pater Amphitryon, nec puer Hyllus adest.
Arbiter Eurystheus irae Iunonis iniquae
Sentitur nobis, iraque longa deae.
Haec mihi ferre parum? Peregrinos addis amores,
Et mater de te quaelibet esse potest.
Non ego Partheniis temeratam vallibus Augen,
Nec referam partus, Ormeni nympha, tuos:
Non tibi crimen erunt, Theutrantia turba, sorores,
Quarum de populo nulla relicta tibi est.
Una, recens crimen, referetur adultera nobis,
Unde ego sum Lydo facta noverca Lamo.
Maeandros, terris totiens errator in isdem,
Qui lassas in se saepe retroquet aquas,
HEROIDES.

Vidit in Hereuleo suspensa monilia collo
Illo, cui eaelum sareina parva fuit.
Non puduit fortes auro cohibere lacertos,
Et solidis gemmas opposuisse toris?
Nempe sub his animam pestis Nemeaea lacertis
Edidit, unde humerus tegmina laevis habet.
Ausus es hirsutos mitra redimire capillos:
Aptior Hereuleae populus alba comae.
Nec te Maeonia lascivae more puellae
Incingi zona dedecuisse putas?
Non tibi succurrat crudi Diomedis imago,
Efferus humana qui dape pavit equas?
Si te vidisset cultu Busiris in isto,
Huic victor victo nempe pudendus eras.

70. Quaerendi signum post h. v. habent M. et Jahn. quod jure damnat Loers.

56. The river Maeander, famous for its winding course, rose in southern Phrygia, and formed the boundary between Lydia and Caria, till it fell into the Iearian sea. The reading 'lassas' is defended by Burmann against 'lapas' by Met. i. 582, 'Mosque amnes aliis, qui qua tulit impetus illos, In mare deducunt fessas erroribus uidas'; and by Lucan, v. 466, 'Neuter (annis) longo se gurgite lasat.'
59. Non puduit.] 'Were you not ashamed to confine your strong arms with golden bracelets, and to place jewels on your brawny muscles?' I prefer the interrogative form here, as it occurs twice below. 75, 89.
61. Nempe.] 'Verily.' This word is not ironical here, but denotes, as it sometimes does, strong affirmation. 'These were the very arms that slew the Nemean lion.' Cf. iv. 144, 'Hiscere nempe tibi terra roganda fuit,' and 70, infra.
63. Mitra.] The turban was looked upon by the Romans as characteristic of the Phrygians and Lydians. Servius ad Aen. ix. 616, 'Mitra proprie Lydorum fuit.' Cf. Juv. iii. 66.
64. Populus alba.] Cf. Theoc. ii. 121, κρατεὶς ἔχων λεύκαν Ἡπακλίδης ιππόν ἵππος. Virg. Ecl. vii. 61, 'Populus Alcidae gratissimum,' where Conington: 'The story was, that Lenece was a nymph beloved by Pluto, who caused a white poplar to grow up in the shades after her death; and that Hercules, on his way from the infernal regions, made himself a garland from its leaves.'
67. Diomedes, King of Thrace, who fed his horses on human flesh; Busiris, King of Egypt, and son of Poseidon, who sacrificed all foreigners that visited Egypt; and Antaeus, a Libyan giant and wrestler, son of Earth, who remained invincible as long as he was in contact with his mother Earth, were all slain by Heracles.
70. Nempe.] See note on v. 61, supra. Morkel and Jahn point this verse interrogatively; but I do not think the sense is thereby improved.
Detrahat Antaeus duro redimicula collo,
Ne pigeat molli succubuisse viro.
Inter Ioniaeas calatham tenuisse puellas
Diceris, et dominae pertimuisse minas.
Non fugis, Alcide, victricem millo labororum
Rasilibus calathis imposuisse manum,
Crassaque robusto deducis pollice fila,
Aequaque formosae pensa rependis erae?
A! quoties, digitis dum torques stamina duris,
Praevalidae fusos comminuere manus.

_Credesis infelix scuicac tremfictactus habenis_

Ante pedes dominae pertimuisse minas.

_Exitmis pompis praeconia summa triumphi_

Factaque narrabas dissimulanda tibi:

78. Pro formosae codd. nonnulli habent: _famosae._

81–84. Scribit M: "_vss. 81, 83, in margine P a ma. sec. adiciuntur: vetus aliquis librarius in libro qui pentametros non reducitos habet describendo aberravit in hexametro 82 a voce _dominae_ in v. 74, adject deinde ante actatem G codicis duo hexametro duobus pentametris._" Argute ille quidem: sed discrepant recensio Iahnii, qui scribit: "_totum distichon (81, 82), una cum sequenti (83, 84), a textu cod. Put. abest et in margine tantum legitur._" Incertos igitur de scriptura P nolo conjecturam facere. Credo tamen 'Dominae pertimuisse minas' in amobus versibus (74, 82), sana esse nullo modo posse. Sed in priore loco spuria magis quam in posteriore, ut _M_ placet, mihi videntur: nam postulabant in 74, verba qualia in Am. II. ii. 226, leguntur: _Inter Ioniaecas calatham tenuisse puellas creditur et lanas excoluisse rudes, potius quam domine pertimuisse minas._

83. _Pompas immania semina laudum_ P ma. sec.

73. The 'calathus, was a basket in which the balls of wool, prepared for spinning, was held. 'Rasiles,' _in v. 76, denotes that these baskets were made of 'scraped,' 'smooth,' osiers or twigs. Cf. Catull. Lxiv. 319, 'Ante pedes autem conductis mollia lanae Vellera virgati custodibant calathisei._

77. Hercules' hands were so big and clumsy that the threads he spun were coarse, 'cruasa.' 'Deduco,' used of drawing the thread out of the 'glomus,' which was wound round the 'colus, or 'distaff,' by means of the 'fusus,' or 'spindle.' This was set spinning round to form the 'stamina, or 'threads,' _vss. 79, 80. The 'fusi' were delicate in make, and often got broken by the hands of Hercules, which were 'too strong.'_
Scilicet immanes elisos faucibus hydros
Infantem caudis involuisse manum:
Ut Tegeaeus aper cupressifero Erymantho
Incubet, et vasto pondere laedat humum.
Non tibi Threiciis adfixa penatibus ora,
Non hominum pingues caede tacentur equae:
Prodigiumque triplex, armenti dives Hiberi
Geryones, quamvis in tribus unus erat:
Inque canes totidem trunco digestus ab uuo
Cerberus implicitus angue minante comis:
Quaeque redundabat fecundo vulnere serpens
Fertilis et dannis dives ab ipsa suis,
Quique inter laevumque latus laevumque lacertum
Praegrave compressa fauce popendit onus:
Et male confisum pedibus formaquo

85. **Cunis** P. G.  **Canis**, al. **Nodis** Heins.
88. **Incubat—laedat** P.; **incubat—laedit** G M.
96. **Ita** P.; **ditior ipsa** G.

Haece tu Sidonio potes insignitus amicu
Dicere? non cultu lingua retenta silet?
Se quoque nymphs tuae oneravit Iardanis armis,
Et tulit e capto nota tropaea viro.
I nune, tolle animos et fortia gesta recense.
Quod tu non esses iure, vir illa fuit.
Qua tanto minor es, quanto te, maxime rerum,
Quam quos vicisti, vincere maius erat.
Illi procedit rerum mensura tuarum:
Cede bonis: heres laudis amica tuae.

106. Quam tu P.

103. Omphale was the daughter of Iardanis. 'Oneravit' is so peculiarly appropriate, and so often confounded with 'ornavit' in MSS., that I read it with some later ones. The 'arma' are the club and bow and arrows: 'the nota tropaea' in v. 104, are the same as 'spolia leonis,' v. 113, the lion's skin.

104. 'That which you were not by right, namely, a man, she was.' Loers wrongly makes 'quod' = 'quia': it is of course the relative, in apposition to the antecedent of vir understood.

109. 110. Illi procedit.] To her accrues the sum total of your property: resign your goods: your mistress has succeeded to your fame! This difficult passage has been shurred over by the commentators. It forms one of the many metaphors derived from legal phraseology found in Ovid, which no doubt he became acquainted with when filling a post in the centumviri. Rubinen and Loers briefly say the metaphor in v. 109 is drawn from military affairs, because 'aera procedere militibus diebantur.' But it is perfectly clear that there is no military metaphor whatever, and that one and the same legal metaphor runs through both lines. The process known as 'cessio bonorum,' was the origin of the metaphor in both lines, not in the latter only, as the commentators would have us believe. The process in its simplest form was this: when a man found he had more debts than he could hope to pay, he handed over his property to his creditors. There was an ancient gloss describing the 'cessio bonorum' (See Diet. Ant. s. v. Bonorum cessio), thus: 'Cedere bonis est ab universitate rerum suarum recedere. These words are remarkable, as they were probably the very legal form Ovid was thinking of when he wrote the words 'Ille procedit rerum mensura tuarum,' almost the identical words, except that 'universitas' is expressed by 'mensura,' which very probably was itself a legal term, meaning the same thing. 'Heres laudis amica tuae,' is a continuation of the same metaphor, for it was possible to alienate the right of inheritance also by the form of 'bonorum cessio' (Dict. Ant. s. v. Heres.) Ovid's meaning, expressed more freely, is this: 'The glory that once was yours has passed to her, your conqueror: bankrupt as you are in reputation, you may as well formally declare yourself so, and appoint your mistress the heir to the fame that once was your rightful inheritance.' 'Procedere' was a legal term used 'de iis quae in utilitatem alieius edunt, presunt, iuvant.' Forcellini. Hence, it was said of a creditor who was 'de facto' receiver of his debtor's income, and the 'bonorum cessio' made him so 'de iure.' The words 'aera procedere militibus,' Liv. v. 7, was only one out of the many possible applications of the phrase.—'Mensura rerum: we have 'census mensura' in Juv. xiv. 316, which, although 'mensura' there bears a somewhat different meaning from that in the passage before us, seems to show that the word was regularly used when speaking of the amount of a man's fortune—as we would say 'the inventory,' which probably took place in : 'cessio bonorum.'
O pudor! hirsuti costas exuta leonis
Aspera texerunt vellera molle latus.
Falleris et nescis: non sunt spolia illa leonis,
Sed tua: tuque fere victor es, illa tui.
Femina tela tulit Lernaeis atra venenis,
Ferre gravem lana vix satis apta colum,
Instruxitque manum clava domitrique ferarum,
Vidit et in speculo coniugis arma sui.
Haec tamen audieram: licuit non credere famae,
Et venit ad sensus mollis ab aure dolor.
Ante meos oculos adducitur advena pelex,
Nec mihi, quae patior, dissimulare licet.
Non sinis averti: medium captiva per urbem
Invitis oculis aspicienda venit.
Nec venit incultis captarum more capillis,
Fortunam vultu fassa decente suam.
Ingreditur late lato spectabilis auro,
Qualiter in Phrygia tu quoque cultus eras.

111. Costas P G, costis vulg.
126. Fassa tegente P; fassa legendo G; Lennepii coniecturam edidi.
Dat vultum populo sublimis ut Hercule victo.

Oechaliam vivo stare parente putes.

Forsitan et pulsa Aetolide Deianira
Nomine deposito pelcis uxor erit:
Eurytidosque Ioles atque Aonii Alcidae
Turpia famosus corpora iunget Hymen.

Mens fugit admonitu, frigusque perambulat artus,
Et iacet in gremio languida facta manus.

Me quoque cum multis, sed me sine crimine amasti.
Ne pigeat, pugnae bis tibi causa fui.

Cornua flens legit ripis Acbelous in undis,
Truncaque limosa tempora mersit aqua.

Semivir occubuit in letifero Eveno,
Et iacet in gremio languida facta raanus.

Et iacet in gremio languida facta raanus.

An tuus in media coniux lacerabitur Qeta,
Tu sceleris tanti causa superstes eris?

120. Sublime sub Hercule victo P, codd. plurimi. Sublimis ab, unus et alter. Nos-

130. Dat vultum.] She throws

133. Aonii.] Cf. Met. ix. 112, and see


vi letiferoque veneno.

129, 130. Dat vultum.] *She throws

138. The contest between the river-

141. Evenus was a river flowing through

haughty looks upon the people, proud as

though she had conquered Hercules: you

would suppose her native town was still

standing, and her father alive.* "Sub-

limis ab Hercule victo" would mean, ac-

cording to Burmann, "proud owing to

the conquest of Hercules," 'ab' denoting

the result. I have seen no satisfactory

defence of 'sublime sub Hercule v.;' nor

can I understand it.

133. Aonii.] Cf. Met. ix. 112, and see

Adn. Crit. "Aonius" is 'Boeotian;' Her-

cules was so called from the fact that he

was born at Thebes.

138. The contest between the river-
god Acbelous and Hercules for the hand

of Deianira, is described in Met. ix. 'Le-

git:' 'picked up his horns;' one of the

horns of Acbelous was broken off by

Hercules. According to Ovid, Met. i. c.

the Naiads filled this horn with flowers

and fruit, and it became the horn of plenty.

141. Evenus was a river flowing through

Aetolia into the Corinthian gulf. For the

Centaur Nessus, and the story of the death

of Hercules, cf. Met. ix. 120, sqq., and

Class. Diet.
Siquid adhuc habeo facti, cur Herculis uxor
Credar, coniugii mors mihi pignus erit.
Tu quoque cognoscis in me, Meleagre, sororem.
Impia quid dubitas Deianira mori?
Heu devota domus! solio sedet Agrius alto:
Oeneas desertum nuda senecta premit:
Exulat ignotis Tydeus germanus in oris:
Alter fatalis vivus in igne fuit:
Exegit ferrum sua per praecordia mater.
Impia quid dubitas Deianira mori?
Deprecor hoc unum per iura sacerrima leoti,
Ne videar fatis insidiata tuis.
Nessus ut est avidum percussus arundine pectus,
'Hie dixit 'vires sanguis amoris habet.'
Illita Nesseo misi tibi texta veneno.
Impia quid dubitas Deianira mori?
Iamque vale, seniorque pater germanaque Gorge,
Et patria et patriae frater adempte tuae,
Et tu lux oculis hodierna novissima nostris,
Virque,—sed o possis!—et puer Hylle, vale!

EPISTOLA X.

ARIADE THESEO.

(Mitis inveni quam te genus omne ferarum.
Credita non ulii quam tibi peius eram)
Quae legis, ex illo, Theseu, tibi litore mitto,
Unde tuam sine me velu tulere ratem:
In quo me somnusque meus male proflidit et tu,
Per facinus sonnis insidiate meis.

Tempus erat, vitrea quo primum terra pruina
Spargitur et tectae fronde queruntur aves:
Incertum vigilans, a somno languida, movi
Thesea prensuras semisupina manus:
Nullus erat, referoque manus, iterumque retempto,
Perque torum moveo brachia: nullus erat.

Excussere metus somnumque:
conterrita surgos, 5

X.—From Ariadne to Theseus. The Epistle is supposed to be written from the island of Naxos or Dia, where Theseus abandoned Ariadne on his return from Crete, where he had slain the Minotaur by her aid. The Epistle is one of considerable beauty.

1, 2. 'I have found the whole race of brutes more kind than you: I could not have fared worse in the power of any beast than in yours.' These lines certainly have the appearance of being the prefix of a late hand, as the poem seems properly to begin at vs. 3: but, as regards the lines themselves, I cannot agree with Micyllus, who said, 'Hic versus putidi sunt neque quidquam Ovidi-auae facilitatis atque elegantiae habentes. I agree with him that 'ulii' is 'any beast,' not 'any man,' as Loers takes it. 'Eram' poetic for 'essem.'

9. Ita G in sonno al. sonno longua-r a P.

9. Ita G in sonno al. sonno longua-r a P.
HEROIDES.

Membraque sunt viduo praecipitata toro.
Protinus adductis sonuerunt pectora palmis,
Utque erat e somno turbida, rapta coma est.
Luna fuit: specto, siquid nisi litora cernam:
Quod videant oculi, nil nisi litus habent.
Nunc hue, nunc illuc, et utroque sine ordine curro.
Alta puellares tardat arena pedes.

15

Interea totam clamanti litore 
Hinc scopulus rauci pendet asus:
Ascendo, vires animus dabat, atque ita late 
Aequora prospectu metior alta meo.
Inde ego, nam ventis quoque sum crudelibus usa,
Vidi praecipiti carbas tenta noto.
Ant vidi, aut tamquam quae me vidisse putarem,
Frigidior glacie semianimisque fui.
Nee languere diu patitur dolor: excitor illo,
Excitor et summa Thesea voce voco.

20

'Quo fugis?' exclamo 'scelerate revertere Theseu,
Flecte ratem! numerum non habet illa suum.'

25

15. Adductis.] i e. 'Ad pectora ductis.'
Cf. vs. 104, infra; 'Filia per adductas saepe recepta manus:' and Trist. IV. ii. 5, 'adducta collum percessa securi.'

26. Hinc pendet.] So join. 'On it there hangs, suspended over the deep, a rock eaten into by the hoarse waves.'

30. Praecipiti:] Cf. Hor. Od. I. iii. 12, 'Praecipitem Africum.' Met. xi. 481, 'Praecps Eurus.'

31. Aut vidi aut tamquam quae me vidisse putarem.] 'I either saw it, or at least, like one who thought she had seen it, I turned colder than ice,' &c. I have adopted Merkel's reading, although I am hardly satisfied with it. For 'putarem' is not wanted if 'tamquam' is the reading: 'tamquam quae vidisse' would be sufficient: 'I either really saw it, or, as though I saw it,' &c. The construction is a very peculiar one, equivalent to 'tamquam quae se vidisse putaret.'

35. Numerum.] i q: πληρώμα, full complement of sailors and passengers.
Haec ego. Quod voci deerat, plangore replebam:
Verbera cum verbis mixta fuere meis.
Si non audires, ut saltem cernere posses,
Lactatae late signa dedere manus.
Candidaque imposui longae velamina virgae,
Scilicet oblitos admonitura mei.
IAMQUE oculus ereptus eras. Tum denique flevi.
Torpuerant molles ante dolore genae.
Quid potius facerent, quam mea lumina flerent,
Postquam desierant vela videre tua?
Aut ego diffusis erravi sola capillis,
Qualis ab Ogygio concita Baccha deo:
Aut mare prospiciens in saxo frigida sedi,
Cluamque lapis sedes, tam lapis ipsa fui.
Saepe torum repeto, qui nos acceperat ambos,
Sed nou acceptos ex exhibitis utraque lusa.
Et tua, quae possum, pro te vestigia tango,
Strataque quae membris intepuere tuis.
Incumbo, lacrimisque toro manante profusis
Pressimus' exclamo 'te duo, redde duos.
Yenimus hue ambo, cur non discedimus ambo?
Perfide, pars nostri, lectule, maior ubi est ?'

37. Replebam.] Cf. note on 'implesti, vi. 58. 'Plangore' is 'beating of the bosom.'
40. Iactatae late.] Rubniken, who prefers 'iactantes,' for the sake of euphony, must take 'signa' twice—'Signa antem intellige mappam, vel simile quid in altum iactatum,' and he quotes Am. III. ii. 74. But Ariadne evidently first waved her hands, and then resorted to this kind of signalling, which is described in the following verse.
44. Genae' are here 'the eyes,' as in Her. xx. 206, and elsewhere in poetry.
48. Ogygio deo.] 'The Theban god,' i.e. Bacchus. Ogyges is said to have been an ancient King of Boeotia.
50. Quamque lapis sedes tam lapis ipsa fui.] Literally, 'And I was much as a stone

myself, as the stone which was my seat.'

52. Exhibitus erat.] This expression is probably used here with a legal reference to the 'actio ad exhibendum' the object of which was to compel a person to produce an article of property, which was being sued for, for fear of its being fraudulently made away with in the meantime. See Dict. Ant. s. v. 'Exhibendum, Actio ad.' Translate: 'The bed which had received us both, but which was destined never to make good its receipt.' Cf. Her. xvii. 194, 'In nou exhibitis utraque lusatoria.'

53. Quae possum.] i.e. 'quae (una) tui possum tangere.' Cf. viii. 3, 'Quod potui, renui.'
Quid faciam? quo sola ferar? vacat insula cultu.
Non hominum video, non ego facta boum.
Omne latus terrae cingit mare: navita nusquam,
Nulla per ambigua puppis itura vias.
Finge dari comitesque mihi ventosque ratemque,
Quid sequar? Accessus terra paterna negat.
Ut rate felici pacata per aequora labar,
Temperet ut ventos Aeolus, exul ero.
Non ego te, Crete centum digesta per urbes,
Aspiciam, puero cognita terra lovi.
At pater et tellus insto regnata parenti
Prodita sunt facto, nomina cara, meo,
Cum tibi, ne victor tecto morere recurvo,
Quae regerent passus, pro duce fila dedi:
Cum mihi dicebas 'per ego ipsa periula iuro,
Te fore, dum nostrum vivet uteque, meam.'
Vivimus, et non sum, Theseu, tua: si modo vivit
Femina periuri fraude sepulta viri.
Me quoque qua fratrem, mactasses, improbe, clava.
Esset quam dederas, morte soluta fides.
Nunc ego non tantum quae sum passura, recordor,
Sed quaecumque potest ulla relieta pati.
Occurrunt animo pereundi mille figurae:
Morsque minus poenae quam mora mortis habet.


60. Non hominum video non ego facta boum.] Hom. Od. x. 98, *Erthã miue ou'te boiou ou't* 'αναρων ανερων ιρινα.
62. Ambigua vias.] 'Perilous paths of the sea.' 'Ambiguus' and 'dubius,' especially the latter, are often used of the dangers of the deep. Cf. xviii. 52. Trist. I. xi. 13; Art. ii. 514, and passim.
65. Ut rate felici pacata per aequora labar.] Cf. Prop. IV. xvii. 2, 'Da mihi pacato vela ascenda pater'—a line which has, in my opinion, been completely misunderstood. 'Pacato' is there used as 'tranquillo' often is = 'on a calm sea.' It is generally taken to agree with 'mihi,' which gives poor sense.
73. Per.] This word in adjurations is often separated from its case by a pronoun, probably in imitation of the similar usage in Greek with regard to πρός (πρός σε γονάτων, etc). Cf. Virg. Aen. iv. 314; Tibull. I. v. 7.
who that tigridas,' Met. 'Quis Dia at saevam tigrida Dia ferat?' Et freta dicuntur magnas expellere phocas. Quis vetat et gladios per latus ire meum? Tantum ne religer dura captiva catena, Neve traham serva grandia pensa manu: Cui pater est Minos, cui mater filia Phoebi. Quodque magis memin, quae tibi pacta fui. Si mare, si terras porrectaque litora vidi, Multa mihi terrae, multa minantur aquae. Caelum restabat: timeo simulacra deorum.


86. Quiq seft an et saevam tigrida Dia ferat?] 'Who knows whether or no Nasos breeds a fierce tiger as well?' 'Dia' was the ancient name of Nasos, and is often used in poetry. Ovid uses it elsewhere: Met. iii. 690, Ibid. viii. 174: in the latter passage when describing the desertion of Ariadne. One would have, therefore, expected to meet the word in this poem. Most certainly, if even there was a gloss, 'insula' in the ordinary reading was a gloss on 'Dia,' 'da,' the last syllable of 'tigrida,' was thereupon confounded with 'Dia,' which was omitted, and 'insula' admitted by the next copyist: and finally the line was remodelled to suit 'insula,' by changing 'tigrida' to 'tigridas,' and 'ferat,' or whatever the last word was, to 'habet.' The vulgar cannot stand for a moment: the subjective is demanded after 'seft an,' and 'insula habet' in the end of a pentameter cannot be tolerated. To Heinsius belongs the merit of first making this restoration, which, incredible to relate, has not been adopted by a single modern editor.

95. The commentators are pretty well agreed that there is something wrong here. Burmann thought vs. 95 was spurious, and that the genuine line which described the island as deserted was lost. Leenec considered vs. 94 and 95 both interpolations, and that the sense is complete if we reject them. I see no valid reason for supposing any corruption. The mention of ' ferae' in 96 was quite sufficient to account for the 'sive colunt viri' of the following line, without supposing any more detailed description of the deserted state of the island. The 'simulacra deorum' are phantoms, supposed divine, seen by Ariadne hovering in the air at twilight, and at night. Cf. xiii. 111, 'Excutor somno simulacra noctis adoro.' Am. I. vi. 9, 'At quondam
HEROIDES.

Destituor rapidis praedae cibusque feris.
Sive colunt habitantque viri, diffidimus illis:
Externos didici laesa timere viros.
Viveret Androgeos utinam, nee facta luisses
Impia funeribus, Cecropi terra, tuis:
Nec tua maclasset nodoso stipite, Theseu,
Ardua parte virum dextera, parte bovem:
Nec tibi quae reeditus monstrarent, fila dedissem
Fila per adductas sape recepta manus.
Non equidem miror, si stat victoria tecum,
Strataque Cretaeam belua texit humum.
Non poterant figi praecordia ferrea cornu:
Ut te non tegeres, pectore tutus eras.
Illie tu silices, illie adamanta tulisti:
Illie qui silices, Thesea, vincat, habes.
Crudeles somni, quid me tenuistis inertem?
Aut semel aeterna nocte premenda fui.
Vos quoque crudeles, venti, nimiumque parati,
Flaminaque in lacrimas officiosa meas.
Dextera crudelis, quae me fratremque necavit,
Et data poscenti, nomen inane, fides.
In me iurarunt somnus ventusque fidesque.
Prodita sum causis una puella tribus.
Ergo ego nec lacrimas matris moritura video,
Nee mea qui digitis lumina condat, erit?

106. Ita G, belua stravit P.
112. Aut P, ut G.

noctem simulacraque vana timebam.'
Lennep would explain 'simulacra,' if the line were sound, as referring to Bacchus,
and his thiasus, already seen hovering about the island. This would have been
more clearly expressed, evidently.
90. Androgeos, son of Minos, slain by the Athenians, to atone for whose death
they sent their annual human tribute to the Minotaur.
102. Ardea.] 'raised on high.'
104. 'A clew often gathered up by
your hands drawn towards you.' Any
one who has seen a man hauling in a rope
will understand 'adductas' and 'recepta.'
112. Aut.] The meaning of the distich is: 'I should never have slept at all,
or else I should have slept for ever,' and 'ant' is used as if the sentence had taken
that form. 'Semel' = εἰσαπαξ, 'once for all.'
114. In lacrimas.] See note on iv. 16,
'In mea vota.'
116. Fides.] Supply 'crudelis.'
Spiritus infelix peregrinas ibit in auras,
Nec positos artus unguet amica manus?
Ossa superstabunt volucres inhumata marinae?
Haece sunt officiis digna sepulchra meis?
Ibis Ceeropios portus, patriaque receptus
Cum steteris urbis celsus in arce tuae,
Et bene narraris letum taurique virique
Sectaque per dubias saxea tecta vias,
Me quoque narrato sola tellure relictam:
Non ego sum titulis subripionda tuis.
Nec pater est Aegens, nec tu Pitheidios Aethrae
Filius: auctores saxa fretumque tui.
Di facerent, ut me summa de puppe videres:


126. Cum steteris.] 'When you shall stand on high in the citadel of your native town.' Cf. vii. 20, supra, 'Et vides populos altus ab arce tuos.' A line so similar to this, that it seems to establish Burmann's reading, which I have adopted. The corruption in P is easily accounted for: it is 'turbes:' some copyist, ignorant or forgetting that ris, the second person singular of the future perfect, is generally long, wrote 'tu urbis' for 'urbris' which became 'turbes,' then 'turbae.' Ovid nearly always lengthened ris in second sing. of the future perfect. Thus we have 'vitaris,' xiii. 67, 'reddideris,' Am. iv. 31, 'iberis,' Ib. 32, all futures: but 'impleveris,' Trist. II. 323, is the perfect subjunctive. See a complete list in Ramsay's Latin Prosody, pp. 75, 76. There are one or two exceptions, but the general rule is as I have stated. Probably originally there was a radical distinction between the future perfect in ro, ris, rit (we have fuerit, dederit, both futures in Eminus), rimus, ritis, and the perf. subj., which in -rim, ris, rimus, ritis: but the tenses gradually became confused. 'Turbae in auere' might possibly stand for 'in the hearing of your followers,' though the phrase 'in auere' is uncommon: but 'celsus stare in ore turbae' is, it seems to me, nonsense. 'In ore populi' means 'to be talked about by the people;' yet the commentators, though reading 'ore,' seem to understand it of Theseus relating his adventures. The only thing in favour of 'turbae' is the fact that it is a favourite expression of Ovid's, 'retinue,' 'suite,' Cf. Am. I. i. 6, 'Fieridum vates non tua turba sumus.' But this is not quite the meaning it ought to have here, as it should refer to the general population of Athens. Professor Maguire suggests it may mean 'your democracy' = πληθος, (ἀναχωρόντως), but I hardly think that was intended by Ovid.

127. Narraris.] As Loers remarks, the idea seems to be taken from the account given in the temple of Bellona to the senate by a victorious imperator previous to a triumph.

128. Saxea teeta.] i. e. the labyrinth, 'cut into puzzling paths.'

129. Solae tellure.] 'A lonely land,' Cf. xi. 84, 'In solis destinui locis.'

130. Cf. ii. 74.
Movisset vultus maesta figura tuos.
Nune quoque non oculis, sed qua potes, aspice mente

Haerentem scopulo, quem vaga pulsat aqua:

Aspice demissos lugentis more capillos
Et tunicas laerimis sicut ab imbre graves.

Corpus ut impulsae segetes aquilonibus horret,
Litteraque articulo pressa tremente labat.

Non te per meritum, quoniam male cessit, adoro:
Debita sit facto gratia nulla meo:

Sed nee poena quidem. Si non ego causa salutis,
Non tamen est, cur sis tu mihi causa necis.

Has tibi plangendo lugubria pectora lassas

Inselix tendo trans freta longa manus:

Hos tibi, qui superant, ostendo maesta capillos:
Per lacrimas oro, quas tua facta moveunt:

Flecte ratem, Theseu, versoque relabere velo:
Si prius occidero, tu tamen ossa feres.


136. Haerentem scopulo.] "Haerentem" does not imply that she was clinging to the rock, or that there was any danger of her being washed off by the waves. "Haerere" is poetically used to describe the appearance her figure would present at a distance, fastened, as it were, to the rock. Cf. Prop. III. xxii. 27, "Illis aspiciens scopulis haerentem sorores."

138. Ab imbre graves.] "Heavy with rain." Ovid's use of the ablative with 'a' or 'ab' is peculiar. We have in the epistles many instances where the preposition is used, where it would not be expected: for instance, 'solvi ab haecitia,' xii. 16. "Notari a labe,' iv. 32: 'oblitus a cade,' xi. 2: 'asomma languida,' x. 10: and many others. On the other hand, he sometimes leaves out the preposition where it would be expected, as xii. 162, "Deseror coniuge." In such passages as 'ab imbre gravis,' 'a somma languida,' the preposition may be explained as denoting the result: 'heavy after rain,' 'languid after sleep.' But this explanation will not suit all the passages. Professor Maguire has kindly communicated to me his views on this subject; and they are, I believe, sound, although, owing to poetic license, the distinction he lays down may not be always observed. The usage, he says, appears to be: the ablative of the agent may be used without a preposition.—(1.) Where the person is ἔμψυχος ὤργανος: as in Luc. vii. 402, 'vineto fossore coluntur hesperiae segetes.' Cic. de Sen. 13, delectabatur funali et libicine (2.) Where the person is regarded only as a means to an end, as Juv. xiii. 124, 'Curentur dubii medicis maioribus aegri.' So 'deseror coniuge' calls attention to the result: while 'deseror a coniuge' would call attention to the act of desertion. So in Fast. i. 415, 6, 'Priapus Lotide captus erat,' the abl. means that he was caught by her beauty: 'a Lotide' would mean that he was caught by her allurements. On the other hand, a thing takes the preposition to mark peculiar activity. See this subject further developed by Professor Maguire in the Journal of Philology, vol. iii.

EPISTOLA XI.

CANACE MACAREO.

Siqua tamen caecis errabunt scripta lituris,
Oblitus a dominae caede libellus erit.
Dextra tenet calamum, strictum tenet altera ferrum
Et iacet in gremio charta soluta meo:
Haec est Aeolidos fratri scribentis imago.
Sic videor duro posse placere patri.
Ipse necis cuperem nostrae spectator adset,
Auctorisque oculis exigeretur opus.
Ut ferus est multoque suis truculentior euris,
Spectasset siccis vulnera nostra genis.
Scilicet est aliquid, cum saevo vivere ventis:

9. Ut ferus multoque G.

XI.—The following epistle is supposed to be written by Canace, daughter of Aeolus, to her own brother Macareus. Though the subject is painful, the poem is perhaps the most highly finished of all the Epistles, and is much admired by Lindemann, and other German critics. The author probably followed the Aeneis of Euripides, a tragedy severely censured by Aristophanes in the Clouds, on the score of immorality of plot.

1, 2. But if my writing is found confused with blots, it is the blood of its author with which the letter will be blotted. 'Tamen,' another remarkable instance of the abruptness courted by the poet in beginning these epistles: so 'at' in the opening of the next epistle. The words are imitated from Prop. V. iii. 3.

4. Charta soluta.] i.e. a scroll of parchment unfolded for writing on. We have 'charta soluta,' of untying a paper parcel in luv. xii. 116.
7, 8. I would that he himself were here to look on at my death, and that so the deed might be done to the satisfaction of him who is the author of it. 'Exigere opus' technically means to examine a piece of work to see that it is correctly done. Cf. Tac. Germ. 7, 'exigere plagas,' 'to demand a strict account of their wounds.' Cic. Verr. i. 51, 'ad perpendiculum columnas exigere.' So the common phrase 'sarta tecta exigere,' to require buildings to be kept in good repair. 'Spectator' also, in 7, is used with reference to the sense it often bears of 'examiner,' 'approver.'
9, 10. Ut ferus est.] Cruel one that he is, and fiercer than his own winds, he would have gazed on my wounds without a tear.

11. Est aliquid.] 'It has great effect.' A common phrase. Cf. iii. 131. 'Est aliquid collum solitis tigissae lacertis.' The meaning is that Aeolus by living with the winds has become assimilated to their disposition.
Ingenio populi convenit ille sui.
Ille Noto Zephyroque et Sithonio Aquiloni
Imperat, et pinnis, Eure proterve, tuis.
Imperat heu! ventis, tumidae non imperat irae:
Possidet et vitis regna minora suis.
Quid iuvat admotam per aurum nomina caelo
Inter cognatos posse referre amorem?
Num minus infestum, funebria munera, ferrum
Femea teneo, non mea tela, manu?
O utinam, Macareu, quae nos commisit in unum,
Venisset leto serior hora meo!
Cur umquam plus me, frater, quam frater, amasti,
Et tibi non debet quod soror esse, fui?
Ipsa quoque inaului, qualemque audire solembam,
Nescio quem sensi corde tepente deum.
Fugerat ora color, macies adduxerat artus:
Sumebant minimos ora coacta cibos:
Nec somni faciles, et nox erat annua nobis,
Et gemitum nullo laesa dolore dabam:
Nee, cur haec facerem, poteram mihi reddere causam,
Nee noram, quid amans esset: at illud eram.
Prima malum nutrix animo praesensit anili,
Prima mihi nutrix 'Aeoli,' dixit 'amas.'
Erubui, gremioque pudor deiecit ocellos.
Haec satis in tacita signa fatentis erant.

17, 18. 'What is the use of my reaching heaven by ancestral pedigree, and being able to reckon Jove among my kindred? ' Aeolus was son of Hellen, son of Jove, according to one account.
23. Qualemque.] Sc. potentem. Locs. But that is surely not the only meaning—all the attributes of love, as she had heard it described, were now felt by her.
27. Adduxerat.] 'Had pinched.' 'Adduce' is often used of the pinching, contracting effect of famine. Cf. Met. iii. 397.
28. Ora coacta.] 'Compelled to eat.' So 'invito crescit in ore cibus,' xvi. 226. Burmann and Ruhnken wrongly take 'coacta' in the same sense as 'adduxerat' in the preceding line—'contracta, minora faeta per maciwm.'
35. Gremio.] This is apparently the poetical use of the dative for 'ad gremium.' Cf. Am. i. viii. 37, 'Cum bene deiecit gremio spectaris ocellis.' It may however be the abl., like 'inguulo demittere ferrum,' xiv. 5.
Iamque tumescebant vitiati pondera ventris,
Aegraque furtivum membra gravabat onus.
Quas mihi non herbas, quae non medicamina nutrix
Attulit audaci supposuitque manu,
Ut penitus nostris—hoc te celavimus unum—
Visceribus crescens exceuteretur onus!
Ah! nimium vivax admotis restitit infans
Artibus, et tecto tutus ab hoste fuit.
Iam novies erat orta soror pulcherrima Phoebi,
Denaque luciferos Luna movebat equos:
Nescia, quae faceret subitos mihi causa dolores,
Et rudis ad partus et nova miles eram.
Nec tenui vocem. 'Quid,' ait, 'tua crimina prodis?'
Oraque clamantis conscia pressit anus.
Quid faciam infelix? gemitus dolor ederé cogit,
Sed timor et nutrix et pudor ipse vetant.
Contineo gemitus elapsaque verba reprendo
Et cogor lacrimas oonibere ipsa meas.
Mors erat ante oculos, et opem Lucina negabat:
Et grave, si morerer, mors quoque crimen erat:
Cum super incumbens scissa tunicaque comaque
Pressa refovisti pectora nostra tuis,
Et mihi 'Vive, soror, soror o carissima,' aisti,
'Vive nec unius corpore perde duos!'
Spes bona det vires, fratri nam nupta futura es.
'Ilius, de quo mater, et uxor eris.'
Mortua, crede mihi, tamen ad tua verba revixi:
Et positum est uteri crimen onusque mei.
Quid tibi grataris? media sedet Aeolus aula:
Crimina sunt oculis subripienda patris.
Frugibus infan tem ramisque albentis olivae
Et levibus vittis sedula celat anus,
Fictaque sacra facit, dicitque precantia verba:
Dat populus sacris, dat pater ipse viam.
Iam prope limen erat: patrias vagitus ad aures
Venit, et indicio profiditur ille suo.
Eripit infan tem mentitlque sacra revelat
Aeolus: insana regia voce sonat.
Ut mare fit tremulum, tenui cum stringitur aura,

75
Ut quattur tepido fraxina virga noto,
Sic mea vibrari pallentia membra videres:
Quassus ab imposito corpore lectus erat.
Irruit et nostrum vulgat clamore pudorem,
Et vix a misero continet ore manus.
Ipsa nihil praeter laerimas pudibunda profudi.

80
Torpuerat gelido lingua retenta metu.

67. Frugibus P frondibus G M, vulg.
72. Ille v ipse G. Recte ille: infans proditur, non vagitus.

82. Gelida manu P.

67. Frugibus.] ‘Ears of corn,’ as Len-nep takes it, comparing Met. x. 433. Heinsius understood it to mean the ‘mola salsa,’ or sacrificial cake: but this evidently could not have been used for the purpose of concealing the child.

75. Stringitur.] ‘Stringere’ is often used of the wind just ruffling the surface of the water. Cf. Am. I. vii. 56. So of a bird skimming the surface. Met. xi. 733.

76. Fraxina virga.] It is curious that the common reading ‘fraxina virga’ has hitherto passed unchallenged, though there there are two objections to it; (1) No such adjective as ‘fraxinus’ is known, save from this one passage. True we have ‘faginus’ and ‘fagineus’: but then we have no noun ‘faginus’ that the adj. would be confused with. More to the point is the existence of ‘Romulus,’ as an adj. besides ‘Romulens.’ (2) ‘Fraxina virga’ is not the reading of P; nor does the corruption there easily admit of the supposition that it is derived from ‘fraxina virga.’ Vid. Adn. crit. I was at one time inclined to suggest ‘fraxinus ita.’ Cf. El. in Mort. Drus. 101, ‘(nives) Zephyria et solibus iacta,’ x. 139, ‘Corpus, ut impulsae segentes Aquilonibus, horret.’ But on the whole I assent to the soundness of the received ἅπαξ λεγόμενον.

82. The curious reading of P, ‘gelida retenta manu’ was evidently derived from ‘manus’ in 80. ‘Lingua retenta metu’ occurs again in Am. I. vii. 20. Cf. also ix. 102.
Er. XI. CANACE MACAREO. 101

Iamque dari parvum canibusque avibusque nepotem
lusserat, in solis destituque locis.
Vagitus dedit ille miser: sensisse putares:
Quaque suum poterat voce rogabat avum.
Quid mihi tune animi eredis, germane, fuisse—
Nam potes ex animo colligere ipse tuo—
Cum mea me coram silvas inimicis in altas
Viscera montanis ferret edenda lupis?
Exierat thalamo. Tunc demum pectora plangi
Contigit inque meas unguibus ire genas.
Interea patrius vultu maerente satelles
Venit, et indignos edidit ore sonos:
'Aeolus hunc ensem mittit tibi'—tradidit ensem—
'Et iubet ex merito seire, quid iste velit.'
Scimus, et utemur violento fortiter ense.
Pectoribus condam dona paterna meis.
His mea muneribus, genitor, connubia donas?
Hac tua dote, pater, filia dives erit?
Tolle procul decepte faces, Hymenae, maritas,
Et fuge turbato tecta nefanda pede.
Ferte faces in me, quas fertis, Erinyes atrae,
Ac meus ex isto luceat igne rogus.
Nubite felices Parca meliore sorores,
Amissae memores sed tamen este mei.
Quid puer admissit tam paucis editus horis?
Quo laesit facto vix bene natus avum?
Si potuit meruisse necem, meruisse putetur:

104. At P et G oc M.
106. Amissae PG admissi codd. longe plurimi.

84. *Solis locis.* Cf. 'sola tellure,' x. 129.
99. *Ex merito.* 'And he bids you infer from your conduct, what it (the sword) means.' It is probable that the scene here depicted, and the lament that follows, are drawn from the Aeolus of Euripides, as Lennep has remarked.
108. *Vix bene natus.* For 'bene,' 'thoroughly,' cf. vii. 90, and xii., 37, note.
Ah! miser admisso plecitur ille meo!
Nate, dolor matris, rapidarum praeda ferarum,
Ei mihi, natali dilacerate tuo:
Nate, parum fausti miserable pignums amors:
Haec tibi prima dies, haec tibi summa fuit.
Non mihi te licuit lacrimis perfundere iustis,
In tua non tonsas ferre sepulchra comas:
Non super incubui, non oscula frigida carpsi.
Diripiunt avidae viscera nostra ferae.
Ipsa quoque infantis eum vulnere prosequar umbras,
Nec mater fuero dicta, neo orba diu.
Tu tamen, frustra miserae sperate sorori,
Sparsa, precor, nati collige membra tui,
Et refer ad matrem socioque inpone sepulcrro,
Urnaque nos liabeat quamlibet arta duos.
Vive memor nostri, lacrimasque in vulnera funde,
Neve reformida corpus amantis amans.
[Tu, rogo, dilectae nimium mandata sororis
Perfer: mandatis perfruar ipsa patris.]

EPISTOLA XII.
MEDEA IASONI.

At tibi Colchorum, memini, regina vacavi,
Ars mea, cum pateres, ut tibi ferret opem.
Tune quae dispensant mortalia filae sorores cc.
Debuerant fusos evoluisse meos.
Tum potui Medea mori bene. Quidquid ab illo
Produxi vitae tempore, poena fuit.

1. At P, ut G.

XII. The Argonautics of Apollonius, as well as the Medea, furnished the poet with most of his materials for the following poem, which I consider second to none of the epistles of Ovid, although pronounced by Lachmann and Merkel unworthy of him or of any of his friends. The narrative, it is true, rather preponderates over the sentiment: but many fine passages occur. Ovid does not seem to have borrowed much from Euripides, though he knew his play, for it reminds us here and there of the Medea: he could not draw a poetical picture of a cunning and ferocious woman: accordingly here, as in his Dido, he softens the features of the portrait presented to him to copy.

1. 'But when I was Queen of Colchis I hearkened to your prayers.' The beginning is excellent: Medea at once takes up her theme, the ingratitude of Jason. 'At' is just the particle to lead 'in medias res,' as it implies a reference to a previous current of thoughts, like 'sic, in vii. 1. Thus 'at' is a common exordium where indignation is intended, the indignant speaker refusing to waste words or thoughts logically antecedent to the sentiment expressed, but which he knows he calls up in his hearers' minds, without expressing them. Virg. Aen. ii. 635, 'At tibi pro seclere exelam:at pro talibus ausis Di si qua est eculo pietae quae talia curet Persolvant grates dignas.' Hor. Epod. v. 1, 'At O deorum quiescuit in eculo regit Terras et humanum genus,' etc. Cf. Met. xii. 366, 'Hune procul ut foedos disiectum vulnere Pcleus Vedit, At inferioriis juvenum gratissime Crantor Aeceipe, ait.' This compendious use of 'at' is like the use of ἄλλα in Greek. Thus in oracles ἄλλα is used to cut short introductory matter. Herod. i. 55, ἌΛΛΩ ὠταν ἣμιονος βασιλεὺς Μήδοιοι γίνηται.

3. 'Then the sisters who arrange our threads of life,' etc. The fact that Juvenal says, 'dispenso filum,' iii. 287, in some degree supports 'fīla' against the other reading 'fāta.' Heinsius quoted El. in Ob. Macsen. 'Nestoris annosi vixisses saecula si me Dispensata tibi stamina nente forent.' 'Fīla sororum' also occurs in Am. I. iii. 17.
HEROIDES.

Ei mihi! cur umquam iuvenalibus acta lacertis
Phrixeam petiti Pelias arbor ovem?
Cur umquam Colchi Magnetida vidimus Argon,
Turbaque Phasiae Graia bibistis aquam?
Cur mihi plus aequo flavi placuere capilli
Et decor et linguæ gratia ficta tuae?
Aut semel in nostras quoniam nova puppis arenas
Venerat, audaces attuleratque viros,
Isset anhelatos non praemeditatus in ignes
Immemor Aesonides oraque adunca boum,
Semia sevisset, totidem quot semina et hostes,
Et caderet cultu cultor ab ipse suo.
Quantum perfidiae tecum, scelerate, perisset,
Dempta forent capiti quam mala multa meo!
Est aliqua ingrato meritum exprobrare voluptas:
Hac fruar, haec de te gaudia sola seram.
Iussus inexpertam Colchos advertere puppim,

16. Adusta unus liber.
17. Semina . . . (sensisset ma. sec. serisset fuisset ma. pr. opinatur Heins.)
totidem quot et seminat et hostes P. Semina ictisset totidem quod seminat hostes G, totidem
M edidit semina secisset totidem secisset et hostes. Meam conjecturam edidi.

to vāpiain Πηλίον πεσίν ροτ Τυμβίασα
πενήκ κ.τ.λ. Cf. 'Pelias hasta,' iii. 126.
12. Linguae gratia.] This is the Euripidean conception of Jason's character.
Med. 582, γγόσο γάρ αὐχών τάκε' εύ
περιστελέιν κ.τ.λ.
13. Aut—isset.] For a similar instance of 'aut' following a sentence with 'cur'
or 'quid,' see x. 111. 'Crudeles somni quid me tenuisti inertem? Aut semel
aeterum nocte premenda fui.' The interrogative sentence is equivalent to the first
member of a disjunctive proposition. 'Either the Argo ought not have come to
Colchis at all, or Jason should have been allowed to perish.'—'Nova;' the Argo
was the first ship ever built. Speaking of a poem on the Argonautic expedition
written by Varro Atacinus, Ovid asks, Am.

L.xv. 21, 'Varronem primamque ratem qua
nesciet actas?' In Tac. Agric. 24, 'Agricola
nave prima transgressus' may mean that
Agricola's was the first ship that ever was
seen in the Frith. — 'Non praemeditatus,' 'without previous anointing; al-
luding to the φάρμακον, given by Medea
to Jason. Cf. Apoll. iii. 1033.—'Immemor'
is 'headless,' 'without consideration.' The
variant 'adusta' for 'adunca' is supported
by vs. 44, 93.
17. Totidem quot semina et hostes.] 'And
a foe in every seed.' Such I have no
doubt was the reading of P, in spite of
the somewhat unusual elision.
21. Est aliqua ingrato meritum expro-
τε γάρ λέγειν κοινοθήκην Ψυχήν
κακῶς σι καὶ συ λυπήσαι κλίνων.
Intrasti patriae regna beata meae.

Hoc illic Medea fuit, nova nupta quod hic est.

Quam pater est illi, tam mihi dives erat.

Hic Ephyren bimarem, Seythia tenus ille nivosa

Omne tenet, Ponti qua plaga laeva iacet.

Accipit hospitio iuvenes Aetae Pelasgos,

Et premitis pictos corpora Graia toros.

Tunc ego te vidi, tune coepti seire, quid esses.

Illa fuit mentis prima ruina meae.

Et vidi et perii, nec notis ignibus arsi,

express the fact, that before Medea’s eyes

singed out Jason from his fellows, she

made no distinction between the individual Argonauts. They were to her “a

crowd of Greeks,” “so many Greek figures.”

‘Pictos’ means ‘covered with embroidery.’

31. Tunc coepti seire quid esses.] ‘Then

I first began to feel your power:’ i.e.

your power of kindling love. Cf. Pont.

i. 7, ‘Certe ego cum primum potui sentire

quid esset.’ ‘Quis,’ the reading of P, can

hardly bear the meaning which is evi-
dently intended.

33. Et vidi et perii.] Most readers will

at first sight be disposed to agree with

Heinsius, who proposed ‘ut vidi, ut perii,’

from the well-known passage in Virg. Ed.

viii. 41, ‘Ut vidi, ut perii, ut me malus

abstulit error,’ where the Greek idiom is

literally rendered from Theoc. iii. 41,

‘Ως ἔδειν ὡς ἤμαν ὡς ές βαθέν ἄλτρ’

ἵπταται. But two arguments against the

change may be adduced (besides authority

of MSS.) one negative, the other positive.

Ovid is not consciously a verbal copyist,

and would have studiously avoided adopt-

ing without change an idiom peculiarly

stamped as the property of Virgil: and

secondly, as Locris has remarked, ‘et vidi’

after a previous ‘vidi’ is in accordance

with Ovidian diction. Cf. v. 43, ‘Flusti

discendens—Et flusti et nostros vidisti

flentioscellos.’ v. 154, ‘auxilium tu mihi

24. Beata.] ‘Wealthy.’ The story of

the quest of the golden fleece is a mythical

embodiment of the early explorations of

the Greeks for gold in the countries east

of the Euxine. The inhabitants of those

countries are still said to collect the gold-
dust in the river Rion (Phasis) by means of

a fleece.

25-28. Ephyren bimarem.] Ephyre was

an ancient name of Corinth, to which

the epithet ‘bimaris’ is frequently applied.

Met. vi. 419; Hor. Od. 14.—Cf. iv. 106.

Seythia—inacet. Ovid places Seythia

on the west of the Euxine, or the left

looking at an ordinary map. When

banished there he sometimes plays on the
double sense of ‘sinistra,’ applying it to

Seythia: Cf. Trist. v. 14, ‘Seythici vere

terra sinistra freti.’ ‘Omne’ as well as

‘omnia’ in geographical descriptions is

sometimes used without a noun. Stat.

Theb. vii. 15, ‘omne quod Isthmius num-

bo Distinct;’ Florus, ‘omne intra Iberum

eTanaia’ (quoted by Heinsius). ‘Omne’ is

incorrectly joined with Ponti in the

Delphic Ed. The meaning is that Acetes’
dominions extended along the north of

the Euxine till they reached Seythia on the

left or west side of that sea.

29, 30. ‘Aeta’ is the Greek Epic

nominate of the Aeolic dialect. The

use of the expression ‘corpora,’ like

‘tURBA’ above, 10, while it increases the

vividness of the picture, seems also to
HEROIDES.

Ardet ut ad magnos pinea taeda deos.
Et formosus eras, et mea mea fata trahebant.
Abstulumque oculi lumina nostra tui.
Perfide, sensisti; quis enim bene celat amorem?
Eminet indicio prodita flamma suo.
Dicitur interea tibi lex, ut dura ferorum
Insolito premeres vovere colla boum.
Martis erant tauri plus quam per cornua saevi,
Quorum terribilis spiritus ignis erat:
Acre pedes solidi, praetentaque naribus aera,
Nigra per adflatus haece quoque facta suos.
Semina praeterea populos genitura iuberis
Spargere devota lata per arva manu,
Qui pereunt natis secum tua corpora telis:
Ilia est agricolae messis iniqua suo.
Lumina custodis, succumbere nescia somno,
Ultimus est aliqua decipere arte labor.
Dixerat Aetes: maesti consurgitis omnes,


ferro potes. *Et potes et mueri.* Fast. v. 628, *'Coniugio, dixi, sola fruere meo. Et dixi et serva.'—'Nec notis ignibus arsi:' and I burned with no ordinary fires: (but) like a pine torch kindled at a sacrifice.' The simile is somewhat different in Apollonius iii. 592 sqq.

36. *Abstulam.* 'Captivated.' Cf. Virg. Aen. iv. 29, 'Ille meos primus qui mesibi iunxit amores Abstulit; ille habeat secum servetque sepulchro:' where 'abstulit meos amores' is 'he won my heart,' and not as Conington explains it, 'has carried with him to the grave.' In the passage from Lucret, which he addsuces, the meaning of 'abstulit' is defined by 'ad Manes.' There should be no comma after 'meos;' as 'primus' refers at least as much to 'abstulit' as to 'iunxit.'

37. *Bene.* = 'well,' in the sense of 'completely.' So often, especially in the phrase 'vix bene,' Cf. vi. 24, 'tactum vix bene linere erat.' xi. 108, 'vix bene natus.' Fast. v. 278, 'Vix bene desicram.'

39, 40. *Lex.* 'The ordeal,' or conditions on which Jason should win the fleece. So 'lex' and 'leges' are often used. Cf. xvi. 26, 'Nostra per has leges audacia fortiter isset.' Met. x. 571, 'Præaemia veloci coniunx thalamique dabuntur: mors prætium tardis: et lex certaminis esto.' So passim. The imperf. 'premeres' in 40 is admitted because 'dicitur' is the historical present, and equivalent to 'dicta est.'

43. *Aere.* The ozen were the work of Hephaestus, made by him for Aetes. Toi áp in megyri Kynaios Aýtou Tēxhýsos Ἡφαστός ἐρήματο θιάκλα ἱργα. Kai os χαλκόποις ταύρους καμίν

40. *Tactum.* = 'the touch,' or 'completely.' So often, especially in the phrase 'tactum,' Cf. vi. 24, 'tactum vix bene linere erat.' xi. 108, 'vix bene natus.' Fast. v. 278, 'Vix bene desicram.'
Mensa que purpureos deserit alta toros.
Quam tibi tune longe regnum dotale Crensa
Et socer et magni nata Creontis erat?
Tristis abis, oculis abeuntem prosequeor udis,
Et dixit tenui murmur lingua 'vale l'
Ut positum tetigi thalamo male saucia lectum,
Acta est per laerimas nox mihi, quanta fuit.
Ante oculos taurique meos segestesque nefaudae,
Ante meos oculos pervigil anguis erat.
Hine amor, hinc timor est. Ipsum timor auget amorem.
Mane erat: est thalamo cara recepta soror.
Disiectamque comas adversaque in ora iacentem
Invenit, et laerimis omnia plena mei.
Orat opem Minyis: petit altera, et altera habebat:
Aesonio iuveni quod rogat illa, damus.
Est nemus et piceis et frondibus ilicis atrum,
Vix illuc radiis solis adire licet.

52. *Mensa—deserit.*] The ancient tables were of small size, and it was usual to bring them with the dishes on them to the couches of the guests. Hence the phrases 'mensam apponere,' 'mensam removere.'

53. 'How far off then was Crensa’s dowry-realm for you?' Crensa is called Glauce by Apollonius and others.

57, 58. The poem here closely follows Apollonius iii. 655. sqq. 'Saucius' is often used of the wound of love. Am. ii. i. 7. Virg. Aen. iv. 1. 'Nox, quanta fuit,' is 'the live-long night.' Cf. iii. 49, 'quantus erat.' Met. iv. 657, 'Quantus erat, mons factus Atlas.'

52. *Soror.*] Chalciope, who was mother of Argus and his brethren by Phryxus. They had gone from Colchis to Greece to try and recover the possessions of their grandfather Athamas and afterwards joined in the Argonautic expedition. It was at the request of Argus that Chalciope interceded with Medea. Apollon. iii. 610. sqq.

63. *Adversa in ora iacentem.*] i. q. 'pronam iacentem.' ‘Adversa’ is to a certain extent otiose: it means ‘turned towards the bed.’ Apollonius has Δισαρτοι πορνης ινακαπεσαι ειλιγθιασαι. 55. *Petit altera et altera habebat.* ‘One sister sues, the other held the power to grant.’ This is the interpretation of Lennep. He quoted Pont. ii. viii. 54, where the countenance of Augustus is said ‘habere auxilium.’ But ‘vultus’ is there read for ‘vultus’ in Merkel’s edition. Still I think the passage before us may well bear Lennep’s rendering. Of the emendations that have been proposed, I prefer ‘flebat’ for ‘habebat.’
IIEROIDES.

Sunt in eo— fuerant certe— delubra Dianae:
Aurea barbarica stat dea facta manu.
Noscis, an exciderunt mecum loca? Venimus illuc:
Orsus es infido sic prior ore loqui:
'Ius tibi et arbitrium nostrae fortuna salutis
Tradidit, inque tua est vitaque morsque manu.
Perdere posse sat est, siquem iuvet ipsa potestas:
Sed tibi servatus gloria maior ero.
Per mala nostra precor, quorum potes esse levamen,
Per genus et numen cuncta videntis ati,
Per triplices vultus arcanaque sacra Dianae,
Et si forte aliquos gens habet ista deos,
O virgo, miserere mei, miserere meorum:
Effice me meritis tempus in omne tuum!
Quod si forte virum non dedignare Pelasgum—
Sed mihi tam fæiles unde meosque deos?

Spiritus ante mens tenues vanescat in auras,
Quam thalamo, nisi tu, nupta sit ulla meo:
Conscia sit Iuno, sacrís praefecta maritis,

69. Ita PG Fuerantque dux multi coelis.
75. Perdere posse... destinat si P; sat est rell. coel. Iuvet P invat G. Ipsa G, ista multi libri.
84. Arbitror unde deos G.

69. Delubra Dianae.] Called the temple of Hecate, whose priestess Medea was, in the Argonautics of Apollon. iii. 915.
75. Perdere posse sat est, si quem iuvet ipsa potestas.] The sentiment is like Juv. x. 96, 'Et qui nolunt occidere quemquam Posse volunt.'
78. Avi.] The Sun, father of Aeetes.
'N unus': see note on iii. 105.
73, 80. 'Aliquos' according to Ruhnken is = 'alios quos,' 'any other gods.' He claims this meaning for 'aliquid' in Ter. Hecat. i. i. 15, 'fodere aut arare aut aliquid facere,' 'digging, or ploughing, or doing something else.' But 'aliquid' is there simply 'something or other,' and the meaning here is, 'I implore you by Diana (who I know is your individual patroness), and also by the patron deities of your race, if such there be.'
84. 'But how shall I find the deities so propitious and favourable to me?' 'Unde' is often used with an accusative, a verb like 'inveniam' being understood. Hor. Sat. ii. vii. 115, 'Unde mihi lapidem? Quorsum est opus? Unde sagittas.'
Ibid. v. 102, 'Unde mihi tam ferox tamque fidelem?' Lucan vii. 28, 'Unde pares somnos populis, noctemque beatam?' 'Meos' is predicative, = 'on my side.' Ruhnken quotes ii. 126, in illustration, but he mistakes the meaning of the latter passage.
Et dea, marmorea cuius in aede sumus?

Haece animum—et quota pars haec sunt?—movere puellae

Simplicitis, et dextrae dextera iuncta meae.

Vidi etiam lacrimas. An pars est fraudis in illis?

Sic cito sum verbis capta puella tuis.

Iungis et aeripedes inadusto corpore tauros,

Et solidam iusso vomere findis humum.

Arva venenatis pro semine dentibus imples:

Nascitur et gladios scutaque miles babet.

Ipsa ego, quae dederam medicamina, pallida sedi,

Cum vidi subitos arma tenere viros:

Donee terrigenae—facinus mirabile!

—fratres Inter se strictas conservae manus.

Insopor cece draco squamis crepitantibus horrens

Sibilat, et torto pectore verrit humum.

Dotis opes ubi erant? ubi erat tibi regia coniuix,

Quique maris gemini distinct Isthmos aquas?

Illa ego, quae tibi sum nunc denique barbara facta,

Nunc tibi sum pauper, nunc tibi visa nocens,

Flammea subduxi medicato lumina sorano,

Et tibi, quae raperes, vellera tuta dedi.

Proditus est genitor, regnum patriamque reliqui,

Munus in exilio quodlibet esse tuli.
Virginitas facta est peregrini praeda latronis.
Optima cum cara matre relictâ soror.
At non te fugiens sine me, germane, reliqui.
Deficit huc uno littera nostra loco.
Quod facere ausa mea est, non audet scribere dextra.
Sic ego, sed tecum, dilaceranda fui.
Nec tamen extinui—quid enim post illa timerem?
Credere me pelago femina, tamque nocens.
Numen ubi est? ubi di? meritas subeamus in alto,
Tu fraudis poenas, credulitatis ego.
Compressos utinam Symplegades elisissent,
Nostraque adhaerent ossibus ossa tuis,
Ant nos Seylla rapax canibus mersisset edendos!
Debuit ingratis Seylla nocere viris.
Quaeque vomit totidem fluctus totidemque resorbet,
Nos quoque Trinacriae supposuisset aquae!
Sospes ad Haemonias victorque reverteris urbes:
Ponitur ad patrios aurea lana deos.
Quid referam Peliae natas pictate nocentes

118. Tamque nocens dicitur esse in libris omnibus praeter Francof. Tamque Burm. et M. Verissime. 120. Misisset P G M. Correxì ego.

113. Germane.] Absyrtus cf. vi. 129.
118. Tamque nocens.] Respicte ad opinionem veterum qui credebant, nusquam vindictam divinam esse praesentiorem, quam in mari, si scelerati se ili committerent. Ruhnken. Cf. vii 57, 'Perfidiae poenas exigite iste locus.'
121-126. The Argonauts after the murder of Absyrtus by Medea were driven by tempests round the world until they were purified of the murder by Circe in Aousinia. —'Elisissent': 'cidere' is regularly used of crushing, squeezing to death. Cf. ix. 85, note.
123, 124. Mersisset.] I have substituted this word for 'misisset.' The change appears to me to be certain: 'quoque supposuisse' said of Charybdis in 126, implies that a word of the same meaning as 'supposuisse' had preceded, and we have in Met. xiv. 73, said of this same Seylla, 'Mox cadem Teucras fuerat mersura cari-
nas.' So also Met. xiv. 482, Am. II. xvi. 25. There were two Seyllas in mythology, who are here confounded, as elsewhere. Seylla! the sea-monster opposite Charybdis was once a beautiful maiden, daughter of Phorcus, who was transformed by Circe, cf. Met. xiv.: the other Seylla was the daughter of Nisus, King of Megara. When Minos King of Crete was at war with Nisus, Seylla fell in love with Minos, and deprived Nisus of the tuft of purple hair on which his life depended. Minos after his victory drowned Seylla in the Saronic gulf: hence 'ingratis viris' refers to the conduct of Minos.
127. Haemonias.] Thessalian, from Mt. Haemus.
129. Pictate nocentes.] 'Guilty in their very affection,' which led them to cut off and boil their father Pelias, in the hope of renewing his youth by the charms of Medea.
Caesaeque virginea membra paterna manu?
Ut culpent alii, tibi me laudare necesse est,
Pro quo sum toties esse coacta nocens.
Ausus es—o! iusto desunt sua verba dolori—
Ausus es 'Aesonia' dicere 'cede domo!' Iussa domo cessi, natis comitata duobus
Et, qui me sequitur semper, amore tui.
Ut subito nostras Hymen cantatus ad aures
Venit, et accesso lampades igne micant,
Tibiaque effundit socialia carmina vobis,
At mihi funerea flebiliora tuba,
Pertimui, nec adhuc tantum scelus esse putabam:
Sed tamen in toto pectore frigus erat.
Turba ruunt, et 'Hymen' clamant, 'Hymenaeae' frequentant.
Quo propior vox haec, hoc mihi peius erat.
Diversi flebant servi, lacrimasque tegebant.
Quis vellet tanti nuntius esse mali?
Me quoque, quidquid erat, potius nescire iuvabat:
Sed tamquam seirem, mens mea tristis erat.

Cum clamore Pheres iussus, studioque videndi

131. 'Though others blame me, you must praise me, you for whose sake I was forced so often to commit deeds of guilt.'

134. Cede domo.] A Roman formula of divorce. Other formulae were 'Res tua tibi habeto: 'res tua tibi agito.'

136. There is in most editions, and rightly, a full stop at the end of this verse. Jahn prints a comma, and makes a full stop at the end of 140. But Medea here closes the subject of the divorce, and begins the description of the marriage with Creusa. Verses 141, 142, on the apodosis to 'ut subito,' etc. It is plain from 143—150 that Medea was in the palace during the scene here depicted.

139, 140. Socialia carmina.] 'The marriage song.' Cf. iv. 62. The 'tibia' was used at weddings, the 'tuba' at funerals.

143. 'Frequentant.'] 'Repeat.' Ruhnken quotes Auct. ad Herenn. iii. 24, 'primas quasque partes in animo frequenta,' 'go over repeatedly in your mind.' Sen. Consol. ad Marc. 3, 'memoriam alterius retinere ac frequentare.' Cf. also xiv. 29, 'Comitum clamore frequentes.'

144. 'Hoc mihi peius erat.] 'The more I felt sick at heart.' The vague dread of some unknown coming evil produces this feeling. 'But you'd not believe how ill all's here about my heart.' Hamlet, Act V. sc. 2.

145. Diversi flebant servi.] 'The slaves wept, withdrawing into different places.' 'Diversus' often implies motion. Cf. xix. 167: 'Nos quoque diversi medium coeamus in aequor.' Liv. x. 33, 'Diversi consules discendunt.'

149, 150. 'When Pheres incited by the shouting, and the desire of seeing (the pro-
HEROIDES.

Constitit ad geminae limina prima foris:

'Hine mihi, mater, abi! pompam pater' inquit 'Iason

studioque. Inveterato morbo laborat versus, cui qui levi curatione se auxilium latures sperant nihil alius facere mihi videntur nisi θρησκεία τίθεν, καὶ τούτων τίμιοι ν. De Mermerico et Phere, natis Medaeae ex Iason susceptis, cfr. Apollod. i. 27. Glossa minor nati vel simile quid ad nomen Theres (peres fortasse vel peris) scriptum erat: cetera quis non videt? Argumenta quae in comm. dedi id solum: adiungam, quod nihil iuveni esse potest quam uxorem ad maritum de filio, communi pignor, scribentem, eius nomen tanquam oblivat reticere.

cession), stood still near the outer threshold of the hall-door.' Theres was the younger of Medea's two sons by Jason. Ov. Apoll. Bibl. i. ix. 27, τους τε παιδας ους ειχεν ει ιασωνος Μεριμνον και Φηρη απικτευει. I do not wish any one to acquiesce in this emendation, who is satisfied with any of the readings hitherto proposed. These, however, are all unsatisfactory in the highest degree. To examine them in detail—(1.) The reading of 1', and most MSS., which was also the old vulgate, as 'Cum minor e pueris iussus, studioque videndi.' This was objected to by Heinsius and Leneppe, and well it might be: for, not to dwell on the fact that this must have been a self-willed boy, for it is distinctly implied that he would not have stood at the threshold, had not his desire of seeing the procession coincided with a sense of the duty of obedience, Leneppe's objection is fatal: who ordered him to stand at the threshold? 'Equis hic iussisse finguatur, rem celare studentibus domestici, nec ipsa mater, quid illud esset vchementer scire cupiunt? Besides there is something that jars greatly on the ear in the construction, perhaps the mixing of a strongly objective and external motive (iussus) with a subjective one (studio). (2.) Some MSS. have 'iussu' for 'iussus,' and this is adopted by Loers. But this is not sense. I have the same objection to it that I have to (3.) iussus studioque videndi, the hyperbaton adopted by Merkel—namely, that if the boy considered it sport to stand at a door, his notion of sport was incredibly rudimentary. For in no possible way can 'iussu' or 'iussus' mean 'enjoyment of the spectacle,' 'the fun,' as we would say, which I suppose is this meaning attached to it by Merkel and Loers. 'Iussus' in Ovid is always 'play,' and that of an active kind, except in its metaphorical use of 'iussus amoris.' The other readings proposed are not likely to find favour. In defence of my own conjecture I would observe—first, that it is very likely that Ovid would mention the names of Medea's children. He is very fond of exhibiting his research in the matter of the names of relations of his chief characters: thus he has brought to light Phoebe, sister of Helen, known to us as such from only one other passage, viii. 77: he mentions Gorgo, sister of Deianira, i. 163: Aleime, mother of Jason, vi. 105; and finally, Jdya and Chalciope, mother and sister of Medea, xvii. 32. True, he generally states their relationship on introducing them to the reader, 'germana Gorges,' 'Aleime mater tua,' 'Phoebe soror,' etc., but in this case the children have already been introduced, 133, supra, 'natis comitata duobus;' and therefore even a person ignorant of their names might conclude that one of the children was referred to by the name Pheres. It is not then, I think, improbable that Ovid, who knew Apollodorus well, here introduced the name Pheres. 'Minor e pueris' is a gloss on Pheres: or, more likely, the result of a combination of a gloss 'minor natu,' written over 'Pheres,' with the word 'Pheres' itself, which an ignorant transcriber changed into 'pueris,' to which word it bore a strong resemblance in the archetyp; in fact, the words would look exactly the same, if carelessly written. 'Minor e pueris' then must go out, and 'Pheres' come in. But how to supply the remainder of the line? Now, 'studioque videndi' clearly shows that, in the first part of the line, some other abl. corresponding to 'studio' was expressed. If 'iussus' is to stand (and there is no reason why it should not) 'clamore' probably was the word, and it has this in its favour, that its final syllables 'more' may well have been turned into 'minor e,' while the first syllable may have been confounded with 'eum.' With 'iussus clamore' ef. 'clamor vocalis.' Hor. Od. iii. xxiv. 46, and 'Nocturnusque vocat
Ducit, et adiunctos aureus urget equos.

Protinus abscessa planxii mea pectora veste,

Tuta nec a digitis ora fuere meis.

Ire animus mediae suadebat in aguinina turbae,

Sertaque compositis demere rapta comis.

Vix me continui, quin sic laniata capillos

Clamarem ‘meus est’ inicere remque manus.

Laese pater gaude. Colchi gaudete relictii.

Inferias umbrae fratris habete mei.

Deseror, amissis regno patriaque domoque,

Coniuge, qui nobis omnia solus erat.

Serpentes igitur potui taurosque furentes,

Unum non potui perdomuisse virum.

Quaeque ferios pepuli doctis medicatibus ignes

Non valeo flammam effugere ipsa meas.

Ipsi me cantus herbaeque artesque relinquunt.

Nil dea, nihil Hecates sacra potestis agunt.

Non mihi grata dies. Noctes vigilantur amarae,

Et tener a misero pectore somnus abit.

Quae me non possum, potui sopire draconem.

Utilior cuivis quam mihi cura mea est.

152. Ducit P, duicit codd. plurimi.

Quos ego servavi, pelex amplectitur artus,  
Et nostri fructus illa laboris habet.  
Forsitan et, stultae dum te iactare maritae  
Quaeiris et iniustis auribus apta loqui,  
In faciem moresque meos nova crimina fingas.  
Rideat et vitii laeta sit illa meis.  
Rideat, et Tyrio iaceat sublimis in ostro:  
Flebit, et ardores vincet adusta meos!  
Dum ferrum flammaeque aderint sucasque veneni,  
Hostis Medeae nullus inultus erit.  
Quod si forte preces praecordia ferrea tangunt,  
Nunc animis audi verba minora meis.  
Tarn tibi sum supplex, quam tu mihi saepe faisti:  
Nee moror ante tuos procubuisse pedes.  
Si tibi sum vilis, communis respice natos:  
Saeviet in partus dira novercia meos.  
Et nimium similis tibi sunt, et imagine tangor,  
Et quoties video, lumina nostra madent.  
Per superos oro, per avitae lumina flammae,  
Per meritum et natos, pignora nostra, duos:  
Redde torum, pro quo tot res insana reliqui:  
Adde fidem dictis, auxiliumque refer.  
Non ego te imploro contra taurosque virosque,  
Utque tua serpens victa quieseat ope.

Te peto, quem merui, quem nobis ipse dedisti,
Cum quo sum pariter facta parente parentis.
Dos ubi sit, quaeris? Campo numeravimus illo,
Qui tibi laturo vellus arandus erat.
Aureus ille aries villo spectabilis aureo,
Dos mea: quam dicam si tibi 'reddo,' neges.
Dos mea tu sospes. Dos est mea Graia iuventus:
I nune, Sisyphias, improbre, confer opes.
Quod vivis, quod habes nuptam socerumque potentis,
Hoc ipsum, ingratus quod potes esse, meum est.
Quos equidem actutum—sed quid praedicere poenam
Attinet? Ingentis parturit ira minas.
Quo feret ira, sequar. Facti fortasse pigebit.
Et piget infido consuluisse viro.
Viderit ista deus, qui nune mea pectora versat.
Nescio quid certe mens mea maius agit.

205. Potentem G et libri omnes praeter P.
EPISTOLA XIII.

LAODAMIA PROTESILAO.

MITTIT, et optat amans, quo mittitur, ire salutem,
Haemonis Haemonio Laodamia viro.
Aulide te fama est vento retinente morari:
Λ! me cum fugeres, hic ubi ventus erat?
Tum freta debuerant vestris obsistere remis.
Illud erat saevis utile tempus aquis.
Oscula plura viro mandataque plura dedissem:
Et sunt quae volui dieere multa tibi.
Haptus ea hinc praeceps, et qui tua vela vocaret,
Quem cuperent nautae, non ego, ventus erat.


XIII.—Supposed to be addressed by Laodamia to Protesilaus, while detained with the Grecian fleet at Aulis. The account given by Homer of Protesilaus is as follows, ii. ii. 695, sqq.:

oi ό εἶχον Ψυλάκην καὶ Πώρασον ἀνθρώπην
Δύμητρος τίμενος 'Ιτωνα τε μητίρα μήλον
'Αγχιάλων τε 'Αντρών ὤρε Πηλιών
λεχταῖρην,
Τῶν αὖ Πρωτεσίλαος ἀρχίας ἠγρομό-
νυν;
Σωᾶς ἕως τότε ή ἤν ἱχνικάτα γαῖα
μιλάνα,
Τῶν ὅτι καὶ ἀμφίπορος άλοχας Ψυλάκη
ἐλείπο.
Καὶ τόν ὅντος ὡμιτελής;
Νήσος ἀποθρόσκοντα πολὺ πρώτιστον
'Αχαιῶν.

The Δάρδανος ἀνήρ, who slew Protesilaus, is in the later legend said to have been Hector. Cf. Hyg. Fab. 103; Ovid Met. xii. 67: vs. 65 of this Epistle. I have stated in the preface to this edition the grounds for believing that this epistle is not from the pen of Ovid. It has considerable merit, though the sentiments are rather drawn out.

1, 2. 'Mittit, et optat amans, quo mittitur, ire salutem.] There is a choice between two interpretations: 'Mittit amans salutem, et optat (salutem) ire quo mittitur,' and 'Mittit amans salutem et optat (ipsa) ire quo mittitur salus.' The latter is the least nonsensical of the two, and is something like xviii. 1: 'Mittit Abydenus quam mallet ferre salutem:' but from the form of the line I think the former is evidently intended; and that sense is supported by Pont. III. ii. 2, 'Quam legis a nobis missam tibi, Cotta, salutem Missa sit ut vere perveniatque precor.' 'Haemonis' is 'Thessalian,' xii. 12.

9. Hinc.] From Thessaly to join the Grecian fleet at Aulis.
Ventus erat nautis aptus, non aptus amanti:
   Solvor ab amplexu, Protesilae, tuo,
Linguaque mandantis verba imperfecta reliquit:
   Vix illud potui dicere triste vale.
Incubuit Boreas, abreptaque vela tetendit:
   Iamque meus longe Protesilaus erat.
Dum potui spectare virum, spectare iuvabat:
   Sumque tuos oculos usque secuta meis.
Ut te non poteram, poteram tua vela videre,
   Vela diu vultus detinuere meos.
At postquam nec te, nec vela fugacia vidi,
   Et quod spectarem, nil nisi pontus erat,
Lux quoque tecum abiit, tenebrisque exsanguis obortis
   Succiduo dicor procubuisse genu.
   Officium fecere pium, sed inutile nobis.
   Indignor miserae non licuisse mori.
   Ut rediit animus, pariter rediere dolores.
   Nec mihi pectendos cura est praebere capillos,
   Nec libet aurata corpora veste tegi.
   Ut quas pampinea tetigisse Bicorniger hasta
   Creditur, huc illuc, qua furor egit, eo.

HEROIDES.

Convenient matres Phylaceides, et mihi clamant
"Indue regales, Laodamia, sinu!"

Scilicet ipsa geram saturatas murice lanas,
Bella sub Iliacis moenibus ille gerat?

Ipsa comas pectar, galea caput ille prematur:
Ipsa novas vestes, dur a vir arma ferat?

Qua possum, squalore tuos imitata labores
Dier, et haec belli tempora tristis amam.

Dyspari Priamide, damno formose tuorum,
Tam sis hostis iners, quam malus hospes eras.

Aut the Taenariae faciem eulpasse maritae,
Aut illi vellem displicuisse tuam.

41. Qua P G, qua vulg.

fessor Tyrrell, in his edition of the Baecchae, on v. 25, restoring μιλας of the MSS., remarks, that the thysrus is never called a weapon (βιλικας) by Euripides: and generally this applies to the Greek conception of the sacred wand, though an occasional use of it as a weapon was not excluded, Baecch. 761; on the other hand, it is often described as a weapon, and that of a deadly kind, by the Roman poets: cf. the passages quoted above, in which it is called 'hasta,' and the following, quoted by Professor Ramsay, Cat. lxiv. 257, 'Horum parstecta quaticibant euspid e thyrsos.' Sen. H. F., ' Tectam virenti euspidem thyrso ferens.' Cf. Hor. Od. II. xix. 8, 'Gravi metuende thyrso.'—Bicorniger: Baecchus is represented with horns of a bull, or a ram, on coins. The figure is of eastern origin, symbolising the elation produced by intoxication. Cf. Hor. Od. III. xxi. 18, 'Addis cornua pauperi.' Eur. Baecch. 100, παραβιδω πθιν. 'Tetigisse' expresses both the actual touch of the thyr- sus, and the frenzy communicated thereby, like 'contactus,' ix. 50.

35, 36. Phyleicides.] 'Phylace' was a town in Thessaly, the native place of Protesilaus. Hence Laodamia is called 'coniux Phylaccia,' Trist. V. xiv. 39, and the shade of Protesilaus is called 'umbra Phylaccis,' Stat. Sylv. V. iii. 273. Phylaceides, the patronymic of Protesilaus, from his grandfather Phylaeus, must not be confounded with this word. Heinsius has a long note on this passage, proposing 'Phyleides' from 'Phyllus,' another town in Thessaly. He quotes Art. iii. 783, 'Nec tibi turpe puta crinem, ut Phylleia mater, Solvere, et effusa colla reflecte comis.' where he believes 'Phylleia mater' to mean Laodamia, comparing Art. iii. 157, 138, 'Longa probat facies capitis discrimina puri: Sic erat ornatis Laodamia comis.' Both words seem to have been used.—'Sinus,' 'robes,' generally only the part of the robe covering the bosom.

41. Squalore.] 'Squalor' is especially used of signs of mourning displayed by wearing old and filthy dresses, unkempt hair, etc. It is often joined with 'sordes,' which has the same meaning; also with 'luetus' and 'naesitia.' Cic., Sest. 14, 'Erat in lueto senatus: equaebat civitas, publico consilio mutata veste.'

Tu, qui pro rapta nimium, Menelae, laboras,
Ei mihi, quam multis flebilis ultor eris!
Di, precor, a nobis omen removete sinistrum,
Et sua det reduci vir meus arma Iovi. "the restores" 50
Sed timeo, quotes subiit miserabile bellum:
More nivis lacrimae sole madentis eunt.
Ilion et Tenedos Simoisque et Xanthus et Ide
Nomina sunt ipso paene timenda sono.
Nec rapere ausurus, nisi se defendere posset,
Hospes erat. Vires noverat ille suas.
Venerat, ut fama est, multo spectabilis auro,
Quique suo Phrygias corpore ferret opes,
Classae virisque potens, per quae fera bella geruntur.
Et sequitur regni pars quota quemque sui?
His ego te victam, consors Ledaea gemellis,
Suspicer: haec Danais posse nocere puto.
[Hectora nescio quem timeo: Paris Hectora dicit
Ferrea sanguinea bella movere manu.]
Hectora, quisquis is est, si sum tibi cara, caveto:
Signatum memori pectore nomen habe.

50. *Redux.* = 'reduces.' 'Jove the restorer.' This active sense of 'redux' is rare, but occurs two or three times. Cf. Ep. Sabin. i. 78; Mart. viii. 65; 'Fortuna Redux,' cf. Id. x. 70. So often in inscriptions. — 'Det arma Jovi:' alluding to the custom of discharging or retired soldiers 'suspending their arms in temples.' Hor. Od. iii. 26, 'Nunc arma defunctumque bello Barbito hic paries habebit.' Cf. Id. Ep. I. i. 5; and Ovid Trist. IV. viii. 21.

58. *Quique suo Phrygias corpore ferret opes.* 'Who displayed the wealth of Phrygia on his person' (in magnificent apparel, etc.) Cf. Art iii. 172, where a similar expression occurs in a slightly different case, 'Quis furor est census corpore ferre suos.' 'Bearing their birth-

63. These lines are intended to refer to Paris' words to Helen, xvi. 365, 6: 'Omnia si dederis numquid dabis Hectora fratrem? Unus in sumneri militis instar habet:' but they are probably spurious.
HEROIDES.

Hune ubi vitaris, alios vitare memento,
Et multos illic Hectoras esse puta :
Et facito ut dicas, quoties pugnare parabis,
'Parcere me iussit Laodamia sibi.'
Si cadere Argolicus est sub milite Troiam,
Te quoque non ullum vulnus habente cadat.
Pugnet et adversos tendat Menelaus in hostis :
Hostibus e mediis nupta petenda viro est.
Caesa tua est dispar. Tu tantum vivere pugna,
Inique pios dominae posse redire sinus.
Parcite, Dardanidae, de tot, precoer, hostibus uni,
Ne meus ex illo corpore sanguis eat.
Non est, quem deeat nudo concurro ferro,
Saevaque in oppositos pectora ferre viros.
Fortius ille potest multo, quam pugnat, amare.
Bella gerant alii : Protesilaus amet.
Nunc fateor, volui revocare, animusque ferebat.
Substitit auspicii lingua timore mali.
"Cum foribus velles ad Troiam exire paternis,
Pes tuus offenso limine signa dedit."
EP. XIII. LAODAMIA PROTESILAO.

Vt vidi, ingemini tacitoque in pectore dixi
   'Signa reversuri sint, precor, ista viri!'
Haece tibi nunc refero, ne sis animosus in armis.
   Fac meus in ventos hic timor omnis eat,
Sors quoque nescio quem fato designat iniquo,
   Qui primus Danaum Troada tangat humum.
Infelix, quae prima virum lugebit ademptum!
   Di faciant ne tu strenuus esse velis!
Inter mille rates tua sit millesima puppis,
   Iamque fatigatas ultima verset aquas.
Hoc quoque praemoneo: de nave novissinus exi:
   Non est, quo properas, terra paterna tibi.
Cum venies, remoque move veloque carinam,
   Inque tuo celerem litore siste gradum!
Sive latet Phoebus, seu terris altior exstat,
   Tu mihi luce dolor, tu mihi nocte venis:
Nocte tamen quam luce magis: nox grata puellis,
   Quarum subpositus colla lacertus habet.
Ancipor in lecto mendaces caelibae somnos.
   Dum careo veris, gaudia falsa iuvant.
Sed tua cur nobis pallens occurrit imago?

100. Properes P G properas libri duo.

93. Sors.] The oracle which declared to the Greeks at Aulis that the first Greek who landed on the shore of Pisa would be slain. Prote silaus devoted himself and was slain by Hector. Loers quotes a translation by Ausonius of a Greek epigram, from which it appears that Ulysses jumped out first, but on to his shield, so as not to touch Trojan soil: 'Fatale adscription nomen mihi Prote sila; Nam primus Danaum bello obi Phrygios, Audaci ingressus Sigeia litora saltu, Captus pellacis Lartiaae insidiis; Qui ne Troianiac premenret pede litora terrae; Ipsae super proprium desiluit clypenm. Quid queror? hoc letum iam tum mea fata canebant, Tale mihi nomen cum pater imposuit.' In these lines the writer hints at what he supposes to be the derivation of the name Prote sila, viz. τρότος - λαός.

98. [Iamque fatigatas.] These words must be joined together: the waters which by that time (ηῆ) will have been as it were wearied, owing to the perpetual rowing.

101. Remo veloque.] 'Remis velisque,' or remis ventisque,' became a Latin proverb for doing anything with all one's might. Cf. Cic. Tusc. iii. 11, 'Res . . . omni contentione, velis, ut ita dieam remisce, fugienda.' Id. Fam. xii. 23, 'ventis remis in patriam omni festinatione properavi.' These passages are quoted by Conington on Virg. Aen. iii. 563, where he might have added the passage in the text to the one he quotes from Plautus, 'remigio veloce' to prove that the true reading is 'remis ventisque' and not 'ventis remisque.'
110. *Cur venit a verbis muta querella tuis libri omnes, pessime, praeter optimum P qui loco meius subvenit exhibens tens pro tuis. Manifestum est latens primouisse, deinde primam syllabam la a voce querela in la quoque exuente absorbamuisse. Correxi ego: tum pro multa reposini muta. Forsitan tamen legendum Cur venit ah! verbis muta querela latens?


114. A fuso G, multi libri, effuso al.

110. *Cur venit a verbis muta, querella latens f?* 'Why does a dark complaint, unexpressed in words, reach my ears?' The reading hitherto adopted without question, 'cur venit a verbis multa querela tuuis,' cannot stand, for two reasons—(1.) It does not account for the corruption 'querela tens' in P, the only MS. of any value. (2.) It is not Latin, or rather, it is not sense to say, 'querella venit a verbis,' 'a complaint comes from words.' I can find no parallel to it. My emendation 'latens' merely supposes 'la,' the first syllable, to have been omitted, coming after another 'la' at the end of 'querela.' This, as I have repeatedly remarked, is the most characteristic error of the codex Putaneus. I may here give a complete list of the false readings thereby produced, as far as I am aware: we find 'nisi' for 'nisi si,' iv. 3; 'hane' for 'hane, hane,' vi. 132; 'Troas invideo' for 'Troas invidio,' infra, 137; 'ecnetas' for 'cunctatas,' xvi. 269; and in the present instance, 'querela tens' for 'querela latens.' 'Latens' = 'obscure,' 'ambiguous,' is several times used by Ovid: Cf. Met. ix. 527. 'Apta minister Tempora nactus adit traditique latetin verba.' Fast. ii. 705. 'Illic Tarquiniius mandata latentin nati Accipit, et virga fila summa metit.' Cf. also Cic. de Orat. ii. 66. 'Arguta etiam significatio est quum parva re et sapa verbo res obscura et latens significatur.' Also, it is to be noticed, a word like 'latens' is wanted here: for if the phan-
tom of Protesilaus had expressed himself clearly in words, Laodamia would have been more certain of his fate, and the vagueness of her apprehensions would have been exchanged for loud lamentations. The change 'muta' for 'multa' is not a violent one, and these words are sometimes confounded in MSS., as was to be expected. The idiom 'muta a verbis' is supported by Cic. Att. viii. 14, 'Ommino intelligo, nullum fuisse tempus post has fugas et formidines, quod magis debuerit mutum esse a litteris = silent in point of letters,' a common use of 'a' or 'ab.' This reading also agrees with the sense often given by Ovid to 'querella,' and 'queror,' viz.: 'a plaintive inarticulate cry': Cf. Met. xiv. 99, where it is said of the Cercopes transformed into apes by Jupiter: 'abstulit usum Verborum et natae dura in pernoria linguac: Posse quem tantum ruceb stridore reliquit:' and so xi. 734, of the transformed Alcyone, 'Dumque volat, maesto similim plennumque querellae Ora dedere somun tenui crepitantia rostro.' Met. ii. 665. 'Talia dicentis pars ex trema querellae Intellecta parum confussaque verba fuerunt.' I confess I am not so convinced of the necessity of changing 'muta' to 'multa,' as 'tuis' to 'latens': but I have no doubt whatever of the truth of the latter reading. Could 'latens a verbis' be joined together, and rendered, 'refusing to be expressed in words?' We have 'a caede latentem' in Ibis, 625.
Languida laetitia solvar ab ipsa mea?
Quando erit, ut lecto mecum bene iunctus in uno
Militiae referas splendida facta tuae?
Quae mihi dum referes, quamvis audire iuvabit,
Multa tamen rapies oscula, multa dabis.
Semper in his apte narrantia verba resistunt:
Promptior est dulci lingua refecta mora.
Sed cum Troia subit, subeunt ventique fretumque,
Spes bona sollicito victa timore eadit.
Hoe quoque, quod venti prohibent exire carinas,
Me movet: invitis ire paratis aquis.
Quis velit in patriam vento prohibente reverti?
A patria pelago vela vetante datis!
Ipse suam non praebet iter Neptunus ad urbem.
Quo ruitis? Vestras quisque redite domos!
Quo ruitis, Danai? Ventos audite vetantes!
Non subiti casus, numinis ista mora est.
Quid petitur tanto nisi turpis adultera bello?
Dum licet, Inachiae, vertite vela, rates!

116. Tristitia multi libri.
122. Referre P referre G M vulg. retenta libri quatuor. Ego possum refecta quod certissimum mihi videtur.

117. Bone iunctus.] 'Closely joined.' Cf. xii. 37, note.
122. 'The tongue is more fluent when refreshed by a pleasant pause.' I have restored 'refecta' for 'refferre' ('referre' in P) for many good reasons.—(1.) The violent instrumental ablative the ordinary reading offends the ear: 'the tongue is more fluent than the preceding 'referes,' and 'referas' the single 'r' in P points to this. (3.) 'Promptus' is often used absolutely of fluent speech. Juv. iii. 24, 'Sermo promptus et Isace torrentior:' and in Fast.iv.310, 'prompta' absolutely, is joined with 'lingua,' as here: 'Cultus et ornatis varie prodisse capillis Obhuit, ad rigidos promptaque lingua senes.' 'Her (Claudia's) dress, and the adornment of her hair, told against
her, and her tongue too glib in answering back the reproofs of grave old men' (not, surely, as Paley understands it, 'pertly conversing with grave old men,' whose age she thought would secure her from blame. But this is not the point). (4.) 'Mora' is often joined with 'reficio' by Ovid, as the regular method of recruiting, refreshing. Fast. iv. 610, 'Hand secur includit quam si modo rapta fuisset Maesta parens longa vixque refecta mora est.' vii. 175 — 'lanataque classis Postulant exiguis semirefecta moras.' (5.) The regular construction of 'promptus' requires 'ad referendum.' Lastly, and perhaps most important of all, can 'referre' be used absolutely = 'to tell stories'? 134. Inachiae.] 'Argive,' 'Grecian. 'Inachus' was the mythical founder of Argos.
Sed quid ago? revoco? revocaminis omen abesto,
Blandaque composita aura secundet aquas.
Troasin invideo, quae sic lacrimosa suorum
Funera conspicient, nec procul hostis erit.
Ipse suis manibus forti nova nupta marito
Imponet galeae barbarae arma dabit.
Arma dabit, dumque arma dabit, simul oscula sumet:
Hoc genus officii dulce duobus erit—
Producetque virum, dabit et mandata reverti,
Et dice: 'referas ista fac arma Iovi!'
Ille, ferens dominae mandata recentia secum,
Pugnabit caute, respicietque domum.
Exuet haec reduci elipeum, galeamque resolvet,
Excipietque suo corpora lassa sinu.
Nos sumus incertae, nos anxius omnia cogit,
Quae possunt fieri, facta putare timor.
Dum tamen arma geres diverso miles in orbe,
Quae referat vultus est mihi cera tuos.

Illi blanditias, illi tibi debita verba


damia dressing up a doll, and nursing it, consoling herself by imagining it to represent the absent Protesilaus, is unspeakably silly. Hyginus (Fab. 104) speaks of an image made by Laodamia to represent Protesilaus; but with this important difference, that it was after his death. Laodamia, Acasti filia, amissno coniuge eum tres horas consuppsisset, quas a dis peticrat, fictum et dolorem pati non potuit. Itaque fecit simulacrum cercum simile Protesilai coniugis, et in thalamus posuit sub simulacione sacrum et eum colere coepit. This does not differ very much from the worship paid by Dido to the shrine of Sychaeus, vii. 99.
Dicimus, amplexus accipit illa meos.
Crede mihi, plus est, quam quod videatur, imago:
Adde sonum cerae, Protesilaus erit.
Hanc specto teneoque sinu pro coniuge vero,
Et, tamquam possit verba referre, queror.
Per reditus corpusque tuum, mea numina, iuro,
Perque pares animi coniugiique faces,
[Perque, quod ut videam canis albere capillis,
Quod tecum possis ipse referre, caput,]
Me tibi venturam comitem, quocumque vocaris,
Sive—quod heu timeo, sive superstes eris.
Ultima mandato claudetur epistula parvo:
Si tibi cura mei, sit tibi cura tui!

162. Pro quod Heins. maluit hue vel o.
EPISTOLA XIV.

HYPERMNESTRA LYNCEO.

Mittit Hypermnestra de tot modo fratribus uni:
Cetera nuptarum criminem turba iacet.
Clasa domo teneor gravibusque coercita vinclis:
Est mihi supplicii causa fuisse piam.
Quod manus extimuit iugulo demittere ferrum,
Sum rea: laudarer, si seclus ausa forem.
Esse ream praestat, quam sic placuisse parenti.
Non piget iunmnes caedis habere manus.

5. Dimittcre PG et vulg: demittcre odd, vett.

XIV.—Aegyptus and Danaus were twin brothers, sons of Belus: by whom Arabia was given to Aegyptus, Libya to Danaus. Aegyptus conquered the country called after his name, and settled there. Aegyptus had fifty sons, Danaus fifty daughters. Danaus, having reason to fear the sons of Aegyptus, fled with his daughters to Argos, where they were hospitably received by the king of the country called by Aeschylus, and the author of this epistle, v. 23, Pelasgus, v. 23, but by Apollodorus, Gelanor. The fifty sons of Aegyptus pursued Danaus and demanded his daughters in marriage. Danaus consented, but ordered all the brides to slay their husbands on the night after the wedding. They all obeyed except Hypermnestra, married to Lynceus, who allowed Lynceus to escape. The other daughters were purified of the murder by Hermes and Athena at the command of Jupiter. Danaus afterwards forgave Hypermnestra, and allowed her to become the wife of Lynceus. Such is the myth as given by Apollodorus. The author of this epistle differs from it in one or two points. He alludes to a war between Danaus and Aegyptus, vs. 111, ending in the defeat of the former, of which nothing is said in the ordinary legend. He makes the forty-nine murderses to be punished by a retributive justice of which we hear nothing elsewhere, vs. 116, 117. Lachmann rejects the epistle, as not by Ovid. L. Mueller’s opinion, as I have shown on vs. 105, 109, 111, rests on grounds which make it utterly worthless. I have discussed the question of the authenticity of the epistle more fully in the Preface to this edition.

1, 2. ‘Hypermnestra sends this letter to the only survivor of her cousins, who were lately so many. The rest lie low through the crime of their brides.’ ‘Mittit’ without an accusative ‘epistolam,’ or ‘salutem’ is uncommon: I have not been able to find another instance of it in Ovid. ‘Fratibus’ ‘frater’ is used throughout the epistle for ‘cousin,’ as in Ep. viii. ‘Frater’ properly included both the ‘frater germanus,’ and the ‘frater patruelis.’ So δεῖκες is used.
9. *Me pater—licet.*] This passage is an imitation, perhaps an unconscious one, of Horace, Od. III. xi. 45, sqq.; *Me pater saevis oneret catenis,* etc. The fire intended is that on the marriage altar, cf. vs. 26, and the torches are the torches of the marriage procession.

11. *Ensem.*] Attracted into the case of relative 'quem.' So in v. 1, 'Qua nisi tu dederis caritura est ipsa salutis Mittit,' etc., 'salutis' for 'salutem' is attracted into the case of 'qua.' The attraction of an antecedent into the case of the relative is commonly called inverse attraction.

14. *Non est, quam piget esse piam.*] 'She who is sorry for being righteous, is not really so.' The construction, 'Non est (pia), quam piget esse piam,' simple as it is, has puzzled some learned commentators: even Heinsius, apparently.

15, 16. 'Let Danaus and my cruel sisters repent: this result (viz., remorse) is wont to follow deeds of wickedness (not conduct like mine).' Cf. Her. xix. 86, 'Excitus hic fratris puppis esse solet.'

17. 'My heart is affrighted at the rejection of that night profaned with blood; and a sudden tremor impedes my fingers.' I do not see sufficient reason for changing 'ossa,' the reading of all MSS., to 'orsa.' 'Orsa' would mean 'the words I begin to write,' 'Orsa' in a sense like this occurs in Virg. Aen. viii. 453, 'Hic inuenis vatem irridens sic orsa vicissim Ore refert,' but the only parallel Conington quotes is Val. Flacc. v. 470. He might have added Stat. Theb. vii. 195. But in all these passages 'orsa' is used of words not writing. On the other hand 'ossa' is defended by x. 140, 'Litte-raque articulo pressa tremente labat:' 'articulus,' properly a joint, then a finger, being here expressed by 'ossa dextrae.' If 'orsa' were the true reading, it ought to be found again in the writings attributed to Ovid, where every form of epistolary expression is so often repeated, but it does not recur.

23, 24. Inachides are the daughters of Danaus. The line of descent was Inachus, Io, Epaphus, Libya, Belus, Danaus. Pelasgus was the king of Argos at this
Et soer armatas accipit ipse nurus.
Undique conlucent praecinctae lampades auro:
Dantur in invitios impia tura focos:
Vulgus 'Hymen, Hymenaeo' vocant: fugit ille vocantes:
Ipsa Iovis coniux cessit ab urbe sua.
Ece mero dubii, comitum clamore frequentes,
Flore novo madidas impediente comas,
In thalamos laeti, thalamos, sua busta, feruntur,
Strataque corporibus, funere digna, premunt.
Ianque cibo vinoque graves somnoque iacobant,
Securumque quies alta per Argos erat:
Circum me gemitus morientum audire videbar:
Et tamen audieram, quodque verebar, erat.

32. Funera unus liber. Porsus insolens mihi videtur locutio funere digna pro funori aptiora. Non hic solum limam desiderat epistola, quam tamen non temere ab Ovidio abudicandam in praef. huius ed. disputavi.
36. Audibam P audieram G.

time in the legend as given by Aesch. Supp. 247, according to the probable reading of Canter, and we find in Apeleon. ii. 1, iii. 7, that Pelasgus was the name of an ancient Peloponnesian prince, although according to him the name of the king of Argos at this time was Gelanor ii. 1. 'Soer' must be Aegyptus, and in this respect the writer differs from both Apeleonarius and Aeschylus, who do not represent Aegyptus as coming to Argos with his daughters. Curtius; however, agrees with our author here: in the beginning of his play Aechelous ap. Aristoph. Ran. 1207, he says—

Aegyptos omnia: o plenestrielparpari logos

sine paii piertkouna wawloiplatag

'Logos katakxoun': and so Schol. ad Eur. Hec. 887.

28. Ipsa Iovis coniux.] Argos was the principal seat of the worship of Juno. Hor. Od. i. vii. 8, Virg. Aen. i. 24. The absence of Juno is mentioned, because she ought to be present as patroness of the marriage telia, 'prouba.'

29, 30, Mero dubii.] 'Staggering with wine.' 'Dubius' is applied to the foot of fortune, Pont. iv. 32, and is often used of ships lost at sea.—'Clamore frequentes'
is undoubtedly the right reading, though, as Loers says, it is 'paullo dictum audacius' for 'clamore frequenti.' The bridegroom's hair was steeped in unguents, and wreathed with flowers according to wedding custom.

31, 32. 'They rush joyfully into the marriage chambers, destined to be their tombs, and with their bodies press the beds, more suitable for death (than marriage).' 'Feruntur' evidently points to the intoxication of the bridegrooms: they 'tumbled' into the chambers, 'carried thither as it were by their unsteady legs, rather than walking. The nominat. before 'feruntur' must be supplied: this is, however, only a slight blemish compared with the extraordinary expression 'funere digna,' which I can hardly bring myself to believe Ovid wrote, for 'digniora cada-veribus premi.' 'Funere digna' is properly 'deserving death,' and its use in the other sense is not at all defended by vi. 42, 'Faxque sub arsuros dignior ir rogos,' which is the meaning here intended. It may be Latin, but it is not Ovidian Latin.

35, 36. 'I seemed to hear all round me the groans of the dying: and, in fact
Sanguis abit, mentemque calor corpusque relinquit,
Inque novo iaeui frigida facta toro.
Ut leni zephyro graciles vibrantur aristae,
Frigida populeas ut quatit aura comas,
Aut sic, aut etiam tremui magis. Ipse iacebas,
Quaeque tibi dederam, plena soporis erant.

Excussero metum violenti iussa parentis:
Erigor, et capio tela trementis manu.
Non ego falsa loquar: ter acutum sustulit ensem,
Ter male sublato recidit ense manus.
Admovi iugulo, sine me tibi vera fateri,
Admovi iugulo tela paterna tuo:
Sed timor et pietas crudelibus obstitit ausis,
Castaque mandatum dextra refugit opus.

Purpureos laniata sinus, laniata capillos

Exiguo dixi talia verba sono:
'Saevus, Hypermnestra, pater est tibi: iussa parentis

42. Vina soporis erant PGM, et vulg. nisi quod plurimi codd. habent dederant. Ed. prince: vinaque quae dederant signa soporis erant. Nulla autem vina dederant nuptae maritis, qui semet ipsos in coena nuptiali invitavisset, et recepta lectio vina soporis erant cuius linguae sit nescio. Non possum quin proferam id quod verum esse perspexi, De sopore qui coitu effecturus loquitur Hypermnestra, qua de re instar omnium licet conf. Stat. Theb. v. 73, 'nullus in amplexi sopor est.' Vina fuit glossa ad quae adscriptum a lectore nescio quo ingenio qui non vidit quae amplexus immure. Stabilitus hac emendatio loco carminis nequorioris notae, Nasonis ut fortur, huic simillimo, in Priapeis, iii. 5: 'Quodque lovi dederat....Quod virgo prima cupido dat notae marito.' Cf. v. 69, infra.


I had heard them, and what I feared was reality. 'Tamen' is used because 'ride-bar,' 'I seemed to hear,' expresses in some degree the unreality of her fancy: 'but it was true: I had really heard the groans.' For the pluperfect in cases of this sort cf. Met. ix. 782, 'visa dea est movisse suas, et moverat aras' ('in fact had moved').—'Erat:' i.e. 'that which existed in my fears also existed in fact,' viz. the murder of her brothers-in-law.

37. There is a zeugma in 'calor,' it being used in a metaphorical sense with 'mens' and literally with 'corpus,' which does not seem to me to be quite in Ovid's manner; cf. Her. xvi. 25, where 'aestus' is similarly used in a double sense.

42. The meaning is that the embraces of the marriage bed were laden with slumber.

46. Reedit.]. This is one of the words compounded with 're' which lengthen that syllable though naturally short. See Ramusay's Lat. Prosody, p. 134.

51. 'Sinus' means the folds of the robe over the bosom. Hypermnestra's dress was purple, the royal colour, cf. xiii. 36, 'regales sinus:' Fast. v. 28, 'purpureo sinus' the dress of 'naiadestas,'

53-66. Hypermnestra here argues for and against the commission of the murder alternately.
Effice: germanis sit comes iste suis.
Femina sum et virgo, natura mitis et annis:
Non faciunt molles ad fera tela manus.
Quin age, dumque iacet, fortes imitare sorores:
Credibile est caesos omnibus esse viros.
Si manus haec aliquam posset committere caedem,
Morte foret dominae sanguinolenta suae
Aut meruerere necem patruelia regna tenendo
Quae tamen externis regna tenenda forent?
Finge viros meruisse mori, quid fecimus ipsae?
Quo mihi comisso non licet esse piae?
Quid mihi cum ferro? quid bellica tela puellae?
Aptior est digitis lana colusque mois.'

58. 'It is likely that by this time all my sisters have slain their husbands.' 'Omnibus' is here probably the dat. though the abl. without 'ab' is not out of accordance with Ovidian syntax; cf. note on x. 138. If 'omnibus' is the dat. it is what is called the ethical dat. or dat. of reference, 'they have each slain her man.'

61, 62. 'Or have they deserved death by seizing the kingdoms of their cousins, which kingdoms after all (tamen) must have been occupied by foreigners?' The reading of the MSS. 'danda foent generis' in 62, was with Lachmann one of his strongest grounds of objection to the authenticity of this epistle, inasmuch as Ovid nowhere else allows a trisyllabic ending to the pentameter, except in the Epistles from Pontus, which, as Ramsay remarks, were, together with the Tristia, composed while the poet was plunged in the deepest despondency, and bear tokens of less accurate revision than his other productions,' Lat. Prosody, p. 172. But, as Merkel remarks, the line is certainly corrupt. The reading of a late MS., which I have given, is tolerable. Ovid often repeats the same words for emphasis' sake, and emphasis is wanted here. The meaning is: 'if our cousins the sons of Aegyptus had not seized our lands, they must have passed to strangers,' to whom we might have been given in marriage. Hence 'generis' is a gloss which has made its way in and corrupted the line. 'Tamen' is 'in spite of your unwillingness.'

63, 64. 'Grant that they deserved death: what have we done that we should be forced to stain ourselves with the guilt of murder?'—'Piae:' The dative after 'licet esse' is the regular idiomatic construction, although the accus. is allowable': cf. Hor. Sat. ii. 19, at qui licet esse beatis.' Mart. IX. xii. 16. 'Nobis non licet esse tam disertis.' Ov. Met. viii. 406, 'licet eminus esse Fortibus.' So with 'esse contingit,' 'expe- dit,' 'necesse est,' etc. Vid. Donaldson's Lat. Gramm. §. 143. 1.
Haec ego, dumque queror, lacrimae sua verba sequuntur,
Deque meis oculis in tua membra cadunt.
Dum petis amplexus sopitaque brachia iactas,
Paene manus telo saucia facta tua est.

Ianque patrem famulosque patris luceamque timebam.
Expulerunt somnos haec mea dicta tus,
'Surge age, Belide, de tot modo fratribus unus!
Nox tibi, ni properas, ista perennis erit.'
Territus exsurgis; fugit omnis inertia somni:
Aspicis in timida fortia tela manu.
Quaerenti causam 'dum nox sinit, effuge' dixi:
'Dum nox atra sinit.' Tu fugis, ipsa moror.
Mane erat, et Danaus generos ex caede iacentes
Dinumerat: summæ criminis unus abes.
Fert male cognatae iacturam mortis in uno,
Et queritur facti sanguinis esse parum.
Abstrahor a patriis pedibus, raptamque capillis,
Haec meruit pietas praemia, carcer habet.
Seilicet ex illo Iunonia permanet ira,

72. Expulerunt P, expulerunt vulg.

67. Sua verba.] i.e. 'verba quae lacrimas decent, i.e. querentia,' Loers.
72. Expulerunt.] 'So stetetunt,' vii. 166. 'Præbutrunt,' ii. 142, and passim.
73. Hae as in 9, sqq. supra, the imitation of Horace i.e. is again apparent: 'Surge ne longus tibi somnis, unde Non times detur.' The student need scarcely to be told not to confound 'Belides,' a male descendant of Belus, with 'Belides' (plur. of Belis) female descendant of the same, although Loers has done so in his note on this line. The daughters of Danaus are often called 'Belides'; cf. Met. iv. 463, 'Assidue repetunt, quas perdunt Belides undas.'
78. Merkel makes Hypermnestra's words go on to 'moror': Jahn and most editors make them end at 'effuge.' Merkel is certainly wrong, as the latter clause of v. 78 evidently describes the flight of Lynceus. I regard 'sinit' in 78, as the end of H.'s words: emphasis is thus added to her entreaties to Lynceus to save himself. 'Fly! while night, while black night allows it, fly.'
79, 80, 'Day dawned, and Danaus counts his sons-in-law lying here and there in their blood (lit. after the murder): you are the only unit wanting to the sum of crime.'
81, 82. 'He takes ill the losing of one kinsman's murder, and complains that there has been too little blood shed.' 'In uno' = 'in the case of one.' 'Cognatæ mors' = 'mors cognati.' The phrase 'factus sanguis' occurs in Livy, ii. 30: 'Plusque ibi sanguinis, promiscua omnium generum caede, quam in ipsa dimidiatione factum.'
85. The digression on the wandering of Io, which here follows, is condemned.
Quo bos ex homine est, ex bove facta dea.  
At satis est poenae teneram mugisse puellam,  
Nec, modo formosam, posse placere Iovi.  
Adstitit in ripa liquidi nova vacca parentis,  
Cornuaque in patriis non sua vidit aquis:  
Conataque queri mugitus edidit ore,  
Terrataque est forma, territa voce sua.  
Quid furis, infelix? quid te miraris in unda?  
Quid numeras factos ad nova membra pedes?  
Ilia Iovis magni pellex metuenda sorori,  
Fronde levas nimiam caespitibusque famem:  
Fonte bibis, spectasque tuam stupefacta figuram,  
Et, te ne feriant quae geris arma, times.  
Quaeque modo, ut posses etiam Iove digna videri,  
Dives eras, nuda nuda recumbis humo.  
Per mare, per terras cognataque flumina curris:  
Dat mare, dant annes, dat tibi terra viam.  
Quae tibi causa fugae? Quid, Io, freta longa pererras?

as spurious by many who defend the authenticity of the rest of the poem: among the rest by Jos. Scaliger. As to the inappropriateness of the digression to the state of Hypermnestra, there can be only one opinion: but that does not prove Ovid was not its author. As Heinsius remarked, the Suppliant of Aeschylus, which was largely made use of by the author of this epistle (vid. ad. v. 13) is full allusions to the story of Io; cf. Aesch. Supp. 152 sqq. 257 sqq. The (Prometheus) too, with its strange digression into this very myth, may have presented itself to the mind of the writer. 'Ex illo,' sc. 'tempore.'  
86. [Box. I] Io, daughter of Inachus, a mythical Argive king, also a river-god, vs. 89, was beloved by Jupiter and changed into a cow by Juno, and driven by a gaddly over land and sea until she arrived in Egypt, where she regained her own form on the banks of the Nile, and gave birth to Epaphus. She was deified after her death, and worshipped under the name of Isis.

93. Fugis al. Umbra P.
95. Ilia P G ipsa vulg.
Non poteris vultus effugere ipsa tuos.
Inachi, quo properas? eadem sequerisque fugisque:
Tu tibi dux comiti, tu comes ipsa duci.
Per septem Nilus portus emissis in aequor
Exuit insanae pellicis ora bovis.
Ultima quid referam, quorum milhi cana senectus
Auctor? Dant anni, quod querar, ecce, mei.
Bella pater patruusque gerunt: regnoque domoque
Pellimur: eiectos ultimus orbis habet.
Ille ferox solio solus sceptraque potitur:
Cum sene nos inopi turba vagamur inops.
De fratrum populo pars eiguissima restat.
Quique dati leto, quaque dedere, fleo.

105. Eadem sequerisque fugisque.] 'You pursue and flee from the same things,' viz., the form of a cow, especially the horns. See 97, 98 supra; and cf. Am. I. i. 21, 'exterrita cornibus Io.' It is almost incredible, that an industrious writer like L. Müller should suppose 'eadem' to be the nominative case here, and then challenge the passage as spurious because of the omission of 'te' after the verb. His other blunders on the passage are equally gross, see notes on 109, 111.

103. Io.] The first syllable of Io is always long in Greek, and elsewhere in Ovid, except in Ibis, 624: 'Quem memor a sacris nuno quoque pellit Io.' But licences in Ovid's later poems must by no means be here cited in defence of irregularities in his early poems: see note on v. 62, supra, and xi. 127, note; and the shortening of the first syllable of Io here seems to me to be the very strongest of the arguments that can be urged against the authenticity of the epistle.

107, 108. Literally: 'The Nile, which empties itself by seven channels into the sea, took away the face of the cow which belonged to the frenzied girl!' The allusion is to the legend that Io resumed her human form on the banks of the Nile. The reading 'bovi' gives a different meaning: viz., 'that the Nile brought out the face of the girl from the cow,' beneath which it lay as it were concealed.

109, 110. 'Why should I speak of things far distant about which hoar antiquity is my informant: Io, my own times afford me subject for complaint.' 'Senectus' means the traditions handed down from antiquity. So 'vetustas' is more commonly used. Cf. Met. i. 400, 'quis hoc erat seditis pro teste vetustas.' Ruhnken prefers to take it as the abstract for the concrete = 'cani senes,' but I think the other explanation is correct, especially as 'canus' is often metaphorically used: cf. 'cana fides,' Virg. Aen. i. 296, 'cana inera,' Mart. i. 16: 'saccula cana,' Id. viii. 80. L. Müller, in his critique on this epistle in the Rheinische Museum, says Hypermnestra from this line suddenly appears transformed from a young to an old woman, showing that he totally misunderstood 'cana senectus.' In the next distich he thinks a war between Danaus and Aegyptus after the events related in this epistle is meant, whereas it evidently refers to their quarrels in Egypt before Danaus fled from that country. These mistakes are inexcusable.
HEROIDES.

Nam mihi quot fratres, totidem periere sorores:
Accipiat lacrimas utraque turba meas.
En ego, quod vivis, poenae crucianda reservor:
Quid fiet santi, cum rea laudis agar,
Et consanguineae quondam centesima turbae
Infelix uno fratre manente cadam?
At tu, siqua piae, Lyceu, tibi cura sororis,
Quaeque tibi tribui munera, dignus habes,
Vel fer opem, vel dede neci, defunctaeque vita
Corpora furtivis insuper adde rogis,
Et sepeli lacrimis perfusa fidelibus ossa,
Sculptaque sint titulo nostra sepulchra brevi:
'Exul Hypermnestra., pretium pietatis iuiquura,
Quam mortem fratri depulit, ipsa tulit.'
Scribere plura libet, sed pondere lapsa catenae
Est manus, et vires subtrabit ipse timor.


in themselves, but it is altogether too bad that they should be made to furnish arguments against the authenticity of the epistle.

117. Totidem periere sorores.] The author here evidently forgets the legend. Nothing is said in it of any earthly retribution overtaking the forty-nine daughters of Danaus. On the contrary, they were purified from the murder by command of Jupiter. Others explain 'periere' to mean that Hyp.'s sisters are dead to her owing to their crime: but I think this forced, and the other explanation is in keeping with the general want of accuracy throughout the epistle.

120. Quid fiet santi cum rea laudis agar?] 'What will be done to the guilty when I am put on my trial for a noble deed?' A fine line which could hardly have come from any pen but Ovid's. 'Reuia agere,' 'to accuse,' is a common phrase.

126. Furtivis.] 'Constructed by stealth,' for fear of rousing the anger of Danaus. Antigone's burial of the body of Polynices, against the orders of Creon, was probably in the poet's mind.

129. Exul.] This also seems to refer to something not related in the ordinary legend, and indeed inconsistent with the whole tenor of the epistle. In fact, it must be conceded that there was considerable confusion in the mind of the author, whoever he was.
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