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THE LAST POEMS OF OVID

A New Edition, with Commentary, of the Fourth Book of the *Epistulae ex Ponto*

by Mark Bear Akrigg, Ph.D.

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First published edition, corrected and augmented Copyright 2006 by Mark Bear Akrigg

This edition and commentary are dedicated to

ROB MORROW

_ "quo non mihi carior alter" _

TABLE OF CONTENTS

Acknowledgments i

Preface ii

Introduction 1

Textual Introduction 23

P. OVIDI NASONIS _EPISTVLARM EX PONTO_ LIBER QVARTVS 54

Livros Grátis

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Milhares de livros grátis para download.

- I. Ad Sextum Pompeium 56
- II. Ad Seuerum 59
- III. Ad ingratum 63
- IV. Ad Sextum Pompeium 68
- V. Ad Sextum Pompeium 72
- VI. Ad Brutum 76
- VII. Ad Vestalem 81
- VIII. Ad Suillium 86
- IX. Ad Graecinum 93
- X. Ad Albinouanum 105
- XI. Ad Gallionem 113
- XII. Ad Tuticanum 115
- XIII. Ad Carum 120
- XIV. Ad Tuticanum 125
- XV. Ad Sextum Pompeium 131
- XVI. Ad inuidum 136

COMMENTARY 144

- I. To Sextus Pompeius 146
- II. To Cornelius Severus 161
- III. To an Unfaithful Friend 177
- IV. To Sextus Pompeius 199
- V. To Sextus Pompeius 213
- VI. To Brutus 226
- VII. To Vestalis 244
- VIII. To Suillius 258
- IX. To Graecinus 286

X. To Albinovanus Pedo 325

XI. To Gallio 359

XII. To Tutilanus 370

XIII. To Carus 389

XIV. To Tutilanus 410

XV. To Sextus Pompeius 429

XVI. To a Detractor 446

Bibliography 471

Index of topics discussed 477

Index of textual emendations 489

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PREFACE

It is a pleasure to present to the public this digital edition, with commentary, of *_Ex Ponto_ IV*, the final poems written by the Roman poet Ovid, published after his death as a posthumous collection quite separate from the earlier *_Ex Ponto_ I-III*.

These poems have a special place among Ovid's works, but have not received the attention which they deserve. In particular, there has been no full modern commentary on these poems.

This text presented in this edition is based on my personal examination of ten manuscripts. I have also restored to the text certain readings commonly accepted by editors until the nineteenth century. Finally, the edition contains several dozen new textual conjectures by myself and others.

The intended audience of this edition

This edition is intended to serve as a guide to the poems for intermediate and advanced students of Latin poetry. However, I have deliberately made it as straightforward as possible, and my hope is that even a beginning student of Latin poetry embarking on the study of these poems will find the commentary helpful.

This edition is also directed towards present and future Latin textual critics.

My expectation when starting my research for this edition was that I would be presenting a text that differed little from that to be found in current editions. However, I made two discoveries during my research into the text.

The first discovery was that many important textual corrections generally accepted in the seventeenth and eighteenth centuries had been suppressed by editors in the course of the nineteenth century. I have restored

many of these readings to the text, and others will be found in the textual apparatus.

The second discovery was that there was a surprisingly large number of passages which appeared to be corrupt and for which it was possible to suggest corrections. Given the long history of Latin textual criticism, and Ovid's central position in Roman literary history, it was surprising to find that so much remained to be done. Yet such was the case.

Nothing is more certain than that this book of poems as well as the three earlier books of the *Ex Ponto* represent an outstanding opportunity for future editors and commentators to contribute to the progress of Latin scholarship.

History of this edition

I originally prepared this edition and commentary during my time as a graduate student at the University of Toronto. Upon its completion (and my graduation) in 1985, a copy was deposited at the National Library of Canada.

Had I followed a university teaching career after graduation, I would undoubtedly have taken the necessary steps to publish the edition, if only in pursuit of academic promotion. But I instead chose a career in the software industry, which both removed the external incentive to publish the edition, and denied me the time that I would have needed to prepare it for publication.

However, I wished to ensure that future editors and commentators were aware of the edition and would be able to make use of it. I therefore decided to publish two short articles drawn from the edition. These articles were intended to make generally available two textual conjectures which I considered likely to be correct. But the articles were also intended to make future editors aware that I had worked on the text of Ovid, so that they would seek out my unpublished edition.

The first article ("An Intrusive Gloss in Ovid *Ex Ponto* 4.13") appeared in *Phoenix* (vol. 40, p. 322) in 1986: it reported the restoration of IV xiii 45 discussed at page 408 of the commentary. *Phoenix* is published by the Classical Association of Canada, and since my own training in the classical languages had taken place almost entirely in Canada, it seemed appropriate that my first publication should be in a Canadian journal.

To my surprise and pleasure, my short article attracted a critique by Professor Allan Kershaw ("*Ex Ponto* 4.13: A Reply", *Phoenix*, vol. 42, p. 176), followed by a learned defense of my conjecture by Professor James Butrica ("Taking Enemies for Chains: Ovid *Ex Ponto* 4.13.45 Again", *Phoenix*, vol. 43, pp. 258-59).

Four years later, I published a second article ("A Palaeographical Corruption in Ovid, *Ex Ponto* 4.6"), which appeared in the May 1990 issue of the *Classical Quarterly* (pp. 283-84). This article reported the restoration of IV vi 38 discussed at pages 240-41 of the commentary. I selected the *Classical Quarterly* because of its prominence within the world of classical scholarship, and in particular because of its close association with the modern history of Latin textual criticism: it was in the *Classical Quarterly* that many of the learned articles of A. E. Housman first appeared.

My hope had been that these two articles would serve as a signpost that would lead editors to my edition. The publication of J. A. Richmond's Teubner edition of the *Ex Ponto* in 1990 proved that this plan was inadequate. Professor Richmond had indeed discovered the existence of my edition: it received a prominent and flattering mention at the end of his preface. However, he stated that he received the microfilm of the edition too late for use in his edition!

In his review of Richmond's Teubner edition in the *Classical Review* (n.s. 42, 2 [1992], pp. 305-06), Professor James Butrica highlighted a number of proposed emendations from my edition.

It had become clear there was considerable outside interest in the work that I had done, and that simply having a copy of an unpublished edition on deposit at the National Library of Canada was not a sufficient means of making the edition available to the public, so over the years that followed I gave some consideration to how I might publish the edition so that it would be conveniently available to students of Latin poetry.

Early in 2006, I was working as a volunteer proofreader for the Project Gutenberg digital library: I noticed that the Project Gutenberg library included some public domain classical editions comparable in scope to my own. Prompted by this, I decided that I would publish my edition online in order to make it instantly accessible free of charge to anyone wishing to use it. This seemed in every way preferable to seeking out a university press, going through the time-consuming process of seeking the necessary grants to subsidize publication, in order to produce a printed book so expensive that no student and not many libraries could afford to purchase a copy.

Nature of this edition

In essence, this is a corrected version of the original typescript. Typing errors have been corrected, and minor errors have been set right.

All statements made and conjectures proposed should be considered to have been made in 1985.

The HTML and Text versions of this edition

This digital edition is being made available in two versions.

The *HTML version* takes advantage of the Unicode character set to present Greek passages using the Greek alphabet, and to present certain other special characters, such as the macron. It also offers hyperlinks from the table of contents and from the indices to the relevant sections of the edition.

Popular and useful as HTML is, it does not offer the universality of ASCII text. Essentially every computer can display plain ASCII text correctly. The *Text version* is presented so that the edition can be read on any computer, large or small, new or old. However, this portability comes at a price. The ISO 8859-1 ASCII character set does not include the Greek alphabet, nor does it include certain special characters which form part of this edition.

Therefore, the Text version of this edition presents Greek passages transliterated into the Latin alphabet. Similarly, in the textual apparatus any capital letter occurring in the report of a manuscript should be considered to be that letter in lower case, with a macron (dash) above.

When the textual apparatus reports a manuscript correction where the original reading is no longer legible, the HTML version underlines the corrected letters, but the Text version uses capitalization. For example, the Text version reports "facTisque *_B2c_*" at iii 25: a later hand in *_B_* has erased the original fourth letter, and has replaced it with "t".

In the commentary, when metre is being discussed and a Latin word is quoted, any vowel in that word which is capitalized is long, and any vowel which is not capitalized is short. I have occasionally pointed out explicitly that a word is metrically inconvenient because it has a series of short vowels: in the HTML edition, because the actual letters are marked short, these statements will appear to be redundant.

In the Latin text, the start and end of passages which are deeply corrupt and therefore difficult to correct are

indicated by an asterisk, instead of the usual dagger (obelus).

Finally, in the critical apparatus, 'æ' is used where a manuscript has 'e' with a cedilla.

Enhancements made: the indices

In order to make the digital edition as useful as possible, I have added this preface, a full table of contents, and two indices.

The first index (starting on page 477) is an index of topics discussed. It is a selective rather than an exhaustive index for the following two reasons:

(1) A commentary is already in effect indexed by the text it is linked to. If, for instance, readers wish to find what the commentary has to say about a certain passage, all they need do is turn to the part of the commentary dealing with that passage.

(2) A digital edition can be searched online very quickly and easily. A reader wishing to find any mention of the eminent Dutch textual critic Nicolaus Heinsius could find every mention of Heinsius in the edition simply by using "Heinsius" as a search argument.

However, some of the discussions in the commentary do not have an obvious link to the text, nor would they necessarily be found quickly by an electronic search. An example would be the discussion of "Simple verbs used for compound ones" at page 281.

Also, there were some parts of the introduction and commentary which I wanted to highlight to the reader as being of possible interest: including references to these in the index would serve this purpose.

For similar reasons, I have included (starting on page 489) an index of textual emendations first proposed in this edition. Some of these emendations involve works other than Ex Ponto IV, and authors other than Ovid. The index of textual emendations makes these corrections easy to find.

The debt I owe to others

I was able to create this edition only because of the help that I have received over the years from others.

My basic training in the classical languages took place at the University of British Columbia, where I completed my B.A. in 1974, and my M.A. in 1977. It is impossible to repay the debt I owe to every single member of the Classics Department at that time.

Professor Charles Murgia of the University of California (Berkeley) initiated me into the mysteries of Latin palaeography and textual criticism.

I created this edition while a Ph.D. candidate at the Department of Classics at the University of Toronto. I owe an enormous debt of gratitude to Professor Richard Tarrant, who encouraged me to undertake the edition, posed many excellent questions, and offered many excellent suggestions.

I owe a similar debt to Professor Alexander Dalzell, Professor Elaine Fantham, Professor J. N. Grant, and Professor C. P. Jones, all of them members of the Graduate Department of Classics at the University of Toronto when I was creating the edition.

I have known Rob Morrow for twenty-one years, and he has touched every aspect of my life. The study of Latin poetry is a field of endeavour far removed from his usual interests: but even here he has made an

important contribution in the work he did in scanning the original typescript, and in his continuing encouragement and support during the months I worked on creating this digital edition. It is to him, with deep affection and gratitude, that I dedicate this edition.

INTRODUCTION

In AD 8, when he was fifty years of age, Ovid was abruptly banished from Rome to Tomis, an exile from which he never returned. In his poetry from exile, he gives two reasons for the banishment: the publication of the *Ars Amatoria*, and an unnamed error (*Tr* II 207; *EP* III iii 71-72)[1]. The *Ars Amatoria* had been published some years previously, being generally dated on the basis of *AA* I 171-72 to 2 BC or shortly thereafter; compare *Tr* II 545-46. The error was clearly the real cause of the banishment; what precisely this *error* was Ovid does not reveal, but it appears from *Tr* II 103-4 and *Tr* III v 49-50 to have been the witnessing of some action that was embarrassing to the imperial family. Beyond this nothing is known, for Ovid was careful to avoid compounding his original mistake by mentioning what it consisted of.

[Footnote 1: The evidence for Ovid's *error* and the many theories advanced to explain it are gathered and fully discussed in J. C. Thibault's *The Mystery of Ovid's Exile* (Berkeley: 1964).]

The catastrophe which befell Ovid did not put an end to his poetic activity; from the eight or nine years of his exile we possess a corpus of elegiac verse that substantially exceeds in bulk the combined production of Tibullus and Propertius.

The first work produced by Ovid was book I of the *Tristia*. Although it is perhaps not literally true that Ovid wrote much of the poetry on shipboard (*Tr* I xi 3-10), all of the poems are directly related to the circumstances of his downfall and his journey to exile; and it is reasonable to suppose that the book was published shortly after Ovid's arrival in Tomis.

In his first poems from exile, Ovid had attempted to engage the sympathy of the public on his behalf; his next production was a direct appeal to Augustus in the 578-line elegiac poem that comprises the second book of the *Tristia*. The poem is written with Ovid's usual clarity and elegance, but its failure to secure his recall is not surprising. The poem deals only with the publication of the *Ars Amatoria*, which was not the true cause of the exile; and rather than admitting his guilt and appealing to Augustus' clemency, Ovid tactlessly argues that Augustus had been wrong to exile him.

The years 10, 11, and 12 saw the publication of the final three books of the *Tristia*. The charge of monotony that is generally brought against Ovid's poetry from exile (and was brought by his friends at the time; Ovid makes his defence in *EP* III ix) is most nearly true of these three books of verse. He was unable to name his correspondents and vary his poetry with personal references as he was to do in the *Ex Ponto*; and the pain of exile was so fresh as to exclude other topics.

Not all of Ovid's literary efforts in exile were devoted to his letters. It appears from *Fast* IV 81-82 and VI 666, as well as from the dedication to Germanicus at the start of the first book (at *Tr* II 551 Ovid says he dedicated the work to Augustus) that the *Fasti* in the edition we possess is a revision produced by Ovid in exile after the death of Augustus.

In AD 12 Ovid produced the *Ibis*. The greater part of the poem is a series of curses showing such minute mythological learning that many of them have not been explained; but the poem's lengthy exordium is a powerful treatment of Ovid's circumstances and *Ibis*'s perfidy that has been considered Ovid's most perfect literary creation (Housman 1041).

Many scholars also ascribe the composition of the final six *Heroides* to the period of Ovid's exile; but although the literary appeal of these three sets of double epistles is considerable, I believe that their

comparative diffuseness of manner indicates that Ovid was not their author. They are, however, clearly modelled on the *Heroides* written by Ovid, and I have frequently quoted from them in the commentary.

In AD 12 Ovid must have received some indication that it was safe for him to name his correspondents. He took full advantage of this new opportunity to induce his friends to work on his behalf; it is clear from Ovid's references to his fourth year of exile (I ii 26, I viii 28) and to Tiberius' triumph of 23 October AD 12 (II i 1 & 46, II ii 75-76, II v 27-28, III i 136, III iii 86, III iv 3)[2] that all three books were written within the space of a single year: as fast a rate of composition as can be proved for any part of Ovid's life. The three books were published as a unit: the opening poem of the first book and the closing poem of the last are addressed to Brutus, who was therefore the dedicatee of the collection; both poems are apologies for Ovid's verse. No such framing poems are found at the start of books II or III, or at the end of books I and II, although the addressees of II i and III i, Germanicus and Ovid's wife, were clearly chosen for their respective importance and closeness to Ovid.

[Footnote 2: For these references I am indebted to page xxxv of A. L. Wheeler's excellent introduction to the Loeb edition of the *Tristia* and *Ex Ponto*. For the date of Tiberius' triumph, see Syme *History in Ovid* 40.]

Ex Ponto IV

The fourth book of the *Ex Ponto* constitutes a work separate from the three books composed in AD 12. The earliest datable poem in the book is the fourth, written shortly before Sextus Pompeius' consulship in AD 14; the latest is the ninth, written in honour of Graecinus' becoming suffect consul in AD 16. Of the books of Ovid's verse which are collections of individual poems, the fourth book of the *Ex Ponto* is the longest, being some 926 lines in length (excluding the probably spurious distichs xv 25-26 and xvi 51-52). The mean average length of such books is 764 lines; and the next longest after *Ex Ponto* IV is *Amores* III, with 824 lines (excluding the spurious fifth poem). I take the length of the book as an indication that in its present form it is probably a posthumous collection: Ovid's editor either gathered the individual poems to form a single book that was unusually long, or added a few later poems to a book previously assembled by Ovid[3].

[Footnote 3: Professor Tarrant notes however that unlike I-III the fourth book was not written within a very short time; if Ovid had collected what he thought worth publishing of his output over several years, it would not be surprising to find it longer than the preceding collections.]

Syme (*HO* 156) argues that the order of the poems indicates that Ovid survived to publish or at least to arrange the book: the fact that the first and penultimate poems are addressed to Sextus Pompeius indicates that Ovid dedicated the book to him. Professor R. J. Tarrant points out to me correspondences of structure between *EP* IV and some of Ovid's earlier books. If the sixteenth and final poem of *EP* IV is considered a *sphragis*-poem, as is indicated by *Nasonis* in the opening line, we are left with a fifteen-poem book of which the first and last poems are addressed to Sextus Pompeius, and in which the middle poem is addressed to Germanicus through his client Suillius[4]. The same structural outline of 1-8-15 appears in *Amores* I and III—the opening and closing poems of both books are concerned with Ovid's verse, while the eighth poem of each book stands somewhat apart from the other poems: *Amores* I viii is about the procurer Dipsas, while III ix (the eighth poem in the book after the removal of the spurious fifth poem) is the elegy on the death of Tibullus.

[Footnote 4: Professor E. Fantham notes as well the central placement of poem ix, with its *laudes Augusti*.]

Ovid's addressees in *Ex Ponto* IV

Sextus Pompeius, *consul ordinarius* in 14, and himself a relative of Augustus, is the recipient of no less than four letters in *EP* IV[5]. It is significant that he is not the recipient of any of Ovid's earlier letters from exile;

this is discussed in the next section.

[Footnote 5: Full information on what is known of each of the addressees will be found in the introductions to the poems in the commentary.]

In the attention Ovid gives Sextus Pompeius there can be seen, according to Syme (*HO* 156), a deliberate attempt to gain the favour of Germanicus, who is mentioned in connection with Sextus Pompeius at v 25. It is interesting that in viii Ovid addresses Germanicus' quaestor Suillius (and in the course of the poem addresses Germanicus), and that the recipient of xiii is Carus, the tutor of Germanicus' sons. But it is only natural that Ovid, when at last permitted, should address so influential a man as his benefactor Sextus Pompeius; and it does not seem strange that he should address his fellow poet Carus, still less that he should send a letter to Suillius, husband of his stepdaughter Perilla.

C. Pomponius Graecinus, the recipient of ix, must have had some political influence, since the poem is in celebration of his becoming *suffect consul* in 16. But he probably owed this influence to his brother Flaccus, a close friend of Tiberius who succeeded Graecinus as *consul ordinarius* for 17, and whom Ovid gives prominent mention at ix 57 ff. Graecinus must have been an old associate of Ovid, since he has the rare distinction of being mentioned by name in a poem written by Ovid before his exile (*Am* II x 1).

Two of Ovid's correspondents were orators. Gallio, the addressee of the eleventh poem, is frequently quoted by the elder Seneca. He was a senator; both Tacitus and Dio give accounts of how he fell into disfavour with Tiberius for proposing that ex-members of the Praetorian guard be granted the privilege of using the theatre seats reserved for members of the equestrian order (*Ann* VI 3; LVIII 18 4). Brutus, the recipient of the sixth poem and dedicatee of the first three books of the *Ex Ponto*, is not mentioned by other writers, but it appears from vi 29-38 that he had a considerable reputation as a forensic orator, although some allowance must be made for possible exaggeration in Ovid's description of his close friend. The poem contains six lines on the death of Fabius Maximus, to whom Ovid had addressed *EP* I ii and III iii; perhaps he and Brutus had been associates.

Five epistles are addressed to Ovid's fellow poets. Cornelius Severus, the recipient of the second poem, was one of the most famous epic poets of the day; he is mentioned by Quintilian (X i 89), and the elder Seneca preserves his lines on the death of Cicero (*Suas* VI 26). Albinovanus Pedo, the recipient of the tenth epistle, was known as a writer of hexameter verse and of epigram. He served in Germanicus' campaign of AD 15 (Tac *Ann* I 60 2), and the elder Seneca preserves a fragment of his poem on Germanicus' campaigns (*Suas* I 15). It might be argued that in addressing him Ovid is once again trying to win Germanicus' favour. But in view of his intimacy with Ovid (mentioned at Sen *Cont* II 2 12), Albinovanus seems a natural choice to receive one of Ovid's letters. Tutilanus, the recipient of the twelfth and fourteenth poems and author of a *Phaeacid* based on Homer (mentioned at xii 27 and again in the catalogue of poets at xvi 29), is known only through the *Ex Ponto*; the same is true of Carus, author of a poem on Hercules and, as already mentioned, tutor of the sons of Germanicus.

Vestalis, the recipient of the seventh poem, is in a class separate from the other recipients of Ovid's verse epistles. As *primipilaris* of the legion stationed in the vicinity, he would of course have been without influence at Rome, but as (apparently) the prefect of the region around Tomis, he presumably had some control over Ovid's circumstances.

The traitorous friend to whom the third poem is addressed was a real person, for Ovid is quite explicit when speaking of their past together and of the friend's perfidy towards him; the same cannot be said of the *inuidus* to whom is addressed the concluding poem of the book, a defence of Ovid's reputation as a poet.

Cotta Maximus, the younger son of Tibullus' patron Messalla, is prominently mentioned at xvi 41-44 as an unpublished poet of outstanding excellence. He is the recipient of six letters in the earlier books of the *Ex*

Ponto_. Syme finds it significant that there is no poem in *EP_ IV* addressed to Cotta: 'Ovid ... was now concentrating his efforts elsewhere: Germanicus, the friends of Germanicus, Sextus Pompeius ... The tardy tribute may perhaps be interpreted as a veiled reproach' (*HO_ 128*). But arguments from silence are dangerous; and Ovid's mention of Cotta seems flattering enough.

It is perhaps safer to postulate a change in Ovid's feelings towards his wife. She is never mentioned in *EP_ IV*, although she had been the recipient of some eight earlier letters from exile (*Tr_ I vi, III iii, IV iii, V ii, xi, xiv, EP_ I iv, III i; Tr_ V v* was written in honour of her birthday). At *EP_ III vii 11-12* Ovid indicates that his wife's efforts on his behalf had not matched his hopes:

nec grauis uxori dicar, quae scilicet in me
quam proba tam timida est experiensque parum.

The fact that Ovid chose not to address any verse epistle to his wife during his final years at Tomis may well reflect a cooling in his attitude towards her.

Differences between *Ex Ponto_ IV* and the earlier poetry from exile

The criticism most often made of Ovid's poems from exile is that they are repetitive and therefore monotonous. *EP_ III ix 1-4* shows that the same criticism was made while Ovid was still alive:

Quod sit in his eadem sententia, Brute, libellis,
carmina nescio quem carpere nostra refers:
nil nisi me terra fruar ut propiore rogare,
et quam sim denso cinctus ab hoste loqui.

Ovid does not attempt to deny the criticism, but explains that he wished to obtain the assistance of as many people as possible:

et tamen haec eadem cum sint, non scripsimus isdem,
unaque per plures uox mea temptat opem.

(41-42)

nec liber ut fieret, sed uti sua cuique daretur
littera, propositum curaque nostra fuit.
postmodo collectas utcumque sine ordine iunxi:
hoc opus electum ne mihi forte putas.
da ueniam scriptis, quorum non gloria nobis
causa, sed utilitas officiumque fuit.

(51-56)

Ovid's explanation is reasonable enough, and is confirmed by the speed with which he composed the first three books of the *Ex Ponto_* once he knew that it was safe to name people in his verse. The first three books of the *Ex Ponto_*, like the *Tristia_*, were written with the single objective of securing Ovid's recall, and this naturally caused a certain repetition of subject-matter.

By the time Ovid wrote the poems that would form the fourth book of the *Ex Ponto_*, he had lived in Tomis for six or more years, and it must have been clear to him that his chances of recall were slight. The result of this is a diminished use of his personal situation as a theme for his verse. Often he introduces his plight in only one or two distichs of a poem, subordinating the topic to the poem's main theme. The result of this

technique can be seen in such extended passages as the descriptions of the investiture of the new consul (iv & ix), the address to Germanicus on the power of poetry (viii), or the catalogue of poets that concludes the book. In all of these passages Ovid's desire for recall is only a secondary theme.

The mixing of levels of diction

As well as variety of subject, the fourth book of the *_Ex Ponto_* shows a variation in style that is typical of Ovid's letters from exile. The poems use the metre and language of elegiac verse. But at the same time they are *_letters_*, and are strongly influenced by the structure and vocabulary of prose epistles. This influence is naturally more obvious at some points than at others; and even within a single poem there can be a surprising degree of variation in the different sections of the poem.

Some poems tend more to one extreme than the other. The eleventh poem, a letter of commiseration to Gallio on the death of his wife, is extensively indebted to the genre of the prose letter of consolation; this prose influence is evident in such passages as:

finitumque tuum, si non ratione, dolorem
ipsa iam pridem suspicor esse mora

(13-14)

At the opposite extreme is the final poem of the book, a defence of Ovid's poetry; as this was a traditional poetic subject, the level of diction throughout the poem is extremely high, particularly in the catalogue of poets that forms the main body of the poem.

An interesting result of the mixture of styles is the presence in the poems of exile of words and expressions which belong essentially to prose, being otherwise rarely or never found in verse. Some instances from *_Ex Ponto_* IV are *_ad summam_* (i 15), *_conuictor_* (iii 15), *_abunde_* (viii 37), *_ex toto_* (viii 72), *_di faciant_* (ix 3), *_secreto_* (ix 31), *_respectu_* (ix 100), *_quominus_* (xii 1), *_praefrigidus_* (xii 35), and *_tantummodo_* (xvi 49).

Both in subject and style the sixteen poems of *_Ex Ponto_* IV show a wide variety, worthy of the creator of the *_Metamorphoses_*. The following section examines the special characteristics of each of the poems.

The letters to Sextus Pompeius

Sextus Pompeius is the recipient of poems i, iv, v, and xv; only Cotta Maximus and Ovid's wife have more letters from exile addressed to them. It is clear from the opening of IV i that Pompeius had himself prohibited Ovid from addressing him; and Ovid is careful to present himself as a client rather than a friend; the tone is of almost abject humility, and he shows circumspection in his requests for assistance.

In the opening of the first poem, Ovid describes how difficult it had been to prevent himself from naming Pompeius in his verse; in the climactic ten lines he declares that he is entirely Pompeius' creation. Only in the transition between the topics does he refer to future help from Pompeius, linking it with the assistance he is already providing:

nunc quoque nil subitis clementia territa fatis
auxilium uitiae fertque feretque meae.

(25-26)

The fourth poem is a description of how Fama came to Ovid and told him of Pompeius' election to the

consulship; Ovid then pictures the joyous scene of the accession. At the end of the poem he indirectly asks for Pompeius' assistance, praying that at some point he may remember him in exile. The device of having Fama report Pompeius' accession to the consulship serves to emphasize the importance of the event and raise the tone of the poem. Ovid had earlier used Fama as the formal addressee of *EP* II i, which described his reaction to the news of Germanicus' triumph. In the fifth poem Ovid achieves a similar effect through the device of addressing the poem itself, giving it directions on where it will find Pompeius and what consular duties he might be performing[6]. Only in the concluding distich does Ovid direct the poem to ask for his assistance.

[Footnote 6: Ovid had used a similar technique in *Tr* I i, where he gives his book instructions for its voyage to Rome, including directions on how it should approach Augustus.]

The fifteenth poem contains Ovid's most forceful appeal for Pompeius' assistance. It is interesting to observe the techniques Ovid uses to avoid offending Pompeius. The first part of the poem is a metaphorical description of how Ovid is as much Pompeius' property as his many estates or his house in Rome. This leads to Ovid's request:

atque utinam possis, et detur amicius aruum,
remque tuam ponas in meliore loco!
quod quoniam in dis est, tempta lenire precando
numina perpetua quae pietate colis.

(21-24)

He then attempts to compensate for the boldness of his request. First he says that his appeal is unnecessary:

nec dubitans oro; sed flumine saepe secundo
augetur remis cursus euntis aquae.

(27-38)

Then he apologizes for making such constant requests:

et pudet et metuo semperque eademque precari
ne subeant animo taedia iusta tuo

(29-30)

He ends the poem with a return to the topic of the benefits Pompeius has already rendered him.

The letter to Suillius addressing Germanicus

No poem in the fourth book of the *Ex Ponto* is addressed to a member of the imperial family, but the greater part of IV viii, nominally addressed to Suillius, is in fact directed to his patron Germanicus. Suillius' family ties with Ovid and his influential position would have made it natural for Ovid to address him in the earlier books of the *Ex Ponto* or even in the *Tristia*; and it is clear from the opening of the poem that Suillius must have distanced himself from Ovid:

Littera sera quidem, studiis exculte Suilli,
huc tua peruenit, sed mihi grata tamen

In the section that follows, Ovid asks for Suillius' assistance, rather strangely setting forth his own impeccable

family background and moral purity; then he moves to the topic of Suillius' piety towards Germanicus, and in line 31 begins to address Germanicus with a direct request for his assistance. In the fifty-eight lines that follow he develops the argument that Germanicus should accept the verse Ovid offers him for two reasons: poetry grants immortality to the subjects it describes; and Germanicus is himself a poet. In this passage Ovid allows himself a very high level of diction; as the topic was congenial to him, the result is perhaps the finest extended passage of verse in the book[7].

[Footnote 7: Professor R. J. Tarrant points out to me in particular that lines 63-64 on the apotheosis of Augustus being in part accomplished through poetry are one of the few instances in the poetry of exile of Ovid's earlier mischievous irony towards Augustus--a sign of a return on Ovid's part to his earlier form.]

Ovid ends his address to Germanicus by asking for his assistance; only in the final distich of the poem does he return to Suillius.

The letters to Brutus and Graecinus

Only two of the ten addressees named by Ovid in *_EP_ IV* were recipients of earlier letters from him. Brutus, to whom IV vi is addressed, was also the addressee of *_EP_ I i* and *III ix*, while Graecinus, to whom IV ix is addressed, was the recipient of *_EP_ I vi* and *II vi*.

There is some difference between Ovid's treatment of Brutus and Graecinus in *_EP_ IV* and in the earlier poems. *_EP_ IV vi* is highly personal, being mostly devoted to a lengthy description of Brutus' apparently conflicting but in fact complementary qualities of tenacity as a prosecuting advocate and of kindness towards those in need; no poem in the fourth book of the *_Ex Ponto_* is more completely concerned with the addressee as a person. In contrast, nothing is said of Brutus in *_EP_ I i*, where he acts as the mere recipient of the plea that he protect Ovid's poems, or in *III ix*, where Brutus is the reporter of another's remarks on the monotony of Ovid's subject-matter. The address to Graecinus in *IV ix*, on the other hand, is much less personal than in *I vi* and *II vi*. The part of *_EP_ IV ix* concerned with Graecinus describes his elevation to the consulship, and was clearly written (in some haste) to celebrate the event. The earlier poems are more concerned with Graecinus as an individual: in *_EP_ I vi* Ovid describes at length Graecinus' kindness of spirit and his closeness to his exiled friend, while in *II vi* Ovid admits the justice of the criticism Graecinus makes of the conduct which led to his exile, but thanks him for his support and asks for its continuance.

The letters to Tuticanus

The two letters to Tuticanus show a similar dichotomy.

Of the two poems, *xii* is more personal and more concerned with poetry. The first eighteen lines are a witty demonstration of the impossibility of using Tuticanus' name in elegiac verse, while the twelve verses that follow recall their poetic apprenticeship together. In the final twelve lines, referring to Tuticanus' senatorial career, Ovid asks him to help his cause in any way possible.

Poem *xiv* is far less personal than the earlier epistle. The only mention of Tuticanus is at the poem's beginning:

Haec tibi mittuntur quem sum modo carmine questus
non aptum numeris nomen habere meis,
in quibus, excepto quod adhuc utcumque ualemus,
nil te praeterea quod iuuet inuenies.

The bulk of the poem is a defense against charges raised by some of the Tomitans that he has defamed them in his verse. Ovid answers that he was complaining about the physical conditions at Tomis, not the people, to

whom he owes a great debt. It is characteristic of the fourth book of the *_Ex Ponto_* that Ovid complains less of his exile than in his earlier verse from exile; this poem furnishes the most explicit demonstration that the years spent in exile and the dwindling likelihood of recall has made Ovid reach an accommodation with his new conditions of life.

The topic of the poem clearly has no relation to *Tuticanus*; Professor R. J. Tarrant points out to me Ovid's use of the same technique in some of the *_Amores_*, such as I ix (*_Militat omnis amans_*), and II x, to *Graecinus* on loving two women at once, where there is no apparent connection between the addressee and the subject of the poem. Professor E. Fantham notes that the bulk of xiv could even have been written before Ovid chose *Tuticanus* as its addressee.

Other letters to poets

Three other poems in the book are addressed to poets. In all of them poetry itself is a primary subject.

The letter to Severus

The second poem in the book, addressed to the epic poet *Severus*, opens with a contrast of the situations of the two poets. The main body of the poem is concerned with the difficulty of composing under the conditions Ovid endures at *Tomis*, and the comfort that he even so derives from pursuing his old calling. The poem is well constructed and the language vivid. A particularly fine example of the use Ovid makes of differing levels of diction is found at 35-38:

excitat auditor studium, laudataque uirtus
crescit, et immensum gloria calcar habet.
hic mea cui recitem nisi flauis scripta Corallis,
quasque alias gentes barbarus Hister obit?

The emotional height of the tricolon, where Ovid describes poetic inspiration, gives way to a comparatively prosaic distich where he explains that the conditions necessary for inspiration do not exist at *Tomis*.

At the poem's conclusion Ovid reverts to *Severus*, asking that he send Ovid some recent piece of work.

The letter to Albinovanus Pedo

In the tenth poem of the book, poetry is not the main subject; instead, Ovid describes the hardships he endures at *Tomis*, and then describes at length the reasons the Black Sea freezes over. Towards the end of the letter, however, he explains why he is writing a poem to *Albinovanus* on this seemingly irrelevant topic[8]. The language recalls the poem to *Severus*:

'detinui' dicam 'tempus, curasque fefelli;
hunc fructum praesens attulit hora mihi.
abfuimus solito dum scribimus ista dolore,
in mediis nec nos sensimus esse Getis.'

[Footnote 8: However, *Albinovanus'* poem on *Germanicus'* campaigns may have had a strong geographical element; as Professor E. Fantham notes, Ovid may here be appealing to this interest, or demonstrating competitive skill in handling the topic.]

(67-70)

In the poem's concluding lines he links his own situation with the *_Theseid_* *Albinovanus* is engaged on: just

as Theseus was faithful, so Albinovanus should be faithful to Ovid.

The letter to Gallio

This letter is remarkable for its economy of structure, and indeed is so short as to seem rather perfunctory. Only twenty-two lines in length, it is a letter of consolation addressed to Gallio on the death of his wife. In the first four lines Ovid apologizes for not having written to him earlier. Ovid's exile serves as a bridge to the main topic of the poem:

atque utinam rapti iactura laesus amici
sensisses ultra quod quererere nihil

(5-6)

The remainder of the poem consists of the ingenious interweaving of various commonplaces of consolation. The poem is a good illustration of the secondary importance Ovid often gives his own misfortune in the fourth book of the *Ex Ponto*.

The letter to Carus

The thirteenth poem, like the second letter to Tetricanus, shows Ovid's acceptance of his life in Tomis. In it he tells Carus of the favourable reception given a poem he had written in Getic on the apotheosis of Augustus. The poem's opening is of interest as showing Ovid's consciousness of verbal wit as a special characteristic of his verse. He starts the poem with a play on the meaning of Carus' name, then tells him that the opening will by itself tell him who his correspondent is. In the lines that follow he discusses the individuality of his own style and that of Carus; this serves to introduce the subject of his Getic verse.

The letter to Vestalis

The subordination of the topic of Ovid's exile to another subject can be clearly seen in the seventh poem of the book, addressed to Vestalis, *primipilaris* of a legion stationed in the area of Tomis. As in the letter to Gallio, mention of Ovid's personal misfortune is confined to one short passage near the start of the poem:

aspicis en praesens quali iaceamus in aruo,
nec me testis eris falsa solere queri

(3-4)

The descriptions that follow of wine freezing solid in the cold and of the Sarmatian herdsman driving his wagon across the frozen Danube are so picturesque that the reader's attention is drawn away from Ovid's personal situation. Ovid describes the poisoned arrows used in the region; then, in language recalling his letter to Gallio, expresses his regret that Vestalis has had personal experience of these weapons:

atque utinam pars haec tantum spectata fuisset,
non etiam proprio cognita Marte tibi!

(13-14)

The remainder of the poem is a description of Vestalis' capture of Aegissos. The description is conventional and unfelt; Ovid seems merely to have assembled a few standard topics of military panegyric.

The third poem

Poem iii, addressed to an unidentified friend who had proved faithless, is a well-crafted but not particularly original warning that Fortune is a changeable goddess, and his friend might well find himself one day in Ovid's position. The familiar examples of Croesus, Pompey, and Marius are used; as the last and therefore most important example Ovid uses his own catastrophe. The device recalls the *Ibis*, where Ovid's final curse is to wish his enemy's exile to Tomis.

Poem xvi

The concluding poem of the book is a defence of Ovid's poetry. The poem's argument is that poets generally become famous only after their death, but that Ovid gained his reputation while still alive. The greater part of the poem is a catalogue of Ovid's contemporary poets, the argument being that even in such company he was illustrious.

As elsewhere he equates his exile with death; the defence of his poetry therefore includes only the poetry that he wrote before his exile.

TEXTUAL INTRODUCTION

The Manuscripts

The manuscript authority for the text of the fourth book of the *Ex Ponto* is significantly poorer than for the earlier books because of the absence of *A*, *Hamburgensis* scrin. 52 F. This ninth-century manuscript has been recognized since the time of Heinsius as the most important witness for the text of the *Ex Ponto*; it breaks off, however, at III ii 67.

The manuscript authorities for the fourth book can be placed in three categories. The fragmentary *G* is from a different tradition than the other manuscripts. *B* and *C* are closely related, and offer the best witness to the main tradition. The other manuscripts I have collated are more greatly affected by contamination and interpolation; of them *M* and *F* show some independence, while no subclassification can be made of *H*, *I*, *L*, or *T*.

G

The *fragmentum Guelferbytanum*, *Cod. Guelf. 13.11 Aug. 4°*, generally dated to the fifth or sixth century, is the oldest manuscript witness to any of Ovid's poems. Part of the collection of the Herzog August Bibliothek in Wolfenbüttel, it was discovered by Carl Schoenemann, who published his discovery in 1829; details of his monograph will be found in the bibliography. The two pieces of parchment are a palimpsest, having been reused in the eighth century for a text of Augustine; later they were incorporated into a bookbinding. As a result of this treatment they are in extremely poor condition.

G contains all or part of ix 101-8, ix 127-33, xii 15-19, and xii 41-44. To make it perfectly clear when *G* is a witness to the text, I have not grouped it with other manuscripts, but have always specified it by name. If *G* is not mentioned in an apparatus entry, it is not extant for the text concerned.

G is written in uncial script, with no division between words but with indentation of the pentameters. Its one contribution to the establishment of the text is at ix 103, where it reads *quamquam ... sit* instead of the more usual *quamquam ... est* found in the other manuscripts. In general, the text offered by *G* is surprisingly poor. At ix 108 it reads *fato* for *facto*, at ix 130 it has the false and unmetrical spelling *praeceſſe*, at ix 132 it has *misscelite* for *misi caelite*, at xii 17 it reads *lati* for *dilati*, and at xii 19 *naia* for *nota*. These errors demonstrate that the rest of the tradition does not descend from *G*.

Korn gives an accurate transcription of the fragment in the introduction to his edition; photographs of parts of

the fragment can be found at Chatelain, *Paléographie des classiques latins*, tab. xcix, 2 and E. A. Lowe, *Codices Latini Antiquiores*, vol. IX, p. 40, no. 1377.

*_B_ and *C*_*

Monacensis latinus 384 and *_Mon. lat. 19476_*, both dated by editors to the twelfth century, are descended from a common ancestor. This is easily demonstrated by the large number of shared errors not found in other manuscripts[9]. At iv 36 *_B_* and *_C_* have *_intendunt* for the correct *_intendent_*, at viii 6 *_uolo_* for *_uoco_*, at viii 18 *_perueniemus_* for *_inueniemur_* (*_ntur_*, *_mus_*), at viii 44 *_illa_* for *_ulla_*, at viii 89 *_cara_* for *_care_*, at ix 44 *_fingit_* for *_finget_*, at ix 71 *_quod_* for *_cum_* (*_FILT_*) and *_ut_* (*_HM_*), at ix 92 *_praestat_* for *_perstat_*, at ix 97 *_et_* for *_ut_*, at xiii 5 *_certe est_* for *_certe_*, and at xiv 30 *_culpatus_* for *_culpatis_*. In some of these passages *_B_*'s still visible original reading has been corrected by a later hand. In other passages it is clear from the signs of correction that *_B_* originally agreed with *_C_* in distinctive readings now preserved in *C* alone: *_subito_* for *_sed et_* (iii 27), *_erat_* for *_eras_* (vi 9), *_occidit_* for *_occidis_* (vi 11), *_suspicit_* for *_suscepit_* (ix 90), *_parent_* for *_darent_* (xvi 31).

[Footnote 9: The manuscripts were probably produced at the same German centre. Professor R. J. Tarrant has noted the presence of the *_Ex Ponto_* in book-lists of the eleventh and early twelfth centuries from Blaubeuern, Tegernsee, Bamberg, Egmond, and Cracow (*_Texts and Transmission_* 263); he suggests Tegernsee to me as a probable candidate for the production of *_B_* and *_C_*.]

B and *_C_* on the whole offer a better text than any other manuscript. At iii 44 *_B1_* and *_C_* omit the lost pentameter, where the other manuscripts offer interpolations. At iv 11 they alone give the probably correct *_solus_* for *_tristis_*, at xii 3 *_aut_* for *_ast_*, and at xvi 31 *_tyrannis_* (conjectured by Heinsius) for *_tyranni_*. At v 40 *_C_* and *_B2_* alone have the correct *_mancipii ... tui_* for *_mancipium ... tuum_*.

Both manuscripts naturally have readings peculiar to themselves. *_B_* has about fifty unique readings. It places iii 11-12 after 13-14, omits v 37-40, and interchanges viii 49-50 and 51-52. At iv 34 *_B_* alone has *_erunt_* (for *_erit_*), conjectured by Heinsius; *_C_* omits the word. Similarly, at xi 21 *_B_* and *_F1_* have *_mihi_*, omitted by *_C_*; the other manuscripts have *_tibi_*. *_B_* has *_ab_* at i 9 for the other manuscripts' *_in_*; *_ab_* is possibly the true reading.

Under the influence of Ehwald, modern editors have wrongly taken some of *_B_*'s other readings to be correct, placing *_aspicerem_* in the text for *_prospicerem_* at ix 23, *_ara_* for *_ora_* at ix 115, and *_illi_* for *_illum_* at ix 126. At ix 73 editors print *_B_* and *_T_*'s *_quem_*, which is clearly an interpolation for the awkward transmitted reading *_qua_*.

Unlike *_C_*, *_B_* has been quite heavily corrected by later hands.

C has more than one hundred readings peculiar to itself. Two of them I have accepted as correct: *_summo_* (for *_summum_*; *_H_* has *_mundum_*) at iii 32, and *_horas_* (that is, *_oras_*) at vii 1; the reading is also given by *_I_*. It is possible that *_C_*'s *_correptior_* should be read at xii 13 for *_correptius_*. At xiv 38 *_C_*'s *_sceptius_* is the manuscript reading closest to the correct *_Scepsius_* restored by Scaliger.

Most of *_C_*'s errors are trivial, but at some points it departs widely from the usual text. It omits ix 47 and xiv 37, and interchanges the second hemistichs of iii 26 and 28; xvi 30 is inserted by a later hand, perhaps in an erasure. At viii 43 it has *_in uita_* for *_officio_*, at xiii 12 *_contra uiam_* for *_nouimus_*, at xiv 36 *_in_* for *_loci_*, and at xv 31 *_colloquio_* for *_uerum quid_*.

C also contains a greater number of purely palaeographical errors than any other manuscript: *_hunc_* for *_nunc_* (i 25), *_humeris_* for *_numeris_* (ii 30), *_hec_* for *_nec_* (ix 30), *_lucos_* for *_sucos_* (x 19), *_hasto_* for *_horto_* (xv 7), *_ueiiuolique_* for *_ueliuolique_* (xvi 21), *_pretia_* for *_pr(o)elia_* (xvi 23).

B and *_C_* sporadically offer the third declension accusative plural ending *_is_* (ix 4 *_fascis_* *_C_*, ix 7 *_partis_* *_C_*, ix 73 *_rudentis_* *_B_*, x 17 *_cantantis_* *_B_*, xii 30 *_albentis_* *_B_*). But more usually all manuscripts, including *_B_* and *_C_*, have the accusative in *_es_*: compare for example ii 27 *_partes_*, iii 53 *_purgantes_*, ix 35 *_praesentes_*, and ix 42 *_fasces_*. The manuscripts show a similar variation in the earlier books of the *_Ex Ponto_*. The ninth-century Hamburg manuscript (*_A_*) sometimes offers accusatives in *_is_* where the other manuscripts, even *_B_* and *_C_*, have *_es_* (I iv 23 *_partis_*, I v 11 *_talism_*, I vi 39 *_ligantis_*, I vi 51 *_turris_*). At I ii 4, *_A_* has *_omnes_*, where *_C1_* has *_omnis_*, and in general even in *_A_* the accusative in *_es_* is the predominant form. For example, *_A_* offers *_auris_* at II iv 13 and II ix 25, but *_aures_* at I ii 127, I ix 5, II v 33, and II ix 3. In view of the instability of the manuscript evidence[10], I have normalized the ending to *_es_* in all cases, considering the instances of *_is_* to be scribal interpolations.

[Footnote 10: G. P. Goold ("Amatoria Critica", *_HSPh_* 69 [1965] 10) has an interesting discussion of the problems in establishing Ovid's orthography. For accusative plural endings in the third declension, he concludes that *_is_* for Ovid can be neither established nor excluded.]

Similarly, I have used the form *_penna_* at iv 12 and vii 37, where *_C_* offers *_pinna_*. *_Penna_* is the form given in the ancient manuscripts of Virgil, and attested by Quintilian.

MFHILT

The other manuscripts I have collated belong to the vulgate class. They are not related to each other in the sense that *_B_* and *_C_* are related, nor does any of them possess independent authority as does *_G_*. Within the group firm lines of affiliation are hard to establish, and each of the manuscripts attests a handful of good readings that are found in few or none of the others, either by happy conjecture, or because a reading that was in circulation at the time as a variant chanced to get copied into a few surviving manuscripts. Professor R. J. Tarrant has noted that the presence of the *_Ex Ponto_* in north-central France 'can be traced from the eleventh century onwards, first from echoes in Hildebert of Lavardin and Baudri de Bourgeuil, later from the extracts in the *_Florilegium Gallicum_*, and finally from the complete texts [which include our *_H_* and *_F_*] ... that emanate from this region toward the end of the twelfth century' (*_Texts and Transmission_* 263); the vulgate manuscripts seem to have been propagated from the text current in the region of Orléans.

M and *_F_* show some originality. Their readings at xvi 33 differ somewhat from the version of that passage in *_HILT_*. *_F1_*'s interpolation for the missing pentameter at iii 44 differs from that of *_MHILT_*, while *_M_* has an interpolated distich following x 6 that is not otherwise attested.

Of the other manuscripts, *_I_* agrees with *_C_* in reading *_horas_* (= *_oras_*) for *_undas_* at vii 1, while *_T_* is the only manuscript collated to have the correct *_laevis_* at ix 119 in the original hand (*_F2_* gives it as a variant reading). Similarly, *_H_* and *_L_* each have a few peculiar variants.

As a group *_MFHILT_* offer a good picture of the readings current in the later mediaeval period, and only rarely have I been obliged to cite a vulgate manuscript from the editions of Heinsius, Burman, or Lenz as testimony for a variant.

M

Heinsius did not have knowledge of *_B_* or *_C_*, and seems to have considered his *_codex Moreti_* (preserved at the Museum Plantin-Moretus in Antwerp as 'Latin, n° 68 [anc. 43] [salle des reliures, n° 32]' in Denucé's catalogue of the museum's collection) to be the best of the poor selection of manuscripts available; at xvi 33, understandably despairing of restoring the true reading, he accepted *_M_*'s reading pending the discovery of better manuscripts.

M was dated by Heinsius to the twelfth or thirteenth century; Denucé assigns it to the twelfth century.

At viii 85 *M* alone has the correct *ullo* for the other manuscripts' *illo*; this could naturally have been recovered by conjecture. At x 1 it has *cumerio*, the closest reading in the manuscripts collated to the correct *Cimmerio*; but Professor R. J. Tarrant informs me that *Cimmerio* is also found in *British Library Harley 2607*.

M has suffered from a certain degree of interpolation. Following x 6 there is the spurious distich *set cum nostra malis uexentur corpora multis / aspera non possum perpetiendo mori*. At ii 9 *Falerno* is a deliberate alteration of *Falerna*. At x 49 *Niphates* is an interpolation from Lucan III 245. At xiii 47 *duorum* (also given as a variant reading by *F2*) looks like an attempt to correct the cryptic transmitted reading *deorum*, and at xv 15 *tellus regnata* is presumably a metrical correction following the loss of *-que* from *regnataque terra*, the reading of the other manuscripts. At xvi 25 *eticiusque* looks to be a deliberate alteration of *Trinacriusque*, but I am not sure what the interpolation means.

F

Francofurtanus Barth 110, used by Burman, shows some signs of independence. At iii 44, where a pentameter has been lost, *B* and *C* omit the line, while the other manuscripts, including *M*, have the interpolation *indigus effectus omnibus ipse magis*; *F* has the separate interpolation *Achillas Pharius abstulit ense caput*, also found in Heinsius' *fragmentum Louaniense*. *F* omits viii 51-54, at xi 1 reads *Pollio* for *Gallio*, and at xvi 33 has a reading somewhat different from those offered by the other manuscripts.

F alone of the manuscripts collated offers the correct *audisse* (for *audire*) at x 17. At xi 21 it and *B* alone have the correct *mihi* for *tibi* (omitted by *C*). At xiv 7 it has the probably correct *muter* for *mittar*, also found in *Bodleianus Canon. lat. 1* and *Barberinus lat. 26*, both of the thirteenth century. With the exception of *muter*, these readings could have been recovered by conjecture; given the separative interpolation at iii 44, *F* differs surprisingly little from the other manuscripts.

H

The thirteenth-century *Holkhamicus 322*, now *British Library add. 49368*, contains (with *I*) the correct *hanc* at i 16, the other manuscripts having *ha*, *ah* (*B*), or *a* (*C*). At xvi 30, where I have printed *leuis*, the reading of most manuscripts, *H* has *leui*, the conjecture of Heinsius; Professor R. J. Tarrant informs me that the same reading is found in *Othob. lat. 1469*. At iv 45 *H*'s *qua libet* is the manuscript reading closest to Heinsius' correct *quamlibet*; most manuscripts have *quod licet*.

Most other variants in *H* are trivial errors, although there seems to have been deliberate scribal alteration at x 18 (*sucus amarus erat* for *lotos amara fuit*), xiv 38 (*Celsius* for the usual *Septius*; Scaliger restored *Scepsius*), xvi 3 (*ueniet* for *uenit et*; presumably the intermediate step was *uenit*), and perhaps at xiv 31 (*miserabilis* for *uitabilis*).

I

The thirteenth-century *Laurentianus 36 32*, Lenz's and André's *m*, has the correct *perstas* at x 83 for *praestas*; its reading is also found in *P* and as a variant of *F2*. At vii 1 it shares with *C* the reading *horas* (= *oras*), which I have printed in preference to the usual *undas*.

At viii 15 *I* has the hypercorrect *nil* for *nihil*, and at xiii 26 *ethereos ... deos* for *aetherias ... domos*, but in general has few signs of deliberate alteration.

L

Lipsiensis bibl. ciu. Rep. I 2° 7, of the thirteenth century, has *haec* at ix 103 for the other manuscripts' *et*. *Haec* restores sense to the passage, and was the preferred reading of Heinsius; I consider it a scribal conjecture, now rendered obsolete by Professor R. J. Tarrant's more elegant *quae*. *L*'s text has clearly been tampered with at xiv 41 (*populum ... uertit in iram* for *populi ... concitat iram*), but in general seems to have suffered little from interpolation. It is, however, of little independent value as a witness to the text.

T

Turonensis 879, written around the year 1200, was first fully collated by André for his edition; Lenz had earlier reported its readings for IV xvi and part of I i. At ix 119 only *T* and *F2* of the manuscripts collated have the correct *laevis*, although other manuscripts come close, and the reading could have been recovered by conjecture. At xv 40 *T* reads *transierit saeuos* for *transit nostra feros*; clearly *nostra* was at some point lost from the text, and metre forcibly restored.

P

I have also collated the thirteenth-century *Parisinus* lat. 7993, Heinsius' *codex Regius*. At ix 46 *P* offers the correct *cernet* for *credet*; *cernet* is also the reading of *M* after correction by a later hand and of the thirteenth-century *Gothanus* membr. II 121. At vi 7 *P* alone of collated manuscripts agrees with *C* in reading *praestat* for the correct *perstat*. *P* agrees with *L* in reading *niibus* for the other manuscripts' *nubibus* at v 5, *adeptum* for *ademptum* at vi 49, *signare* for *signate* at xv 11, and in the orthography *puplicus* for *publicus* at ix 48, ix 102, xiii 5, and xiv 16. The manuscript has many corruptions: a few examples are i 30 *igne* for *imbre*, ii 18 *supremo* for *suppresso*, iv 6 *pace* for *parte*, vi 34 *uirtus* for *uirus*, vii 15 *piacula* for *pericula*, ix 42 *praeterea* for *praetextam*, x 63 *in harena* for *marina*, xiv 39 *conuicia* for *conuicia*, and xvi 24 *sacri* for *scripti*. However, *P* has no unique variants with any probability of correctness. To have given a full report of *P* would have involved a considerable expansion of an already long apparatus, and I have cited the manuscript only occasionally, where a reading is only weakly attested by the other manuscripts.

Titles

MF and *B2H2I2T2* usually supply titles for the poems. As will be seen from the apparatus, there is considerable variation among the titles, and there is no reason to suppose that they form an authentic part of the transmitted text.

The manuscript authority for the text of *Ex Ponto* IV

By and large the manuscripts of the fourth book of the *Ex Ponto* offer a remarkably uniform text of the poems, and one which, considering the late date of the manuscripts, is in surprisingly good condition. I believe that all the manuscripts, with the exception of *G*, are descended from a single archetype. *B* and *C* are the best witnesses to the text of the archetype, although the other, more heavily contaminated and interpolated manuscripts are indispensable, since they correct the peculiar errors of *B* and *C*.

The present edition

The apparatus of this edition is intended to be a full report of *BCMFHILT* and of the fragmentary *G*; some reports are also given of *P*. It includes corrections by original and by later hands.

When no manuscripts are specified for the lemma in an entry, the lemma is the reading for those manuscripts not otherwise specified. For instance, the entry

deductum carmen] carmen deductum *M*

indicates that _deductum carmen_ is the reading of _BCFHILT_, while _carmen deductum_ is the reading of _M_.

I have from time to time cited from earlier editions readings of manuscripts which I have not collated. To make it clear that I have not personally verified these readings, I have added in parentheses after the citation the name of the editor whose report I am using. Professor R. J. Tarrant has inspected some nine manuscripts to see what readings they offered in some particularly vexed portions of the poems; I have similarly indicated when I am obliged to him for information on a manuscript.

The _excerpta Scaligeri_ mentioned at xiii 27 I know of through Heinsius' notes as printed in Burman's edition; according to M. D. Reeve (_RhM_ CXVII [1974] 163), the original excerpts are still extant in Diez 8° 2560, a copy of the _editio Gryphiana_ of 1546. Reeve also gives identifications of certain of Heinsius' manuscripts; when citing Heinsius' codices, I give the modern name when the manuscript has been identified and is still extant.

The greater number of the manuscripts dealt with have been corrected, some heavily. In my apparatus _B1_ means "the original hand in _B_" and _B2_ means "a correcting hand in _B_". _B2ul_ indicates that the reading of _B2_ is clearly marked as a variant reading. _B2gl_ indicates that the entry is marked in the manuscript as a gloss; _B2(gl)_ indicates a gloss not marked as such. I have reported glosses where they contribute to the understanding of a textual problem.

If different correctors have been at work in different passages, both are called _B2_. If a later hand has made a correction after _B2_, the later hand is called _B3_. When I place _B1_ in an entry but do not report _B2_, it can be assumed that _B2_ has the lemma as its reading.

Sometimes a corrector has altered the original text so much (without however erasing it entirely) that only the altered reading can be made out. In such cases I have used the siglum _B2c_. Where a corrector has inserted or altered only certain letters of a word, I have indicated this in the HTML version of this edition by underlining the letters involved. In the Text version, these letters are capitalized.

Where the correction is apparently by the original scribe, _Bac_ indicates the original reading, and _Bpc_ the correction.

The asterisk is used to indicate illegible letters, and the solidus (/) erasures.

When reporting variants, I have tried to indicate the spellings actually found in the manuscripts, but since mediaeval spellings do not in themselves constitute variant readings, they have not usually been reported when the text is not otherwise disturbed. I have been more generous with proper names, but have often excluded confusions of _ae_, _oe_, and _e_, of _i_ and _y_, of _ph_ and _f_, of _c_ and _t_, the doubling of consonants, and the loss or addition of the aspirate.

The apparatus is intended to include a comprehensive listing of all conjectures proposed. When the author of a conjecture is not a previous editor of the poems, I have given a reference either to the publication where the emendation was first proposed, or to the earliest edition I have consulted which reports the emendation. Conjectures of Bentley are from Hedicke's _Studia Bentleiana_. Conjectures of Professor R. J. Tarrant, Professor J. N. Grant, and Professor C. P. Jones were communicated to me by their authors.

Printed editions

The first editions of the works of Ovid were printed in 1471 by Balthesar Azoguidus at Bologna and by Conradus Sweynheym and Arnoldus Pannartz at Rome. The Bologna edition was edited by Franc. Puteolanus, and the Rome edition by J. Andreas de Buxis. Lenz's edition gives numerous readings from both editions; to

judge from his reports, their texts of the *_Ex Ponto_* were derived from late manuscripts of no great value. The Roman edition, however, contained the elegant correction of *_iactate_* to *_laxate_* at ix 73.

For my knowledge of other early editions of the *_Ex Ponto_* I have relied upon Burman's large variorum edition of the complete works of Ovid, published at Amsterdam in 1727. The edition contains notes of various editors of the sixteenth and early seventeenth centuries, among them Merula, Naugerius, Ciofanus, Fabricius, and Micyllus. Although I have occasionally quoted from these notes, they are in general of surprisingly little use, containing for the most part unlikely variant readings from unnamed manuscripts and explanations of passages not really in need of elucidation.

The principal event in the history of the editing of the *_Ex Ponto_* was the appearance at Amsterdam in 1652 of Nicolaus Heinsius' edition of Ovid. Heinsius took full advantage of the opportunity his travels as a diplomat gave him of searching out manuscripts, thereby gaining a direct knowledge of the manuscripts of the poems which has never since been equalled[11]. Heinsius also possessed an unrivalled felicity in conjectural emendation. Some of his conjectures are unnecessary alterations of a text that was in fact sound, some of his necessary conjectures are trivial, and are already found in late manuscripts of the poems or could have been made by critics of less outstanding capacities; but many are alterations which are subtle and yet necessary to restore sense or Latinity. The present edition returns to the text many conjectures and preferred readings of Heinsius that were ejected by editors of the nineteenth and twentieth centuries.

[Footnote 11: In recent years much progress has been made in identifying the manuscripts Heinsius used. See the monograph of Munari and the articles of Reeve and Lenz listed in the bibliography.]

The edition of Heinsius formed the basis of all editions published during the two centuries that followed. Of these editions the most important was the 1727 variorum edition of Burman already referred to. It is from the copy of that edition at the University of Toronto Library that I have obtained my knowledge of Heinsius' notes. Burman was apparently the first editor to make use of *_F_*. On occasion he differs from Heinsius in his choice of readings. At xvi 44 he made the convincing conjecture *_Maxime_* (codd *_maxima_*), subsequently confirmed by *_B_* and *_C_*. His notes are informative; and my note on x 37-38 in particular is greatly indebted to him.

For poem x Burman reproduced some notes from an anthology of Latin verse for use at Eton, produced by an anonymous editor in 1705[12].

[Footnote 12: *_Electa minora ex Ovidio, Tibullo et Propertio_*, London, 1705. The book was reprinted as late as 1860 (*_Brit. Mus. Gen. Catalogue_*, vol. 177, col. 470). I quote some of the notes on x in the commentary and apparatus.]

In 1772 Theophilus Harles published at Erlangen his edition of the *_Tristia_* and *_Ex Ponto_* 'ex recensione Petri Burmanni'. Harles was the first editor to make use of *_B_*. In the introduction to his edition Harles relates how he wrote von Oeffele, librarian to the Elector of Bavaria, asking if there was any manuscript in the Elector's library that might be helpful in preparing his edition, and thereby learned of the existence of *_B_*. It is clear from Harles' introduction that he fully appreciated the manuscript's importance; and in his notes he gives many of its readings, pointing out where it confirmed suggestions of Heinsius and Burman. However, his text is simply reprinted from Burman's variorum edition.

W. E. Weber's text of *_Ex Ponto_* IV in his 1833 *_Corpus Poetarum Latinorum_* is in effect a reprint of the Heinsius-Burman vulgate, except that at viii 59 he prints the manuscripts' incorrect accusative form *_Gigantes_* (Heinsius *_Gigantas_*). But this fidelity to the vulgate text seems not to have been the editor's intention: in his introduction he speaks of 'Heinsianae emendationes felices saepe, superuacuae saepius ... quarum emendationum partem Mitscherlichius eiecit [Göttingen, 1796; I have not seen the edition], maiorem eiicere Iahnius coepit [Leipzig, 1828: the part of the edition containing the *_Ex Ponto_* was never published].

dicendum tamen, etiamnunc passim haud paucas fortasse latere Heinsii et aliorum correctiones minus necessarias in uerbis Ouidianis, quas accurrior codicum inter se comparatio, opus sane immensi laboris, extrudet'. It would be understandable enough if Weber, faced with the labour of editing the entire corpus of Latin poetry, found himself unable to effect a radical revision of the text of the *_Ex Ponto_*.

In 1853 there appeared at Leipzig the third volume of Rudolf Merkel's first Teubner edition of the works of Ovid, containing his text of the *_Ex Ponto_*. The part of Merkel's introduction dealing with the *_Ex Ponto_* is entirely concerned with describing the appearance, orthography, and readings of the ninth-century *_Hamburgensis scrin. 52 F_*. The manuscript ends, however, at III ii 67, and Merkel says nothing of the basis for his text of the later poems, which in general is the Heinsius-Burman vulgate.

In 1868 B. G. Teubner published at Leipzig Otto Korn's separate edition of the *_Ex Ponto_*. Korn's apparatus is the first to have a modern appearance; but this appearance is deceptive, for of the twenty sigla Korn uses, ten are for individual or several manuscripts collated by Heinsius, and only five are for manuscripts collated by Korn himself. The edition is important, since Korn was the first editor to make substantial use of *_B_* in constituting his text. Usually he printed the text of *_B_* in preference to the vulgate: 'Ceterum eas partes in quibus *_A_* caremus, [Greek: b] [= *_B_*] libri uestigia secutus restitui, prorsus neglectis recentiorum exemplarium elegantii, quorum ad normam N. Heinsius, cuius in tertio quartoque libro R. Merkelius assecla est, textum conformauit' (xv).

There was some reason to review critically the vulgate established by Heinsius and Burman. Even Heinsius was capable of error; examples of this in *_Ex Ponto_* IV include his preference for the inelegant *_idem_* for *_ille_* at iii 17, for the impossible *_ullo_* instead of the better attested *_nullo_* at v 15, and for the obvious interpolation *_domitam ... ab Hercule_* at xvi 19 instead of *_domito ... ab Hectore_*. His most pervasive fault is a partiality for elegant but unnecessary emendation: often he is guilty of rewriting passages which are in themselves perfectly sound. A typical instance is vii 30: Heinsius' *_globos_* is elegant enough, but there is no reason to suspect the transmitted *_uiros_*.

Some of the readings proposed or preferred by Heinsius had been unnecessary or wrong, but many had been necessary to make sense of the text; and Korn is often guilty of damaging the text by excluding readings not found in *_B_*. The supreme example of this is his restoration of the manuscripts' reading *_iactate_* for *_laxate_* at ix 73.

Korn used the collation of *_B_* by Harles, which had errors and omissions (in his preface Harles had warned that his report might contain errors[13]), so that at i 9 Korn prints *_in istis_* and at x 83 *_perstas_*, without noting in his apparatus that *_B_*'s false readings were *_ab istis_* and *_praestas_* respectively. He was aware that at xi 21 *_B_* read *_mihi_*, but printed *_tibi_* nonetheless, although Burman had already explained why *_mihi_* was the correct reading.

[Footnote 13: 'Diligenter autem et religiose tractauit codicem et singulas epistolas bis, et in locis uexatis saepius contulit. Neque tamen, quae hominum est imbecillitas, aciem oculorum quaedam effugisse, negabo' (xi-xii).]

A curious feature of Korn's edition is its dual apparatus: below the report of manuscript variants is a listing of passages where his text differs from those of Heinsius and Merkel: 'Lectiones discrepantes editionum Heinsii et Merkeli adposui, ut et quantopere Ouidius Heinsianus a genuina forma discrepet dilucide perspiciatur, et quibus locis a Merkeli discesserim facilius adpareat' (xxxii). Korn ejects such obviously correct readings as *_leuastis_* at vi 44 and *_laxate_* at ix 73; in each instance the true reading is printed in large type at the bottom of the page. In addition, Korn rather unfairly included as different readings what were in fact only spellings which did not conform to the purified orthography then coming into use. *_Cymba_* does not differ from *_cumba_* (viii 28), nor is *_Danubium_* a variant for *_Danuum_* (ix 80), nor again is *_Vlysses_* different from *_Vlixes_* (x 9). Finally, the second apparatus at several points misrepresents what Heinsius actually

thought.

Korn's confusion on this point is understandable, since determining Heinsius' textual preferences is often more difficult than it might at first appear. Editions were published under his name which did not incorporate all his preferred readings[14]; even the lemmas to his notes are taken from the edition of Daniel Heinsius, and are not a guide to Heinsius' own view of the text, which can only be discovered by reading the actual notes[15]. A good example of this can be found at x 47. Here Heinsius' text reproduces the standard reading *_Cratesque_*. The lemma in his note is *_Oratesque_*, the reading of Daniel Heinsius' edition. In the note itself Heinsius indicates his preference for the conjecture *_Calesque_*, communicated to him by his friend Isaac Vossius. Here Korn, along with all modern editors, prints *_Calesque_* in his text; he reports *_Cratesque_* as Heinsius' reading.

[Footnote 14: A. Grafton has noted that Heinsius' publisher Elzevier seems to have been unwilling to alter the text as it already existed (*_JRS_ LXVII* [1977], 173). I owe my knowledge of Heinsius' editorial practices as here described to Professor R. J. Tarrant, who has examined the Harvard copies of the 1664 edition of Heinsius' text (without notes), the 1670 Leiden edition of Bernard Cnippingius, which reproduces Heinsius' notes, and the 1663 reprint of Daniel Heinsius' edition.]

[Footnote 15: Consequently any statements I make on Heinsius' editorial practices are based on explicit statements in his notes.]

Korn made one important conjecture in *_Ex Ponto_ IV*, printing *_decretis_* at ix 44 for the manuscripts' *_secretis_*.

For the third volume of his complete edition of Ovid, published at Leipzig in 1874, Alexander Riese drew on Korn's edition, but was less radical in following the readings of *_B_*: 'nec eclecticam quam dicunt N. Heinsii nec libri optimi rigide tenacem O. Kornii rationem ingressus medium uiam tenere studui' (vii). Riese restores Heinsius' preferred reading in only about a quarter of the places where it was deserted by Korn; even so, no editor since has shown such independence in the selection of readings.

In 1881 there appeared at London a text of *_Ex Ponto_ IV* with accompanying commentary by W. H. Williams. The text, which Williams says is drawn from the "Oxford variorum edition of 1825", seems in general to be a reprint of the Heinsius-Burman vulgate with some readings drawn from Merkel's first edition. In spite of occasional conjectures and notes on variant readings, based on information drawn from Burman and Merkel, Williams is not generally concerned with the constitution of the text: his note on x 68 *_curasque fefelli_* is 'so Tennyson in the "In Memoriam"'. The commentary, which is about eighty pages long, consists largely of discussions of the cognates of various Latin words in other Indo-European languages, 'though the limits of the work preclude more than the *_data_* from which a competent teacher can deduce the principles of comparative philology'. A typical note is that on i 11 *_scribere_*: 'from [root] skrabh = to dig, whence scrob-s and scrofa = 'the grubber,' *_i.e._* the pig; Grk. [Greek: graphô] by loss of sibilant and softening'. The edition has been only occasionally useful in editing the poems or writing the commentary.

In 1884 Merkel published his second edition of the poems of exile. In his previous edition he had in general followed Heinsius and Burman in the fourth book; in the new edition, without specifically saying so (although in his introduction he mentions the "codex Monacensis uetustior"), he generally alters his text so as to conform with *_B_*'s readings. He does not always desert his former text, rightly retaining *_hanc_* at i 16, *_quamlibet_* at iv 45, and *_tempus curasque_* at x 67; he also keeps *_lux_* at vi 9 and *_domitam ... ab Hercule_* at xvi 19.

In his 1874 monograph *_De codicibus duobus carminum Ouidianarum ex Ponto datorum Monacensibus_* Korn had made known the existence of *_C_*. S. G. Owen's first edition of the *_Ex Ponto_*, printed in Postgate's *_Corpus Poetarum Latinorum_* in 1894, was the first edition to report this manuscript as well as

B. His text is unduly partial to the readings of *_B_* and *_C_*, and his well-organized apparatus is so abbreviated as to be deceptive. It cannot be relied upon even for reports of *_B_* and *_C_*. At ix 73 it gives no hint that for four centuries editors had read *_laxate_*; many of Heinsius' preferred readings are similarly consigned to oblivion. At vi 5-6 he reports Housman's ingenious repunctuation, presumably communicated to him by its author.

In 1896 Rudolf Ehwald published his monograph *Kritische Beiträge zu Ovids Epistulae ex Ponto*. I am often indebted to Ehwald for references he has collected; my notes on i 15 *_ad summam_* and xiii 48 *_quos laus formandos est tibi magna datos_* could not have been written without the assistance of his monograph. This said, the fact remains that Ehwald's judgment and linguistic intuition were exceptionally poor. He had not relied on Korn's apparatus for his knowledge of *_B_*, but had collated it himself; and the intent of his monograph was to establish *_B_*'s authority as paramount. A typical example can be seen at ix 71. Here *_FILT_* offer *_cum ... uacabit_* and *_MH_* have *_ut ... uacabit_*, while the reading of *_B_* and *_C_* is *_quod uacabit_*. In one of the examples Ehwald adduces, *_Fast_* II 18, *_uacat_* is found in only a few manuscripts, and it can easily be seen how it arose from *_uacas_*; all the other examples are instances of *_quod superest_* or *_quod reliquum est_*. The cumulative effect of these examples is to demonstrate that *_quod ... uacabit_* is not a possible reading. This insensitivity to the precise meaning of the passages he discusses is usual with Ehwald, and his book, although useful, is an extremely unsafe guide to the textual criticism of the poems. It has unfortunately exercised a decisive influence on all succeeding editions.

The first of these editions was Owen's 1915 Oxford Classical Text of the poems of exile. In the preface Owen acknowledges the influence of Ehwald: "adiumento primario erat R. Ehwaldi, doctrinae Ouidianaæ iudicis peritissimi, uere aureus libellus ... in quo excussis perpensisque codicibus poetaeque locutione ad perpendiculum exacta rectam Ponticarum edendarum normam uir doctus stabilire instituit" (viii). In most instances Owen follows Ehwald's recommendations, altering *_in_* to *_ab_* at i 9, *_prospicerem_* to *_aspicerem_* at ix 23, and at ix 44 abandoning Korn's *_decretis_* for the manuscripts' *_secretis_*.

Owen's reliance on Ehwald was noticed by Housman (903-4) in his short and accurate review of Owen's edition: 'In the *_ex Ponto_* Mr Owen had displayed less originality [than in his 1889 and 1894 editions of the *_Tristia_*] and consequently has less to repent of. Most of the changes in this edition are made in pursuance of orders issued by R. Ehwald in his *_Kritische Beiträge_* of 1896; but let it be counted to Mr Owen for righteousness that at III.7.37 and IV.15.42 he has refused to execute the sanguinary mandates of his superior officer'.

As in Owen's earlier edition, the apparatus is so short as to be misleading. His choice of manuscripts is too small, and exaggerates the importance of *_B_* and *_C_*; even of these two manuscripts his report is inadequate. At ix 73 he rightly prints *_laxate_*; the apparatus gives no indication that this is a conjecture, and that all manuscripts, including *_B_* and *_C_*, read *_iactate_*, which he had printed in 1894. At xi 21, where *_B_* gives *_mihi_*, indicated by Burman as the correct reading, Owen prints *_tibi_* and does not mention the variant in the apparatus. The situation is naturally worse with readings of manuscripts other than *_B_* and *_C_*, and with conjectures. In general, Owen's apparatus can be trusted neither as a report even of the principal readings of the few manuscripts he used, or as a register of critics' views of the constitution of the text.

In the same year as Owen's second text there appeared at Budapest Geza Némethy's commentary on the *_Ex Ponto_*, of which twenty-six pages are devoted to the fourth book. The notes are too sparse and elementary to form an adequate commentary, consisting largely of simple glosses. They are a useful supplement to a plain text of the poems, however, and Némethy sometimes notices points missed by others: he correctly glosses *_Augusti_* as "Tiberii imperatoris" at ix 70. The notes are based on Merkel's second edition; Némethy lists in a preface his few departures from Merkel's text.

In 1922 Friedrich Levy published his first edition of the *_Ex Ponto_* as part of a new Teubner edition of the works of Ovid. The apparatus was a reduced version of that prepared by Ehwald, 'Qui ut totus prelis

subiceretur ... propter saeculi angustias fieri non potuit'. Levy's text is virtually identical to Owen's, but the apparatus is more complete. It contains a full report of *_B_* and *_C_*, and also of the thirteenth-century *_Gothanus* memb. II 121. This last manuscript has the correct *_cernet* at ix 46, where most manuscripts read *_credet_*; but otherwise its readings are of very poor quality, consisting of simple misreadings (i 24 *_magnificas_* for *_munificas_*, vii 30 *_uento_* for *_uenit_*, viii 37 *_habendus_* for *_abunde_*), simplified word order (vi 25 *_tuas lacrimas pariter_* for *_tuas pariter lacrimas_*, xvi 39 *_et iuuenes essent_* for *_essent et iuuenes_*), and intrusive glosses (viii 61 *_captiuis_* for *_superatis_*, xvi 47 *_me laedere_* for *_proscindere_*). The manuscript does not deserve the important place it has in the editions of Levy, Luck, and André[16]; Ehwald presumably included it in his apparatus because of its easy accessibility to him at Gotha, where he lived. No other manuscripts are regularly reported, so Levy's apparatus gives a false impression of the evidence for the text, although he often reports isolated readings from the manuscripts of Heinsius.

[Footnote 16: My knowledge of the manuscript is drawn from André's apparatus.]

Levy omitted conjectures 'quatenus falsae uel superuacuae uidebantur'; the result is that Korn's elegant *_decretis_* does not appear even in the apparatus at ix 44, and the same fate befalls Scaliger's *_coactus_* at xiii 27.

In 1924 the Loeb Classical Library published A. L. Wheeler's text and translation of the *_Tristia_* and *_Ex Ponto_*. His text is based on Merkel's second edition, on Ehwald's *_Beiträge_*, and on Owen's Oxford Classical Text. In several places he rightly abandons *_B_*'s reading, printing *_hanc_* for *_ah_* at i 16 and *_perstas_* for *_praestas_* at x 83; at iv 45 he was clearly tempted to print Heinsius' *_quamlibet_*. His judgment is good, and if Ehwald and Owen had supplied him with more information on other manuscripts and on the Heinsius-Burman vulgate, his text might well have superseded all previous editions. His translation is accurate, and in corrupt passages indicates the awkwardness of the original; I have often quoted from it.

In 1938 there appeared the elaborate Paravia edition of F. W. Levy, who in the period following his earlier edition had altered his name to F. W. Lenz. The text is virtually unchanged from his edition of 1922, but has a much larger apparatus, which includes a large number of conjectures omitted from the earlier edition; I am indebted to Lenz for many of the conjectures I report, particularly at xvi 33. The large size of the apparatus is, however, deceptive; most of the manuscripts he knew of only from the reports of Heinsius, Korn and Owen, and the reports are therefore incomplete: the only manuscripts reliably reported are *_B_* and *_C_*. Since Lenz does not usually give the lemma for the variants reported, it is difficult to tell which manuscripts offer the reading in the text. Much space is wasted by reports of the readings of several heavily interpolated mediaeval florilegia; more is wasted by an undue attention to mediaeval spellings and attempts to reproduce abbreviations and to show the precise appearance of secondary corrections. These factors combine to render the apparatus virtually unreadable.

In 1963 Georg Luck published the Artemis edition of the *_Tristia_* and *_Ex Ponto_*, with a German translation by Wilhelm Willige. Luck shows some independence from Lenz, at i 16 printing *_hanc_* for *_ah_*, at iii 27 *_sed et_* for *_subito_*, at viii 71 *_mauis_* for *_maius_*, at viii 86 *_distet_* for *_distat_*, at ix 73 *_laxate_* for *_iactate_*, at xii 13 *_producatur_* for *_ut dicatur_*, and at xiv 7 *_muter_* for *_mittar_*, each time rightly. He suggests a new conjecture for the incurable xvi 33, and a new and possibly correct punctuation of xii 19. The apparatus is misleading, consisting of isolated readings from *_B_* and *_C_* and a small number of readings from other manuscripts. No indication is given that *_hanc_* at i 16 or *_pars_* at i 35 are found only in a few manuscripts, and not in *_B_* or *_C_*. Luck criticizes modern editors for ignoring the discoveries of their predecessors, and rightly prints Heinsius' *_Gigantas_* (codd *_es_*) at viii 59. However, he shows no direct knowledge of Heinsius' notes or of the Burman vulgate, making no mention of such readings as *_Gete_* for *_Getae_* at iii 52, *_leuastis_* for *_leuatis_* at vi 44, or *_fouet_* for *_mouet_* at xi 20. The oldest edition named in his apparatus is that of Riese.

In 1977 F. Della Corte published an Italian translation of the *_Ex Ponto_* with an accompanying commentary, of which fifty-eight pages are devoted to the fourth book. Most of the commentary consists of extended paraphrase of the poems; I have found it of little assistance.

The most recent text of the *_Ex Ponto_* is the 1977 Budé edition of Jacques André. His text is essentially that of Lenz, although at ix 23 he rightly prints *_prospicerem_* instead of *_B_*'s *_aspicerem_*. There are a significant number of misprints in the text, apparatus, and notes, and other signs of carelessness as well.

André makes full reports of only four manuscripts in his apparatus, *_B_*, *_C_*, *_T_*, and *_Gothanus membr. II 121_*[17]. This is an inadequate sampling. *_B_* and *_C_* form a distinct group, and the Gotha manuscript is too corrupt to merit a central part in an apparatus. The result is that *_T_* is the sole good representative of the vulgate class of manuscripts that is regularly cited.

[Footnote 17: He collated four other manuscripts, *_M_*, *_Bernensis bibl. munic. 478_*, *_Diuionensis bibl. munic. 497_*, and *_British Library Burney 220_*, but gives their readings only occasionally.]

For knowledge of many of his secondary manuscripts, André seems to have depended on the edition of Lenz. Since much of Lenz's information was drawn from Heinsius and other earlier editors, this means that André is often giving unverified information from collations made more than three centuries previously. He did not realize that the Antwerp manuscript he collated (our *_M_*) was Heinsius' *_codex Moreti_*, whose readings Lenz sometimes reports; the result is that he reports the same manuscript twice, under the sigla *_M_* and *_N_*.

At ix 127 he cites the sixth-century Wolfenbüttel fragment in support of the unassimilated spelling *_adscite_* (the assimilated form *_ascite_* is supported by the inscriptions and by the ancient manuscripts of Virgil). In fact, the word is not found in the fragment, which preserves only the first three letters of the line.

Finally, André shows insufficient knowledge of the Heinsius-Burman vulgate; this is evident not only from the text but from the introduction, where he prefaches his list of principal editions by saying 'Nous ne mentionnerons que les éditions fondées sur des principes scientifiques, dont la première est celle de R. Merkel, Berlin, 1854' (the edition was published at Leipzig in 1853).

In spite of what I have said against it, André's edition has considerable merit. His apparatus is the first to supply a lemma for each variant reading reported, and is clear and easy to read. His selection of manuscripts is inadequate, but at least he makes a full report of the four manuscripts he uses. The apparatus is in every way a great improvement on that of Lenz. At the same time, he provides a clear prose translation, an informative introduction, ample footnotes, and thirteen pages of "notes complémentaires". His notes sometimes come close to forming a true commentary, and I often quote from them.

In preparing this edition of the fourth book of the *_Ex Ponto_*, I have carefully read all the editions discussed above, and have attempted to include a comprehensive list of conjectures in the apparatus. I have read Burman's variorum edition with particular attention, and have often restored readings favoured by Heinsius to the text. A complete examination of the manuscripts must await a full edition of all four books of the *_Ex Ponto_*; but on the basis of published editions I have selected the nine manuscripts that appeared most likely to assist in establishing the text, and have included full reports of their readings in the critical apparatus. I believe that even this preliminary apparatus gives a clearer picture of the evidence for the text of *_Ex Ponto_* IV than any previous edition.

P. OVIDI NASONIS

EPISTVLARM EX PONTO LIBER QVARTVS

CONSPECTVS SIGLORVM

G

Herzog August Bibliothek Wolfenbüttel: Cod. Guelf. 13.11 Aug. 4° (fragmentum Guelerbytanum)
saec v/vi

continet ix 101-8 et 127-33, xii 15-19 et 41-44. uersus saepe non integri.

B

Monacensis lat. 384
saec xii

C

Monacensis lat. 19476
saec xii

M

Antuerpiensis Musei Plantiniani Denucé 68
saec xii/xiii
codex Moreti Heinsianus

F

Francofortanus Barth 110
saec xiii

H

Holkhamicus 322, nunc British Library add. 49368
saec xiii

I

Laurentianus 36 32
saec xiii
primus Mediceus Heinsii

L

Lipsiensis bibl. ciu. Rep. I 2° 7
saec xiii

T

Turonensis 879
saec xii/xiii

Interdum aduocatur:

P

Parisinus lat. 7993
saec xiii
Regius Heinsii

I

Accipe, Pompei, deductum carmen ab illo
debitor est uitae qui tibi, Sexte, sua.
qui seu non prohibes a me tua nomina poni,
accedet meritis haec quoque summa tuis;
sive trahis uultus, equidem peccasse fatebor, 5
delicti tamen est causa probanda mei.
non potuit mea mens quin esset grata teneri;
sit precor officio non grauis ira pio.

- quotiens ego sum libris mihi uisus in istis impius in nullo quod legerere loco! 10
- quotiens, alii uellem cum scribere, nomen rettulit in ceras inscia dextra tuum!

incipit liber quartus _B2_ incipit quartus sexto pompeio _M_ liber ·iiii· sexto pompeio _F_ incipit ·iiii· sexto pompeio _H2(?)_ ad pompeium lib ·iiii· _I2_ hanc epistulam mittit sexto pompeio _L_ || 1 deductum carmen carmen deductum _M_ || qui] cui _Williams_ || seu] si _ILF2ul_ || 4 accedet] accedat _M_ || summa] summe _C_ || 5 trahis] trahes _Owen (1894)_ || uultus _om C_ || equidem] equid e _B_ || 7 quin esset] esset quin _H_ || 9-10 _add F2 in marg_ || 9 o] di _B_ dii _I_ || in] ab _B_ || istis] illis _F_ || 10 quod] quid _F2_ || 11 alii] aliis _L_ aliIS _M2c_ || uellem cum scribere] cum uellem scribere _B_ uellem conscribere _F1_ uellem describere _P_

ipse mihi placuit mendis in talibus error,
et uix inuita facta litura manu est.
'uiderit! ad summam,' dixi 'licet ipse queratur, 15
hanc pudet offensam non meruisse prius.'
da mihi, si quid ea est, hebetantem pectora Lethen,
oblitus potero non tamen esse tui;
idque sinas oro, nec fastidita repellas
uerba, nec officio crimen inesse putas, 20
et leuis haec meritis referatur gratia tantis;
si minus, inuito te quoque gratus ero.
numquam pigra fuit nostris tua gratia rebus,
nec mihi munificas arca negauit opes.
nunc quoque nil subitis clementia territa fatis 25
auxilium uitae fertque feretque meae.

13 mendis] mensis _C_ || 14 manu est] manu _T_ || 15 summam] summu _LT_ finem _F2(gl)_ || ipse _FTP_ ille _BCMHIL_ || 16 hanc _HI_ ha _MFLT_ ah _B_ a _C_ hunc _J. N. Grant_ || meruisse] merunisse _Mac_ || 18 non] nec _L_ || 19 _quid pro_ nec _H, incertum_ || fastidita] fastidia _F1_ || 20 putas] putas _L_ puta _I_ puto _Bac, ut uid_ || 21 et] sed _fort legendum_ || leuis] lenis _L_ || haec meritis] e meritis _F1T_ emeritis _HM2_ || 23 numquam] non quam _M_ || 24 mihi _om C_ || negauit] negabit _C_ || 25 nunc] hunc _C_ || quoque] quisque _C_ || nil] non _MpcF1_ nunc _P_ || 26 feretque _Heinsius_ refertque _MFHILTB2_ referta _C_ refert _B1_

unde rogas forsan fiducia tanta futuri
sit mihi? quod fecit quisque tuerit opus,
ut Venus artificis labor est et gloria Coi,

aequoreo madidas quae premit imbre comas, 30
 arcis ut Actaeae uel eburna uel aerea custos
 bellica Phidiaca stat dea facta manu,
 uindicat ut Calamis laudem quos fecit equorum,
 ut similis uerae uacca Myronis opus,
 sic ego sum rerum non ultima, Sexte, tuarum 35
 tutelaeque feror munus opusque tuae.

27 unde] un* B1 || futuri] futura ITF2 || 28 quisque ex quique C, ut uid_ || 29 ut] et T || est] et Iac || 30 aequoreo] equoreas Tac || 31 arcis] artis LP || ut Actaeae] et actee T ut athee L utaaceae C, ut uid_ || eburna] uberna C || aerea _fragmentum Louaniense Heinsii (Korn, Lenz), codex Iunianus Heinsii (Korn); uide Haupt Opuscula 584_ aurea _Heinsius_ enea (=aenea) BMFHILT, contra metrum_ anea C || 32 Phidiaca] phasadica C || facta] facta Heinsius || 33 Calamis BCIacL calais MFIpcTP cala bis H, ut uid_ || laudem] laudes B2 || quos] quas Bac que Iac, ut uid_ || sum] pars _excerpta Politiani res M2(g!?) || non] pars F _om P_ || ultima] ultimæ (=ultimæ) C || 36 tuae (=teuae) C

II

Quod legis, o uates magnorum maxime regum,
 uenit ab intonsis usque, Seuere, Getis;
 cuius adhuc nomen nostros tacuisse libellos,
 si modo permittis dicere uera, pudet.
 orba tamen numeris cessauit epistula numquam 5
 ire per alternas officiosa uices;
 carmina sola tibi memorem testantia curam
 non data sunt--quid enim quae facis ipse darem?
 quis mel Aristaeo, quis Baccho uina Falerna,
 Triptolemo fruges, poma det Alcinoo? 10
 fertile pectus habes, interque Helicona colentes
 uberius nulli prouenit ista seges.
 'mittere ad hunc carmen frondes erat addere siluis.'
 haec mihi cunctandi causa, Seuere, fuit.

seuero B2H2 seuero amico suo M ad mauximum F1 [sic] ad seuerum F2I2 hanc epistulam mittit
 seuero L || 1 regum] rerum C uatum M1FIL || 2 intonsis] intensis H euxinis M1 inuisis F2ul || 5
 orba ... numeris] uerba ... numerus C || cessauit] cessabit B1 || 6 uices] uias T || 8 quae] quod T || 9
 Falerna] falerno M || 10 triptolemo] triptolomo CL triptolemo F tritolomo IT || det] dat FT || 11
 interque] inter I || 13 ad hunc carmen] carmen ad hunc _fragmentum Louaniense Heinsii (Lenz) || 14
 cunctandi] cunctanti FH cunctadi I

nec tamen ingenium nobis respondet ut ante, 15
 sed siccum sterili uomere litus aro;
 scilicet ut limus uenas excaecat *in undis*,
 laesaque suppresso fonte resistit aqua,
 pectora sic mea sunt limo uitiata malorum,
 et carmen uena pauperiore fluit. 20
 si quis in hac ipsum terra posuisset Homerum,
 esset, crede mihi, factus et ipse Getes.
 da ueniam fasso: studiis quoque frena remisi,
 ducitur et digitis littera rara meis.
 impetus ille sacer qui uatum pectora nutrit, 25
 qui prius in nobis esse solebat, abest;

uix uenit ad partes, uix sumptae Musa tabellae
imponit pigras, paene coacta, manus,

17 uenas excaecat _MFIT_ cum uenas cecat _BCHL_ uenas cum caecat _Castiglioni (Lenz)_ || in undis] in
unda _F_ in aruis _Dalzell_ inundans _Madvig (Lenz)_ apertas _uel_ aquarum _Tarrant_ hiulcas _Merkel
olim (1884)_ || 18 laesaque] lessaque _Mac_ lapsaque _Merkel (1884)_ || resistit] resistat _L_ || 21 Homerum]
homorum _H1_ _quid Cac, incertum (hameo?)_ || 22 ipse _MFH_ ille _BCILT_ || 23 studiis] studii _FIMpc_
|| quoque frena] frena quoque _Iac_ || 26 _quid pro_ qui _HP, incertum_ || nobis] uobis _M_ || abest] adest _T_
|| 27 uix sumptae ... tabellae _BCMFHL_ (uix _ex_ uin _C, ut uid_) uix sumpta ... tabella _T_ assumpte ...
tabelle _I_ || 28 imponit] imposuit _I_

paruaque, ne dicam scribendi nulla uoluptas
est mihi, nec numeris nectere uerba iuuat, 30
siue quod hinc fructus adeo non cepimus ullos,
principium nostri res sit ut ista mali,
siue quod in tenebris numerosos ponere gestus
quodque legas nulli scribere carmen idem est.
excitat auditor studium, laudataque uirtus 35
crescit, et immensum gloria calcar habet.
hic mea cui recitem nisi flauis scripta Corallis,
quasque alias gentes barbarus Hister obit?
sed quid solus agam, quaque infelicia perdam
otia materia surripiamque diem? 40

29 ne] nec _L_ || uoluptas] uolumptas _CM1_ uoluntas _FL_ || 30 numeris] humeris _Cac_ || nectere] flectere
T || 32 add in marg I1, ut uid_ || 32 sit ut] fuit _I_ (in ras?)_ fiat ut _H1_ fiat _H2_ || ista] illa _FIP_ || 33
gestus] gressus _I1PF2ul_ gestus [_sic_] _F3ul_ || 34 legas] legam _L_ legant _F2ul_ || idem est] obest
F1I1LP || 36 calcar] carcar _C_ || habet] habes _Bac_ || 37 om P_ || 37 hic] haec _T_ || Corallis] coraillis
Mac || 38 Hister] inster _L_ || obit _Damsté (Mnemosyne LXVI 32)_ habet _codd_ || 39 quaque] quamque
BC || 40 materia] materiam _Bac_ || diem] **dem _Mac_

nam quia nec uinum nec me tenet alea fallax,
per quae clam tacitum tempus abire solet,
nec me, quod cuperem si per fera bella liceret,
oblectat cultu terra nouata suo,
quid nisi Pierides, solacia frigida, restant, 45
non bene de nobis quae meruere deae?
at tu, cui bibitur felicius Aonius fons,
utiliter studium quod tibi cedit ama,
sacraque Musarum merito cole, quodque legamus
huc aliquod curae mitte recentis opus! 50

41 quia nec _BCH(Iac)_ me nec _IpcP_ neque me _MFLT_ || uinum] unum _C_ || nec me] neque me _T_ || 42
tacitum _add I1 in marg_ tantum _C_ || 43 nec me] nec _Iac_ hec me _C, ut uid_ || 45 frigida] frigora _C_ ||
restant] restat _IP_ || 46 meruere] metuere _L_ || 47 at] ac _LP_ || Aonius] adonius _I_ || 48 cedit] cedat _T_ ||
ama] amas _M2ul_ || 50 aliquod] aliquid _CP_

III

Conquerar an taceam? ponam sine nomine crimen,
an notum qui sis omnibus esse uelim?
nomine non utar, ne commendere querela,

quaeraturque tibi carmine fama meo.
 dum mea puppis erat ualida fundata carina, 5
 qui mecum uelles currere primus eras;
 nunc, quia contraxit uultum Fortuna, recedis,
 auxilio postquam scis opus esse tuo.
 dissimulas etiam, nec me uis nosse uideri,
 quisque sit audito nomine Naso rogas. 10
 ille ego sum, quamquam non uis audire, uetusta
 paene puer puero iunctus amicitia;

ad ingratum _MFB2H2_ ad inuidum _I2_ || 1 conquerar] con****ar _M1_ (confitear _primitus?) || sine _add
 M2_ || 2 qui sis] quis sis _HTLM2_ || 3 ne] nec _(Bac)CH_ || commendere] commendare _CL_ || querela]
 querelam _Cpc_ quelelam _Cac_ || 4 carmine] carmi/ne _I_ nomine _H_ || 5 dum] cum _M_ || 7 nunc quia]
 dum mea _F1_ || contraxit] traxit _M1_ abtraxit [_sic_] _M2_ || 9 me uis] uis me _IpcT_ uis _Iac_ || uideri]
 fateri _M2ulF2ul_ tueri _P_ || 10 quisque] quique _HacP_ || sit _add C1?_ || 11-12 _post 13-14 ponit B_ || 11
 quamquam] qVAMQVAM _I2?c_ qUm _C (=quoniam)_ quamuis _M2ul_ || 12 iunctus] uinctus _HP_ ||
 amicitia] amicia _M_

ille ego qui primus tua seria nosse solebam,
 et tibi iucundis primus adesse iocis;
 ille ego conuictor densoque domesticus usu; 15
 ille ego iudiciis unica Musa tuis.
 ille ego sum quem nunc an uiuam, perfide, nescis,
 cura tibi de quo quaerere nulla subit.
 siue fui numquam carus, simulasse fateris;
 seu non fingebas, inueniere leuis. 20
 aut age, dic aliquam quae te mutauerit iram;
 nam nisi iusta tua est, iusta querela mea est.

13 tua] sua _L_ || 14 iocis] locis _M2ul_ locus _P_ || 15 ille ego] ille _Bac_ || DOMESTicus _F1c_ denso
 (Fac) || 16 unica] uinea _L_ || 17 ille] i/LE _B1c_ idem _(Bac)CM1H_ || ego sum] ego _Tac_ ego iudicii
 Bac || quem nunc an uiuam _Leidensis Heinsii_ qui nunc an uiuam _BCMFHILT_ quem nunc an uiuat
 Heinsius || 18 subit _Heinsius_ fuit _codd_ || 19 fui] fuit _(Bac)CP_ || simulasse] simulare _F1_ || fateris]
 fereris _Heinsius_ || 20 leuis] lenis _H_ || 21 aut age] eia age _'uterque Medonii [=Bodleianus Rawl G 105,
 106] pro diuersa lectione', probante Heinsio_ || aliquam quae te mutauerit [mutauerat _C_ mutauit _F_] iram
 BCMFHIL aliquid quod te mutauit in iram _T_ || 22 est, iusta] est ista _Iac_

quod te nunc crimen similem uetat esse prior?
 an crimen coepi quod miser esse uocas?
 si mihi rebus opem nullam factisque ferebas, 25
 uenisset uerbis charta notata tribus.
 uix equidem credo, sed et insultare iacenti
 te mihi nec uerbis parcere fama refert.
 quid facis, a demens? cur, si Fortuna recedat,
 naufragio lacrimas eripis ipse tuo? 30
 haec dea non stabili quam sit leuis orbe fatetur
 quem summo dubium sub pede semper habet.
 quolibet est folio, quauis incertior aura:
 par illi leuitas, improbe, sola tua est.

23 quod te nunc crimen similem] quod te nunc similem crimen _H_ quae te consimilem res nunc _FIL_ ||
 uetat] ueta _L1_ || 24 an] aut _B_ || 25 facTisque _B2c_ || 26 charta notata tribus] parcere fama refert _C_ || 27

sed et] sed te I subito (B1)C || 28 te ... nec] et ... non T || parcere fama refert] charta notata tribus C || 29 a] o M1FILT || recedat TM2 recedit BCM1FHIL || 30 tuo] meo HI || 31 stabili] stabilis L || quam sit leuis orbe] quam leuis orbe C quantum sit in orbe L || 32 quem fragmentum Boxhornianum Heinsii (=Leid. Bibl. Publ. 180 G) quae BCMFHILT || summo dubium scripsi summo dubio C sumnum dubio BMFILT mundum dubio H dubio summum fort scribendum || 33 quauis] quamuis MLP || aura] aura est MF || 34 par ex per M, ut uid || sola] fTa L(=facta) || tua est] tuE E C

omnia sunt hominum tenui pendentia filo, 35 et subito casu quae ualueruunt.

diuitis audita est cui non opulentia Croesi?

nempe tamen uitam captus ab hoste tulit.

ille Syracosia modo formidatus in urbe

uix humili duram repulit arte famem. 40 quid fuerat Magno maius? tamen ille rogauit

summissa fugiens uoce clientis opem.

cuique uiro totus terrarum paruit orbis

.....

35 omnia] omina M1FILT euentus F2(gl) || pendentia] pendentia I || 36 ruunt] cadunt M2ul || 38 tamen] etiam Riese || 39 Syracosia Heinsius syracusia CMFHILT siracuNa B2c syracusa Gothanus II 121, saec xiii (André) 'etiam bene'--Heinsius || formidatus] fortunatus M || 40 famem] famen C famE L || 41 Magno maius] maius magno I || ille] ipse MI || 43-44 damnat Bentley || 44 om B1C indigus effectus omnibus ipse magis MHILTF2 [(indigus: indigus M indigens F2ul) (indigus ... omnibus: omnibus ... indigus I) (effectus: est factus IL effectis Ellis[Owen 1894]) (ipse: ille T) (magis: fuit F2ul)] achillas pharius abstulit ense caput F1 fragmentum Louaniense Heinsii (Burman) _

ille Iugurthino clarus Cimbroque triumpho, 45

quo uictrix totiens consule Roma fuit,

in caeno latuit Marius cannaque palustri,

pertulit et tanto multa pudenda uiro.

ludit in humanis diuina potentia rebus,

et certam praesens uix facit hora fidem. 50

'litus ad Euxinum' si quis mihi diceret 'ibis,

et metues arcu ne feriare Gete',

'i bibe' dixissem 'purgantes pectora sucos,

quicquid et in tota nascitur Anticyra'.

sum tamen haec passus nec, si mortalia possem, 55

et summi poteram tela cauere dei.

tu quoque fac timeas, et quae tibi laeta uidentur

dum loqueris fieri tristia posse puta.

45 ille] ipse I || Iugurthino] iuigurtino M, ut uid || Cimbroque] cimboque B || 47 latuit Marius M iacuit marius H marius latuit L marius iacuit BCFIT || 50 uix] non M2ul || facit R.J. Tarrant feret BC habet MFHILT || 52 Gete Heinsius e codicibus Getae edd || 53 i bibe] ebibe B || purgantes pectora sucos] purgantia pocula sompnos F2ul || 54 Anticyra] anticera MI || 55 nec] ne L || 57 laeta] lenta Iac _

III

Nulla dies adeo est australibus umida nimbis

non intermissis ut fluat imber aquis,

nec sterilis locus ullus ita est ut non sit in illo

mixta fere duris utilis herba rubis;

nil adeo Fortuna grauis miserabile fecit 5

ut minuant nulla gaudia parte malum.
 ecce domo patriaque carens oculisque meorum,
 naufragus in Getici litoris actus aquas,
 qua tamen inueni uultum diffundere causam
 possim fortunae nec meminisse meae. 10
 nam mihi cum fulua solus spatiarer harena
 uisa est a tergo penna dedisse sonum.

de consulatu sexti pompe(i)i _FB2H2_ pompeio amico suo _M_ ad sextum pompeium _I2_ || 3 nec] non _E_ || 4 rubis _ex_ iubis _F_ || 6 ut] quin _M2ul_ || nulla] ulla _M2ul_ || parte _BCMFHILT, sicut coni Bentley_ pace _P_ || 8 aquas] aquis _H_ || 9 uultum] uultumque _L_ || diffundere] defendere _P, I ut uid_ || causam] causa _BCT_ || 10 possim] possem _L_ possum _F_ || nec] non _I_ || 11 cum] dum _FIT, sicut coni Bentley_ || solus _BC_ tristis _MFHILT_ || spatiarer] spatiare _Fac_ paciarer _Mpc_ paciare _Mac_ || 12 penna] pinna _C_

respicio, neque erat corpus quod cernere possem;
 uerba tamen sunt haec aure recepta mea:
 'en ego laetarum uenio tibi nuntia rerum, 15
 Fama, per immensas aere lapsa uias:
 consule Pompeio, quo non tibi carior alter,
 candidus et felix proximus annus erit.'
 dixit et, ut laeto Pontum rumore repleuit,
 ad gentes alias hinc dea uertit iter. 20
 at mihi dilapsis inter noua gaudia curis
 excidit asperitas huius iniqua loci,
 ergo ubi, Iane biceps, longum reseraueris annum,
 pulsus et a sacro mense December erit,
 purpura Pompeium summi uelabit honoris, 25
 ne titulis quicquam debeat ille suis.
 cernere iam uideor rumpi paene atria turba
 et populum laedi deficiente loco,

13 neque _CMHL_ nec _BFIT_ || erat corpus _BCFL_ corpus erat _MHIT_ || 19 rumore] sermone _H_ || 20
 ad gentes] agentes _C_ || 23 reseraueris] reseraueris _L_ || 25 summi ... honoris] summo ... honore _I_ ||
 uELABit _F2c, ut uid_ || 27 paene atria] penetralia _I, F2ul ut uid_ laeta atria _Burman, qui et_ plena atria
 coniecit

templaque Tarpeiae primum tibi sedis adiri
 et fieri faciles in tua uota deos, 30
 colla boues niueos certae praebere securi,
 quos aluit campis herba Falisca suis,
 cumque deos omnes, tum quos impensius aequos
 esse tibi cupias, cum Ioue Caesar erunt.
 curia te excipiet, patresque e more uocati 35
 intendent aures ad tua uerba suas.
 hos ubi facundo tua uox hilarauerit ore,
 utque solet tulerit prospera uerba dies,

29 tibi ... adiri] tibi ... adire _L_ te ... adire _H2ul_ || 31 certae] cerno _Owen (1915)_ certant _Damst 
 (Mnemosyne XLVII 33-34)_ || 32 Falisca] falesca _B_ palistra _F2ul ut uid_ || _post 32 distichon excidisse
 putat Ehwald (_KB_ 63)_ || 33 omnes, tum quos _HL_ omnes tunc quos _BCMFIT_ tunc hos ores _P_
 omnes, tunc hos _Ehwald_ || 34 cupias] capias _B, ut uid_ cupies _fort scribendum_ || erunt _B, sicut coni

Heinsius_ erit _MFHILT_ _om C_ || 35 curia te] cura te _H_ curiaque _Heinsius_ || excipiet] excipias _C_ || patresque] partesque _C_ || e _BCM_ ex _FHILT_ || uocati] uocari _C_ || 36 intendent] intendunt _BC_ || ad _ex_ at _C_ || 37 hilarauerit] hilauerit _Mac_

egeris et meritas superis cum Caesare grates
 (qui causam facias cur ita, saepe dabit), 40
 inde domum repetes toto comitante senatu,
 officium populi uix capiente domo.
 me miserum, turba quod non ego cernar in illa
 nec poterunt istis lumina nostra frui!
 quamlibet absentem, qua possum, mente uidebo: 45
 aspiciet uultus consulis illa sui.
 di faciant aliquo subeat tibi tempore nostrum
 nomen, et 'heu' dicas 'quid miser ille facit?'
 haec tua pertulerit si quis mihi uerba, fatebor
 protinus exilium mollius esse meum. 50

40 qui] que _Bac, ut uid_ || facias cur ita, saepe dabit _Riese_ facias cur ita saepe, dabit _edd_ || dabit] dabunt _LF2ul_ || 43 cernar] cernor _MIL_ cenor _H_ || 45 quamlibet _Heinsius_ qua libet _H1_ qua licet _MacP_
 quo licet _L_ quod licet _BCMpcFIT_ et licet _H2ul_ scilicet _Castiglioni (Lenz)_ || mente _in ras F2_ || 46
 aspicIET _I1c_ aspicuum _Iac_ || 47 di _B_ dii _CMFHILT_ || nostrum] nomen nostrum _C_ || 48 miser ille
 facit] facit ille miser _T_ || 49 pertulerit] protulerit _H_ || 50 mollius] micius _F2ul(=mitius)_

V

Ite, leues elegi, doctas ad consulis aures,
 uerbaque honorato ferte legenda uiro.
 longa uia est, nec uos pedibus proceditis aequis,
 tectaque brumali sub niue terra latet.
 cum gelidam Thracen et opertum nubibus Haemon 5
 et maris Ionii transieritis aquas,
 luce minus decima dominam uenietis in urbem,
 ut festinatum non faciatis iter.
 protinus inde domus uobis Pompeia petetur;
 non est Augusto iunctior ulla foro. 10
 si quis ut in populo qui sitis et unde requiret,
 nomina decepta quaelibet aure ferat;

sexto pompeio _B2H2_ pompeo amico suo _M_ ad sextum pompeium _F_ ad eundem sextum pompeium
 I2 || 4 latet] letet _Cac_ || 5 cum gelidam] congelidam _F1_ || Thracen] tracem _I_ tracE _F_ || opertum]
 opertam _L_ || nubibus] niibus _LP_ || Haemon _Laurentianus 38 39, saec xv (Lenz); Ven. Marcianus XII
 106, saec xv (Lenz); editio princeps Bononiensis (Lenz)_ hemum _BCMFHILT_ || 6 Ionii] ycarii _F2ul_ ||
 aquas] aquis _Mac_?_ iter aquas _C_ quid F2ul, incertum (extasis?)_ || 7 luCE _F2c_ 8 faciatis] facietis
 Cpc facietis _Cac_ || 9 Pompeia] pompeia _C_ || petetur _FT_ petatur _BCMHIL_ || 10 ulla] illa _CI_ || 11
 qui] que _Iac_ || requiret _BMFH_ requirat _CILT_

ut sit enim tutum, sicut reor esse, fateri
 uera, minus certe ficta timoris habent.
 copia nec uobis nullo prohibente uidendi 15
 consulis, ut limen contigeritis, erit:
 aut reget ille suos dicendo iura Quirites,
 conspicuum signis cum premet altus ebur,

aut populi reditus positam componet ad hastam,
 et minui magnae non sinet urbis opes, 20
 aut, ubi erunt patres in Iulia templa uocati,
 de tanto dignis consule rebus aget,
 aut feret Augusto solitam natoque salutem,
 deque parum noto consulat officio.
 tempus ab his uacuum Caesar Germanicus omne 25
 auferet; a magnis hunc colit ille deis.

13 fateri] fatendum F futuri (Bac) uerum L2(gl) || 14 uera Hilberg, Die Gesetze der Wortstellung im Pentameter des Ovid 35-36 (fateri uera) uerba codd (uerba ... habent) facta ex minus facta M || 15 uobis] nobis L || nullo] ullo P, probante Heinsio || 18 cum premet] comprimet F1 || altus] alter B1 || 19 positam] ualidam H || componet] componit L || ad] in F || 20 opes] opem I || 21 aut] at H1 || ubi erunt] ubi C || uocati] uocati M || 23 aut feret BCFHILTM3ul aFferet M2c || 24 parum noto] parum nato C patrum toto Burman || 25 ab] et BC || uacuum] uacuo Heinsius

cum tamen a turba rerum requieuerit harum,
 ad uos mansuetas porriget ille manus,
 quidque parens ego uester agam fortasse requiret.
 talia uos illi reddere uerba uolo: 30
 'uiuit adhuc uitamque tibi debere fatetur,
 quam prius a miti Caesare munus habet.
 te sibi, cum fugeret, memori solet ore referre
 barbariae tutas exhibuisse uias,
 sanguine Bistonium quod non tepefecerit ensem, 35
 effectum cura pectoris esse tui,
 addita praeterea uitae quoque multa tuendae
 munera, ne proprias attenuaret opes.
 pro quibus ut meritis referatur gratia, iurat
 se fore mancipii tempus in omne tui. 40

27 turba] cura Heinsius || requieuerit] requierit Cac requieuerit F1 || 30 reddere uerba] uerba reddere I || 32 a miti] * miti Fac amiti BM1H amitti L om Iac || 33 referre] fateri F || 35 Bistonium] bistonium L || tepefecerit] tepefecerat M tepecerit Iac || 36 cura] pura Iac || 37-40 add B2 in margine_ || 37 uitae quoque] sunt uite M || 40 mancipii ... tui CB2 mancipium ... tuum MFHILTB3 mancipio ... tuo Brissonius (lib. VI. de Form. pag. 517'--Burman) mancipio ... tuum Merkel (1853) || tempus] tepus M

nam prius umbrosa carituros arbore montes,
 et freta ueliuolas non habitura rates,
 fluminaque in fontes cursu redditura supino,
 gratia quam meriti possit abire tui.'
 haec ubi dixeritis, seruet sua dona rogat; 45
 sic fuerit uestrae causa peracta uiae.

41 carituros] carituras L || ueliuolas] ueliferas M1 || 44 possit] posset L 45 haec] hoc MT || 46 peracta] peraC ta F2c

VI

Quam legis ex illis tibi uenit epistula, Brute,
 Nasonem nolles in quibus esse locis.

sed tu quod nolles, uoluit miserabile fatum;
 ei mihi, plus illud quam tua uota ualet.
 in Scythia nobis quinquennis Olympias acta 5
 iam tempus lustri transit in alterius.
 perstat enim Fortuna tenax, uotisque malignum
 opponit nostris insidiosa pedem.
 certus eras pro me, Fabiae laus, Maxime, gentis,
 numen ad Augustum supplice uoce loqui; 10

bruto _B2H2_ bruto amico suo _M_ ad brutum _FI2_ || 1 illis] ipsis _T_ || 3 tu quod] tu qui _Lac, ut uid_
 quod tu _IT_ || 4 ei _edd_ hei _Barberinus lat. 26, saec xiii (Lenz)_ et _BCM1FILT_ si _H_ heu _M2ul_ ||
 illud] istud _H_ || ualet] ualent _FIT_ _H, ut uid_ || 5 Scythia] sythia _HIL_ scithica _M_ || Olympias acta
 LT olympias acta est _BMFHI_ olimpia facta est _C_ || 5-6 Olympias acta iam _Housman (Owen)_
 Olympias acta est. iam _edd_ || 7 perstat] praestat _CP_ || 8 opponit] opposuit _H_ || nostris _in loco a prima
 manu relicto add F2_ nostrIs _B2c_ || insidiosa] insidiosam _Cac_ inuidiosa _FHM2_ || 9 eras] erat _(B1)C_ ||
 pro me, Fabiae] fabie pro me _I_ || laus _BCMHLTF3_ dux _F1_ lux _F2, probante Burman_ || maxime]
 maxima _CP_

occidis ante preces, causamque ego, Maxime, mortis
 (nec fueram tanti) me reor esse tuae.
 iam timeo nostram cuiquam mandare salutem;
 ipsum morte tua concidit auxilium.
 cooperat Augustus detectae ignoscere culpae; 15
 spem nostram terras deseruitque simul.
 quale tamen potui de caelite, Brute, recenti
 uestra procul positus carmen in ora dedi;
 quae prosit pietas utinam mihi, sitque malorum
 iam modus et sacrae mitior ira domus. 20
 te quoque idem liquido possum iurare precari,

- mihi non dubia cognite Brute nota; nam cum praestiteris uerum mihi semper amorem, hic tamen
 aduerso tempore creuit amor,

11 occidis] occidit _(B1)C_ || preces] pedes _M_ || causamque] causAQVE _B2c_ || ego _add F2_ || 12
 fueram] fuero _BC_ fuerim _British Library Burney 220, saec xii-xiii (André)_ || 13 timeo nostram cuiquam]
 timeo cuiquam nostram _F_ nostram cuiquam timeo _I_ || 14 tua] tuae _C(=tuae)_ || concidit] consul _Bac_
 constitut _Némethy_ || 15 Augustus] augstus _Iac_ augustum _Lac_ || detectae _scripsi_ deceptae _codd_
 decepti _J. N. Grant_ || 18 positus] positis _C_ || 21 te quoque] teque _I_ || idem] iam _F_ || possum] possim
 F possem _T_ || 22 cognite] condite _M2ul_ || nota] fide _LTM2ulF2ul_ || 24 hic] plus _T_ || aduerso]
 auerso _H_ || creuit _ex_ creauit _H_

quique tuas pariter lacrimas nostrasque uideret 25
 passuros poenam crederet esse duos.
 lenem te miseris genuit Natura, nec ulli
 mitius ingenium quam tibi, Brute, dedit,
 ut qui quid ualeas ignoret Marte forensi
 posse tuo peragi uix putet ore reos. 30
 scilicet eiusdem est, quamuis pugnare uidentur,
 supplicibus facilem, sontibus esse trucem.
 cum tibi suscepta est legis uindicta seuerae,
 uerba uelut taetrum singula uirus habent;
 hostibus eueniat quam sis violentus in armis 35

sentire et linguae tela subire tuae,
quae tibi tam tenui cura limantur ut omnes
istius ingenui pectoris esse negent.

26 crederet] diceret _F2ul_ || 27 lenem] lene _C_ || 29 ignoret] ignorat _TP_ || Marte _BCHI_ in arte _MFLT_ || 30 tuo] tuos _M_ || 31 eiusdem est] eisdem est _Fac, ut uid_ eiusdem _Heinsius 'cum tribus libris'_ || uidentur _BMFH, sicut coni Bentley_ uidetur _CILT_ || 33 est] est seuere _Mac_ || 34 taetrum _R. J. Tarrant_ tinctum _BCM1FHILT_ tritum _M2ul_ coctum _M2ul_ tinctu _Ehwald (_KB_ 83)_ tinguat _Merkel (1884)_ || 36 linguae _ex_ linge _B_ || 37 limantur] limatur _C_ || 38 ingenui pectoris _scripsi_ ingenium corporis _codd_ ingenium nominis _D. R. Shackleton Bailey_

at si quem laedi fortuna cernis iniqua,
mollior est animo femina nulla tuo; 40
hoc ego praecipue sensi, cum magna meorum
notitiam pars est infinita mei.
immemor illorum, uestri non immemor umquam
qui mala solliciti nostra leuastis, ero,
et prius hic nimium nobis conterminus Hister 45
in caput Euxino de mare uertet iter,
utque Thyestae redeant si tempora mensae,
Solis ad Eoas currus agetur aquas,

40 auxilium subito tu sibi [_sic_] ferre soles _M2 in marg_ || 41 hoc] haec _FHL_ || 43 uestri] uestrum
Heinsius || 44 mala _F2 in ras_ || solliciti _BCM2ul_ sollicite _M1FHILT_ || leuastis _Barberinus lat. 26,
saec xiii (Heinsius)_ leuatis _BCMFHILT_ || ero] ope _C_ || 45 hic] hinc _HTP_ || nimium nobis] nimium
uobis _BC_ nobis nimium _Iact_ || Hister] inster _L_ || 46 Euxino] euxini _I_ euxinum _T_ eximio _F_ ||
uertet] uertit _FP_ || 47 utque] atque _BHL2_ ante _codd Feschii et Hafniensis Heinsii_ || si] ceu _Heinsius
(ante, Thyestae redeant ceu tempora mensae, / solis ad Eoas currus agetur aquas')_ || tempora] fercula
'malim reponi, sed obstant libri ueteres'--Heinsius_

quam quisquam uestrum qui me doluistis ademptum
arguat ingratum non meminisse sui. 50

49 doluistis] lugetis _T_ || ademptum] adempto _Basileensis F IV 26, saec xiii-xiv (Korn), probante Heinsio_
adeptum _LP_ || 50 arguat] arguar _B_

VII

Missus es Euxinas quoniam, Vestalis, ad oras,
ut positis reddas iura sub axe locis,
aspicis en praesens quali iaceamus in aruo,
nec me testis eris falsa solere queri;
accedet uoci per te non irrita nostrae, 5
Alpinis iuuenis regibus orte, fides.
ipse uides certe glacie concrescere Pontum,
ipse uides rigido stantia uina gelu,
ipse uides onerata ferox ut ducat Iazyx
per medias Histri plaustra bubulcus aquas, 10
aspicis et mitti sub adunco toxica ferro,
et telum causas mortis habere duas;

uestali _B2H2_ ad uestalem amicum suum _M_ ad uestalem _FI2_ hanc epistulam misit uostali _L_ || 1

Euxinas] exunias I || horas [=oras] CI undas BMFHLT || 2 locis] getis T || 3 praesens] praeses P || iaceamus] aceamus Cac || 4 queri] loqui IM2ul || 5 nostrae] semper Iac || 6 Alpinis] Arpinis Verpoorten (Lenz) || 8 uina] rura F2ul || 9 ut ducat Iazyx BCMFHIT [Iazyx Merula (Burman) iahis B ayzys C1 iazys C1?ul iatis M iazis F yacis H hiacis I yases T] trahat ut glatiati L educat ut altas P || 10 bubulcus] bubucus B || 11-12 post 13-14 ponit T || 11 et mitti] et miti Iac admitti F2ul || adunco] aduoco Lac || 12 telum] ferum T uulnus F2ul

atque utinam pars haec tantum spectata fuisset,
non etiam proprio cognita Marte tibi!
tenditur ad primum per densa pericula pilum, 15
contigit ex merito qui tibi nuper honor;
sit licet hic titulus plenis tibi fructibus ingens,
ipsa tamen uirtus ordine maior erit.
non negat hoc Hister, cuius tua dextera quondam
puniceam Getico sanguine fecit aquam, 20
non negat Aegissos, quae te subeunte recepta
sensit in ingenio nil opis esse loci;

13 spectata] speculata L || 14 quid pro etiam H, incertum || proprio] propria B || 15 tenditur Owen tenditis BCMFHIpcl tendis et T tendet Iac, ut uid tendisti Merkel tendit is Oberlin ('sc. Mars, cf. 45--Owen 1894) tendis at [uel et] ad temptauit Castiglioni (Lenz) || 17 plenis] plenus (Fac)I || plenis tibi fructibus ingens, edd plenus tibi fructibus, ingens Ehwald || ingens 'corruptum'--Riese; om Mac || 18 erit] erat duo codd Burmanni inest Heinsius adest Heinsius || 19 hoc] hIc B2c haec I, ut uid || 19-21 negat ... negat] neget ... negat unus ex Thuaneis Heinsii (=Parisinus lat. 8256 uel 8462) neget ... neget Burman || 21 Aegissos uide CIL III pag. 1009 egisos I1T ecisos I2, ut uid egiros FLP egyros H egilos C egylos B egypsons M || recepta] recepto F1HP || 22 opis] opIS I1c opus FH(Iac)

nam, dubium positu melius defensa manune,
urbs erat in summo, nubibus aequa, iugo.
Sithonio regi ferus interceperat illam 25
hostis, et ereptas uictor habebat opes,
donec fluminea deuecta Vitellius unda
intulit exposito milite signa Getis.
at tibi, progenies alti fortissima Donni,
uenit in aduersos impetus ire uiros; 30
nec mora: conspicuus longe fulgentibus armis
fortia ne possint facta latere caues,
ingentique gradu contra ferrumque locumque
saxaque brumali grandine plura subis.
nec te missa super iaculorum turba moratur, 35
nec quae uipereo tela cruento madent:

23 dubium] dubium est CL dubum Iac || manune BCT manuue MpcFHIL manu Mac || 24 urbS/ F2c || iugo] loco I || 25 Sit(h)onio BCMFIT sidonio H scithonio L || 26 ereptas] erectas Bac eruptas C || 27 deuecta] deuectus L || 29 Donni CB1?ul domni IT, M ut uid dOni H dompni L dauni F domu B1 || 30 uiros] globos Heinsius || 31 conspicuus] conspicuus IP || 34 saxaque ... plura] pluraque ... saxa F || subis] su/bis H || 35 moratur] miratur C || 36 madent] rubent Gottorphanus Heinsii uirent Heinsius

spicula cum pictis haerent in casside pennis,
parsque fere scuti uulnere nulla uacat.
nec corpus cunctos feliciter effugit ictus,

sed minor est acri laudis amore dolor; 40
 talis apud Troiam Danais pro nauibus Ajax
 dicitur Hectoreas sustinuisse faces.
 ut proprius uentum est admotaque dextera dextrae,
 resque fero potuit comminus ense geri,
 dicere difficile est quid Mars tuus egerit illic, 45
 quotque neci dederis quosque quibusque modis:
 ense tuo factos calcabas uictor aceruos,
 impositoque Getes sub pede multus erat.
 pugnat ad exemplum primi minor ordine pili,
 multaque fert miles uulnera, multa facit, 50

37 haerent] horrent _L_ || pennis] pinnis _C_ || 38 parsque _ex_ pasque _M_ || fere] fero _Heinsius_ || uacat]
 caret _PM2(gl)F2(gl)_ || 39 ///ictus _I_ || 40 minor] minus _BacP_ || acri] acro _B_ acer _P_ actae _Iunianus
 Heinsii_ altae _auctor electorum Etonensium_ || 41 Ajax] iaiax _C_ || 42 Hectoreas] hectoas _Bac_ || 43 ut] et
 M2ul || proprius] proprius _FacH_ || dextera dextrae] dextre dextera _Iac_ dextera dextre est _B_ (dextre E)_
 dextera dextra est _C_ (dextraE)_ || 44 potuit _om C_ || ense] esse _C_ || 46 quotque] quodque _CP_ || dederis]
 dederas _L_ || quosque] quotque _H_ || 47 aceruos] acerbos _C_ Mac ut uid_ || 48 multus] uictus _H_ || erat]
 eat _Cac_

sed tantum uirtus alios tua praeterit omnes
 ante citos quantum Pegasus ibat equos.
 uincitur Aegissos, testataque tempus in omne
 sunt tua, Vestalis, carmine facta meo.

51 tantum] tamen et _M_ || aliOs _M2?c_ || 52 ibat] ibit _BP_ || 53 Aegissos _uide ad 21_ egisos _T_ egiros
 CFHL egyros _B_ egipsos _I_ egypsons _M_ || 54 sunt] sint _F1_ || facta] ficta _C_

VIII

Littera sera quidem, studiis exculte Suilli,
 huc tua peruenit, sed mihi grata tamen,
 qua, pia si possit superos lenire rogando
 gratia, laturum te mihi dicis opem.
 ut iam nil praestes, animi sum factus amici 5
 debitor: et meritum uelle iuuare uoco.
 impetus iste tuus longum modo duret in aeum,
 neue malis pietas sit tua lassa meis.
 ius aliquod faciunt adfinia uincula nobis
 (quae semper maneant inlabefacta precor), 10
 nam tibi quae coniunx, eadem mihi filia paene est,
 et quae te generum, me uocat illa uirum.
 ei mihi, si lectis uultum tu uersibus istis
 ducis, et adfinem te pudet esse meum!

swillio _B2_ suillo amico suo _M_ ad suillium _F_ suillo _H2_ ad suillum _I2_ hanc epistulam mittit suillo
 L || 1 exculte] exculta _L_ exulte _M_ || Suilli] suille _TP_ || 3 possit _Gothanus II 121, saec xiii (Lenz),
 Barberinus lat. 26, saec xiii (Lenz)_ posset _BCMFHILT_ || rogando] precando _T_ || 5 iam nil] mihi nil
 HT mihi non _ILP_ || 6 uoco] uolo _B1C_ || 7 modo] mihi _MFT_ || Duret _F2c_ || 12 generum] gerum
 H1, ut uid || 14 te] t* _B1(tu?)_

at nihil hic dignum poteris reperire pudore 15

praeter fortunam, quae mihi caeca fuit;
 seu genus excutias, equites ab origine prima
 usque per innumeros inueniemur auos,
 siue uelis qui sint mores inquirere nostri,
 errorem misero detrahe, labe carent. 20
 tu modo si quid agi sperabis posse precando,
 quos colis exora supplice uoce deos.
 di tibi sunt Caesar iuuenis: tua numina placata.
 hac certe nulla est notior ara tibi.
 non sinit illa sui uanas antistitis umquam 25
 esse preces; nostris hinc pete rebus opem.

15 at] et _T_ || nihil] nil _I_ || reperire] re/peri re _F_ || pudore] pudoris _T_ || 16 caeca] saeuia _Riese_ laeuia
 fort legendum || 17 seu] si _M1_ || excutias] inquiras _F1M2ul_ || 18 inueniemur _HILB2ulF2ul_
 inuenientur _MF1T_ perueniemus _B1C_ || 19 ueliS/ _F2c_ || qui sint mores] qui sunt mores _I_, ut uid_ mores
 qui sint _M_ || inquirere] inquire _M_ || nostri] nostros _I_, probante Heinsio_ || 20 detrahe] dete _I1_ || 22
 exora] excola _Bac_ || 23 di] at _C_ || sunt] sint _BCFM2ul_ || 24 nulla est] nulla _FT_ || notior] certior _I_ ||
 25 non] nec _I_ || sinit] sinet _I_ || illa] ara _M1_ || 26 rebus] *ebus _B_

quamlibet exigua si nos ea iuuerit aura,
 obruta de mediis cumba resurget aquis;
 tunc ego tura feram rapidis sollemnia flammis,
 et ualeant quantum numina testis ero. 30
 nec tibi de Pario statuam, Germanice, templum
 marmore; carpsit opes illa ruina meas.
 templa domus facient uobis urbesque beatae;
 Naso suis opibus, carmine, gratus erit.
 parua quidem fateor pro magnis munera reddi, 35
 cum pro concessa uerba salute damus;
 sed qui quam potuit dat maxima gratus abunde est,
 et finem pietas contigit illa suum,

27 quamlibet] qualibet _I_ qua libet _BpcC_ || iuuerit] pauerit _unus Vaticanus, unde_ fouerit _Heinsius_ || 29
 tunc] nunc _C_ || 30 ualeant quantum] quantum ualeant _F_ || 31 Pario] phario _LF2H2I2_ || 32 carpsit] carpsit
 Cac carp*it _B2c_ capsit _Fac_ || meas] meos _L_ || 33 facient uobis] facient nobis _C_ faciant uobis _FI_,
 probante Heinsio_ uobis facIANT _M2c, ut uid_ || urbesque] urbeque _F1_ || beatae] batæ _Cac_ bate _F_ ||
 37 sed] si _T_ || quam] quantum _B2_ || abunde _C_ ab unde _B_ habunde _MHILT, F2c in ras_ || est _om
 II_

nec quae de parua pauper dis libat acerra
 tura minus grandi quam data lance ualent, 40
 agnaque tam lactens quam gramine pasta Falisco
 uictima Tarpeios inficit icta focos.
 nec tamen officio uatum per carmina facto
 principibus res est aptior ulla uiris.
 carmina uestrarum peragunt praeconia laudum, 45
 neue sit actorum fama caduca cauent;
 carmine fit uiuax uirtus, expersque sepulcri
 notitiam serae posteritatis habet;
 tabida consumit ferrum lapidemque uetustas,
 nullaque res maius tempore robur habet. 50

39 nec quae] nequæ _C_ || pauper dis libat] pauper delibat _F_ dis pauper libat _ML_ || acerra] acerba _C
 (=acerua)_ || 40 minus] minos _C_ || lance] luce _M_ || 41 lactens] lactans _F1_ || 43 officio] in uita _C_ || 44
 aptior] altior _P_ aPtior _F2c_ gratiор _Heinsius ex tredecim codicibus_ || ulla] illa _B1C_ || 45 uestrarum]
 uastarum _Burman_ certarum _Heinsius_ || laudum] laudem _Iac, ut uid_ rerum _M2ul_ || 46 actorum
 MFIT auctorum _BCHL_ || 47 sepulcri] sepul**ri _Mac_ || 49-50 in marg add F2; post 51-52 ponit B1_ ||
 49 t//Abida _I2c, ut uid_ || consumit] cumsummit _F2, fort BCI_

scripta ferunt annos: scriptis Agamemnona nosti,
 et quisquis contra uel simul arma tulit;
 quis Thebas septemque duces sine carmine nosset
 et quicquid post haec, quicquid et ante fuit?
 di quoque carminibus, si fas est dicere, fiunt, 55
 tantaque maiestas ore canentis eget:
 sic Chaos ex illa naturae mole prioris
 digestum partes scimus habere suas;
 sic adfectantes caelestia regna Gigantas
 ad Styga nimbiferi uindicis igne datos; 60
 sic uictor laudem superatis Liber ab Indis,
 Alcides capta traxit ab Oechalia;
 et modo, Caesar, auum, quem uirtus addidit astris,
 sacrarunt aliqua carmina parte tuum.

51-54 om F || 51 Agamemnona _IL_ nosti] nostis _MH_ || contra] _quid B2, non liquet_ || 54
 haec] has _Heinsius_ || 55 dicere] credere _T_ || 58 suas] duas _F2ul: 'id est oriens et occidens' (F2gl)_ || 59
 Gigantas _Heinsius_ gigantes _codd_ || 60 nimbiferi _scripsi; possis et_ nimbigeri _legere_ nimbifero _BCI_
 nibifero _T_ nubifero _MFHL_ fulmineo _P_ fumoso _M2(gl)_ || uindicis] uindice _B_ || datos] das _M1_ ||
 62 capta traxit] traxit capta _Iac_ || Oechalia _edd_ oethalia _BI_ ethalia _C(Fac)L_ etholia _MHPTFpc_ || 63
 addidit] addiuit _Bac_ addit _F1Iac_ abdidit _L_

si quid adhuc igitur uiui, Germanice, nostro 65
 restat in ingenio, seruiet omne tibi.
 non potes officium uatis contemnere uates;
 iudicio pretium res habet ista tuo.
 quod nisi te nomen tantum ad maiora uocasset,
 gloria Pieridum summa futurus eras. 70
 si dare materiam nobis quam carmina mauis,
 nec tamen ex toto deserere illa potes:
 nam modo bella geris, numeris modo uerba coerces,
 quodque aliis opus est, hoc tibi lusus erit,
 utque nec ad citharam nec ad arcum segnis Apollo, 75
 sed uenit ad sacras neruus uterque manus,
 sic tibi nec docti desunt nec principis artes,
 mixta sed est animo cum Ioue Musa tuo.

65 igitur _om Hac_ || uiui] riui _Hertzberg ad Prop IV i 59_ || 68 iudiciO _B2c_ || tuo _ex_ suo _T, ut uid_ ||
 69 quod] qui _T_ || nomen] numen _'unus Heinsii cum prima editione, ut Augustus
 intelligatur'--Burman_ || tantum] tanto _C_ || 71 si _R. J. Tarrant_ sed _codd_ || mauis _IF2ul_ maius _BF1
 utrumque legere possis in CMHLT_ || 72 nec] non _I_ || 74 quodque] quod _Bac_ || lusus] ludus _MLI2_ leue
 L2(gl) || 75 citharam] citharum _C_ || Apollo _FILT_ apollo est _BCMH_ || 77 docti desunt nec _BF1T_
 docte desunt nec _LF2_ docti nec desunt _CM_ desunt docti nec _HI_

quae quoniam nec nos unda summouit ab illa

ungula Gorgonei quam caua fecit equi, 80
 prosit opemque ferat communia sacra tueri
 atque isdem studiis imposuisse manum,
 litora pellitis nimium subiecta Corallis
 ut tandem saeuos effugiamque Getas,
 clausaque si misero patria est, ut ponar in ullo 85
 qui minus Ausonia distet ab urbe loco,
 unde tuas possim laudes celebrare recentes
 magnaue quam minima facta referre mora.
 tangat ut hoc uotum caelestia, care Suilli,
 numina, pro socero paene precare tuo.

79 nos] uos _Hac_ || summouit] dimouit _H_ || 81 tueri] tuenti _BpcF1_ || 82 atque] at sit _F2ul_ || isdem
 CFIac iisdem _T_ hi(i)sdem _MHIpcL_ his dem _B1_ his det _B2, ut uid_ || 83 pellitis] peditis _ex_
 proditis _C, ut uid_ || Corallis] coraulis _M_ || 84 effugiamque] effugi*m _F1_ || 85 misero patria est] misero
 est patria _H_ || in _add M2_ || ullo _M_ illo _BCFHILT_ || 86 minus] minor _F2ul_ || Ausonia] ausonio _C_
 ausoniA _F2c_ || distet] distat _BCT_ distET _M2c, ut uid_ || loco] locus _F_ || 87 recentes] recenter
 Heinsius || 88 quam] cum _H_ || minima _BCHILTM2, F2 in ras_ nimia _M1_ || 89 tangat] tangant _CacH_
 || care] cara _BacC_ || Suilli] suille _T_ || 90 socero _ex_ cero _M_ || paene] pena _Bac_

IX

Vnde licet, non unde iuuat, Graecine, salutem
 mittit ab Euxinis hanc tibi Naso uadis;
 missaque di faciant auroram occurrat ad illam
 bis senos fasces quae tibi prima dabit,
 ut, quoniam sine me tanges Capitolia consul, 5
 et fiam turbae pars ego nulla tuae,
 in domini subeat partes, et praestet amici
 officium festo littera nostra die.
 atqui ego si fatis genitus melioribus essem,
 et mea sincero curreret axe rota, 10
 quo nunc nostra manus per scriptum fungitur, esset
 lingua salutandi munere functa tui,

racino _B2_ grecino amico suo _M_ ad grecinum _FI2_ grecino _H2_ hanc epistulam mittit grecinno _L_ || 1
 unde] inde _T_ || iuuat] uiuat _F_ || Graecine] grecinne _LT_ || 2 Euxinis] exinis _C, ut uid_ (ecinis _Lenz,
 André_) || 3 di _BC_ dii _MFHILT_ || 4 fasces] fascis _C_ faces _F1IacPac_ || 5 ut] et _MITF2ulH2ul_ || 7
 domini] domino _Iac_ _om M1_ || partes et praestet _F2 in ras_ || partes] partis _C_ || praestet] pRAt _L_ || 8
 officium] officium et _Mac, ut uid_ || festo
 Burman iusto _T, sicut coni Merkel_ iusso _BCMFHIL_ || littera] litora _C_ || 9 atqui _unus e duobus
 Hafniensibus Heinsii_ atque _BCM1FHILT_ ast _M2ul_ || genitus] genitis _F1_ || 12 lingua] linga _I1_ ||
 salutandi] salutanti _C_

gratatusque darem cum dulcibus oscula uerbis,
 nec minus ille meus quam tuus esset honor;
 illa, confiteor, sic essem luce superbus 15
 ut caperet fastus uix domus ulla meos.
 dumque latus sancti cingit tibi turba senatus,
 consulis ante pedes ire iuberer eques,
 et quamquam cuperem semper tibi proximus esse,
 gauderem lateris non habuisse locum; 20

nec querulus, turba quamuis eliderer, essem,
sed foret a populo tum mihi dulce premi.
prospicerem gaudens quantus foret agminis ordo,
densaque quam longum turba teneret iter;
quoque magis noris quam me uulgaria tangant, 25
spectarem qualis purpura te tegeret;

14 minus ... meus quam] meus ... minus quam _M_ minus ... meusque _C_ minor ... meus quam _T_ || tuus
add I in marg || 16 ulla] illa _BacMac_ || 17 cingit] cinget _MIF2_ tanget _F2ul_ || tibi _add F2_ || 18
iuberer] uiderer _unus Vaticanus, probante Heinsio_ || 19 cuperem _add F2_ cuper** _H_ || 20 lateris] lateri
MFL || 22 sed] sic _F_ || tum] tunc _MFH_ || 23 prospicerem] aspicerem _B_ respicerem _Riese_ || 25-26
damnant Heinsius Bentley_ || 25 quoque] quodque _L_ utque _F2ulM2gl_ || tangant _BC_ tangunt
MFHILT || 26 tegeret] regeret _L_

signa quoque in sella nossem formata curuli
et totum Numidae sculptile dentis opus.
at cum Tarpeias esses deductus in arces,
dum caderet iussu uictima sacra tuo, 30
me quoque secreto grates sibi magnus agentem
audisset media qui sedet aede deus,
turaque mente magis plena quam lance dedissem,
ter quater imperii laetus honore tui.
hic ego praesentes inter numerarer amicos, 35
mitia ius urbis si modo fata darent,
quaeque mihi sola capitur nunc mente uoluptas,
tunc oculis etiam percipienda foret.

_27-28 damnat Merkel (1884) || 27 curuli] curili _L_ || 28 Numidae _edd_ numidi _BCMHILT_ nimidi _F_ ||
sculptile] scalpule _C_ scutile _F1_ scVLPTILE _M2c_ || opus] ebur _T_ || 29 at] et _HL_ || arces] artes
Bac || 30 dum] cum _CL_ || iussu] iusso _B_ || 31 grates _ex_ magnus _T_ || 33 plena quam] plenaque
CF1 quam plena _L_ || 34 ter] terque _B2_ || laetus] plenus _T_ || 35 hic] tunc _Housman (Owen 1894)_
hinc _Merkel (1884), Schenkl (Owen)_ sic _Merkel (1853)_ || ego] mihi _C_ || 36 ius urbis si _editio Aldina
1502_ ius uerbis si _B1CMF1IT_ ius uerbi si _H_ ius nobis si _F2_ uim uerbis si _B2, F3 ut uid_ si uerbis
uim _L_ || 37 quaeque] quoque _C, ut uid_

non ita caelitibus uisum est, et forsitan aequis:
nam quid me poenae causa negata iuuet? 40
mente tamen, quae sola domo non exulat, usus
praetextam fasces aspiciamque tuos.
haec modo te populo reddentem iura uidebit,
et se decretis finget adesse tuis,
nunc longi reditus hastae supponere lustri 45
cernet et exacta cuncta locare fide,
nunc facere in medio facundum uerba senatu
publica quaerentem quid petat utilitas,

39 aequis] aequos _C_ || 40 causa] culpa _Heinsius_ || negata] nagata _C_ || iuuet] foret _Bac, 'unde uerum
eliciendum'--Riese_ || 41 domo _scripsi_ loco _codd_ foco _fort legendum_ || usus _Heinsius_ utor _BCL_
utar _MFHILT_ utens _Williams (utens ... aspiciamque)_ || 42 aspiciamque] aspiciensque _Williams (utar ...
aspiciensque)_ || 43 haec] nec _Bac_ || 44 decretis _Korn_ secretis _codd_ secreto _Wheeler_ || finget] fingit
B, C ut uid || tuis] locis _Etonensis B. k. 6.18, saec xiii (Lenz), probante Heinsio (secretis ... locis)_ || 45
longi] longe _TF2 (=longae)_ || lustri] lutri _Hac_ lustra _F2ul_ || 46 cernet _P, Gothanus membr. II 121, saec

xiii (André) credet BCFHILT cERNet M2c || exacta] perfecta M2(gl)I2(gl) || 47 om C || 48 publica] puplica LP || petat] petit M

nunc pro Caesaribus superis decernere grates,
albaue opimorum colla ferire boum. 50
atque utinam, cum iam fueris potiora precatus,
ut mihi placetur principis ira roges;
surgat ad hanc uocem plena pius ignis ab ara,
detque bonum uoto lucidus omen apex.
interea, qua parte licet, ne cuncta queramur, 55
hic quoque te festum consule tempus agam.
altera laetitiae est nec cedens causa priori:
successor tanti frater honoris erit.
nam tibi finitum summo, Graecine, Decembri
imperium Iani suscipit ille die, 60
quaeque est in uobis pietas, alterna feretis
gaudia, tu fratri fascibus, ille tuis;

50 albaue BCI albaque MFHLT || opimorum] primorum IT || 51 iam] tu FT || potiora] maiora P || 52 principis] numinis M || 53 pius] prius Iac || 57 laetitiae est LT laetitia est BCFHI letici* est M laetitiae Heinsius e tribus codd_ || cedens BCLpcT credens Lac cendens M cedet FHI || 59-60 fort spurii || 59 Graecine] DEgrecine M1c (= grecine ex decembri[-is?]) || Decembri] decembris M || 60 suscipit] suspicit (Bac)C suscipiet M2(gl) || 61 uobis] nobis (F1)H || alterna C, ut uid_

sic tu bis fueris consul, bis consul et ille,
inque domo binus conspicietur honor,
qui quamquam est ingens, et nullum Martia summo 65
altius imperium consule Roma uidet,
multiplicat tamen hunc grauitas auctoris honorem,
et maiestatem res data dantis habet;
iudiciis igitur liceat Flaccoque tibique
talibus Augusti tempus in omne frui! 70
cum tamen a rerum cura propiore uacabit,
uota precor uotis addite uestra meis,
et si quae dabit aura sinum, laxate rudentes,
exeat e Stygiis ut mea nauis aquis.

63 fueris consul] consul fueris T fueris B1 || bis consul et ille] bis consul et ipse H et ille Mac || 64 binus] bimus Gudianus 228 (Owen 1894), probante Heinsio || honor] honos L || 65 quamquam] quamque C || nullum] nullum BacP || 67 auctoris] actoris MFI || 69 Flaccoque] flacco T || 71 cum FILT quod BC ut MH quum Weise (Ehwald KB 48) || a ab B || propiore] propiore CFL || uacabit] uacabis Riese || 72 uotis] uestris Mac || 73 et] quid B, incertum || quae scripsi qua CMFHIL quem BT || sinum] sonum Williams || laxate editio princeps Romana 1471 iactate codd || rudentes] rudentis B || 74 exeat] et exeat C || e BCH a MFILT || Stygiis] stigis Cac_

praefuit his, Graecine, locis modo Flaccus, et illo
ripa ferox Histri sub duce tuta fuit:
hic tenuit Mysas gentes in pace fideli,
hic arcu fisos terruit ense Getas,
hic raptam Troesmin celeri uirtute recepit,
infecitque fero sanguine Danuum. 80
quaere loci faciem Scythique incommoda caeli,

et quam uicino terrear hoste roga,
 sintne litae tenues serpentis felle sagittae,
 fiat an humanum uictima dira caput,
 mentiar, an coeat duratus frigore Pontus, 85
 et teneat glacies iugera multa freti.

75 praefuit] praefugit _C_ || 77 Mysas gentes _BT_ misas gentis _C_ missas gentes _FI_ missus gentes _L_ gentes missas _MH_ sibi commissas _F2(gl)_ commissas _H2(g1)_ || 78 fisos] fortes _M2ul_ || 79 Troesmin _Heinsius; uide _CIL_ V 6183-88, 6195_ troesmen _C_ troesen _B1_ troien _L_ troezen _HITB2_ troezem _F_ trozenam _M_ || 80 infecitque] infecit _M1_ || Danuuium _Korn_ danubium _codd_ || 81 quaere] queri _T_ || Scythicique incommoda caeli _add F2_ || Scythicique] siticique _I_ || 82 terrear] terreat _C_ || hoste] ense _H_ || 83 serpentis] serpentes _Iac_ || felle] sola _C_ || 85 mentiar] effluat _FL_ anfluat _P_ * fluAT _M2c_

haec ubi narrarit, quae sit mea fama require,
 quoque modo peragam tempora dura roga.
 non sumus hic odio, nec scilicet esse meremur,
 nec cum fortuna mens quoque uersa mea est; 90
 illa quies animo quam tu laudare solebas,
 illa uetus solito perstat in ore pudor,
 [sic ego sum longe, sic hic, ubi barbarus hostis
 ut fera plus ualeant legibus arma facit,]
 re queat ut nulla tot iam, Graecine, per annos 95
 femina de nobis uirue puerue queri.

87 ubi] ubi _uel_ tibi _B_ || narrarit] narraret _C_ narrauit _F1_ || fama] fata _F2_ || 90 nec] hec _C_ || uersa mea] mea uersa _H1_ rapta mea _F_ || 91 animo 'optimus Vaticanus', probante Heinsio_ animi _BCMFHILT_ || 92 perstat] praestat _BC_ || _93-94 damnat Merkel; 93 'uersus suspectus'--Heinsius; post longe _hexametri finem, pentametrum, hexametri initium excidisse putat Ehwald_ || 93 sic ego sum longe [-æ _C_] sic hic _BCMFHILT_ sic ego sum, sic hic sanctis _Korn_ sic ego sum longe, Scythicis _Owen (ed. Tristium 1889, p. xxxviii) || longe] lenis _Némethy_ || 95 re ... nulla _MHIL_ rem ... nullam _BCFT_ tot iam] iam tot _L_ || 96 uirue] uirque _M_

hoc facit ut misero faueant adsintque Tomitae
 (haec quoniam tellus testificanda mihi est):
 illi me, quia uelle uident, discedere malunt;
 respectu cupiunt hic tamen esse sui. 100
 nec mihi credideris: extant decreta quibus nos
 laudat et immunes publica cera facit;
 conueniens miseris quae quamquam gloria non sit,
 proxima dant nobis oppida munus idem.
 nec pietas ignota mea est: uidet hospita terra 105
 in nostra sacrum Caesaris esse domo.

97 hoc] hec _H_ quies animi _H2(gl)_ || facit ut] facit et _BC_ facITVt _F2c_ faciunt _(F1)_ || misero faueant adsintque] faueant assint miseroque _T_ || adsintque] adsinque _Cac_ aDsintque _F2c_ absintque _(F1)_ || 98 quoniam] _quid M2c in ras, incertum (ipsum?)_ || mihi est] michi _M_ || 99 illi] ille _Iac_ || malunt _Heinsius_ || 100 respectu ... sui] respectu ... suo _ML_ || cupiunt] cupiant _Heinsius_ || 101 nec] neu _Heinsius_ || mihi] si _B2(gl?)_ || 102 immunes] in munem _B_ || publica] puplica _LP_ || cera _BCMHILF2ul_ cura _T_ causa _F1F2ul(sic)_ terra _F2ul_ || 103 quae _R. J. Tarrant_ haec _L, probante Heinsio_ et _BCMFHIT_ ea _Heinsius_ || gloria] gratia _Heinsius_ || sit _G_ est _CMFHILT quid B, non liquet_

stant pariter natusque pius coniunxque sacerdos,
 numina iam facto non leuiora deo,
 neu desit pars ulla domus, stat uterque nepotum,
 hic auiae lateri proximus, ille patris. 110
 his ego do totiens cum ture precantia uerba,
 Eoo quotiens surgit ab orbe dies;
 tota (licet quaeras) hoc me non fingere dicet
 officii testis Pontica terra mei.

[Pontica me tellus, quantis hac possumus ora, 115
 natalem ludis scit celebrare dei,]
 nec minus hospitibus pietas est cognita talis,
 misit in has si quos longa Propontis aquas;

107 pariter _GBMFHILT_ pariterque _C_ || coniunxque _GBCMpcFHILT_ natusque _Mac_ || 108 iam ... non
 GBCMFHILT non ... iam _I_ || facto] fato _G_ || 109 neu] ne _BC_ || 110 auiae _BCILM2ul_ liuie
 M1FHTI2gl || proximus] protimus [_sic_] _H1_ || 112 surgit] fugit _M_ || orbe] ore _H1_ || 113-14 damnat
 Williams_ || 113 licet] uelim _fort legendum_ || hoc me non _BCT,Hac?_ hec me non _FHIL_ me numquam
 M || 115-16 damnat R. J. Tarrant_ || 115 possumus] nos possumus _I_ || ora] ara _B_ || 116 dei] diem
 HP || 117 cognita] condita _F_ || 118 longa] loga _M_

is quoque, quo laeuis fuerat sub praeside Pontus,
 audierit frater forsitan ista tuus. 120
 fortuna est impar animo, talique libenter
 exiguis carpo munere pauper opes,
 nec uestris damus haec oculis, procul urbe remoti,
 contenti tacita sed pietate sumus;
 et tamen haec tangent aliquando Caesaris aures: 125
 nil illum toto quod fit in orbe latet.
 tu certe scis haec, superis ascite, uidesque,
 Caesar, ut est oculis subdita terra tuis;

119 is] hic _M1_ his _P_ || laeuis fuerat _TF2ul_ letus fuerat _BC_ leuius fuerat _LP_ leuuus fuerat _M_
 leuior fuerat _F1H_ fuerat letuus I || 120 audierit] audierat _F_ || ista] illa _M_ || 121 fortuna est] fortuna _H1_
 || 122 exiguis] exiguis _Bac_ || 123 haec] hoc _F_ || urbe] orbe _Iac_ || 124 sed pietate] haec pietate _ex_
 haec pietate haec pietate _I_ || /sVmus _B2c_ || 125 et] ut _C_ set _L_ || tamen haec tangent] tanget tamen hoc
 F || aures] iram _Iac_ || 126 nil] non _CL_ || illum] illi _B1_ || fit _BFI_ sit _LT possis alterutrum legere in
 CMH_ || 127 tu certe] tu c _seruat G_ _spatium quinque litterarum reliquit C_ en certe _M2ul_ || haec] hoc
 FIT || ascite] adscite _B_ accite _M_ acs.cite _F_ || 128 ut _'legendum ex ueteribus'--Naugerius_ et
 BCMFHILT

tu nostras audis inter conuexa locatus
 sidera sollicito quas damus ore preces. 130
 perueniant istuc et carmina forsitan illa
 quae de te misi caelite facta nouo;
 auguror his igitur flecti tua numina, nec tu
 immerito nomen mite parentis habes.

129 conuexa] onu _seruat G_ connexa _L_ || 130 sollicito _GB2CMFHILT_ sollito _B1_ || preces _CMHIT_
 praeces _G_ Pces _BFL_ || 131 perueniant _GBC_ peruenient _FHILT_ perueniunt _M_ || istuc _GBCMFHIL_
 illuc _LT_ || forsitan _GBCFHILT_ forsita _M_ || 132 misi] miss _G_ || facta _GBCpcMFHILT_ facto _Cac_
 || 133-34 nec ... immerito] nec _seruat G_ nam ... e merito [_unde_ ex merito _C. P. Jones_] _fort legendum_
 || 134 mite] mitte _Fac_ || habes] habet _B1_

X

Haec mihi Cimmerio bis tertia ducitur aestas
litore pellitos inter agenda Getas.
ecquos tu silices, ecquod, carissime, ferrum
duritiae confers, Albinouane, meae?
gutta cauat lapidem, consumitur anulus usu, 5
atteritur pressa uomor aduncus humo.
tempus edax igitur praeter nos omnia perdit;
cessat duritia mors quoque uicta mea.

albinouano _B2_ albino uano _H2_ albinouano amico suo _M_ ad albino uanom _F_ ad albinouanum _I2_
hanc epistulam mittit albinouano _L_ || 1 Haec] hic _MF_ || Cimmerio _British Library Harley 2607
(Tarrant)_ cumerio _M1_ in etiam memori _C_ in ***** _B1_ in hemonio _HITP_ in euxino _F_ in
EXINO _B2c_ bistonio _LM2ul_ || aestas] aestas _C_ || 2 pellitos] pellitas _BH_ pellito _C_ || 3 ecquos ...
ecquod _Laurentianus 36 2, saec xv (Lenz)_ et quos ... et quod _BMFHILT_ at quos ... et quod _C_ ||
carissime] h^oiNe _L_ || 4 Albinouane] albino uane _H_ || 6 atteritur _Heinsius_ et teritur _codd_ deteritur
Heinsius || _post 6 hos uersus habet M:_ set cum nostra malis uexentur corpora multis / aspera non possum
perpetiendo mori || 7 perdit _I_ perdet _BCMFHLT_ || 8 cessat duritia] duritia cessat _Cac_ cessen duritia
Castiglioni (Lenz) || mea. _edd_ mea? _Riese, Castiglioni_

exemplum est animi nimium patientis Vlices
iactatus dubio per duo lustra mari; 10
tempora solliciti sed non tamen omnia fati
pertulit, et placidae saepe fuere morae.
an graue sex annis pulchram fousisse Calypso
aequoreaeque fuit concubuisse deae?
excipit Hippotades, qui dat pro munere uentos, 15
curuet ut impulsos utilis aura sinus,
nec bene cantantes labor est audisse puellas,
nec degustanti lotos amara fuit:
hos ego qui patriae faciant obliuia sucos
parte meae uitae, si modo dentur, emam. 20

9 exemplum est animi _BCMFLT_ (anini _T_) exemplum animi est _H_ exemplum animi _I_ || 10 dubio ...
mari] 'cbio ... mori _C_ || 11 non] quae 'liber unus Bers[manni]. & ego inueni in editione Vicentina. &
Ciofano pro textu est'--Auctor Electorum Etonensium_ || 12 pertulit] non tulit _Auctor Elect. Eton. (quae
tamen ... non tulit)_ || morae] m-ore _F_ || 13 pulchram _ex_ pulcham _M_ || Calypso] calipson _FH_ || 14
aequoreaeque] equoreque _Iac_ Aeaeaeque _Merkel_ || concubuisse] incubuisse _T_ || deae] deo _C_ || 15
Hippotades] hypodates _FHT_ || 17 cantantes] cantantis _B_ || audisse _F_ audire _BCMHILT_ || 18 lotos
B1C lothos _MFLTH2I2_ lethes _I1P_ sucus _H1_ _quid B2, incertum (votos?)_ || amara] amarus _H1_ ||
fuit] erat _H_ || 19 faciant] faciunt _H_ || sucos] lucos _C_ || 20 meae] meæ est _C_

nec tu contuleris urbem Laestrygonos umquam
gentibus obliqua quas obit Hister aqua,
nec uincet Cyclops saeum feritate Piacchen,
qui quota terroris pars solet esse mei!
Scylla feris trunco quod latret ab inguine monstros, 25 Heniochae nautis plus nocuere rates.
nec potes infestis conferre Charybdin Achaeis,
ter licet epotum ter uomat illa fretum,
qui, quamquam dextra regione licentius errant,
securum latus hoc non tamen esse sinunt. 30

21 urbem _BCMT_ urbes _FHL_ || Laestrygonos _BC_ lestrigonis _MFIT_ listrigonis _HL_ || 22 quas] quos _T_ || Hister] inster _L_ **ster _C_ || 23 feritate] pietate _BC, Iac ut uid_ || Piacchen _B_ piachen _C_ phiacem _T_ piacE _MFHIL_ || 24 mei] mihi _T_ || 25 Scylla] sillia _CP_ || feris] ferox _IT_ || quod] quae _M2ul_ quamuis _H_ || latret] latrat _FM2ul_ || 26 Heniochae _edd_ enioche _CFH_ en*oche _B1_ emioche _M, ut uid_ enochie _ITB2_ emochee _L_ || nautis] multis _I_ nobis _B2_ || 27 nec] non _L_ || Charybdin] caripdin _I_ charydin _C_ || Achaeis] ach--eis _I_ || 28 epotum _B_ et potum _C_ epotet _MFHILT_ || ter uomat] ter uomet _H1_ euomat _C_ || illa] ore _M2ul_ || 29 quamquam] quamuis _T_ || errant _BCFH_ errent _MILT_ || 30 latus] natus _C_ || hoc non] non _Mac I1_

hic agri infrondes, hic spicula tincta uenenis;
 hic freta uel pediti peruia reddit hiemps
 ut, qua remus iter pulsis modo fecerat undis,
 siccus contempta naue uiator eat.
 qui ueniuunt istinc uix uos ea credere dicunt; 35
 quam miser est qui fert asperiora fide!
 crede tamen; nec te causas nescire sinemus
 horrida Sarmaticum cur mare duret hiemps.
 proxima sunt nobis plaustris praebentia formam
 et quae perpetuum sidera frigus habent; 40
 hinc oritur Boreas, oraeque domesticus huic est,
 et sumit uires a propiore polo.

31 infrondes] frondes _C_ || 32 hic] hec _L_ || uel] quae _I1_ || reddit] fecit _M2ul_ || 34 nauem _Cac, ut uid_ || 35 istinc] istuc _MFI_ || uix uos] uix nos _BL_ uos uix _T_ || credere] crederer _H_ || 36 fert] foret _Cac_ || 37 tamen] tantum _L_ mihi _M2c in ras_ || nec te causas _BCMFHLT_ (te in ras M2c_) causas nec te _I_ || 39 praebentia] ducentia _F, probante Burman_ || 40 perpetuum _M2ul_ praecipuum _BCM1FHILT_ || 41 hinc] hic _FL_ || huic] hinc _L_ 42 uires ... polo _'Meynke, recte?" -- Riese_ uires ... loco _codd_ mores ... locus _Merkel (1884)_ || a propiore] asperiore _H1_ a superiore _H2ul_

at Notus, aduerso tepidum qui spirat ab axe,
 est procul, et rarus languidiorque uenit.
 adde quod hic clauso miscentur flumina Ponto, 45
 uimque fretum multo perdit ab amne suam.
 huc Lycus, huc Sagaris Peniusque Hypanisque Calesque
 influit, et crebro uertice tortus Halys;
 Partheniusque rapax et uoluens saxa Cinapses
 labitur, et nullo tardior amne Tyras, 50

43 at _BCMF2HILT_ et _F1_ set _F2[sic]_ || aduerso] auerso _Bentley_ || tepidum] tepidus _MH2c_ tepide _F2ul_ || 46 multo] misto _M2ul(=mixto)_ || 47 Lycus] lucus _I_ || Peniusque _Heinsius ex Plin. _NH_ VI 14_ peneusque _CI_ paneusque _BMHT_ poneusque _L_ panesque _F_ || Hypanisque _Heinsius 'ex libris antiquis'_ hitanisque _B_ hyranisque _C ut uid, M ut uid_ hytanusque _F_ hytanesque _T_ hitaneusque _ex_ hitanque _I_ hythausque _H_ iponesque _L_ || Calesque _I_. Vossius ex 'Eustathio Scholiis in Periegeten' (Heinsius)_ catesque _BCMFHLT_ charesque _I_ || 48 crebro] crebo _B_ torto _L_ || tortus] pulsus _M_ || Halys _B_ halis _H_ alis _MFILT_ hilas _C_ || 49 Partheniusque _BHL_ partheniasque _C, ut uid_ parthemiusque _IT_ parthiniusque _M_ partenusque _F_ || Cinapses _BC; fluuius prorsus ignotus_ Cynapses _edd_ cinapsis _L_ tynapses _H_ cinapses _FIT_ niphates _M (ex Luc. III 245)_ Cinolis _Auctor Electorum Etonensium 'Cinolis emporium Arriano'_ || 50 et nullo] et ullo _I_ hanc aliquo _Leidensis Heinsii_ haud aliquo _Heinsius_

et tu, femineae Thermodon cognite turmae,
 et quondam Graiis Phasi petite uiris,

cumque Borysthenio liquidissimus amne Dirapses
et tacite peragens lene Melanthus iter,
quique duas terras, Asiam Cadmique sororem, 55
separat et cursus inter utramque facit,
innumerique alii, quos inter maximus omnes
cedere Danuuius se tibi, Nile, negat;
copia tot laticum quas auget adulterat undas,
nec patitur uires aequor habere suas. 60
quin etiam, stagno similis pigraeque paludi,
caeruleus uix est diluiturque color;

51 Thermodon] themodon _C_ || turmae _BCM_ turbe _FHILT_ || 52 Grais _CM_ grais _BHILT_ a grais
F || Phasi] phasis _H1_ || 53 Borysthenio _editio princeps Romana 1471_ boristenico _BCML_ boristonico
F boistronico _I_ boistronico _T_ boistenio _H_ || liquidissimus] rapidissimus _T_ || Dirapses _BCFHLT;
fluuius ignotus_ diraspes _I_ daraspes _M_ Lycastus _Auctor Electorum Etonensium, probante Riese_ || 54
Melanthus] melantis _T_ || Cadmique] _add I2 in loco a prima manu relicto_ cathmique _B_ || 56 inter]
interque _M_ || 57 alii] amnes _M1_ || omnes] omnis _B_ || 58 Danuuius _Korn_ danubius _codd_ || negat]
neget _F1_ || 59 laticum] liticum _L_ || 61 quin] qui _CP, fort Fac_ || pigraeque] nigreque _T_

innat unda freto dulcis, leuiorque marina est,
quae proprium mixto de sale pondus habet.
si roget haec aliquis cur sint narrata Pedoni, 65
quidue loqui certis iuuerit ista modis,
'detinui' dicam 'tempus, curasque fefelli;
hunc fructum praesens attulit hora mihi.
abfuimus solito dum scribimus ista dolore,
in mediis nec nos sensimus esse Getis.' 70
at tu, non dubito, cum Thesea carmine laudes,
materiae titulos quin tueare tuae,
quemque refers imitare uirum; uetat ille profecto
tranquilli comitem temporis esse fidem.

63 marina est] marina _ILT_ || 64 pondus] nomen _ILB2_ momen _Wakefield ad Lucr. VI 474_ || 65 roget]
rogat _CT_ || 67 detinui ... tempus, curasque _excerpta Politiani_ detinui ... tempus curamque _LT_ detinui ...
curas tempusque _BCMFHI_ diminui ... curas tempusque _codex Petri Danieli (Burman), sicut coniecerat
Burman_ distinui ... curas, tempusque _Auctor Electorum Etonensium_ || 68 fructum praesens] praesens
fructum _F_ || 69 abfuimus] afluimus _B1_ aff*uimus _C_ absumus a _M_ || scribimus] scripsimus _MFL_ ||
dolore] labore _M_ || 71 dubito] dubito _M2cF2c, ut uid_ dubites _F3ul, ut uid_ || cum] tum _C_ || 73
quemque] queque _C_ || imitare] imite** _C (folium lacerum)_ imitare _HLT, Ipc ut uid_ imita _Iac ut uid_

qui quamquam est factis ingens et conditur a te 75
uir tantus quanto debuit ore cani,
est tamen ex illo nobis imitabile quiddam,
inque fide Theseus quilibet esse potest.
non tibi sunt hostes ferro clauaque domandi,
per quos uix illi peruius isthmos erat, 80
sed praestandus amor, res non operosa uolenti:
quis labor est puram non temerasse fidem?
haec tibi, qui perstas indeclinatus amico,
non est quod lingua dicta querente putes.

75 quamquam est] quamquam _MP_ || factis ingens] ingens factis _F_ ingens actis _T_ factis uiges _P_ ||

conditur] conditus _HT_ cognitus _F_ || a te] arte _L_ || 76 uir] uix _LT_ || tantus quanto _L_ tanto quantus _BacCFHITpc_ tantVS quantus _M2c_ tanto quanto _BpcTac_ quanto tantus _fort legendum_ || 77 est] et _I_ || ex] in _C_ || nobis] uobis _H_ || imitabile] imitabibe _C_ || quiddam] quoddam _L_ quidquam _M2ul_ || 78 fide _MFH_ fidem _BCILT_ || 80 quos _in ras M2_ || illi _MFHIL_ ulli _BCT_ || 81 operosa] oNerosa _M2c_ laboriosa _I2(gl)_ || 83 qui] quae _C_ cum _L_ || perstas _IPF2ul_ praestas _BCMF1HT_ pRAs _L_ || 84 non est] non _B1_

XI

Gallio, crimen erit uix excusabile nobis
carmine te nomen non habuisse meo.
tu quoque enim, memini, caelesti cuspide facta
fouisti lacrimis uulnera nostra tuis.
atque utinam rapti iactura laesus amici 5
sensisses ultra quod quererere nihil;
non ita dis placuit, qui te spoliare pudica
coniuge crudeles non habuere nefas.
nuntia nam luctus mihi nuper epistula uenit,
lectaque cum lacrimis sunt tua damna meis. 10
sed neque solari prudentem stultior ausim
uerbaque doctorum nota referre tibi,
finitumque tuum, si non ratione, dolorem
ipsa iam pridem suspicor esse mora.

gallioni _B2H2_ gallioni amico suo _M_ pollioni _F_ ad gallionem _I2_ hanc epistulam mittit gallioni _L_ || 1 Gallio] pollio _F_ || 3 cuspide] cupide _Mac_ || 6 quererere] querere _BCP_ || 7 dis placuit] displicuit _B1_ || spoliare _ex_ poliare _F_ || 8 habuere] hUere _IT (=habuere)_ hubuere _Cac_ || 9 nam] iam _F_ || 10 damna] uerba _TF2ul_ || meis] nostris _M_ mihi _Ehwald_ || 12 uerbaque] uerba _B1_ || nota] uota _L_ uerba _C_ || 13 dolorem] putarem _C_ || 14 iam] tam _I_ || pridem] prima _Cac_

dum tua perueniens, dum littera nostra recurrens 15
tot maria ac terras permeat, annus abit.
temporis officium est solacia dicere certi,
dum dolor in cursu est, et petit aeger opem.
at cum longa dies sedauit uulnera mentis,
intempestive qui fouet illa, nouat. 20
adde quod (atque utinam uerum mihi uenerit omen!)
coniugio felix iam potes esse nouo.

15 perueniens _scripsi_ peruenit _codd_ || 16 ac _BCML_ et _FHIT_ || 17 officium est ... certi] officium ...
certi est _M_ || 19 at] aut _C_ || longa] longua _uel_ longna _M_ || dies] quies _L_ || 20 fouet _Heinsius_
mouet _codd_ || nouat] mouet _T(M1)(F1)_ || 21 utinam] utinam ut _F_ || mihi _BF1_ tibi _MHILTF2 om C_

XII

Quominus in nostris ponaris, amice, libellis,
nominis efficitur condicione tui.
aut ego non alium prius hoc dignarer honore,
est aliquis nostrum si modo carmen honor.
lex pedis officio fortunaque nominis obstat, 5
queaque meos adeas est uia nulla modos.
nam pudet in geminos ita nomen scindere uersus

desinat ut prior hoc incipiatque minor,
et pudeat si te qua syllaba parte moratur
artius appellem Tūticanumque uocem. 10
et potes in uersum Tūticanī more uenire,
fiat ut e longa syllaba prima breuis,

tūticanō _B2H2F_ tu_[_ti _add M2]_cano amico suo _M_ han_[sic]_ epistulam mittit tūticanō _L_ || 3 aut
BC ast _MFHILT_ || 5 fortunaque] naturaque _excerpta Scaligeri, probante Heinsio_ || 6 modos] pedes _I_
|| 8 desinat] desinet _Iac_ || hoc] hic _T_ || 9 pudeat] pudet _H_ || te qua] te quā _B2c_ qua te _H1P_ ||
moratur] moretur _FHT_ || 10 Tūticanumque] Tūditanumque _Heinsius olim (Burman); uide Val Max VII viii
1_ || 11 et] non _M_ nec _FIpc_ at _Camps (_CQ_ n.s. IV [1954] 206-7)_

aut producatur quae nunc correptius exit,
et sit porrecta longa secunda mora.
his ego si uitiis ausim corrumpere nomen, 15
ridear, et merito pectus habere neger.
haec mihi causa fuit dilati muneris huius,
quod meus adiecto faenore reddet amor,
teque canam quacumque nota, tibi carmina mittam,
paene mihi puerō cognite paene puer, 20
perque tot annorum seriem, quot habemus uterque,
non mihi quam fratri frater amate minus,
tu bonus hortator, tu duxque comesque fuisti,
cum regerem tenera frena nouella manu;

13 aut] nec _R. J. Tarrant (nec potes ... nec producatur)_ || producatur _MHI (ut M2[gl])_ ut ducatur
LTB2F2ul ut dicatur _B1CF1_ || correptius _BFLT_ correptior _C, fort recte_ correctius _MHI_ || 14 sit] si
BacP || porrecta] producta _F1_ || 16 merito _GBCFHILT_ cunctis _M_ || 17 dilati] lati _G_ || muneris
GBCMF1HILT nominis _F2ul_ || 18 reddet _GCMIT_ reddit _BFHL_ || amor _GBCFHI1L_ ager _TI2;
add M2 (in ras?)_ || 19 canam quacumque nota, tibi _edd_ canam, quacumque nota tibi _Luck_ || quacumque
nota] quacumquenaia _G_ quantumque licet _I_ || tibi _GBCMFHIL_ mea _T_ || 20 mihi ... puer] mihi _om
Iac_ puer ... mihi _CT_ || 22 fratRI _F2?c_ || 23 tu duxque] mihi duxque _FL_

saepe ego correxi sub te censore libellos, 25
saepe tibi admonitu facta litura meo est,
dignam Maeoniis Phaeacida condere chartis
cum te Pieriae perdocuere deae.
hic tenor, haec uiridi concordia coepita iuuenta
uenit ad albentes inlabefacta comas. 30
quae nisi te moueant, duro tibi pectora ferro
esse uel inuicto clausa adamante putem.
sed prius huic desint et bellum et frigora terrae,
inuisus nobis quae duo Pontus habet,
et tepidus Boreas et sit praefrigidus Auster, 35
et possit fatum mollius esse meum,

25 saepe _M1_ || 26 tibi] tui _L_ tuo _T_ mihi _H2ul, ut uid_ || litura] litV/ra _F2c_ littera _{(F1)}_ ||
meo] mea _T_ tuo _H2ul, ut uid_ || 27 dignam _{(B1)}CTpc_ dignum _MFHILTacB2c_ || Phaeacida] pheatica
IL eacida _C_ || 28 cum] cU/_I (=cum)_ || Pieriae _BCF1T_ pieride _HF2_ pierides _IL_ pyeriDES _M2c_
|| deae] tue _M2ul_ || 29 uiridi] in uiridi _L_ || 30 albentes] albentis _B_ || 31 nisi _ex_ ubi _L_ || 32 inuicto]
inuicto _uel_ inuicto _libri nonnulli ueteres', unde_ inducto _Heinsius olim_ || 33 desint] desunt _M1_ deerint
M2ul, ut uid || 35 praefrigidus] praefigidus _B1Hac_ perfrigidus _ILF2_

quam tua sint lapso praecordia dura sodali;
 hic cumulus nostris absit abestque malis.
 tu modo per superos, quorum certissimus ille est
 quo tuus assidue principe creuit honor, 40
 effice constanti profugum pietate tuendo
 ne sperata meam deserat aura ratem.
 quid mandem quaeris? peream nisi dicere uix est,
 si modo qui periit ille perire potest.
 nec quid agam inuenio, nec quid nolimue uelimue, 45
 nec satis utilitas est mihi nota mea.
 crede mihi, miseros prudentia prima relinquit,
 et sensus cum re consiliumque fugit;

37 lapso] lasso _BCM_ || dura] clausa _M2ul_ || sodali _ex_ sobali _B_ || 38 nostris _add F2_ || abestque _ex_
 absitque _M_ || malis] meis _C_ || 40 honor] amor _C_ || 42 ne _GBCMFHIT_ nec _L_ || deserat
 GBCMHILT desinat _F_ || 45 nolimue] molimne _B_ || uelimue] uelim _B1_ || 46 mihi ... mea] mea ... mihi
 CFT || nota] mora _L_ || 47 relinquit] reliquit _MF_ relinquat _Iac, ut uid_ refugit _Cac_ || 48 re] me _Mac,
 ut uid_ spe _Heinsius_

ipse, precor, quaeras qua sim tibi parte iuuandus,
 queaque uia uenias ad mea uota, uide. 50

49 quaeras] uideas _M1_ || qua sim] qua sum _L_ sim qua _C_ || tibi _add M2_ || iuuandus] iuuanda _Cac_ ||
 50 queaque ... uide _LF3_ queaque ... uale _F1T_ quoque ... uide _IacM2ul_ quoque ... uado _BCHIpc_ quoque
 ... modo _M1_ quoque ... uale _F2I2ul_ || uia uenias _scripsi_ uiam facias _codd_

XIII

O mihi non dubios inter memorande sodales,
 qui quod es, id uere, Care, uocaris, aue!
 unde saluteris color hic tibi protinus index
 et structura mei carminis esse potest,
 non quia mirifica est, sed quod non publica certe; 5
 qualis enim cumque est, non latet esse meam.
 ipse quoque ut titulum chartae de fronte reuellas
 quod sit opus uideor dicere posse tuum;
 quamlibet in multis positus noscere libellis,
 perque obseruatas inueniere notas; 10
 prodent auctorem uires, quas Hercule dignas
 nouimus atque illi quem canis ipse pares.

ad sodalem _B2_ caro amico suo _M_ ad carum _FI2_ caro _H2_ || 1 memorande] numerande _C_ || 2 qui
 quod es, id _BCFI_ qui quod id es _MH_ quique quod es _LT, fort recte_ || aue] ades _T_ || 3 saluteris
 MFT salutaris _BCHIL_ || protinus] proximus _CT_ || 5 mirifica] miririfica _B_ murifica _C_ || publica]
 puplica _LP_ || certe] certe est _BC_ || 6 cumQVE _B2c?_ || est, non] non _L_ || 7 ut _add M2_ || 8 quod ...
 uideor] quid ... uidear _Heinsius_ || tuum] meum _F2ul_ || 11 prodent] produnt _ILF2ul_ credent _C_ ||
 auctorem] actorem _MF_ || dignas] dipnas _Cac_ || nouimus] contra uiam _C (conT uiA)_ || illi] ille _C_ ||
 quem] que _C_ || ipse] esse _MT_

et mea Musa potest proprio deprensa colore
 insignis uitiis forsitan esse suis;
 tam mala Thersiten prohibebat forma latere 15

quam pulchra Nireus conspiciendus erat.
 nec te mirari si sint uitiosa decebit
 carmina quae faciam paene poeta Getes.
 a pudet, et Getico scripsi sermone libellum,
 structaque sunt nostris barbara uerba modis, 20
 et placui (gratare mihi) coepique poetae
 inter inhumanos nomen habere Getas.
 materiam quaeris? laudes de Caesare dixi;
 adiuta est nouitas numine nostra dei.

13 et] at C || colore Cac, ut uid_ || 14 insignis] insiGnis B2c, ut uid_ ansignis Cac || suis] meis
F1 || 15 Thersiten] therseten C || prohibebat] prohibebit H1, ut uid_ || forma latere] latere forma Iac ||
 16 Nireus edd nereus codd deus maris F2(gl) || 17 sint] sunt L || decebit] licebit L (fort ex_
 decebit_) || 18 Getes] gethas F1 || 19 Getico scripsi] geticos scripsi (Bac) || libellum] libellos I || 20
 structaque] scriptaque I || nostris] nobis H1 || 22 inhumanos] inhumanas Cpc humanas Cac || 23
 laudes de Caesare dixi edd olim laudes: de Caesare dixi J. Gilbert, Jahrb. für kl. Ph. 1896, 62 (Owen
 1915) || laudes] laudem M

nam patris Augusti docui mortale fuisse 25
 corpus, in aetherias numen abisse domos,
 esse parem uirtute patri qui frena coactus
 saepe recusati ceperit imperii,
 esse pudicarum te Vestam, Liuia, matrum,
 ambiguum nato dignior anne uiro, 30
 esse duos iuuenes firma adiumenta parentis
 qui dederint animi pignora certa sui.
 haec ubi non patria perlegi scripta Camena,
 uenit et ad digitos ultima charta meos,
 et caput et plenas omnes mouere pharetras, 35
 et longum Getico murmur in ore fuit,

25 mortale] immortale Tac || 26 aetherias ... domos] ethereos ... deos I || numen] nomen BC(M1)L || 27
 parem ... patri] parem ... patr* B patrem ... patri (Hac) patri ... parem M || uirtute] in uirtute L ||
 coactus excerpta Scaligeri rogatus codd || 28 recusati] recusari C || ceperit] ceperat L cepit F, fort
 ex_ recepit || inPERIi F2c || 29 Vestam] uestem M deam M2(gl) uastam FacP testem H || 30
 ambiguum] ambiguum est MFIL2(gl) || 31-32 esse duos iuuenes firma adiumenta parentis qui interpunxi
 esse duos iuuenes, firma adiumenta parentis, qui edd || 32 qui] cui 'editi plures'--Burman || dederint]
 dederAnt M2c dederit L1 || certa] cara I || sui] fui C

atque aliquis 'scribas haec cum de Caesare,' dixit
 'Caesaris imperio restituendus eras.'
 ille quidem dixit; sed me iam, Care, niuali
 sexta relegatum bruma sub axe uidet. 40
 carmina nil prosunt; nocuerunt carmina quondam,
 primaque tam miserae causa fuere fugae.
 at tu, per studii communia foedera sacri,
 per non uile tibi nomen amicitiae
 (sic uincto Latiis Germanicus hoste catenis 45
 materiam uestris adferat ingenii,
 sic ualeant pueri, *uotum commune deorum*,
 quos laus formandos est tibi magna datos),

37 haec] hac _C_ || de] tu _BacC_ tu de _Bpc_ || 38 imperio] imperii _C_ || eras] eris _M1ILF2ul_ || 39 me iam] iam me _T_ || Care] kare _M_ || 40 uidet] tenet _F_ || 43 at tu] ast ego _F1_ || studii] studui _C_ || foedera] federe _Bac_ || 45 uincto _scripsi_ capto _codd_ || 46 uestris] nostris _MIL_ || adferat] afferet _F1_ || praebeat _I_ offerat _Heinsius_ 47 pueri, uotum commune deorum _edd_ pueri, uotum commune, deorum _Postgate (Owen 1894)_ || uotum commune deorum _corruptum_ || deorum] duorum _M1F2ul_ augusti et liuie _F2gl_ suorum _Heinsius_ || 48 quos ... formandos] quos ... formandOs _M2c_ quis ... formandis _LPF2ul_ || laus est] est laus _F_ tibi ... est _H_ (laus _H2[gl] ad finem uersus)_ || magna] mag** _L_ maga _F1_ || datos] datOs _M2c_ deos _I?ul_ data _L_ datis _F2ulP_ datur _F2ul_

quanta potes, praebe nostrae momenta saluti,
quae nisi mutato nulla futura loco est. 50

49 potes] potest _Bac_ || praebe nostrae] nostrae praebe _FI_ || momenta _Vaticanus 1595, saec xv (Mercati [Lenz]), sicut coni Scaliger et Gronouius_ monimenta _BCMFHILT_ || 50 mutato _ex_ muto _B_

XIV

Haec tibi mittuntur quem sum modo carmine questus
non aptum numeris nomen habere meis,
in quibus, excepto quod adhuc utcumque ualemus,
nil te praeterea quod iuuet inuenies.
ipsa quoque est inuisa salus, suntque ultima uota 5
quolibet ex istis scilicet ire locis;
nulla mihi cura est terra quo muter ab ista,
hac quia quam uideo gratior omnis erit.

epistula ad tuticanum _B2_ tuticano amico suo _M_ tuticano _F2H2_ ad tuticanum _I2_ || 1 quem _BMFLT;
add I2 in spatio a prima manu relicto_ que _CH_ || sum modo] summo _(B1)_ || 4 te _Berolinensis Diez. B.
Sant. 1, saec. xiii (Lenz), Bodleianus Rawlinson G 105ul (Tarrant)_ me _BCMFHILT_ || 5 est _om I1_ ||
inuisa] non uisa _C_ || 6 ex istis] ex illis _C_ Euxinis _Castiglioni (Lenz)_ || scilicet ilicet _fort legendum_ ||
7 terra quo muter [mutar _F2_] ab ista _F1, Bodleianus Canon. lat. 1, saec xiii (Tarrant), Barberinus lat. 26,
saec xiii (Lenz)_ terra quo mittar ab ista _BCMFHILT_ terra quam muter ut ista _Heinsius_ [nulla prior cura
est] terra quam muter ut ista _Heinsius_ terra nisi muter ut ista _Heinsius_ terrae quo muter ab Histro
Williams || 8 quia quam] quamquam _C_

in medias Syrtes, medium mea uela Charybdin
mittite, praesenti dum careamus humo. 10
Styx quoque, si quid ea est, bene commutabitur Histro,
si quid et inferius quam Styga mundus habet.
gramina cultus ager, frigus minus odit hirundo,
proxima Marticolis quam loca Naso Getis.
talia suscensem propter mihi uerba Tomitae, 15
iraque carminibus publica mota meis.
ergo ego cessabo numquam per carmina laedi,
plectar et incauto semper ab ingenio?
ergo ego, ne scribam, digitos incidere cunctor,
telaque adhuc demens quae nocuere sequor? 20

9 medias] medi*s _B_ || Syrtes] syr*tis _B1, ut uid_ systes _C_ || Charybdin _CH_ caribdim _BT_ caribdi
MFL caripdI _I_ || 10 mittite _BpcILF2ul_ mitte _MH_ mittat _BacC_ mittant _F1_ mutE _T_ (mittE
legit André) || 12 inferIVS _F1c_ || 13 gramina] carmina _C_ flamina _Bentley_ || 14 Marticolis] in articolis
C || 15 suscensem _C_ succensem _BMpcFHILT_ successent _Mac_ || 16 publica] puplica _LP_ || mota

meis] nota meis _H_ meis _I1_ est [meis] _I2(gl?)_ || 17 laedi] læde _Cac_ || 18 plectar] plectat _L_ || incauto] incapo _M_ || 19 incidere] incindere _F_ || 20 telaque] tela _M_ || sequor] seuar _CP_

ad ueteres scopulos iterum deuertor et illas
in quibus offendit naufraga puppis aquas?
sed nihil admisi, nulla est mea culpa, Tomitae,
quos ego, cum loca sim uestra perosus, amo.
quilibet excutiat nostri monimenta laboris: 25
littera de uobis est mea questa nihil.
frigus et incursus omni de parte timendos
et quod pulsetur murus ab hoste queror.
in loca, non homines, uerissima crimina dixi;
culpatis uestrum uos quoque saepe solum. 30
esset perpetuo sua quam uitabilis Ascra
ausa est agricolae Musa docere senis;

21 deuertor] deuertar _B_ || et] ad _M2, 'quinque libri. quod placet'--Heinsius_ || 22 offendit] effudit _F1_ ||
naufraga] naufraga _H_ || 23 sed] at _fort legendum_ || 24 Quos _B2c_ || 25 excutiat] excutiat _L_ || 27 frigus]
frugus _C_ || de _om I1_ || timendos] timendus _L_ || 29 in] non _C_ || crimina] carmina _H_ || 30 culpatis]
culpatus _BacC_ || solum] locum _MH_ || 31 '_uersus suspectus'--Heinsius_ || quam uitabilis] quam
miserabilis _H_ quam uitabilis _A. G. Lee (PCPhS 181 [1950-51] 3), fort recte_ ut illaudabilis _Bentley_ ||
Ascra] ascre _BCH, fort recte_ || 32 agricolae] argolici _I2ul_

et fuerat genitus terra qui scripsit in illa,
intumuit uati nec tamen Ascra suo.
quis patriam sollerte magis dilexit Vlixe? 35
hoc tamen asperitas indice docta loci est.
non loca, sed mores scriptis uexauit amaris
Scepsius Ausonios, actaque Roma rea est;
falsa tamen passa est aequa conuicia mente,
obfuit auctori nec fera lingua suo. 40
at malus interpres populi mihi concitat iram,
inque nouum crimen carmina nostra uocat.

33 et] **t _M1_ at _Puteaneus Heinsii (=Parisinus lat. 8239, saec xiii) (Lenz), Laurentianus 36 2, saec xv
(Lenz), edd ante Korn_ non _uel_ nec _fort legendum_ || in] ut _L_ || 34 intumuit] intimuit _I1_ || Ascra] illa
I || 36 indice] iudice _IL_ || docta _B_ doctus _C_ dicta _MFHILT_ nota _excerpta Scaligeri, sex codd
Heinsii, probante Riese_ || loci est] loci _FT_ in est _C_ (I E) || 37 om C_ || 37 non] nec _L_ || sed mores]
sermones _L_ || 38 Scepsius Scaliger, Castig. in Catull. 15, 19 (=32, ed. 2) (Lenz)_ sceptius _C_ septius
MFT sepTius _B2c_ septiVS _L2c_ septi _L1, ut uid_ sepcius _I_ celsius _H_ || Ausonios
uel ausonomos _L_ || actaque _MFT_ actaue _BHIL_ acte ue _C_ || 39 falsa] fassa _M1_ || est _om C_ || 40
auctori] actori _CacF1_ || fera] sua _F1_ || 41 populi ... concitat iram] populum ... uertit in iram _L_ || 42
inque] isque _F_

tam felix utinam quam pectore candidus essem!
extat adhuc nemo saucius ore meo.
adde quod Illyrica si iam pice nigrior essem, 45
non mordenda mihi turba fidelis erat.
molliter a uobis mea sors excepta, Tomitae,
tam mites Graios indicat esse uiros;
gens mea Paeligni regioque domestica Sulmo
non potuit nostris lenior esse malis. 50

quem uix incolumi cuiquam saluoque daretis,
is datus a uobis est mihi nuper honor:
solus adhuc ego sum uestris immunis in oris,
exceptis si qui munera legis habent;

43 tam] iam _C_ || pectore] pectorore _H_ || candidus] callidus _H_ || 44-45 in marg add B1F2_ || 44 nemo ...
meo] meo ... nemo _H1_ || 45 Illyrica] ilira _L_ || essem] eem _M_ || 46 non] nec _(Fac?)L_ || mordenda]
mordeda _M_ || 47 uobis] nobis _L_ || 48 Graios _edd_ gratos _BCMFHIL_ raros _T_ geticos _'unus
Vaticanus ... aequa bene [ac "Graios"!], nisi uis rectius'--Ciofanus_ || 49 gens] ius _C_ || Paeligni] pEligni _L_
|| 50 lenior _MpcFpcHIT_ leuior _BC(Mac)FacL_ || 51 uix] uos _F2_ || Incolumi] incolumi _B2c_ in colonia
C || 52 is] i/s _B_ est _M_ || est] is _M_ || 53 adhuc] ad hunc _C_ || sum _om F1_ || oris] aruis _L_ || 54 si
qui] siquid _T_ || munera] mumera _C_

tempora sacrata mea sunt uelata corona, 55
publicus inuito quam fauor imposuit.
quam grata est igitur Latonae Delia tellus,
erranti tutum quae dedit una locum,
tam mihi cara Tomis, patria quae sede fugatis
tempus ad hoc nobis hospita fida manet. 60
di modo fecissent placidae spem posset habere
pacis, et a gelido longius axe foret.

57 grata] gata _Hac_ || IGITVR Latone _F2c_ || 59 cara] cala _Cac_ grata _B2_ || 59 Tomis _HLB2_ tomus
B1T thOmVS _I2c, ut uid_ domus _CF1_ thomos _MF2ul_ || quae _BMLT_ quae a _CFHI_ || 61 placidae]
placidam _B_ || 62 foret] forent _F2, ut uid_

XV

Si quis adhuc usquam nostri non immemor extat,
quidue relegatus Naso requirit, agam:
Caesaribus uitam, Sexto debere salutem
me sciat; a superis hic mihi primus erit.
tempora nam miserae complectar ut omnia uitae, 5
a meritis eius pars mihi nulla uacat,
quae numero tot sunt, quot in horto fertilis arui
Punica sub lento cortice grana rubent,

sesto pompeio _B2MFH2_ ad sextum pompeium _I2_ || 1 usquam ... extat] usquam ... extet _Guethling
(Lenz)_ extat ... usquam _M_ || 2 requirit _Bodleianus Auct. F 2 1 (Tarrant), Laurentianus 38 39 (Lenz), editio
princeps Bononiensis (Lenz), 'ex duobus' Heinsius_ requirat _BCMFHLT_ requiret _I, British Library Burney
220 (Tarrant), Bodleianus Rawlinson G 105 (Tarrant), Othob. lat. 1469, saec xv (Tarrant)_ || agam] agat _fort
legendum_ || 5 miserae] supere _H_ || 6 pars] noster pars _Bac_ || 7 horto ... arui] hasto ... arui _C_ horto ...
agri _TP_ horti ... aruo _Williams_ || 8 lento] lecto _Basil. et hoc probat Barth. Aduers. xxxvii.10'--Burman_

Africa quot segetes, quot Tmolia terra racemos,
quot Sicyon bacas, quot parit Hybla fauos. 10
confiteor; testere licet--signate, Quirites!
nil opus est legum uiribus, ipse loquor.
inter opes et me, rem paruam, pone paternas,
pars ego sum census quantulacumque tui;
quam tua Trinacria est regnataque terra Philippo, 15
quam domus Augusto continuata foro,

quam tua rus oculis domini Campania gratum,
quaeque relicita tibi, Sexte, uel empta tenes,
tam tuus en ego sum, cuius te munere tristi
non potes in Ponto dicere habere nihil. 20

9 Tmolia terra _BM2ul_ tinolia t. _C_ thimolia t. _L_ thimola t. _T_ timula t. _I_, ut uid_ mollia t. _HP_
etholia t. _F1_ gnosia t. _F2ul_ habet methina _M1_ || racemos] ramos _Mac_ || 10 Sicyon] sicio _B1_
scithion _T_ || Hybla] hilba _Bac_ || 11 testere] testare _M1LI1P_ tristare _F1_ narare _I2ul_ || signate]
signare _LP_ || 12 est _om Fac_ || loquor] loquar _Mpc_ || 13 rem paruam _MHIT_ paruam rem _BCFL, fort
recte_ || 15 Trinacria] tinacria _H_ || regnataque terra] regnataque terra _I1_ tellus regnata _M_ || philippo]
phiUppo _C_ || 19 tristi] cristi _L_ || 20 potES _H2c_

atque utinam possis, et detur amicius aruum,
remque tuam ponas in meliore loco!
quod quoniam in dis est, tempta lenire precando
numina perpetua quae pietate colis.
[erroris nam tu uix est discernere nostri 25
sis argumentum maius an auxilium.]
nec dubitans oro; sed flumine saepe secundo
augetur remis cursus euntis aquae.
et pudet et metuo semperque eademque precari
ne subeant animo taedia iusta tuo; 30
uerum quid faciam? res immoderata cupido est;
da ueniam uitio, mitis amice, meo.

21 amicius] micius _Bpc (=mitius)_ amicitius _L_ || aruum] auum _Mac_ || 23 precando] rogando _HF2ul_ ||
_25-26 spurious puto. 'ambiguus hic locus est, eoque difficilior quoque, et obscurior'--Micyllus; 'xv 25 libri
"Erroris nam", quod nisi aegre intellegi nequit, quamquam nec correctio satisfacit'--Merkel (1884), qui
maeroris _pro_ erroris _coniecit_ || 25 nam] iam _FI_ discernere] decernere _MI1_ || 26 maius] magis _I_
nauis _F1_ || auxilium] axilium _M_ xilium _I1_ || 27 flumine] flAmine _M2c, ut uid_ || saepe secundo] saepe
F1 secundo saepe _Iac_ || 29 semperque] semper _C_ || 30 iusta] iussa _F1_ || 31 uerum quid] colloquio
C || faciam] fac in _I_

scribere saepe aliud cupiens delabor eodem;
ipsa locum per se littera nostra rogat.
seu tamen effectus habitura est gratia, seu me 35
dura iubet gelido Parca sub axe mori,
semper inoblitia repetam tua munera mente,
et mea me tellus audiet esse tuum;
audiet et caelo posita est quaecumque sub ullo
(transit nostra feros si modo Musa Getas), 40

33 aliud cupiens] uolens aliud _I_ || delabor] dilabor _L_ || _34 uix sanus; seclusit Merkel (1884)_ || 34 ipsa
locum ... rogat] inque locum ... redit _temptauit Tarrant_ || per se littera ... rogat] pro se tristia ... rogant [_uel_
petunt] _temptauit_ || per se ... rogat] per se ... petit _unus Heinsii_ per se ... facit _unus Heinsii_ pro se ... facit
Heinsius || 35 me] nos _M2ul_ || 37 munera] carmina _F1_ munere _F2ul_ nomina _F3ul, ut uid_ || 38 mea]
tua _H_ || me] te _F1_ || audiet _FHIT_ audiat _BCML_ || 39 audiet] audiat _L_ || est _om M_ || ullo] illo
Mac, sicut coni Bentley || 40 transit nostra feros] transierit seuos _T_

teque meae causam seruatoremque salutis
meque tuum libra norit et aere magis.

41 seruatoremque] serut. atoremque _M_ seruataremque _L_ || 42 meque] neque _C_ || tuum libra norit et aere magis _Barberinus lat. 262ul (Lenz), F3? (M = magis) tuum libra norit et aere minus _BCMHILT_ (libra _ex liba _I_) tuum libra norit et aere datum _F1_ || suum [libra norit et aere] minus _F2ul_ [tellus ... quaecumque ...] meque, tuum libra, nouit, et aere, minus _Gronouius, _Obs._ II i_ meque tuum libra norit et aere tuum _Heinsius_ tuae libra norit et aere manus _Rappold (Owen 1915)_ tuae libra norit et aere domus _temptau; cf Suet _Aug_ 61 1_

XVI

Inuide, quid laceras Nasonis carmina rapti?
 non solet ingeniis summa nocere dies,
 famaque post cineres maior uenit. at mihi nomen
 tum quoque, cum uiuus adnumerarer, erat.
 cum foret et Marsus magnique Rabirius oris 5
 Iliacusque Macer sidereusque Pedo,
 et, qui Iunonem laesisset in Hercule, Carus,
 Iunonis si iam non gener ille foret,
 quique dedit Latio carmen regale, Seuerus,
 et cum subtili Priscus uterque Numa, 10

ad inuidum _B2MI2_ ad inimicum _H2_ || 1 carmina] carmia _M_ || 3 uenit. at _scripsi_ uenit et _BCMFILT_ ueniet _H_ || nomen] uoto _H (noto?)_ || 4 tum] tunc _F_ || uiuus] uiuus _H_ || erat] eat _Cac_ || 5 cum foret et _FHT_ cumque foret _BCMIL_ || Rabirius _MFI_ sabirius _BC_ rabarius _T_ rabirtius _H_ rabilinus _L_ Sabellius _Barth, _Adu._ xxxvii 10 (Burman)_ || 6 Iliacusque] iliacus _H_ || sidereusque] sidere/usque _B_ Cecropiusque _Bentley; cf x 71 'cum Thesea carmine laudes'_ || PEdo _M2c_ || 7 Iunonem laesisset] iunonem lessissent _Bac, ut uid_ lesisset iunonem _M_ || Carus] karus _B_ || 8 Iunonis] iunonisque _H_ || si iam] siam _C1_ || gener ... foret _BCMFHT_ (_fOret _M1c)_ neger foret _L_ foret genus _I_

quique uel imparibus numeris, Montane, uel aequis
 sufficis, et gemino carmine nomen habes,
 et qui Penelopae rescribere iussit Vlixem
 errantem saeuo per duo lustra mari,
 quique suam *Trisomen* imperfectumque dierum 15
 deseruit celeri morte Sabinus opus,
 ingeniique sui dictus cognomine Largus,
 Gallica qui Phrygium duxit in arua senem,

11 imparibus numeris] imparibus _[spatium septem litterarum]_ his _H_ || 12 sufficis, et] sufficis _Mac_ || 13 Penelopae] penelopi _H_ penelope _CI_ || 13 solinus _H2(gl) in marg_ || 15 Trisomen _C (trisoM)_ trisomem _B1_ trosenE _L_ trionE _F_ troinE _I_ trozenen _M_ troezen _T_ tr****m _H_ troilem _B2_ Troezena quidam apud Micyllum_ Tymelen _temptauit Heinsius_ Thressen [=Hero] M. Hertz (Lenz)_ Chrysen _Roeper (Riese)_ Troesmin _Ehwald_ Troesmen _Owen_ Sinatroncen _['Parthorum regis nomen'] Bergk, _Opusc._ I 664 pro_ suam t. || imperfectumque] imperfectamque _H_ imperfectum _I1_ interruptumque _Bergk_ || 16 deseruit] destituit _Bergk_ || Sabinus] salinus _M1T_ solius _F2ul_ || 17 dictus] dignus _I_ || 18 Gallica] gallia _M1_ || duxit] dixit _M1_ || arua] arma _B1?ulHI_

quique canit domito Camerinus ab Hectore Troiam,
 quique sua nomen Phyllide Tuscus habet, 20
 ueliuolique maris uates, cui credere posses
 carmina caeruleos composuisse deos,
 quique acies Libycas Romanaque proelia dixit,
 et Marius scripti dexter in omne genus,

Trinacriusque suaे Perseidos auctor, et auctor 25
Tantalidae reducis Tyndaridosque Lupus,

19 domito ... ab Hectore] domitam ... ab hectore _FM2ul_ domitam ... ab hercule _Gothanus II 121, saec xiii (André), probante Korn_ || Camerinus] caMinus _T_ caminus _F_ || 20 sua nomen Phyllide Tuscus] fata nomen pillide tuscus _C_ sua tuscus phillide nomen _L_ sua nomen Phyllide Fuscus _Heinsius ('nomen magis Romanum')_ || 21 ueliuolique] ueiiuolique _C_ || uates] nomen _Merkel ad Ibin p. 377 (Owen)_ || posses _BCMHILT_ possis _F, fort recte_ || 23 quique] cuique _C_ || proelia] pretia _C_ || dixit] salustius _M2gl_ || 24 Marius scripti] marius scriptor _C_ scriptor marius _B_ || 24 dexter] promptus _M, fort in ras_ _P_ || 25 Trinacriusque _BCFL_ tinacriusque _IT_ tenar*sque _H_ eticiusque _M_ || Perseidos] perseidis _BCI_ Peneidos _Ehwald (=Daphnes)_ || auctor ... auctor] auctor ... actor _H_ actor ... actor _F_ || et] set _F2_ || Tyndaridosque] tyndaridisque _MI_

et qui Maeoniam Phaeacida uertit, et une
Pindaricae fidicen tu quoque, Rufe, lyrae,
Musaque Turrani tragicis innixa coturnis,
et tua cum socco Musa, Melisse, leuis; 30
cum Varius Gracchusque darent fera dicta tyrannis,
Callimachi Proculus molle teneret iter,

27 Maeoniam] meonidE _H_ || Pheacida _L_ PHEAcida _M2c_ pheatida _I_ pheicida _H_ ecaeida _B1_ aeacida _C_ hetaterA _F_ hecateida _T_ ecateida _B2_ || et une _HLB2_ et unE _M2c_ et una _IT_ et uni _B1C_ in anguem _F; 'latet aliquid'--Burman_ || 28 lyrae] 1*ræ _Cac_ || 29 Musaque] uisaque _C_ || 29 Turrani _BCMLT_ turani _FI_ tiranni _H_ Thorani _Heinsius_ || tragicis] gtragicis _T_ || innixa] innixa _T_ || 30 (in ras?) add C2_ || 30 et tua] ipseque _C2_ || socco] socio _C2, ut uid_ || Melisse _MFB2_ mel isse _B1_ molisse _IL_ molasse _T_ melose _H_ molesse _C2_ (malesse _legunt Lenz, André_) || leuis] leui _H_ _Othob. lat. 1469, saec xv (Tarrant), sicut coni Heinsius_ || 31 Varius _LTB2ul_ uariis _C_ uarus _B1MFHI_ || Gracchusque _edd olim_ graccusque _T, probante Ehwald_ gra*ccusque _B_ gracusque _HIL_ gratusque _CMF_ || 31 darent] daret _F_ parent _B1C_ || tyrannis _BC, sicut coni Heinsius_ tyranni _MFHILT_ || 32 Proculus] proculuuus _M_ pro cuIus _B2c_ prochius _C_

Tityron antiquas Passerque rediret ad herbas, 33
aptaque uenanti Grattius arma daret,

33 locus desperatus. 'haec nec Latina sunt, nec satis intelligo quid sibi uelint'--Heinsius

Tityron antiquas Passerque rediret ad herbas _B1C_
(Passerque _ex_ passerque _Riese_) titirus antiquas et erat qui pasceret herbas _HILT_ (titirus: tiarus _Iac_) (pasceret: diceret _L_) [tityron antiquas] et erat qui gigneret [herbas] _B3ul_ titirus eternas caneret qui procreet herbas _F_ (procreet: pasceret _F2ul_) titirum et antiquas recus.basse referret ad umbras _M_ [tityron antiquas] recubasse refertur [ad herbas] _B2_ Tityron aprica recubantem pangeret umbra _Heinsius (Korn)_ Tityron aprica recubasse referret in umbra _Heinsius (Korn)_ Tityron apricus recubasse referret ad umbras [_uel_ undas] _Heinsius (Korn)_ Tityrus antiquis armentaque pasceret herbis _Withof (Korn)_ Tityrus antiquas pastorque rediret ad herbas _Korn_ Tityrus antiquas rursus reuocaret ad herbas _Madvig (Adu. crit. II praef)_ Tityrus antiquas capras ubi pasceret herbas _Madvig (Adu. crit. II 105)_ Tityrus apricans, ut erat, qui pasceret, herbas _Bergk (Opusc. I 667)_ Tityron Andinasque esset qui diceret herbas _Rooper (Korn)_ Tityron antiquas pastorem exciret ad herbas _Owen (1915)_ Tityron antiquas carmenque referret ad herbas _Schneiderhan (Lenz)_ Tityron antiquas Passer reuocaret ad herbas _Luck_

33 antiquas] eternas _F_ intactas _uel_ ac uacuas _uel_ ac uirides _Riese_ || 34 aptaque ... arma] altaque ... arma _M_ armaque ... apta _I_ || uenanti] uenati _C_ uenandi _F2ul_ || Grattius _Buecheler e cod illius poetae (RhM 35 [1880] 407)_ gratius _CFLT_ gracius _BMHI_

Naiadas Satyris caneret Fontanus amatas, 35
 clauderet imparibus uerba Capella modis,
 cumque forent alii, quorum mihi cuncta referre
 nomina longa mora est, carmina uulgus habet,
 essent et iuuenes quorum, quod inedita cura est,
 appellandorum nil mihi iuris adest 40
 (te tamen in turba non ausim, Cotta, silere,
 Pieridum lumen praesidiumque fori,

35 Naiadas _C. P. Jones_ naiadas a _HLI2_ nayades a _MT_ naidas a _BCFI2_ || Fontanus] fontusanus _M_ montanus _H, ut uid_ || 38 longa mora] mora longa _L_ || uulgus habet] uulgus habent _HIac_ fama tenet _T_ || 39-40 spurios putat Williams_ || 39 essent et iuuenes] _quid pro_ essent _C, incertum_ et iuuenes essent _H_ || iuuenes quorum, quod _interpunxi_ iuuenes, quorum quod _edd_ || cura _unus Thuaneus Heinsii (=Parisinus lat. 8256 uel 8462)_ causa _BCMFHILT_ || 41 tamen in] tanta in _M1L_ tamen e _Heinsius_ || 42 lumen] numen _'editi aliquot'--Burman_ || praesidiumque fori] praesidiumque meum _H1; uide Hor _Carm_ I i 2_

maternos Cottas cui Messallasque paternos,
 Maxime, nobilitas ingeminata dedit),
 dicere si fas est, claro mea nomine Musa 45
 atque inter tantos quae legeretur erat.
 ergo summotum patria proscindere, Liuor,
 desine neu cineres sparge, cruentem, meos.
 omnia perdidimus; tantummodo uita relicta est,
 praebeat ut sensum materiamque mali. 50
 [quid iuuat extinctos ferrum demittere in artus?
 non habet in nobis iam noua plaga locum.]

43 maternos] fraternalis _B1CH_ || Cottas] coctas _L_ || cui _om FIL_ || Messallasque _BCM_ messalosque _IL_ messalinosque _HT_ messalanosque _F_ || 44 Maxime _B1CMpc, sicut coni Burman_ maxima _MacFHILTB2_ || ingeminata] cui geminata _F_ || 46 legeretur] regeretur _BCpc_ regaretur _Cac_ || 47 proscindere] procindere _Fac_ praescindere _T_ discindere _I_ || 48 neu] nec _IF_ ne _H_ || 49 relicta] retenta _T, ut uid (retNta)_ || 50 ut] ut ca _Tac_ || 51-52 spurios puto_ || 51 demittere _Berolinensis Diez. B. Sant. 1, saec xiii (Lenz), Laurentianus 36 2, saec xv (Lenz), editio princeps Bononiensis (Lenz)_ dimittere _BCMFHILT_ || artus] albis _C_ (astus _Lenz; André dubitanter_) || explicit liber ouidii de ponto fe li ci ter sint bona scribenti sint uita salusque legenti _B_ explicit liber ouidii de ponto _C_ explicit liber publili o·n·de ponto _M_ explicit ouidius de ponto uade sed incultus qualem decet exulis esse _F_ explicit o de ponto _H_ hic liber explicit gratia christo detur _L_

COMMENTARY

=EPISTVLARVM EX PONTO LIBER QVARTVS.= The precise title of these poems is uncertain. The one mention Ovid makes of the poems' title is of little assistance: 'inuenies, quamuis non est miserabilis index, / non minus hoc illo triste quod ante dedi' (_EP_ I i 15-16). The earliest manuscript of the poems, the ninth-century _Hamburgensis scrin. 52 F_ (extant to III ii 67), gives no title at the start of the poems, but has 'EX PONTO LIBER ·II· EXPLICIT' at the end of the second book. Later manuscripts generally call the poems the _De Ponto_ or _Epistulae de Ponto_. The original name was probably not present in the archetype; these titles were perhaps invented with the aid of the first distich of the first poem: 'Naso Tomitanae iam non nouis

incola terrae / hoc tibi de Getico litore_ mittit opus'. Heinsius strongly preferred Ex Ponto to De Ponto ('nihil magis inscitum aut barbarum hac inscriptione'), citing in its support the first line of Tr_ V ii 'Ecquid, ut e Ponto_ noua uenit epistula, palles'. In reality ex and de are equally acceptable Latin (Cic Att_ XV xxvi 5; Fam_ XIV xx), but Ex Ponto is the title found in the oldest manuscript of the poems and has become usual since Heinsius' time; in the absence of further evidence it may be allowed to stand.

Heinsius made two other suggestions for the poems' title. The first, Pontica, seems best suited for a poem describing the geography of the area around Tomis or the characteristics of its inhabitants. His second suggestion, Epistulae Ponticae, is attractive, but without any particular probability.

I. To Sextus Pompeius

Sextus Pompeius, consul ordinarius in AD 14, is the most illustrious of Ovid's correspondents in the Ex Ponto; patron of Valerius Maximus, he was related to Pompey the Great (Sen Ben_ IV 30 2) and to Augustus (Dio LVI 29 5). For discussions of his career, see Syme HO_ 156-62, Pauly-Wissowa XXI,2 2265 61, and Dessau PIR_ P 450. He is the recipient of four poems in the fourth book, but is nowhere mentioned in the first three books of the Ex Ponto. Since Pompeius helped Ovid during his journey to exile (v 31-38), their relationship must have been of long standing; clearly Pompeius had indicated to Ovid his preference not to be mentioned in his verse, even after it had become clear to most of Ovid's friends that being named by him would carry no penalty. In EP_ III vi, Ovid exhorts a timid friend to allow him to name him; there is no indication, however, that the poem was addressed to Pompeius.

Ovid seems to have been best served in exile by those of his friends who were of no particular eminence. In Tr_ III iv 3-8 & 43-44 he complains not only of the treatment he has received from Augustus, but also of the lack of assistance from those of his friends most in a position to help. Once Sextus Pompeius had indicated he was willing to be named publicly, Ovid could not ignore the influence that a man of such position could bring to bear; hence the number of poems addressed to him in the fourth book.

Ovid starts the poem with an elaborate assertion of his past and present desire to mention Pompeius in his verse (1-22), and then briefly recounts the services Pompeius has rendered to him, and will continue to render (23-26). The reason he is confident that Pompeius will continue to assist him is that Pompeius' past assistance has been such that he is now, in effect, Pompeius' creation, and brings glory to him in the way that great works of art do for their creators (27-36).

=1. DEDVCTVM.= 'Composed'. Deducere is often used in reference to the drawing of fibres from the wool on the distaff and the shaping of the thread (Catullus LXIV 311-14). From this meaning derive the two senses the word can have when referring to poetry, 'composed' and 'finely spun, delicate'. The first sense is seen here and at Tr_ I i 39, EP_ I v 13, and at Tr_ V i 71 'ipse nec emendo, sed ut hic deducta legitur', and the second at Ecl_ VI 4-5 'pastorem, Tityre, pinguis / pascere oportet quis, deductum dicere carmen', where deductum ... carmen represents the [Greek: Mousan ... leptaleēn] of Callimachus Aetia_ I 24; Servius comments on the metaphor from spinning. It has been suggested that Met_ I 4 'ad mea perpetuum deducite tempora carmen' shows this meaning as well; see Kenney Ouidius Prooemians_ 51-52.

Hor Ep_ II i 225 'tenui deducta poemata filo' stands somewhere between the two senses.

=2. DEBITOR ... VITAE.= See v 33-36 (Ovid's letter speaking to Pompeius) 'te sibi, cum fugeret, memori solet ore referre / barbariae tutas exhibuisse uias, / sanguine Bistonium quod non tepefecerit ensem, / effectum cura pectoris esse tui'. The passage suggests that Pompeius supplied Ovid with a bodyguard for his journey overland from Tempyra to Tomis, either in an official capacity--Dessau suggests (PIR_ P 450) that Pompeius might have been proconsul of Macedonia--or, more probably, from his Macedonian estates, for which Dessau and Syme (HO_ 157) cite xv 15.

=3. QVI.= Williams' CVI is possibly correct; the line would then refer to the *titulus* of the poem in a published text.

=3. SEV NON PROHIBES.= 'If you do not try to prevent'. The context makes it clear that Pompeius will not in fact prevent Ovid from mentioning Pompeius in his poem. This conative sense is much more commonly found with the imperfect than with the present; the only way it can be dispensed with in this passage is if *cui* is read and, as Professor R. J. Tarrant suggests, *prohibes* taken to refer to the later inclusion of the poem in a published collection.

=4. ACCEDET MERITIS.= Pompeius' even allowing Ovid to name him would count as a favour. Nowhere in the poem does Ovid specify why Pompeius might prefer not to be named.

=4. ACCEDET MERITIS HAEC QVOQVE SVMMA TVIS.= 'This sum will be added to the favours you have done me'. Professor J. N. Grant points out to me the technical terms of finance used in the passage: *_debitor ... accedet ... summa_*. I once thought that *summa* was equivalent in sense to *cumulus* ('addition') at *EP_ II v 35-36 'hoc tibi facturo, uel si non ipse rogarem, / accedat cumulus gratia nostra leuis'*, but have found no parallel for this sense of *summa*.

=5. TRAHIS VVLTVS.= 'Frown'--compare iii 7 'contraxit uultum Fortuna', viii 13-14 'ei mihi, si lectis uultum tu uersibus istis / ducis', *Am_ II ii 33 'bene uir traxit uultum rugasque coegit'*, and *Met_ II 774 'ingemuit uultumque una ac [Housman: ima ad codd_] suspiria duxit'*.

=5-6. EQVIDEM PECCASSE FATEBOR, / DELICTI TAMEN EST CAVSA PROBANDA MEI.= 'Yes, I shall certainly confess my guilt, but the reason for my offence is one that necessarily wins approval'. Ovid uses the correct legal terminology; compare Cic *Mur_ 62 'fatetur' aliquis se _peccasse_ et sui [Halm: cui uel eius codd_] delicti ueniam petit*'. Other instances in Ovid of *peccasse fateri* at hexameter-ends are *Am_ III xiv 37, Met_ III 718, VII 748 & XI 134*, and *EP_ II iii 33*.

For Ovid's close acquaintance with the law see at xv 12 (pp 434-35).

=7. NON POTVIT MEA MENS.= Compare *Tr_ V ix 25-26 'nunc quoque se, quamuis est iussa quiescere, quin te / nominet inuitum, uix mea Musa tenet'*.

=8. OFFICIO.= Used again of Ovid's writing of verse-epistles at *Tr_ V ix 33-34 'ne tamen _officio_ memoris laedaris amici, / parebo iussis--parce timere--tuis'*.

=8. OFFICIO ... PIO.= The words similarly combined at *Tr_ III iii 84* and *Tr_ V vi 4 'officiique pium ... onus'*. The adjective ('loyal') is a favourite term of commendation in the poems of exile, applied to *fides_* (*Tr_ V xiv 20, EP_ III ii 98*), coupled with *memor_* (*Tr_ IV v 18, V iv 43*), or used to characterize the inseparable friends of myth such as Theseus and Pirithous (*Tr_ I ix 31*) or Castor and Pollux (*Tr_ IV v 30*).

=9.= IN. *B_*'s AB is possibly correct, *ab istis_* meaning 'to judge by them, on the basis of their evidence'. Professor R. J. Tarrant cites Prop III iii 38 'ut reor *a facie_*, Calliopea fuit'.

=11. ALII VELLEM CVM SCRIBERE.= The line confirms that Ovid was not at liberty to name Sextus Pompeius in his poems even after he had begun the composition of the first three books of the *Ex Ponto_*.

Ovid similarly indicates his frustrated desire to name his correspondent at *Tr_ IV v 10 'excidit heu nomen quam mihi paene tuum'* and at *EP_ III vi 1-2 'Naso suo (posuit nomen quam paene!) sodali / mittit ... hoc breue carmen'*.

=11. VELLEM CVM.= *B_* offers CVM VELLEM, which I take to be a simple corruption to prose

word-order. It is however the reading printed by Owen; and it could be argued that *_cum uellem_* is the correct reading, and was altered to *_uellem cum_* for metrical reasons. Lucretius and Catullus were fond of placing a spondaic word in the fourth foot of the hexameter; in the Augustan age practice altered, and the pattern was generally avoided; compare *_Aen_ I 1 'Arma uirumque cano, _Troiae qui_ primus ab oris'*. It was, however, permitted occasionally, especially when the previous foot ended in a long monosyllable (Platnauer 20-22). Scribes quite often alter such lines so as to remove the spondaic word from coinciding with the fourth foot; an instance of this can be seen at line 7 'non potuit mea mens quin esset grata teneri', where *_H_* offers the scribal alteration *_esset quin_*. For a full discussion see Housman 269.

=13. MENDIS.= This is probably a form of *_mendum_* rather than of *_menda_*; compare Cic *_II Ver_ II 104 'quid fuit istic antea scriptum? quod _mendum_ ista litura correxit?'* and *_Att_ XIII xxiiii 2 'tantum librariorum _menda_ tolluntur'*. I have found no earlier instance in verse of *_mendum_* meaning 'error' in this sense; Ovid in his poems of exile uses the terms of his craft more readily than any of his predecessors.

=14. VIX INVITA FACTA LITVRA MANV EST.= *_Vix_* goes with *_facta_*; André seems to take it with *_inuita_* ('ma main l'effaçait presque à regret').

=15. VIDERIT= is a complete sentence meaning 'let him look to himself'. Compare the following examples: 'nona terebatur miserae uia; *_uiderit_* [*_sc_ Demophoon*]' inquit / et spectat zonam pallida facta suam' (*_RA_ 601-2*), "*uiderit! insanos*" inquit "fateamur amores" (*_Met_ IX 519*), 'cur tamen est mihi cura tui tot iam ante peremptis? / *_uiderit_!* intereat, quoniam tot caede procorum / admonitus non est' (*_Met_ X 623-25*), '*_uiderit_!* audentes forisque deusque iuuat' (*_Fast_ II 782*), '*_uideris_!* [*_cod Ambrosianus G 37 sup* (saec xiv), sicut coni Heinsius: *_uiderit_* *_codd plerique_*] audebo tibi me scripsisse fateri' (*_EP_ I ii 9*). The idiom is found with an expressed subject at *_AA_ II 371 '*_uiderit_* Atrides: Helenen ego crimine soluo' and *_AA_ III 671-72 '*_uiderit_* utilitas: ego coepita fideliter edam: / Lemnias in gladiis in mea fata dabo'*. It is clearly derived from the use of *_uiderit_* 'look after, take care of' with an expressed object, as at *_Her_ XII 209-11 'quo feret ira sequar! facti fortasse pigebit-- / et piget infido consuluisse uiro. / *_uiderit_* ista deus qui nunc mea pectora uersat!'*. Although *_uiderit_* in these passages clearly has a jussive sense, it is probably future perfect in origin, since *_uidero_* 'I shall look after' is quite frequent in Terence and Cicero: see Martin on Ter *_Ad_ 437 'de istoc ipse uiderit'* and *_OLD uideo_ 18b*.*

=15. AD SVMMAM= means 'in short' or 'to sum up', and is used to introduce a recapitulation of what has just been expressed or concluded. The line should therefore be taken as the end of a debate which Ovid has had with himself. For the idiom, Ehwald (*_KB_ 45*) cites Cic *_Att_ VII vii 7, XIV i 1, Hor _Ep_ I i 106 'ad summam, sapiens uno minor est Ioue, Petronius _Sat_ 37 5 'ad summam, mero meridie si dixerit illi tenebras esse, credet'*, 37 10, 57 3 & 9, 58 8 (in all these passages the narrator's neighbour at table is the speaker) and 71 1 (Trimalchio speaking). Professor R. J. Tarrant cites Sen *_Apoc_ 11 3 'ad summam, tria uerba cito dicat et seruum me ducat'*.

AD SVMMVM is the reading of *_L_* and *_T_* and is printed by Burman (who punctuates *_uiderit ad summum_*) and Merkel (*_ad summum dixi_*). *_OLD summus_ 8b* gives only one instance of *_ad summum_*, where it means 'at most' (Scribonius Largus 122). The phrase does not seem appropriate to the present context.

=15. IPSE= (*_FTP_*) is so much better in sense ('although *_he_* may object') than the ILLE of most manuscripts that I have followed all previous editors in accepting it.

=16. HANC.= This, the reading of *_H_* and *_I_* (perhaps recovered by conjecture), must be preferred to HA (AH, A), the reading of the other manuscripts, since without it *_licet ipse queratur_* would have to be linked to *_uiderit_*, which seems awkward. The corruption of *_hAc_* to *_ha_* is not difficult, especially in view of the following *_pudet_*; compare *_Met_ IX 531 'pudet, a pudet edere nomen'*.

=17. SI QVID EA EST.= 'If it really exists'. The affirmation would be 'est aliquid Lethe'; compare Prop IV vii

1 'Sunt aliquid Manes: letum non omnia finit'.

=17. HEBETANTEM PECTORA.= I have found no other instance in Ovid of this transferred sense of *_hebetare*, but compare *_Aen_ II* 604-6 'omnem quae nunc obducta tuent / mortalis hebetat uisus tibi ... nubem eripiam' and *_Aen_ VI* 731-32. The transferred sense is found at *Celsus II i 11* 'Auster aures hebetat ... omnis calor ... mentem hebetat'; compare as well *Pliny NH XVIII* 118 '[faba ...] hebetare sensus existimata' and *Suet Cl_ 2* 'animo simul et corpore hebetato'.

_Oblitus in 18 indicates that *_pectus* is virtually equivalent to 'mind' or even 'memory'. In Ovid it often has the sense 'poetic feeling', as at *xii 16* 'pectus habere neger'.

=17. LETHEN.= Compare *_Tr_ IV i 47-48* 'utque soporiferae biberem si pocula Lethes, / temporis aduersi sic mihi sensus abest'.

=21. ET= can be construed, as connecting with the preceding *_nec*; compare *_Fast_ VI* 325 '*_nec* licet *_et* longum est epulas narrare deorum'. SED should however possibly be read, the word contrasting with the preceding *_nec* as at *ii 15-16* 'nec tamen ingenium nobis respondet ut ante, / *_sed* siccum sterili uomere litus aro'. The error could easily be induced by the final *_s* of the preceding *_putes*; compare *_Med_ 55-56* 'par erui mensura decem madefiat ab *_ouis* / (*_sed* [*_uar* *_et*] cumulent libras hordea nuda duas)'.

=21. LEVIS HAEC ... GRATIA.= 'This unimportant expression of gratitude'. The same use of *_leuis* at *_EP_ II v 35-36* 'hoc tibi facturo, uel si non ipse rogarem, / accedat cumulus gratia nostra leuis'.

=21. HAEC MERITIS REFERATVR GRATIA.= Similar phrasing at *_Met_ V* 14-15 'meritisne haec gratia tantis / redditur?', *_Tr_ V iv 47* 'plena tot ac tantis referetur gratia factis', *_EP_ I vii 61* 'emeritis referenda est gratia semper', and *_EP_ III i 79-80* 'nec ... debetur meritis gratia nulla meis'.

=23. NVMQVAM PIGRA FVIT NOSTRIS TVA GRATIA REBVS.= Wheeler rightly points out Ovid's play in 21-23 on the varying senses of *_gratia* (thanks), *_gratus* (grateful), and *_gratia* (favour, kindness).

=26. FERETQVE= is Heinsius' correction for the REFERTQVE of the manuscripts (REFERT *_B1_*, REFERTA *_C_*); it is made necessary by the following *_fiducia tanta futuri*. Owen, Lenz, and André report *_feretque* as the reading of the thirteenth-century *_Canonicianus lat 1*, but Professor R. J. Tarrant, who has examined the manuscript, informs me that it in fact reads *_refertque*.

For the pattern compare *_Tr_ III viii 12* 'quae non ulla tibi *_fertque feretque_* dies' and *_Tr_ II 155-56* 'per superos ... qui *_dant* tibi longa *_dabuntque_* / tempora'.

The corruption was natural enough, particularly in view of such passages as *_Fast_ VI* 334 'errantes *_fertque refertque_* pedes', *_Tr_ I vii 5-6* (to a friend who owned a ring with Ovid's portrait) 'hoc tibi ... senti ... dici, / in digito qui me *_fersque refersque_* [*_codd_*: ferasque *_Heinsius_*] tuo', and *_Tr_ V xiii 29* 'sic *_ferat ac referat_* tacitas nunc littera uoces'.

=28. QVOD FECIT QVISQVE TVETVR OPVS.= 'Everyone protects the work he has created'. This is hardly a commonplace of ancient poetry, and the catalogue which follows of famous works of art does not serve to illustrate it.

=29-34.= Ovid's description of the works of Apelles, Phidias, Calamis, and Myron was influenced by Propertius' catalogue of artists at *III ix 9-16*; in particular, he imitates 10-12 'exactis Calamis se mihi iactat equis; / in Veneris tabula summam sibi poscit Apelles; / Parrhasius parua uindicat arte locum', and 15 'Phidiacus signo se Iuppiter ornat eburno'. Professor E. Fantham points out to me the inclusion of Apelles, Calamis, and Myron as canonical figures in a catalogue of artists at *Cic Brut_ 70* and of all four in a similar

catalogue at Quint XII x 6-9.

=29. VENVS.= Ovid is speaking of the famous Aphrodite Anadyomene painted by Apelles (fourth century BC) in Cos; hence the epithet *Coi* later in the line--Apelles was in fact from Colophon. Ovid had probably seen the picture in Rome, for Augustus brought it there from Cos (Strabo XIV 2 19; Pliny *NH* XXXV 91).

Ovid refers to the painting at *Am* I xiv 33-34 and *Tr* II 527-28. At *AA* III 223-24 (quoted in the next note) Ovid seems to be describing a cut gem copied from the painting.

=30. AEQVOREO MADIDAS QVAE PREMIT IMBRE COMAS.= *Imbre* depends on *madidas*. *Premit* is equivalent to *exprimit*, as is shown by *AA* III 224 'nuda Venus madidas *exprimit* imbre comas'. For *exprimere* taking as object that out of which something is pressed or squeezed see Celsus IV 24 and Pliny *NH* XXIX 31.

The Romans would not have found *aequoreo* ... *imbre* strange. Although the primary transferred sense of *imber* would be rain-water, it is used of sea-water as early as Ennius *Ann* 497-98 Vahlen 'ratibusque fremebat / imber Neptuni', and without defining qualifier at *Aen* I 123.

=31. ACTAEAE= = the metrically difficult *Atheniensis*. The word is generally confined to high poetry (*Ecl* II 24, *Met* II 554 & 720, VI 711, VII 681 & VIII 170), but its first occurrence is in prose, at Nepos *Thras* 2 1 'hoc initium fuit salutis Actaeorum'; some manuscripts read *Atticorum*, which may be right.

=31. VEL EBVRNA VEL AEREA CVSTOS.= There were at Athens two famous statues of Athena sculpted by Phidias: 'Phidias ... fecit ex *ebore auroque* [*Mayhoff*: *aeque codd*] Mineruam Athenis quae est in Parthenone stans, ex *aere uero* ... Mineruam tam eximiae pulchritudinis ut formae cognomen acceperit ['was named the Minerva Formosa'] (Pliny *NH* XXXIV 54); the second, less famous statue is described at Pausanias I 28 2.

Heinsius' note is something of an oddity. He begins by reading AVREA for the AENEA of most manuscripts, taking *uel eburna uel aurea custos* to refer to the chryselephantine statue in the Parthenon, 'sed altius consideranti locum appetet de duplii statua Mineruae agi, altera eburnea, altera aenea'. *Aenea* therefore continued to be the accepted reading until 1873, when Haupt (*Opuscula* 584) pointed out that it was unmetrical, and restored *aerea*, found in some manuscripts.

The inverse error occurs at *Her* VI 32, where most manuscripts have the unmetrical *aeripedes* for *aenipedes*. But Merkel, followed by Palmer, considered 31-38 an interpolation; and *aeripedes* may have been what the interpolator wrote.

=32. PHIDIACA ... MANV.= Ovid is recalling Prop III ix 15 'Phidiacus ... Iuppiter'. For the Latin poets' use of a personal adjective for the genitive of the noun, see Austin's interesting note on *Aen* II 543 *Hectoreum*.

=33. VINDICAT VT CALAMIS LAVDEM QVOS FECIT EQVORVM.= 'As Calamis lays claim to the praise given his horses'. Calamis, a sculptor of the fifth century BC, was particularly famous for his statues of horses; see Pliny *NH* XXXIV 71 'habet simulacrum et benignitas eius ['Praxiteles' generosity is seen in one of his statues']; Calamidis enim quadrigae aurigam suum imposuit, ne melior in equorum effigie defecisse in homine crederetur. ipse Calamis et alias quadrigas bigasque fecit equis sine aemulo expressis'.

=33. QVOS FECIT EQVORVM.= Similar instances of hyperbaton at 28 'quod fecit quisque tuerit opus', *Met* IV 803 'pectore in aduerso quos fecit sustinet angues', and *Fast* VI 20 'tum dea quos fecit sustulit ipsa metus'.

=34. VT SIMILIS VERAE VACCA MYRONIS OPVS.= The *Cow* of Myron (late fifth century BC) was his most famous work. Praise of the statue's lifelike appearance was a stock theme of Hellenistic writers of epigram; it appears from Pliny *NH* XXXIV 57 that the poetry written about the statue was as notable as the statue itself. Thirty-six poems of the Palatine Anthology deal with the theme (IX 713-42 & 793-98). Ausonius wrote eight epigrams on the same subject (*Ep_ LXVIII-LXXV*), of which I quote LXVIII as a typical example of what both the Greek and Latin epigrams are like:

Bacula sum, caelo ['chisel'] genitoris facta Myronis
 aerea: nec factam me puto, sed genitam,
 sic me taurus init, sic proxima bucula mugit,
 sic uitulus sitiens ubera nostra petit.
 miraris quod fallo gregem? gregis ipse magister
 inter pascentes me numerare solet.

The statue was in Athens during Cicero's lifetime (*II Verr_ IV* 135); Ovid is likely to have seen it during his visit to the city (*Tr_ I ii* 77). He would certainly have seen the four statues of cattle sculpted by Myron which Augustus placed in his temple of Apollo, and which Propertius described: 'atque aram circum steterant armenta Myronis, / quattuor artificis, uiuida signa, boues' (*II xxxi* 7-8).

=35. VLTIMA.= 'Smallest, least important'. For this rare sense compare Hor *Ep_ I xvii* 35 'principibus placuisse uiris non ultima laus est', *Cons ad Liuiam_ 44* 'ultima sit laudes inter ut illa tuas', *Vell Pat I* 11 1, and the other instances cited by *OLD ultimus_ 9*.

=35. SVM= ('I am not the least of your possessions') seems unobjectionable enough; most editors have, however, accepted PARS from the *excerpta Politiani_*.

=36. MVNVS OPVSQVE= is a Latin phrase with the general meaning of 'creation'. It is used in this sense at Cic *Tusc_ I* 70 'haec igitur et alia innumerabilia cum cernimus, possumusne dubitare quin iis praesit aliquis uel effector ... uel ... moderator tanti *operis et muneris_?*', *ND_ II* 90, *Off_ III* 4 'nulla enim eius ingenii [*sc_ Africani*] monumenta mandata litteris, nullum *opus_ otii*, nullum solitudinis *munus_ extat*', and *Met_ VII* 435-36 (to Theseus) 'quodque suis securus arat Cromyona colonus, / *munus opusque_ tuum est*'.

II. To Cornelius Severus

Cornelius Severus (Schanz-Hosius 268-69 [§ 317]) was one of the most famous poets contemporary with Ovid; of him Quintilian said 'etiam si uersificator quam poeta melior ['even if his facility outruns his inspiration'], si tamen (ut est dictum) ad exemplar primi libri bellum Siculum perscripsisset, uindicaret sibi iure secundum locum [*sc_ after Virgil*]' (*X i* 89). The elder Seneca quoted with approval Severus' lines on the death of Cicero, as the finest lament produced on the subject (*Suas_ VI* 26: Winterbottom *ad loc_* refers to a commentary by H. Homeyer, *Annales univ. Saraviensis [phil. Fak.]_ 10* [1961], 327-34). *EP_ I viii* was addressed to a different Severus: in the third and fourth lines of the present poem, Ovid expresses his embarrassment at having addressed no poem to Severus previously, and in the earlier poem no mention is made of the addressee's poetry.

The poem is an apology to Severus for Ovid's not having sent a poem to him before; he offers two excuses for the omission. In the first fourteen lines, he flatters Severus by saying that so good a poet hardly needs to receive verse from someone else; in the twenty-four lines that follow he describes how his poetry, because of the conditions at Tomis, is now less abundant and of poorer quality than before. The subject is one Ovid had employed before: *Tr_ III* xiv, a request for indulgence to Ovid's verse, and *Tr_ V* xii, a reply to a friend who had urged him to write more poetry, treat the same topic in much the same way. The theme is similar to that of Catullus LXVIII 1-40, where the poet explains that his brother's death has caused his lack of interest in poetry.

In 39-46 Ovid moves to the somewhat discordant topic (which serves however to re-emphasize his misery at Tomis) of how he continues to write poetry to take his mind off present evils, a theme he had used several times before, most notably in *_EP_ I v*. He ends the poem with a request that Severus send him some of his recent work (47-50).

=1. QVOD LEGIS.= Similar beginnings to verse-epistles at *_Her_ III 1* 'Quam legis a raptis Briseide littera uenit', *_Tr_ V vii 1*, *_EP_ I vii 1-2* 'Littera pro uerbis tibi, Messaline, salutem / quam legis a saeuis attulit usque Getis', and *_EP_ III v 1* 'Quam legis unde tibi mittatur epistula quaeris?'.

Compare as well *_Her_ X 3-4* 'Quae legis ex illo, Theseu, tibi litore mitto / unde tuam sine me uela tulere ratem'. This poem has suffered from two separate interpolations at its beginning. Certain manuscripts start the poem with the distich 'Illa relicta feris etiam nunc, improbe Theseu, / uiuit et haec aequa mente tulisse uelis', which is universally condemned; but the formulaic nature of 3-4 suggests that 1-2 'Mitius inueni quam te genus omne ferarum, / credita non ulli quam tibi peius eram', found in all manuscripts, is a second interpolation. Micyllus was the first to see this; a recent discussion at Kirfel 69-70.

=1. VATES MAGNORVM MAXIME REGVM.= Severus apparently wrote a poem dealing with pre-Republican Rome, to judge from xvi 9 his most famous work: 'quique dedit Latio carmen regale, Seuerus'. Heinsius took the two passages as meaning that Severus was a writer of tragedy, citing *_Tr_ II 553* 'et dedimus tragicis scriptum regale cothurnis'; compare as well Hor *_Sat_ I x 42-43* 'Pollio regum / facta canit pede ter percusso ['in iambic trimeter']. Heinsius' suggestion is possible enough, but since Seneca and Quintilian speak of Severus as an epic poet and there is no mention of the stage in this poem, it should be rejected.

Similar language is used of epic poetry at *_Ecl_ VI 3* 'cum canerem reges et proelia' and Prop III iii 1-4 'Visus eram ... reges, Alba, tuos et regum facta tuorum, / tantum operis, neruis hiscere posse meis'.

=1. REGVM.= VATVM (*_M1FIL_*) is a conscious or unconscious attempt to extend the etymological figure seen in *_magnorum maxime_*.

=5-6. ORBA TAMEN NVMERIS CESSAVIT EPISTVLA NVMQVAM / IRE PER ALTERNAS

OFFICIOSA VICES.= Other mentions of what was clearly an extensive prose correspondence between Ovid and his friends at *_Tr_ V xii 1-2* and *_EP_ I ix 1-2*.

=6. OFFICIOSA.= 'Attentive'. The preface to Martial XII gives a good illustration of the sense: 'consequimur ut molesti potius quam ut officiosi esse uideamur'.

Officiosus occurs five times in the *_Ex Ponto_*, but only four times in the rest of Ovid's poetry.

=9-10.= Aristaeus was famous for his beekeeping (Virgil *_G_ IV 315-558*). Bacchus was the god of wine, and Triptolemus had disseminated the knowledge of grain-farming (*_Met_ V 646-61*). Alcinous might seem a strange companion to these three, but evidently Homer's description of Alcinous' orchard (*_Od_ VII 112-31*) made a strong impression on the Latin poets. From Ovid compare *_Am_ I x 56* 'praebeat Alcinoi poma benignus ager' and *_Met_ XIII 719-20* 'proxima Phaeacum felicibus obsita pomis / rura petunt', from Propertius III ii 13 'nec mea Phaeacas aequant pomaria siluas', and from Virgil *_G_ II 87* 'pomaque et Alcinoi siluae' 'the fruit-trees of Alcinous'.

=9. BACCHO VINA FALERNA.= Heinsius preferred *_M_*'s BACCHO VINA FALERNO. But the passage he cited in its support, Silius III 369-70 'Tarraco ... uitifera, et Latio tantum cessura Lyaeo' is not in fact parallel: *_Lyaeo_* there stands for *_uino_*, and the passage means 'Tarraco, rich in vines, conceding priority to Latin wine alone'. Ovid wished to balance the hexameter with the pentameter, and used a standard epithet to fill out the metre.

=10. ALCINOO.= Note the quadrisyllable ending, and compare *_EP_ II ix 41-42 'quis non Antiphaten Laestrygona deouet? aut quis / munifici mores improbet _Alcinoi_?'*. In his later poetry Ovid shows a steadily increasing willingness to allow his pentameters to end with words other than disyllables. Every pentameter of the amatory poems and the first fifteen *_Heroines_* ends in a disyllable. Two quadrisyllabic endings occur in the later books of the *_Fasti_*: V 582 *_fluminibus_* and VI 660 *_funeribus_*. In the first five books of the *_Tristia_* there are eight such endings, in the first three books of the *_Ex Ponto_* there are seven, while in the fourth book there are no less than fourteen instances of quadrisyllabic endings: nearly as many as in all the rest of Ovid's corpus put together.[18] 'Sermo magis etiam quam illic [*_sc_* in the *_Tristia_*] ... neglectus est et degenerauit' Riese remarked, but it can reasonably be doubted that a poet of Ovid's facility would break the rule of the disyllabic ending except by choice. A moderation of the rule became general: the author of *_Her_ XVI-XXI* (whom I do not believe to have been Ovid) allowed *_pudicitiae_* (XVI 290), *_superciliis_* (XVII 16), and *_deseruit_* (XIX 202) (Platnauer 17); a count of pentameters in Martial V shows the proportion of non-disyllabic endings at 20%--the shorter the poem, the more freely they are admitted. Quadrisyllable endings are frequent in the metrically strict Claudian.

[Footnote 18: These figures are taken from Platnauer 17 and from page vii of Riese's preface to his edition.]

Ovid admitted quadrisyllable endings more freely if they were proper names. Of the twenty-one quadrisyllable verse-endings in the *_Ex Ponto_*, six involve proper nouns: II ii 76 *_Dalmatiae_*, ix 42 *_Alcinoi_*, the present passage, IV iii 54 *_Anticyra_*, viii 62 *_Oechalia_*, and ix 80 *_Danuuum_*. Professor E. Fantham points out to me that Ovid follows Propertius' similar practice: 42 of the 166 quadrisyllabic pentameter endings in Propertius are proper names (Platnauer 17).

The fifteen other instances in the *_Ex Ponto_* of quadrisyllabic pentameter-endings are II ii 6 *_perlegere_*, ii 70 *_imperium_*, iii 18 *_articulis_*, v 26 *_ingenium_*, III i 166 *_aspiciant_*, IV v 24 *_officio_*, vi 6 *_alterius_*, vi 14 *_auxilium_*, ix 48 *_utilitas_*, xiii 28 *_imperii_*, xiii 46 *_ingeniis_*, xiv 4 *_inuenies_*, xiv 18 *_ingenio_*, xiv 56 *_imposuit_*, and xv 26 *_auxilium_*.

For Ovid's use of trisyllabic and pentasyllabic endings, see at ix 26 *_tegeret_* (page 294) and iii 12 *_amicitia_* (p 181).

=11. FERTILE PECTVS HABES.= Compare *_Tr_ V xii 37-38 'denique non paruas animo dat gloria uires, / et _fecunda_ facit _pector_ laudis amor'*.

=11. INTERQVE HELICONA COLENTES.= Poets are also described as being on Parnassus at *_Tr_ IV i 50*, x 23 & x 120. Helicon is the goal of poets at Hor *_Ep_ II i 218* (cited at 36).

=12. PROVENIT= continues the agricultural metaphor of *_fertile pectus_*. For *_prouenire_* = 'grow', see *_AA_ III 101-2 'ordior a cultu: cultis bene Liber ab uuis / prouenit'*, *_Fast_ IV 617 'largaque prouenit cessatis messis in aruis'*, and *_Nux_ 10*; for the metaphorical sense see *_Am_ I iii 19-20 'te mihi materiem _felicem_ in carmina praebe-- / _prouenient_ causa carmina digna sua'* and *_Her_ XV 13-14 'nec mihi dispositis quae iungam carmina neruis / _proueniunt_'*.

For *_uberius ... prouenit_* compare Caesar *_BG_ V 24 'eo anno frumentum in Gallia propter siccitates _angustius prouenerat_'*.

=13. MITTERE AD HVNC CARMEN.= Burman printed without comment *MITTERE CARMEN AD HVNC*, the reading of Heinsius' *_fragmentum Louaniense_*. It seems to be a mere normalization of the hyperbaton; the elimination of the elision (*_mittere ad_*) may have been a factor as well.

=13. AD HVNC= indicates that Ovid cannot have addressed these words in the first instance directly to Severus, but must here be recollecting his earlier thoughts. I have therefore placed the line in quotation marks.

=15. NEC TAMEN.= 'This was the principal reason; a second reason, however, was that ...'

=15. INGENIVM= = 'poetic talent', as often. Compare viii 66, xvi 2, _Tr_ III vii 47, _EP_ II ii 103, _EP_ II v 21 (quoted at 20 _uenae pauperiore_), _EP_ II v 26, and _EP_ III iv 11.

=15. RESPONDET= introduces the agricultural image of 18 'sed siccum sterili uomere litus aro', for the word here means 'yield'. _OLD_ _respondeo_ 8c cites for the literal sense Virgil _G_ II 63-64 'truncis oleae melius, propagine uites / respondent', Columella II 1 3 'humus ... magno faenore ... colono respondet', Col III 3 4; for a transferred use see Sen _Ep_ LXXXI 1 'non respondeant [_sc_ beneficia] potius quam non dentur'.

=16. SICCVM ... LITVS ARO.= Proverbial for a useless activity. See Otto _harena_ 4 and compare _Tr_ V iv 47-48 'plena tot ac tantis referetur gratia factis, / nec sinet ille [Ovid] litus arare boues'.

Sterili is transferred by hypallage from _litus_; _siccum_ serves no purpose beyond providing a balancing epithet.

=17. VENAS EXCAECAT=, the reading of most codices, is obviously correct as against the VENAS CVM CAECAT of _BCHL_. Ovid uses _excaecare_ again at _Met_ XV 270-72 'hic fontes natura nouos emisit, at illic / clausit ... flumina prosiliunt aut _excaecata_ [_uar_ exsiccata] residunt'.

=17. IN VNDIS= is probably corrupt; if it is retained, from the context it must mean 'in the water of springs' (Professor A. Dalzell). Williams suggests 'in the case of water', marking the analogy with _pectoris sic mea sunt limo uitiata malorum_ in 19.

For _undis_ as a corrupt hexameter ending, compare _Met_ XV 276 'redditur Argolicis ingens Erasinus in aruis [_codd_: in undis _Sen_ NQ _III 26 4_]', _Met_ VIII 162 'liquidus Phrygiis Maeandros in aruis [_uar_ liquidis Phrygius ... in undis]', and _Met_ XIV 155 'sedibus Euboicam Stygiis emergit in urbem [_uar_ sedibus euboicis stigis emersus ab undis]'.

The line seems to have passed without comment until Merkel's second edition: '_in undis_ minus bene positum uidetur; temptabam _hiulcas, quod expressisset Statius Theb. VIII 450 _hiulcis flumina uenis Suggerit_ ['he (the river Asopos) opens his springs wide and adds his streams']. There seems no obvious reason, however, for Ovid to define the springs as 'gaping'.

Madvig conjectured INVNDANS, the corruption of which would be easy; but _uenas_ seems more in need of a modifier than _limus_--Professor R. J. Tarrant suggests APERTAS or AQVARVM, Professor A. Dalzell IN ARVIS.

Professor Tarrant also suggests to me that _in undis_ could well have originated as a gloss on _uenas_.

=18. LAESAQVE.= There seems no reason to replace this with Merkel's LAPSAQVE ('flowing back?'), which even seems to contradict the sense of _resistit_.

The same sense of _laesus_ at _Am_ III vii 32 'deficiunt laesi carmine ['spell'] fontis aquae'.

=20. VENA PAVPERIORE.= The same image of Ovid's poetic talent at _Tr_ III xiv 33-34 'ingenium fregere meum mala, cuius et ante / fons infecundus _paruaque uena_ fuit' and _EP_ II v 21-22 'ingenioque meo, _uenae_ quod _paupere_ manat, / plaudis, et e riuo flumina magna facis'.

=23. DA VENIAM FASSO.= As a poet himself, Severus would be particularly shocked at Ovid's admission he has virtually ceased to write poetry. Similar phrasing at III ix 45-46 'confesso ignoscite, docti: / uilior est operis fama salute mea'.

=23. FRENA REMISI.= 'I have let go of the reins' = 'I have stopped writing poetry'; for the sense, compare *_Aen_ VII 599-600* (of Latinus) 'nec plura locutus / saepsit se tectis rerumque reliquit habenas'.

The metaphor of the poet as driver is found as early as Bacchylides (V 176-78) and Pindar (*_Ol_ VI 22 ff*). A full list of Greek and Latin passages is included in Henderson's note on *_RA_ 397-98*; the image is particularly frequent in Roman didactic poetry, being found even at Columella X 215-16. See as well Kenney *_Nequitiae Poeta_ 206*. In Ovid the image is found at *_AA_ I 39-40 & 264, II 426, III 467-68 & 809-10, _RA_ 397-98, _Fast_ I 25-26, II 360, IV 10, and VI 586*. The only instances I have found that are not from Ovid's didactic verse are the present passage and *xii 23-24 'tu bonus hortator, tu duxque comesque fuisti, / cum regerem tenera frena nouella manu'*.

=24. DVCITVR.= 'Is formed, written'. The same sense at *_Met_ I 649* (of Io) '*_littera_ ... quam pes in puluere _duxit_*' and *_Met_ X 215-16 'AI AI / flos habet inscriptum, funestaque _littera ducta_ est'*.

=25. IMPETVS ILLE SACER.= 'The famous divine impulse'. Similar phrasing at *_Fast_ VI 5-6 'est deus in nobis; agitante calescimus illo: / impetus hic sacrae semina mentis habet'*.

=25. VATVM PECTORA NVTRIT.= *_Nutrit_* here seems to mean 'sustain'. Its usual transferred sense is 'cause to grow', as at *III iv 26* (the only other passage I have found where the verb is used of poetry) and *Hor _C_ IV iv 26*.

=27. VIX VENIT AD PARTES ... MVSA.= 'My Muse with difficulty performs her functions'. *_Partes_* in the sense of 'theatrical role' (*Ter _Ph_ 27*) early acquired the extended sense of 'role', 'function', or 'duty'. Burman cites as parallels *_Am_ I viii 87 'seruus et _ad partes_ sollers ancilla parentur'* and *_Nux_ 68*; compare as well *_AA_ II 546 'cum, tener, _ad partes_ tu quoque, somne, uenis'* and *_EP_ III i 41-42 'utque iuuent alii, tu debes uincere amicos, / uxor, et _ad partes_ prima uenire tuas'*.

=27. SVMPTAE ... TABELLAE.= Compare *_Met_ IX 523-25 'scribit damnataque _tabellas_ ... inque uicem _sumptas_ ponit positasque _resumit_'*.

=29. NE DICAM.= I have found no other instance of the expression in verse, but it is common in Cicero (Kühner-Stegmann II i 825).

=30. NVMERIS NECTERE VERBA.= 'Bind words to metre'. I take *_numeris_* as a dative; no close parallel presents itself, but compare *_Aen_ IV 239-40 'pedibus talaria nectit / aurea'*.

=33. NVMEROSOS ... GESTVS.= Compare *_Am_ II iv 29 'illa placet _gestu numerosaque bracchia_ dicit'*, *_AA_ II 305 '_bracchia_ saltantis, uocem mirare canentis'*, and Prop II xxii 5-6 'sive aliquis molli diducit candida *_gestu_ / bracchia*, seu uarios incinit ore modos'. Heinsius thought GRESSVS (*_I1PF3ul_*) possible as well, citing Varro *_LL_ IX 5 '_pedes_ male _ponere_ atque imitari uatias ['bow-legged men'] cooperit'*, Martianus Capella IX 909 'licet pulchris rosea numeris ac libratis *_passibus_ moueretur'*, and Maximianus (6th century) *_El_ III 27 'suspensos ponere _gressus_'*. But the strong manuscript authority for *_gestus_* and the parallels in Ovid mark it as clearly preferable to *_gressus_*.

=33. PONERE.= The verb seems strange, but Burman cited in its support Val Max VIII vii 7 'Roscius ... nullum umquam spectante populo *_gestum_*, nisi quem domi meditatus fuerat, *_ponere_* [*_codd_*: *promere* *_E. Schulze_*] ausus est'.

=35-36. LAVDATAQVE VIRTVS / CRESCIT.= For this commonplace of ancient literature see *_Otto_ _ars_ 3* and compare *_RA_ 393 'nam iuuat et studium famae mihi creuit honore'*, *_Tr_ V xii 37-38 'denique non paruas animo dat gloria uires, / et fecunda facit pectora laudis amor'*, *_EP_ III ix 21 'scribentem iuuat ipse fauor minuitque laborem'*, Prop IV x 3, and Cic *_Tusc_ I 4*.

=36. IMMENSVM GLORIA CALCAR HABET.= The same metaphor at Tr V i 75-76 'denique nulla mihi captatur gloria, quaeque / ingeniis _stimulos subdere_ fama solet', EP I v 57-58 'gloria uos _acuat_ ; uos, ut recitata probentur / carmina, Pieris inuigilate choris', and Hor Ep II i 217-18 'uatibus addere _calcar_ / ut studio maiore petant Helicona uirentem'.

Immensum seems rather strange; I have found no good parallel for it.

=37. HIC MEA CVI RECITEM ... CARMINA.= A constant complaint of Ovid in exile. Compare Tr III xiv 39-40 'nullus in hac terra, recitem si carmina, cuius / intellecturis auribus utar, adest', Tr IV i 89-90, and Tr V xii 53 'non liber hic ullus, non qui mihi commodet aurem'. Perhaps it is significant that Ovid does not complain in the present passage that he has no books available: certainly he must have had a substantial library at hand when he composed the Ibis.

=38. BARBARVS HISTER.= The same phrase in the same position (leaving space for the disyllable) at EP III iii 26 'et coit astrictis barbarus Hister aquis'.

Hister was the name of the lower course of the Danube (Pliny NH IV 79). Ovid uses the metrically convenient Hister fifteen times in the Ex Ponto, as against two instances only of Danuuius (IV ix 80 & x 58).

=38. OBIT= Damsté HABET codd_. In support of obit Damsté cited x 22 'gentibus obliqua quas obit Hister aqua' (Mnemosyne XLVI 32). As Professor R. J. Tarrant points out, the only meaning that can be attached to quasque alias gentes barbarus Hister habet_ is 'the other people that live in the Danube'; he compares Her VI 135-36 'prodidit illa patrem; rapui de clade Thoanta. / deseruit Colchos; me mea Lemnos habet' and Aen VI 362 (Palinurus speaking) 'nunc me fluctus habet'. EP III ii 43-44 'nos ... quos procul a uobis Pontus et [uar] barbarus Hister habet', cited by Lenz in support of habet_, is not a good parallel in view of the different subject (Pontus et Hister instead of Hister alone).

Lenz cited Tr II 230 'bellaque pro magno Caesare Caesar obit' for a variant habet_; Professor Tarrant cites another instance of the corruption at Met I 551-52 'pes modo tam uelox pigris radicibus haeret, / ora cacumen obit'.

=39. MATERIA= = 'means' (OLD materia 8).

=41. NEC VINVM NEC ME TENET ALEA FALLAX.= The same statement at EP I v 45-46 'nec iuuat in lucem nimio marcescere uino, / nec tenet incertas alea blanda manus'. For Ovid's temperance, compare EP I x 30 'scis mihi quam solae paene bibantur aquae'.

Me tenet_ in the present passage should perhaps be translated 'holds my attention' (OLD teneo 22) rather than 'attracts' (Wheeler).

=41. VINVM.= For wine as a diversion from sorrow, compare Tib I ii 1 'Adde merum uinoque nouos compesce dolores' (with Smith's note) and Tib I v 37 'saepe ego temptaui curas depellere uino'.

=42. TACITVM TEMPVS.= Similar phrases at AA II 670 'iam ueniet tacito curua senecta pede', Fast VI 771 '_tacitis ... senescimus annis', Tr III vii 35-36 'senectus / quae _strepitus passu non faciente uenit', Tr IV vi 17 '_tacito pede lapsa uetustas' and Tr IV x 27 '_tacito passu labentibus annis'.

=43. QVOD CVPEREM.= At EP I viii 39-62 Ovid, having detailed the urban pleasures he has lost, speaks of his agricultural pursuits in Italy, and laments that this diversion is not available to him at Tomis. The two passages add personal meaning to his description at Met XIV 623-34 of Pomona's gardening and his prescription at RA 169-98 of agriculture as a diversion from an unhappy love-affair.

=43. SI PER FERA BELLA LICERET.= Compare *_EP_ II vii 69-70* 'tempus in agrorum cultu consumere dulce est: / non patitur uerti barbarus hostis humum' and *_EP_ III viii 6* 'hostis ab agricola uix sinit illa [_sc_ loca] fodi'. At *_Tr_ III x 57-66* Ovid gives a vivid description of what could happen to the farmers of Tomis in a raid.

=44. NOVATA= = 'restored to fertility through ploughing'. Ovid more commonly uses *_renouare_*, as at *_Tr_ V xii 23-24* 'fertilis, assiduo si non renouetur aratro, / nil nisi cum spinis gramen habebit ager', *_Am_ I iii 9*, *_Met_ I 110 & XV 125*, *_Fast_ I 159*, and *_Tr_ IV vi 13*.

=45. RESTANT= is not strictly logical, but a similar attraction of number is confirmed by metre at *_Tr_ I ii 1* 'Di maris et caeli--quid enim nisi uota *_supersunt_*?'; RESTAT (*_IP_*) must therefore be rejected.

Similar confusions occur in the manuscripts at *_Met_ XIV 396* 'nec quicquam antiqui [_Berolinensis Heinsii_]: antiquum *_codd plerique_*] Pico nisi nomina *_restant_*' and *_Tr_ IV x 85* 'si tamen extinctis aliquid nisi nomina *_restant_*'.

=47. TV, CVI BIBITVR FELICIVS AONIVS FONS.= For the image of the poet drinking from Hippocrene see Prop III iii 5-6 'paruaque tam magnis admiram fontibus ora, / unde pater sitiens Ennius ante babit'. Both here and at II x 25 Propertius speaks of Hippocrene as the spring of epic poetry specifically.

=47. FELICIVS.= 'With happier result'; compare *_Ibis_ 559* 'nec tibi, si quid amas, felicius Haemone [=quam Haemoni_] cedat'.

=47. AONIVS FONS.= Platnauer (13) cites only four instances from the elegiac poets of hexameters ending in monosyllables: Prop II xxv 17 'amor, qui', *_Am_ II ix 47* 'Cupido, est', the present passage, and *_EP_ IV ix 101* 'quibus nos'. Ehwald and Levy compare *_Met_ V 573* 'quae tibi causa fugae, cur sis, Arethusa, sacer *_fons_*'. The coincidence suggests that in both passages Ovid was recalling a line-ending from an earlier poet. Alternatively, Professor E. Fantham suggests to me that Ovid may here have deliberately created an awkward line-ending so as to mock himself and bear out his claim of waning inspiration.

=47-50.= Ovid returns to the subject of his poem's opening, Severus' poetry.

=48. VTILITER ... CREDIT.= Similar phrasing at *_EP_ II vii 19* '[iam liquet ...] obseruare deos ne quid mihi *_cedat amice_*'.

=49. MERITO.= 'With justification'; Severus' previous service to the Muses has brought him fame and not, as in Ovid's case, disaster.

=50. HVC ALIQVOD CVRAE MITTE RECENTIS OPVS.= A similar request at *_EP_ III v 29-30* (to Cotta Maximus) 'quod licet, ut uidar tecum magis esse, legenda [_Burman_]: legendo *_uel_* loquendo *_codd_*] / saepe precor studii pignora mitte tui'.

=50. CVRAE= = 'poetic toil', as at *_Tr_ II 11-12* 'hoc pretium *_curae_* [_fragmentum Treuirensis (saec x)_]: uitiae *_codd plerique_*] uigilatorumque laborum / cepimus', *_EP_ I v 61* 'cur ego sollicita poliam mea carmina *_cura_*?', and *_EP_ III ix 29*. At xvi 39 and *_Tr_ II 1* the word means 'product of poetic toil'.

III. To An Unfaithful Friend

By the time Ovid wrote this poem, the letter of reproach was a genre familiar to him: each book of the *_Tristia_* (with the obvious exception of II) contains such a poem (I viii; III xi; IV ix; V viii), and in the *_Ibis_* Ovid had, by the extended treatment of a number of standard topics within the subject, created a poem of over six hundred lines.

Ovid begins the poem by stating that he has heard about his friend's faithlessness; he asks what possible excuse there might be for this behaviour (1-28). He then warns his friend that Fortune is changeable, and gives four examples of famous men who fell from prosperity (29-48). He ends the poem by stating once again that Fortune is undependable, and gives his own catastrophe as an instance; his friend should remember this, and moderate his behaviour accordingly (49-58).

The poem has points of contact with the earlier poems of reproach. *_Tr_ I viii* is addressed to a friend who failed to visit Ovid after his disaster: he can scarcely believe his friend is human. In *_Tr_ III xi*, Ovid asks his enemy why through his actions he makes his punishment even worse. *_Tr_ IV ix* is a warning that if Ovid's enemy does not cease attacking him, he will through his poetry make his enemy's name infamous throughout the world. *_Tr_ V viii*, the poem closest in theme to the present one, is a warning to his enemy that Fortune is changeable and Augustus merciful, so he and Ovid might one day change situations.

The *_Ibis_*, being primarily a catalogue of literary curses, stands somewhat apart from the other poems of reproach in structure as in size; yet the opening of the poem, in which Ovid describes his enemy's conduct and the ways he might respond, offers a number of parallels to the present poem.

=1. CONQUERAR AN TACEAM.= Kenney (*_Nequitiae Poeta_* 204-5), commenting on *_AA_ I 739* 'conquerar an moneam', cites other instances of the same rhetorical device at *_Aen_ III 39* 'eloquar an sileam?' and *_Met_ IX 147* 'conquerar an sileam?', as well as the present passage.

=1. CONQUERAR.= The choice of verb is significant: this poem is a rhetorical *_conquestio_* transferred to verse. Kenney cites Cicero's definition of *_conquestio_* at *_Inu_ I 106*: 'conquestio est oratio auditorum misericordiam captans ... id locis communibus efficere oportebit, per quos Fortunae uis in omnes et hominum infirmitas ostenditur; qua oratione ... animus hominum ... ad misericordiam comparatur, cum in alieno malo suam infirmitatem considerabit'.

=1. PONAM SINE NOMINE CRIMEN.= 'Shall I put my accusation in my poem without naming you?'. The same sense of *_ponere_* at *_Tr_ I v 7* '*_positis_ pro nomine signis*', *_Tr_ IV iv 7*, and *_EP_ III vi 1-2* 'Naso suo (*_posuit_ nomen quam paene!*) sodali / mittit ab Euxinis hoc breue carmen aquis'.

=2. QVI SIS.= The boundary between adjectival *_qui_* and pronominal *_quis_* in Latin was not absolute; and just as one finds such forms as *_quis clamor_* (*_Met_ III 632*), so it seems to have been Latin practice to use *_qui_* before forms of *_esse_* in indirect discourse, perhaps in order to avoid a double *_s_-sound*. Some instances of this from verse are *_Ecl_ I 18* 'iste deus *_qui sit_* da, Tityre, nobis', *_Ecl_ II 19* 'nec *_qui sim_* quaeris, Alexi', *_Aen_ III 608-9* '*_qui sit_* fari ... hortamur', *_Met_ XIV 841* 'mihi nec *_quae sis_* dicere promptum est', *_Met_ XV 595* 'is *_qui sit_* signo, non nomine dicam', *_Fast_ V 191* 'ipse doce *_quae sis_*', *_Ibis_ 52* 'teque breui *_qui sis_* dissimulare sinam', *_Ibis_ 61* '*_qui sis_* nondum quaerentibus edo', and *_EP_ III vi 57* 'teque tegam, *_qui sis_*'. In some of these passages *_quis_* is found as a variant reading; given the ease of corruption, the rule should perhaps be made canonical, and such passages as *_Met_ I 248-49* '*_quis sit_* latus in aras / tura' supplied with forms of *_qui_* even when, as in this instance, there is only weak manuscript support. (Professor R. J. Tarrant prefers, however, to retain *_quis_* at *_Met_ I 248*, seeing a difference between expressions of identity [*_qui sis ... dicam_*] and of description [*_sit_* and *_latus_* go closely together].)

The use of *_qui_* seems to have extended to past subjunctives of *_esse_* as well as present: compare *_Met_ XI 719* 'qui [*_uar_ quis*] foret ignorans'. For discussions see Löfstedt II 79-96 and Shackleton Bailey on *_Att_ III x 2* 'possum obliuisci *_qui fuerim_*, non sentire qui sim?'.

In preclassical Latin *_qui_* is found for *_quis_* even in direct questions: *_OLD qui_ A4a* cites Pl *_Capt_ 833* 'qui uocat', Ter *_Ph_ 990* 'qui nominat me', and Scipio minor V 19 Malcovati3 'qui spondet mille nummum'. The usage must have continued in spoken Latin, for it is found at Vitruvius VII 5 6 and Petronius 62 8.

=3. NOMINE NON VTAR, NE COMMENDERE QVERELA.= An interesting indication of the confidence Ovid felt in his poetry. In his earlier poems of reproach, Ovid had represented his not naming the person as an act of forbearance (*Tr_ IV* ix 1-4; *Ibis_ 51-54*).

=3. COMMENDERE QVERELA.= Oxymoron.

=5. DVM MEA PVPPIS ERAT VALIDA FVNDATA CARINA.= The common ancient metaphor of shipwreck also used of Ovid's exile at *Tr_ I* i 85-86, *Tr_ II* 99-102, *Tr_ III* iv 15-16 'dum tecum uixi, dum me leuis aura ferebat, / haec mea per placidas cumba cucurrit aquas', *Tr_ V* xii 50, and *EP_ II* iii 25-28.

=7. CONTRAXIT VVLTVM.= See at i 5 *trahis uultus* (p 149).

=9-10= form a tricolon, where each phrase represents the same action in progressively more specific terms: (1) 'dissimulas etiam' (2) 'nec me uis nosse uideri' (3) 'quisque sit audito nomine Naso rogas'.

=9. DISSIMVLAS.= The same word in similar contexts at *Tr_ I* i 62 'dissimulare uelis, te liquet esse meum', *Tr_ III* vi 2, *Tr_ IV* iii 54, *Tr_ IV* iv 28, and *EP_ I* ii 146.

=9. NEC ME VIS NOSSE VIDERI.= 'You don't want others to think you know me'. Similar thought and language at *Tr_ IV* iii 51 'me miserum si turpe putas mihi nupta uideri!' and *EP_ II* iii 29-30 'cumque alii _nolint_ etiam _me nosse uideri_, / uix duo proiecto tresue tulistis open'.

=10. QVISQVE SIT. QVIQVE SIT= (*HacP_*) could be defended, *sit_* determining the form *qui_*, even with the intervening enclitic, but given the prevalence of relative *quique_* at line-beginnings in Ovid (compare xvi 9, 11, 15, 19 & 23) it seems better to take it as a trivial error.

=11, 13, 15, 17. ILLE EGO.= The same idiom to stir someone's memory at *Fast_ III* 505-6 'illa ego sum_ cui tu solitus promittere caelum: / ei mihi, pro caelo qualia dona fero' and *EP_ I* ii 129-32 'ille ego sum_ qui te colui, quem festa solebat / inter conuias mensa uidere tuos: / ille ego qui_ duxi uestros Hymenaeon ad ignes, / et cecini fausto carmina digna toro'. R. G. Austin, discussing the spurious proem to the *Aeneid_* (*CQ_ LX*, n.s. XVIII [1968] 110-11), cites *Tr_ V* vii 55-56 'ille ego_ Romanus uates--ignoscite, Musae!--/ Sarmatico cogor plurima more loqui', *Met_ I* 757-58 'ille ego_ liber, / ille ferox tacui', Statius *Sil_ V* v 38 & *Theb_ IX* 434, and Silius XI 177-82: 'It will be noticed ... that all these examples represent the new situation as a fall from grace'.

=12. AMICITIA.= Ovid allows pentasyllabic words to end the pentameter only in the poetry of exile (Platnauer 17). There are eight such words in the *Tristia_*, and four in the *Ex Ponto_*: I ii 68 *patrocinium_*, II ix 20 *Ericthonius_*, this passage, and xiii 44 *amicitiae_* (Platnauer 17; Riese vii). This distribution contrasts with Ovid's increasing fondness in the *Ex Ponto_* for trisyllabic and quadrisyllabic endings, for which see at ix 26 *tegeret_* and ii 10 *Alcinoo_*.

The later *Heroides_* have two pentasyllabic pentameter-endings, XVI 290 *pudicitiae_* and XVII 16 *superciliis_*.

=13-14. ILLE EGO QVI PRIMVS TVA SERIA NOSSE SOLEBAM, / ET TIBI IVCVNDIS PRIMVS ADESSE IOCIS.= The same joining of *seria_* and *ioci_* (or *lusus_*) at *Tr_ I* viii 31-32, *EP_ I* ix 9-10, *EP_ II* iv 9-10 '*seria_* multa mihi tecum conlata recordor, / nec data *iucundis_* tempora pauca *iocis_*', and *EP_ II* x 41-42. It is found in prose and early Latin: Luck at *Tr_ I* viii 31-32 cites Cic *Fin_ II* 85 'at quicum *ioca_*, *seria_*, ut dicitur_, quicum arcana, quicum occulta omnia? tecum, optime', Pliny *Ep_ II* xiii 5 'cum hoc *seria_*, cum hoc *iocos_* miscui', Pliny *Ep_ IV* xvii 5 'nihil a me ille secretum, non *ioculare_*, non *serium_*, non triste, non laetum', and Ennius *Ann_* 239-40 Vahlen3 'cui res audacter magnas paruasque iocumque / eloqueretur'.

=15. CONVICTOR.= The word belongs properly to prose, the only other occurrences in verse being two passages in Horace's *Satires*: I iv 96 'me ... *conuictore* usus amicoque' & I vi 47 'quia sim tibi, Maecenas, *conuictor*'. *Conuictus* is similarly found in verse twice only, in Ovid's poetry of exile (*Tr* I viii 29-30 '*conuictu* causisque ualentibus ... temporis et longi iunctus amore tibi' & *EP* II x 9-10 'quam [*sc* *curam*] tu uel longi debes *conuictibus* aeuī, / uel mea quod coniunx non aliena tibi est').

=15. DENSOQVE.= 'Frequent, often recurring'. This sense of *densus* is not found elsewhere in Ovid, but compare Virgil *G* IV 347 '*densos* diuum numerabat amores', Statius *Theb* VI 421, and Juvenal IX 35-37 'quamuis ... blandae assidue *densaeque* *tabellae* / sollicitent'. The closest parallel for the poetic singular cited by *OLD* *densus* 3a is Martial IX lxxxvii 1-2 'Septem post calices Opimiani / *denso* cum iaceam triente[19] blaesus'.

[Footnote 19: A drinking-vessel holding one third of a *sextarius* (*OLD* *triens* 3).]

=15. DOMESTICVS.= Apparently the only instance of the substantive in verse. The word is common enough in prose, and formed part of the spoken language, for it is found in reported speech at Petronius 45 6.

=17. QVEM= *Leidensis Heinsii* *QVI* *codd* *plerique*. *Qui* cannot be connected with *nescis*, and so is without antecedent. The scribe was probably influenced by 11, 13, and 15, in which *ille ego* is completed by a nominative clause.

For *quem* ... *an uiuam* compare *EP* III vi 57 '*te que tegam, qui sis*'.

=17. VIVAM.= Heinsius' VIVAT is unnecessary: the assimilation of person seems reasonable enough in view of such passages as *EP* I ii 129-31 'ille ego sum qui te *colui* ... ille ego qui *duxi* uestros Hymenaeon ad ignes'.

=18. SVBIT= *Heinsius* *FVIT* *codd*. The preceding *nescis* requires a verb with present meaning; and *fuit* seems impossible to construe as a true perfect (with present result). Heinsius' *subit* seems an elegant solution: certain manuscripts offer the same corruption of *subit* to *fuit* at *Met* IX 93-94 'lux *subit*, et primo feriente cacumina sole / discedunt iuuenes' and *Met* XIV 827-28 'pulchra *subit* facies et puluinaribus altis / dignior'.

=19-20. SIVE FVI NVMQVAM CARVS, SIMVLASSE FATERIS; / SEV NON FINGEBAS,
INVENIERE LEVIS.= For a similar opposition (either alternative being discreditable), see *Met* IX 23-24 'nam, quo te iactas, Alcmena nate, creatum, / Iuppiter aut falsus pater est aut crimine uerus'.

=21. AVT.= 'Otherwise'. For the use of *aut* as a disjunctive adverb rather than a conjunction compare xii 3 'aut ego non alium prius hoc dignarer honore' and the passages there cited. Here, as at xii 3, the idiom has been misunderstood by scribes, with such resulting variants in late manuscripts as EIA ('uterque Medonii pro diuersa lectione'; accepted by Heinsius) and DIC (*Gothanus* II 121; printed by Burman).

=21. IRAM.= 'Cause for anger'. This seems to be the only instance of the meaning, *ira* not being found even as a predicative dative; but compare the use of *laudes* to mean 'acts deserving praise', as at viii 87 'tuas ... laudes ... recentes'.

=23. QVOD TE NVNC CRIMEN SIMILEM= seems to be the correct reading; the line connects with the *an* *crimen* ... of 24. QVAE TE CONSIMILEM RES NVNC (*FIL*) looks like a rewriting of the line, perhaps following the loss of *crimen* by haplography (*cr_iM_s_im_ilE*). There seems no good reason why Ovid would have used the emphatic *consimilem* instead of the more usual *similem*.

=25. SI ... OPEM NVLLAM ... FEREVAS.= 'If you had no intention of assisting me'--the inceptive or

conative imperfect (Woodcock 200). Similar phrasing at *_Tr_ I viii 9-10 'haec ego uaticinor, quia sum deceptus ab illo / _laturum_ misero quem mihi rebar _opem_'* and *_EP_ II vii 46 'et nihil inueni quod mihi _ferret opem_'*.

=25. REBVS ... FACTISQVE.= 'Through financial help or action on my behalf'. Ovid does not use this sense of *_res_* elsewhere in his poetry.

=26. VERBIS ... TRIBVS.= 'A few words'. For the idiom Williams cites Plautus *_Mil_ 1020* "'breuin an longinquo sermoni?" "tribu' uerbis'" and *_Trin_ 963* 'adgrediundust hic homo mi astu.--heus, Pax, te tribu' uerbis uolo'; from comedy, *_OLD tres_ b* cites Ter *_Ph_ 638*. From the classical period compare Sen *_Apocol_ 11 3* 'ad summam, tria uerba cito dicat, et seruum me ducat', Sen *_Ep_ 40 9*, and Quint IX iv 84 'haec omnia in tribus uerbis'; Camps sees *_tres_* as having the same indefinite meaning at Prop II xiii 25-26 'sat mea sit magno [_Phillimore_ : sit magna _uel_ sat magna est _codd_] si tres sint pompa libelli / quos ego Persephonae maxima dona feram'.

=27. SED ET= was the standard reading until Ehwald's defence (*_KB_ 63*) of SVBITO, the reading of (*_B1_*) and *_C_*.

Ehwald's reasoning was that *_sed et_* would indicate that the news of his friend's slandering him was additional information, and that Ovid already knew something of his friend's behaviour. But this is precisely the case: Ovid has just finished saying that his friend has done nothing to help him (9-10), and now he gives the additional information that his friend is even working against him. Ehwald supported the asyndeton that *_subito_* creates by quoting *_Met_ XV 359-60* 'haud equidem credo: sparsae quoque membra uenenis / exercere artes Scythides memorantur easdem', where in fact *_quoque_* seems a convincing parallel to *_sed et_*.

=27. INSVLTARE IACENTI.= 'Torment in my misery'. Ovid plays on the literal meanings of *_iacere_* and *_in-saltare_*; for the latter, see *_Aen_ XII 338-39* 'caesis / hostibus insultans'. Ovid uses *_insultare_* in only three other passages. All are from the poems of exile, and all are about the ill-treatment accorded Ovid: *_Tr_ II 571* 'nec mihi credibile est quemquam *_insultasse iacenti_*', *_Tr_ III xi 1*, and *_Tr_ V viii 3-4* 'curue / casibus insultas quos potes ipse pati?'.

=29. A DEMENS.= *_A_* indicates a certain amount of sympathy with the person addressed, as can be seen from *_Tr_ V x 51-52* 'quid loquor, *_a demens_?* ipsam quoque perdere uitam, / Caesaris offenso numine, dignus eram' and *_Ecl_ II 60-61* 'quem fugis, *_a demens_?* habitarunt di quoque siluas / Dardaniusque Paris'. *_O_* (*_M1FILT_*) would indicate rather less sympathy: compare *_Met_ III 640-41* 'dextera Naxos erat: dextra mihi lintea danti / "quid facis, *_o demens_?* quis te furor" inquit "Acoete?"'.

=29. RECEDAT= (*_TM2_*) is no doubt a scribal conjecture, but a correct one: 'Why, in case disaster should strike ...'. Most manuscripts have **RECEDIT**.

=31. ORBE= probably means 'wheel'; compare Tib I v 70 'uersatur celeri Fors leuis orbe *_rotae_*' and *_Cons ad Liuiam_ 51-52* (quoted in the next note). However, Professor E. Fantham points out to me that it could also mean 'sphere': she cites Pacuvius 366-67 Ribbeck2 (*_Rhet Her_ II 36*) 'Fortunam insanam esse et caecam et brutam perhibent philosophi, / *_saxoque_* instare in *_globoso_* praedicant *_uolubilei_*'. Smith at Tib I v 70 gives numerous instances of both images.

=32. QVEM=, found in Heinsius' *_fragmentum Boxhornianum_* (=Leid. Bibl. Publ. 180 G), must be right as against the QVAE of the other manuscripts; if a definition is to be given after the preceding 'haec dea non stabili quam sit leuis orbe fatetur', it should be a definition of the wheel, not the goddess. But the resulting *_quem sumnum dubio_* seems very awkwardly phrased, and further emendation is probably needed.

The obvious solution would be to read 'quem summo [_C_ in fact reads _summo_] _dubium_ sub pede semper habet'. This would give _orbis_ a standard epithet, as at _Tr_ V viii 7-8 'nec metuis _dubio_ Fortunae stantis in _orbe_ / numen' and _Cons ad Liuiam_ 51-52 'nempe per hos etiam Fortunae iniuria mores / regnat et _incerta_ est hic quoque nixa _rota_'. In support of the rather more difficult _summo ... pede_ (=toes') Professor R. J. Tarrant cites Sen _Suas_ II 17 'insistens _summis digitis_ ['toes']--sic enim solebat quo grandior fieret', Sen _Tro_ 1090-91 'in cacumine / erecta _summos_ [_uar_ summo] turba librauit _pedes_ ', and _Met_ IV 562 'aequora destringunt _summis_ Ismenides _alis_'; compare as well _Met_ IX 342-43 'in adludentibus undis / _summa pedum_ taloque tenus uestigia tingit'.

A second solution might be to read 'quem _dubio sumnum_ sub pede semper habet'; the transfer of _dubius_ from _orbis_ to _pes_ seems acceptable enough, and _Met_ IV 134-36 'oraque buxo / pallidiora gerens exhorruit aequoris instar, / quod tremit exigua cum sumnum stringitur aura' offers a good parallel to _sumnum_.

The image of Fortune standing on her wheel occurs elsewhere in Ovid's poems of exile at _Tr_ V viii 7-8 (quoted above) and _EP_ II iii 55-56 'scilicet indignum, iuuenis carissime, ducis / te fieri comitem stantis in orbe deae'.

=33. QVOLIBET EST FOLIO ... INCERTIOR.= For the proverb, see Otto _folium_ 1; and from Ovid compare _Am_ II xvi 45-46 'uerba puellarum, foliis leuiora caducis, / inrita qua uisum est uentus et unda ferunt', _Her_ V 109-10 'tu leuior foliis tum cum sine pondere suci / mobilibus uentis arida facta uolant', and _Fast_ III 481-82 (Ariadne speaking) 'Bacche leuis leuiorque tuis quae tempora cingunt / frondibus'.

=33. QVAVIS INCERTIOR AVRA.= Compare _Her_ VI 109-10 'mobilis Aesonide uernaque incertior aura, / cur tua polliciti pondere uerba carent?'. Otto (_uentus_ 1) cites as well Prop II v 11-13 'non ita Carpathiae uariant Aquilonibus undae, / nec dubio nubes uertitur atra Noto, / quam facile irati uerbo mutantur amantes', _Her_ XVIII 185-86 (Leander to Hero) 'cumque minus firmum nil sit quam uentus et unda, / in uentis et aqua spes mea semper erit?', and Calpurnius _Ecl_ III 10 'mobilior uentis o femina!'

The _folium_ and _uentus_ images of the present line are found together at Prop II ix 33-35 'non sic incerto mutantur flamine Syrtes, / nec folia hiberno tam tremefacta Noto, / quam cito feminea non constat foedus in ira'.

=34. PAR ILLI= = _par illius leuitati_. Similar compressions at vi 40 'mollior est animo femina nulla tuo' and commonly.

=37-38.= Ovid gives four instances of unexpected catastrophe, two from Greek history, two from Roman; the greater importance of the Roman examples is emphasized by their position and by the doubling of the space allotted to each example from two lines to four. There is a similar transition at Prop II vi 19-20 'cur exempla petam Graium? tu criminis auctor / nutritus duro, Romule, lacte lupae'.

The Greek examples may have been a traditional pairing: Croesus and Dionysius are mentioned together at Lucian _Gall_ 23 as notable instances of personal catastrophe.

=37. OPVLENTIA CROESI.= Croesus as the archetype of wealth also at _Tr_ III vii 41-42 'nempe dat ... Fortuna rapitque, / Irus et est subito qui modo Croesus erat'.

The story of Croesus' downfall and the subsequent sparing of his life by Cyrus is taken from Herodotus I 86-88.

It is clear from his poetry that Ovid had a good knowledge of at least the first book of Herodotus:

(1) *_Met_ III 135-37 'sed scilicet ultima semper / expectanda dies homini est, dicique beatus / ante obitum nemo supremaque funera debet'* may have been drawn from Solon's advice to Croesus at Herodotus I 32 7: '[Greek: ei de pros toutoisi] [if in addition to having prosperity while alive] [Greek: eti teleutēsei ton bion eu, houtos ekeinos ton su zēteeis, ho] [[Greek: ho] _add Stein_] [Greek: olbios keklēsthai axios esti; prin d' an teleutēsei, epischein mēde kaleein kō olbion, all' eutychea]'.

(2) At *_Fast_ II* 79-118 Ovid tells the story of Arion found at Herodotus I 23-24.

(3) At *_Fast_ II* 663-66 there occurs the clearest instance of borrowing: Ovid uses the story of the border dispute between Sparta and Argos (Herodotus I 82) in the course of his discussion of the god Terminus: 'si tu signasses olim Thyreatida terram, / corpora non leto missa trecenta forent, / nec foret Othryades congestis lectus [_Barth_: tectus _codd_] in armis. / o quantum patriae sanguinis ille dedit!'.

=37. AVDITA EST CVI NON.= Compare *_Met_ XV* 319-20 '*cui non audita est_ obscenae Salmacis undae / Aethiopesque lacus?*'.

=38. NEMPE TAMEN VITAM CAPTVS AB HOSTE TVLIT.= 'Even so, it is undeniable that he became a prisoner, and received his life as a gift from his enemy'. *_Vitam ferre_* also at *_EP_ II* i 45 (from a description of Germanicus' triumph of AD 12) '*maxima pars horum _uitam_ ueniamque _tulerunt_*'.

=39. ILLE ... FORMIDATVS.= Equivalent to *_ille_* with a defining *_qui_-clause*: 'The famous man who had once been feared ...'. Ovid is referring to Dionysius II, the student of Plato, who was expelled from Syracuse in 344 and became a schoolmaster in Corinth. Valerius Maximus (VI ix ext 6) also gives Dionysius as an example of unexpected disaster, and Plutarch (*_Timoleon_* 14) cites him as an example of the operations of Fortune. For an account of Dionysius' life at Corinth, see Justinus XXI v. There was a Greek proverb '[Greek: Dionysios en Korinthōi]' (Cic *_Att_ IX* ix 1; Quintilian VIII vi 52), apparently referring to his continued lust for power: 'Dionysius ... Syracusis expulsus Corinthi pueros docebat: usque eo imperio carere non poterat' (Cic *_Tusc_ III* 27). Discussions of the proverb at Otto *_Dionysius_* and Shackleton Bailey on *_Att_ IX* ix 1.

=39. SYRACOSIA ... IN VRBE.= Restored by Heinsius from the manuscripts' unmetrical SYRACVSIA, as at *_Fast_ VI* 277. The same confusion between [Greek: Syrakosios] and [Greek: Syrakousios] is found in the manuscripts of Pindar (*_Ol_ I* 23), the Attic form supplanting the original Doric. The same corruption is found in some ninth-century manuscripts of Virgil at *_Ecl_ VI* 1 '*Prima Syracosio dignata est ludere uersu*' and in the Veronese scholia, and in the manuscripts of Claudian *_carm min_ LI* 6 (Housman 1273).

=40. HVMILI ... ARTE.= For the low social position of the schoolmaster in antiquity, see Bonner 146-62, and compare especially Juvenal VII 197-98 '*si Fortuna uolet, fies de rhetore consul; / si uolet haec eadem, fiet de consule rhetor*' and Pliny *_Ep_ IV* xi 1 '*nunc eo decidit ut exul de senatore, rhetor de oratore fieret*'.

=41. MAGNO MAIVS.= 'Greater than (Pompey) the Great'. Even in the letters of Cicero, Pompey is occasionally called *_Magnus_* without further identification (*_Att_ I* xvi 12). Other plays on the name at *_Fast_ I* 603-4 '*Magne, tuum nomen rerum est mensura tuarum; / sed qui te uicit nomine maior erat*' and Lucan I 135 '*stat magni nominis umbra*', where Getty cites Velleius II 1 4 '*Pompeium magni nominis uirum*'.

=42. CLIENTIS OPEM.= After the final defeat at Pharsalus, Pompey fled to Egypt and sought the protection of Ptolemy XIII (Caesar *_BC_ III* 103, Plutarch *_Pomp_* 77).

Pompey similarly treated as the victim of Fortune at Cic *_Tusc_ I* 86 and through much of Lucan VII-VIII; compare as well *_Anth Lat_ Riese* 401 '*Quam late uestros duxit Fortuna triumphos, / tam late sparsit funera, Magne, tua*'.

Compare as well *_Anth Lat_* 415 39-40 '*spes Magnum profugum toto discurrere in orbe / iusserat et pueri*

regis adire pedes'; the distich follows a description of the hardships undergone by Marius.

=44.= The line is omitted by B1 and C; other manuscripts offer (with minor variations) INDIGVS EFFECTVS OMNIBVS IPSE MAGIS or ACHILLAS PHARIVS ABSTVLIT ENSE CAPVT, a line apparently devised with the aid of Juvenal X 285-86 'Fortuna ... uicto caput abstulit' and Lucan VIII 545-46 'ullusne in cladibus istis / est locus Aegypto Phariusque admittitur ensis?', both passages concerned with Pompey's murder by Achillas. Clearly a line of the poem was lost in transmission.

Heinsius and Bentley felt that the entire distich should be deleted; but 43 seems acceptable enough, and it is appropriate that the description of Pompey's downfall be balanced with the four-line mention of Marius that follows. It would be strange if Pompey's sensational murder were overlooked, as this was regarded by the poets as the ultimate reversal of his fortunes: compare Manilius IV 50-55, Juvenal X 283-86 (which is joined to a mention of Marius' reversal) and Anth Lat 401-3 Riese.

=45. ILLE= goes with Marius two lines on--'the famous Marius'.

=45. IVGVRTHINO ... CIMBROQVE TRIVMPHO.= Marius rose to prominence in the Jugurthine war, celebrating his triumph in 104; in 101 his defeat in the Po valley of the Cimbri, a Germanic tribe originally from Jutland, ended a twelve-year military threat to Rome.

=47. IN CAENO LATVIT MARIVS.= In 88 Sulla, whose command against Mithridates had been transferred to Marius by a special law, marched on Rome and induced the Senate to name Marius an outlaw; Marius was forced to escape to Africa, at one point on the route hiding in the marshes of Minturnae. This ordeal is mentioned by the poets who deal with Marius, but they consider that he reached the low point of his fortunes when he arrived at Carthage. Compare Manilius IV 47-49, Juvenal X 276-77 'exilium et carcer Minturnarumque paludes / et mendicatus uicta Carthagine panis' and Anth Lat 415 33-38 Riese.

=47. LATVIT MARIVS= M IACVIT MARIVS H MARIVS LATVIT L MARIVS IACVIT
BCFIT_. Iacere_ and latere_ could each be corrupted to the other with ease: such corruptions occur in certain manuscripts at Met I 338 and Fast II 244 (iacere_ corrupted to latere_) and Fast II 467, II 587 & III 265 (latere_ corrupted to iacere_). Although it is weakly attested, latuit_ should be read here in view of the use of abdere_ at Velleius II xix 2 'paludem Maricae, in quam se fugiens consequentis Sullae equites abdiderat' and Lucan II 70 'exul limosa Marius caput abdidit ulua', and of [Greek: kryptein] at Plutarch Marius 37 5: latere_ is often virtually a passive form of abdere_.

Marius latuit_ looks like a normalization of word order from the emphatic latuit Marius_.

=47. CANNAQVE PALVSTRI.= Canna palustris_ is a standard feature of Ovid's marshes; see AA I 554, RA 142, and Met IV 298 & VIII 337. At RA 142 Henderson comments 'Ovid probably means the plant called in this country [Scotland] Reed (Phragmites communis, a grass), which the Italians call canna di palude_; smaller than harundo (Arundo donax, the Greek [Greek: kanna] and Italian canna), it nevertheless often reaches a height of 6 or 7 feet'.

=48. MVLTA PVDENDA.= The entire sequence of events during Marius' flight to Africa.

=50. FACIT= R. J. Tarrant_. For fidem facere_ ('induce belief') compare Met VI 565-66 'dat gemitus factos commentaque funera narrat, / et lacrimae fecere fidem' and Caesar BC II 37 1 'nuntiabantur haec eadem Curioni, sed aliquamdiu fides fieri non poterat: tantam habebat suarum rerum fiduciam'. Ehwald (KB 63) defends FERET (BC_), quoting Aen X 792 'si qua fidem tanto est operi latura uetustas', but the true meaning of this line is 'if antiquity can ever win belief for a deed so grand' (Jackson Knight); the idiom cannot be fitted into the present passage with acceptable meaning. HABET, the reading of most manuscripts, does not account for FERET, but is in itself acceptable enough; compare Her XVI 59-60 'ecce

pedum pulsu uisa est mihi terra moueri-- / uera loquar ueri [_Heinsius_: uero _codd_] uix _habitura fidem_ ' and Cic _Flac_ 21 'sed fuerint incorruptae litterae domi; nunc uero quam _habere_ auctoritatem aut quam _fidem_ possunt?'.

=51. SI QVIS MIHI DICERET.= Compare _Tr_ IV viii 43-44 'hoc mihi si Delphi Dodonaque diceret ipsa, / esse uideretur uanus uterque locus'.

=52. GETE= is read from the manuscripts by Heinsius; the form is the same as at _Met_ X 608 'Hippomene uicto', _Fast_ IV 593 'uictore Gyge', _EP_ II iv 22 'in Aeacide Nestorideque', and _EP_ I viii 6 'dura pharetrato bella mouente Gete [_uar_ Geta]'. All editors but Heinsius print GETAE, but this is contrary to Ovid's usage: compare (to take only a few instances) _Ibis_ 637 '_Sarmaticas_ inter _Geticasque sagittas_', _EP_ I i 79 'inequ locum _Scythico_ uacuum mutabor ab _arcu_', and _EP_ III v 45 'ipse quidem _Getico_ peream uiolatus ab _arcu_'. The only apparent exceptions to the rule I have found are _Tr_ IV i 21 'Sinti [_Ehwald_: inter _codd_ Sintae _Iac. Gronouius_] nec militis ensem', where the compound expression alters matters somewhat, and _Fast_ V 580 '_Parthi_ [_uar_ Parthis] signa retenta _manu_', where _Partha_ should probably be read; compare _Fast_ VI 244 '_Mauras_ pertimuere _manus_ [_codd_: minas _Alton_]' and _EP_ I iii 59-60 'altera Bistonias pars est sensura sarisas, / altera _Sarmatica_ spicula missa _manu_'.

Getes is also used as an adjective at xiii 18 'paene poeta Getes'.

=53. I BIBE ... ANTICYRA.= A hendiadys for 'Go drink all the mind-purging hellebore that grows in Anticyra'.

=53. PVRGANTES ... SVCOS.= For discussions of _elleborus_ see Theophrastus _HP_ IX 10, Pliny _NH_ XXV 47-61, and Aulus Gellius XVII xv. There were two varieties of the plant, black and white (from the colour of their roots): the former was a laxative, the latter induced vomiting and was thought to sharpen the intellect; compare Val Max VIII vii ext 5, Pliny _NH_ XXV 52, Martianus Capella IV 327, and the other passages cited by Brink at Hor _AP_ 300.

=54. ANTICYRA.= Three places of this name are known from ancient sources; it is not known which of them Ovid had in mind. One was a city in Locris on the north side of the entrance to the Corinthian Gulf; the second was a city near Mount Oeta (Strabo IX v 10), and the third an island of uncertain location (Pliny _NH_ XXV 52). It is possible that Hor _AP_ 300 'tribus Anticyris caput insanabile' should be taken to mean that all three places were famous for hellebore, but ps-Acron glosses _tribus Anticyris_ as 'tribus ... potionibus [_Keller_: potus _codd_] ... aut multo elleboro', which Brink accepts, citing Hor _Sat_ II iii 82-83 'danda est ellebori multo pars maxima auaris; / nescio an Anticyram ratio illis destinet omnem' and Persius IV 16 'Anticyras ... sorbere meracas' for the metonymy, and Petronius 88 4 'Chrysippus, ut ad inuentionem sufficeret, ter elleboro animum detersit' for the number. The last two places at least seem to have been known for their hellebore; compare Pliny _NH_ XXV 49 'plurimum autem nascitur in Oete monte et optimum uno eius loco circa Pyram' and XXV 52 'Drusum quoque apud nos ... constat hoc medicamento liberatum comitiali morbo ['epilepsy'] in Anticyra insula'.

=57. TV QVOQVE FAC TIMEAS.= That is, his friend should start to behave better towards him. For a similar exhortation at the end of a poem of reproach, see _Tr_ I viii 49-50 'effice peccati ne sim memor huius, et illo / officium laudem quo queror ore tuum'; even in the _Ibis_ there is a veiled offer of reconciliation: 'et neque nomen in hoc nec dicam facta libello, / teque breui qui sis dissimulare sinam. / postmodo, _si perges_, in te mihi liber iambus / tincta Lycambeo sanguine tela dabit' (51-54).

=58. DVM LOQVERIS.= Compare _Am_ I xi 15 'dum loquor, hora fugit' and Hor _Carm_ I xi 7-8 'dum loquimur, fugerit inuida / aetas'; Nisbet and Hubbard cite _ad loc_ Persius V 153 and Petronius 99 3, noting that the _sententia_ is not found before Horace.

IV. To Sextus Pompeius

In this second poem addressed to Sextus Pompeius, Ovid celebrates the news that Pompeius is to be *_consul ordinarius_* in the following year. As Pompeius was consul in 14, Ovid probably wrote the poem shortly after the election of magistrates in 13.

Poems iv and v form a pair, the first being an account of Ovid's reaction on learning of Pompeius' election, the second being a letter to the new consul. Both poems have points of contact with poem ix, a letter of congratulation sent to Graecinus on his becoming suffect consul.

The poem begins with general reflections that no sadness is absolute, which prepare for the description of how the news came to Ovid of Pompeius' election (1-20). He pictures to himself the ceremonies that will take place (21-42), and ends with the hope that in the midst of the festivities Pompeius will still be able to remember him (43-50).

=1-6.= In these lines Ovid reverses the usual ancient sentiment that no pleasure is unalloyed. Compare *_Hor_ Carm_ II x 17-18* 'non, si male nunc, et olim / sic erit'. For the more usual thought, see *_Met_ VII 453-54* 'nulla est sincera uoluptas, / sollicitique aliquid laetis interuenit' and *_Fast_ VI 463* 'interdum miscentur tristia laetis'.

=1. AVSTRALIBVS VMIDA NIMBIS.= An image used elsewhere by Ovid as a metaphor of his unhappiness: see *_Tr_ I iii 13* 'hanc animo nubem dolor ipse remouit', *_Tr_ V v 22* 'pars uitae tristi cetera nube uacet', and *_EP_ II i 5-6* 'tandem aliquid pulsa curarum nube serenum ['cloudless'] uidi'.

=1. VMIDA.= For the dampness of the south wind, compare *_Met_ I 65-66* 'contraria tellus / nubibus assiduis pluuiaque madescit ab Austro'.

=2. NON INTERMISSIS ... AQVIS.= *_Non intermissis_* in the same metrical position at *_EP_ I iv 16* 'non intermissis cursibus ibit equus'; *_intermissus_* used of bad weather at *_Tr_ II 149-51* 'uentis agitantibus aera [*_uar_ aequora*] non est / aequalis rabies continuusque furor, / sed modo subsidunt *_intermissique_* silescent'.

=7. DOMO PATRIAQUE CARENS OCVLISQVE MEORVM.= Similar phrasing at *_Tr_ III vii 45* 'cum caream patria uobisque domoque', *_Tr_ III xi 15-16* 'quod coniuge cara, / quod patria careo pignoribusque meis', *_Tr_ V v 19* (of his wife) 'illa domo nataque sua patriaque fruatur', *_Tr_ I v 83*, *_Tr_ IV vi 19*, *_Tr_ IV ix 12*, *_Tr_ V x 47*, *_EP_ I iii 47*, and *_EP_ II ix 79*.

=7. OCVLISQVE MEORVM.= Compare *_Tr_ V iv 27-30* 'nec patriam magis ille suam desiderat ... quam uultus *_oculosque_* tuos, o dulcior illo / melle quod in ceris Attica ponit apis'. *_Oculisque meorum_* seems to mean 'regards des miens' (André) rather than 'the sight of my own' (Wheeler); compare *_Aen_ XI 800-1* 'oculosque tulere / cuncti ad reginam', *_Met_ VII 256* 'et monet arcanis oculos remouere profanos', Persius V 33 'permisit sparsisse oculos ['to look where I chose'], and from prose Cic *_Fam_ IX ii 2* 'ut uitemus oculos hominum'.

=9. VVLTVM DIFFVNDERE.= The action opposite to *_trahis uultus_* (i 5); compare *_Met_ XIV 272* 'diffudit uultus' and from prose Sen *_Ep_ 106 5* 'nisi dubitas an uultum nobis mutent, an frontem astringant, an *_faciem diffundant_*'. It is probably from this expression that *_diffundere_* acquired the extended sense of 'mentally relax' (*_OLD diffundo_* 5), for which compare *_Met_ IV 766* 'diffudere animos', *_Met_ III 318* 'Iouem ... diffusum nectare', and *_AA_ I 218* 'diffundetque animos omnibus ista dies'.

=9. CAVSAM.= CAVSA (*_BCT_*) is grammatical enough, but corruption from *_qua ... causam_* to *_qua ... causa_* is more likely than the inverse.

The construction of the sentence is rather complex: Ovid's normal practice would be to employ an objective genitive with _causa_.

=10. POSSIM= _BCMHIT_ POSSEM _L_ POSSVM _F_. The clause is in primary tense sequence following the true perfect _inueni_, which represents the present result of a past action. Compare _fecit ... minuant_ in 5-6.

=10. NEC MEMINISSE= = _et obliuisci_. _Nec (non) meminisse_ is metrically useful for filling the second hemistich of the pentameter up to the disyllable; so used at vi 50 'arguat ingratum non meminisse sui', _Tr_ IV iv 40 & V xiii 18, and _EP_ II iv 6.

=11. SOLVS= _BC_. TRISTIS, the reading of the other six manuscripts, is tempting, as being the less neutral of the two adjectives, and was accepted without question by Heinsius and Burman. If it is accepted, one could argue that Ovid refers back to the word at 21 'dilapsis ... curis'. But _solus_ is shown to be correct by the passage Ovid is here imitating, Virgil _G_I 388-89 'tum cornix plena pluuiam uocat improba uoce / et _sola_ in sicca secum _spatiatur harena_'. _Solus_ was lost through haplography ('fulua solus': the elongated 's' form common in manuscripts would have facilitated the error) and _tristis_ interpolated to restore the metre. Ehwald believed (_KB_ 63) that the error arose from _tristis_ having been written above _solus_ in the archetype, but there is no reason to accept this, since the one could not stand as a gloss for the other.

=11. SPATIARER HARENA.= The phrase is taken from Virgil _G_I 388-89 (quoted in the previous note); Ovid imitates the passage again at _Met_ II 572-73 'lentis / passibus, ut soleo, summa _spatiarer harena_'.

=12. VISA EST A TERGO PENNA DEDISSE SONVM.= 'I thought I heard a wing rustle behind me'. A similar advent of an unseen deity at _Met_ III 96-98 'uox subito audita est; neque erat cognoscere promptum / unde, sed audita est: "quid, Agenore nate, peremptum / serpentem spectas? et tu spectabere serpens"'. Compare as well _Met_ V 294-98 'Musa loquebatur: pennae sonuere per auras, / uoxque salutantum ramis ueniebat ab altis. / suspicit et linguae quaerit tam certa loquentes / unde sonent hominemque putat Ioue nata locutum; / ales erat'.

=12. PENNA= _BMFHILT_ PINNA _C_. _Pinna_ and _penna_, perhaps from different roots, were confused even in antiquity. The ancient manuscripts of Virgil offer _pinna_ as the spelling even for the meaning 'wing', but Quintilian clearly took _penna_ as the correct spelling for this sense: 'quare ['therefore'] discat puer ... quae cum quibus cognatio; nec miretur cur ... a pinno quod est acutum [_sc_ fiat] securis utrimque habens aciem _bipennis_, ne illorum sequatur errorem qui, quia a pennis duabus hoc esse nomen existimant, pennas auium dici uolunt'. (I iv 12).

=13. NEQVE ERAT= _CMHL_ NEC ERAT _BFIT_. Virgil had a very strong preference for _neque_ before words starting with a vowel, but Ovid did not follow this rule: compare _Met_ I 101 'nec ullis', 132 'nec adhuc', 223 'nec erit', 306 'nec ablato', and 322 'nec amantior'. However, it seems better to accept _neque_ as the true reading in view of the good manuscript support and the parallel at _Met_ III 96-97 'uox subita audita est (neque [_uar_ nec] erat cognoscere promptum / unde, sed audita est)'.

=13. NEQVE ERAT CORPVS.= 'But there was no body'. _Neque_ (_nec_) represents _sed ... non_ as well as _et ... non_.

It is one of Ovid's favourite devices to describe the aspect of gods when they appear to him, as at _Am_ III i 7-14 (Elegy and Tragedy), _Fast_ I 95-100 (Janus), _Fast_ III 171-72 (Mars), _Fast_ V 194 (Flora), _Fast_ V 637-38 (Tiber), and _EP_ III iii 13-20 (Amor). The only other passage where Ovid says he did not see the god is _Fast_ VI 251-54, but Vesta had no traditional appearance that Ovid could make use of: compare _Fast_ VI 298 'effigiem nullam Vesta ... habet'.

The reason that Ovid did not describe Fama was that the picture of Fama as a winged monster which Virgil had made standard (*_Aen_ IV* 174-88) could not easily be integrated into the poem. The only description of Fama in Ovid is at *_Met_ IX* 137-39 'Fama loquax praecessit ad aures, / Deianira, tuas, quae ueris addere falsa / gaudet, et e minima sua per mendacia crescit'. At *_Met_ XII* 39-63 there is a memorable description of Fama's dwelling-place. Fama is also personified (but with no descriptions) at *_EP_ II i* 19-20 & *II ix 3*.

=16. PER IMMENSAS AERE LAPSA VIAS.= Similar phrasing at *_EP_ III iii* 77-78 (Amor speaking) 'ut tamen aspicerem consolarerque iacentem, / *_lapsa* per immensas est mea penna uias-'.

=17. QVO NON TIBI CARIOR ALTER.= Compare *_Tr_ III vi 3* 'nec te mihi carior alter', *_Tr_ IV vi 46* 'qua nulla mihi carior, uxor', and *_EP_ II viii 27* 'per patriae nomen, quae te tibi carior ipso est'.

=18. CANDIDVS ET FELIX PROXIMVS ANNVS ERIT.= Compare *_Fast_ I* 63-64 'ecce tibi *_faustum_*, Germanice, nuntiat *_annum_* / inque meo primus carmine Ianus adest'. No doubt both passages echo the phrasing of a New Year wish or prayer.

=18. CANDIDVS.= 'Favourable'. Compare *_Tr_ V v 13-14* (on his wife's birthday) 'optime natalis! quamuis procul absumus, opto / *_candidus_* huc uenias', *_Prop_ IV i 67-68* 'Roma, faue, tibi surgit opus, date *_candida_* ciues / omina, et incepitis dextera cantet ausi!', and *_Fast_ I* 79-80 'uestibus intactis Tarpeias itur in arces, / et populus *_festo concolor_* ipse suo est'.

=19. DIXIT ET= has a definite epic flavour, being found in Virgil at *_Aen_ I* 402 & 736, *II* 376, *III* 258, *IV* 659, *V* 477, *VI* 677, *VIII* 366 & 615, *IX* 14, *X* 867, *XI* 561 & 858, *XII* 266 & 681, and *_G_ IV* 499; from Ovid compare *_Met_ I* 466-67 'dixit et eliso percussis aere pennis / impiger umbrosa Parnasi constitut arce', *I* 762 'dixit et implicuit materno bracchia collo', *III* 474, *IV* 162 & 576, *V* 230 & 419, *VIII* 101, and *VIII* 757. A close parallel at *_EP_ III iii* 93-94 (Amor has been speaking with Ovid) 'dixit et aut ille est tenues dilapsus in auras, / cooperunt sensus aut uigilare mei'.

=22. EXCIDIT.= 'I forgot'; the opposite of *_subit_* 'I remember'. The idiom is standard Latin (*_OLD excido1_ 9b*); Ovidian instances at *_Her_ XII 71*, *_Am_ II i 18*, *_Met_ VIII 449-50* 'excidit omnis / luctus et a lacrimis in poenae uersus amorem est', *_Met_ XIV 139*, *_Fast_ V 315*, *_Tr_ I v 14*, *_EP_ II iv 24*, and *_EP_ II x 8* 'excidet tantum ne tibi cura mei'.

=23. VBI ... RESERAVERIS ANNVM.= 'When you have unlocked the year'. Compare Ovid's descriptions of Janus at *_Fast_ I* 99 'tenens baculum dextra *_clauemque_* sinistra' and *_Fast_ I* 253-54 "nil mihi cum bello: pacem postesque tuebar / et" *_clauem_* ostendens "haec" ait "arma gero".

=23. LONGVM ANNVM.= André translates, 'l'année longue à venir', citing Cic *_Phil_ V 1* 'Nihil umquam longius his Kalendiis Ianuariis mihi uisum est', to which *_OLD longus_* 14a adds (among other passages) Caesar *_BG_ I* 40 13 'in longiore diem collaturus' and Sen *_Ep_ 63 3* 'non differo in *_longius_* tempus'; but the meaning 'far off' seems unsuited to the present context. *_Longum_* should be taken in its usual sense; it perhaps emphasizes that the whole year is still ahead.

=24. SACRO MENSE.= *_Sacer_* because of the religious ceremonies marking the New Year.

=25-28.= The first action of the new consul was to take auspices at his home and to assume the consular toga: compare Livy *XXI* 63 10 (217 BC; Flaminus has entered his consulship while absent from Rome) 'magis pro maiestate uidelicet imperii Arimini quam Romae magistratum initurum et in deuersorio hospitali quam apud penates suos praetextam sumpturum' (Mommsen *_Staatsrecht_ I3* 615-17).

=26. NE TITVLIS QVICQVAM DEBEAT ILLE SVIS.= There are two possible ways of understanding this line.

One way is to take *_titulis* as referring to Pompeius' earlier magistracies, 'as if the series of offices were a score which Pompey would pay in full when he became *consul*' (Wheeler). A similar use at *_Her_ IX 1* 'Gratulor Oechaliam *titulis* accedere nostris'.

_Titulis does not have to be taken as a strict reference to the offices Pompeius had already held, but can have the wider sense of 'reputation, honour'. Compare the opening line of *_Her_ IX* quoted above; Professor R. J. Tarrant cites *_Met_ XV 855* 'sic magnus cedit *_titulis* Agamemnonis Atreus' and Juvenal VIII 241.

The second way to take the passage is, with Némethy, to understand *_titulis ... suis* as being equivalent to *_maioribus suis, qui magnos titulos habent*, the *_tituli* being the inscriptions below the *_imagines* of Pompeius' ancestors. A parallel for the sense at *_EP_ III i 75-76* 'hoc domui *debes* de qua censeris, ut illam / non magis officiis quam probitate colas'. Professor E. Fantham suggests a refinement: *_titulis ... suis* should be taken in the sense 'achievements of his ancestors'. Compare Prop IV xi 32 'et domus est *titulis* utraque fulta suis'.

=27. PAENE ATRIA.= Heinsius preferred PENETRALIA, the reading of *_I_* and *_F2_* ('sed ne sic quidem locus mihi uidetur plane in integrum restitutus'), apparently objecting to *_paene_*. The word seems weak enough, especially in view of Virgil *_G_ I 49* 'illius immensa *ruperunt* horrea messes', but Professor R. J. Tarrant points out to me a similarly weak *_paene_* at *_Tr_ III xi 13-14* 'sic ego belligeris a gentibus undique saeptus / terrore, hoste meum paene premente latus'. Burman conjectured LAETA and PLENA; neither seems very convincing.

For *_atria_* compare *_Her_ XVI 185-86* 'occurrent denso tibi Troades agmine matres, / nec capient Phrygias *_atria_* nostra nurus'. *_Penetralia_*, although poorly attested, is in itself appropriate enough, since the new consul began his magistracy in front of his *_penates_*: Festus (Mueller 208; Lindsay 231) defined the *_penetralia_* as the 'penatium deorum sacraria'.

=28. ET POPVLVM LAEDI DEFICIENTE LOCO.= The jostling of a crowd similarly described at *_Am_ III ii 21-22* 'tu tamen a dextra, quicumque es, parce puellae; / contactu lateris laeditur ista tui'.

=29-34.= The new consul, accompanied by lictors, left his house and went in solemn procession to the Capitoline, where he took his place on the curule chair, and then sacrificed to Iuppiter Optimus Maximus. A meeting of the Senate followed, held in the temple of Jupiter.

At ix 17-32 Ovid gives a similar description of the consul's entering on his office.

=29. TARPEIAE ... SEDIS.= *_Capitolinus_* is metrically awkward; hence the synecdoche from the *_Tarpeia rupes_*, the part of the Capitoline from which criminals were hurled. Similar tropes at viii 42 'uictima Tarpeios inficit icta focos', ix 29 'at cum Tarpeias esses deductus in arces', and commonly in the poets.

=30. FACILES IN TVA VOTA.= 'Receptive to your prayers'; for this frequent sense of *_facilis* compare *_Her_ XII 84* 'sed mihi tam *faciles* unde meosque deos?', *_Met_ V 559* 'optastis *facilesque* deos habuistis', *_Tr_ IV i 53* 'sint precor hae [the Muses] saltem *faciles* mihi', *_EP_ II ii 19-20* 'esse ... fateor ... *difficilem* *precibus* te quoque iure meis', *_Her_ XVI 282* 'sic *habeas* *faciles* in tua uota deos', and Grattius 426.

=31-32.= The asyndeton in this distich is odd, given the preceding series of connectives. If the text is unsound, however, alteration of *_certae_* to *_certant_* (Damsté) or *_cerno_* (Owen) is not the cure. By using *_certae_* Ovid is indicating that there will be a clean blow with the axe, a good omen for the coming year. For the opposite omen, see *_Aen_ II 222-24* (describing Laocoön) 'clamores simul horrendos ad sidera tollit: / qualis mugitus, fugit cum saucius aram / taurus et *incertam* *excussit* ceruice securim'.

=31-32. BOVES NIVEOS ... QVOS ALVIT CAMPIS HERBA FALISCA SVIS.= Compare *_Am_ III xiii 13-14 'ducuntur _niueae_ populo plaudente _iuuencae_, / _quas aluit campis herba Falisca suis'* and *_Fast_ I 83-84* (a description of the sacrifices on January 1st) '*colla_ rudes operum _praebent_ ferienda iuuenci, / _quos aluit campis herba Falisca suis_*'.

=33-34. CVMQVE DEOS OMNES, TVM QVOS IMPENSIVS AEQVOS / ESSE TIBI CVPIAS, CVM IOVE CAESAR ERVNT.= *_Cupias_* must be supplied with *_deos omnes_* --'You will wish the favour of all the gods; those gods whose favour you will particularly wish will be Caesar and Jupiter'. The omission of the verb from the *_cum_-clause* seems very strange, however, and Ehwald (*_KB_ 63-64*) is possibly correct in supposing a distich to have fallen from the text after 32; in this case, *_cumque deos omnes_* is probably far removed from its original form.

=33. OMNES, TVM QVOS.= Ehwald wished to read OMNES, TVNC HOS (*_P_* reads TVNC HOS ORES), *_hos_* referring to the gods of the Capitol who had been named in the distich missing after 32; but this would leave *_cum Ioue Caesar erunt_* without a predicate.

=33. AEQVOS.= 'Favourable'; compare *_Her_ I 23 'sed bene consuluit casto deus _aequus_ amori'; _Tr_ I ii 6 '_aequa_ Venus Teucris, Pallas _iniqua_ fuit', _Tr_ III xiv 29 '_aequus_ erit scriptis'*, and *_Tr_ IV i 25*.

=35. E MORE VOCATI.= 'Convened, as is traditional'. After the sacrifice on the Capitoline, the new consul addressed the assembled Senate; compare *Livy XXVI 26 5 'M. Marcellus cum idibus Martiis consulatum inisset, senatum eo die _moris modo causa_ habuit* ['held a session of the Senate simply because it was traditional to do so'] and *Livy XXI 63 8 'ne die initi magistratus Iouis optimi maximi templum adiret, ne senatum inuisus ipse et sibi uni inuisum uideret consuleretque'*.

=36. INTENDENT AVRES.= The expression is not found elsewhere in Ovid, or in Virgil; but compare *Manilius II 511 'at nudus Geminis _intendit_ Aquarius _aurem_'*. The expression is presumably an extension of *_oculos* (aciem) *intendere*, for which see *Cic _Tusc_ IV 38, _Ac_ II 80, and Tac _Ann_ IV 70*.

=37. FACVNDO TVA VOX ... ORE.= For Pompeius' eloquence, Némethy cites *Val Max II vi 8 '_facundissimo_ ... sermone, qui ore eius quasi e beato quodam eloquentiae fonte manabat'* and *IV vii ext 2 'clarissimi ac _disertissimi_ uiri'*.

=37. HILARAVERIT.= The verb is rare and elevated in tone. Compare *Cic _Brut_ 44* (of Pericles' oratory) '*huius suauitate maxime hilaratae Athenae sunt*', *Catullus LXIII 18*, and *_Ecl_ V 69*.

=38. VTQVE SOLET, TVLERIT PROSPERA VERBA DIES.= Compare *_Fast_ I 175-76* (Ovid to Janus) "'at cur _laeta_ tuis dicuntur _uerba_ Kalendis, / et damus alternas accipimusque preces?'".

=40.= Riese's punctuation 'facias cur ita, saepe dabit' seems preferable to the alternate 'facias cur ita saepe, dabit', as placing more emphasis on Augustus and being perhaps an echo of *_Tr_ IV ii 12 'munera det meritis, _saepe datura_, deis'*.

=42. OFFICIVM POPVLI= = *_populum officium facientem_*; the same metonymy at *_Met_ XV 691-93* (of Aesculapius) '*restitut hic agmenque suum _turbaeque sequentis_ / _officium_ placido uisus dimittere uultu / corpus in Ausonia posuit rate*'.

=44. NEC POTERVNT ISTIS LVMINA NOSTRA FRVI.= Other non-personal subjects at *Cic _Am_ 45* (*_animus_*) and *ps-Quint _Decl_ VII 10 'uulneribus illis non fruentur _oculi_'*. In all of these passages the transition from an expressed personal subject to a faculty or part of the personality seems fairly natural.

=45. QVAMLIBET= is a correction by Heinsius: 'far away as you might be ...'. The QVOD (QVA) LICET of

most manuscripts anticipates the following *qua possum*_, contrary to Ovid's practice.

=45. QVA POSSVM, MENTE.= A commonplace of the poems of exile: compare ix 41-42 'mente tamen, quae sola domo non exulat, usus / praetextam fasces aspiciamque tuos', *_Tr_ III* iv 56, *_Tr_ IV* ii 57 'haec ego summotus *qua possum* mente uidebo', *_EP_ I* viii 34 'cunctaque mens oculis peruidet usa suis', *_EP_ II* iv 8, *_EP_ II* x 47, and *_EP_ III* v 47-48.

=47. SVBEAT TIBI.= See at xv 30 *subeant animo* (p 440).

V. To Sextus Pompeius

The poem was written shortly after Pompeius' accession to the consulship (compare 4 'tectaque brumali sub niue terra latet' and 24 'deque *parum noto* consulet officio'). It takes the form of a set of instructions to the poem on what it should do when it reaches Rome. Ovid tells the poem it should look for Pompeius, and includes a short description of some of the consular functions Pompeius might be carrying out (1-26). He then instructs the poem in what it is to say to Pompeius: it should describe to him Ovid's gratitude for past and present services, and promise (using several *adynata* as illustrations) that this gratitude will be eternal (27-46).

A close parallel to this poem is furnished by *_Tr_ III* vii, in which Ovid tells the poem where it is to seek his stepdaughter Perilla and what it is to say to her. Similar personifications are found in *_Tr_ I* i, in which Ovid gives instructions to his book on what it should do when it reaches Rome and the prudence it should show, in *_Tr_ III* i, where the book describes its arrival in Rome, in *_Tr_ V* iv, where the letter tells of Ovid's misery and his loyalty to his friend, and in Ovid's exhortation to his *elegi* at *_Fast_ II* 3-6. The device is not unique to Ovid, being found at Catullus XXXV, Hor *Ep_ I* xx, and Statius *Sil_ IV* iv.

=1. LEVES ELEGI.= The same phrase at *Am_ II* i 21 'blanditias *elegosque leues*_, mea tela, resumpsi'.

=1. DOCTAS AD CONSVLIS AVRES.= 'To the ears of a consul who appreciates poetry'. Compare Hor *Ep_ I* xiii 17-18 'carmina quae possint oculos *aurisque* morari / Caesaris' and Prop II xiii 11-12.

=2. HONORATO ... VIRO.= Dative of agent with *legenda*_.

=2. HONORATO= refers specifically to Pompeius' consulship. *Honor*_ is often used with the restricted sense of 'magistracy'.

=3. LONGA VIA EST.= Compare *_Tr_ I* i 127-28 (the end of Ovid's instructions to his book) 'longa uia est, propera! nobis habitabitur orbis / ultimus, a terra terra remota mea'.

=3. LONGA VIA EST, NEC VOS PEDIBVS PROCEDITIS AEQVIS.= The *uia longa*_ is seen as a possible cause of the metre's lameness at *_Tr_ III* i 11-12.

=3. NEC ... PEDIBVS ... AEQVIS.= Ovid often mentions the alternating pattern of elegiac verse: compare xvi 11 *numeris ... imparibus ... uel aequis*_ and the passages there cited, *Am_ III* i 8 (of Elegy) 'et, puto, pes illi *longior alter* erat', and *EP_ III* iv 85-86 'ferre etiam molles elegi tam uasta triumphi / pondera *disparibus* non potuere *rotis*'.

=5. HAEMON= *Laurentianus* 38 39 (saec xv), *Ven. Marcius XII* 106 (saec xv), *editio princeps Bononiensis* *HAEMVM BCMFHILT*. I follow Heinsius and Burman in printing *Haemon*_, in consideration of the preceding *Thracen*_: it seems neater to have both place-names in their Greek forms. *Haemum*_ is similarly the transmitted reading at *Met_ VI* 87 (of the tapestry created by Minerva) 'Threiciam Rhodopen habet angulus unus et *Haemon*' and *Met_ X* 76-77 (of Orpheus) 'in altam / se recipit

Rhodopen pulsumque Aquilonibus *_Haemon_*', the preferable *_Haemon_* being found only in certain late manuscripts.

=6. TRANSIERITIS.= In early Latin this would necessarily have been a perfect subjunctive, the future perfect indicative being

transieritis with the second 'i' short; but after Ennius and Plautus the forms (like *_erIs_* and *_eris_*) are used

indifferently, according to metrical necessity. See Platnauer 56 and Kühner-Stegmann I 115-16.

=7. LVCE MINVS DECIMA DOMINAM VENIETIS IN VRBEM.= '[Starting from Brundisium] you will arrive in Rome before the tenth day'. The same idiom at *_Fast_* V 379 'nocte minus quarta promet sua sidera Chiron'.

=8. VT FESTINATVM NON FACIATIS ITER.= The trip would probably be not much shorter than ten days. André cites Livy XXXVI 21 and Plutarch *_Cato maior_* 14 3 for Cato's five-day journey from Hydruntum (Livy; Hydruntum is about seventy-five kilometres southeast of Brundisium) or Brundisium (Plutarch) in 191 to announce the victory over Antiochus III at Thermopylae; both authors mention the journey for its speed. The more leisurely journey from Rome to Brundisium described in Hor *_Sat_* I v seems to have taken about fifteen days; see Palmer on I v 103.

=9.= Either =PETETVR= (*_FT_*) or PETATVR (*_BCMHIL_*) is possible enough. *_Petetur_* seems the better reading in view of *_uenietis_* (7) and *_erit_* (16), the corruption perhaps having been induced by *_faciatis_* in the preceding line. But the jussive *_petatur_* could be continuing from *_ite_* in the first line; compare Statius *_Sil_* IV iv 4-5 'atque ubi Romuleas uelox penetraueris arces, / continuo dextras flaui *_pete_* Thybridis oras'.

=10. NON EST AVGVSTO IVNCTIOR VLLA FORO.= Compare xv 16 'quam domus [*_sc_* tua] Augusto continuata foro'.

=11. SI QVIS VT IN POPULO.= 'If someone in the crowd'. This seems to be the sense of *_ut in populo_*; Wheeler's translation 'as may happen in the crowd' will work here and at *_Tr_* I i 17-18 'si quis *_ut in populo_* nostri non immemor illi [= *_illic_*], / si quis qui quid agam forte requirat, erit', but not at *_Tr_* II 157-58 'per patriam, quae te tuta et secura parente est, / cuius *_ut in populo_* pars ego nuper eram' or at Hor *_Sat_* I vi 78-80 (Horace describes his schooldays) 'uestem seruosque sequentis / *_in magno ut populo_* si qui uidisset, auita / ex re preberi sumptus mihi crederet illos'.

A similar idiom appears at *_Tr_* II 231-32 'denique *_ut in tanto_* quantum non exitit umquam / *_corpore_* pars nulla est quae labet imperii'

=11. QVI SITIS ET VNDE.= Similar phrasing at *_Ilias Lat_* 554-55 'nomen genusque roganti, / *_qui sit et unde_*'.

=12. NOMINA ... QVAELIBET ... FERAT.= *_Ferat_* = 'receive as answer'. Compare Livy V 32 8 '[M. Furius Camillus] cum accitis domum tribulibus clientibusque ... percontatus animos eorum *_responsum tulisset_* se conlatus quanti damnatus esset, absolueret eum non posse, in exilium abiit' and XXI 19 11.

=12. DECEPTA ... AVRE.= Compare *_Met_* VII 821-23 'uocibus ambiguis *_deceptam_* praebuit *_aurem_* / nescio quis nomenque aurae tam saepe uocatum / esse putat nymphae'.

=14. VERA, MINVS= *_Hilberg_* VERBA MINVS *_codd_*. For the phrase *_uera fateri_* Hilberg (35-36) cited as parallels *_Met_* VII 728 & IX 53, *_Tr_* I ix 16, *_EP_* III i 79 'si uis *_uera fateri_*', *_EP_* III ix 19 'quid enim dubitem tibi *_uera fateri_*?', to which add *_EP_* II iii 7. For the contrast of *_uera_* and *_ficta_* Hilberg cited *_EP_* III iv 105-6 'oppida turritis cingantur eburnea muris, / *_fictaque_* res *_uero_* [*_codd_*: *_uerae_* *_Riese_*]

more putetur agi'; see as well *_Tr_ I ix 15-16* 'haec precor ut semper possint tibi *_falsa_* uideri; / sunt tamen euentu *_uera_* fatenda *_meo*'. For the corruption of *_uera_* to *_uerba_* he cited *_Fast_ I 332*, *_Tr_ III vi 36*, *III xi 33 & IV iii 58*, and *Prop III xxiv 12* 'naufragus Aegaea uera [*_Passerat_*: *uerba _codd_*] fatebar [*_uar_* fatebor] *aqua*'; for the position of *_uera_* he cited *_EP_ III i 46 & IV xiii 26*. The corruption was no doubt assisted by the isolated position of *_uera_* at the start of the pentameter.

=15-16. COPIA NEC VOBIS NVLLO PROHIBENTE VIDENDI / CONSULIS ... ERIT.= 'Even if no one stops you, you will not be able to see the consul [because he will be busy]'. Heinsius preferred to read *VLLO* (*_P_*), but this does not yield sense: it would have to mean 'you will be able to see the consul if no one prevents you' or 'you will be unable to see the consul if anyone prevents you'; neither of these meanings would cohere with what follows.

=15. COPIA.= 'Opportunity'; compare *_Met_ XI 278* '*copia_* ... facta est adeundi tecta tyranni', *_EP_ III i 135-37* 'cum domus Augusti ... laeta ... plenaque pacis erit, / tum tibi di faciant adeundi *copia_* fiat', and *_Aen_ I 520* 'coram data *copia_* fandi', *XI 248* (=I 520) & *XI 378*.

=16. CONTIGERITIS.= See on 6 *_transierItis_*.

=17. DICENDO IVRA.= The plural is poetic, the standard phrase being *_ius dicere_*: *_OLD ius2_* 4b cites *Livy III 52 6* alone for the plural.

=17-26.= Ovid lists in order of ascending importance some of the activities Pompeius as consul might be engaged in, starting with the hearing of lawsuits and ending with visits to the imperial family. For a shorter instance of the device of listing the recipient's possible activities, see *_Tr_ III vii 3-4* (Ovid tells his letter to seek Perilla) 'aut illam inuenies dulci cum matre sedentem, / aut inter libros Pieridasque suas'.

=18. CONSPICVVM ... SIGNIS EBVR.= *_Signis_* = 'bas-relief'; the sense is confined to verse (*_OLD signum_* 12b). Compare *ix 27* 'signa ... in sella ... formata curuli', *_Met_ V 80-82* 'altis / extantem signis ... cratera', *_Met_ XII 235-36* 'signis extantibus asper / antiquus crater', *_Met_ XIII 700*, *Lucr V 1427-28* 'ueste ... purpurea atque auro signisque ingentibus apta', *_Aen_ V 267*, *V 536 & IX 263*, *Prop IV v 24*, *Statius _Theb_ I 540*, and *Silius II 432*.

=18. CVM PREMET ALTVS EBUR.= 'When he sits tall on the curule chair'. The same situation similarly described at *_Fast_ I 81-82* 'iamque noui praeunt fasces, noua purpura fulget, / et noua conspicuum pondera sentit ebur'; compare as well *_Med Fac_ 13* 'matrona *premens altum_* rubicunda sedile' and *_Met_ V 317* 'factaque de uiuo *_pressere_* sedilia saxo'.

=19. REDITVS ... COMPONET.= 'Will be arranging the [state's] income'. For *_reditus_* compare *_Am_ I x 41* 'turpe tori *_reditu_* censu augere paternos' and *_EP_ II iii 17-18* 'at *_reditus_* iam quisque suos amat, et sibi quid sit / utile sollicitis supputat ['calculates'] articulis'. For *_componet_* compare *Cic II Verr_ IV 36* '*compone_* hoc quod postulo de argento' and *Tac Ann_ VI 16 5*.

=19. POSITAM ... AD HASTAM.= A spear placed in the ground was a symbol of magisterial authority, and as such was always present at the letting of tax contracts. For the language compare *Cic Leg Agr_ II 53* 'ponite ante oculos uobis Rullum ... *_hasta posita_* ... auctionantem'. For *_hasta_* with the specific meaning of 'contract-letting', see *Livy XXIV 18 11* 'conuenere ad eos frequentes qui *_hastae huius generis_* adsueuerant'. The practice is recalled in the modern Italian term for 'auction', *_uendita all'asta_*.

=20. MINVI MAGNAE.= A word play on *_minus_* and *_magis_* at least; but Professor E. Fantham points out to me that Ovid probably had in mind the phrase *_maiestatem populi Romani minuere_* (*Cic Inu_ II 53 & Phil_ I 21*); Pompeius will not allow the interests of the state to be damaged.

=21. IN IVLIA TEMPLA= = *in curiam Iuliam*. Caesar had started the construction of a new senate-house in 44; it was opened by Augustus in 29. The building, as restored by Diocletian, survives substantially intact: see Nash I 301.

=22. TANTO DIGNIS CONSVLE REBVS.= Note the separation of the epithets from the nouns, and the high level of diction produced by the hyperbaton.

=23. AVT FERET ... SOLITAM ... SALVTEM= = *aut, ut solet, salutabit*.

=23. NATOQVE.= Tiberius, son of Ti. Claudius Nero, had been adopted by Augustus in AD 4.

=24. DEQVE PARVM NOTO CONSVLET OFFICIO.= 'Will be asking advice about his unfamiliar office'. It still being winter, Pompeius would not have been very long in office, and so would not yet have been very familiar with his duties. Burman objected to this notion ('nec Ovidium tam adulandi imperitum fuisse puto, ut ignorantiam aut seruitutem tam imprudenter obiiceret Pompeio') and conjectured DEQVE PATRVM TOTO CONSVLET OFFICIO, that is, 'consulet Caesares, *quale uelint esse officium* totius senatus'. But the conjecture is unattractive, and the problem not as great as Burman thought: both Ovid and Pompeius would wish to emphasize the importance of the Caesars.

=25. AB HIS VACVVM.= A prose usage, paralleled in Ovid by *EP* I i 79 alone 'inque locum Scythico *uacuum* mutabor *ab arcu*'. Elsewhere Ovid has nine instances of *uacuus* with the simple ablative and two instances of *uacuus* with the genitive, while Virgil never has *uacuus* with a complement. ET HIS VACVVM, given by *B* and *C*, is perhaps an attempt to restore normal poetic idiom.

=26. A MAGNIS ... DEIS.= 'After the great gods'--Augustus and Tiberius. Dio says that it was remarked after Augustus' death that both of the consuls for the year were related to the emperor (LVI 29 5); it is strange that Ovid nowhere mentions Pompeius' link with the imperial family.

For the sense of *ab*, compare for example *Ecl* V 48-49 'nec calamis solum aequiperas, sed uoce magistrum: / fortunate puer, tu nunc eris alter *ab illo*' and Statius *Theb* IV 842.

=27. CVM TAMEN ... REQVIEVERIT.= After it has arrived in Rome, the poem should not vex Pompeius by approaching him when he is busy. At *Tr* I i 93-96 Ovid in the same way advises his book when it should approach Augustus, and at *EP* III i 135-40 gives similar directions to his wife. Compare as well *Met* IX 572-73 (a messenger carries Byblis' declaration of love to her brother) 'apta minister / tempora nactus adit traditque fatentia [*H. A. Koch*]: latentia *codd*] uerba' and *Met* IX 610-12 (Byblis' explanation of the failure of her suit) 'forsitan et missi sit quaedam culpa ministri: / non adiit apte, nec legit idonea, credo, / tempora, nec petiit *horam animumque uacantem*'.

=27. A TVRBA RERVVM.= 'De ces multiples affaires' (André). Heinsius conjectured CVRA, citing ix 71 (addressed to Graecinus as consul) 'cum tamen *a rerum cura* propiore uacabit'. The conjecture is elegant enough, but the manuscript reading seems sufficiently supported by *Her* II 75-76 (Phyllis to Demophoon) 'de tanta *rerum turba* factisque parentis / sedit in ingenio Cressa relicta tuo' and *EP* III i 144 'per *rerum turbam* tu quoque oportet eas'; compare as well Columella XI 2 25.

=28. MANSVETAS ... MANVS.= The same phrase in the same position at Prop III xvi 9-10 'peccaram semel, et totum sum pulsus in annum: / in me *mansuetas* non habet illa *manus*'. *Mansuetus* is foreign to poetic vocabulary, not being found in Virgil or Horace, and only three times in Propertius (I ix 12, I xvii 28, III xvi 10): in Ovid it occurs elsewhere only at *Tr* III vi 23 'numinis ut laesi fiat mansuetior ira' and *Ibis* 26.

=28. PORRIGET ILLE MANVS.= *Manus* = *manum*; for the latter, compare *Her* XVIII 15-16 'protinus haec scribens "felix i littera" dixi, / "iam tibi formosam *porriget illa manum*"'. Alternatively, the phrase

could be taken to indicate Pompeius' gesture of welcoming to a suppliant: at *_Met_ III 458* Narcissus, saying how he wished to embrace his reflection, says 'cumque ego *_porrexi tibi bracchia_*, porrigis ulti'.

=31-32. VIVIT ADHVC VITAMQVE TIBI DEBERE FATETVR, / QVAM PRIVS A MITI CAESARE MVNVS HABET.= See on i 2 *_debitor ... uitae_*, and compare *_Tr_ V ix 11-14* 'Caesaris est primum munus, quod ducimus auras; / gratia post magnos est tibi habenda deos. / ille dedit uitam; tu quam dedit ille tueris, / et facis accepto munere posse frui': the similarity of phrasing makes it all but certain that the poem was addressed to Pompeius.

=33. MEMORI ... ORE.= The phrase belongs to high poetic diction: compare *_Met_ VI 508* 'absentes pro se *_memori_ rogat ore salutent'*, *_Met_ X 204* (Apollo to the dead Hyacinthus) 'semper eris mecum *_memorique_ haerebis in ore_*', and *_AA_ III 700* 'auditos *_memori_ detulit ore_ sonos_*'.

=35. SANGVINE BISTONIVM QVOD NON TEPEFECERIT ENSEM.= Another instance of high poetic diction: compare *_Her_ I 19* 'sanguine Tlepolemus Lyciam *_tepefecerat_ hastam*', *_Aen_ IX 333-34* 'atro *_tepefacta_ cruore / terra*', *_Aen_ IX 418-19* 'hasta ... traecto ... haesit *_tepefacta_ cerebro*', and *Hor _Sat_ II iii 136*.

=37-38. ADDITA PRAETEREA VITAE QVOQVE MVLTA TVNDAE / MVNERA.= The dative expresses purpose. For the sense of *_tueri_* 'sustain', compare *_Tr_ V ix 13* 'uitam ... quam dedit ille *_tueris_*', *Cic _Deiot_ 22* 'atque antea quidem maiores copias alere poterat; nunc exiguae uix *_tueri_* potest', *Livy V 4 5, XXIII 38 12 & XXXIX 9 5*, and *Pliny _NH_ XXXIII 134* 'M. Crassus negabat locupletem esse nisi qui redditu annuo legionem *_tueri_* posset'.

=38. NE PROPRIAS ATTENVARET OPES.= This may be a reference to the financial burden of living in exile, but more probably refers to the actual financial loss Ovid suffered in exile: 'ditata est spoliis perfida turba meis' (*_EP_ II vii 62*). It is clear from *_Tr_ I vi 7-8* that Ovid had feared such losses from the beginning of his exile.

Attenuare is a very strong verb: compare *_Met_ VIII 843-45* (of Erysichthon) 'iamque fame patrias altique uoragine uentris / *_attenuarat_* ['had exhausted'--Miller] opes, sed inattenuata manebat / tum quoque dira fames'.

=39. PRO QVIBVS VT MERITIS REFERATVR GRATIA.= Similar language to Pompeius at i 21 'et leuis haec *_meritis* referatur *gratia_* tantis'.

=40. MANCIPII ... TVI= (*_CB2_*) 'belonging to your property' seems a much more elegant construction than the other manuscripts' *MANCIPIVM ... TVVM* 'your slave', and was conjectured by Heinsius; in support of *_mancipium ... tuum_* Burman cited viii 65-66 'si quid adhuc igitur uiui, Germanice, nostro / restat in ingenio, *_seruiet_* omne tibi'.

=41-44.= Ovid uses the common device of listing *_adynata_*; the second version of the device at *_Tr_ I viii 1-10*, where Ovid says that now his friend has betrayed him he expects to see the *_adynata_* occur. Comprehensive listings of *_adynata_* in ancient literature given by Smith on *Tib I iv 65-66*, Shackleton Bailey on *Prop I xv 29*, Nisbet and Hubbard on *Hor _Carm_ I ii 9, xxix 10 & xxxiiii 7*, and by Gow on *Theocritus I 132-36*.

=42. VELIVOLAS= occurs once more at *xvi 21* 'ueliuolique maris uates', and nowhere else in Ovid's poetry. It is found at *Lucretius V 1442* and *_Aen_ I 224* 'mare ueliuolum', and was from old Latin poetry: *Macrobius (_Sat_ VI v 10)* cites instances from *Livius Andronicus* (Morel 58) and *Ennius (_Ann_ 380 Vahlen3; _Andromache_ 74 Ribbeck3)*.

=43. SVPINO.= 'Backwards'; almost the reverse of *praeceps*. The same sense at *Med Fac* 40 'nec redit in fontes unda *supina* suos'.

=45. DIXERITIS.= See on 6 *transieritis*.

=45. SVA DONA.= Compare *Her* XII 203 (Medea to Jason) 'dos mea tu sospes' and *Sen Med* 142 'muneri parcat meo [=uitae suae]' & 228-30.

=46. SIC FVERIT VESTRAE CAVSA PERACTA VIAE.= 'So you will have carried out the reason for your journey'. The same sense of *causa* at *Met* VI 449-50 'cooperat aduentus causam, mandata referre / coniugis' and of *peragere* (always with *mandata* as object) at *Met* VII 502, XI 629 & XIV 460, *Fast* III 687, and *Tr* I i 35-36 'ut *peragas mandata*, liber, culpabere forsan / ingenique minor laude ferere mei'.

Professor E. Fantham points out to me that Ovid may here be playing on a second sense of *causam peragere*, 'end a speech [in court]', for which see *Met* XV 36-37 'spretarumque agitur legum reus ... *peracta* est / *causa prior* ['the case for the prosecution'--Miller], *crimenque patet* and *Her* XXI 152.

VI. To Brutus

Of the Brutus to whom this poem is addressed nothing is known beyond what Ovid here tells us. He was an advocate, by Ovid's testimony an eminent one (29-38), and had been among the few who stood by Ovid at the time of his exile (23-26). The collection of *Ex Ponto* I-III was apparently dedicated to him, since the first poem of the first book and the last poem of the third book are addressed to him, but the two poems fail to give any further information on him or on his relationship to Ovid.

Ovid starts the poem with the reflection that he has now spent five years at Tomis (1-6). Fortune has tricked him: Fabius Maximus died before he could appeal to Augustus, Augustus before he could pardon Ovid (7-16). He hopes that the poem he has written on the apotheosis of Augustus will win him pardon; Brutus' fine qualities guarantee that he shares Ovid's wishes (17-22). The poem ends with a eulogy of Brutus' character and an assurance of Ovid's eternal gratitude to those friends who stood by him (23-50).

=1. QVAM LEGIS.= See at ii 1 *quod legis* (p 162).

=3-4. SED TV QVOD NOLLES, VOLVIT MISERABILE FATVM; / EI MIHI, PLVS ILLVD QVAM TVA VOTA VALET.= For the play on *nolle* / *uelle* and the thought of 4, compare *Met* IX 757-58 'quodque ego, *uult* genitor, *uult* ipsa sacerque futurus, / at *non uult* natura, potentior omnibus istis'.

=5. QVINQVENNIS.= Ovid often mentions the time he has spent in exile: see *Tr* IV vi 19-20 (AD 10) 'ut patria careo, *bis* frugibus area trita est, / dissiluit nudo pressa *bis* uua pede', *Tr* IV vii 1-2 '*Bis* me sol adiit gelidae post frigora brumae, / *bisque* suum tacto Pisce peregit iter', *Tr* V x 1-2 (AD 11-12) 'Vt sumus in Ponto, *ter* frigore constitit Hister, / facta est Euxini dura *ter* unda maris', *EP* I ii 25-26 (AD 12-13) 'hic me pugnantem cum frigore cumque sagittis / cumque meo fato *quarta* fatigat hiemps', *EP* I viii 27-28 'ut careo uobis, Stygias detrusus in oras, / *quattuor* autumnos Pleias orta facit', *EP* IV x 1 (AD 14) 'Haec mihi Cimmerio *bis* *tertia* ducitur aestas', and *EP* IV xiii 39-40 'sed me iam, Care, niuali / *sexta* relegatum bruma sub axe uidet'.

Ovid's first full year of exile was AD 9; since Augustus died on 19 August 14, this poem can be securely dated to the final few months of that year.

=5. OLYMPIAS= in Latin can mean a period of four or of five years; Ovid may have used *quinquennis* to remove the ambiguity. *Olympias* elsewhere in classical poetry apparently only at Manilius III 596, where it also denotes a five-year period.

=5-6. OLYMPIAS ACTA / IAM= _Housman_ OLYMPIAS ACTA EST. / IAM _edd_. The subject of _transit_ must be _Olympias_, since otherwise the pentameter is without a subject. Wheeler offers 'the time is now passing to a second lustrum', which does not account for the genitive _lustri ... alterius_ (a second _tempus_, in the accusative, would have to be understood), while André gives 'et déjà j'entre dans un second lustre', which does not explain the person of _transit_. The editors' reading could be retained, and _Olympias_ understood as the subject of the pentameter; but it seems simpler to follow Housman in omitting _est_ (with _L_ and _T_) and joining the two lines in a single sentence.

Transit is in strict terms illogical, since an Olympiad once completed (_acta_) cannot pass into a second period of time, but the idiom seems natural enough in view of Ovid's use of _transire_ with seasons at _Met_ XV 206 '_transit in aestatem_ post uer robustior annus'; compare as well _Fast_ V 185 (to Flora) 'incipit Aprili, _transis in tempora Maii_'.

=7. PERSTAT ENIM FORTVNA TENAX.= In Ovid's case, Fortune does not show her typical inconstancy.

=8. OPPONIT NOSTRIS INSIDIOSA PEDEM.= Otto _pes_ 7 cites this passage and Petronius 57 10 'et habebam in domo qui mihi _pedem opponerent_ hac illac'.

=9-10. CERTVS ERAS ... LOQVI.= 'You had made up your mind to speak'. The same idiom at _Her_ IV 151-52, _Her_ VII 9 'certus es, Aenea, cum foedere soluere naues ...?', _Met_ IX 43, X 394 & XI 440; the impersonal construction at _Met_ V 533, IX 53 'certum est mihi uera fateri' & X 38-39.

=9. FABIAE LAVS, MAXIME, GENTIS.= Similar phrasing at _EP_ III iii 2 'o sidus Fabiae, Maxime, gentis, ades'. This passage seems to be the earliest instance of _laus_ 'object of praise; reason for praise' used of a person: _TLL_ VII.2 1064 73 ff. cites from classical Latin only _Eleg Maec_ 17-18 'Pallade cum docta Phoebus donauerat artes; / tu decus et _laudes_ huius et huius eras', Valerius Flaccus II 243-44 'decus et patriae _laus_ una ruentis, / Hypsipyle', Silius XIII 824, and Martial I xlix 2-3 'nostraueque _laus_ Hispaniae ... Liciniane'. LVX (_F2_), printed by Burman, is acceptable enough (compare Cic _Cat_ IV 11 'hanc urbem, _lucem_ orbis terrarum'), but is clearly a guess based on _F1_ 's DVX.

For a full discussion of the career of Paullus Fabius Maximus, _consul ordinarius_ in 11 BC, see Syme _HO_ 135-55. He is the recipient of _EP_ I ii, a request to plead for Ovid with Augustus, and _EP_ III iii, an account of Ovid's vision of Amor which ends with a plea for Fabius' assistance. He is prominently mentioned at Hor _Carm_ IV i 9-12 as a suitable prey for Venus, and it appears from Juvenal VII 94-95 that he was a famous patron of literature: Ovid mentions his _scripta_ at _EP_ I ii 135. We learn from the same poem that Ovid's wife was a member of Fabius' family: 'ille ego de uestra cui data nupta domo est' (136).

=10. SVPPLICE VOCE LOQVI.= Similar phrasing at _Met_ VI 33 '_supplice uoce_ roga: ueniam dabit illa roganti'. The adjectival use of _supplex_ is not confined to verse; _OLD supplex_ 2 cites instances from Caesar and Suetonius.

=11. OCCIDIS ANTE PRECES.= 'You died before making your request'. Since Fabius is named in an inscription (_CIL_ VI 2023a, line 17; cited by Froesch 209) as having participated in the election of Drusus to the Arval Brotherhood on 15 May AD 14, he must have died very shortly before Augustus.

=11-12. CAVSAMQVE EGO, MAXIME, MORTIS ... ME REOR ESSE TVAE.= The death of Fabius, so soon before that of Augustus, seems to have raised popular suspicions. Tacitus (_Ann_ I 5 1-2) mentions a rumour that Fabius had secretly accompanied Augustus to Planaia to visit Agrippa Postumus and that his wife had warned Livia of this; Augustus heard of this, and at Fabius' funeral she was heard blaming herself for his death. If Fabius' death occurred under strange circumstances, Ovid's accusation against himself of having been its cause may have special point.

For a full discussion of the circumstances of Fabius' death, see Syme HO 149-51.

=12. NEC FVERAM TANTI.= 'But I was not worth this much'. Fueram has the sense of the imperfect, as at AA I 103-4 'tunc neque marmoreo pendebant uela theatro, / nec fuerant liquido pulpita rubra croco'; other instances at Her V 69, AA II 137, AA III 429 & 618, and Tr III xi 25. A full discussion at Platnauer 112-14: he cites thirteen instances from Propertius, who seems to have been fondest of the idiom, and only one certain instance from Tibullus, II v 79 'haec fuerant olim'.

FVERO (BC) gives the sense 'but I will be discovered not to have been worth this much'; the tense seems difficult to fit to the context.

FVERIM (British Library Burney 220, saec xii-xiii) 'but I hope I was not worth so much' is quite possibly correct, and would account for the corruption to fuerdo.

=12. NEC ... TANTI.= Similar phrasing at Met X 613 (Atalanta ponders Hippomenes' willingness to risk death to gain her hand) 'non sum me iudice tanti'.

=13. MANDARE.= 'Consign'; a legal term for charging others with carrying out business on one's behalf, which carried certain obligations with it. See Gaius III 155-62, Just Inst III 26, and the discussion at Buckland 514-21.

=15. DETECTAE ... CVLPAE= scripsi DECEPTAE ... CVLPAE codd. Me decipit error is a phrase used by Ovid to mean 'I am making a mistake'; see EP III ix 9-12 'auctor opus laudat ... iudicium tamen hic non decipit error ['I do not make this error of judgment'], / nec quicquid genui protinus illud amo'. Ovid uses the expression very often for the "mistake" which led to his exile: see Tr I iii 37-38 (Ovid to his friends on the night of his exile) 'caelestique uiro quis me deceperit error / dicite pro culpa ne scelus esse putet', Tr IV i 23 'scit quoque [sc Musa] cum perii quis me deceperit error', and EP II ii 61 'quasi me nullus deceperit error'. He uses decipere once when speaking of the other cause of his exile: 'o puer [sc Amor], exilio decepto causa magistro' (EP III iii 23). Wheeler took deceptae to refer to Ovid: 'Augustus had begun to pardon the fault I committed in error'. This kind of extreme hypallage, with the true modified noun not expressed, does not however seem to be Ovid's practice, although found in the Silver poets: Statius Theb IX 425 'deceptaque fulmina' means 'the thunderbolts thrown by Jupiter at the request of Semele, who had been deceived by Juno'. Professor J. N. Grant suggests DECEPTI to me; but the genitive of the first person is rare in Ovid, and the perfect participle without expressed noun seems difficult. Owen saw the difficulty with deceptae, and in his second edition referred to Livy XXII 4 4 'id tantum hostium quod ex aduerso erat conspexit; ab tergo ac super caput deceptae insidiae'. But deceptae (which has been variously emended) there means occulta, as explained by Housman (521-22), who cited Prop II xxiv 35-36 'Phrygio fallax Maeandria campo / errat et ipsa suas decipit unda uias' and Sen HF 155 for the same sense; and occulta is clearly not the meaning here required, since Ovid's misdemeanour was all too visible.

Being unable to explain deceptae, I have conjectured detectae. Ovid seems to have committed his error in two stages. First he committed the original misdemeanour; then he kept silent about it when it might have been better for him to speak. Compare Tr III vi 11-13 'cuique ego narrabam secreti quicquid habebam, / excepto quod me perdidit, unus eras. / id quoque si scisses, saluo fruerere sodali'. Later this misdemeanour was discovered: for the arrival of the news of this discovery when Ovid was visiting Elba with Cotta Maximus, see EP II iii 83-90. It is to this discovery that detectae refers: 'Augustus had begun to forgive the misdemeanour that had been revealed'. For this use of detegere compare Met II 544-47 'ales / sensit adulterium Phoebeius [coruus, the raven], utque latentem / deterget culpam, non exorabilis index, / ad dominum tendebat iter' and Livy XXII 28 8 'necubi ... motus alicuius ... aut fulgor armorum fraudem ... deterget'.

Professor R. J. Tarrant points out to me the parallel problem at Met IX 711 'indecepta pia mendacia fraude

latebant', where context requires *_indecepta_* to have the meaning 'undetected'. *_Indecepta_* might be taken to support *_deceptae_* in the present passage, but I am more inclined to read *_indetecta_* for *_indecepta_*: of the various conjectures made, Zingerle's *_indecepta_* is most commonly accepted.

At *_Her_ IX* 101-2 'tolle procul, *_decepte_*, faces, Hymenae, maritas / et fuge turbato tecta nefanda pede!', *_detecte_* should similarly be read. *_Detecte_* better explains why Hymenaeus should flee; also, Hymenaeus has not been deceived, for it appears from 61-62 'spes bona det uires; fratris [*_Palmer_*: *_fratri codd_*] nam nupta futura es; / illius de quo mater, et uxor eris' that Macareus had fully intended to marry Canace.

=16. SPEM NOSTRAM TERRAS DESERVITQVE SIMVLS.= The *_que_* should of course be taken with *_terras_*.

This is a typical instance of Ovid's love of *_syllepsis_*, of giving a single verb two objects (or more), each of which uses a different meaning of the verb. Compare, from many instances, *ix* 90 'nec cum fortuna mens quoque uersa mea est', *_Her_ VII* 9 'certus es, Aenea, cum foedere soluere naues', *_Met_ II* 601-2 'et pariter uultusque deo plectrumque colorque / excidit', *_Met_ VIII* 177, *_Fast_ III* 225, *_Fast_ III* 857 'hic [the messenger of Ino] ... corruptus cum semine', *_Fast_ V* 652 'montibus his ponunt spemque laremque suum', and *_EP_ II* vii 84 'meque simul serua iudiciumque tuum'.

=16. DESERVITQVE.= Ovid does not use *_deserere_* with things as object until his poetry of exile: compare *_Tr_ I* ix 65 'nec amici *_desere_* causam'. Instances in the later *_Heroides_* at *XV* 155 'Sappho *_desertos_* cantat amores' and *XVI* 260 'orantis medias *_deseruere_* preces'; in both cases the objects are virtually equivalent to persons.

=17. TAMEN.= 'In spite of my dejection'.

=17-18. DE CAELITE ... RECENTI ... CARMEN.= The poem does not survive. At *xiii* 25-32 Ovid describes a similar poem on the apotheosis of Augustus, written in Getic.

=17. RECENTI.= 'New, freshly created'. Used in similar contexts at *_Met_ IV* 434-35 'umbraeque *_recentes_* ... simulacraque functa sepulcris', *VIII* 488 'fraterni manes animaeque *_recentes_*', *X* 48-49 'Eurydicenque uocant: umbras erat illa *_recentes_* / inter', and especially *XV* 844-46 'Venus ... Caesaris eripuit membris nec in aera solui / passa *_recentem_* animam caelestibus intulit astris'.

=18. VESTRA= = 'of you [plural] at Rome'.

=18. CARMEN IN ORA DEDI.= 'I sent a poem for you to recite from and speak of'. *_Dare_* meaning 'send' is usually restricted to use with *_litteras_* (*OLD do_* 10; compare *Cic Att_ II* i 12 & *IX* viiB 1, *Livy XXVII* 16 13).

For *_in ora_*, compare *Catullus XL* 5 'an ut peruenias *_in ora_* uulgi [*_sc_* hoc facis]?', *Hor Ep_ I* iii 9 '... Titius, Romana breui uenturus *_in ora_*', *Prop III* ix 32 (to *Maecenas*) 'et uenies tu quoque *_in ora_* uirum', *_Tr_ V* vii 29-30 'non tamen ingratum est quodcumque obliuia nostri / impedit et profugi nomen *_in ora_* refert', and *Livy II* 36 3. The only instance I have found of the expression being used of a thing rather than a person other than this passage is also from Ovid: 'illud opus ... nunc incorrectum populi peruenit *_in ora_*, / in populi quicquam si tamen ore mei est' (*_Tr_ III* xiv 21-24). Neither passage would have seemed strange to the Romans, given the close identification between poet and work: compare *Ennius*' famous 'uolito uiuo' per ora uirum' and *_Met_ XV* 878 'ore legar populi'.

=19. QVAE PIETAS.= 'This demonstration of loyalty'.

=20. SACRAE ... DOMVS.= Augustus' house called 'magni ... Iouis ... domum' at *_Tr_ III* i 38; compare as

well _EP_ III i 135 'domus Augusti, Capitoli more colenda'.

=20. MITIOR IRA.= Compare _EP_ III iii 83 'pone metus igitur: _mitescet_ Caesaris _ira_ '.

=21. LIQVIDO POSSVM IVRARE.= 'I can swear unambiguously'. The only other instance of this sense in verse apparently III iii 49-50 'scis tamen et _liquido_ iuratus dicere possis / non me legitimos sollicitasse toros'. From prose compare Cic _II Verr_ IV 124 'confirmare hoc _liquido_, iudices, possum, ualunas magnificentiores ... nullas umquam ullo in templo fuisse', _II Verr_ III 136, _Fam_ XI 27 7 'alia sunt quae _liquido_ negare soleam', and Sen _Ben_ VII 9 5.

=22. NON DVRIA ... NOTA.= The phrase logically belongs with the preceding line: on the firm evidence of Brutus' past behaviour (described in 23-42), Ovid can confidently state that Brutus prays for his restoration. _Non dubia_ by litotes for _certa_ (for which see _Her_ XX 207 'te ... nimium miror, _nota certa_ furoris'); _nota_ 'tangible sign, evidence' similarly used at _Met_ I 761 (_generis_). FIDE (_LTM2ulF2ul_) is an obvious gloss for _nota_.

=23. VERVM ... AMOREM.= 'Sincere love' (Wheeler); compare _Met_ V 61 '_ueri_ non dissimulator _amoris' and _Tr_ IV iv 71 'et comes exemplum _ueri_ Phoceus _amoris_ '.

=25. TVAS ... LACRIMAS NOSTRASQVE.= The tears of Ovid's friends at his departure described at _Tr_ III iv 39-40, _EP_ I ix 17-18, and _EP_ II xi 9-10 (to Rufus) 'grande uoco lacrimas meritum quibus ora rigabas, / cum mea concreto sicca dolore forent'.

=26. PASSVROS POENAM CREDERET ESSE DVOS.= Compare _Tr_ V iv 37-38 (Ovid's letter speaking) 'quamuis attonitus, sensit tamen omnia, _nec te / se minus aduersis indoluisse suis_ '.

=27. LENEM TE MISERIS GENVIT NATURA.= Compare Cic _Tusc_ II 11 'te _natura_ excelsum quendam uidelicet et altum et humana despicientem _genuit_ ' and Ennius _Ann_ 112 Vahlen3 (of Romulus) 'qualem te patriae custodem di _genuerunt_ '.

=29. MARTE FORENSI.= Similar metaphor for the lawcourts at _Fast_ IV 188 'et fora _Marte suo_ litigiosa uacent', _Tr_ III xii 17-18 'ludis / cedunt uerbosi garrula _bella_ fori' and _Tr_ IV x 17-18 'frater ... fortia uerbosi natus ad _arma_ fori'. According to Ovid real wounds were suffered in the forum at Tomis: 'adde quod iniustum rigido ius dicitur ense, / dantur et in medio uulnera saepe foro' (_Tr_ V x 43-44).

=30. POSSE TVO PERAGI VIX PVTET ORE REOS.= Similar language at _Tr_ I i 23-24 'protinus admonitus repetet mea crima lector, / _et peragar_ populi publicus ore reus_'. _Peragere_ refers to the prosecution of a defendant carried to its end, but does not imply success for the prosecutor: see Pliny _Ep_ III ix 30 and Ulpian _Dig_ XLVIII v 2 1 'non alias ad mulierem possit peruenire, nisi reum peregerit [_sc_ adulterii]; peregisse autem non alias quis uidetur, _nisi et condemnauerit_ '.

=31. QVAMVIS PVGNARE VIDETVR= _BMFH_. Given the dependent _pugnare_, it seems hardly possible to read the VIDETVR given by the other manuscripts. The same problem arises at _Met_ VIII 463-64 '_pugnant_ materque sororque, / et diuersa trahunt unum duo nomina pectus', where the manuscripts divide between _pugnant_ and _pugnat_; for an unambiguous parallel, see _Her_ XIX 173 'nunc, male res iunctae, calor et reuerentia _pugnant_ '.

Heinsius further suggested deleting _est_ from the preceding _scilicet eiusdem est_ 'cum tribus libris', but the change in number does not seem unduly harsh.

=32. SVPPLICIBVS FACILEM.= See on iv 30 _faciles in tua uota_, and compare _Am_ II iii 5-6 (to his girl's eunuch) 'mollis in obsequium _facilisque rogantibus_ esses, / si tuus in quauis praetepuisset amor' and

Her XVI 197-98 'da modo te _facilem_, nec dedignare maritum ... Phrygem'.

Ovid is here indirectly referring to his own situation: compare *_EP_ III iii 107-8 'at tua _supplicibus_ domus est adsueta _iuuandis_, / _in quorum numero me precor esse uelis_'*.

=33. **LEGIS VINDICTA**.= 'The exacting of punishment on behalf of the law'. The law has been broken, and therefore demands retribution; Brutus acts on its behalf. For the sense of the genitive compare *Val Max I 1 ext 3: (Dionysius of Syracuse committed many acts of sacrilege, but punishment was visited on him after his death in the form of his son's ignominious career) 'lento enim gradu ad _uindictam sui_ diuina procedit ira tarditatemque supplicii grauitate pensat'*.

=33. **LEGIS ... SEVERAE**.= *_Seuerae_* here serves as a standard epithet and has no such special force as at *_EP_ III iii 57-58 'uetiti ... _lege seuera_ / credor adulterii composuisse notas'*.

=34. **VERBA VELVT TAETRVM SINGVLA VIRVS HABENT**.= The same image at *_EP_ III iii 105-6 'ergo alii noceant miseris optentque timeri, / _tinctaque mordaci spicula felle gerant'*.

=34. **TAETRVM**= *_R. J. Tarrant_ TINCTV _Ehwald_ TINCTVM _codd_*. *_Tinctum_* is impossible: if the word were used, it would have to go with *_uerba_*. Compare *Ibis_ 53-54 'liber iambus / _tincta_ Lycambeo sanguine _tela_ dabit'*, *Ibis_ 491 '[tamque cadas domitus ...] quam qui _dona_ tulit Nesseo _tincta_ ueneno'*, *_EP_ III i 26 '_tinctaque_ mortifera tabe _sagitta_ madet'*, and *_EP_ III iii 106 '_tinctaque_ mordaci _spicula_ felle gerant'*. Ehwald's *_tinctu_* is linguistically and palaeographically somewhat better than Merkel's *_tinguat_*: for similar corruptions compare *Fast_ III 612 'flet tamen _admonitu_ motus, Elissa, tui'*, where many manuscripts read *_admonitus_*, and *Tr_ I iv 9 'pinea texta sonant pulsu [_Rothmaler_: pulsi _codd_], stridore rudentes'*. Even so, 'Each of your words carries poison, as though it had been dipped in it' seems awkward. For Professor Tarrant's *_taetrum_* compare *Lucretius I 936 'absinthia taetra'*, *_Dirae_ 23 'taetra uenena'*, and *_Hal_ 131 'nigrum ... uirus'*.

=34. **VIRVS HABENT**.= Compare *Tr_ IV i 84 'aut telo _uirus habente_ perit' & III x 64 'nam uolucri ferro tinctile _uirus inest'*.

=35-36. **HOSTIBVS EVENIAT QUAM SIS VIOLENTVS IN ARMIS / SENTIRE**.= *_Hostibus eueniat_* is a common phrase in Ovid: compare *Am_ II x 16-17 '_hostibus eueniat_ uita seuera meis! / _hostibus eueniat_ uiduo dormire cubili'*, *Am_ III xi 16, AA_ III 247, Fast_ III 493-94 'at, puto, praeposita est fuscae mihi Candida paelex! / _eueniat nostris hostibus_ ille dolor [_recc quidam_: color _codd plerique_]!', and *Her_ XVI 219-20 (Paris to Helen) '_hostibus eueniant_ conuiuia talia nostris, / experior posito qualia saepe mero!'*.*

=37. **QVAE TIBI TAM TENVI CVRA LIMANTVR**.= 'Which are sharpened by you with such painstaking care'. For this meaning of *_limare_* compare *Pliny _NH_ VIII 71 'cornu ad saxa _limato_'* and *Cic _Brut_ 236 '[M. Piso ...] habuit a natura genus quoddam _acuminis_, quod etiam arte _limauerat_'*.

=37-38. **VT OMNES / ISTIVS INGENVI PECTORIS ESSE NEGENT**.= 'So that all would deny that they are the product of your kindly spirit'; for this sense of *_ingenuus_* compare *Catullus LXVIII 37-38 'quod cum ita sit, nolim statuas nos mente maligna / id facere aut _animo_ non satis _ingenuo_'*. *_Ingenui pectoris_* is my correction for the manuscripts' *INGENIVM CORPORIS*, which could only mean 'so that all would deny that the talent of your body exists'; Ovid can hardly be identifying the *_tela_* of 36 with Brutus' *_ingenium_*. Wheeler translates 'On these [the missiles of your tongue] you use the file with such extreme care that none would recognize in them your real nature', and André 'que personne ne croirait qu'un tel esprit habite ton corps'; neither translation fits the Latin. Shackleton Bailey's *INGENIVM NOMINIS* still leaves unsolved the problem of *_ingenium_*.

The corruption of *_ingenui_* to *_ingenium_* (or rather, *_ingeniuU_*) is simple enough; and the interchange of

pectus and _corpus_ is a common error.

=42. NOTITIAM ... INFITIATA.= _Infitiari_ used similarly at _EP_ I vii 27 'nec tuus est genitor nos _infitiatus_ amicos'.

=43. IMMEMOR ... IMMEMOR.= Professor R. J. Tarrant points out the similar epanalepsis at Hor _Ep_ I xi 9 '_oblitusque_ meorum, _obliuiscendus_ et illis'.

=44. SOLLICITI= _BCM2ul_ SOLLICITE _M1FHILT_. The adjective with adverbial meaning would be especially liable to corruption. The same construction at _Am_ II iv 25 'dulce canit flectitque _facillima_ uocem'.

=44. LEVASTIS= _Barberinus lat. 26, saec xiii LEVATIS _BCMFHILT_. If 44 were taken in isolation, _leuatis_, which most editors print, would be acceptable enough; compare _Tr_ IV i 49 'iure deas igitur ueneror mala nostra _leuantes_' and _EP_ III vi 13-14 'nec scelus admittas si consoleris amicum, / mollibus et uerbis aspera fata _leues_'. But it is clear from 42 'est infitiata' and 49 'doluitis' that Ovid is speaking of the time of his banishment, and so _leuastis_ must be read. Compare _Tr_ I v 75 'me deus oppressit, nullo _mala_ nostra leuante', _EP_ II vii 61-62 'recta fides comitum poterat _mala nostra leuare_: / ditata est spoliis perfida turba meis', and _EP_ III ii 25-26 'pars estis pauci melior, qui rebus in artis / ferre mihi nullam turpe putastis [_uar_ putatis] opem'.

=45-50.= Compare the listing of _adynata_ at the end of v (41-44), which again illustrates Ovid's eternal gratitude (to Sextus Pompeius). Here the personal detail (_hic nimium nobis conterminus Hister_) makes the _adynaton_ reflect Ovid's own circumstances.

=46. DE MARE.= The same form of the ablative at _Tr_ V ii 20 'pleno de mare'. Compare Ovid's frequent use of the metrically convenient ablative in _e_ of third-declension adjectives.

=47-48.= Thyestes' feast cited as a proverbial example at _Met_ XV 62 (Pythagoras is urging a vegetarian diet) 'neue Thyesteis cumulemus uiscera mensis', _Tr_ II 391-92 'si non Aeropen [_Politianus_]: Meropen _uel_ Europen _codd_] frater sceleratus amasset, / auersos Solis non legeremus equos', Lucan I 534-44, and Martial III xlv 1-2 'Fugerit an Phoebus mensas cenamque Thyestae / ignoro: fugimus nos, Ligurine, tuam'.

=47. VTQVE ... SI= = _et, quasi_. All of the instances of the idiom cited by Lewis & Short _ut_ II A 2e and _OLD ut_ 8d are from prose, except for Ter _Eun_ 117 and Lucilius 330 Marx. In none of these passages is _ut_ separated from _si_: the hyperbaton elevates the phrase and makes more natural its use in verse.

=49. QVI ME DOLVISTIS ADEMPTVM.= 'Who mourned my exile' is the meaning imposed by context, but the phrase would usually mean 'who mourned my death': compare _EP_ I ix 41 'iure igitur lacrimas Celso libamus _adempto_', and the similar use of _raptus_ for the exiled Ovid at xi 5 and xvi 1. For Ovid's considering his exile as his death, see xvi 1-4, _Tr_ III iii 53 'cum patriam amisi, tunc me periisse putato', and _EP_ I ix 56 'et nos extinctis adnumerare potest'.

VII. To Vestalis

Vestalis, a younger son of Cottius, monarch of a small kingdom in the Alps (see at 29 [p 253]), was _primipilaris_ of the legion of the area (perhaps the _V Macedonica_). He had just been named administrator of the region around Tomis (see at 1); as an important local official, he was a natural choice as recipient of one of Ovid's letters.

The poem starts with a description of the harsh climate of Tomis, to which Vestalis along with Ovid can now testify, and of the savagery of the inhabitants (1-12). This serves as a bridge to a compliment to Vestalis on

being named *_primipilaris* (13-18), and to the main body of the poem, a long and rather conventional description of how Vestalis led the final attack in the recovery of Aegissos (19-52). In the concluding distich Ovid declares that he has rendered immortal the deeds of Vestalis.

=1. ORAS= (*_CI_*) seems more suited to the nature of Vestalis' command than VNDAS, the reading of the other manuscripts. After *_Euxinas_*, corruption from *_oras_* to *_undas_* would be very easy, the inverse less so. Ovid does not elsewhere use *_Euxinae orae_*, the usual substantives with *_Euxinus_* being *_aquaes_*, *_mare_*, *_fretum_*, and, closest in meaning, *_litus_*, for which see iii 51 'litus ad Euxinum ... ibis', *_Tr_* V ii 63-64 'iussus ad Euxini deformia litora ueni / aequoris', and *_Tr_* V iv 1.

=2. POSITIS ... SVB AXE= in effect acts as a single adjective meaning 'northern'; *_axe_* plays a subordinate role and so does not require an epithet. The phrasing may be based on Accius 566-67 Ribbeck2 '[ora ...] sub axe posita ad Stellas septem, unde horrifer / Aquilonis stridor gelidas molitur niues'. *_Lycaonio ... sub axe_* at *_Tr_* III ii 2.

=3. ASPICIS EN PRAESENS.= Compare ix 81-86, where Ovid invites Graecinus to ask his brother Flaccus, recently stationed in the Pontus, about conditions of life in the area.

=3. IACEAMVS.= 'Lie suffering': similarly used at *_EP_* I iii 49 'orbis in extremi *_iaceo_* desertus harenis', I vii 5, II ix 4 & III i 85 'ut minus infesta *_iaceam_* regione labora'.

=4. FALSA ... QVERI.= Perhaps a common phrase: Professor R. J. Tarrant cites Sallust *_Iug_* 1 '*_Falso queritur_* de natura sua genus humanum'.

=5-6. ACCEDET ... FIDES.= 'People will believe'. Compare Cic *_Diu_* I 5 'Cratippusque ... isdem rebus *_fidem tribuit_*, reliqua diuinationis genera reiecit' and Tac *_Germ_* 3 4 'ex ingenio quisque *_demat uel addat fidem_*' 'each can believe or disbelieve this according to his disposition'.

=5-6. NON IRRITA ... FIDES= = *_rata fides_*, a phrase meaning 'trustworthiness', *_rata_* having no special force. Compare *_Met_* III 341 'prima *_fide_* [genitive] ... *_ratae_* temptamina', *_Tr_* I v 49-50 'multa credibili tulimus *_ratamque_*, / quamuis acciderint, non habitura *_fidem_*', and *_Tr_* III x 35-36 'cum sint praemia falsi / nulla, *_ratam_* debet testis habere *_fidem_*'. Note the hyperbaton in all these passages.

=6. ALPINIS IVVENIS REGIBVS ORTE.= See at 29 *_progenies alti fortissima Donni_* (p 253). For the language, compare Hor *_Carm_* I i 1 'Maecenas atauis edite regibus'.

=7. IPSE VIDES CERTE GLACIE CONCRESCERE PONTVM.= At ix 85-86 Ovid tells Graecinus to ask his brother Flaccus 'mentiar, an coeat duratus frigore Pontus, / et teneat glacies iugera multa freti'.

Similar language at *_Tr_* III x 37-38 'uidimus ingentem glacie consistere pontum, / lubricaque [*_codd_*: lubrica cum *_fort scribendum_*] immotas testa premebat aquas'.

=8. IPSE VIDES RIGIDO STANTIA VINA GELV.= The same picture more explicitly given at *_Tr_* III x 23-24 'nudaque consistunt, formam seruantia testae, / uina, nec hausta meri, sed data frusta bibunt'.

=9-10. IPSE VIDES ONERATA FEROX VT DVCAT IAZYX / PER MEDIAS HISTRI PLAVSTRA BVBVLCSV ASQVAS.= Similar descriptions at *_Tr_* III x 33-34 'perque nouos pontes, subterlabentibus undis, / *_ducunt* Sarmatici barbara plaustra boues' and *_Tr_* III xii 29-30 'nec mare concrescit glacie, nec ut ante per Histrum / stridula Sauromates *_plaustra bubulcus_* agit'.

=9. IAZYX.= The *_Iazyges Sarmatae_* are mentioned by Pliny (*_NH_* IV 80) and by Strabo (VII 3 17), who describes them as one of several tribes living between the Borysthenes (Dnepr) and the Danube. They are also

listed by Pompey, under the name of 'Iazyges Metanastae', the Wandering Iazyges (*_Geog_* III 7); the 'Iazyges' he describes as living along the shore of the Maeotis (III 5 19). Tacitus mentions the nation at *_Ann_ XII 29 4* (Vannius, king of the Suebi, is under attack) 'ipsi manus propria pedites, eques e Sarmaticis Iazygibus erat' and at *_Hist_ III 5* (the *_principes Sarmatarum Iazygum_* are enlisted to ensure the defence of Moesia in the absence of the regular troops; their offer to raise infantry as well as supplying their usual force of cavalry is rejected because of the fear of future treachery).

The name of the tribe was difficult metrically, so here Ovid calls them *_Iazyges_*, while at *_Tr_ III xii 30* (cited in the previous note) he calls them *_Sauromatae_*. At *_EP_ I ii 77* he solves the difficulty through hendiadys: 'quid *_Sauromatae_* faciant, quid *_Iazyges_* acres'.

=11. ASPICIS.= Ovid here uses verbs of seeing in an interesting way. At 7 and 9 he has *_uides_*; then *_aspicis_* suggests continuity but at the same time movement toward a new subject, and with a military detail introduced so as to introduce Vestalis' experience of war; then in 13-14 the emphasis is changed by the contrary-to-fact past optative *_utinam ... spectata fuisset_*.

=11. ASPICIS ET MITTI SVB ADVNCO TOXICA FERRO.= 'You behold how poison is hurled on the barbed steel' (Wheeler). The *_telum_* of 12 should be taken to be a spear, since *_mittere_* never seems to be used of arrows. At *_Ibis_ 135* the *_hasta_* is mentioned as the special weapon of the Iazyges.

=11. ADVNCO.= The spear had hooks. Compare *_Met_ VI 252-53* 'quod [*_sc_ ferrum*] simul eductum est, pars et pulmonis *_in hamis_* / eruta cumque anima cruar est effusus in auras', where Bömer cites among other passages *Curtius IX 5 23* 'corpore ... nudato animaduertunt *_hamos* inesse telo_ nec aliter id sine pernicie corporis extrahi posse quam ut secando uulnus augerent' and *Prop II xii 9* 'et merito *_hamatis_* manus est armata sagittis'.

=13-14. ATQVE VTINAM PARS HAEC TANTUM SPECTATA FVISSET, / NON ETIAM PROPRIO COGNITA MARTE TIBI.= A similar opposition at *_Met_ III 247-48* (of Actaeon) '*_uelletque uidere, / non etiam sentire_* canum fera facta suorum'.

=15. TENDITVR= *_Owen_ TENDITIS _codd_*. The number of *_tenditis_* is inappropriate to the context. Owen's *_tenditur_*, independently conjectured two years later by Ehwald (*_KB_ 84*), seems a somewhat more elegant solution to the problem than Merkel's *TENDISTI*. It puts the weight of the line on *_ad primum ... pilum_* rather than on Vestalis himself; the pentameter, with its emphasis on the *_honor_*, suggests that this is right.

=15. PRIMVM PILVM.= Compare *_Am_ III viii 27-28* 'proque bono uersu *_primum_* deducite *_pilum_!* / nox [*_A. Y. Campbell_*: *hoc _uel_ hic _codd_*] tibi, si belles [*_Madvig_*: *uelles _codd_*], possit, Homere, dari'. The *_primipilaris_* was the commander of the first century of the first cohort of the Roman legion, and hence first in rank among the legion's centurions.

=17. PLENIS= is the reading of all but two of the manuscripts collated. For this sense of *_plenus_* ('abundant'), compare *_Am_ I viii 56* '*_plena_* uenit canis de grege praeda lupis', *_Nux_ 91-92* 'illa [the tree that is not near a road] suo quaecumque tulit dare dona colono / et *_plenos_* fructus adnumerare potest', *Hor Sat_ I i 57*, and *Cic Sex Rosc_ 6* 'alienam pecuniam tam *_plenam_* atque *praeclarum_*'. Ehwald read PLENVS (*_FacI_*), joining *_ingens_* with *_uirtus_* in the following line, arguing that the honour would not seem a great one to a member of a royal family. But Ovid devoted four lines to describing Vestalis' new rank: he must have believed that Vestalis would consider it a very great honour indeed. As well, if *_ingens_* is connected with *_titulus_*, *_uirtus_* ... *maior_* gains point.

=17. PLENIS ... FRVCTIBVS.= For the wealth of the *_primipilaris_*, see *_Am_ III viii 9-10* 'ecce recens diues parto per uulnra censu / *praefertur nobis sanguine pastus eques*'. In that poem the newly-rich

primipilaris, Ovid's rival in love, is given a character very different from that of Vestalis.

=17. INGENS= is used at ix 65 of another office, the consulship.

=18. IPSA TAMEN VIRTVS ORDINE MAIOR ERIT.= A similar sentiment at EP_ II ix 11-14 (to king Cotys) 'regia, crede mihi, res est succurrere lapsis ... fortunam decet hoc istam ['this befits your position'], quae maxima cum sit, / esse potest animo uix tamen aequa tuo_'.

=19. NON NEGAT HOC HISTER.= For the device of calling to witness the scenes of military exploits compare Catullus LXIV 357 'testis erit magnis uirtutibus unda Scamandri' and the passages there cited by Fordyce. For non negat Professor A. Dalzell cites Catullus IV 6-7 'negat ... negare'.

=20. PVNICEAM GETICO SANGVINE FECIT AQVAM.= Similar language at ix 79-80 (of Flaccus) 'hic raptam Troesmin celeri uirtute recepit, / infecitque fero sanguine Danuuium_'.

=21. AEGISSOS.= The city, the modern Tulcea, is situated about 110 kilometres directly north of Tomis (Constanta) on the southernmost branch of the Danube, 60 kilometres from the mouth of the river. At EP_ I viii 11-20 Ovid describes the recapture of the city from the Getes; evidently the city had been lost once again.

Aegissos is the spelling certified by three of the five sources cited by Mommsen (CIL_ III page 1009), namely Hierocles Synecdemus 637 14, Notitia dignitatum 99, and Procopius Aed_ IV 7 20. The Itinerarium Antoninianum (226 2) offers Aegiso (ablative); Ehwald (KB_ 41), citing Mommsen, took this as sufficient justification for retaining the single s of the Ex Ponto manuscripts, although the now lost Strasbourg manuscript had egissus at I viii 13 (and an indication of an alternative ending in -os). The Ravenna Cosmography (4 5), Mommsen's final source, reads Aegypsum.

=27. TE SVBEVNTE RECEPTA.= 'Recaptured on your attack'. Intransitive subire in this sense belongs to military vocabulary: compare Caesar BG_ VII 85 'alii tela coniciunt, alii testudine facta subeunt' and Curtius IV 2 23. For instances from military prose of subire with a direct object see Caesar BG_ II 27 'subire iniquissimum locum', Hirtius BG_ VIII 15, Bell Alex_ 76 2 'subierant iniquum locum', and Bell Hisp_ 24 2.

=22. INGENIO ... LOCI.= 'The nature (i.e. difficulty) of its terrain'. The same standard phrase at Tac Ann_ VI 41 'locorumque ingenio', Hist_ I 51 'diu infructuosam et asperam militiam tolerauerant ingenio loci caelique ['climate']', and from Ovid Tr_ V x 17-18 'tumulus defenditur ipse / moenibus exiguis ingenioque loci' and EP_ II i 52 '[oppida ...] nec satis ingenio tuta fuisse loci'.

=22. NIL OPIS.= The expression is rather prosaic: compare Cic Fam_ IV i 1 'aliquid opis rei publicae tulissemus'.

=23. DVBIJM= BMFHIT_ DVBIJM EST CL_. The same variant in many manuscripts at EP_ III i 17-18 (Ovid is addressing Tomis) 'nec tibi sunt fontes laticis nisi paene marini, / qui potus dubium sistat alatne sitim'.

=24. NVBIBVS AEQVA.= 'As high as the clouds'. For this use of aequus compare Aen_ IX 674 'abietibus iuuenes patriis in [Heyne_: et codd_; cf II XII 132_] [Greek: hestasan hôs hote te dryes ouresin hypskarênoi] montibus aequos', Statius Ach_ I 173 'aequus uertice matri', Sen Ep_ 94 61 'aequum arcibus aggerem ... et muros in miram altitudinem eductos', and Aen_ IV 89 'aequataque machina caelo'.

=25. SITHONIO= = Thracio_.

=25. INTERCEPERAT.= Intercipere 'capture' common in Livy (IX 43 3, XXI 1 5, XXVI 51 12, XXXVI 31

10); compare Ammianus XX 7 17 & XX 10 3 'locis ... recuperatis quae olim barbari intercepta retinebant ut propria'.

=26. EREPTAS VICTOR HABEBAT OPES.= Similar phrasing at *_Fast_ III 49-51* 'hoc ubi cognouit contemptor Amulius aequi / (nam *_raptas_ fratri _uictor habebat opes_*), / amne iubet mergi geminos'.

=27. FLVMINEA ... VNDA.= *_Flumineus_* does not occur elsewhere in the *_Tristia_* or *_Ex Ponto_*; *_fluminea ... aqua_* at *_Fast_ II 46 & 596*.

=27. VITELLIVS.= This Vitellius is presumably one of the four sons of Publius Vitellius, grandfather of the emperor. Suetonius wrote of the sons, Aulus, Quintus, Publius, and Lucius, that they were 'quattuor filios amplissimae dignitatis cognomines ac tantum praenominibus distinctos' (*_Vit_ 2 2*). Heinsius suggested Aulus (*_cos_ AD 32*) was the one here meant, 'nisi ad L. Vitellium patrem [*_sc_ principis*] referre mauis'. 'On the general and reasonable assumption', wrote Syme (*_HO_ 90*), 'this is P. Vitellius'. But Suetonius calls P. Vitellius 'Germanici comes', and he is heard of in 15 assisting Germanicus in a campaign (*Tac _Ann_ I 70 1*): it is perhaps more likely that Publius would have been with Germanicus at the time of the capture of Aegissos, and that another of the brothers is meant. Certainty is in any case not attainable.

=29. PROGENIES ALTI FORTISSIMA DONNI.= For the phrasing, compare *_EP_ II ix 1-2* 'Regia *_progenies_*, cui nobilitatis origo / nomen in Eumolpi peruenit usque ['goes back to'], Coty'.

The Donnus here referred to is Vestalis' grandfather (*_CIL_ V 7817*), or possibly a more distant ancestor. Vestalis' father, Cottius, became a client of Augustus; at XV 10 7 Ammianus mentions the worship still accorded Cottius 'quod iusto moderamine rexerat suos, et ascitus in societatem rei Romanae quietem genti praestitit sempiternam'. At *_Nero_ 18* Suetonius mentions as one of the few additions to the empire under Nero the 'regnum ... Alpium defuncto Cottio'. This Cottius would probably have been Vestalis' older brother; André is therefore right to infer that Vestalis 'n'était pas l'héritier du trône, ce qu'Ovide n'aurait pas manqué de signaler'.

=30. IMPETVS.= *_Impetus_* + infinitive usually indicates a mad impulse: the only other exception in Ovid is *_Met_ V 287-88* (one of the Muses speaking) '*_impetus ire fuit_*; claudit sua tecta Pyreneus / uimque parat, quam nos sumptis effugimus alis'.

=31. CONSPICVVS LONGE FVLGENTIBVS ARMIS.= Modelled on *_Aen_ XI 769* '*_insignis longe_* Phrygiis *_fulgebat_* in *_armis_*'.

=32. FORTIA NE POSSINT FACTA LATERE CAVES.= Vestalis would in any case have fought bravely; so that his deeds would not pass unnoticed, he led the attack.

=33. INGENTIQVE GRADV.= When Ovid elsewhere use *_ingens gradus_* (*_passus_*) he gives the phrase a humorous tone: see *_Am_ III i 11* 'uenit et *_ingenti_* violenta Tragoedia *_passu_*', *_AA_ III 303-4* 'illa uelut coniunx Vmbri rubicunda mariti / ambulat *_ingentes_* uarica fertque *_gradus_*', and *_Met_ XIII 776-77* (of Polypheus) '*_gradiens_* *_ingenti_* litora *_passu_* / degrauat'. The straightforwardness of this passage is of a piece with the rest of the poem.

For an example of the normal epic use of this detail, see *_Aen_ X 572* 'longe gradientem'.

=33. FERRVM LOCVMQVE= reflects 23 'dubium *_positu_* melius defensa *_manune_*'.

=34. SAXAQVE ... GRANDINE PLVRA.= The same phrase in the same metrical position at *_Ibis_ 467-68* 'aut te deuoueat certis Abdera diebus, / *_saxaque_* deuotum *_grandine plura_* petant'.

=35. MISSA SVPER IACVLORVM TVRBA.= 'The crowding missiles hurled from above' (Wheeler).

=38. FERE.= Heinsius' FERO would involve the repetition of fero in 44; and fero uulnere would be rather feeble when applied to a shield.

Professor R. J. Tarrant points out to me that Ovid's description of Vestalis' exploit may have served as a distant model for Lucan's account of how a centurion named Scaeua rallied Caesar's forces and led an attack against Pompey's encampment (VI 140-262). Scaeua was made primipilaris in reward for his bravery (Caesar BC III 53 5).

=40. SED MINOR EST ACRI LAVDIS AMORE DOLOR.= Similar language of a similar exploit at Met XI 525-28 'ut miles, numero praestantior omni, / cum saepe adsiluit defensae moenibus urbis, / spe potitur tandem laudisque accensus amore / inter mille uiros murum tamen occupat unus'. Ovid's description of Vestalis' exploit is little more than a string of conventional phrases.

=40. ACRI.= 'Sharp'. Compare ii 36 'immensus gloria calcar habet'.

=41-42. TALIS APVD TROIAM DANAIS PRO NAVIBVS AIAX / DICITVR HECTOREAS

SVSTINVISSE FACES.= Compare Met XIII 7-8 (Ajax speaking of Ulysses) 'at non Hectoreis dubitauit cedere flammis, / quas ego sustinui, quas hac a classe fugauit' and Met XIII 384-85 (the death of Ajax) 'Hectora qui solus, qui ferrum ignesque Louemque / sustinuit totiens, unam non sustinet iram'. All three passages are drawn from Il XV 674-746, the description of how Ajax repulsed Hector's attempt to set the Greek ships afire, and in particular from 730-31 '[Greek: enth ar' ho g' hestêkei dedokêménos, encheï d' aiei / Trôas amyne neôn, hos tis pheroi akamaton pyr]'.

=41. PRO NAVIBVS.= 'In front of the ships'; a reminiscence of Il XV 746 (the final line of the book) '[Greek: dôdeka de proparoithe neôn autoschedon outa]'.

=43. DEXTERA DEXTRAE.= Ovid used syncope in dextera where metrically convenient. Elsewhere when he employs the two forms he is usually describing the joining of hands in pledge or friendship. See Her II 31 'commissaque dextera dextrae', Her XII 90 'dextrae dextera iuncta meae', and Met VI 447-48 'dextera dextrae / iungitur'. For a different use, see Met III 640-41 'dextera [uar dextra] Naxos erat: dextra mihi lintea danti / "quid facis, o demens? quis te furor," inquit "Acoete?"'.

=45-46. DICERE DIFFICILE EST QVID MARS TVVS EGERIT ILLIC, / QVOTQVE NECI

DEDERIS QVOSQVE QVIBVSQVE MODIS.= As Professor E. Fantham points out to me, this praeteritio takes the place of a full aristeia detailing Vestalis' exploits.

=46. QVOSQVE QVIBVSQVE MODIS.= Compare quotque quibusque modis in an erotic context at Am II viii 28, and Tr III xii 33-34 'sedulus occurram nautae, dictaque salute, / quid ueniat quaeram quisue quibusue locis'.

=47. ENSE TVO FACTOS CALCABAS VICTOR ACERVOS.= Compare Met V 88 (of Perseus) 'extructos morientum calcat aceruos'.

=50. MVLTAQVE FERT MILES VVLNERA, MVLTA FACIT.= A similar conjunction of verbs at Fast II 233-34 'non moriuntur inulti, / uulneraque alterna dantque feruntque manu'.

=52. IBAT.= IBIT (BP) is printed by all modern editors except André, and is possibly correct: compare Am II iv 31-32 'ut taceam de me, qui causa tangor ab omni, / illic Hippolytum pone, Priapus erit' for the future tense used of a mythological character, and EP II xi 21-22 'acer et ad palmae per se cursurus honores, / si tamen horteris, fortius ibit [uar ibat] equus' for the corruption of future to imperfect.

=53. TEMPVS IN OMNE.= Similar promises of immortality at *_Tr_* I vi 36 (to his wife) 'carminibus uiues _tempus in omne_ meis', *_EP_* II vi 33-34 (to Graecinus) 'crede mihi, nostrum si non mortale futurum est / carmen, in ore frequens posteritatis eris', and *_EP_* III i 93 (to his wife) 'nota tua est probitas testataque _tempus in omne_ '.

Vestalis is known to us only through this poem.

VIII. To Suillius

This poem, nominally addressed to Suillius, husband of Ovid's stepdaughter, is in fact directed to Germanicus, of whose staff Suillius was a member (see at 23 [pp 264-65]).

Ovid begins the poem by expressing his pleasure at receiving, at last, a letter from Suillius, saying he hopes that Suillius does not feel ashamed of being related to him by marriage (1-20). He then asks him to address Germanicus on his behalf (21-26). In 27-30 he says how grateful he will be if Germanicus assists him; at 31 he begins to address Germanicus directly in a tripartite defence of poetry. The first part (31-42) builds on 34 'Naso suis opibus, _carmine_, gratus erit': Ovid is now poor, but can still offer Germanicus his poetry. The second section (43-66) builds on 43-44 'nec tamen officio uatum per _carmina_ facto / principibus res est aptior ulla uiris', and explains how verse brings immortality to great men and their deeds. The third section (67-78) offers culminating evidence for the value of poetry: Germanicus is himself a poet. Ovid moves from this to a final plea that Germanicus help his fellow-poet: once removed from Tomis, he will praise him in verse (79-88). In the final distich of the poem, he asks Suillius to assist his prayer.

The structure of the poem is similar to that of *_Tr_* V ii. In that poem Ovid addresses his wife for the first thirty-eight lines, telling her of his misery and asking her to approach Augustus on his behalf. In the six lines that follow, he asks himself what he will do if she fails him; he answers that he will make his own direct approach to Augustus. The final thirty-four lines are his prayer to Augustus, in which he describes the hardships he endures at Tomis and begs for a mitigation of his punishment. It is remarkable that in both poems direct addresses to members of the imperial family should be disguised in this way: it seems probable that *_Tr_* II, Ovid's long defence of his conduct, had been received by Augustus with hostility, and that he was thenceforth more circumspect.

=1-2. SERA QVIDEM ... GRATA TAMEN.= *_Tamen_* goes with *_grata_*, balancing *_quidem_*. For instances of the separate *_serus tamen_* idiom ('it is late in happening, but it does in fact happen') see Nisbet and Hubbard at *Hor Carm* I xv 19.

=1. SERA QVIDEM.= It seems that in spite of his being a close relative of Ovid, Suillius, like Sextus Pompeius (see the introduction to i), had been reluctant to be openly associated with him.

=1. STVDIIS EXCVLTE.= 'Refined'. *_Studiis_* adds little to the force of *_exculte_*: the same idiom at Quintilian XII ii 1 'mores ante omnia oratori _studiis_ erunt _excolendi_ ' and Cic *_Tusc_* I 4 'ergo in Graecia musici floruerunt, discebantque id omnes, nec qui nesciebat satis _excultus doctrina_ putabatur'.

=1. SVILLI.= P. Suillius Rufus (*_PW_* IV A,1 719-22; *_PIR1_* S 700) is otherwise chiefly known to us from three passages of Tacitus: Suillius is presented as 'strong, savage, and unbridled' (Syme *_Tacitus_* 332). At *_Ann_* IV 31, Tacitus describes how, in 24, Tiberius insisted that Suillius, convicted of accepting a bribe, be relegated to an island rather than merely be exiled from Italy; what seemed cruelty at the time later seemed wisdom in view of his later behaviour as a favourite of Claudius. At *_Ann_* XI 1-7 Tacitus describes how Suillius' excesses resulted in a proposal in the Senate to revive the *_lex Cincia_* of 204 BC, by which advocates had been forbidden remuneration: the proposal was modified by Claudius at the instance of Suillius and others affected so as to establish a maximum fee of ten thousand sesterces. At *_Ann_* XIII 42-43 (AD 58) Tacitus tells how Suillius, 'imperitante Claudio terribilis ac uenalis', was charged with extortion as proconsul

of Asia and with laying malicious charges under Claudius. Banished to the Balearic islands, he led a luxurious existence, remaining unrepentant.

=3-4. PIA SI POSSIT SVPEROS LENIRE ROGANDO / GRATIA.= Compare 21 'si quid agi sperabis posse _precando_'.

=5-6. ANIMI SVM FACTVS AMICI / DEBITOR.= 'Your friendly purpose has placed me in your debt' (Wheeler). The genitive similarly used for the cause of indebtedness at i 2 '_debitor_ est _uitae_ qui tibi, Sexte, suae' and _Tr_ I v 10 'perpetuusque _animae debitor huius_ ero'.

=6. MERITVM VELLE IVVARE VOCO.= 'I call the desire to help a favour already given'. Otto _uelle_ 2 cites _EP_ III iv 79 'ut desint uires, _tamen est laudanda uoluntas_', Prop II x 5-6 'quod si deficient uires, audacia certe / laus erit: in magnis _et uoluisse sat est_', _Pan Mess_ 3-7, _Laus Pisonis_ 214; the same proverb at Sen _Ben_ V 2 2 'uoluntas ipsa rectum petens laudanda est'.

=7. IMPETVS ISTE TVVS LONGVM MODO DVRET IN AEVVM.= Similar phrasing at _EP_ II vi 35-36 (Graecinus has been rendering Ovid assistance) 'fac modo permaneas lasso, Graecine, fidelis, / _duret et in longas impetus iste moras_'.

=9. IVS ALIQVOD.= 'A certain claim on each other'. The same phrase for a similar situation at _EP_ I vii 60 (to Messalinus, elder brother of Cotta Maximus) '_ius aliquod_ tecum fratriss amicus habet'.

=9. ADFINIA.= The _adfinis_ was a relative by marriage, commonly, as here, a son-in-law; a relative by common descent was a _cognatus_.

=9. ADFINIA VINCvla.= _Vinculum_ used of family relationships at _Met_ IX 550 (Byblis wishes to marry her brother) 'expetit ... _uinclo_ tecum propiore ligari' and Cic _Planc_ 27 'cum illo maximis _uinclis_ et propinquitatis et _adfinitatis_ coniunctus'.

=10. INLABEFACTA.= The word elsewhere in Latin only at xii 29-30 'haec ... concordia ... uenit ad albentes _inlabefacta_ comas'. Ovid is fond of using negative participles of this type.

=11-12. NAM TIBI QVAE CONIVNX, EADEM MIHI FILIA PAENE EST, / ET QVAE TE GENERVM, ME VOCAT ILLA VIRVM.= The same type of circumlocution at _Her_ III 45-48 (Briseis to Achilles) "diruta Marte tuo Lyrnesia moenia uidi; ... uidi ... tres cecidisse _quibus_ [_Bentley_: tribus _codd_] _quae mihi, mater erat_".

=11. EADEM MIHI FILIA PAENE EST.= This is presumably Perilla, the recipient of _Tr_ III vii, whom Ovid there speaks of in terms appropriate to a stepfather.

=13-14. EI MIHI, SI LECTIS VVLTV M VERSIBVS ISTIS / DVCIS, ET ADFINEM TE PVDET ESSE MEVM.= A similar lament at _EP_ II ii 5-6 '_ei mihi, si lecto uultus_ tibi nomine non est / qui fuit, et dubitas cetera perlegere!'; both passages are followed by defences of Ovid's character.

For _uultum ... ducis_ see at i 5 _trahis uultus_ (p 149).

=15. NIHIL= _BCMFHLT_ NIL _I_. Copyists were more prone to alter _nil_ to _nihil_ than the inverse; but in 1919 Housman demonstrated that _nihil_ was Ovid's invariable form for the latter half of the first foot by pointing out that in all of the twenty-odd passages where the manuscripts offer _nihil_ or _nil_ at that position the following word invariably begins with a vowel (_Collected Papers_ 1000-1003). There would be no reason for such an avoidance of consonants if Ovid had allowed _nil_ in this position; he must therefore have used _nihil_ alone.

=16. FORTVNAM, QVAE MIHI CAECA FVIT.= The image of Fortune being blind to a single individual seems very strange. Professor R. J. Tarrant suggests that *caeca* could mean 'unforeseeing', and by *fortunam* Ovid could be referring to his own previous circumstances; alternatively, *caeca* might be a corruption induced by the familiar image of the blind goddess, replacing an original SAEVA (Riese) or LAEVA, for which compare Silius III 93-94 'si promissum uertat *Fortuna* fauorem, / *laeuaque sit coeptis*'.

=17-18. SEV GENVS EXCVTIAS, EQVITES AB ORIGINE PRIMA / VSQVE PER INNVMEROS INVENIEMVR AVOS.= A similar claim at *Tr* IV x 7-8 'usque a proauis uetus ordinis heres, / non modo fortunae munere factus eques'. The status of *eques* was not hereditary except in the case of a senator's son. The Paeligni did not receive the citizenship until after the Social War; to be born to equestrian status, and to assume that he could have had a senatorial career (*Tr* IV x 35), Ovid must have belonged to one of the dominant families of the region.

=17. EXCVTIAS.= 'Examine'. Ovid plays on the primary meaning of the word, 'shake out', at *Am* I viii 45-46 'has quoque quae frontis rugas in uertice portant [*Burman*: quas ... portas *codd*] / *excute*; de rugis crimina multa cadent'. The transferred meaning had lost any sense of metaphor by Ovid's time, however; see especially *Tr* II 224 '*excutiasque* oculis otia nostra ['the product of my leisure hours'--Wheeler] tuis'.

=19-20. SIVE VELIS QVI SINT MORES INQVIRERE NOSTRI, / ERROREM MISERO DETRAHE, LABE CARENT.= A similar claim of no fault beyond his *error* at *EP* II ii 15-16 'est mea culpa grauis, sed quae me perdere solum / ausa sit, et *nullum maius adorta nefas*'.

=20. ERROREM ... DETRAHE.= At *Met* II 38-39 the same phrase with a different meaning: (Phaethon to his father) 'pignora da, genitor, per quae tu uera propago / credar, et hunc animis *errorem* ['doubt'] *detrahe* nostris*.

=20. LABE CARENT.= The same sense of *labes* at *Tr* I ix 43 'uitae *labe* parentis' and Prop IV xi 41-42 'neque ulla *labe* mea nostros erubuisse focos'; compare as well the phrase *sine labe* at *Tr* II 110 (*domus*), *Tr* IV viii 33 (*decem lustris ... peractis*), *EP* I ii 143 (*praeteriti anni*), *EP* II vii 49 (*uita prior*), *Her* XVII 14 (*tenor uitae*), and *Her* XVII 69 (*fama*).

=22. QVOS COLIS ... DEOS.= A similar definition of the imperial family at *EP* II ii 123 '*quos colis ad superos* haec fer mandata sacerdos'.

=23. DI TIBI SVNT CAESAR IVVENIS.= *BCFM2ul* read SINT; but the indicative seems to be required by the preceding '*quos colis ... deos*' and the following '*tua numina* *placa*' and 'hac certe nulla est notior *ara tibi*'.

=23. CAESAR IVVENIS.= Germanicus; he would have acquired the cognomen *Caesar* on his adoption by Tiberius in AD 4. *Iuuenis* probably refers to Germanicus' title of *princeps iuuentutis*, which *EP* II v 41-42 indicates he must have held: 'te *iuuenum princeps*, cui dat Germania nomen, / *participem studii Caesar habere solet*'. Germanicus' holding of the title is not elsewhere attested.

At *Ann* IV 31 5, Tacitus identifies Suillius as 'quaestorem quondam Germanici'; at *Ann* XIII 42 4, he represents Suillius as saying of himself and Seneca 'se quaestorem Germanici, illum domus eius adulterum fuisse'. His service under Germanicus was clearly a principal fact of his life.

=25-26. ANTISTITIS ... PRECES.= Here *antistes* is virtually equivalent to *cultor*, as at *Tr* III xiv 1 '*Cultor et antistes* doctorum sancte uirorum'; compare as well *Met* XIII 632-33 'Anius, quo ... *antistite* Phoebus / rite *colebatur*'.

=27-28. QVAM LIBET EXIGVA SI NOS EA IVVERIT AVRA, / OBRVTA DE MEDIIS CVMBA RESVRGET AQVIS.= Ovid here mixes two nautical metaphors: if a ship is overwhelmed by high seas, a favouring breeze will not be of great assistance.

=28. OBRVTA DE MEDIIS CVMBA RESVRGET AQVIS.= Similar wording at [Sen] _Oct_ 345-48 '[cumba ...] _obruta_ ... ruit in pelagus rursumque salo / pressa _resurgit_'.

=29. TVNC EGO TVRA FERAM RAPIDIS SOLLEMNIA FLAMMIS.= Perhaps a verbal reminiscence of _Aen_ IX 625-26 'Iuppiter omnipotens, audacibus adnue coepitis. / ipse tibi ad tua tempa _feram sollemnia_ dona'.

=29. TVRA ... SOLLEMNIA.= The phrase does not occur elsewhere in Ovid; but compare the passage from _Aen_ IX quoted above, as well as the conjunction of words at _Tr_ III xiii 16 'micaque _sollemni turis_ in igne sonet'.

=29. RAPIDIS= is here used as a standard epithet; its full force ('destructive') at _Met_ II 122-23 'tum pater ora sui sacro medicamine nati / contigit et _rapidae_ fecit patientia _flammae_', _Met_ XII 274-75 'correpti _rapida_-, ueluti seges arida, _flamma_ / arserunt crines', and _EP_ III iii 60 (to Amor) 'sic numquam _rapido_ lampades _igne_ uacent'.

=31-32. NEC TIBI DE PARIO STATVAM, GERMANICE, TEMPLVM / MARMORE.= Professor R. J. Tarrant points out to me the reference to Virgil _G_ III 13-16 'et uiridi in campo _templum de marmore_ ponam ... in medio mihi Caesar erit templumque tenebit'; _Parii lapides_ are mentioned at III 34. Here Ovid makes the temple literal, and conducts his _recusatio_ in the terms used by love-poets.

=32. CARPSIT OPES ... MEAS.= 'Has destroyed my wealth'. This is not strictly true, since Ovid at v 38 says that Pompeius give him gifts (Ovid's letter speaking) 'ne proprias attenuaret opes'.

The same use of _carpere_ at ix 121-22 'fortuna est impar animo, talique libenter / exiguae _carpo_ munere pauper opes' and _Am_ I viii 91 'et soror et mater, nutrix quoque _carpat_ amantem'.

=34. NASO SVIS OPIBVS, CARMINE, GRATVS ERIT.= Compare _Am_ II xvii 27 'sunt mihi pro magno felicia carmina censu' and _Am_ I iii entire.

=37. QVAM POTVIT ... MAXIMA.= For the idiom compare Cic _Fam_ XIII vi 5 '_quam maximas_ ... gratias agat' and _ND_ II 129 'gallinae ['hens'] ... cubilia sibi nidosque construunt eosque _quam possunt mollissime_ substernunt'.

=37. GRATVS ABVNDE EST.= Apparently the only instance in classical poetry of _abunde_ modifying an adjective. The prose authors cited by the lexica are Sallust, Livy, Valerius Maximus, Curtius, the elder Pliny, and Quintilian. _Abunde_ elsewhere in Ovid only at _Met_ XV 759 'humano generi, superi, fauistis abunde!' and _Tr_ I vii 31 'laudatus abunde'.

=38. FINEM PIETAS CONTIGIT ILLA SVVM.= 'That act of piety has reached its objective', that is, has made the giver _gratus_.

=39-42.= For the sentiment compare _EP_ III iv 81-82 'haec [_sc_ laudanda uoluntas] facit ut ueniat pauper quoque gratus ad aras, / et placeat caeso non minus agna boue'.

=41-42. GRAMINE PASTA FALISCO / VICTIMA TARPEIOS INFICIT ICTA FOCOS.= Compare iv 29-32 'templa Tarpeiae primum tibi sedis adiri ... colla boues niueos certae praebere securi, / quos aluit campus _herba Falisca_ suis'.

=42. INFICIT.= 'Stain'. *Inficere* in the context of a sacrifice also at *Met_ XV* 134-35 '[uictima ...] percussa ... sanguine cultros / inficit' and *Hor_ Carm_ III* xiii 6.

=44. PRINCIPIBVS ... VIRIS.= A fixed colloquial idiom: *OLD princeps1_ 5* cites *Plautus_ Amphitruo_ 204* 'delegit _uiros_ primorum _principes_' and *Hor_ Ep_ I* xvii 35 '_principibus_ placuisse _uiris_ non ultima laus est'. There was a parallel expression *_principes feminae_*: see *Pliny_ NH_ VIII* 119 and *Tac_ Ann_ XIII* 42 (Suillius compares himself to Seneca) 'an grauius aestimandum sponte litigatoris praemium honestae operae adsequi quam corrumpere cubicula principum feminarum?'.

=45. CARMINA VESTRARVM PERAGVNT PRAECONIA LAVDVM.= *Praeconia* in a similar context at *_Tr_ II* 65 'inuenies uestri _praeconia_ nominis illic [in the *_Metamorphoses_*]'; used with *_peragere_* at *_Tr_ V* i 9 'ut cecidi, subiti _perago praeconia_ casus'.

=45. LAVDVM.= 'Deeds meriting praise'; compare 87 'tuas ... laudes ... recentes'. The meaning is found even in prose: see *Caesar_ BC_ II* 39 4 'haec tamen ab ipsis inflatius commemorabantur, ut de suis homines _laudibus_ libenter praedicant' and the other passages cited at *_OLD_ laus1_ 3b*.

=46. ACTORVM.= AVCTORVM (*_BCHL_*) is possible enough; but *_actorum_* accords better with the preceding *_laudum_*.

=46. CADVCA.= 'Impermanent'. The sense is frequent in Cicero: see *Rep_ VI* 17 'nihil est nisi mortale et _caducum_ praeter animos' and *Phil_ IV* 13. Elsewhere in Ovid the usual sense of the word is 'ineffectual': see *_Fast_ I* 181-82 'nec lingua _caducas_ / concipit ulla preces, dictaque pondus habent' and *Ibis_ 88* 'et sit pars uoti nulla caduca mei'. Similar uses at *Her_ XV* 208 & *XVI* 169.

=47. CARMINE FIT VIVAX VIRTVS, EXPERSQVE SEPULCRI / NOTITIAM SERAE

POSTERITATIS HABET.= For the immortality given by verse, compare from Ovid *_Tr_ V* xiv 5 (to his wife) 'dumque legar, mecum pariter tua fama legetur' and *_EP_ III* ii 35-36 (to those friends who assisted him) 'uos etiam seri laudabunt saepe nepotes, / claraque erit scriptis gloria uestra meis'. The topic is closely related to that of the poet's own immortality, for which, in Ovid, see xvi 2-3 'non solet ingeniis summa nocere dies, / famaque post cineres maior uenit' and *Met_ XV* 871-79.

For other poets' treatment of the immortality given by verse, see *Prop_ III* ii 17-26, *Hor_ Carm_ IV* ix, *Pindar_ Nem_ VII* 11-16, *Gow* on *Theocritus XVI* 30, and *Murgatroyd* on *Tib I* iv 63-66.

=47. VIVAX VIRTVS.= Compare *Hor_ AP_ 68-69* 'mortalia facta peribunt, / nedum sermonum stet honos et gratia _uiuax_ '.

=47. EXPERSQVE SEPVLRCRI.= The diction of this line is very elevated: Professor R. J. Tarrant compares *Met_ IX* 252-53 (Jupiter speaking of Hercules) 'aeternum est a me quod traxit, et _expers_ / atque immune _necis_ ' and *Cons Liu_ 59-60* 'Caesaris adde domum, quae certe _funeris expers_ / debuit humanis altior esse malis'. The following line's *_notitiam ... habet_* is in comparison an anticlimax.

=49. TABIDA CONSVMIT FERRVM LAPIDEMQVE VETVSTAS.= Iron and flint were proverbial for hardness: compare x 3-4 'ecquos tu silices, ecquod, carissime, ferrum / duritiae confers, Albinouane, meae?', *Her_ X* 109-10, *AA_ I* 473-76, *Met_ XIV* 712-13, *Fast_ V* 131-32, *Tr_ IV* vi 13-14, and *EP_ II* vii 39-40; other passages are cited by Smith at *Tib I* iv 18 'longa dies molli saxa peredit aqua'. At I 313-16, Lucretius, discussing the invisible wearing away of substances, says 'stilicidi casus _lapidem_ cauat, uncus aratri / _ferreus_ occulce decrescit uomer in aruis, / strataque iam uolgi pedibus detrita uiarum / saxeа conspicimus'.

=51. SCRIPTA FERVNT ANNOS.= The phrase completes the sentence begun in the previous distich, as is

shown by the parallel passages *_Am_ I x 61-62 'scindentur uestes, gemmae frangentur et aurum; / _carmina quam tribuent, fama perennis erit'* and *_Am_ I xv 31-32 'ergo cum silices, cum dens patientis aratri / depereant aevo, _carmina morte carent'*.

=51. FERVNT.= 'Withstand'; the same sense at *_Tr_ V ix 8 'scripta _uetustatem_ si modo nostra _ferunt'*, Cic *_Am_ 67 'ea uina quae _uetustatem ferunt'*, Silius IV 399-400 'si modo _ferre diem_ ... carmina nostra ualent', and Quintilian II 4 9 'sic et _annos ferent_ et uetustate proficient'.

=51-53. AGAMEMNONA ... THEBAS.= The two great cycles of Greek heroic mythology. The same conjunction at *_Am_ III xii 15-16 'cum _Thebae_, cum _Troia_ foret, cum Caesaris acta, / ingenium mouit sola Corinna meum'* and *_Tr_ II 317-20 'cur non Argolicis potius quae concidit armis / uexata est iterum carmine _Troia_ meo? / cur tacui _Thebas_ et uulnera mutua fratrum / et septem portas sub duce quamque suo'*; compare as well Prop II i 21 '[canerem ...] nec ueteres _Thebas_ nec _Pergama_, nomen Homeri'. Lucretius, arguing that the world was created at a definite moment, wrote 'cur supera ['before'] bellum _Thebanum_ et funera _Troiae_ / non alias alii quoque res cecinere poetae?' (V 326-27).

=52. QVISQVIS CONTRA VEL SIMVL ARMA TVLIT.= The leaders of the Greeks and Trojans.

The line's structure parallels 54 'quicquid post haec, quicquid et ante fuit'. Both are conspicuous by their lack of adornment.

=55. DI QVOQVE CARMINIBVS, SI FAS EST DICERE, FIVNT.= This is possibly a reference to Herodotus II 53, where Herodotus says that Homer and Hesiod established the Greek pantheon; for Ovid's borrowings from Herodotus, see at iii 37 *_opulentia Croesi_* (p 189). The same idea previously in Xenophanes (fr. 11 Diels).

The line looks ahead to 63-64 'et modo, Caesar, auum, quem uirtus addidit astris, / sacrarunt aliqua carmina parte tuum'.

=55. SI FAS EST DICERE.= Ovid here apologizes for the shocking statement he is making. Up to this point poetry has helped give lasting fame to what was already a fact, but here poetry is actually making something happen (or appear to happen). At *_Am_ III xii 21-40* Ovid similarly describes how poets created the myths.

=57-64.= Ovid follows the same sequence in the *_Metamorphoses_*, describing the separation of Chaos at I 5-31, the attack of the Giants at I 151-55, Bacchus' conquest of India at IV 20-21 & 605-6, and Hercules' capture of Oechalia at IX 136; he foretells Augustus' apotheosis at XV 868-70. Professor R. J. Tarrant points out that these lines may well be referring specifically to the earlier poem.

=57-58. SIC CHAOS EX ILLA NATVRAE MOLE PRIORIS / DIGESTVM PARTES SCIMVS

HABERE SVAS.= 'Thus we know Chaos now has its divisions after having been arranged in order from the famous mass that was its previous nature'. Ovid describes the separation of the elements at *_Met_ I 25-31* and *_Fast_ I 103-10*; see also *_Ecl_ VI 31-36*.

I take *_illa_* ('famous') to refer to the familiarity through the poets and philosophers of the notion of the separation of Chaos into the four elements. Alternatively, Professor A. Dalzell points out to me that *_illa_* could have a pejorative sense.

=58. DIGESTVM.= 'Separated'. At *_Met_ I 7* Ovid calls Chaos 'rudis *_indigestaque_ moles*'.

=59. ADFECTANTES CAELESTIA REGNA GIGANTAS.= At *_Am_ III xii 27* Ovid, speaking of false legends created by the poets, says 'fecimus Enceladon iaculantem mille lacertis'.

In his youth, Ovid had attempted but later abandoned a poem on the battle of the Giants against Jupiter 'designed to glorify Augustus under the guise of Jupiter' (Owen *Tristia* II p. 77): the language he uses at *Tr* II 333-40 seems too explicit to be a mere instance of the love-poet's defence of his subject-matter: 'at si me iubeas domitos Iouis igne Gigantas [*Heinsius*: *Gigantes* *codd*] / dicere, conantem debilitabit onus. / diuitis ingenii est immania Caesaris acta / condere, materia ne superetur opus. / *et tamen ausus eram*; sed detrectare uidebar, / quodque nefas, damno uiribus esse tuis.[20] / ad leue rursus opus, iuuenalia carmina, ueni, / *et falso moui pectus amore meum*'. He refers to the same poem again at *Am* II i 11-18 'ausus eram, memini, *caelestia* dicere bella / centimanumque Gyen--et satis oris erat-- / cum male se Tellus ulta est, ingestaque Olympo / ardua deuexum Pelion Ossa tulit. / in manibus nimbos et cum Ioue fulmen habebam, / quod bene pro caelo mitteret ille suo-- / clausit amica fores! ego cum Ioue fulmen omisi; / excidit ingenio Iuppiter ipse meo'.

[Footnote 20: Compare Suet *Aug* 89 3 'componi tamen aliquid de se nisi et serio et a praestantissimis offendebatur, admonebatque praetores ne paterentur nomen suum commissionibus obsolefieri ['be cheapened in prize declamations'--Rollef].]

The actual descriptions of the Giants' rebellion in Ovid's surviving poems are brief (*Met* I 151-62 & 182-86, *Fast* V 35-42), but references to the rebellion are frequent (*Met* X 150-51, *Fast* I 307-8, *Fast* IV 593-94, *Fast* V 555, *Tr* II 71, *Tr* IV vii 17, *EP* II ii 9-12). The accounts at *Met* V 319-31 of the flight of some of the gods to Egypt and at *Fast* II 459-74 of Venus' flight to the Euphrates are no doubt derived from Ovid's earlier researches.

=59. **ADFECTANTES**.= 'Unlawfully seeking to obtain'; compare *Met* I 151-52 'neue foret terris securior arduus aether, / *adfectasse* ferunt *regnum caeleste Gigantas*' and *Fast* III 439 'ausos *caelum adfectare Gigantas*'. This sense is found in prose: compare Livy I 50 4 'cui enim non apparere *adfectare* eum imperium in Latinos?'. At Livy I 46 2 the word is used without the conative sense: 'neque ea res Tarquinio spem *adfectandi* regni minuit'.

=59. **GIGANTAS**= *Heinsius*. The manuscripts have GIGANTES, which Lenz, Wheeler, and André print. In classical Latin poetry, Greek nouns of the third declension with plural nominatives in *[Greek:-es]* and plural accusatives in *[Greek:-as]* retained these endings. Housman 836-39 gives many instances where metre demonstrates an accusative in *[Greek:-as]*. In Ovid when such an ending occurs, some manuscripts commonly offer the normalized *-es*; at *Tr* II 333, as here, all manuscripts offer *Gigantes*, again corrected by Heinsius.

Such apparent violations of the rule as *Fast* I 717 'horreat Aeneas et primus et ultimus orbis', *Fast* III 105-6 'quis tunc aut Hyades aut Pliadas Atlanteas / senserat' and Virgil *G* I 137-38 'nauita tum stellis numeros et nomina fecit, / PleiadAs, Hyades, claramque Lycaonis Arcton' are of course no real exceptions, the lengthening of short closed vowels at the ictus being permitted (Platnauer 59-62).

=60. **AD STYGA NIMBIFERI VINDICIS IGNE DATOS**.= 'Hurled to the underworld by the lightning-bolt of cloud-gathering Jupiter'. This was Jupiter's first use of the weapon: see *Fast* III 439-40 'fulmina post ausos *caelum adfectare Gigantas / sumpta Ioui: primo tempore inermis erat*'.

=60. **NIMBIFERI VINDICIS IGNE**= is my correction of the manuscripts' NIMBIFERO and NVBIFERO. The unmodified *uindicis* and modified *igne* of the manuscript readings might be defended by *EP* II ix 77 'quicquid id est [whatever Ovid has committed], habuit moderatam *uindicis* iram', but *uindicis* is there defined by the following 'qui nisi natalem nil mihi dempsit humum', and *moderatam* is a more suitable epithet for *iram* than is *nimbifero* for *igne* in the present passage. At *Tr* II 143-44 'uidi ego pampineis oneratam uitibus ulmum, / quae fuerat *saeuo fulmine tacta Iouis*', the manuscripts divide between *saeuo* and *saeui*, which has a good claim to be considered the true reading; in any case, *Iouis* is less in need of a defining adjective than *uindicis* in the present passage. Finally, the genitive here is strongly

supported by *Ibis* 475-76 'ut Macedo rapidis icta est cum coniuge flammis, / sic precor *aetherii* uindicis igne cadas'.

The corruption may have been induced by a wish to introduce interlocking word order: for a similar instance see at ii 9 *Baccho uina Falerna* (p 164). But in fact substantive and epithet are constantly found linked at the caesura of the pentameter: the strong break in the metre at that point no doubt made the construction more readily acceptable there than in other positions.

I have printed *nimbiferi* in preference to *nubiferi* because Jupiter is linked with *nimbi* at two other passages. The first of these is *Am* II i 15-16 'in manibus *nimbos* et cum Ioue fulmen_h habebam, / quod bene pro caelo mitteret ille suo', and the second *Met* III 299-301, where Ovid describes Jupiter's preparations to descend on Semele: 'aethera conscendit uultuque sequentia traxit / nubila, quis *nimbos* immixtaque fulgura uentis / addidit et tonitrus et ineuitabile fulmen'.

=61-62. SIC VICTOR LAVDEM SVPERATIS LIBER AB INDIS ... TRAXIT.= Bacchus' conquest of India is also mentioned by Ovid at *Fast* III 465-66 'interea Liber depexos crinibus Indos / uicit et Eoo diues ab orbe reddit', *Fast* III 719-20, and *Tr* V iii 23-24.

=61-62. VICTOR= should be taken both with *Liber* and *Alcides*.

=61-62. LIBER ... ALCIDES.= The same pairing (both times in the context of Augustan panegyric) at *Aen* VI 801-5 'nec uero *Alcides* tantum telluris obiuit, / fixerit aeripedem ceruam licet, aut Erymanthi / pacarit nemora et Lernam tremefecerit arcu; / nec qui pampineis uictor iuga flectit habenis / *Liber*, agens celso Nysae de uertice tigris' and Hor *Carm* III iii 9-15. Ovid may have made similar mention of Bacchus and Hercules in his panegyric of Augustus.

=61-62. SIC ... LAVDEM ... ALCIDES CAPTA TRAXIT AB OECHALIA.= Hercules attacked and captured Oechalia in order to carry off Iole, the king's daughter. This was his last exploit, for it led to Deianira's sending him the poisoned robe which caused his death. The capture of Oechalia is also mentioned at *Her* IX *passim* (the poem perhaps not by Ovid) and *Met* IX 136-40.

=62. OECHALIA.= For the quadrisyllable ending to the pentameter, see at ii 10 *Alcinoo* (p 164).

=63. AVVM.= Augustus. In AD 4 Augustus adopted Tiberius (son of Livia's first husband, Ti. Claudius Nero), and Tiberius adopted Germanicus, son of his brother Drusus.

=63. QVEM VIRTVS ADDIDIT ASTRIS.= Compare *Aen* VIII 301 (of Hercules) 'salue, uera Iouis proles, decus *addite diuisi*'.

Augustus died on 19 August AD 14; on 17 September the Senate decreed *caelestes religiones* for him (Tac *Ann* I 10 8; *Fasti Amiternini*, Antiates, & Oppiani, at Ehrenberg-Jones 52). Augustus' apotheosis is also mentioned at ix 127-32 and xiii 23-26.

=64. ALIQLVA ... PARTE.= The same phrase in the same metrical position at *Fast* I 133-34 (Janus speaking) 'uis mea narrata est. causam nunc disce figurae: / iam tamen hanc *aliqua* tu quoque *parte* uides'.

=64. CARMINA.= Ovid is referring to his own poems (in Latin and Getic) on Augustus' apotheosis, also mentioned at vi 17-18 'de caelite ... recenti ... carmen', ix 131-32 'carmina ... de te ... caelite ... nouo', and xiii 25-26.

=65-66. SI QVID ADHVC IGITVR VIVI, GERMANICE, NOSTRO / RESTAT IN INGENIO, SERVIET OMNE TIBI.= Compare Prop IV i 59-60 'sed tamen exiguo *quodcumque* e pectore *riui* /

fluxerit, hoc patriae *_seruiet omne meae_*', which Ovid is clearly imitating. Hertzberg *_ad loc_* conjectured RIVI for our passage, which may well be right; but *_uiui_* seems to agree better with *_restat_*.

=67. VATIS ... VATES.= For an extreme instance of Ovid's favourite figure of *_polyptoton_* (Quintilian IX 3 36-37), see the account at *_Met_* IX 43-45 of Achelous' wrestling-match with Hercules: 'inque gradu stetimus, certi non cedere, eratque / cum *_pede pes_* iunctus, totoque ego pectore pronus / et *_digitos digitis_* et *_frontem fronte_* premebam'. Other instances of polyptoton with *_uates_* at *_Fast_* I 25 (to Germanicus) 'si licet et fas est, *_uates_* rege *_uatis_* habenas' and *_EP_* II ix 65 (to Cotys, king of Thrace, apparently a writer of poetry) 'ad *_uatem uates_* orantia bracchia tendo',

=67. VATES.= Approximately nine hundred lines survive of a version of Aratus generally attributed to Germanicus, who might have been composing the poem at the time Ovid was writing: Augustus' apotheosis is mentioned at 558-60. It is possible however that Tiberius was the poem's author: he is known to have written a *_Conquestio de morte L. Caesaris_* and to have composed Greek verse (Suet *_Tib_* 70). For a full discussion see the introduction to Gain's edition of the *_Aratus_*.

=69-70. QVOD NISI TE NOMEN TANTVM AD MAIORA VOCASSET, / GLORIA PIERIDVM SVMMA FVTVRVS ERAS.= Compare *_Met_* V 269-70 (the Muses to Minerva) 'o nisi te uirtus opera ad maiora tulisset, / in partem uentura chori Tritonia nostri'.

There is a striking parallel to this passage in Quintilian's address to Domitian in his catalogue of poets: 'hos nominamus quia Germanicum Augustum ab institutis studiis deflexit cura terrarum, parumque dis uisum est esse eum maximum poetarum' (X i 91-92).

=70. GLORIA PIERIDVM SVMMA.= *_Gloria_* similarly used at *_EP_* II xi 28 'maxima Fundani *_gloria_*, Rufe, soli', *_Aen_* VI 767 'proximus ille Procas, Troiana *_gloria_ gentis*', and Val Max IV iii 3 'Drusum ... Germanicum, eximiam Claudioe familiae *_gloriam_*'. The term was used in particular of fine cattle: see *_AA_* I 290 'candidus, armenti gloria, taurus', *_Pan Mess_* (*_Corp Tib_* III vii) 208 'tardi pecoris ... *_gloria_ taurus'* and *_Aetna_* 597 '*_gloria_ uiua Myronis*' (on Myron's *_Cow_* see at i 34 *_ut similis uerae uacca Myronis opus_* [p 158]).

=71. SI DARE= *_R. J. Tarrant_*. The manuscripts' SED DARE is a possible reading; but Professor Tarrant's slight change removes the awkwardness of *_nec tamen_* following immediately upon *_sed_*.

=71. MAVIS= *_IF2u1_ MAIVS BF1_*. Either of the two variants could be read from *_CMHLT_*. The preferable reading is *_mauis_*, since it links more closely to *_potes_* in the pentameter, and would be especially liable to corruption after *_maiora_* two lines previous. I have found no good parallel for singular *_maiuss_* 'a more important thing': for the plural *_OLD maior_* 5 cites from verse *_Fast_* IV 3 'certe maiora canebas' and its model, *_Ecl_* IV 1 'paulo maiora canamus'.

=72. NEC TAMEN EX TOTO DESERERE ILLA POTES.= Graecinus was another of Ovid's addressees who, while a soldier, kept up his other pursuits: 'artibus ingenuis [=IiberAlibus], quarum tibi maxima cura est, / pectora mollescunt asperitasque fugit. / nec quisquam meliore fide complectitur illas, / qua sinit officium militiaeque labor' (*_EP_* I vi 7-10).

=72. EX TOTO.= 'Altogether'. Compare *_EP_* I vi 27-28 'spes igitur menti poenae, Graecine, leuandae / non est *_ex toto_* nulla relicta meae'. The idiom was probably subliterary: the only instances from the time of Ovid cited by *_OLD totum_* 2 are Celsus III 3 71b 'neque *_ex toto_* in remissionem desistit' and Columella V 6 17 'antequam *_ex toto_* arbor praeualecat'.

=73. NVMERIS ... VERBA COERCES.= 'You arrange words in metrical patterns'. Similar wording at Cic *_Or_* 64 'mollis est enim oratio philosophorum ... nec *_uincta numeris_* ['not in rhythmic prose'], sed soluta

liberius'.

Professor E. Fantham points out to me that Ovid may also be playing on numerus 'military contingent' (OLD numerus 9): 'you draft words in squads'.

=75-76. NEC AD CITHARAM NEC AD ARCVM SEGNIS APOLLO, / SED VENIT AD SACRAS
 NERVVS VTERQVE MANVS.= Apollo is similarly described at Met X 107-8 (of Cyparissus) 'nunc arbor, puer ante deo dilectus ab illo / qui citharam neruis et neruis temperat arcum'.

=76. VENIT = conuenit. In Latin verse a simple verb can carry the sense of any of its compounds, even when this sense is quite different from the usual meaning of the simple verb. Compare Catullus LXIV 21 'tum Thetidi pater ipse iugandum Pelea sensit', "where it is plain that iugandum is for coniugandum, and this leads the reader to the conclusion that sensit is for consensit, where the omission decidedly affects the sense" (Bell 330).

The line should not be taken as an instance of the expression uenire ad manum (OLD uenio 7c), since the idiom's sense 'be convenient' does not fit the context here: for the sense compare Livy XXXVIII 21 6 'quod [sc saxum] cuique temere trepidanti ad manum uenisset' and Quintilian II xi 6 'abrupta quaedam, ut forte ad manum uenere, iaculantur'. Venire in manus offers a somewhat more satisfactory meaning, almost equivalent to 'have, hold' (compare Cic Q Fr II xv [xiv] i 'quicumque calamus in manus meas uenerit' and Persius III 11 'inque manus chartae nodosaque uenit harundo'), but seems to be a separate idiom.

=79. QVAE QVONIAM NEC NOS.= 'Since she continues to give poetic inspiration to myself as well as to you'. Quae quoniam seems very prosaic, but Ovid uses the phrase again at Tr I ix 53-54 'quae [sc coniectura] quoniam uera est ... gratulor ingenium non latuisse tuum'.

=79-80. VNDA ... VNGVLA GORGONEI QUAM CAVA FECIT EQVI.= Hippocrene, the spring of the Muses, said to have been created by the hoof-beat of Pegasus. Similarly described at Met V 264 'factas pedis ictibus undas', Fast V 7-8 'fontes Aganippidos Hippocrenes, / grata Medusaei signa ... equi' and Persius prol 1 'fonte ... caballino'.

=80. VNGVLA ... CAVA.= Professor J. N. Grant points out to me the possible borrowing from Ennius Ann 439 Vahlen3 'it eques et plausu caua concutit ungula terram'.

=80. GORGONEI ... EQVI.= The same phrase in the same metrical position at Fast III 450 'suspice [sc caelum]: Gorgonei colla uidebis equi'. For the birth of Pegasus from the blood of the Gorgon Medusa, see Met IV 784-86,

=81. COMMVNIA SACRA TVERI.= Sacra similarly used of poetry at Tr IV i 87, Tr IV x 19 'at mihi iam puero caelestia sacra placebant', EP II x 17 'sunt tamen inter se communia sacra poetis', and EP III iv 67 'sunt mihi uobiscum communia sacra, poetae'. For tueri 'observe, maintain' compare Cic Tusc I 2 'mores et instituta uitiae resque domesticas ac familiaris nos profecto et melius tuemur et laetius'.

=82. ISDEM STVDIIS IMPOSVUISSE MANVM.= Similar phrasing at Tr IV i 27-28 'non equidem uellem ... Pieridum sacris imposuisse manum'.

=82. IMPOSVISSE= has the sense of the present infinitive, as is shown by tueri in the previous line; compare as well ii 27-28 'uix sumptae Musa tabellae / imponit pigras, paene coacta, manus'. For the idiom, see Platnauer 109-12. It is particularly frequent in the latter half of the pentameter, immediately before the disyllable: compare, from many instances, AA III 431-32 'ire solutis / crinibus et fletus non tenuisse decet' and Tr IV viii 5-12 'nunc erat ut posito deberem fine laborum / uiuere, me nullo sollicitante metu, / quaeque meae semper placuerunt otia menti / carpere et in studiis molliter esse meis, /

et paruam celebrare domum ueteresque Penates ... inque sinu dominae carisque sodalibus inque / securus patria consenuisse mea'. The idiom, although more common in elegiac verse, is also found in epic: compare Aen X 14 'tum certare odiis, tum res rapuisse licebit'.

=83. LITORA PELLITIS NIMIVM SVBIECTA CORALLIS.= Compare ii 37 'hic mea cui recitem nisi flauis scripta Corallis'. Strabo mentions the Coralli as inhabiting the region near Haemus (VII 5 12); they are rather obscurely described at Val Fl VI 89-94 'densique leuant uexilla Coralli, / barbaricae quis signa rotae, ferrataque dorso / forma suum ['of pigs'], truncaeque Iouis simulacra columnae; / proelia nec rauco curant incendere cornu, / indigenas sed rite duces et prisca suorum / facta canunt ueterumque, uiris hortamina, laudes'.

Nothing else is known of the tribe.

=83. PELLITIS.= Elsewhere in Ovid only at x 2 'pellitos ... Getas'.

=83. NIMIVM SVBIECTA.= Compare vi 45 'nimium nobis conterminus Hister'.

=85. VLLO= M_ ILLO _BCFHILT_. Illo is not a possible reading, since of course most parts of the empire would have been less isolated than Tomis. Ovid does not specify a preferred place of exile at either Tr IV iv 49 'nunc precor hinc alio iubeat discedere' or EP III i 29-30 'non igitur mirum ... altera si nobis usque rogatur humus', nor in any of the passages listed in the next two notes.

=86. QVI MINVS ... DISTET.= For this constant prayer of the exiled Ovid, see Tr II 575-78 (the concluding lines) 'non ut in Ausoniam redeam, nisi forsitan olim, / cum longo poenae tempore uictus eris; / tutius exilium pauloque quietius oro, / ut par delicto sit mea poena suo', Ibis 28, EP III i 4 & 85, EP III iii 64, EP III vii 30, EP III ix 38, and EP III ix 1-4 'Quod sit in his eadem sententia, Brute, libellis, / carmina nescio quem carpere nostra refers, / nil nisi me terra fruar ut propiore rogare_, / et quam sim denso cinctus ab hoste loqui'.

=86. DISTET= FHILM2c_. Lenz and André print DISTAT (BCT); however, the defining subjunctive seems to be required, and is supported by EP II viii 36 'daque procul Scythico qui sit ab hoste locum'.

=87. LAVDES.= See at 45 laudum (p 268).

=88. MAGNAQVE QVAM MINIMA FACTA REFERRE MORA.= At EP III iv 53-60 Ovid speaks of how a poem of his on a recent triumph has been late in being written, and will be late in reaching Rome: 'cetera certatim de magno scripta triumpho / iam pridem populi suspicor ore legi. / illa bibit sitiens lector, mea pocula plenus; / illa recens pota est, nostra tepebit aqua. / non ego cessau, nec fecit inertia serum: / ultima me uasti distinet [scripsi: sustinet codd] ora freti. / dum uenit huc rumor properataque carmina fiunt / factaque eunt ad uos, annus abisse potest'.

=90. SOCERO PAENE ... TVO.= See at 11 eadem mihi filia paene est (p 262).

IX. To Graecinus

C. Pomponius Graecinus (PIR1 P 540), suffect consul in 16, was the recipient of EP I vi, an appeal for his assistance, and of EP II vi, a request that he be more lenient towards Ovid's faults and continue to assist him. He must have been an old friend of Ovid, for Am II x is addressed to him ('Tu mihi, tu certe, memini, Graecine, negabas / uno posse aliquem tempore amare duas'), and he was clearly a literary patron (EP I vi 7-8 'artibus ingenuis, quarum tibi maxima cura est_, / pectora mollescunt asperitasque fugit').

The poem begins with Ovid's wish that his letter might arrive on the day Graecinus becomes consul (1-4). He

imagines himself present when Graecinus enters his magistracy; since he will not be there, he will at least in his mind imagine Graecinus carrying out his consular functions (5-56). He then speaks of Graecinus' brother Flaccus, who will succeed him as *consul ordinarius* for 17: the two brothers will take pleasure in each other's office (57-65). He describes the brothers' devotion to Tiberius, and asks for their assistance in obtaining his removal from Tomis (65-74). The mention of his exile serves as a bridge to the topic of his life in Tomis. Flaccus can attest to the hardships Ovid endures, since he was recently stationed in the area (75-86). Once Graecinus has learned of these hardships from Flaccus, he should ask what Ovid's reputation in Tomis is. He will learn that Ovid is well liked, and has even received public honours (87-104). His loyalty to the imperial family is well known: Flaccus may have heard of this, Tiberius will eventually learn of it, but Augustus has certainly observed it from heaven; Ovid's poems are perhaps inducing Augustus to yield to his prayers (105-34).

The poem is the longest in the book, and combines several almost unrelated sections dealing with a number of subjects. The first section of the poem, the celebration of Graecinus' nomination to the consulship, is very heavily indebted to IV iv, Ovid's first poem on Sextus Pompeius' election to the consulship. The section detailing Flaccus' presence near Tomis owes something to IV vii, the letter to Vestalis. The description of Ovid's reputation in Tomis is new, and shows a softening of his attitude towards his fellow-townsmen, but the description of his piety to the imperial family owes much to III ii, a letter of thanks to Cotta for the gift of images of the members of the family. The poem's discursiveness and large number of derived elements suggest a hasty composition.

=1. GRAECINE.= Graecinus became a *frater Arualis* in 21 (*CIL* VI 2023); the C. Pomponius Graecinus of *CIL* XI 5809 (Iguvium) seems not to have survived to enter the Senate (Syme *HO* 74-75). Graecinus is not mentioned in literary sources apart from Ovid, but his brother Flaccus was rather more famous: see at 75 (p 308).

=3. DI FACIANT= looks like a colloquial expression. Other instances at iv 47-48 '*di faciant* aliquo subeat tibi tempore nostrum / nomen', *Tr* V xiii 17, and *Prop* II ix 24.

=3. AVRORAM= here is virtually equivalent to *diem*; it is not found elsewhere in the poetry of exile, but compare *Fast* I 461 & II 267-68 '*tertia post idus nudos aurora Lupercos / aspicit*'.

=3. OCCVRRAT.= 'Arrive', as commonly: compare Cic *Phil* I 9, Livy XXXVII 50 7 '*ad comitiorum tempus occurrere non posse*', and Pliny *Ep* VI xxxiv 3 '*uellem Africanae [sc pantherae] quas coemeras plurimas ad praefinitum diem occurrisse*'.

=4. BIS SENOS= = *duodecim*, metrically difficult because of its initial three consecutive short vowels. Roman poets avoid using the usual names for numbers above *nouem*, with the obvious exceptions of *centum* and *mille*; sometimes, as here, metrical exigencies left them with no alternative. For *bis seni* (*sex*) Tarrant at *Ag* 812 *bis seno ... labore* cites Ennius *Ann* 323 Vahlen2, *Ecl* I 43, *Aen* I 393, *Prop* II xx 7, *Met* VIII 243, *Fast* I 28, *Sen* *Tro* 386 & *Oed* 251, and from Greek Callimachus *Aetia* I fr. 23 19 Pfeiffer.

=6. TVRBAE.= Compare iv 27 '*cernere iam uideor rumpi paene atria turba*'.

=7. IN DOMINI SVBEAT PARTES.= *Partes* = 'function'; see at ii 27 *uix uenit ad partes ... Musa* (p 170). For *subeat* 'undertake' compare Quintilian X i 71 '*declamatoribus ... necesse est secundum condicionem controversiarum plures subire personas*' and the passages cited at *OLD subeo* 7b.

=8. FESTO= *Burman* IVSSO BCMFHIL IVSTO T, *sicut coni Merkel*. *Iusso* has been explained since Merula as meaning that Ovid hopes the letter will arrive on the day it is told to; but the word seems rather strange, and lacks the point it has in the passages cited by Ehwald (*KB* 64), *AA* II 223-24 '*iussus*

adesse foro, *_iussa_ maturius _hora_* / fac semper uenias, nec nisi serus abi' and Prop IV vi 63-64 (of Cleopatra) 'illa petit Nilum cumba male nixa fugaci, / hoc unum, *_iusso_ non moritura _die_*' (she would commit suicide at a time of her own choosing), or at *_Aen_ X* 444 (cited by Owen in 1894) 'socii cesserunt *_aequore iusso_*', where *_iusso_* stands by hypallage for *_iussi_*. The meaning of *_iusto_* is inappropriate for the present passage, as will be seen from Suet *_Tib_* 4 2 'retentis ultra *_iustum tempus_* ['the time allowed'] insignibus'. Burman's conjecture *_festo_* was not placed in the text even by its author, but it seems a reasonable solution to the difficulty. For it Burman cited 56 'hic quoque te *_festum_* consule *_tempus_* agam'; see as well *_Fast_ I* 79-80 'uestibus intactis Tarpeias itur in arces, / et populus *_festo_* concolor ipse suo est'. The corruption of so straightforward an epithet may seem unlikely, but compare Prop IV xi 65-66 'uidimus et fratrem sellam geminasse curalem; / consule quo, *_festo_* [*_Koppiers_*: facto *_codd_*] *_tempore_*, rapta soror'.

=9. ATQVI= *_unus e duobus Hafniensibus Heinsii_*. The ATQVE of *_BCMFHILT_* is possibly right. For the adversative sense here required, *_OLD_ atque_* 9 cites Plautus *_Aul_* 287-88 '*_atque ego_* istuc, Anthrax, aliuorsum dixeram, / non istuc quod tu insimulas', *_Mer_* 742, and Ter *_Heaut_* 189 (apparently a misprint for 187 '*atque etiam nunc tempus est*') from comedy, but from the classical period only Cic *_Att_ VI* i 2 'ac putaram paulo secus' and *_Fam_ XIV* iv 5 '*atque ego_*, qui te confirmo, ipse me non possum', and instances of *_ac tamen_* at *_Fam_ VII* xxiii 1, Caesar *_BC_ III* 87 4, and Tac *_Ann_ III* 72. In view of the doubtful status of adversative *_atque_* at the time of Ovid and the ease of corruption of *_atqui_* to *_atque_* I have followed Heinsius in reading *_atqui_*. Heinsius similarly restored *_atqui_* from his *_codex Richelianus_* for the other manuscripts' *_atque_* at *_Tr_ II* 121-24 'corruit haec ... sub uno ... criminis lapsa domus. / *_atqui_* ea sic lapsa est ut surgere, si modo laesi / ematuruerit Caesaris ira, queat'; and *_atque_* is found for the correct *_atqui_* in some manuscripts at Hor *_Sat_ I* ix 52-53 "'magnum narras, uix credibile!" "atqui / sic habet'" and *_EP_ I* ii 33-34 '*atqui_* / si noles sanus, cures hydropicus', and in most manuscripts at *_Ep_ I* vii 1-5 'Quinque dies tibi pollicitus me rure futurum / Sextilem totum mendax desideror. *_atqui_*, / si me uiuere uis sanum recteque ualentem, / quam mihi das aegro, dabis aegrotare timenti, / Maecenas, ueniam'.

=10. SINCERO.= 'Unbroken'.

=12. SALVTANDI MVNERE ... TVI.= Professor R. J. Tarrant points out to me the notably prosaic use of the defining gerundive.

=13. GRATATVS= has the force of a present participle, as is shown by *_cum dulcibus ... uerbis_*; André mistranslates 'après t'avoir félicité, je t'embrasserai avec des mots tendres'. The perfect participle of deponent verbs takes past or present meaning indifferently, according to context.

=16. VT CAPERET FASTVS VIX DOMVS VLLA MEOS= seems strange, as does Némethy's explanation 'poeta elatus superbia tectum uertice tangere sibi uidetur'. Perhaps the distich means something like 'on that day I would be filled with a pride which no ancestry, no matter how illustrious, could justify'.

=16. FASTVS.= 'Haughtiness'--Wheeler. The same sense at *_AA_ II* 241-42 'exue *_fastus_*, / curam mansuri quisquis amoris habes' and *_Aen_ III* 326-27 (Andromache speaking) 'stirpis Achilleae *_fastus_* iuuenemque superbum ... tulimus'. Ovid generally uses *_fastus_* of the arrogance of women to their suitors (*_Am_ II* xvii 9, *_Met_ XIV* 762, *_Fast_ I* 419); the word is not found elsewhere in the poetry of exile.

=17. DVMQVE LATVS SANCTI CINGIT TIBI TVRBA SENATVS.= Compare iv 41 'inde domum repetes toto comitante senatu'; Ovid is here obviously referring to the earlier procession *_from_* the new consul's house.

=20. LATERIS ... LOCVM= is a strange phrase, but is made easier by *_latus ... cingit_* in 17. Compare also such passages as *_Met_ II* 448-49 'nec ... iuncta deae lateri nec toto est agmine prima' and *_Aen_ X* 160-61 'Pallas ... sinistro / adfixus lateri'. It is possible that *_latus_* here means 'companion', as at Martial VI lxviii 4 'Eutychos ille, tuum, Castrice, dulce latus'.

=20. HABVISSE= is equivalent to habere, as is shown by esse in the preceding line. For the idiom, see at viii 82 imposuisse (p 282) and xi 2 habuisse (p 361).

=21. TVRBA QVAMVIS ELIDERER.= Elidere similarly used of a crowd's jostling at Sen Clem I 6 1; an extended description at Juvenal III 243-48.

=23. PROSPICEREM.= Owen in his second edition, Wheeler, and Lenz follow Ehwald (KB 64) in printing B's ASPICEREM. Ehwald argued that prospicerem, 'survey from a distance', was inappropriate in view of the preceding turba quamuis eliderer. But the verb should be taken not with the pentameter that precedes, but with the one that follows, 'densaque quam longum turba teneret iter': prospicerem seems very appropriate. Riese conjectured RESPICEREM 'look back at', but emendation seems unnecessary.

Compounds of specere (the simple verb is used by Plautus and Ennius) are peculiarly liable to confusion: prospicere is similarly corrupted to aspicere in some manuscripts at Met III 603-4 'ipse quid aura mihi tumulo promittat ab alto / prospicio' and Met XI 715-16 'notata locis reminiscitur acta fretumque / prospicit', and other instances of variation of prefix will be found at Met II 405, VI 343, XI 150, XIV 179, XV 577, 660 & 842, Fast I 139 & 461, V 393 & 561, and Her XIX 21.

=25-26.= Heinsius and Bentley questioned the authenticity of these lines, but the distich does not seem lame enough to warrant excision, and tegeret (see below) is paralleled elsewhere.

=25. QVOQVE MAGIS NORIS.= 'Listen: this will make you understand better'. Ovid is very fond of quoque magis and the corresponding quoque minus, particularly at line-beginnings. He generally uses the formula to denote the emotion which information he then gives should induce. Compare Met I 757-58 "'quo"que "magis doleas, genetrix" ait, "ille ego liber, / ille ferox tacui'", Met III 448-50 (Narcissus to his reflection) 'quoque magis doleam, nec nos mare separat ingens ... exigua prohibemur aqua', Met XIV 695-97 'quoque magis timeas ... referam tota notissima Cypro / facta', Tr I vii 37-38, and EP I viii 9-10 'quoque magis nostros uenia dignere libellos, / haec in procinctu carmina facta leges'; similar instances of quoque minus at Met II 44, VIII 579, 620 & 866, and EP III ii 52. The present passage shows the same idiom, but with the difference that a subordinate clause (quam me uulgaria tangant) depends on the verb (noris) introduced by the quoque magis clause.

The same formula is used with a different sense, the quoque being an ablative of degree of difference, at Am III ii 28 and Met IV 64 'quoque magis tegitur, tectus magis aestuat ignis'.

EP II v 15-16 'quoque magis moueare malis, doctissime, nostris, / credibile est fieri condicione loci' reads oddly; something has probably been lost from the text after the hexameter.

=25. VVLGARIA.= 'Commonplace, ordinary'. Compare Hor Sat II ii 38 and Cic De or II 347 'neque enim paruae [sc res] neque usitatae neque uulgares admiratione aut omnino laude dignae uideri solent'.

=25. TANGANT.= 'Impress'; compare Her V 81 'non ego miror opes, nec me tua regia tangit', Her VI 113, Her VII 11, Met IV 639, Met X 614-15 'nec forma tangor (poteram tamen hac quoque tangi), / sed quod adhuc puer est: non me mouet ipse, sed aetas', and Fast V 489, as well as Her XVI 83. For tangere with a neuter plural subject see Aen I 462 'mentem mortalia tangunt'.

=26. TEGERET.= There are twenty trisyllabic pentameter endings in Tibullus, thirty in Propertius, but only five in Ovid, all in the Ex Ponto: I i 66 faciet, I vi 26 scelus est, I viii 40 liceat, III vi 46 uideor, and this passage (Platnauer 15-16). Quadrisyllabic endings are similarly frequent in the poetry of exile: see at ii 10 Alcinoo (p 164).

=27. SIGNA ... IN SELLA ... FORMATA CVRVLI.= For signum 'bas-relief' see at v 18 conspicuum

signis ... ebur_ (the phrase also of the curule chair).

=28. NVMIDAE SCVLPTILE DENTIS OPVS.= Professor R. J. Tarrant points out to me the clear imitation of Prop II xxxi 12 'ualuae, Llbyci nobile dentis opus'.

=28. NVMIDAE ... DENTIS= _edd_ NVMIDI ... DENTIS _codd_. The masculine first declension substantive *_Numida* is occasionally used as an adjective: compare *_AA_ II 183 'Numidasque leones'* (some manuscripts read *_Numidosque_*) and Juvenal IV 99-100 'ursos ... Numidas'. André prints *_Numidi_*, citing a nominative *_Numidus_* at *_CIL_ VIII 17328*, the variant at *_AA_ II 183*, and Apicius VI 8 4 'pullum Numidum' (where there is a variant *_Numidicum_*, which André printed in his 1974 edition of Apicius). But given the support for the first-declension form offered by the Juvenal passage and the better manuscripts of the *_Ars Amatoria_*, the danger in adducing a doubtful passage of Apicius and a single inscription to determine poetic usage, and the ease of corruption to the second declension, it seems better to assume that Ovid here used the first declension form.

Numidae ... dentis is high poetic diction: compare *_Met_ XI 167-68 'instructam ... fidem gemmis et dentibus Indis'*, Catullus LXIV 47-48 'puluinar ... Indo ... dente_ politum', Prop II xxxi 12 (quoted above), and Statius *_Sil_ III iii 94-95 'Indi / dentis honos'*.

=28. SCVLPTILE.= The word does not seem to occur again in Latin until Prudentius *_Steph_ X 266*.

=29. TARPEIAS ... IN ARCES.= See at iv 29 *_Tarpeiae ... sedis_* (p 208).

=30. DVM= expresses purpose; if it were temporal, the verb would be *_cadit_* instead of *_caderet_*: compare 17-18 '*_dumque_ latus sancti cingit_ tibi turba senatus, / consulis ante pedes ire iuberer eques*'.

=31. SECRETO= represents Ovid's response to the bidding *_fauete linguis_*. The word is frequent in comedy, but is very rare in verse, being virtually confined to satire (Hor *_Sat_ I ix 67*, Juvenal I 95).

=31-32. MAGNVS ... DEVS= = Iuppiter Optimus *_Maximus_*. Compare *_AA_ II 540 'eris magni uictor in arce Iouis_'*.

=33. TVRAQVE MENTE MAGIS PLENA QVAM LANCE DEDISSEM.= The same notion of sincerity of feeling being more important than size of gifts at viii 35-40.

=34. TER QVATER ... LAETVS.= 'Infinitely happy'; compare Prop III xii 15 '*_ter quater_ in casta felix, o Postume, Galla!*', *_Aen_ I 94 'o terque quaterque beati'*, *_AA_ II 447-48*, and *_Tr_ III xii 25-26 'o quater et quotiens non est numerare beatum_ / non interdicta cui licet urbe frui!'*. The phrase is common in Ovid, but he generally uses it to mean 'several times': compare *_Am_ III i 31-32 'mouit ... terque quaterque caput'*, *_Met_ II 49*, *_Met_ IV 734 'ter quater exegit repetita per ilia ferrum'*, *_Met_ VI 133*, *_Met_ IX 217*, *_Met_ XII 288*, *_Fast_ I 576*, and *_Fast_ I 657 'ter quater euolui signantes tempora fastos'*.

=35. HIC.= 'Hier auf dem Kapitol'--Ehwald (*_KB_ 65*). The idiom is somewhat strange, but seems well enough supported by *_Met_ XIV 372-73 'per o, tua lumina" dixit / "quae mea ceperunt, perque hanc_ pulcherrime, formam"* and *_Her_ XVI 137*, passages cited by R. J. Tarrant at Sen *_Ag_ 971 'dummodo hac_ [your'] moriar manu'*. Compare as well Prop I xi 17-18 'non quia perspecta non es mihi cognita fama, / sed quod in *_hac_ omnis parte_* ['at Baiae'] timetur [*_codd_*: ueretur *_Lachmann_*] amor' and Fedeli *_ad loc_*.

=36. MITIA ... SI ... FATA DARENT.= 'If the Fates had been kind, and given'.

=36. VRBIS= *_editio Aldina 1502_ VERBIS _codd_*. *_Ius urbis_* = *_ius urbis habitandae_*; compare *_Met_ XIII 471-72 'genetrici corpus inemptum / reddite, neue auro redimat ius triste sepulcri [=sepiendi_]*'.

=37-38. MENTE ... OCVLIS.= Similarly contrasted at *_Met_ XV* 62-64 'isque, licet caeli regione remotos, / *_mente_ deos* adiit et, quae natura negarat [*'Medic. rectius'* (Heinsius): *negabat _codd_*] / *uisibus humanis, _oculis_ ea _pectoris_ hausit*'.

=38. NON ITA CAELITIBVS VISVM EST.= 'The gods decided otherwise'. Compare *xi* 7 'non ita dis placuit', *_Met_ VII* 699, *_Tr_ IV* viii 15-16 (Ovid had hoped for a peaceful and happy old age) 'non ita dis uisum est, qui me terraue marique / actum Sarmaticis exposuere locis'. These passages are probably all echoes of *_Aen_ II* 426 'dis aliter uisum'.

=40. IVVET= *_BpcCMFHILT_ FORET _Bac* 'unde uerum eliciendum'--Riese_. But the correction is by the original hand (Owen suggested that the error was induced by *_foret_* at the end of the preceding distich), and *_iuuet_* is unobjectionable: Ovid is explaining his admission in the previous line that the gods were perhaps just in his case--claiming he was innocent, that is, that the gods had been unjust, would be of no assistance to him.

=41. MENTE TAMEN, QVAE SOLA DOMO NON EXVLAT, VSVS.= See at *iv* 45 *_qua possum, mente_* (p 211).

=41. QVAE SOLA DOMO NON EXVLAT.= Similar wording at *_Tr_ III* iv 45-46 'Nasonisque tui *_quod adhuc non exulat unum_ / nomen ama*'.

=41. DOMO NON EXVLAT.= *_Domo_* is my conjecture for the transmitted LOCO, which is strange and difficult to construe. FOCO is also possible; but the singular would be unusual. For *_domo_* compare *Ter _Eun_ 610* 'domo exulo nunc'.

=42. PRAETEXTAM FASCES ASPICIAMQVE.= The *_que_* logically belongs with *_fasces_*, joining it with *_praetextam_*: such dislocations are common in the pentameter because of its strict metrical requirements.

According to the manuscripts the preceding line ends with VTAR; I have printed Heinsius' VSVS, since there would otherwise be an asyndeton between *_utar_* and *_aspiciam_*. There are similar errors at 57 and *xi* 15 (*_cedet_* for *_cedens_*; *_peruenit_* for *_perueniens_*): here we may have a deliberate alteration by a scribe who did not understand the force of the delayed enclitic and sought a verb to couple *_aspiciam_* with.

=44. DECRETIS= *_Korn_ SECRETIS _codd_ SECRETO _Wheeler_*. Korn's conjecture makes the pentameter an amplification of the hexameter, a common pattern in Ovid; its corruption to *_secretis_* would be easy. Ehwald (*_KB_ 39-40*) retained *_secretis_*, citing *Tac _Ann_ III* 37 '*secreta_* ['solitary designs'--Grant] patris mitigari' and *Pliny _Pan_ 53* 6 (we should rejoice in our present good fortune under Trajan, and weep at the tribulations endured under previous emperors) '*hoc _secreta_ nostra* ['our private thoughts'], *hoc sermones, hoc ipsae gratiarum actiones agant*'. But in a list of the consul's public functions such a deviation of subject seems inappropriate. Wheeler's *_secreto_* is a little forced: 'my mind ... shall fancy itself present unseen at your actions'. Ehwald objected that Korn did not explain what his conjecture meant; but *_decernere_* was used of the consuls' judicial decisions (*Cic _Att_ XVI* xvi a 4(6) 'consulum decretum').

=45. LONGI ... LVSTRI.= The epithet seems to have no special force: compare *iv* 23 'longum ... annum'.

=45. REDITVS HASTAE SVPPONERE.= See at *v* 19 *_reditus ... componet_* (p 219).

=46. CERNET= *_PM2c, Gothanus membr. II* 121 (saec xiii)*_ CREDET _BCFHILT_*. *_Cernet_* seems preferable to *_credet_* as continuing the image of *_uidebit_* in 43.

=46. EXACTA CVNCTA LOCARE FIDE.= Graecinus will be careful and incorruptible in assigning taxation

contracts. For *_fide_* compare v 20 'et minui magnae non sinet urbis opes'; for *_exacta_* compare Suet *_Tib_* 18 'cum animaduerteret Varianam cladem temeritate et neglegentia ducis accidisse ... curam ... solita [_scripsi; confer Liu XXVII 47 1 'multitudo ... maior solita_ ' solito *_codd_*] *_exactiorem_* *_praestitit_*'.

=48. PVBLICA QVAERENTEM QVID PETAT VTILITAS.= The consul acted as chairman of the Senate, proposing the order of the day, and asking the senators in order of seniority for their *_sententiae_* on the appropriate action for the question under discussion.

=48. PVBLICA ... VTILITAS.= 'The people's interest'. For *_utilitas_* compare *_Met_* XIII 191 'utilitas populi', Cic *_Part Or_* 89 'persaepe euenit ut *_utilitas_* cum honestate certet', Cic *_Sul_* 25 '*_populi utilitati_* magis consulere quam uoluntati', and Livy VI 40 5 & VIII 34 2 'posthabita filii caritas *_publicae utilitati_*'.

=49. PRO CAESARIBVS= = *_pro Caesarum factis_*. Compare *_Res Gestae_* 4 'ob res a me aut per legatos meos auspiciis [=auspiciis] meis terra marique prospere gestas quinquagiens et quinquiens *_decreuit_* senatus *_supplicandum esse_* dis immortalibus. dies autem per quos *_ex senatus consulto_* supplicatum est fuere DCCCLXXXX'.

=49. CAESARIBVS.= Tiberius, Germanicus, and Drusus. Similarly used at *_EP_* II vi 18 (to Graecinus) 'omnia *_Caesaribus_* [Augustus and Tiberius] sic tua facta probes'.

=49. DECERNERE GRATES.= 'Propose (in the Senate) the decreeing of thanks'. The sense of *_decernere_* is common in prose: see Cic *_Prou Cons_* 1, *_Att_* VII i 7, and the other passages at *_OLD decerno_* 6.

=49. GRATES= appears occasionally in prose (Tarrant at Sen *_Ag_* 380 *_reddunt grates_* cites Livy XXIII 11 12, Curtius IX 6 17, and Vell Pat II 25 4), but in hexameter and elegiac verse is the necessary representative for *_grAtiAs_*.

=51. CVM IAM FVERIS POTIORA PRECATVS.= For *_potior_* 'more important' compare Caesar *_BC_* I 8 (a reported remark of Pompey) 'semper se rei publicae commoda priuatis necessitudinibus habuisse *_potiora_*', Livy VIII 29 2, and the many passages at *_OLD potior2_* 4. The usage belongs to prose: Ovid elsewhere and Virgil always use *_potior_* to mean either 'more powerful' or 'preferable'.

=53-54. SVRGAT ... DETQVE.= The apodosis of an implied condition: 'If you prayed for me, the fire would rise'.

=53. SVRGAT AD HANC VOCEM PLENA PIVS IGNIS AB ARA.= The same favourable omen at *_Met_* X 278-79 (Pygmalion has finished his prayer to Venus) 'amici numinis omen, / flamma ter accensa est apicemque per aera duxit'.

=53. PLENA ... AB ARA.= Another indication of Graecinus' devotion to the Caesars.

=53. PIVS.= 'Holy'; compare *_pia tura_* at *_Am_* III iii 33, *_Met_* XI 577, and *_Tr_* II 59, *_pia sacra_* at *_Tr_* V v 2, and *_pio ... igne_* at *_Tr_* V v 12.

=54. LVCIDVS.= Proleptic: 'The flame-tips would become bright and furnish a good omen for your prayer'.

=55. NE CVNCTA QVERAMVR.= 'So that not everything I say will be a complaint'.

=57. LAETITAE EST= *_LT_*. Most manuscripts have LAETITIA EST. Similarly at *_Met_* VIII 430 'illi *_laetitia est_* cum munere muneris auctor' most codices read *_laetitia est_*. Heinsius thought LAETITIAE possibly correct here, as might be the case also in the *_Metamorphoses_*: *_laetitia_* could easily have been misread as *_laetitia E_* [=est], with *_laetitia est_* as a later correction.

=58. FRATER.= L. Pomponius Flaccus (*PIR1* P 538), *consul ordinarius* for 17. As the greater honour would indicate (Graecinus was *consul suffectus*), Flaccus was more prominent than his brother and, unlike Graecinus, is several times mentioned in literary sources outside Ovid. At II 129 Velleius Paterculus speaks of Flaccus' ability and modesty, and Suetonius (*Tib.* 42 1) names him as a drinking-companion of the emperor, made propraetor of Syria by Tiberius. Tacitus says that Flaccus proposed the *supplicationum dies* following the discovery in 16 of Libo's plot against Tiberius (*Ann.* II 32 3); at *Ann.* II 41 2 he names Flaccus as consul at the time of Germanicus' great triumph in 17, and at VI 27 3 mentions Flaccus' death in 34 while propraetor of Syria. For Flaccus' special mission to Thrace shortly after the time this poem was written, see at 75 (p 308).

EP. I x is addressed to Flaccus, but gives little information except that Flaccus had, like Graecinus, given help to Ovid (37-40). Ovid's relations with Flaccus were clearly not as intimate as those with his brother.

=59-60.= The distich may be an interpolation, or at least deeply corrupted in its present form. Professor E. Fantham points out to me that the construction of *die* with both *summo ... Decembri* and *Iani* is awkward, and that *dies Iani* does not seem to be used elsewhere in Latin literature. The tense of *suscipit* is strange as well: a future would normally be expected here.

=61. QVAEQVE EST IN VOBIS PIETAS.= 'Your family-feeling is so great that ...' The same idiom at *Met.* V 373 'quae iam patientia nostra est', *EP.* I vii 59, *EP.* II ii 21-22 'quaeque tua est pietas in totum nomen Iuli, / te laedi cum quis laeditur inde [=ex illis] putas', and Hor *Sat.* I ix 54-55 'quae tua uirtus, / expugnabis'. The sense is frequent in prose (*OLD* *qui1* A 12).

The expression is used as a simple relative with the implication of size only from context at *Tr.* III v 29 'quaeque tibi linguae est facundia, confer in illud' and *Tr.* III vi 7-8 'qui est in caris animi [*codd.*: animo *fort* legendum; uide ad 91] tibi candor amicis-- / cognitus est illi quem colis ipse uiro'.

=61-62. ALTERNA ... GAVDIA.= Flaccus will first rejoice to see Graecinus become consul; then Graecinus will have the pleasure of seeing Flaccus consul.

=64. BINVS= seems sufficiently confirmed, as Ehwald points out (*KB* 51-52) by *bis ... bis* in the preceding line; BIMVS, conjectured by Heinsius and found in certain late manuscripts, seems ingenious but unnecessary. Ehwald compares *Ecl.* III 30 '*bis* uenit ad mulctrum, *binos* alit ubere fetus'.

=64-65. HONOR ... INGENS.= At vii 17 Ovid calls the rank of *primipilaris* 'titulus ... ingens'.

=65-66. MARTIA ... ROMA.= The same phrase at *Tr.* III vii 52 and *EP.* I viii 24; compare as well *Aen.* I 276-77 'Romulus ... Mauortia condet / moenia'. Mars, father of Romulus and Remus, was peculiarly the god of Rome: compare *Fast.* I 39-40 & III 85-86 'Mars Latio uenerandus erat, quia praesidet armis: / arma ferae genti remque decusque dabant'.

The reference to Mars is very apt in view of the primarily military nature of the republican consul's office.

=67. MVLTIPLICAT TAMEN HVNC GRAVITAS AVCTORIS HONOREM.= Flaccus had been nominated for the consulship by Tiberius.

For language and sentiment compare *Met.* VIII 430 'illi laetitiae est cum munere muneris *auctor*'.

=67. GRAVITAS= is linked with Hercules at *Met.* IX 270, with Jupiter at *Met.* I 207 (considered suspect by Merkel) and II 847, with all the Olympian gods at *Met.* VI 73, and with Augustus at *Tr.* II 512. Underneath the ostensible connection to Jupiter at *Met.* II 846-47 'non bene conueniunt nec in una sede morantur / maiestas et amor' Professor R. J. Tarrant sees an allusion to Augustus.

=69-70. IVDICIIS IGITVR LICEAT FLACCOQVE TIBIQVE / TALIBVS AVGVSTI TEMPVS IN OMNE FRVI.= Compare *_EP_ II vi 17-18* (to Graecinus) 'quodque soles animo *_semper*, quod uoce precari, / omnia Caesaribus sic *_tua facta probes*'.

=70. AVGVSTI= = *_Tiberii*; his name in inscriptions is *TI·CAESAR·AVG* (Sandys 235).

=71. CVM= *_FILT_ QVOD BC_ VT MH_ QVVM Weise*. The archetype was illegible at this point, and the manuscripts offer various supplements. Of these *_cum* seems the most appropriate. Ehwald favoured *_quod_* (*KB_ 48*), but all except one of the passages he cited are instances of *_quod superest_* or *_quod reliquum est_*. The one relevant passage he cited was *_Fast_ II 17-18* (to Augustus) 'ergo ades et placido paulum mea munera uultu / respice, pacando *_si quid_* ab hoste *_uacat*'. Many manuscripts however offer *_uacas_* (for which compare *Prop II xxxii 7* 'quodcumque uacabis'), and the corruption to the third person seems an easy one. *_Vacare_* in general does not seem to occur with an expressed impersonal subject.

=71. CVRA PROPIORE.= The same phrase at *_Met_ XIII 578-79* '*_cura_ deam _propior_ luctusque domesticus angit / Memnonis amissi*'.

=73. SI QVAE DABIT AVRA SINVM.= 'If some wind should give the opportunity of filling my sails'. *_Quae_* is my correction for *QVA* (*CMFHIL_*), which would make the sentence mean 'If the wind should in some way ...'. The difficulty here is with the apparently already existing *_aura_*: what breeze is Ovid referring to? *QVEM* (*BT_*) presents the same difficulty ('If the breeze should offer any opportunity ...') and in any case looks like a scribal correction. I take *_qua_* to be an unmetrical form corrupted from the rare form *_quae_* of the indefinite adjective. For the form, compare *Ter_ Heaut_ 44* 'si *_quae_* [*_Bembinus* (saec iv-v): *qua* *_recc_*] [*_sc_ fabula*] laboriosast, ad me curritur', *Hor_ Sat_ I iv 93-95* 'mentio si *_quae_* [*_uar_ qua*] ... te coram fuerit, defendas, ut tuus est mos', *Hor_ Sat_ II vi 10* 'o si urnam argenti fors *_quae_* mihi monstret', and *_CIL_ I 583 37* 'SEIQVAE CAVSA ERIT'. *_Quae_* in the present passage offers the same notion of a fresh breeze rising as is found at *viii 27-28* 'quamlibet exigua si nos ea [*_sc_ ara*] iuuerit *_aura_*, / obruta de mediis cumba resurget aquis' and *_Tr_ IV v 19-20* 'remis ad opem luctare ferendam / *_dum ueniat_* placido mollior *_aura_* deo'.

Quae should possibly be written at *_Met_ VI 231-33* 'praescius imbris ... rector / carbasa deducit ne *_qua_ leuis effluat aura*', but Professor R. J. Tarrant points out that *_qua_* can be defended by taking *_leuis_* to mean 'nimble', a sense supported here by *_effluat_*. A strong case could be made for reading *_quae_* at *Hor_ Carm_ III xiv 19-20* 'Spartacum si *_qua_* potuit uagantem / fallere testa'.

=73. SINVM.= *_Sinus_* in the sense of 'sail' is common enough (*_Am_ II xi 38, AA_ III 500, Fast_ V 609, and Aen_ III 455 & V 16*; the origin of the metonymy seen at *Prop III ix 30* 'uelorum plenos ... sinus'); but the brachylogy here 'opportunity of filling my sails' is remarkable.

=73. LAXATE= *_editio princeps Romana_ IACTATE codd_*. Korn, Lenz, and André print the manuscript reading, and Korn offers three parallel passages in its defence, none of which stands up to examination. The first is *_EP_ III ii 5-6* 'cumque labent alii *_iactataque_* uela relinquant, / tu lacerae remanes ancora sola rati', where *_iactata_* means 'storm-whipped'; compare *Statius_ Theb_ VII 139-41* 'uento / incipiente ... laxi *_iactantur_* ubique rudentes'. At *Cic_ Tusc_ V 40* (a Spartan to a wealthy sea-merchant) 'non sane optabilis quidem ista ... rudentibus apta fortuna', 'Well, your fortune depends on your cables, and I don't think it something to be sought for', *_iactare_* does not appear. The third passage, *Virgil_ G_ II 354-55* 'seminibus positis superest diducere terram / saepius ad capita ['roots'] et duros *_iactare_* bidentis', hardly seems relevant.

For *_laxate rudentes_* 'let out the sails' Heinsius cited *_Aen_ III 266-67* 'tum litore funem / deripere excussoque iubet *_laxare_* rudentis' 'Next he commanded us to fling hawsers from moorings and uncoil and ease the sheets' (Jackson Knight), *_Aen_ VIII 707-8* 'uentis ... uela dare et *_laxos_* iamiamque immittere funis', *Cic_ Diu_ I 127*, *Lucan V 426-27* 'pariter soluere rates, totoque rudentes / *_laxauere_* sinus', and

Lucan IX 1004.

=74. E STYGIIS ... AQVIS.= Similar phrasing at *_Met_* X 697 'Stygia ... unda, *_Met_* XI 500 'Stygia ... unda', *_Aen_* VI 374 'Stygias ... aquas', *_Aen_* XII 91 'Stygia ... unda', and *_Cons Liu_* 410 'Stygia ... aqua'.

Ovid often uses the phrasing of his exile: see *_Tr_* I ii 65-66 'mittere me *_Stygias_* si iam uoluisset in *_undas_* / Caesar, in hoc uestro non eguisset ope', *_Tr_* IV v 22, *_EP_* I viii 27 'careo uobis, *_Stygias_* detrusus in *_oras_*', and *_EP_* II iii 44 'a *_Stygia_* quantum mors [*_codd_*: sors *_Heinsius_*] mea distat aqua?'. For Ovid's exile as the equivalent of death, see at vi 49 *_qui me doluistis ademptum_* (p 243).

=75. PRAEFVIT HIS ... LOCIS MODO FLACCVS.= At *_Ann_* II 64-67 Tacitus reports how, following the death of Augustus, Rhescuporis attacked and imprisoned his brother Cotys (addressee of *_EP_* II ix), alleging a plot against himself; on their father's death, the kingdom of Thrace had been divided between them, Cotys receiving the better regions. Tiberius insisted that Rhescuporis release his brother and come to Rome to explain the situation; Rhescuporis then killed his brother, claiming it was a suicide. 'nec tamen Caesar placitas semel artes mutauit, sed defuncto Pandusa, quem sibi infensum Rhescuporis arguerat [*_scripsi_*: arguebat *_M_*], Pomponium Flaccum, *_ueterem stipendiis_* et arta cum rege amicitia eoque accommodatiorem ad fallendum ob id maxime Moesiae praefecit'; the previous service mentioned by Tacitus is no doubt the command Ovid is here referring to.

Flaccus succeeded in trapping Rhescuporis and bringing him to Rome; he was found guilty and sent in exile to Alexandria, where he died. Velleius Paterculus placed the episode first in his list of memorable events of Tiberius' reign (II 129); it is briefly mentioned at *Suet Tib_* 37 4.

=75. FLACCVS.= 'Ab hoc Flacco uolunt quidam Valachiam ['Wallachia'] fuisse dictam olim *_Flacciam_*, quod nomen sensim corruptela sermonis transiit in Valachiam. Vide Georgii a ['von'] Reychersdorff Chorographiam Transylvanae. pag. 33 [first published in 1595; see *_British Museum Gen Cat_* 200 383] qui addit hinc [*_sic_*] adhuc Romanum ibi sermonem durare, licet admodum corruptum. sed hae fabulae'--Burman. Clearly the existence of Rumanian was not widely known in Western Europe at the time Burman wrote.

=77. MYSAS GENTES= = *_Moesos_*. Strabo (VII 3 10; cited by André) claims a common origin for the [Greek: Moisoi] of Europe and the [Greek: Mysoi] of Asia. For the Greek form, compare Ovid's use of *_Getes_* for *_Geta_* and *_Sauromates_* for *_Sarmata_*.

=78. ARCV FISOS ... GETAS.= For the bow as the typical Getic weapon, see iii 52 'arcu ... Gete", *_EP_* III v 45 'Getico ... arcu' and *_Ibis_* 635 'Geticasque sagittas'.

=78. ENSE.= The *_gladius_*, typical weapon of the Roman legionary. For the precise equivalence of the two terms, see Quintilian X i 11. In Ovid's poetry, the proportion of instances of *_ensis_* to instances of *_gladius_* is about 90:30; in the poetry of exile, it is 21:3. For a discussion of *_ensis_*/*_gladius_*, with statistics, see Axelson 51; the only poets to admit *_gladius_* more freely than Ovid are Lucan and Juvenal.

=79. TROESMIN= *_Heinsius_* TROESMEN *_C_* TROESENEN *_B1_* TROEZEN *_uel similia codd plerique_*. Troesmis, the modern Galati, is located on the north bank of the Danube, about 160 kilometres inland from Aegissos (Tulcea). Heinsius did not have the assistance of *CIL_* V 6183-88 & 6195, but seems nonetheless to have conjectured that *_Troesmin_* was a possible reading ('sed legendum, [Greek: Trōismis] *uel* [Greek: Trōsmis]'). Korn was the first to place *_Troesmin_* in the text.

=79. CELERI VIRTVTE.= 'With a bold surprise attack'.

=80. INFECITQVE FERO SANGVINE DANVVIVM.= Compare the similar description of Vestalis'

recapture of Aegissos: 'non negat hoc Hister, cuius tua dextera quondam / puniceam Getico sanguine fecit aquam' (vii 19-20).

=80. DANVVIVM.= According to Owen at Tr II 192 this, and not DANVBIVM (the reading of the manuscripts), is the spelling certified by the inscriptions. Manuscripts divide between the two spellings at Hor Carm IV xv 21 and Tac Germ I 1.

=81-86.= Ovid similarly calls Vestalis as his witness at vii 3-4 'aspicis en praesens quali iaceamus in aruo, / nec me testis eris falsa solere queri'.

=81. INCOMMODA.= The word is not found elsewhere in Ovid, and is not used in verse, except for satire (Hor AP 169; Juvenal XIII 21). It is particularly common in Caesar.

=81. CAELI= = 'climate', as commonly (Tr III iii 7, Prop II xxviii 5, Cic Att XI xxii 2).

=82. QVAM VICINO TERREAR HOSTE ROGA.= An imitation of Tib I i 3 'quem labor assiduus uicino terreat hoste'.

=83. SINTNE LITAE TENVES SERPENTIS FELLE SAGITTAE.= Similar descriptions of poisoned arrows at Tr IV i 77 'imbuta ... tela uenenis', Tr IV i 84, Tr III x 64, Tr V vii 16 'tela ... uipereo lurida felle', EP I ii 16 'omnia uipereo spicula felle linunt', EP III i 26, and EP III iii 106.

=84. FIAT AN HVMANVM VICTIMA DIRA CAPVT.= Human sacrifice similarly mentioned at Tr IV iv 61-62 'illi quos audis hominum gaudere cruento, / paene sub eiusdem sideris axe iacent'.

=85. MENTIAR.= Professor J. N. Grant points out to me the asyndeton following quaere ... sintne. Compare the similar problem at iv 31-32.

=85. AN COEAT DVRATVS FRIGORE PONTVS.= Similar wording at vii 7 'ipse uides certe glacie concrescere Pontum', Tr II 196 'maris astricto quae coit unda gelu', and Tr III x 37.

=86. IVGERA MVLTA FRETI.= According to TLL VII.2 629 7-8 this is the unique instance of iugerum being applied to water. The transferred sense is natural enough in view of the poets' application to the sea of such words as campus and arua.

=89. NON SVMVS ... ODIO.= Basically a prose use; but compare Met II 438 'huic odio nemus est', Fast VI 558, EP II i 4 'iam minus hic odio est quam fuit ante locus', and Ecl VIII 33 'tibi est odio mea fistula'.

Owen's second edition has the misprint 'nec sumus hic odio', reproduced by Wheeler. The error was induced by nec at the start of the pentameter.

=90. NEC CVM FORTVNA MENS QVOQVE VERSA MEA EST.= For Ovid's use of syllepsis, see at vi 16 spem nostram terras deseruitque simul (p 234). For the sentiment of this line, compare Sen Med 176 'Fortuna opes auferre, non animum potest', where Costa cites Accius 619-20 Ribbeck2 'nam si a me regnum Fortuna atque opes / eripere quiuit, at uirtutem non quiuit', Sen Ben IV 10 5, Sen Ep XXXVI 6, and Euripides fr. 1066 Nauck.

=91. ILLA QVIES ANIMO.= Animo is locative; or perhaps in should be supplied from the following line: for the joining of a noun with a following preposition already with a complement, see Clausen on Persius I 131 'abaco numeros et secto in puluere metas'. I read animo (found in one of Heinsius' Vatican manuscripts) because of the parallel structure it gives with the following in ore, but ANIMI (BCMFHILT) is possible enough: OLD quies 7 cites quies animi at Celsus III 18 5.

=91. QVAM TV LAVDARE SOLEBAS.= The same phrase at _Her_ XV 193 'haec sunt illa [_sc_ pectora], Phaon, _quae tu laudare solebas'. For the persistence of Ovid's old habits, compare _EP_ I x 29-30 (he remains a moderate drinker, as formerly).

=93-94. SIC EGO SVM LONGE, SIC HIC, VBI BARBARVS HOSTIS / VT FERA PLVS VALEANT LEGIBVS ARMA, FACIT= is clearly corrupt, as will be seen from Wheeler's 'Such is my bearing in this far land, where the barbarian foe causes cruel arms to have more power than law' and André's 'Je vis au loin, ici, où un ennemi barbare donne aux armes cruelles plus de force qu'aux lois'. Merkel ejected the distich, which seems the best solution; it is not necessary to the poem's structure, and the iterated _facit ut_ in unrelated clauses at 94 and 97 is suspicious. Also, as Professor R. J. Tarrant notes, the _ut_ in 94 makes one expect that _ut_ in 95 will be correlative, when it in fact continues the thought of 93 (or rather of 91-92, after 93-94 are excised).

Heinsius thought 93 alone to be suspect; if so, the meaning lying behind the text is probably something like 'What I once was at Rome, I still am here'.

=93-94. HIC, VBI BARBARVS HOSTIS, / VT FERA PLVS VALEANT LEGIBVS ARMA FACIT= Similar statements at _Tr_ V vii 47-48 'non metuunt leges, sed cedit uiribus aequum, / uictaque pugnaci iura sub ense iacent' and _Tr_ V x 43-44; see also Otto _lex_ 3.

=93. BARBARVS HOSTIS.= The same phrase at _Tr_ III x 54, _Tr_ IV i 82, and _EP_ II vii 70.

=95. RE ... NVLLA= _MHIL_ REM NVLLAM _BCFT_. The verb _queri_ can take a direct object, or be constructed with _de_ + ablative, but not both; this would in effect give the verb two objects. _Re ... nulla_ removes this difficulty and is obviously prone to corruption, the true object _de nobis_ being postponed to the following line.

=96. FEMINA ... VIRVE PVERVE= = 'anyone'; compare _Tr_ III vii 29-30 'pone, Perilla, metum: tantummodo _femina nulla / neue uir_ a scriptis discat amare tuis', and Ovid's use of _femina uirque_ 'everyone' at _Met_ VI 314-15 '_femina uirque_ timent cultuque impensius _omnes_ ... uenerantur numina', _RA_ 814, _Tr_ I iii 23, and _Tr_ II 6. The repeated _u_ in _uirue_ would not have offended the Romans: compare for instance _Tr_ III vii 30 'neue uir', _Am_ I viii 97 'uiri uideat toto uestigia lecto', and _Met_ XII 204 'poteratque uiri uox illa uideri'; conscious alliteration at _Am_ III vii 59 'uiuosque uirosque' and _Met_ XIII 386 'inuictumque uirum uicit'.

=98. HAEC QVONIAM TELLVS TESTIFICANDA MIHI EST.= Similar phrasing at _Ibis_ 27-28 (of Augustus) 'faciet quoque forsitan idem / _terra_ sit ut propior _testificanda mihi_'.

=100. RESPECTV ... SVI.= 'Out of consideration for themselves'. _Respectus_ elsewhere in Ovid only at _Tr_ I iii 99-100 (of his wife after his departure) '[narratur ...] uoluisse mali [_Madvig_: mori _codd_] moriendo ponere sensus, / _respectu_ tamen non periisse _mei_'. _Respectus_ is found in Phaedrus, Martial, and Juvenal, but not in Virgil, Horace, or Propertius.

=101. NEC MIHI CREDIDERIS= in its absolute use here seems colloquial: elsewhere Ovid uses _nec ... credideris_ to introduce a dependent clause (_Tr_ V xiv 43; _EP_ I viii 29).

=101. EXTANT DECRETA QVIBVS NOS / LAVDAT ET IMMVNES PVBLICA CERA FACIT= The same honour described in greater detail at xiv 51-56.

=101. EXTANT= ('there exist') is somewhat more forceful than the nearly equivalent _sunt_: compare xiv 44 '_extat_ adhuc nemo saucus ore meo', Cic _Planc_ 2 'uideo ... hoc in numero neminem ... cuius non _extet_ in me summum meritum', and Cic _Diu_ I 71.

=102. PVBLICA CERA= = *tabulae publicae*, 'public records', for which compare Cic *Arch* 8 & *Fl* 40, and Livy XXVI 36 11. The same metonymy at Val Max II x 1, where *tabulae* and *cera* are used as synonyms, and at Hor *Ep* I vi 62 'Caerite cera', where commentators cite Aulus Gellius' mention of *tabulae Caerites* (XVI 13).

=103. QVAE= *R. J. Tarrant* *HAEC* *L*, probante *Heinsio* *ET* *BCMFHIT*. *Quae* connects with *idem* in the following line and provides a more satisfactory sense than *et*, which would make the sentence mean that Ovid did not consider the decrees something to boast of. *Quae quamquam* is preferable to *haec quamquam* since it connects better with the preceding line and is obviously more prone to corruption; but for a similar corruption of *haec* compare Prop II xxiii 1 'fuit indocti haec [uar et] semita uulgi'. For *quae* Professor Tarrant cites *EP* III v 9-10 '*quae quamquam* lingua mihi sunt properante per horas / lecta satis multas, pauca fuisse queror' and *EP* III viii 23-24 '*quae quamquam* misisse pudet ... tu tamen haec quae so consule missa boni'.

=103. QVAMQVAM ... SIT= *G* *QVAMQVAM* ... *EST* *BCMFHILT*. For the subjunctive Luck compares *Met* XIV 465 'admonitu quamquam luctus renouentur amari' and *Met* XV 244-45 '*quae* [*sc elementa*] *quamquam* spatio distent, tamen omnia fiunt / ex ipsis'; in the first passage a few manuscripts and in the second the majority offer the indicative. Ovid usually has the indicative following *quamquam*; but *sit* should be taken as the correct reading here in view of *G*'s early date.

=105. NEC PIETAS IGNOTA MEA EST.= At xiii 19-38 Ovid describes an instance of his *pietas*, the reciting to the Getes of a poem in Getic on Tiberius.

=105-10.= The figures of the imperial family had been a gift of Cotta Maximus, for which *EP* II viii was a letter of thanks. For a discussion of Ovid's treatment of the imperial family, particularly in the poems of exile, see K. Scott "Emperor Worship in Ovid", *TAPA* LXI [1930] 43-69.

=106. CAESARIS.= Augustus, as is made clear by the next line.

=107. NATVSQVE PIVS.= Tiberius; see at viii 63 *auum* (p 277). For Tiberius' piety to Augustus' memory compare Tac *Ann* IV 37 4 (AD 25; Tiberius speaking) 'cum diuus Augustus sibi atque urbi Romae templum apud Pergamum sisti non prohibuisset, *qui omnia facta dictaque eius uice legis obseruem*, placitum iam exemplum ... secutus sum'.

=107. CONIVNXQVE SACERDOS.= Livia, priestess of the deified Augustus; Germanicus was his *flamen*. For the language compare Vell Pat II 75 3 'Liuia ... genere, probitate, forma Romanarum eminentissima, quam postea *coniugem* Augusti uidimus, quam transgressi ad deos *sacerdotem* ac filiam'.

=108. FACTO ... DEO.= See at viii 63 *quem uirtus addidit astris* (p 277).

=109. VTERQVE NEPOTVM.= Germanicus and Drusus.

=111. PRECANTIA VERBA= = *preces*. The same phrase at *Met* VI 164, IX 159, and XIV 365.

=112. EOO ... AB ORBE.= The same phrase at *Fast* III 466 & V 557.

=113-14.= Williams suggested deleting this distich: 'The distance between *Tota* and *Pontica terra*, the use of *licet*=if, and *Pontica terra* immediately followed by *Pontica tellus*, point to an interpolation'.

The hyperbaton of *tota ... Pontica terra* seems standard enough. Wheeler translates *licet quaeras* as 'you are free to inquire', which may be right; however, the phrase does indeed seem awkward, and *licet* may be an intrusive gloss that has displaced *uelim*: compare *Her* IV 18 'fama--*uelim quaeras*--crimine nostra

uacat'. The repetition of *_Pontica terra_* and *_Pontica ... tellus_* is a very strong argument for deleting one of the two distichs. However, 115-16 seems more likely to be the interpolation in view of the difficulties discussed in the next note.

=115. ORA.= Ehwald (*_KB_* 65) read ARA (*_B_*), citing Dessau *_ILS_* 154 14-15 'ara(m) numini Augusto pecunia nostra faciendam curauimus; *_ludos_* / ex idibus Augustis diebus sex p(ecunia) n(ostra) faciendo curauimus'; but the *_ara_* and *_ludi_* are clearly separate items in the inscription, which does not support the phrasing *_ara natalem ludis celebrare_*.

Even with *_ora_*, 115-16 read rather oddly: the notion of an individual conducting *_ludi_* is strange, and the singular *_dei_* seems rather vague after the collective *_his_* of 111. If the distich is excised (as Professor R. J. Tarrant suggests) 113-14 round out the paragraph that began with 105 (note the correspondence of *_uidet hospita terra_* in 105 with *_testis Pontica terra_* in 114), and 117 introduces *_hospites_* as a second class of witnesses.

=118. LONGA.= Not 'distant' (Wheeler) but 'long'; compare *_Met_* XIII 407 'longus in angustum qua clauditur Hellespontus'. *_Longus_* meaning 'distant' is extremely rare: *_OLD longus_* 6 cites only Silius VI 628 'remeans longis ... oris' and ps-Quintilian *_Decl_* 320 6 'longas terras ... peragraui' (Lewis and Short add Justinus 18 1 'longa a domo militia'). The normal Latin words for 'distant' were *_longinquus_* and *_longe_* (ancestor of French *_loin_*).

=119. IS= in its various forms occurs only seven times in *_EP_* IV: the other occurrences are of feminine singular *_ea_* at i 17, viii 27 & xiv 11, of *_eius_* at xv 6 (its only occurrence in the *_Ex Ponto_*), of accusative *_id_* at i 19, and of accusative neuter plural *_ea_* at x 35.

The elegiac poets avoided the use of *_is_*, preferring *_hic_*, *_ille_*, and *_iste_*. The singular nominative forms were the only ones used relatively freely by Ovid (about forty instances of each); Tibullus and Propertius avoided even these (Platnauer 116; Axelson 70-71).

=119. QVO LAEVVS FVERAT SVB PRAESIDE PONTVS.= See at 75 *_praefuit his ... locis modo Flaccus_* (p 308).

=119. LAEVVS ... PONTVS= = *_Euxini litora laeua_* (*_Tr_* IV i 60). A similar brachylogy at *_EP_* I iv 31 'iunctior Haemonia est *_Ponto_* quam Roma *_sinistro_* [*_Burman_*: sit Histro *_codd_*]'.

=119. PRAESIDE.= This seems to be the first instance of *_praeses_* 'governor' in Latin. It is found in prose from Tacitus and Suetonius on: Trajan even uses it in his official correspondence (Pliny *_Ep_* X xliiv).

=119. FVERAT.= See at vi 12 *_nec fueram tanti_* (p 230).

=121. AVDIERIT.= Probably a perfect subjunctive 'may have heard', although possibly an epistolary future perfect indicative ('when you receive this, your brother will perhaps [*_forsitan_*] have heard'). For the perfect subjunctive compare *_Met_* X 560-62 *_forsitan audieris_* aliquam certamine cursus / ueloces superasse uiros'.

=121. FORTVNA EST IMPAR ANIMO.= Similar phrasing at *_Tr_* V v 46-47 (on his wife's birthday) 'at non sunt ista gaudia nata die, / sed labor et curae *_fortunaque moribus impar_*'; but note the different sense of *_fortuna_*.

=121. FORTVNA.= 'My means' (Wheeler). The sense is rare but classical; *_OLD fortuna_* 12 cites among other passages Cic *_Fam_* XIV 4 2 'periculum fortunarum ['possessions'] et capitis sui' and Caes *_BG_* V 43 4.

=122. CARPO ... OPES.= For the sense of *_carpo_* see at viii 32 *_carpsit opes ... meas_* (p 266).

=126. ILLVM= _CMFHILTB2_ ILLI B1_. Either accusative or dative would be acceptable enough with *_latere_*. The earliest instances from verse given by *_TLL_ VII.2 997 49* are Lucretius III 280 for the dative and *_Aen_ I 130* for the accusative. I retain the accusative because it is the reading of most manuscripts, including *_B_*'s close relative *_C_*. There are similar variants involving the object of *_latere_* at *_Fast_ V 361*: the accusative given by most manuscripts is generally read in preference to the dative.

=127-29. TV ... TV.= For the anaphora of *_tu_* in hymns or solemn prayer, see the passages collected by Nisbet and Hubbard at *Hor _Carm_ I x 9* and by Tarrant at *Sen _Ag_ 311*.

=127. SVPERIS ASCITE.= *_Asciscere_* is generally used of admission to the citizenship or to the Senate: for parallels to the metaphorical use here, see Tarrant at *Sen _Ag_ 812-13* 'tuus ille bis seno meruit labore / *_adlegi caelo_* magnus Alcides'.

=128.= Causal =VT= ['ex ueteribus' Naugerius] seems an appropriate correction for the manuscripts' lame ET.

=129-30. NOSTRAS ... PRECES.= The hyperbaton adds elevation and dignity to the prayer.

=129-30. INTER CONVEXA ... SIDERA= = *_inter sidera conuexi caeli_*; the hypallage adds further to the elevation of the passage. For *_conuexa_* compare Festus (58 Muller; 51 Lindsay) 'conuexum est ex omni parte declinatum, *_qualis est natura caeli_*, quod ex omni parte ad terram uersum declinatum est', *_Met_ I 26* 'ignes *_conuexi_* uis et sine pondere *_caeli_*', *_Ecl_ IV 50*, and Cic *_Arat_ 560* (314). In particular compare *_Aen_ I 607-8*, which Ovid is clearly imitating: 'dum montibus umbrae / lustrabunt, *_conuexa_* polus dum *_sidera_* pascet'. There is some question as to whether *_conuexa_* should there be taken with *_sidera_*, or as the object of *_lustrabunt_*: Ovid clearly took it with *_sidera_*.

=130. SOLLICITO QVAS DAMVS ORE PRECES.= For the general wording compare *_Tr_ III viii 20* 'tum quoque *_sollicita mente rogandus_* erit' and *_EP_ III i 148* 'nil nisi *_sollicitae_* sint tua uerba *_preces_*': for *_sollicito ... ore_* compare *_sollicita uoce_* at *_Met_ X 639 & XIV 706*.

=131. PERVENIANT ISTVC.= Compare *_EP_ II ii 95* 'si tamen haec audis et uox mea *_peruenit istuc_* [=Romam]'.

=131-32. CARMINA ... QVAE DE TE MISI CAELITE FACTA NOVO.= Ovid also mentions his poems on Augustus' apotheosis at vi 17-18, viii 63-64 & xiii 25-26.

=133-34. NEC TV / IMMERITO NOMEN MITE PARENTIS HABES.= 'Et ce n'est pas sans raison que tu portes le doux nom de Père' (André) must be correct as against Wheeler's 'for not undeservedly hast thou the gracious name of "Father"', since *_nec_*, although it can mean *_et ... non_* or *_sed ... non_*, cannot mean *_nam ... non_*; the proof of this is the frequent occurrence of *_neque enim_*.

The litotes *_non* (haud, nec) *immerito* is common enough in Latin: see the many examples at *_TLL_ VII.1 457 26 ff*. But in the four instances given of *_nec immerito_*, it never serves to introduce a new phrase as here. At Plautus *_St_ 28* 'debet *_neque_* id *_immerito_* eueniet' it introduces a second verb which amplifies the preceding one, while it modifies preceding verbs at *Ter _Ad_ 615* 'tanta nunc suspicio de me incidit *_neque_ ea immerito'*, *Val Max IV vii 1* 'inimicus patriae fuisse Ti. Gracchus existimatus est, *_nec immerito_*, quia potentiam suam saluti eius praetulerat', and *Quintilian X i 104* 'habet amatores--*_nec immerito_*--Cremuti libertas'. One would expect a clause of causation to follow *_auguror his igitur flecti tua numina_*, and I think it possible that Ovid wrote *NAM TV / E MERITO* (Professor C. P. Jones suggests *EX MERITO*). Both the corruption from *_e merito_* and the subsequent interpolation of *_nec_* would be easy enough. For *_e(x)*

merito_, compare vii 16 'contigit _ex merito_ qui tibi nuper honor'.

=133. NEC TV.= The elegiac poets admitted a monosyllabic ending to the hexameter if it was preceded by another monosyllable closely linked to it in sense: see Platnauer 13. For true monosyllabic endings, see at ii 47 _Aonius fons_.

=134. NOMEN MITE PARENTIS= = _nomen parentis, quod significat te mitem esse_. At _Tr_ I i 73 and _EP_ II viii 51 members of the imperial family are called _mitissima numina_. There is another instance of hypallage with _nomen mite_ (a different sense of _mitis_ being used) at _Fast_ V 64 ' _nomen_ et aetatis _mite_ [_codd_: rite _Riese_] senatus erat', 'the very name of senate signified a ripe old age' (Frazer).

=134. PARENTIS= = _patris patriae_. For the title compare _Res Gestae_ 35 (the final achievement listed by Augustus) 'tertium decimum consulatum cum gerebam, senatus et equester ordo populusque Romanus uniuersus appellauit me _patrem patriae_, idque in uestibulo aedium mearum inscribendum esse et in curia et in foro Aug. sub quadrigis quae mihi ex s.c. positae sunt decreuit'. Suetonius describes the conferring of the title at _Aug_ 58.

X. To Albinovanus Pedo

The poem is the only one in the _Ex Ponto_ addressed to Albinovanus. Considering the elder Seneca's express testimony that Albinovanus was a close friend of Ovid (see at 4 [pp 327-28]), this is rather surprising; perhaps Albinovanus, an associate of Germanicus (Tac _Ann_ I 60 2), had, like some of Ovid's other friends, asked not to be mentioned in his verse.

The poem begins with the statement that Ovid is now in his sixth year of exile; unlike flint and iron, he is not touched by the passing of time (1-8). He says that his tribulations are like those of Ulysses, but more severe; there follows a comparison of his experiences with those of Ulysses (9-30). He then describes the bleakness of the climate, and how the sea freezes over in winter (31-34). He has heard that his accounts are not believed at Rome, and will therefore explain the reasons for the sea's freezing over (35-38). At Tomis the north wind prevails, and the salinity of the sea is reduced by the influx of many large rivers (which are listed in a catalogue); the sea's freezing is caused by these two factors (39-64). He is telling all this to Albinovanus to pass the time; Albinovanus is writing poetry as well, about Theseus, who is an example for him to follow (65-82). Ovid does not wish to imply that Albinovanus is not already doing everything possible to assist him (83-84).

The poem combines with remarkable ease a number of quite disparate subjects, and is in this sense reminiscent of Tibullus. Most of the subjects had been used previously in the poetry of exile; in particular, see _Tr_ I v 57-84 for an extended comparison of the trials of Ulysses and those of Ovid. The disquisition on the reasons for the Euxine's freezing over is, however, new. It seems to have been drawn from a geographical or physical treatise which has left its mark elsewhere in Latin literature: see at 37-38 (p 340-42).

=1. CIMMERIO= _British Library Harley 2607 (Tarrant)_ CVMERIO _M1_ IN ETIAM MEMORI _C_ IN ***** _B1_ IN HEMONIO _HITP_ IN EVXINO _F_ IN exino _B2c_ BISTONIO _LM2ul_ Many centuries had passed since the Cimmerians had inhabited Scythia; even Herodotus, who tells the story of their departure, seems to regard the event as belonging to the distant past (IV 11-12). Homer was vaguely aware of the nation: at _Od_ XI 13-19 (imitated at _Pan Mess_ 64-66), he speaks of the '[Greek: Kimmeriôn andrôn ... polis]' by the stream of Ocean, which never receives sunlight.

For _Cimmerio_ Burman compared Claudian _Cons Stil_ I 129 'nunc prope Cimmerii tendebat litora _Ponti_'; see as well _In Eutr_ I 249 'extra _Cimmerias_, Taurorum claustra, paludes'.

=1. BIS TERTIA ... AESTAS.= The poem is therefore dated to the summer of 14. For Ovid's mentions of the

length of his exile, see at vi 5 *quinquennis* (p 227).

=3. ECQVOS ... ECQVOD= *Laurentianus* 36 2, saec xv ET QVOS ... ET QVOD *BCMFHILT*. The same corruption is found in certain manuscripts at *Met* III 442-45 (Narcissus speaking) "*ecquis*, io siluae, crudelius" inquit "amauit? ... *ecquem* ... qui sic tabuerit longo meministis in aeuo?" and commonly. Other instances of *ecquis* in emotionally heightened questions at *Fast* IV 488, *Tr* I vi 11, *EP* III i 3, and *Her* XXI 106.

=3. SILICES ... FERRVM.= See at viii 49 *tabida consumit ferrum lapidemque uetustas* (p 270).

=4. ALBINOVANE.= Albinovanus Pedo[21] and Ovid seem to have been close friends. Ovid mentions him again at xvi 6 'sidereusque Pedo', and he was the source of the famous anecdote in the elder Seneca (*Cont* II 2 12) of how Ovid chose as the three lines in his poems he most wished to retain the same three verses a group of his friends most wished to remove.

[Footnote 21: *PIR* 1 A 343; *PIR* 2 A 479; PW 1,1 1314 21-40; Schanz-Hosius II 266 (§315); Bardon 69-73.]

He was a famous raconteur: the younger Seneca calls Pedo *fabulator elegantissimus* at *Ep* CXXII 15-16 when repeating one of his anecdotes.

At the time this poem was written, Albinovanus was engaged on a *Theseid* (71). Quintilian perhaps had this poem in mind when he included a rather slighting mention of Albinovanus in his catalogue of epic poets at X i 90: 'Rabirius ac Pedo non indigni cognitione, si uacet'. He may, however, have been thinking of Albinovanus' poem on Germanicus' campaigns, of which the elder Seneca preserves some twenty-three hexameters (*Suas* I 15; commentary by V. Bongi, *Istituto Lombardo di scienze e lett. Rendiconti [Classe di Lettere]* ser. 3 13 [1949], 28-48. Norden and others have attributed Morel *Incert* 46 'ingenia immansueta suoque simillima caelo' to the same poem). Martial several times mentions Albinovanus as a writer of epigrams (II lxxvii 5, V v 5 & X xx (xix) 10); this fits well with the younger Seneca's description of Albinovanus as *fabulator elegantissimus*.

At *Ann* I 60 2, Tacitus mentions Pedo as 'praefectus finibus Frisiorum' in Germanicus' campaign of 15.

=5-6. LAPIDEM ... ANVLVS ... VOMER.= See at viii 49 *tabida consumit ferrum lapidemque uetustas* (p 270), and compare *AA* I 473-76 'ferreus assiduo consumitur *anulus* *usu*, / interit assidua *uomer* *aduncus humo*. / quid magis est saxo durum, quid mollius unda? / dura tamen molli saxa cauantur aqua'.

=6. ATTERITVR= *Heinsius*.. Korn and Riese printed the manuscripts' ET TERITVR, for which Riese cited *Tr* I iv 9-10 'pinea texta sonant pulsu [*Rothmaler*: *pulsi codd*], stridore rudentes, / ingemit *et* nostris ipsa carina malis' and *Tr* III iv 57-58 'ante oculos errant domus, urbsque et forma locorum, / accedunt *que suis* singula facta locis', but these are extended descriptions of single events, not lists of separate examples.

Elsewhere in Ovid, the only form found of *atterere* is *attritus*: this circumstance perhaps contributed to the corruption of the present passage.

=6. ATTERITVR PRESSA VOMER ADVNCVS HVMO.= Professor R. J. Tarrant points out to me the hypallage in this passage. *Pressus* is to be taken twice, with *uomer* and with *humo*: the earth is *pressed down* as the plough is *pressed* into it.

=7. TEMPVS EDAX.= The same phrase at *Met* XV 234; compare as well *edax* ... *uetustas* at *Met* XV 872.

=7. PRAETER NOS.= At EP_ II vii 39-45, Ovid (with a series of images parallel to that of the present passage) says that he is in fact being worn away by the hardships he is enduring: 'ut ... caducis / percussu crebro _saxa_ cauantur aquis, / sic ego continuo Fortunae uulneror ictu ... nec magis assiduo _uomer_ tenuatur ab usu, / nec magis est curuis Appia trita rotis, / pectora quam mea sunt serie calcata malorum'.

=8. PERDIT= I_ PERDET BCMFHLT_. The tense is made probable by the preceding cauat ... consumitur ... atteritur_ and the following cessat_; compare as well Tr_ IV vi 17-18 'cuncta pot_ est ... uetustas / praeter quam curas attenuare meas'. Third conjugation verbs in the third person are for obvious reasons peculiarly apt to corruption of tense and mood. The alteration from present to future is rather less common than the inverse corruption, for an instance of which see at xii 18 reddet_ (p 378).

=8. CESSAT DVRITIA MORS QVOQVE VICTA MEA.= Death does not conquer Ovid, but is conquered by him. Professor E. Fantham points out to me the baroque inversion in the phrase, citing as a parallel Sen_ Tr_ 1171-75, where Hecuba says that death fears her and flees her.

Riese placed a question mark at the end of the line, but since in 7 Ovid asserts unambiguously that time does not affect him, there seems no reason to make the following line a question. In his poems from exile Ovid often expresses his wish to die; see Tr_ III viii 39-40 'tantus amor necis est querar ut cum Caesaris ira / quod non offensas uindicet ense suas', Tr_ III xiii 5-6, IV vi 49-50, and V ix 37-38.

=9. EXEMPLVM EST ANIMI NIMIVM PATIENTIS VLIXES.= Ovid frequently compares his trials in exile to those undergone by Ulysses. The longest instance of this is Tr_ I v 57-84; compare as well Tr_ III xi 61-62 'crede mihi, si sit nobis collatus Vlixes, / Neptuni minor est quam Iouis ira fuit', Tr_ V v 1-4, and EP_ I iii 33-34, II vii 59-60 & III vi 19-20.

Ulysses' voyage was a favourite subject of the Latin poets. For a surviving example, see Prop III xii 23-36. An indication of the subject's popularity is the fact that Pan Mess_ 45-49 'nam seu diuersi fremat inconstantia uulgi, / non aliis sedare queat; seu iudicis ira / sit placanda, tuis poterit mitescere uerbis. / non Pylos aut Ithace tantos genuisse feruntur / Nestora uel paruae magnum decus urbis Vlixem' is followed not by a description of Ulysses' eloquence, as would have been appropriate, but by a narrative of his travels (52-81): this illogical sequence was no doubt induced by the poet's familiarity with similar descriptions of Ulysses' voyage in the poetry of his time.

Professor E. Fantham cites Seneca's use of Ulysses as an exemplum patientiae_ at Sen_ Dial_ II 1, where Hercules is compared to Ulysses.

=9. EXEMPLVM EST.= Professor R. J. Tarrant points out to me the unusual baldness of the phrase. In Ovid's earlier verse exemplum_ has an instructional or minatory overtone (AA_ III 686, Met_ IX 454). The flatter use of exemplum_ seems to be typical of the poetry of exile: compare EP_ III i 44 'coniugis exemplum diceris esse bonae', and Tr_ I v 21, IV iii 72 & IV iv 71.

=9. NIMIVM PATIENTIS= = [Greek: polytlas] (Il_ VIII 97, Od_ V 171, et saep.). The sense of nimium_ seen here is not generally found in poetry, or even in literary prose; the instances cited by OLD nimium2_ 2 are all from comedy, Cato, and the letters of Cicero.

=10. DVO LVSTRA.= Compare xvi 13-14 'Vlixem / errantem saeuo per duo lustra_ mari' and AA_ III 15-16 'est pia Penelope lustris_ errante duobus_ / et totidem lustris bella gerente uiro'.

=11. SOLLICITI ... FATI= is based on such phrases as sollicita uita_ (Prop II vii 1) and sollicitissima aetas_ (Sen_ Breu Vit_ 16 1). Similar phrasing at Tr_ IV x 116 'nec me sollicitae_ taedia lucis_ habent'.

=11. PLACIDAE SAEPE FVERE MORAE.= Compare Prop III xii 23-24 'Postumus alter erit miranda

coniuge Vlixes: / non illi _longae_ tot nocuere _moraे_ '.

=13. SEX ANNIS.= According to Homer (*Od* VII 261), Ulysses left Calypso in the eighth year of his stay on her island. André points out that Hyginus *Fab* CXXV 16 has Ulysses on the island for one year only; for other estimates of the length of Ulysses' stay, see Roscher III 627. Ovid was probably influenced by the *bis* ... *tertia*_ of the poem's opening. *Cimmerio* in 1 furnishes another connection with Ulysses (*Od* XI 14; quoted at 1).

=13. FOVISSE.= Compare *Od* V 118-120 (Calypso speaking) '[Greek: *Scetlioи este, theoi, zelемones exochon allon, / hoi te theais agaasthe par' andrasin eunazesthai / amphadien, hen tis te philon poiесet' akoitен*] '.

=13. CALYPSO= *BCMILT*_. Lenz and André print CALYPSO (*FH*_. Roman poets followed the Greek declension of feminine proper nouns ending in [Greek:-ô]; compare *Pan Mess* 77 'fecunda Atlantidos arua *Calypsus* [_uar_ calipsos]'. The accusatives of such nouns are of the same form as the nominative. See for example *Aen* IV 383-84 'et nomine *Dido* / saepe uocaturum' and *Aen* VII 324-25 'luctificam *Allecto* dirarum ab sede dearum / infernisque ciet tenebris', cited by Charisius 63 (Keil); neither he nor Servius shows knowledge of an accusative in *-on*_. Scribes, however, found the declension puzzling; and it is common to find the pseudo-accusative in *-on* offered by some manuscripts whenever the true form in *-o* occurs; this has happened at *Her* VI 65 'ultimus e sociis sacram concendis in *Argo*', *Her* VII 7 'certus es ire tamen miseramque relinquere *Dido* [_edd_: *Didon* *codd*]', *Her* XII 9 'cur umquam Colchi Magnetida uidimus *Argo*', *Am* II ii 45 'dum nimium seruat custos Iunonius *Io*', *Am* II xix 29 'dum seruat Iuno mutatam cornibus *Io*', and Prop I xx 17-18 'namque ferunt olim Pagasae naualibus *Argo* [_edd_: *Argon* *codd*] / egressam longe Phasidos isse uiam'. Modern editors often print the spurious form, even at *AA* I 323 'et modo se European fieri, modo postulat *Io*', where all manuscripts offer the correct reading.

For a full discussion of this and the inverse corruption (for instance of *Iason* to *Iaso*_), see Goold 12-14.

=14. AEQVOREAEQVE.= Compare *Am* II xvii 17-18 'creditur aequoream Pthio Nereida regi, / Egeriam iusto concubuisse Numae' and *AA* II 123-24 'non formosus erat, sed erat facundus Vlixes, / et tamen aequoreas torsit amore deas'. Merkel's AEAEAEQVE is ingenious but unnecessary.

=15. HIPPOTADES= = *Aeolus*_. The same patronymic at *Met* IV 663, XI 431, XIV 86, XIV 224 & XV 707.

=15. QVI DAT PRO MVNERE VENTOS.= Compare *Met* XIV 223-26 'Aeolon ille refert Tusco regnare profundo, / Aeolon Hippotaden, cohibentem carcere *uentos*; / quos bouis inclusos tergo, *memorabile munus*, / Dulichium sumpsisse ducem' and *Od* X 19-26.

=17. NEC BENE CANTANTES LABOR EST AVDISSE PVELLAS.= The description is intentionally prosaic. For the Homeric account of the Sirens see *Od* XII 37-54 & 153-200.

=17. AVDISSE= *F* *AVDIRE BCMHILT*_. *Audire* cannot stand, as the present tense conflicts with *fuit* in the following line. For *est audisse* representing *fuit audire*, compare *Met* IX 5-6 (Achelous hesitates before recounting his wrestling-match with Hercules) 'referam tamen ordine: nec tam / turpe *fuit uinci quam contendisse decorum est*'.

=18. NEC DEGVSTANTI LOTOS AMARA FVIT.= See *Od* IX 82-104 for Homer's account of the Lotus-eaters.

=18. NEC ... AMARA= = *et dulcis*_. Compare *Od* IX 94 '[Greek: *lotoio ... meliедea karpon*] '.

=18. DEGVSTANTI.= The verb is extremely rare in the sense 'taste, sample'; this is the only instance of the meaning found in poetry, although a transferred use is found at Lucretius II 191-92 'ignes ... celeri flamma _degustant_ tigna trabesque' and _Aen_ XII 375-76 'lancea ... summum _degustat_ uulnere corpus'.

Ovid uses the somewhat more common _gustare_ in a similar context at _Tr_ IV i 31-32 'sic noua Dulichio lotos _gustata_ palato / illo quo nocuit grata sapore fuit'.

=21. VRBEM LAESTRYGONOS= = '[Greek: Lamou aipy ptoliethron, / Têlepylon Laistrygoniên]' (_Od_ X 81-82) or 'Lami ueterem Laestrygonos ... urbem' (_Met_ XIV 233), where the crews of all the ships but Ulysses' own were killed and eaten; accounts of this at _Od_ X 76-132 and _Met_ XIV 233-42. Ovid refers again to the episode at _EP_ II ix 41 'quis non Antiphaten Laestrygona deuouet?'.

=21. LAESTRYGONOS= _BC_ LE(-I-)STRYGONIS _MFHILT_. _Laestrygonos_ = [Greek: Laistrygonos] (_Od_ X 106). At _Met_ XIV 233 (cited above) all manuscripts offer _Laestrygonis_; the Greek genitive should probably be read as here.

=22. GENTIBVS OBLIQVA QVAS OBIT HISTER AQVA.= Similar wording at ii 37-38 'hic mea cui recitem nisi flauis scripta Corallis, / quasque alias gentes barbarus Hister obit?'.

=22. OBLIQVA= apparently refers to the swirling of a river's eddies. The sense 'winding' generally given the word would fit at _Met_ IX 17-18 (Achelous to the father of Deianira) 'dominum me cernis aquarum / cursibus _obliquis_ inter tua regna fluentum', but not at _Met_ VIII 550-53 (Achelous to Theseus) "'succede meis" ait "Inclite, tectis, / Cecropide, nec te committe rapacibus undis: / ferre trabes solidas _obliquaque_ uoluere magno / murmure saxa solent'" or _Her_ VI 87 'illa refrenat aquas _obliquaque_ flumina sistit'. At _Met_ I 39 'fluminaque _obliquis_ cinxit decliuia ripis', _obliquis_ should be taken with _flumina_, and _decliuia_ with _ripis_; or possibly both adjectives should be taken with both nouns.

=23. VINCET.= Like _superare_, _uincere_ has the twin meanings of 'surpass' and 'defeat'.

=23. CYCLOPS.= The same pairing of the Laestrygonians and Polyphemus at _EP_ II ii 113-114 (to Messalinus; he should address Augustus on Ovid's behalf) 'nec tamen Aetnaeus uasto Polyphemus in antro / accipiet uoces Antiphatesue tuas'.

=23. FERITATE= goes with _uincet_: 'will surpass in savagery'. I once thought PIETATE (_BCIac_) was the correct reading, connecting the word with _saeuum_ and taking it as a reference to human sacrifice; but this seems strained and obscure. _Pietate_ may be an intrusion from ecclesiastical Latin; Professor R. J. Tarrant suggests that it is possibly an anticipation of the following _Piacchen_.

=23. PIACCHEN= _B_ PIAECHEN _C_. See the critical apparatus for the other forms offered by the manuscripts. As the king's name is not elsewhere recorded, its true form must remain in doubt.

=24. QVI QVOTA TERRORIS PARS SOLET ESSE MEI.= With Burman, Weber, and Wheeler I take the line as a statement: compare _EP_ II x 31 'et _quota pars_ haec sunt rerum quas uidimus ambo' (cited by Williams), where _quota_, as here, takes the meaning 'how small' from context. Most editors take it as a question, for which compare _Am_ II xii 9-10 'Pergama cum caderent bello superata bilustri, / ex tot in Atridis _pars quota_ laudis erat?'.

=25-27. SCYLLA ... CHARYBDIN.= Ovid gives similar descriptions of Scylla at _Am_ III xii 21-22 and _EP_ III i 122, of Charybdis at _Am_ II xvi 25-26, and of Scylla and Charybdis at _Her_ XII 123-26 and _Met_ XIII 730-33. All such descriptions in Latin poetry of course derive ultimately from _Od_ XII 73-110.

=25. QVOD LATRET AB INGVINE MONSTRIS.= Professor R. J. Tarrant points out to me Ovid's imitation

here of *_Ecl_ VI 74-75* 'Scyllam ... candida succinctam latrantibus inguina monstris'; the *_rates_* and *_nautae_* of Ovid's line 26 are in lines 76 and 77 of the Virgilian passage.

=25. QVOD.= 'Granted that'. Bömer at *_Met_ VII 705* claims that the only passage where this is the necessary meaning of *_quod_* is *_Priapea_ VI 1* 'quod sum ligneus ... Priapus ... prendam te tamen', but it seems to be the meaning required at *Lucretius II 532-35* 'nam *_quod_* rara uides magis esse animalia quaedam / fecundamque minus naturam cernis in illis, / at regione locoque alio terrisque remotis / multa licet genere esse in eo numerumque repleri'.

All six instances of the idiom cited by the *_OLD_* (*_quod_* 6c) are from poetry. In the two instances already cited, *_quod_* is followed by the indicative, as is the case at *Prop III ii 11-16*. *_Quod_* in this sense followed by the subjunctive seems to be an Ovidian idiom; it is used by him at *_Her_ IV 157-61* '*_quod_* mihi *_sit_* genitor, qui possidet aequora, Minos, / *quod_* ueniant_ proaui fulmina torta manu, / *quod_* *_sit_* auus radiis frontem uallatus acutis, / purpureo tepidum qui mouet axe diem-- / nobilitas sub amore iacet!' and *_Met_ VII 704-7* '*liceat mihi uera referre / pace deae: quod_* *_sit_* roseo spectabilis ore, / *quod_* *_teneat_* lucis, *_teneat_* confinia noctis, / nectareis *quod_* *_alatur_* aquis, ego Procrin amabam', and by an imitator of Ovid at *_Her_ XVIII 41*.

=26. HENIOCHAE NAVTIS PLVS NOCVERE RATES.= The Heniochi lived on the eastern shore of the Euxine and were, as Ovid indicates, known as pirates (*Strabo XI 2 12-13*).

=27. INFESTIS ... ACHAEIS.= Mela includes the Achaei and the Heniochi in his list of 'ferae in cultaeque gentes uasto mari adsidentes' (I 110). The two nations are grouped together by *Strabo (XII 2 12)* and *Pliny (_NH_ VI 30)*.

=28. EPOTVM ... VOMAT.= Professor R. J. Tarrant cites the verbal similarity at (pseudo-Ovidian) *_Am_ III v 18* '*iterum_* *_pasto_* *pascitur_* *ante cibo*'.

=28. EPOTVM= *_B_ ET POTVM _C_ EPOTET _MFHILT_*. *_Epotet_* is supported by *_Her_ XII 125* 'quaeque uomit totidem fluctus totidemque resorbet' and *Od XII 105-6* '[Greek: tris men gar t' aniēsin ep ēmati, tris d' anaroibdei / deinon]'. Professor A. Dalzell points out in particular '[Greek: tris ... tris]' paralleling *_ter ... ter_* in the present passage. But at *_RA_ 740* Ovid wrote 'hic uomit epotas [*_uarr_* et potat; hic potat; optatas; acceptas; aequoreas] dira Charybdis aquas'; and the corruption to *_epotet_* seems much more probable than the inverse. Ovid elsewhere uses only the perfect participle of *_epotare_*.

=29. LICENTIVS ERRANT.= Ovid is clearly imitating *_Aen_ VII 557-58* (Juno to Allecto) 'te super aetherias *_errare* licentius_ auras / haud pater ille uelit, summi regnator Olympi', apparently the only other instance of *_licentius_* in classical verse.

=31-32= act as a bridge to the next major section of the poem, and do not in themselves contribute to what has been said.

=31. INFRONDES= is a *_hapax legomenon_*.

=32. HIC FRETA VEL PEDITI PERVIA REDDIT HIEMPS.= Other mentions of the sea's freezing at *vii 7*, *_Tr_ II 196*, *III x 35-50* & *V x 2*, and *_EP_ III i 15-16* (to the Pontus) 'tu glacie freta uincta tenes, et in aequore piscis / inclusus tecta saepe natauit aqua'.

Parts of the Black Sea do in fact freeze: 'In winter, spurs of the Siberian anticyclone (clear, dry, high-pressure air mass) create a strong current of cold air, and the northwestern Black Sea cools down considerably, with regular ice formation' (article on "Black Sea", *_Encyclopaedia Britannica_*, *Macropaedia* vol. 2, pp. 1096-98 [Chicago: 1974]).

=32. HIEMPS.= For the last one hundred years, the spelling given in editions of Latin texts has generally been *_hiems* (some exceptions are Palmer's *_Heroines*, the Paravia Virgil, and Reynolds' editions of Seneca), but the spelling in the ancient manuscripts of Virgil is invariably *_hiemps*. Munro's argument for this spelling seems unanswerable: 'obeying the almost unanimous testimony of our own [i.e. *_O* and *_Q* of Lucretius] and other good mss. we cannot but give *_umerus* *_umor* and the like: also *_hiemps*. I have heard it asked what then is the genitive of *_hiemps*; to which the best reply perhaps would be what is the perfect of *_sumo* or the supine of *_emo*. The Latins wrote *_hiemps*, as they wrote *_emptum* *_sumpsi* *_sumptum* and a hundred such forms, because they disliked *_m* and *_s* or *_t* to come together without the intervention of a *_p* sound; and our mss. all attest this: *_tempto* likewise is the only true form, which the Italians in the 15th century rejected for *_tento*' (Lucretius ed. 4 vol. 1 p. 33).

=33-34. VT, QVA REMVS ITER PVLSIS MODO FECERAT VNDIS, / SICCVS CONTEMPTA NAVE VIATOR EAT.= Ovid has in mind Virgil's description of the freezing of a Scythian river (*_G_* III 360-62) 'concrescunt subitae currenti in flumine crustae, / undaque iam tergo ferratos sustinet orbis, / pupibus illa prius, patulis nunc hospita plaustris'.

=35. QVI VENIVNT ISTINC VIX VOS EA CREDERE DICVNT; / QVAM MISER EST QVI FERT ASPERIORA FIDE.= For Ovid's fear that his accounts of what he has undergone will not be believed, see vii 3-4 and *_Tr_* I v 49-50, III x 35-36 & IV i 65-66. In particular, see ix 85-86 'mentiar, an coeat duratus frigore Pontus, / et teneat glacies iugera multa freti'.

=37-38. NEC TE CAVSAS NESCIRE SINEMVS / HORRIDA SARMATICVM CVR MARE DVRET HIEMPS.= Ovid's principal explanation of the freezing of the Euxine, the low salinity of the water, is found in four other Latin authors. At IV 718-28, Valerius Flaccus offers a catalogue of rivers similar to that of Ovid, and, like Ovid, gives the cold winter winds as a subsidiary reason for the freezing. It is quite possible that Ovid is Valerius' source; but this is very unlikely to be the case for Macrobius *_Sat_* VII xii 28-38 (cited by Burman). The passage is a discussion of why, although oil congeals, wine and vinegar do not. Wine does not freeze because it contains elements of fire; this is why Homer called it [Greek: *aithropa oinon*]. Vinegar does not freeze because it is so bitter; it is like seawater, which because of its bitterness does not congeal. 'nam quod Herodotus historiarum scriptor contra omnium ferme qui haec quaesiverunt opinionem scripsit [IV 28], mare Bosphoricum, quod et Cimmerium appellat, earumque partium mare omne, quod Scythicum dicitur, id gelu constringi et consistere, aliter est quam putatur'. It is not the seawater that freezes, but the layer of fresh water above it, which comes from the rivers that flow into the Euxine. Macrobius goes on to explain that there is an outflow of fresh water to the Mediterranean and an influx of seawater, with perfect correctness: the *_Encyclopaedia Britannica* article cited at 32 notes that 'Flows in the Bosphorus are complex, with surface Black Sea water going out and deep, saltier water coming in from the Sea of Marmara*.

There can be very little doubt, given the identity of the explanations and the similarity of language, that Ovid and Macrobius were drawing on a common source. The same source is reflected at Gellius XVII viii 8-16. Here Taurus the philosopher asks Gellius why oil often congeals, but wine does not. Gellius answers that wine is fiery by nature, which is why Homer called it [Greek: *aithropa oinon*]. Taurus responds that wine is indeed known to have fire in it, for it warms the body when drunk; yet vinegar, in spite of its cooling effects, never freezes; perhaps things which are light and smooth are more prone to freezing. It is also worth asking why fresh water freezes, but seawater does not. 'tametsi Herodotus ... historiae scriptor contra omnium ferme qui haec quaesiverunt opinionem scribit mare Bosphoricum, quod Cimmerium appellatur, earumque partium mare omne quod Scythicum dicitur, gelu stringi et consistere'. No explanation for the freezing-over is given.[22]

[Footnote 22: Macrobius does include the explanation for the freezing-over. In view of his fuller account, I believe that Macrobius drew his material from Gellius' source and not from Gellius. It is of course possible enough that Macrobius conflated Gellius with another source.]

Ammianus Marcellinus XXII 8 48 gives the same two explanations for the Euxine's freezing as Ovid:

'quicquid autem eiusdem Pontici sinus Aquilone caeditur et pruinis, ita perstringitur gelu ut nec amnium cursus subteruolui credantur, nec per infidum et labile solum gressus hominis possit uel iumenti firmari, quod uitium numquam mare sincerum, sed permixtum aquis amnicis temptat'. At XXII 8 46 he once again mentions the sweetness of the Euxine's waters.

Lucan describes the freezing of the Euxine (V 436-41), but gives no explanation of the cause.

=39. PLAVSTRI PRAEBENTIA FORMAM ... SIDERA.= The Great Bear. Other mentions of the constellation at Met X 446-47 'inter ... triones / flexerat obliquo plastrum temone Bootes', Tr III iv b 1-2 (47-48), III x 3-4 & V iii 7-8, and EP I v 73-74. Compare as well Germanicus Aratea 24-26 'axem Cretaeae dextra laeuaque tuentur / siue Arctoe seu Romani cognominis Vrsae / Plaustraue [Grotius:-que codd], quae facie [scripsi (datiuu)_[23]: facies codd] stellarum proxima uerae [Barth:- uera uel uero codd]', Her XVIII 152, Sen Ag 66-68, and Lucan V 23 'Hyperboreae plastrum glaciale sub Vrsae'.

[Footnote 23: This seems the best solution to the awkwardness of the line as currently printed. Gellius IX xiv 21 gives two examples of dative facie from Lucilius. Plautus regularly uses fide (Aul 667, Pers 193, Poen 890, Trin 117) and die (Am 546, Capt 464, Trin 843); dative pube is found at Pseud 126. Sallust and Caesar use fide (Iug 16 3; BG V 3 7); at the time of Germanicus, fide is found at Hor Sat I iii 94-95 'quid faciam si furtum fecerit, aut si / prodiderit commissa fide sponsumue negarit?', and pernicie at Livy V 13 5.]

Praebentia formam is elevated diction: Professor R. J. Tarrant cites Lucretius V 581-83 'luna ... claram speciem certamque figuram / praebet'.

=40. PERPETVVM= M2ul PRAECIPVVM BCM1FHILT. Praecipuum could be defended by EP III i 13-14 (to the Pontus) 'nec tibi pampineas autumnus porrigit uuas, / cuncta sed immodicum tempora frigus habet', but praecipuus in fact always seems to have the notion of 'outstanding' or 'superior', which does not seem appropriate to the present passage. For perpetuum compare Tr III ii 7-8 'plurima sed pelago terraue pericula passum / ustus ab assiduo frigore Pontus habet', Tr III x 14 '[niuem ...] indurat Boreas perpetuamque facit', Tr V ii 65-66 'me ... cruciat numquam sine frigore caelum, / glaebaue canenti semper obusta gelu', EP I iii 49-50 'orbis in extremi iaceo desertus harenis, / fert ubi perpetuas obruta terra niues', and EP II vii 72 'frigore perpetuo Sarmatis ora riget'.

=41. HINC ORITVR BOREAS.= Compare Tr III xi 7-8 'barbara me tellus et inhospita litora Ponti / cumque suo Borea Maenalis ursa uidet' and Ibis 11-12 'ille relegatum gelidos Aquilonis ad ortus / non sinit exilio delituisse meo'.

=41. DOMESTICVS.= The word is rare in verse; Ovid uses it as a substantive at iii 15 'ille ego conuictor densoque domesticus usu'. Here Ovid may be recalling the language of Met VI 685-86 (of Boreas) 'ira, / quae solita est illi nimiumque domestica uento'.

=42. VIRES.= Merkel proposed MORES, citing Virgil G I 50-52 'at prius ignotum ferro quam scindimus aequor, / uentos et uarium caeli praediscere morem / cura sit' and Statius Sil III ii 87 'quos tibi currenti praeceps gerat Hadria mores'. The second passage is not to the point, since it means 'what sort of obedience to your wishes do you expect from the Adriatic as you make your voyage'. In any case, Professor R. J. Tarrant points out to me the poor logic of Merkel's proposed text: Ovid is deriving the natura loci from its surroundings; he should not now be saying that Boreas gets his mores from the area. The reading of the manuscripts seems acceptable enough if one accepts Meynke's polo for loco ('he gathers strength from the nearby North Pole'). For sumit uires compare Met VIII 882 (Achelous speaking) 'armenti modo dux uires in cornua sumo', Met XI 510-11 'ut ... solent sumptis incursu uiribus ire ... feri ... leones' and Hor Ep I xviii 85 'neglecta solent incendia sumere uires'. Professor R. J. Tarrant compares such phrases

as *_sumere iras_* (*_Met_* II 175), *_animos_* (*_Met_* III 544-45), and *_cornua_* (*_AA_* I 239, *_Tr_* IV ix 27).

=42. POLO= *_Meynke_ LOCO _codd_*. The pointlessness of *_loco_* is made clear enough by Wheeler's 'and he takes on strength from a place nearer to him'. Meynke's *_polo_* removes the difficulty, answers well to the following 'at Notus, *_aduerso_ tepidum qui spirat ab _axe_*', and is supported by the language of *_Met_* II 173 'quaeque *_polo_* posita est *glaciali proxima_ Serpens*', and *_Fast_* IV 575-76 (of Ceres) 'errat et in caelo liquidique immunia ponti / adloquitur gelido *_proxima_ signa _polo_*'. For the corruption, compare the common misreading of *_locum_* for *_solum_*.

=43. ADVERSO ... AB AXE.= Ovid here seeks a contrast with *_polo_* in the previous line; but clearly he means only that the south wind comes from the opposite direction, not that it originates at the South Pole.

Bentley conjectured AVERSO for *_aduerso_*, and the two words are obviously prone to interchange: compare *_Tr_* I iii 45 (of Ovid's wife, after his departure) 'multaque in auersos [*_Heinsius_*: *_aduersos _codd_*] effudit uerba Penates' and the variations among the manuscripts at Virgil *_G_* I 218 'auerso ... astro', *_Aen_* XII 647 'auersa uoluntas', and Sen *_Tr_* 1123 'auersa cingit campus' (on which see Housman 1076). But *_aduerso_* 'opposite' seems to have the sense required here.

=43. TEPIDVM QVI SPIRAT.= For the construction compare *_Met_* IX 661 'sub aduentu *_spirantis lene_ Fauoni_*' and Avienus *_Descr Orb_* 847 'uel qua *_lene_ Notus _spirat_*'. The trivialized TEPIDVS QVI SPIRAT is found in *_MH2c_*. *_Tepidus Notus_* occurs four times in Ovid (*_Am_* I iv 12, I vii 56 & II viii 20, and *_Tr_* III xii [xiii] 42).

=44. LANGVIDIORQVE VENIT.= Compare *_EP_* II i 1-2 'Huc quoque Caesarei peruenit fama triumphi, / *_languida_ quo fessi uix uenit _aura Noti_*'.

=46. AB AMNE.= Similar instrumental uses of *_ab_* at *_Her_* X 138 'tunicas lacrimis sicut *_ab imbre_ graues*', *_AA_* III 545 'ingenium placida mollitur *_ab arte_*', *_Met_* I 65-66 'contraria tellus / nubibus assiduis pluuiaque madescit ab Austro', *_Met_* IV 162-63 'pectus ... adhuc *_a caede_ tepebat*', and *_Fast_* V 323 'caelum nigrescit *_ab Austris_*'.

=47-58.= For the lengthy catalogue, typical of Ovid, compare the listing of Actaeon's dogs at *_Met_* III 206-25 (in particular at 217 'et Dromas et Canache Sticteque et Tigris et Alce') and the catalogue of trees that came to listen to Orpheus sing (*_Met_* X 90-107).

=47. LYCVS.= A number of rivers had this name in the ancient world. Ovid presumably means the Paphlagonian Lycus referred to by Virgil at *_G_* IV 366-67 'omnia sub magna labentia flumina terra / spectabat diuersa locis, Phasimque Lycumque ...'.

=47. SAGARIS.= The modern Sakarya; it flows into the Black Sea about 125 kilometres east of Istanbul. It is mentioned at Pliny *_NH_* VI 1 4 'Sangaris fluuius ex inclutis. oritur in Phrygia, accipit uastos amnes ... idem Sagiarius plerisque dictus'.

=47. PENIVSQVE.= The 'flumen et oppidum Penius' are mentioned at Pliny *_NH_* VI 14 as being in the region of the Caucasus on the Euxine coast; nearby were 'multis nominibus Heniochorum gentes'. The river seems not to be mentioned elsewhere in ancient literature.

=47. HYPANISQVE.= The modern Bug empties into the Black Sea about 50 kilometres east of Odessa. It is mentioned again by Ovid at *_Met_* XV 285-86 'quid? non et Scythicis Hypanis de montibus ortus, / qui fuerat dulcis, salibus uitiatur amaris?' and Virgil *_G_* IV 370 'saxosumque sonans Hypanis'.

=47. CALESQVE.= Isaac Vossius made this correction for the manuscripts' CATESQVE (*_I_* has

CHARESQVE) on the basis of 'Eustathio Scholiis in Periegeten'. Heinsius aptly cited a description of the occasionally violent flow of the river at Thucyrides IV 75 2.

As indicated by this passage, the modern Alapli flows into the Black Sea near Eregli, about 200 kilometres east of Istanbul.

=48. CREBRO VERTICE TORTVS HALYS.= An imitation of *_Aen_ VII 566-67* 'fragosus / dat sonitum saxis et *_torto uertice_ torrens*'. *_Tortus_* when used of water generally refers to the disturbance caused by rowing (*_Fast_ V 644*; *Catullus LXIV 13*; *_Aen_ III 208*).

=48. HALYS.= The modern Kizil Irmak flows into the Black Sea about 600 kilometres east of Istanbul. André compares Apollonius' description of the river (II 366-67) '[Greek: rhoai Halyos potamoio / deinon ereugontai]'.

=49-50.= The three rivers mentioned in these lines are all named for their swiftness.

=49. PARTHENIVSQVE RAPAX.= The modern Bartin flows into the Black Sea about 280 kilometres east of Istanbul and about 240 kilometres west of Sinop. It is in fact a very calm river: this information was available to Ovid from Apollonius II 936-37 '[Greek: Parthenioio rhoas halimurēntos, / prēutatou potamou]' (cited by André).

=49. VOLVENS SAXA.= Similar phrasing at *_Met_ VIII 552-53* '[undae ...] ferre trabes solidas obliquaque *_uoluere_ magno / murmure _saxa_ solent*'.

=49. CINAPSES= *_BC_ CINAPSIS _L_ TYNAPSES _H_ CINASPES _FIT_ NIPHATES _M_*. Editors read CYNAPSES; but since the river is not otherwise known, restoration is dangerous. *_M_*'s reading looks like an interpolation from Lucan III 245 'Armeniusque tenens *_uoluentem saxa_ Niphaten*' (cited by Micyllus).

=50. NVLLO TARDIOR= = *_uelocior omni_*; André mistranslates 'le plus lent des fleuves'. Compare *_Tr_ I v 1* 'O mihi post nulos umquam [*_uar_ ullos numquam*] memorande sodales' and *_EP_ I iii 65-66* 'Zmyrna uirum tenuit, non Pontus et hostica tellus, / paene *_minus nullo_* Zmyrna petenda loco'.

=50. TYRAS.= The modern Dnestr flows into the Black Sea about fifty miles south of Odessa; near its mouth is the city of Ovidiopol. The river is briefly mentioned at Pliny *_NH_ IV 82 & 93*, and at Mela II 7, where it is called the 'Tyra'; this however seems to be a scribal error induced by the following *_separat_*.

=51. THERMODON.= The modern Terme flows into the Black Sea about 100 kilometres southeast of the mouth of the Kizil Irmak (Halys). It was conventional to mention the Amazons in connection with the river (*_Met_ XII 611*, *_Aen_ XI 659-60*, Prop III xiv 13-14, Ammianus Marcellinus XXII 8 17). Professor E. Fantham suggests to me that Ovid may here be providing Albinovanus with material for the part of his *_Theseid_* dealing with Theseus' expedition against the Amazons.

Ovid also mentions the Thermodon at *_Met_ I 248-49* (the story of Phaethon) 'arsit et Euphrates Babylonius, arsit Orontes / Thermodonque citus Gangesque et Phasis et Hister'. As in the present distich, the Thermodon and Phasis, both prominent in mythology, are mentioned together.

=51. TVRMAE= *_BCM_ TVRBAE _FHILT_*. There is a similar variation among the manuscripts at *_AA_ III 1-2* 'Arma dedi Danais in Amazonas; arma supersunt / quae tibi dem et *_turmae_*, Penthesilea, tuae'. From other descriptions of the Amazons, the Auctor Electorum Etonensium aptly compares Val Fl IV 603 (*_cateruas_*) and 607 (*_turma_*); compare as well Statius *_Sil_ I vi 56* (*_turmas_*). It is possible that *_turma_* should be read at Prop III xiv 13-14 'qualis Amazonidum nudatis bellica mammis / Thermodontiacis *_turba_*

lauatur aquis'; but this would make _bellica_ redundant.

=53. BORYSTHENIO ... AMNE= = _BorYsthenE_. The river is the modern Dnepr, which flows into the Black Sea about 120 kilometres east of Odessa, about 50 kilometres east of the mouth of the Bug (Hypanis). For the metrical device here employed, compare Prop II vii 17-18 'hinc etenim tantum meruit mea gloria nomen, / gloria ad hibernos lata

Borysthenidas', Avienus _Descr Orb_ 448 'inde _Borysthenii_ uis sese _fluminis_ effert' & 721 'ora _Borysthenii_ qua _fluminis_ in mare uergunt'.

=53. LIQVIDISSIMVS= is not found elsewhere in Ovid.

=53. DIRAPSES.= The river is not mentioned elsewhere.

=54. MELANTHVS.= The modern Melet Irmak flows into the Black Sea about 25 kilometres west of Trabzon (Trapezus). It is mentioned in passing at Pliny _NH_ VI 11.

=55-56. QVIQVE DVAS TERRAS, ASIAM CADMIQVE SOROREM, / SEPARAT ET CVRSVS

INTER VTRAMQVE FACIT.= The Tanais (Don) is named as the border between Europe and Asia by Pliny (_NH_ IV 78) and Avienus (_Descr Orb_ 28 & 861). Compare as well Lucan III 272-76 'qua uertice lapsus / Riphaeo Tanais diuersi nomina mundi / imposuit ripis Asiaeque et terminus idem / Europae, mediae dirimens confinia terrae, / nunc hunc, nunc illum, qua flectitur, ampliat orbem'.

Vibius Sequester (_Geog Lat min_ [Riese] p. 212) has an entry 'Hypanis Scythiae qui, ut ait Gallus "uno tellures diuidit amne duas": Asiam enim ab Europa separat'. The Hypanis cannot be the river Ovid is here referring to, for it has already been mentioned in 47; but, as Lenz saw, the line from Gallus could well have been in Ovid's mind as he wrote this passage. Professor R. J. Tarrant notes that the extraordinary _Cadmique sororem_ could well be a borrowing from the earlier poet.

=57-58. INTER MAXIMVS OMNES / CEDERE DANVVIVS SE TIBI, NILE, NEGAT.= A similar conjunction at _Tr_ III x 27-28 'ipse, papyriero qui non angustior amne, / miscetur uasto multa per ora freto'. Herodotus compares the courses of the Nile and the Danube, concluding '[Greek: houtô ton Neilon dokeô dia pasês tês Libyês diexionta exisousthai tōi Istrōi]' (II 34), referring to the length of the rivers, however, rather than their volume of discharge. At _NQ_ III 22 Seneca mentions the belief of some that because of their large size and the fact that their sources were both unknown the Nile and the Danube must both have been formed at the creation of the world, unlike other rivers. At IV 1 1-2 he argues against those who equated the two rivers, pointing out that the source of the Danube was known to be in Germany, and that the two rivers flood at different times of the year.

=59. COPIA TOT LATICVM QVAS AVGET ADVLTERAT AQVAS.= The comparative freshness of the waters of the Black Sea was well known in antiquity. Besides the passages cited at 37-38, see Polybius IV 42 3 and Philostratus _Imag_ I 13 7.

=61-62. QVIN ETIAM, STAGNO SIMILIS PIGRAEQVE PALVDI, / CAERVLEVS VIX EST

DILVITVRQVE COLOR.= Ovid's drinking water was, on the other hand, rather brackish: 'est in aqua dulci non inuidiosa uoluptas: / aequoreo bibitur cum sale mixta palus' (_EP_ II vii 73-74).

=63. INNATAT VNDA FRETO DVLCIS.= Similar wording at Macrobius _Sat_ VII 12 32 'superficies maris, cui dulces aquae _innatant_, congelascit'.

=64. PONDVS= _B1CMFHT_ NOMEN _ILB2_. Wakefield conjectured MOMEN on the basis of Lucretius VI 473-74 'quo magis ad nubis augendas multa uidentur / posse quoque e salso consurgere momine ponti'. But _pondus_ seems appropriate to the context in a way that _momen_ 'heaving' does not. _Nomen habe(n)t_ is a

frequent line-ending in Ovid, occurring some twenty-five times (once in *Her. XVI*). *Proprium nomen* occurs in Ovid at *Fast. V* 191-92 (Ovid is addressing Flora) 'ipsa doce quae sis. hominum sententia fallax: / optima tu *proprii nominis* auctor eris' and *EP. I* viii 13-14 'Caspius Aegissos, de se si credimus ipsis, / condidit et *proprio nomine* dixit opus'. The phrase would have been very familiar to the scribes from grammatical treatises ('proper noun'). A combination of these circumstances no doubt induced the error.

Professor A. Dalzell suggests to me that *momen* is perhaps correct, the notion being that the salt water keeps moving, and so does not freeze. *Pondus* would then be a (mistaken) gloss that has displaced *momen* from the text; *nomen* would be a simple misreading of *momen*.

=66. CERTIS ... MODIS.= 'Metre'; compare *Fast. III* 388 'ad *certos* uerba canenda *modos*', *Tib. II* i 51-52 'agricola ... primum ... cantauit *certo* *rustica* uerba *pede*' and *Manilius III* 35 '*pedibus* ... iungere *certis*'.

=67. DETINVI ... TEMPVS, CVRASQVE FEFELLI= *excerpta Politiani DETINVI ... TEMPVS CVRAMQVE FEFELLI LT DETINVI ... CVRAS TEMPVSQVE FEFELLI BCMFHI*. *Tempus fallere* 'make time pass unnoticed' is perfectly acceptable Latin; compare *Tr. III* iii 11-12 'non qui labentia tarde / *tempora* narrando *fallat* amicus adest', *Her. I* 9-10 'nec mihi quaerenti spatiostam *fallere noctem* / lassaret uiduas pendula tela manus', *Met. VIII* 651 'interea medias *fallunt* sermonibus *horas*', *Tr. IV* x 112-14 'tristia ... carmine fata leuo. / quod quamuis nemo est cuius referatur ad aures, / sic tamen absumo *decipioque diem*', and *Her. XIX* 37-38 'tortaque uersato ducentes stamina fuso / feminea tardas *fallimus* arte *moras*'. The difficulty with the manuscript reading in the present passage is that *detinui curas* is without parallel. Heinsius therefore accepted Politian's reading, citing in its support *Met. I* 682-83 'sedit Atlantiades et euntem multa loquendo / *detinuit* sermone *diem*'. The Auctor Electorum Etonensium objected that *detinui tempus* was inappropriate: 'poeta tempus detinere noluit, quod scilicet per se morari atque haerere uidebatur inuisum'. He conjectured *DISTINVI CVRAS* and *Burman DIMINVI CVRAS*, which he later found in one of his manuscripts. But *detinere* here can have the same meaning 'occupy, keep busy' as it has at the *Metamorphoses* passage, where A. G. Lee cites the present passage (with Politian's reading) and *Tr. V* vii 39 '*detineo studiis animum* falloque dolores'.

The interchange of adjoining metrically and grammatically equivalent substantives is very common.

=67-68. "DETINVI" DICAM "TEMPVS, CVRASQVE FEFELLI; / HVNC FRVCTVM PRAESENS ATTVLIT HORA MIHI".= The thought of the passage also at ii 39-40 & 45 'quid nisi Pierides, solacia frigida, restant', *Tr. V* i 33-34 'tot mala pertulimus, quorum medicina quiesque / nulla nisi in studio est Pieridumque mora', and *EP. I* v 53-55 'magis utile nil est / artibus his, quae nil utilitatis habent. / consequor ex illis casus obliuia nostri'.

=69. ABFVIMVS SOLITO ... DOLORE.= Compare *Cic. Fam. IV* iii 2 'a multis et magnis molestiis abes'; I have found no parallel from verse.

=71. CVM THESEA CARMINE LAVDES.= See at 4 *Albinouane* (p 327).

=71. THESEA.= For Theseus as the type of loyalty, compare *Tr. I* iii 66 'o mihi Thesea pectora iuncta fide!', *I* v 19-20, *I* ix 31-32, *V* iv 25-26 (Ovid's letter speaking) 'teque Menoetiaden, te qui comitatus Oresten, / te uocat *Aegiden* Eryalumque suum', and *EP. II* iii 43, *II* vi 26 & *III* ii 33-34 'occidit et Theseus et qui comitauit Oresten; / sed tamen in laudes uiuit uterque suas'. From other authors, Otto *Theseus* cites *Prop. II* i 37-38, *Martial VII* xxiv 3-4 & *X* xi 1-2, *Claudian Ruf. I* 107, *Ausonius Epist. XXV* 34, *Apollinaris Sidonius Ep. III* xiii 10, *Carm. V* 288 & *Carm. XXIV* 29. Professor R. J. Tarrant notes that in *Bion fr. 12* (Gow) there is a pairing of Theseus/Pirithous and Orestes/Pylades similar to what we find in Ovid.

=72. TITVLOS.= 'Claims to glory'; compare *Met. VII* 448-49 (to Theseus) 'si *titulos* annosque tuos

numerare uelimus, / facta prement annos' and *_Met_ XII 334 'uictori titulum ... Dictys Helopsque dederunt'*.

=73. VETAT ILLE PROFECTO.= 'I am quite certain that he does not allow ...'

=74. TRANQVILLI ... TEMPORIS= implies *_sed non temporis aduersi_*.

=75. CONDITVR A TE.= Ovid does not elsewhere use a person as the object of *_condere_*, although at *_Tr_ II 335-36* he uses a person's achievements as object: 'diuitis ingenii est immania Caesaris acta / condere'.

=76. TANTVS QVANTO= *_L_ TANTO QVANTVS _BacCFHITpc_ TANTus QVANTVS _M2c_ TANTO QVANTO _BpcTac_ QVANTO TANTVS _fort legendum_*. The transmitted reading, *_tanto quantus_*, can be construed: Professor E. Fantham translates 'a man so great as should have been sung with this mighty style'. This however subordinates Theseus to Albinovanus, while the purpose of the line is to emphasize Theseus' greatness. *_Tanto quanto_* is generally printed: it is acceptable enough (compare *_EP_ II ix 11-12 'regia, crede mihi, res est succurrere lapsis, / conuenit et tanto_, quantus_ es ipse, uiro'*), but is very weakly attested, and does not explain the transmitted reading. I have printed *_L_*'s *_tantus quanto_*; *_quanto tantus_* might also be read.

=76. QVANTO ... ORE.= For *_os_* 'grandness of utterance' Professor R. J. Tarrant compares *_Am_ II i 11-12 'ausus eram, memini, caelestia dicere bella ... et satis oris_ erat'*.

=78. INQVE FIDE THESEVS QVILIBET ESSE POTEST.= For the use of mythological figures as character types, compare *_RA_ 589 'semper habe Pyladen aliquem qui curet Oresten'* and Martial VI xi 9-10 'ut praestem Pyladen, aliquis mihi praestet Oresten. / hoc non fit uerbis, Marce: ut ameris, ama'.

=79-82.= Professor R. J. Tarrant points out to me how the example of Theseus balances the comparison with Ulysses at the start of the poem. Earlier Ovid argued against a difference of scale between his own case and the mythic figure's: here he insists on it.

=79. HOSTES ... DOMANDI.= For lists of these enemies, see *_Her_ II 69-70 'cum fuerit Sciron lectus toruusque Procrustes / et Sinis'* and the Athenians' hymn of praise to Theseus at *_Met_ VII 433-50*.

=79. CLAVAQVE.= For Theseus' club see *_Her_ IV 115-16* (Phaedra to Hippolytus) 'ossa mei fratris *_claua_* perfracta trinodi / sparsit humi' and *_Her_ X 77 'me quoque, qua fratrem, mactasses, improbe, claua_'*. Ovid mentions the club of Hercules about a dozen times.

=80. VIX ILLI.= For *_uix_* 'with difficulty' *_OLD uix_* 1 cites *_Fast_ I 508 'uix est Euandri uixque retenta manu'*.

Most editors print VIX VLLI (*_BCT_*), which is possible enough. *_Vix illi_* seems rather more forceful, however, as making the point that even Theseus was able to make the dangerous journey only with difficulty, and that before him the road was impassable. Compare *_Met_ VII 443-44 'tutus ad Alcathoen, Lelegeia moenia, limes / composito Scirone patet'*.

=81. OPEROSA.= The word in the sense 'troublesome' seems confined to prose except for this passage and *_Her_ II 63-64 'fallere credentem non est operosa_ puellam / gloria; simplicitas digna fauore fuit'*.

=83. PERSTAS= *_IPF2ul_*. Compare *_Tr_ IV i 19-20 'me quoque Musa leuat Ponti loca iussa petentem: / sola comes nostrae perstitit illa fugae'* and *_Tr_ V xiv 19-20 'quae ne quis possit temeraria dicere, persta [uar_ praesta] / et pariter serua meque piamque fidem'*. PERSTAS, the reading of most manuscripts, would have no acceptable meaning in the present passage; it has no object, and the intransitive meaning, 'stand out', is clearly inappropriate. The error may have been induced by *_Tr_ IV v 23-24 'teque, quod est rarum,*

praesta constanter ad omne / indeclinatae munus amicitiae'; more probably, it is an aftereffect of _praestandus_ in 81.

=83. INDECLINATVS= governs _amico_. The only other instance of the word in classical Latin seems to be _Tr_ IV v 24, quoted at the end of the last note.

=84. LINGVA QVERENTE.= Ovid elsewhere uses persons as the subject of _queri_, except for similar uses of metonymy at xiv 26 '_littera_ de uobis est mea _questa_ nihil' and _Tr_ V xi 1-2 'Quod te nescioquis per iurgia dixerit esse / exulis uxorem, _littera questa_ tua est'.

XI. To Gallio

The poem is a letter of condolence to the famous rhetor Junius Gallio, an old friend of Ovid (see at 1). Ovid starts the poem by saying that Gallio should certainly be mentioned in his poetry, because he helped Ovid at the time of his catastrophe (1-4). This one misfortune should have been enough for him, but now he has lost his wife (5-8). Ovid wept on receiving the news, but will not attempt to comfort him, since by now the grief is in the past, and he would risk renewing it (9-20). Also (and he hopes this will turn out to be the case), Gallio may already have remarried (21-22).

The poem is one of the shortest in Ovid's canon (_Am_ II iii is shorter), and has few parallels with his other poems. The one that comes closest is _EP_ I ix, addressed to Cotta Maximus, which describes Ovid's reaction on hearing of the death of Celsus. There are some verbal parallels as well with _EP_ I iii, Ovid's answer to Rufinus' letter of consolation on his exile. In the commentary I cite passages from Ser. Sulpicius Rufus' famous letter to Cicero on the death of his daughter Tullia (_Fam_ IV v) and from Seneca's treatises of consolation; Ovid was clearly making use of the common topics of the genre.

=1. GALLIO.= Junius Gallio[24], adoptive father of the younger Seneca's elder brother, is often cited by the elder Seneca, who considered him one of the four supreme orators of his time (_Contr_ X praef. 13). At _Suas_ III 6-8, Seneca discusses Gallio's fondness for the Virgilian phrase _plena deo_ (which, oddly, is not found in our text of the poet), and quotes Gallio as saying that his friend Ovid was also very fond of the phrase. Quintilian and Tacitus did not share Seneca's high opinion of Gallio: Quintilian criticizes the lack of restraint in his style (IX ii 92), while at _Dial_ 26 1 Tacitus has Messalla say how he prefers 'G. Gracchi impetum aut L. Crassi maturitatem quam calamistros ['curling irons' = 'excessive ornament'] Maecenatis aut tinnitus Gallionis'].

[Footnote 24: _PIR_ 1 I 493; _PIR_ 2 I 756; PW X,1 1035 26; Schanz-Hosius 349 (§ 336)]

In AD 32 Gallio proposed in the Senate that ex-members of the Praetorian guard be permitted to use the theatre seats reserved for members of the equestrian order; this resulted in a bitter and sarcastic letter from Tiberius to the Senate attacking Gallio's presumption; he was first exiled, then brought back to custody in Rome after it was decided that Lesbos, chosen by him, was too pleasant a place of exile (Tac _Ann_ VI 3; Dio LXVIII 18 4).

=1. EXCVSABILE.= The word is extremely rare, and is not found in verse outside the _Ex Ponto_: compare I vii 41-42 'quod nisi delicti pars _excusabilis_ esset, / parua relegari poena futura fuit' and III ix 33-34 'nil tamen e scriptis magis _excusabile_ nostris / quam sensus cunctis paene quod unus inest'.

=2. HABVISSE= could have the usual past sense of the perfect infinitive, but more probably is equivalent to _habere_: compare ix 20 'gauderem lateris non _habuisse_ locum' and see at viii 82 _imposuisse_ (p 282).

=3-4. CAELESTI CVSPIDE FACTA ... VVLNERA.= 'Wounds inflicted by no human weapon'. The _cuspis_ is attributed to Mars at _Am_ I i 11, to Neptune at _Met_ XII 580, and to Athena at _Fast_ VI 655. At Sen

*_Ag_ 368-71 'tuque, o magni nata Tonantis / inclita Pallas, / quae Dardanias saepe petisti / cuspide terras', R. J. Tarrant cites *_HF_ 563* (Dis), *_HF_ 904* & *_Phaed_ 755* (Bacchus), *_HO_ 156* (Hercules), and Juvenal II 130 (Mars). Professor Tarrant points out to me that the *_cuspis* does not seem to be attributed to Jupiter, no doubt because the *_fulmen* was too firmly established as his weapon. Ovid is therefore not making his customary specific equation of Augustus with Jupiter.*

=4. FOVISTI.= *_Fouere* was a technical term in medicine for bathing something in a liquid (Cato *_Agr_ 157* 4, Celsus IV 2 4, Columella VI 12 4). The word occurs in this sense in poetry: see *_Met_ II 338-39* 'nomen ... in marmore lectum / perfudit lacrimis et aperto pectore *_fouit*', *_Met_ VIII 654* (perhaps spurious; the passage is one where textual doublets occur), *_Met_ X 186-87* (Hyacinthus has just been struck by Apollo's discus) 'deus conlapsos ... excipit artus, / et modo te *_refouet*', modo tristia uulnera siccata', *_Met_ XV 532* 'et lacerum *_foui* Phlegethontide corpus in unda', and *_Aen_ XII 420* '*_fouit* ea uulnus lympha longaeus Iapyx'.

=5. RAPTI.= The word could be taken to mean 'dead'; compare xvi 1 'Nasonis ... rapti', where the context shows this is the meaning, and *_EP_ I ix 1-2* (to Cotta Maximus) 'Quae mihi de *_rapto* tua uenit epistula Celso, / protinus est lacrimis umida facta meis'. For the similarly ambiguous use of *_ademptus*, see at vi 49 *_qui me doluistis ademptum_* (p 243).

=6. QVOD QVERERERE.= For the phrase, compare *_Am_ I iv 23-24* (Ovid is listing the signals his girl should use at the dinner-table) 'si quid erit de me tacita *_quod_ mente _queraris*, / pendeat extrema mollis ab aure manus', *_Tr_ V i 37* (of Fortune) '*_quod querar*', illa mihi pleno de fonte ministrat', *_Her_ XIX 79*, and *_Her_ XX 34 & 94*.

=7-8. PVDICA / CONIVGE.= Being *_pudica*, she deserved to survive--Professor E. Fantham points out to me here Ovid's use of what could be called the *_quid profuit* topic.

The reference to Gallio's wife seems rather cool in tone. For some very warm descriptions of recently deceased wives, see Lattimore 275-80.

=8. NON HABVERE NEFAS.= This sense of *_habere*, very common in prose, does not seem to occur elsewhere in Ovid; but Professor R. J. Tarrant cites *_Aen_ V 49-50* 'dies ... adest quem semper acerbum, / semper honoratum ... *_habebo*'.

=9. LVCTVS= = *_causae luctus*. Other instances of this sense of *_luctus*, which seems to be confined to poetical passages of great emotional content, at *_Met_ I 654-55* (Inachus to Io) 'tu non inuenta reperta / *_luctus* eras leuior', *_Met_ IX 155*, and *_Aen_ VI 868* (Aeneas has just seen Marcellus) 'o nate, ingentem *_luctum* ne quaere tuorum'.

=10. LECTAQVE CVM LACRIMIS SVNT TVA DAMNA MEIS.= Compare *_EP_ I ix 1-2* (quoted above at 5 *_rapti*) and *_Fam_ IV v 1* (Ser. Sulpicius Rufus to Cicero) 'Postea quam mihi renuntiatum est de obitu Tulliae, filiae tuae, sane quam pro eo ac debui grauiter molesteque tuli communemque eam calamitatem existimau'.

=10. TVA DAMNA.= Compare *_Fast_ II 835-36* (Lucretia has just killed herself) 'ecce super corpus *_communia damna_ gementes / obliti decoris uirque paterque iacent'* and *_Tr_ IV iii 35* 'tu uero tua damna dole, mitissima coniunx'.

=11. SED NEQVE SOLARI PRVDENTEM STVLTIOR AVSIM.= Compare *_Fam_ IV v 6* 'plura me ad te de hac re scribere pudet, ne uidear *_prudentiae_ tuae diffidere*'. For the opposite reasoning, see Sen *_Cons Marc_ 1 1* 'Nisi te, Marcia, scirem tam longe ab infirmitate muliebris animi quam a ceteris uitiis recessisse et mores

tuos uelut aliquod antiquum exemplar aspici, non auderem obuiam ire dolori tuo'.

=12. VERBAQVE DOCTORVM NOTA.= Compare EP I iii 27-30 (to Rufinus, who has written him a letter of consolation on his exile) 'cum bene firmarunt animum praecepta iacentem, / sumptaque sunt nobis pectoris arma tui, / rursus amor patriae ratione ualentior omni_, / quod tua fecerunt scripta rexit opus', and Cons Marc 2 1 'scio a praeceptis incipere omnes qui monere aliquem uolunt, in exemplis desinere'.

=13-14. FINITVMQVE TVVM ... DOLOREM / IPSA IAM PRIDEM SVSPICOR ESSE MORA.=

Compare EP I iii 25-26 'cura quoque interdum nulla medicabilis arte est-- / aut, ut sit, longa est extenuanda mora', Fam IV v 6 'nullus dolor est quem non longinquitas temporis minuat ac molliat', and Cons Marc 8 1 'dolorem dies longa consumit'. For a variation of the theme, see Cons Marc 1 6 'illud ipsum naturale remedium temporis, quod maximas quoque aerumnas componit, in te una uim suam perdidit'.

The topic of time as the healer of pain is common in ancient literature from New Comedy on: see Tarrant on Sen Ag 130 'quod ratio non quiit, saepe sanauit mora', Otto dies 6, and Kassel 53.

=13. SI NON RATIONE.= Ratio similarly used to counter strong emotion (without success) at EP I iii 27-30 (quoted at 12), Met VII 10-11 (Medea falls in love with Jason) 'ratione furorem / uincere non poterat', and Met XIV 701-2 (similar phrasing for Iphis' falling in love with Anaxarete).

=14. IPSA ... MORA.= 'By the mere passage of time'.

=15-16. DVM TVA PERVENIENS, DVM LITTERA NOSTRA RECVRRENS / TOT MARIA AC TERRAS PERMEAT, ANNVS ABIT.= Similar phrasing at EP III iv 59-60 'dum uenit huc rumor properataque carmina fiunt / factaque eunt ad uos, annus abisse potest'.

=15. PERVENIENS= is my correction for the manuscripts' peruenit. The perfect tense of peruenit conflicts with the following permeat and abit. It might be argued that the perfect is acceptable, since Ovid is speaking of a past event; but he would not have used the perfect of an action which took place over a considerable period of time. For perueniens ... permeat referring to a past event, compare Ovid's use of the present uenit in the very similar passage EP III iv 59-60 (quoted at the end of the last note).

The postponement of permeat to the following line made the corruption of dum ... perueniens to dum ... peruenit simple enough.

=17. TEMPORIS OFFICIVM EST SOLACIA DICERE CERTI.= Here Ovid says that words of comfort should not be offered too late; at RA 127-30 he says they should not be offered too early: 'quis matrem, nisi mentis inops, in funere nati / flere uetet? non hoc illa monenda loco est. / cum dederit lacrimas animumque impleuerit aegrum, / ille dolor uerbis emoderandus erit'.

For the same concern with time as in the present passage and medical imagery similar to that in 19-20, see Cons Marc 1 8 and Cons Hel 1 2 'dolori tuo, dum recens saeuiret, sciebam occurrentum non esse, ne illum ipsa solacia irritarent et accenderent; nam in morbis quoque nihil est perniciosius quam immatura medicina. expectabam itaque, dum ipse uires suas frangeret et ad sustinenda remedia mora mitigatus tangi se ac tractari pateretur'. See as well the passages cited at Kassel 52-53: from modern literature he quotes Sterne Tristram Shandy III 29 'Before an affliction is digested consolation ever comes too soon;--and after it is digested--it comes too late: so that you see ... there is but a mark between those two, as fine almost as a hair, for a comforter to take aim at'.

=18. DVM DOLOR IN CVRSV EST.= Compare RA 119 'dum furor in cursu est', currenti cede furori' and Met XIII 508-10 (Hecuba speaking) 'in cursuque meus dolor est': modo maxima rerum ... nunc trahor exul, inops, tumulis auulsa meorum'.

=18. AEGER.= The substantive *aeger* is quite common in both verse and prose, but always with the meaning 'physically ill'; even when used, as here, with a transferred meaning, the sense of metaphor is still present. Compare *_RA_ 313-14* 'curabar propriis aeger Podalirius herbis, / et, fateor, medicus turpiter *aeger* eram', *_EP_ I iii 17* 'non est in medico semper releuetur ut *aeger*', and *_EP_ III iv 7-8* 'firma ualent per se, nullumque Machaona quaerunt; / ad medicam dubius confugit *aeger* opem'.

The adjective, however, is used by the poets from Ennius on (*_Sc_ 254 & 392* Vahlen3), particularly in the phrases *_mens aegra_* and *_animus aeger_*, to indicate a state of mental anguish. Compare, from Ovid, *_Tr_ III viii 33-34* 'nec melius ualeo quam corpore mente, sed aegra est / utraque pars aequa', *_Tr_ IV iii 21, IV vi 43 & V ii 7*, *_EP_ I iii 89-90* 'uereor ne ... frustra ... iuuer admota perditus *aeger ope*', *I v 18 & I vi 15* 'tecum tunc aberant *aegrae solacia mentis*', and *_Ibis_ 115*; from other poets, compare *_Cons ad Liuiam_ 395*, Hor *_Ep_ I viii 8*, and *_Aen_ I 208 & IV 35*. The same use of the adjective is found occasionally in the historians (Sallust *_Iug_ 71 2*, Livy II 3 5, etc).

=19. LONGA DIES= = *_tempus_*. Compare *_Met_ I 346, _Met_ XIV 147-48* (the Sibyl to Aeneas) 'tempus erit cum de tanto me corpore paruam / *longa dies* faciet', and *_Tr_ I v 11-14* 'spiritus et uacuas prius hic tenuandus in auras / ibit ... quam subeant animo meritorum obliuia nostro, / et *longa* pietas excidat ista *_die*'.

=19. VVLNERA MENTIS.= Ovid is fond of this metaphorical sense of *_uulnus*; see *_Met_ V 425-27* 'Cyane ... inconsolabile *_uulnus* / *_mente* gerit tacita', *_Tr_ IV iv 41-42* 'neue retractando nondum coeuntia rumpam / *_uulnra*: uix illis proderit ipsa quies', *_EP_ I iii 87-88* 'nec tamen infitior, si possent nostra coire / *_uulnra*, praeceptis posse coire tuis', and *_EP_ I v 23* 'parcendum est animo miserabile *_uulnus* habenti'. To judge from Seneca, the metaphor was usual in treatises of consolation: 'antiqua mala in memoriam reduxi et, ut scires [*_Schultess_*: uis scire *_codd_*] hanc quoque plagam esse sanandam, ostendi tibi aequa magni *_uulneris* cicatricem' (*_Cons Marc_ 1 5*), 'itaque utcumque conabar manu super plagam meam imposita ad obliganda *_uulnra* uestra reptare' (*_Cons Hel_ 1 1*).

=20. FOVET= *_Heinsius_* MOVET *_codd_*. For the meaning of *_fouet* see at 4 *_fouisti_* (p 361). *_Mouet_* here is to some extent supported by Ovid's use of such verbs as *_tangere_* and *_tractare_* in contexts like that of the present passage; compare *_EP_ I vi 21-22* 'nec breue nec tutum peccati quae sit origo / scribere; *_tractari uulnra_ nostra timent'*, *_EP_ II vii 13*, and *_EP_ III vii 25-26* 'curando fieri quaedam maiora uidemus / uulnra, quae melius non *_tetigisse* fuit'. But *_tractare_* and *_tangere_* are neutral in force, while *_mouet_* here would mean 'disturb', as at Hor *_Carm_ III xx 1-2* 'Non uides quanto *_moueas* periclo, / Pyrrhe, Gaetulae catulos leaenae?' and Lucan *VIII 529-30* 'bustum cineresque *_mouere* / Thessalicos audes bellumque in regna uocare?'. As Professor R. J. Tarrant comments, if *_mouet_* were read in the present passage, *_intempestiue_* would lose the appropriateness it has when *_fouet_* is read: there is no proper time to "disturb" a wound.

=20. NOVAT.= Similar phrasing at *_Tr_ II 209* 'nam non sum tanti *_renouem* ut tua *_uulnra*, Caesar' and *_RA_ 729-30* 'admonitu refricatur amor, *_uulnusque nouatum* / scinditur'.

=21. ADDE QVOD.= Professor E. Fantham points out to me how extraordinary the occurrence of this phrase in the last distich of the poem is. Of the twenty-five instances of the idiom in Ovid's poems[25], none except the present passage occur in the final distich of a poem or book. The other examples all occur in the middle of an argument, or lead into another distich containing a final injunction or proof of an argument. As Professor J. N. Grant suggests to me, this poem therefore furnishes another example of Ovid's favourite device of unexpectedly altering a poem's tone in the final distich, for a discussion of which see at xiv 61-62 (p 427).

[Footnote 25: Instances at *_Her_ VI 99*, *_Am_ I xiv 13 & II vii 23*, *_AA_ II 675*, *III 81 & III 539*, *_Met_ XIII 117*, *XIII 854 & XIV 684*, *_Fast_ III 143*, *III 245 & VI 663*, *_Tr_ I v 79*, *II 135*, *V x 43*, *V xii 21 & V xiv 15*, *_EP_ I vii 31*, *II xi 23*, *III ii 103*, *III iv 45*, *III vi 35*, *IV x 45*, the present passage, and *IV xiv 45*. (Ovid's

imitator uses the expression at *_Her_ XVII 199.*) The preponderance of this presumably colloquial expression in the poems of exile is noteworthy.]

=21. MIHI= _BF1_ TIBI _MHILTF2_ _om C_. As Burman saw, *_mihi_* must be the correct reading, the perfect subjunctive acting as a past optative: 'certe ego *_mihi_* praeferrem: utinam mihi, mentionem facienti noui tui coniugii, uerum illud omen uenerit, neque fallar, sed tu iam uxorem duxeris, ut ego uoueo'. *_Tibi_* is hardly possible, since an omen to Gallio indicating that he had remarried would be superfluous.

XII. To Tetricanus

Tetricanus[26] (known only from the *_Ex Ponto_*) seems from the testimony of the poem (19-30) to have been a close friend of Ovid; he is mentioned again at xiv 1-2 and xvi 27. It is reasonable to suppose that, like Sextus Pompeius, he had previously been unwilling to allow Ovid to mention him in his verse.

[Footnote 26: *_PIR_ 1 T 314; PW VII A,2 1611 62; Schanz-Hosius 272 (§ 318 16)*]

The poem opens with a discussion of the difficulty of fitting Tetricanus' name into elegiac verse: Ovid could split the name between verses, or alter the quantity of one or another of the name's syllables, but neither procedure would be acceptable to Ovid or to his readers (1-18). He has known Tetricanus since early youth; they assisted each other in their verse (19-30). He is quite certain that Tetricanus will not desert him (31-38). He should use his influence with Tiberius to assist Ovid; but Ovid is so confused after his hardships that he cannot suggest precisely what Tetricanus should do; he leaves this to Tetricanus' judgment (39-50).

The appeal for assistance is a constant theme of the poetry of exile; and the recalling of their assisting each other with their poetry is paralleled by *_EP_ II iv*, in which Ovid recalls how he used to submit his verse to Atticus for criticism, and by *_Tr_ III vii*, Ovid's letter to his stepdaughter Perilla, whom he assisted when she first began writing verse. The opening discussion of the metrical difficulty of Tetricanus' name finds parallels elsewhere in Latin and Greek literature (see at 1-2), but is remarkable for its fullness. The explanation for this fullness may well be Tetricanus' being a fellow poet: he would be amused by the use of his own name for the witty discussion of the handling of metrical difficulties with which he himself would be familiar enough.

=1-2. QVOMINVS IN NOSTRIS PONARIS, AMICE, LIBELLIS, / NOMINIS EFFICITVR

CONDICIONE TVI.= A constant problem for the Latin poets was the impossibility of using words with cretic patterns (a long syllable, followed by a short syllable, followed by another long syllable) in hexameter or elegiac verse. The fact played an important part in determining Latin poetic vocabulary; for instance, such an ordinary word as *_femina_*, cretic in its oblique cases, is usually represented through metonymy by such words as *_nurus_* and *_mater_*. Proper names presented a special problem, which could however occasionally be solved through the use of special forms or circumlocutions; hence such lines as 'cumque *_Borysthenio_* liquidissimus *_amne_* [=BorYsthenE] Dirapses' (x 53) and '*_Scipiadas_* [=ScipiOnes], belli fulmen, Carthaginis horror' (Lucretius III 1034). Sometimes, as in the present passage, such avenues were not available, and the poet was simply unable to use the name he wanted. From Greek authors Marx, commenting on Lucilius 228-29, cites Critias fr. 5 '[Greek: οὐ γαρ πῶς ἐν τούνομα εφαρμοζεῖν ελεγεῖοι]' Archeistratus fr. 29 (Brandt) '[Greek: ιχθύος αὐξῆθεντος ὁν ἐν μετρῷ οὐ θεμις εἰπεῖν]' and *_Ep Gr_* 616 (Kaibel) '[Greek: οὐ γαρ ἐν ἑξαμετροΐν τῆρμοσεν τούνομ' εμον]' In Latin, the best-known reference to this difficulty is Hor *_Sat_ I v 86-87* 'quattuor hinc rapimur uiginti et milia raedis, / mansuri oppidulo, quod uersu dicere non est'. On the passage Porphyrius comments 'Aequum Tetricum significat [this is disputed by modern commentators, since the town's known location does not fit with Horace's indication; no certain candidate has been proposed], cuius nomen hexametro uersu completri [_codd_: contineri _fort legendum_] non potest. hoc autem sub exemplo Lucili posuit. nam ille in sexto Saturarum [228-29 Marx] sic ait: "seruorum est festus dies hic, / quem plane hexametro uersu non dicere possis"'. In his comment on the passage from Horace, Lejay cites Martial IX xi 10-17 (Martial wanted to mention Flavius Earinus, whose name starts with three consecutive short vowels) 'nomen nobile, molle, delicatum / uersu dicere non rudi uolebam: / sed tu, syllaba

contumax, rebellas. / dicunt Eiarinon tamen poetae, / sed Graeci, quibus est nihil negatum, / et quos [Greek: Âres Ares] decet sonare: / nobis non licet esse tam disertis / qui Musas colimus seueriores', Rutilius Namatianus 419-22 (of Volusianus [short 'o', 'u', and 'i'] Rufius) 'optarem uerum complecti carmine nomen, / sed quosdam refugit regula dura pedes. / cognomen uersu ueheris [_Préchac_: ueneris _uel_ uenens _codd_], carissime Rifi; / illo te dudum pagina nostra canit', and Apollinaris Sidonius *Carm.* XXIII 485-86 'horum nomina cum referre uersu / affectus cupiat, metrum recusat'.

Professor C. P. Jones cites the discussion at Pliny *Ep.* VIII iv 3-4. Pliny, writing to Caninius, who is composing a poem in Greek on the Dacian war, discusses the difficulty of using *_barbara et fera nomina_* in the poem: 'sed ... si datur Homero et mollia uocabula et Graeca ad leuitatem uersus contrahere extendere inflectere, cur tibi similis audentia, praesertim non delicata sed necessaria, non detur?'.

For a further discussion of the topic, see L. Radermacher, "Das Epigramm des Didius", *SAWW* 170,9 [1912] 1-31.

=1. QVOMINVS= is rare in Augustan verse; but compare *_AA_* II 720 'non obstet tangas quominus illa [_sc_ loca] pudor'.

=3. AVT= *_BC_ AST MFHILT_*. The false reading was probably induced by a failure to understand the meaning of *_aut_* 'otherwise', for which compare iii 21 '*_aut_* age, dic aliquam quae te mutauerit iram', *_Met_ VII* 699, *_Met_ X* 50-52 'hanc [_sc_ Eurydicen] simul et legem Rhodopeius accipit heros, / ne flectat retro sua lumina donec Auernas / exierit ualles; *_aut_* inrita dona futura', and *_Tr_ I viii* 43-45 'quaeque tibi ... dedit nutrix ubera, tigris erat. / *_aut_* mala nostra minus quam nunc aliena putares'.

=2. CONDICONE.= 'Nature'. Compare Lucretius II 300-1 'et quae consuerint gigni gignentur eadem / *_condicione_* et erunt et crescent uique ualebunt'.

=4. SI MODO.= 'If, that is ...' Compare 43-44 'quid mandem quaeris? peream nisi dicere uix est, / *_si modo_* qui periit ille perire potest'.

=5. LEX PEDIS.= 'The rules of metre'. *_Lex_* used similarly at Hor *Carm.* IV ii 10-12 'per audaces noua dithyrambos / uerba deuoluit numerisque fertur / *_lege_* solutis', Cic *Or.* 58 'uersibus est certa quaedam et definita *_lex_*', and Columella XI 1 1.

=5. FORTVNAQVE.= The sense of the word is difficult. It seems, as Professor R. J. Tarrant notes, to combine the idea of 'condition, state' (compare for example *_Aen_* II 350 'quae sit rebus *_fortuna_* uidetis') with that of 'unfortunate circumstances', giving the general sense 'the fact that you have the bad luck to possess a metrically impossible name'. Three lines before, Ovid used *_nominis ... condicione tui_*; and in the present line he seems to have been influenced by the common phrase *_condicio et fortuna_*, 'allotted circumstances of life', for which compare Cic *Off.* I 41 'est autem infima *_condicio et fortuna_* seruorum', *_Mil.* 92 'in infimi generis hominum *_condicione atque fortuna_*'. At *_II Verr.* I 81 Cicero similarly adapts the expression to suit his context: 'Lampsacenis ... populi Romani *_condicione_* sociis, *_fortuna_* seruis, uoluntate supplicibus'.

=7. NOMEN SCINDERE.= That is, split the name so that the hexameter (*_uersus prior_*) would end in *_Tuti-_* and the following pentameter (*_uersus minor_*) begin with *_cAnus_*. Such word-divisions are not permissible in Augustan verse; from earlier poetry Professor C. P. Jones cites Ennius *Ann.* 609 Vahlen3 'saxo *_cere_* comminuit *_brum_*'.

=8. HOC= = *_nomine tuo_*.

=9-14.= Ovid lists the three possible ways of scanning the name so as to remove the cretic: *_TUticanus_*,

TuticAnus, and _TUtIcAnus_.

=9. MORATVR= = _longa est_. The _TLL_ cites Velius Longus VII 55 5 Keil 'hanc ... naturam esse quarundam litterarum, ut _morentur_ et enuntiatione sonum detineant'.

=11. ET= _BCHIacLT_ NON _M_ NEC _FIpc_. _Nec_, printed by some editors, cannot by itself be correct, for there is no negative with the corresponding _producatur_ in the following distich. A negative is implicitly supplied for _potes ... uenire_ and _producatur_ by 15-16 'his ego si uitiis ...', but Professor R. J. Tarrant is possibly right to suggest that _nec_ should be read both here and (replacing _aut_) at the beginning of 13.

W. A. Camps (_CQ_ n.s. IV [1954] 206-7) has pointed out that it is somewhat odd that 'The first two possibilities are introduced, in lines 7 and 9, in terms that disclaim them at once' and that 'the third and fourth possibilities are added without disclaimer ... in terms that would be quite appropriate to serious suggestions'. He suggests reading _at_, so that 11-12 represent an imaginary rejoinder to Ovid's rejection of the possibilities already suggested; Ovid's rejoinder is given at 15 'his ego si uitiis ...'. But _at potes_ is difficult: Ovid could have written 'at, puto, potes', speaking in his own person to raise an objection he would then counter, or he could have represented Tuticanus as saying 'at ... possum'; but it is hard to see how he could have written 'at potes'.

=13. PRODVCATVR= _MHI_ VT DVCATVR _LTB2F2ul_ VT DICATVR _B1CF1_. _Producere_ is the correct technical term for 'lengthen'; compare Quintilian VII ix 13 '_productio_ quoque in scripto et correptio in dubio relicita causa est ambiguitatis' & IX iii 69 'uoces ['words'] ... _productione_ tantum uel correptione mutatae'. _Vt ducatur_ is unlikely to be right. _Ducatur_ could certainly stand for _producatur_ (although this would destroy the balance with the following _correptius_), but the verb is clearly indicated as a potential subjunctive by the preceding _potes ... uenire_; and _ut_ (which would in any case be taken as correlative with _ut_ in line 12) cannot stand with this construction. _Vt dicatur_, Ehwald's preferred reading ('dicatur et sit secunda [syllaba] productâ morâ longa'--_KB_ 68), is even less likely to be right, since _dicere_ in this context could only mean 'pronounce', as at Cic _Or_ 159 "'inclitus" dicimus breui prima littera, "insanus" producta'.

=13. EXIT.= _Exire_ similarly used of words being uttered at _Her_ VIII 115-16 (Hermione speaking) 'saepe Neoptolemi pro nomine nomen Orestae / _exit_, et errorem uocis ut omen amo'. _OLD exeo_ 2d gives other instances from Cicero (_Brutus_ 265), Seneca (_Ben_ V 19 4), and Quintilian (XI iii 33), but from verse outside Ovid only Martial XII xi 3, where the word has a somewhat different meaning: 'cuius Pimpleo lyra clarior exit ab antro?'.

=14. PORRECTA= is equivalent to _longa_, and belongs to _secunda_ (_sc_ syllaba) by hypallage. Compare Quintilian I vi 32 'aut correptis aut _porrectis_ ... litteris syllabisue' & I vii 14 'usque ad Accium et ultra _porrectas_ syllabas geminis, ut dixi, uocalibus scripserunt [that is, they wrote _uiita_ for _uita_ and so on; such spellings occur sometimes in inscriptions]', and Rutilius Lupus I 3.

=15. VITIIS.= _Vitium_ similarly used for faults of diction at _AA_ III 295-96 'in _uitio_ decor est: quaerunt male reddere uerba; / discunt posse minus quam potuere loqui', Cic _de Or_ I 116, and Quintilian I v 17, a discussion of the shortening and lengthening of vowels; this he includes among the 'quae accident in dicendo _uitia_'. Ovid is probably combining this sense with that of 'poetic weakness', for which compare _Tr_ I vii 39-40 'quicquid in his igitur _uitii_ rude carmen habebit, / emendaturus, si licuisset, eram' and the use of _uitiosus_ at xiii 17 and _Tr_ IV i 1 and IV x 61.

=16. MERITO PECTVS HABERE NEGER.= 'People would quite rightly say that I was ignorant'. Compare _Met_ XIII 290-91 & 295 (Ulysses is speaking of Ajax's claim to the arms of Achilles) 'artis opus tantae rudis et _sine pectore_ miles / indueret? neque enim clipei caelamina nouit ... postulat ut capiat _quae non intellegit_ arma!'.

=17-18. MVNERIS ... QVOD MEVS ADIECTO FAENORE REDDET AMOR.= *_Adiecto faenore_* = 'with interest added on'; Ovid will make up for his past negligence by sending Tetricanus more than one poem ('*tibi carmina mittam*'). It is clear from the opening distich of poem xiv that Ovid sent the poem to Tetricanus very soon after the composition of xii: 'Haec tibi mittuntur quem sum *modo* carmine questus / non aptum numeris nomen habere meis'.

A similar use of *_faenus_* at *_EP_ III i 79-81* 'nec ... debetur meritis gratia nulla meis. / redditur illa quidem grandi cum *_faenore_* nobis'.

The variant *AGER* (*_TM2I2_*) for *_amor_* was clearly induced by such passages as *Tib II vi 21-22* 'spes sulcis credit aratis / semina quae magno *_faenore_ reddit ager_*', *_RA_ 173-74* 'obrue uersata Cerealia semina terra, / quae tibi cum multo *_faenore_ reddit ager_*', and *_EP_ I v 25-26* 'at, puto ... sata cum multo *_faenore_ reddit ager_*': these passages refer to the original meaning of *_faenus_* ('faenum appellatur naturalis terrae fetus; ob quam causam et nummorum fetus *_faenus_ est uocatum*'--*Festus 94* Muller, 83 Lindsay).

=18. REDDET= *_GCMIT_ REDDIT _BFHL_*. Numerous instances of similar corruptions in Lucan and Juvenal given by Willis (166-67), who remarks 'The general trend seems to be from other tenses to the present, and from other persons and numbers to the third person singular'.

=19. QVACVMQVE NOTA.= 'With whatever method of indicating your name is possible'. For the collocation of *_nota_* and *_nomen_*, see *_Aen_ III 443-44* 'insanam uatem aspicies, quae rupe sub ima / fata canit foliisque *_notas et nomina_ manda*t'.

Luck joins the phrase with the following *_tibi carmina mittam_*, but the construction seems somewhat cumbersome; it is probably better to retain the comma after *_nota_* and take the phrase with *_teque canam_*.

=20-22. PVERO ... PVER ... FRATRI FRATER.= For Ovid's use of polyptoton, see at *viii 67 _uatis ... uates_* (p 278).

=23. DVXQVE COMESQVE.= The same phrase at *_Tr_ III vii 18* (to his stepdaughter Perilla) 'utque pater natae *_duxque comesque_ fui*' and *_Tr_ IV x 119-20* (to his Muse) 'tu *_dux et comes_ es, tu nos abducis ab Histro, / in medioque mihi das Helicone locum*'.

=24. FRENA NOVELLA.= For the image, see at *ii 23 _frena remisi_* (p 169). *_Nouellus_* is a rare word in poetry. In prose, the word is often used of young plants or farm animals; and here *_frena nouella_* may well be a metonymy for *_frena nouellorum equorum_*. Alternatively, the word could be equivalent to *_noua_* 'new, unfamiliar', as at *_Fast_ III 455* 'iamque indignanti *_noua frena_ receperat ore*'. In either case, Ovid is clearly referring to the beginning of his poetic career.

=25. SAEPE EGO CORREXI SVB TE CENSORE LIBELLOS.= Compare *_Tr_ III vii 23-24* (to Perilla) 'dum licuit, tua saepe mihi, tibi nostra legebam; / saepe tui *_iudex_*, saepe magister eram'. *_Censore_* was probably still felt as a metaphor; the only precedent given at *_OLD censor_ 2b* is *Hor _Ep_ II ii 109-10* 'at qui legitimum cupiet fecisse poema / cum tabulis *_animum censoris_ sumet honesti_*', which is virtually a simile.

=26. SAEPE TIBI ADMONITV FACTA LITVRA MEO EST.= Similar phrasing in a similar context at *_EP_ II iv 17-18* (to Atticus) 'utque meus lima rasus liber esset amici, / *_non semel admonitu facta litura tuo est_*'.

=27. DIGNAM MAEONIIS PHAEACIDA ... CHARTIS.= 'A Phaeacid worthy of the Homeric original you were translating'. It is clear from xvi 27 that Tetricanus produced a translation rather than a new work in imitation of Homer: 'et qui Maeoniam Phaeacida *_uertit_*'.

=27. MAEONIIS= = 'Homeric', Homer being considered a native of Maeonia (Lydia). The same use at _RA_ 373 'Maeonio ... pede', _EP_ III iii 31-32 'Maeonio ... carmine', and Prop II xxviii 29 'Maeonias ... heroidas'; the word in this sense perhaps brought into standard poetic vocabulary by Horace (_Carm_ I vi 2 'Maeonii carminis', _Carm_ IV ix 5-6 'Maeonius ... Homerus').

=27. CHARTIS= = _carminibus_. Compare _AA_ II 746 'uos eritis _chartae_ proxima cura meae'. The metonymy is not found in Virgil or Propertius, but compare Lucretius IV 970 'patriis ... _chartis_' = 'Latinis uersibus' (I 137) and Hor _Carm_ IV ix 30-31 'non ego te meis / _chartis_ inornatum silebo' (where Kiessling-Heinze point out that _chartis_ refers to the poem in its published state being transmitted to others, rather than to the poem at its moment of composition).

=28. CVM TE PIERIAE PERDOCVERE DEAE.= For the poet's being divinely taught, compare Prop II x 10 & IV i 133, _Her_ XV 27-28 'at mihi Pegasides blandissima carmina dictant; / iam canitur toto nomen in orbe meum', and the disclaimers at Prop II i 3 and _AA_ I 25-28 'non ego, Phoebe, datas a te mihi mentiar artes, / nec nos aeriae uoce monemur ausi, / nec mihi sunt uisae Clio Cliusque sorores / seruant pecudes uallibus, Ascra, tuis'. The topic is an important one in ancient literature, the most influential passages being the opening of Hesiod's _Theogony_ (referred to in the passage just cited) and the beginning of Callimachus' _Aetia_.

=29. TENOR.= 'Course'; the same use at _Her_ VII 111-12 (Dido speaking) 'durat in extreum uitaeque nouissima nostrae / prosequitur fati qui fuit ante _tenor_'.

=29. VIRIDI ... IVVENTA.= Ovid is perhaps imitating _Aen_ V 295 'Euryalus forma insignis _uiridique iuuenta_'. Similar phrasing at _AA_ III 557 'uiridemque iuuentam', _Tr_ IV x 17 'frater ad eloquium _uiridi_ tendebat ab aeuo', and _Tr_ III i 7-8 'id quoque quod _uiridi_ quondam male lusit in aeuo / heu nimium sero damnat et odit opus'; at the last passage Luck aptly cites _Met_ XV 201-3 'nam tener et lactens puerique simillimus aeuo / uere nouo [_sc_ annus] est; tunc _herba nitens_ et roboris expers turget'.

=30. ALBENTES ... COMAS.= For the synecdoche compare Callimachus _Ep_ LXIV (= _Anth Pal_ V xxiii) 5-6 '[Greek: *hē poliē de / autik'* anamnēsei tauta se panta komē]'.
Ovid would have been about sixty years of age at the time of this poem, old by Roman standards; but his father lived to ninety, and was survived by his wife (_Tr_ IV x 77-80).

=30. INLABEFACTA= occurs in classical Latin only here and at viii 9-10 'ius aliquod faciunt adfinia uincula nobis / (quae semper maneant _inlabefacta_ precor)'.

=31-32. QVAE NISI TE MOVEANT, DVRO TIBI PECTORA FERRO / ESSE VEL INVICTO CLAVSA ADAMANTE PVTEM.= Compare _Her_ II 137 'duritia _ferrum_ ut superes _adamantaque_ teque', _Her_ X 109-10, and _Met_ IX 614-15 (Byblis on her brother) 'nec rigidas silices solidumue in pectore _ferrum_ / aut _adamanta_ gerit'.

Professor R. J. Tarrant notes the unexpected shift in the thought of the poem: earlier it was Ovid who was guilty of delaying in sending Tuticanus any sign of his friendship. Ovid might be postponing the real point of the letter for reasons of tact: Tuticanus has acted as though his long association with Ovid meant nothing to him, but Ovid does not want to complain of this openly, and so stresses his own failure to send Tuticanus a letter.

=33-36.= The set of _adynata_ is remarkable for the way Ovid makes each of them relate to his own hardships; even Boreas and Notus have a specific connection, since Ovid complains so often of the climate of Tomis.

=35. TEPIDVS BOREAS ... SIT.= A comparable inversion of nature described at _Ibis_ 34 'et tepidus gelido

flabit ab axe Notus' (before Ovid will forgive his enemy).

=35. PRAEFRIGIDVS= appears here for the first time in Latin; it occurs later in Celsus and the elder Pliny. *_Praegelidus*_, however, is found at Livy XXI 54 7.

=36. ET POSSIT FATVM MOLLIVS ESSE MEVM.= The personal reference in the last element of the series of *_adynta*_ is a clear break with the conventions of the topic. The last (and therefore greatest) curse in the *_Ibis*_ has a similar personal reference: 'denique Sarmaticas inter Geticasque sagittas / his precor ut uiuas et moriare locis'.

=37. LAPSO= *_FHILT_ LASSO BCM_*. *_Lapso* ... *_sodali*_ seems to me the preferable reading, since it contrasts Ovid's former life in Rome with his disgrace and exile; but *_lasso*_ is well attested and can be construed easily enough. Unfortunately, parallels from the poems of exile are of little use, since in most of them the one word could easily be read for the other: 'tu quoque magnorum laudes admitte uirorum, / ut facis, et lapso [*_uar_ lasso*] quam potes adfer opem' (*_EP_ II* iii 47-48), 'fac modo permaneas lasso [*_uar_ laps*o], Graecine, fidelis, / duret et in longas impetus iste moras' (*_EP_ II* vi 35-36), 'regia, crede mihi, res est succurrere lapsis [*_uar_ lassis*], / conuenit et tanto, quantus es ipse, uiro' (*_EP_ II* ix 11-12), 'digne uir hac serie, lapso [*_uar_ lasso*] succurrere amico / conueniens istis moribus esse puta' (*_EP_ III* ii 109). Professor R. J. Tarrant cites similar variants in the text of Seneca at *_HF_* 646 & 803 and *_Thy_* 616 & 658.

A clear decision can be made, however, for the phrase *_res lassae*_; it is certified as the correct term by the parallel phrase *_res fessae*_, for which see *_Aen_ III* 145 'quam *_fessis* finem *_rebus_* ferat' and *_Aen_ XI* 335 'consulite in medium et *_rebus_* succurrite *_fessis*_', cited by Luck at *_Tr_ I* v 35. For *_res lassae* in Ovid, compare *_Tr_ I* v 35 'quo magis, o pauci, *_rebus_* succurrite *_lassis*_', *_Tr_ V* ii 41 'unde petam *_lassis_* solacia *_rebus*?', *_EP_ II* ii 47 'nunc tua pro *_lassis_* nitatur gratia *_rebus*'_, and *_EP_ II* iii 93 'respicis antiquum *_lassis* in *_rebus_* amicum'; in each of these passages *_lapsis*_ is found as a variant for *_lassis*_. Similarly, the sixth-century *_codex Romanus*_ reads *_lapsis*_ at Virgil *_G_ IV* 449 'uenimus hinc *_lassis_* quae situm oracula *rebus*'.

=38. HIC CVMVLVS NOSTRIS ABSIT ABESTQVE MALIS.= Festus defines *_cumulus*_ as a heap added to an already full measure (s.u. *_auctarium*_, 14 Muller, 14 Lindsay). The transferred sense is common in Cicero (*_Prou Cons_* 26, *_S Rosc_* 8, *_Att_ XVI* iii 3), and is found elsewhere in Ovid at *_EP_ II* v 35-36 'hoc tibi facturo uel si non ipse rogarem / accedat cumulus gratia nostra leuis' and *_Met_ XI* 205-6 'stabat opus: pretium rex initiatu*r* et addit, / perfidiae *_cumulum*_, falsis periuria uerbis'.

=38. ABSIT ABESTQVE.= The more natural *_abest absitque*_ cannot be placed in a pentameter.

=39. PER SVPEROS, QVORVM CERTISSIMVS ILLE EST.= Similar line-endings at *_Ibis_* 23-24 'di melius! *_quorum* longe mihi maximus ille est_, / qui nostras inopes noluit esse uias' and *_EP_ I* ii 97-98 'di faciant igitur, *_quorum* iustissimus ipse est_, / alma nihil maius Caesare terra ferat'.

=40. QVO ... PRINCIPE.= Professor R. J. Tarrant points out that Augustus must here be meant, since it appears from 20 that Ovid and Tuticanus were contemporaries: Tuticanus must by the time of the poem's writing have been in later middle age, rather late to be prospering only under Tiberius. T. P. Wiseman (268) has suggested that Ovid's Tuticanus might be the son of a Tuticanus Callus known to have been senator before 48 BC.

=41-42. EFFICE ... NE SPERATA MEAM DESERAT AVRA RATEM.= 'See to it that the breeze I hope for does not fail to come to my ship'. *_Deserere*_ generally refers to something failing one that was originally operative: compare Cic *_Att_ VII* vii 7 'nisi me lucerna desereret' ('if the lamp were not going out'--Shackleton Bailey), Plautus *_Mer_* 123 'genua hunc cursorem deserunt' and the other passages cited at *_OLD desero_* 2b. But *_sperata*_ indicates that the breeze cannot yet be present; other instances of the same

metaphor at viii 27-28 'quamlibet exigua si nos ea _iuuerit_ aura, / obruta de mediis cumba resurget aquis', ix 73 'et si quae _dabit_ aura sinum, laxate rudentes', and _Tr_ IV v 19-20 'utque facis, remis ad opem luctare ferendam, / _dum ueniat_ placido mollior aura deo',

=43. QVID MANDEM QVAERIS.= Similar wording at _EP_ III i 33-34 (to his wife) '_quid facias quaeris?_ quaeras hoc scilicet ipsa [_Riese_: ipsum _codd_]: / inuenies, uere si reperi re uoles'.

Ovid's pretense of not knowing what to tell Tuticanus to do was an ingenious solution to his friends' complaint that he was constantly repeating the same instructions to them (_EP_ III vii 1-6). Professor R. J. Tarrant points out the balance with the poem's start, where Ovid pretends not to know how to address Tuticanus.

=43. PEREAM NISI DICERE VIX EST.= Similar doubt expressed at _Tr_ IV iii 31-32 'quid tamen ipse precer dubito, nec dicere possum / affectum quem te mentis habere uelim'. _Peream nisi_, which Ovid plays on in the next line, is colloquial and foreign to poetic diction: instances at _OLD pereo_ 3b.

=44. SI MODO QVI PERIIT ILLE PERIRE POTEST.= Similar phrasing at _Tr_ I iv 27-28 'uos animam saeuae fessam subducite morti, / _si modo qui periit non periisse potest_ '.

=45. NEC QVID NOLIMVE VELIMVE.= Compare _Met_ XI 492-93 '_nec_ se ... fatetur / scire ratis [_codd_ : satis _fort scribendum_] rector ... _quid iubeatue uetetue_' and _Tr_ I ii 31-32 'rector in incerto est _nec quid fugiatue petatue_ / inuenit'.

=46. NEC SATIS VUTILITAS EST MIHI NOTA MEA.= 'And I am at a loss to know what is to my advantage'. _Satis_ strengthens the sentence: compare Ter _Hec_ 877 'ego istuc sati' scio', 'I know that very well'. For _utilitas_, see at ix 48 _publica ... utilitas_ (p 300).

=48. SENSVS= here means 'judgement' or 'good sense', as at Prop II xii 3 'is primum uidit sine _sensu_ uiuere amantes' and Val Max I vi ext 1 'si quod uestigium in uecordi pectore _sensus_ fuisset'. Elsewhere in Ovid _sensus_ carries the meaning 'awareness, consciousness'.

=48. CVM RE= _codd_ CVM SPE _Heinsius_. _Cum re_, 'along with my fortune', seems somewhat out of place; but Burman pointed out that _consilium et res_ seems to have been a Latin phrase, citing Sallust _Iug_ 74 'neque illi _res neque consilium_ aut quisquam hominum satis placebat' and Ter _Eun_ 240-41 'itan parasti te ut spes nulla relicua in te siet tibi? / simul _consilium cum re_ amisti?'.

=50. QVAQVE VIA VENIAS AD MEA VOTA, VIDE.= This is a provisional restoration of the line. The manuscript reading which most closely approaches this text is that of _L_ and _F3_, QVAQVE VIAM FACIAS AD MEA VOTA, VIDE; the other manuscripts have the same text, except that QVOQVE is found in some for _quaque_, while for _uide_ there are the variants MODO, VADO, and VALE.

My restoration is based on 6 '_quaque_ meos _adeas_ est _uia_ nulla modos' and _Fast_ I 431-32 (Priapus approaches the sleeping nymph Lotis) 'a pedibus tracto uelamine _uota_ / _ad sua felici cooperat ire uia_ '.

Before Professor E. Fantham brought this passage to my attention, I had thought that _M_ 's _quoque uiam facias ad mea uota modo_ was correct. _Modo_ is weak and does not fit well with the preceding _qua ... parte_, but at least is acceptable Latin; for _quo ... modo_ compare _Med_ 1-2 'Discite quae faciem commendet cura, puellae, / et _quo_ sit uobis forma tuenda _modo_ ' and _Ibis_ 55-56 'nunc _quo_ Battia des inimicum deuouet Ibin, / _hoc_ ego deuoueo teque tuosque _modo_ '.

The image in _quoque ... uado_ ['ford'] is rather strange, and for this sense of the word Ovid seems to have used the plural (_Met_ III 19; _Met_ IX 108). At _Fast_ IV 300 'sedit limoso pressa carina _uado_ ', _uado_ means 'river-bottom'.

Ovid does not end any one of his dozens of verse epistles with uale, so the reading of FTI2ul must be discounted.

If my restoration is correct or nearly correct, the original corruptions would have been of uia to uiam and of uenias to facias; the latter corruption might have been a deliberate interpolation to procure a governing verb for uiam, or might have been a misreading of or conjectural restoration for a damaged archetype. The variant quoque for quaque and the different variants for uide would have been secondary corruptions, unless they also were the result of a damaged archetype.

=50. VIDE.= For uide at the end of the pentameter, compare EP_ II ii 55-56 'num tamen excuses erroris origine factum, / an nihil expeditat tale mouere, uide'. It must however be said that uide is somewhat strange following the subjunctive quaeras.

XIII. To Carus

Nothing is known of the Carus to whom this poem is addressed beyond what Ovid tells us: that he wrote a poem on Hercules (11-12; xvi 7-8) and that he was teacher of the sons of Germanicus (47-48).

The poem begins with a pun on the meaning of Carus' name (1-2). This opening will in itself demonstrate to Carus who his correspondent is (3-6). Carus can himself be recognized through his style (7-12). Ovid does not claim that his poetry is excellent, only that it is individual; if his poetry is poor, it is because he is almost a Getic poet now (13-18). He has written a poem in Getic, which was well received (19-22). It was a description of the apotheosis of Augustus and a laudation of the members of the imperial family (23-32). When he finished reciting the poem, he was applauded; one person even suggested that his piety merited a recall (33-38). But it is now the sixth year of his exile, and poems will not assist him, since in the past they have done him harm. Carus should use his influence to secure Ovid's recall (39-50).

Certain elements of the poem, such as the flattering references to Carus' poetry and the request for his help, are commonplaces of the poetry of exile; the list of the members of the imperial family is similarly paralleled in Ovid's other poems (see at 25-32 [p 400]). Ovid nowhere else explicitly describes any of his Getic poems.

=1. MEMORANDE= BMFHILT NVMERANDE C. For memorande compare Tr_ I v 1 'O mihi post nullos umquam memorande sodales'. Numerande is in itself acceptable enough: see ix 35 'hic ego praesentes inter numerarer amicos'.

=2. QVI QVOD ES, ID= BCFI QVI QVOD ID ES MH QVIQVE QVOD ES LT. For the use of id, Ehwald (KB_ 47) cited Fast_ II 23-24 'quaeque capit lictor domibus purgamina uersis ['swept out'] / torrida cum mica farra, uocantur idem [sc_ februal]', Hor Sat_ II iii 139-41 (of Orestes) 'non Pyladen ferro uiolare aususue sororem / Electram, tantum male dicit utrius uocando / hanc Furiam, hunc aliud', Sen Ben_ I 3 10 'id quemque uocari iubent', and Tac Germ_ 6 'definitur et numerus: centeni ex singulis pagis sunt, id que ipsum inter suos uocantur' ['they are called "The Hundred"']'.

Quique quod es is, however, an attractive reading: compare Tr_ I v 1-2 'O mihi post nullos umquam memorande sodales, / et cui praecipue sors mea uisa sua est'. Quique quod is obviously prone to haplography; on the other hand, it could be a rewriting of qui quod id es, which is itself presumably a simple corruption through interchange of qui quod es id. I therefore print qui quod es id, although with some hesitation.

=2. VERE.= 'Justly'. For the same adverb used once again of names "properly" applied, see Tr_ V x 13-14 'quem tenet Euxini mendax cognomine litus, / et Scythici uere terra sinistra freti'.

=2. CARE.= Luck among others believes that Carus is also addressed at Tr_ III v 17-18 'sum quoque,

care, tuis defensus uiribus absens / (scis "carum" ueri nominis esse loco'); but it seems excessively ingenious to make Ovid say 'I call you _carus_ instead of your real name, Carus'. Still, as Professor R. J. Tarrant points out to me, the passage is odd, in that Ovid elsewhere uses _care_ only in conjunction with another vocative (compare viii 89 '_care_ Suilli' and _Tr_ III iv 1-2 '_care_ quidem ... sed tempore duro / cognite'); _care_ may have been used as a metrical equivalent to the suppressed name, in the way the "cover names" in elegy correspond to the shape of the alleged actual names of the women. Unlike _care_, _carissime_ is often found by itself (_Tr_ I v 3, III iii 27, III vi 1, IV vii 19 & V vii 5; _EP_ II iv 21 & IV x 3).

=2. AVE= occurs in Ovid only here and at _RA_ 639-40 'nec ueniat seruus, nec flens ancillula fictum / suppliciter dominae nomine dicat "aue!"', and is not common in writing. It was, however, frequent in everyday speech, as is clear from Sen _Ben_ VI 34 3 'uulgare et publicum uerbum et promiscuum ignotis "aue!"'.

=3. SALVTERIS= _MFT_ SALVTARIS _BCHIL_. Ovid usually employs the subjunctive in indirect questions; this is demonstrated by metre at such passages as _Fast_ VI 385-86 'increpat illos / Iuppiter et sacro quid _uelit_ ore docet', _Tr_ II 294 '_sustulerit_ quare quaeret Ericthonium', _Tr_ II 297-98 'Isidis aede sedens cur hanc Saturnia quaeret / _egerit_ Ionio Bosphorioque mari', _Tr_ V xiv 1-2 'Quanta tibi _dederim_ nostris monumenta libellis ... uides', _EP_ I i 55-56 'talia caelestes fieri praeconia gaudent, / ut sua quid _ualeant_ numina teste probent' and _EP_ II vii 3 'subsequitur quid _agas_ audire uoluntas'.

I have found two passages where metre demonstrates that Ovid used the indicative in an indirect question, _Met_ X 637 'quid _facit_ [_codd plerique]: quod facit _recc quidque agat _Heinsius quid factum _Merkel quid _uelit _Nick quid facti _Rappold dissidet _Korn quid sciat _Slater] ignorans amat et non sentit amorem' and _EP_ I viii 25-26 'sed memor unde _abii queror, o iucunde sodalis, / accedant nostris saeuia quod arma malis'. But in the first passage _faciat_ would have an ambiguous meaning, since it could represent either _quid facio_ or _quid faciam_, and in the second _abierim_, with its short 'a', 'i', and 'e', would be metrically intractable.

It is difficult to say whether the scribes were more prone to influence by the subjunctive normal in classical Latin prose, or by the indicative of the Romance languages and of ecclesiastical Latin. I print the subjunctive in view of Ovid's usual practice, and in particular because of _EP_ I ii 5 'forsitan haec a quo _mittatur epistula quaeras' and _EP_ III v 1 'Quam legis unde tibi _mittatur epistula quaeris?'. But Professor R. J. Tarrant notes that the need for a dependent subjunctive would be more strongly felt with _quaerere_ in these two passages than with the _index_ of the present passage.

Not all poets were as strict as Ovid in using the subjunctive in indirect questions. Propertius at III v 26-46 has the following verbs in a series of indirect questions: _temperet_, _uenit_, _deficit_, _redit_, _superant_, _captet_, _sit uentura_, _bibit_, _tremuere_, _luxerit (from _lugere_), _coit_, _exeat_, _eat_, _sint (uar _sunt_), _furit_, _custodit_, _descendit_, _potest_.

=3. COLOR HIC.= 'The style of this opening'. Ovid is presumably referring to its playful tone. Compare _Tr_ I i 61 (to his poem) 'ut titulo careas, ipso noscere _colore_', at which Luck cites Martial XII ii 17-18 'quid titulum poscis? uersus duo tresue legantur, / clamabunt omnes te, liber, esse meum'.

Color is not found in precisely this sense until Horace. For a discussion of its development, see Brink at Hor _AP_ 86 _operumque colores_.

=4. STRVCTVRA.= This passage is the first instance cited by _OLD_ _structura_ 1b of _structura_ in this transferred sense, which becomes common in Silver prose, particularly Quintilian (I x 23, VIII vi 67, IX iv 45). Lewis and Short point out that Cicero uses the word in similar contexts only as a simile: compare _Brut_ 33 'ante hunc [_sc_ Isocratem] enim uerborum _quasi structura_ et quaedam ad numerum conclusio nulla erat', _Or_ 149 '_quasi structura quaedam_', and _Opt Gen_ 5 'et uerborum est _structura quaedam'_.

There are two instances in Ovid of *_struere* with a similar meaning, both from the *_Ex Ponto*. One is from line 20 of this poem ('*_structa_ ... uerba*'), while the other is at II v 19 '*_structos_ inter fera proelia uersus*'.

=5. MIRIFICA= is a colloquialism. Common in the letters of Cicero, the word (according to *_TLL_ VIII* 1060 52) is not found in Livy, Vitruvius, Celsus, Curtius, or Tacitus. The only poets apart from Terence and Ovid cited as using the word are Accius, Ausonius, and the author of the *_Ciris* (although the passage where the word occurs, 12-13, is corrupt); see also Catullus LIII 2, LXXI 4, and LXXXIV 3. For a discussion of *_mirificus*, see Axelson 61, and of the similarly colloquial *_mirifice* Hofmann 78.

=5. PVBLICA= = 'usual, ordinary'. Compare *_Am_ III* vii 11-12 'et mihi blanditias dixit dominumque uocauit, / et quae praeterea *_publica_ uerba iuuant*', *_AA_ III* 479-80 'munda, sed e medio consuetaque uerba, puellae, / scribite: sermonis *_publica_ forma placet*', and *Sen _Ben_ VI* 34 3 (quoted at 2 *_aue_*).

=6. QVALIS ENIM CVMQVE EST.= A common phrase in the poets when they speak of their own verse: compare Catullus I 8-9 'quare habe tibi quidquid hoc libelli / *_qualecumque*', Hor *_Sat_ I* x 88-89 'quibus [*_sc_ amicis*] haec, sunt *_qualiacumque*, / arridere uelim, doliturus, si placent spe / deterius nostra' (at which Bentley cited the present passage), Martial V lx 5 '*_qualiscumque_ legaris ut per orbem*', and Statius *_Sil_ II* praef 'haec *_qualiacumque_ sunt, Melior carissime, si tibi non displicuerint, a te publicum accipient; sin minus, ad me reuertantur' (both passages cited by Munro, *_Criticisms_ 5*).*

=7. VT TITVLVM CHARTAE DE FRONTE REVELLAS.= The same hypothetical case at *_Tr_ I* i 61-62 '*_ut titulo careas*', ipso noscere *_colore_*; / dissimulare uelis, te liquet esse meum' and *_EP_ II* ix 49-52 (to King Cotys) 'nec regum quisquam magis est instructus ab illis [*_sc_ the liberal arts*] ... carmina testantur, quae *_si tua nomina demas_ / Threicium iuuenem composuisse negem*'.

=7. CHARTAE.= See at xii 27 *_chartis_* (p 380).

=7. REVELLAS= 'tear away' is surprisingly strong in its overtones. It is found only here in the poems of exile, six times in the other elegies, and fifteen times in the *_Metamorphoses_*.

=8. QVOD SIT OPVS VIDEOR DICERE POSSE TVVM.= 'I think I could say which work was yours'. Heinsius' QVID SIT OPVS VIDEAR is a strange error: the interrogative adjective is acceptable enough, while the notion of the subjunctive must of course be contained in *_posse_*, not in the verb that governs it.

=11. PRODENT AVCTOREM VIRES.= 'His strength will reveal the poet's identity'. The same sense of *_prodere* at *_Met_ II* 433 'impedit amplexu nec se sine crimine *_prodit*', *_Met_ XIV* 740-41 'adapertaque ianua factum / *_prodidit*', and *_Am_ I* viii 109 'uox erat in cursu, cum me mea *_prodidit_ umbra*'. *_Vires_* again used of poetic skill at *_Tr_ I* vi 29 'ei mihi non magnas quod habent mea carmina *_uires*', *_Tr_ IV* ix 16 'Pierides *_uires_ et sua tela dabunt', *_EP_ III* iii 34, and *_EP_ III* iv 79.*

=13. DEPRENSA.= *_Deprendere_* 'recognize, detect' is also found at *_Met_ II* 93-94 'utinamque oculos in pectore posses / inserere et patrias intus *_deprendere_ curas*' and *_Met_ VII* 536-37 'strage canum primo uolucrumque ouiumque boumque / inque feris subiti *_deprensa_ potentia morbi*', as well as at Livy XLII 17 7 (*_uenenum_*) and Celsus III 18 3 '[phrenetici ...] summam ... speciem sanitatis in captandis malorum operum occasionibus praebent, sed exitu *_deprenduntur*'. This seems to be a semi-medical sense; Professor R. J. Tarrant suggests that *_colore_* may bear the secondary meaning 'complexion' in this passage.

=15. TAM MALA THERSITEN PROHIBEBAT FORMA LATERE.= For Thersites' ugliness, see *_Il_ II* 216-19 '[Greek: *aischistos de anēr hypo Ilion êlthe· / pholkos eēn, chōlos d' heteron poda· tō de hoi ômō / kyrtō, epi stēthos synochôkote· autar hyperthe / phoxos eēn kephalēn, psednē d' epenênothe lachnē*]'. For the modern reader, Thersites' ugliness is hardly his leading characteristic; but at *_EP_ III* ix 9-10 Ovid

again refers to his appearance: 'auctor opus laudat: sic forsitan Agrius [his father] olim / Thersiten facie dixerit esse bona'. Other mentions of Thersites' ugliness at Lucian *Dial Mort* XXV (Thersites argues that he is now as handsome as Nireus) and Epictetus *Diss* II 23 32 (Thersites is contrasted with Achilles), to which Professor C. P. Jones adds from Greek epigram *Greek Inscr. Brit. Mus.* IV ii 1114; other citations from late Greek authors at PW V A,2 2457 18-38 & 2464 23-66 and Roscher V 670 23 ff.

=16. NIREVS.= For the beauty of Nireus, see *Il* II 671-74 '[Greek: Nireus au Symêthen age treis nêas eïsas, / Nireus Aglaïês hyios Charopoio t' anaktos, / Nireus, hos kallistos anêr hypo Ilion êlthe / tòn allôn Danaôn met' amymona Pêleiôna]'. This is the only mention of Nireus in the poem; but Demetrius (*Peri Hermeneias* 62; cited by Cope at Aristotle *Rhet* 1414a) remarks that because of Homer's use of epanaphora (the repetition of Nireus' name) and dialysis (asyndeton) '[Greek: schedon hapax tou Nireôs onomasthentos en tōi dramati memnêmetha ouden hêtton ê tou Achilleôs kai tou Odysseôs]'. Ovid mentions Nireus again at *AA* II 109-12 'sis licet antiquo Nireus adamatus Homero ... ingenii dotes corporis adde bonis'; see also Hor *Epod* XV 22 'forma ... uincas Nirea', Hor *Carm* III xx 15 (where Nireus is paired with Ganymede) and Prop III xviii 27 'Nirea non facies, non uis exemit Achillem'; from Greek epigram Professor C. P. Jones cites Peek *Griech. Versinschr.* 1728 (Merkelbach *ZPE* 25 [1977] 281).

=16. CONSPICIENDVS.= The word is metrically suited to the second half of the pentameter, before the disyllable: compare Tib I ii 70 & II iii 52, *Fast* V 118 & V 170, and *Tr* II 114.

=17. MIRARI SI= is a colloquialism: most of the passages from verse cited at *TLL* VIII 1067 14 are from Plautus and the hexameter poems of Horace; from Propertius compare II iii 33 'haec ego nunc *_mirer si_* flagret nostra iuuentus?' and from Ovid *Her* X 105 'non equidem *_miror si_* stat uictoria tecum' and *Tr* I ix 21 'saeua neque *_admiror_* metuunt *_si_* fulmina'.

=19. A PVDET, ET GETICO SCRIPSI SERMONE LIBELLVM.= The rest of the distich after *_a pudet_* explains the exclamation ('I have even written ...'), and so the punctuation should mark the break. The idiom is different from the *_et pudet et_* construction seen at xv 29 'et pudet et metuo [I am both embarrassed and afraid] semperque eademque precari' and *Tr* V vii 57-58 'et pudet et fateor [I confess with embarrassment'], iam desuetudine longa / uix subeunt ipsi uerba Latina mihi'.

The only other instance of independent *_a pudet_* in Ovid is *AA* III 803-4 'quid iuuet et uoces et anhelitus arguat oris; / a pudet, arcanas pars habet ista notas', which, however, Professor R. J. Tarrant suspects is part of an interpolation.

=19. GETICO ... SERMONE.= Ovid repeatedly claims to have learned Getic and Sarmatian: compare *Tr* III xiv 47-48 'Threicio Scythicoque fere circumsonor ore, / et uideor Geticis scribere posse modis', *Tr* V vii 55-56 'ille ego Romanus uates--ignoscite, Musae!-- / Sarmatico cogor plurima more loqui', *Tr* V xii 58 'nam didici Getice Sarmaticeque loqui', and *EP* III ii 40 (identical to *Tr* V xii 58).

It is of course not possible to prove that Ovid did or did not learn Getic and write poetry in that language. But in the absence of other evidence, it seems better to suppose that he did learn the language since (a) he claims to have do so, (b) Latin and Greek would hardly have been widely spoken in the region, and (c) a man with Ovid's linguistic facility would have had little difficulty in learning the languages of the region.

=20. STRVCTAQVE ... VERBA.= Compare Cic *de Or* III 171 'struere uerba', and see at 4 *_structura_* (p 393).

=20. NOSTRIS ... MODIS.= Ovid did not use native rhythms, but instead used Latin metres.

=21. ET PLACVI.= Luck compares *EP* I v 63-64 'forsitan audacter faciam, sed glorior Histrum / ingenio nullum maius habere meo', but it is clear enough from the context that Ovid was there speaking of his Latin

poetry.

=21. GRATARE.= *Gratari* is extremely rare in Latin, being found only in the poets and historians; *grAtulAri* was of course not available (except for *grAtulor*) for use in dactylic verse. Other instances of the word in Ovid at ix 13 '*gratatusque darem cum dulcibus oscula uerbis*', *Her* VI 119 'nunc etiam peperi; *gratare* ambobus, Iason!', *Her* XI 65, *Met* I 578, VI 434, IX 244 & 312, and *Fast* III 418.

=22. INTER INHVMANOS ... GETAS.= The same phrase in the same metrical position at *EP* I v 65-66 'hoc ubi uiuendum est satis est si consequor aruo / *inter inhumanos* esse poeta *Getas*' and *EP* III v 27-28 'quem ... fatum ... *inter inhumanos* maluit esse *Getas*'.

=23. LAVDES DE CAESARE DIXI.= In 1896 J. Gilbert ingeniously proposed the punctuation 'laudes [potential subjunctive]: de Caesare dixi'. But *laus de* + ablative instead of the more usual objective genitive construction is supported by Tac *Ann* I 12 'addidit laudem de Augusto'. Nipperdey there explains *de* by equating *laus* with *oratio* and *sermo*, both of which take *de* as a normal construction; but it appears from the present passage that *laus de* may have been a special term for panegyric. Professor E. Fantham notes that Ovid may have been seeking a synonym for *laudAtiO*.

=24. ADIVTA EST NOVITAS NVMINE NOSTRA DEI.= *Nouitas nostra* could mean either 'my novel attempt' (Wheeler, Lewis and Short) or 'my inexperience'; if the latter, *adiuta* would bear the uncommon but quite valid meaning 'compensated for'; *OLD adiuuo* 7 cites passages from Cicero (*Fam* V xiii 5 'ea quibus secundae res ornantur, aduersae adiuuantur'), Livy, and Ulpian.

=25-32.= Similar catalogues of the imperial family occur at *Met* XV 834-47, *Tr* II 161-68, *Tr* IV ii 7-12, *EP* II ii 69-74, and *EP* II viii 29-34; these passages are quoted from below.

=25-26. NAM PATRIS AVGVSTI DOCVI MORTALE FVISSE / CORPUS, IN AETHERIAS NVMEN ABISSE DOMOS.= Other mentions of the deified Augustus at vi 15-16 'cooperat Augustus detectae ignoscere culpae; / spem nostram terras deseruitque simul' and viii 63-64 'et modo, Caesar, auum, quem uirtus addidit astris, / sacrarunt aliqua carmina parte tuum'. Ovid had predicted Augustus' apotheosis: see *Met* XV 838-39 'nec nisi cum senior Pylios aequauerit annos, / aetherias sedes cognataque sidera tanget', *Tr* II 57-58 'optauit peteres caelestia sidera tarde, / parsque fui turbae parua precantis idem', and *Tr* V ii 51-52, V v 61-62, V viii 29-30 & V xi 25-26.

Augustus' apotheosis was similar to those of Hercules, Aeneas, Romulus, and Julius Caesar: compare the descriptions at *Met* IX 262-72 'interea quodcumque fuit populabile flammae / Mulciber abstulerat, nec ... quicquam ab imagine ductum / matris habet, tantumque Iouis uestigia seruat ... maiorque uideri / coepit et *augusta* fieri grauitate uerendus. / quem pater omnipotens inter caua nubila raptum / quadriugo curru radiantibus intulit astris', *Met* XIV 603-4 'quicquid in Aenea fuerat mortale, repurgat [*sc* Numicius] / et respersit aquis; pars optima restitit illi', *Met* XIV 824-28 'abstulit [*sc* Mars] Iliaden: corpus mortale per auras / dilapsum tenues ... pulchra subit facies et puluinaribus altis / dignior', and *Met* XV 844-46 'Venus ... Caesaris eripuit membris neque in aera solui / passa recentem animam caelestibus intulit astris'.

=25. PATRIS AVGVSTI.= *Patris* to make it clear that Ovid is not speaking of Tiberius Caesar *Augustus*.

=26. CORPVS ... NVMEN.= Precisely the same distinction is found in Velleius' description of Augustus' apotheosis and the start of Tiberius' reign: 'post redditum caelo patrem et *corpus* eius humanis honoribus, *numen* diuinis honoratum, primum principalium eius operum fuit ordinatio comitiorum' (II 124 3).

=27. PAREM VIRTVTE PATRI.= Compare *EP* II viii 31-32 (to Augustus, about Tiberius) 'perque tibi *similem uirtutis imagine* natum, / moribus agnosci qui tuus esse potest'.

=27-28. FRENA ... IMPERII.= The same metaphor at *_Tr_ II* 41-42 'nec te quisquam moderatus umquam / *_imperii_* potuit *_frena_* tenere sui', *_EP_ II* ix 33 'Caesar ut *_imperii_* moderetur *_frena_* precamur', and *_EP_ II* v 75 (of Germanicus) 'succedatque suis orbis moderator *_habenis_*'.

At *_Fast_ I* 531-34 Ovid uses the same metaphor, as here, of Tiberius' accession to power: (Carmenta is prophesying Rome's future) 'et penes Augustos patriae tutela manebit: / hanc fas *_imperii_* *frena_* tenere domum. / inde nepos natusque dei [Tiberius was the adopted son of Augustus, and therefore the grandson of Julius Caesar], licet ipse *_recuset_*, / pondera caelesti mente paterna feret'. In all of these passages Ovid may have had in mind *_Aen_ VII* 600 (of Latinus) 'saepsit se tectis *_rerumque_* reliquit *_habenas_*'.

=27-28. FRENA ... SAEPE RECVSATI ... IMPERII.= At *_Tr_ V* iv 15-16 Ovid had used *_frena recusare_* of a horse: 'fert tamen, ut debet, casus patienter amaros, / more nec indomiti *_frena recusat_* equi'. This perhaps influenced his choice of words here.

=27. COACTVS= *_excerpta Scaligeri_* ROGATVS *_codd_*. Ovid is referring to the second meeting of the Senate after the death of Augustus (the first meeting had been devoted to funeral arrangements); at this meeting there had been some confusion over Tiberius' intentions. *_Rogatus_* is awkward to construe, since Tiberius must already have been asked to accept power: otherwise he could not have refused the offer. The difficulty of *_rogatus_* is clearly shown by the description of the scene in Tacitus: 'et ille [*_sc_* Tiberius] uarie disserebat de magnitudine imperii sua modestia. solam diui Augusti mentem tantae molis capacem: se in partem curarum ab illo uocatum experiendo didicisse quam arduum, quam subiectum fortunae regendi cuncta onus, proinde in ciuitate tot inlustribus uiris subnixa non ad unum omnia deferent: plures facilius munia rei publicae sociatis laboribus executuros ... senatu ad infimas obtestationes procumbente, dixit forte Tiberius se ut non toti rei publicae parem, ita quaecumque pars sibi mandaretur eius tutelam suscepturum ... fessus ... clamore omnium, expostulatione singulorum flexit paulatim, non ut fateretur suscipi a se imperium, sed ut negare et *_rogari_* desineret' (*_Ann_ I* 11-13). Scaliger's conjecture is supported by (and is probably based on) the corresponding description at Suetonius *_Tib_* 24 'principatum ... diu ... recusauit ... tandem quasi *_coactus_* et querens miseram et onerosam iniungi sibi seruitutem, recepit imperium'.

Professor A. Dalzell notes, however, that Suetonius' description is an imperfect parallel, since *_coactus_* is there modified by *_quasi_*; he suggests to me that *_rogatus_* could be accepted, if it is taken closely with *_recusati_*--Tiberius finally accepted what he had many times been offered and had many times refused.

=29. VESTAM.= Ovid similarly equates Livia with Venus and Juno at *_EP_ III* i 117-18 'quae Veneris formam, mores Iunonis habendo / sola est caelesti digna reperta toro', and implicitly equates her with Juno at *_Fast_ I* 650 'sola toro magni digna reperta Iouis'. These appear to be instances of metaphor rather than true equations; but PW XIII,1 913-14 cites inscriptions indicating a cult of Livia-as-Juno.

=29-30. LIVIA ... AMBIGVVM NATO DIGNIOR ANNE VIRO.= Tiberius is mentioned by Ovid in connection with Livia at *_Fast_ I* 649, a description of the rededication of the temple of Concordia in AD 10: 'hanc tua constituit genetrix et rebus et ara', but does not figure in Ovid's other mentions of Livia (*_Fast_ V* 157-58, *_Tr_ II* 161-62, *_EP_ II* viii 29-30, and *_EP_ III* i 117-18); these passages would have been written before Tiberius' assumption of power.

For the coupling of both Augustus and Tiberius with Livia, Professor C. P. Jones cites '[Greek: *hē doious skēptroisi theous auchousa Sebastē / Kaisaras*]' from an epigram of Ovid's contemporary Honestus.[27]

[Footnote 27: Honestus XXI 1-2 Gow-Page (*_Garland of Philip_*); discussed by Professor Jones at *_HSCP_* 74 (1970) 249-55.]

=30. AMBIGVVM.= The same use of *_ambiguum_* (which may be an Ovidian peculiarity) at *_Met_ I* 765-66 '*_ambiguum_* Clymene precibus Phaethontis an ira / mota magis' and *_Met_ XI* 235-36 'est specus in medio,

natura factus an arte / _ambiguum_, magis arte tamen'.

=30. ANNE.= The word is found at _Am_ III xi 49-50 'quicquid eris, mea semper eris; tu selige tantum, / me quoque uelle uelis, _anne_ coactus amem' and _Fast_ VI 27-28 (Juno speaking) 'est aliquid nupsisse Ioui, Iouis esse sororem / fratre magis dubito glori_anne_ uiro'; the resemblances between this and the present passage are obvious. Bömer _ad loc_ cites instances of _anne_ from Plautus (_Amph_ 173), Terence (_Eun_ 556), Cicero (_Fin_ IV 23, _Att_ XII xiv 2), and Virgil (_G_ I 32 & II 159, _Aen_ VI 864).

=31. DVOS IVVENES.= Germanicus and Drusus. For other mentions of them, see _Tr_ II 167 'tui, sidus iuuenale, nepotes', _Tr_ IV ii 9 'et qui Caesareo iuuenes sub nomine crescunt', _EP_ II ii 71-72 'praeterit ipse suos animo Germanicus annos, / nec uigor est Drusi nobilitate minor', and _EP_ II viii 33-34.

=31. ADIVMENTA.= The word is rare in verse (but see Lucretius VI 1022 and Silius XI 605 & XVI 12), and Ovid here seems to be giving a version of the construction in which people are said to be _adiumento_, as at Cic _Att_ XII xxxi 2 'magno etiam adiumento nobis Hermogenes potest esse in repreasentando ['in making cash payment'--Shackleton Bailey], Varro _LL_ V 90, and _Rhet Her_ III 29. _TLL_ I 704 1 cites "Caecil. _mort._ 18" for 'duo minores, qui sint adiumento', which resembles the present passage, but I do not understand the reference: "Caecil." does not appear in the table of authors.

=33. NON PATRIA ... SCRIPTA CAMENA.= 'Written in a poem that was not in Latin'. This is the only instance in Ovid of this sense of _Camena_, which seems to have been a Horatian idiom: see _Carm_ II xvi 38 'spiritum Graiae tenuem Camenae', _Ep_ I i 1-3 'Prima dicte mihi, summa dicende Camena ... Maecenas', and _AP_ 275 'tragicae ... Camenae'. Professor R. J. Tarrant cites Martial XII xciv 5 'fila lyrae moui Calabris exculta Camenis', which possibly refers to Horace.

=36. MVRMVR.= The hum caused by the exchange of approving comments. Compare _Met_ XIII 123-24 'finierat Telamone satus, uulgique secutum / ultima _murmur_ erat'. Livy (XXXII 22 1) has a _murmur_ of mingled praise and dissent following a speech: '_murmur_ ortum aliorum cum adsensu, aliorum inclementer adsentientes increpantium'. Other _murmura_ are disapproving or anxious, as at _Met_ I 206, VIII 431 & IX 421, and _Aen_ XII 238-39.

The Latin _murmur_ could be quite loud: Martial uses the word of a lion's roar (VIII liii [lv] 1).

=40. SEXTA ... BRVMA.= The poem must have been written in the winter of 14.

=41. NOCVERVNT.= _Nocere_ again used of the _Ars Amatoria_ at xiv 20 'telaque adhuc demens quae _nocuere_ sequor?' and _Tr_ IV 1 35.

=42. PRIMAQVE TAM MISERAЕ CAVSA FVERE FVGAE.= The second cause was of course Ovid's _error_ (_EP_ III iii 67-72).

=43. STVDII COMMVNIA FOEDERA SACRI.= Similar references to shared poetic interests at viii 81 '_communia sacra_ tueri', _EP_ II v 60 (to Salanus, a famous orator) 'seruat _studii foedera_ quisque sui', _EP_ II ix 63-64 (to Cotys, king of Thrace, who was a writer of verse) 'haec quoque res aliquid tecum mihi _foederis_ adfert; / eiusdem _sacri_ cultor uterque sumus', _EP_ II x 17 'sunt tamen inter se _communia sacra_ poetis', and _EP_ III iv 67 'sunt mihi uobiscum _communia sacra_, poetae'.

The _foedera_ would carry the obligation of mutual assistance.

=44. PER NON VILE TIBI NOMEN AMICITIAE.= 'By the name of friendship which is not cheap in your eyes' (Wheeler). Professor R. J. Tarrant cites similar invocations at _Tr_ I viii 15 'illud _amicitiae_ sanctum et uenerabile nomen', and _EP_ II iii 19-20 'illud _amicitiae_ quondam uenerabile _nomen_ / prostat', III ii 43 &

III ii 100.

=44-46. AMICITIAE ... INGENIIS.= For Ovid's use of quadrisyllable endings for pentameters, see at ii 10 *_Alcinoo_* (p 164).

=45-46. SIC VINCTO LATIIS GERMANICVS HOSTE CATENIS / MATERIAM VESTRIS

ADFERAT INGENIIS.= Compare *_EP_ II viii 39-40* 'sic fera quam primum pauido Germania uultu / ante triumphantes serua feratur equos'. Germanicus celebrated his triumph in 17: see *Tac Ann_ II 41*.

Vestrис is a true plural referring to Carus and other poets who might be inspired by Germanicus' exploits. For this use of *_uester_* to address one member of a collectivity, see Austin on *_Aen_ I 140* and Fordyce on *Catullus XXIX 20*.

=45. VINCTO= is my restoration for the manuscripts' CAPTO, which I am unable to construe with *_catenis_*. *_Vincto_* was first corrupted to *_uicto_*, which was then displaced by the gloss *_capto_*. For the picture compare *_AA_ I 215* 'ibunt ante duces onerati colla catenis'; for *_uincto_* compare *Livy VII 27 8* 'eos *_uinctos_* consul ante currum triumphans egit', and for *_uincto ... catenis_* compare *Caesar _BG_ I 53* 'trinis catenis *_uinctus_*'.

=47. PVERI.= The sons of Germanicus: Nero, Drusus III, and Gaius Caligula.

=47. VOTVM COMMVNE DEORVM.= Wheeler translates 'the source of universal prayers to the gods'. But it seems difficult to take *_uotum_* in this sense, and impossible to construe *_deorum_*. André translates 'c'est le voeu de tous les dieux', but it seems strange to have gods forming a *_uotum_*. Postgate placed a comma before *_deorum_*; but Germanicus and Agrippina were not gods. Heinsius conjectured SVORVM, but this seems rather forced. I suspect that *_deorum_* is correct, the sense of the passage being close to that of *_Fast_ II 63-64* 'templorum positor, templorum sancte repostor, / sit superis opto mutua cura tui'; but what originally stood in place of *_uotum_* is not clear.

=48. QVOS LAVS FORMANDOS EST TIBI MAGNA DATOS.= 'Whose entrustment to you for education is an immense honour'. For the construction Ehwald (*_KB_ 68*) cites *_Aen_ IX 92* (Cybebe asks that Aeneas' ships be rescued from fire) 'prosit nostris in montibus ortas', 'let it profit them that it was in my mountains that they had their origin' (Jackson Knight).

=49. MOMENTA.= 'Influence'. Compare *Caesar _BC_ III 70 2* 'ita paruae res magnum in utramque partem *_momentum_* habuerunt', *Livy I 47 6*, *Hor _Ep_ I x 15-16* 'ubi gratior aura / leniat et rabiem Canis et *_momenta_* Leonis', and *Manilius II 901* (of the fifth temple) 'hic *_momenta_* manent nostrae plerumque salutis'.

=49. MOMENTA= *_Vaticanus 1595* (saec xv), *sicut coni Scaliger et Gronouius_ MONIMENTA _BCMFHILT_*. Similarly, most manuscripts have *_monimenta_* at *_Met_ XI 285-86* (Ceyx to Peleus) 'ad ictis huic animo ['my kindly nature'] *_momenta_* potentia, clarum / nomen auumque Iouem'.

=49-50. SALVTI, / QVAE NISI MVTATO NVLLA FVTVRA LOCO EST.= A similar qualification of *_salus_* at *_Met_ IX 530-31* 'quam nisi tu dederis non est habitura salutem / hanc tibi mittit amans'; Bömer *ad loc_* cites other word-plays with *_salus_* at *_Her_ IV 1, XVI 1 & XVIII 1*, and at *_Tr_ III iii 87-88*.

=50. MVTATO ... LOCO.= See at viii 86 *_qui minus ... distet_* (p 284).

XIV. To Tuticanus

In his first poem to Tuticanus, Ovid had promised that other poems would follow: 'teque canam quacumque

nota, *_tibi carmina mittam_*' (xii 19). The present poem was written quite shortly after xii, perhaps in AD 16: 'Haec tibi mittuntur quem sum *_modo_* carmine questus / non aptum numeris nomen habere meis'.

The opening distich indicates that the poem is addressed to Tuticanus. The dedication is a perfunctory one, however, since he is not referred to at any other point of the letter: Ovid perhaps felt that he had fulfilled any obligations he had to Tuticanus with the highly personal earlier poem.

In 3-14 Ovid expresses at length his wish to be sent anywhere, even the Syrtes, Charybdis, or the Styx, as long as he can escape Tomis. Such complaints as these have caused the Tomitans to be angry with him (15-22). But he has been misunderstood: he was complaining not of the people but of the land. Hesiod criticized Ascra, Ulysses Ithaca, and Metrodorus Rome, all with impunity, but Ovid's verse has once more caused him trouble (23-44). The Tomitans have been as kind to him as the Paenitenti would have been: they have even granted him immunity from taxation, and publicly crowned him (45-56). After this lengthy account of the Tomitans, he moves to an unexpectedly quick summing-up: Tomis is as dear to him as Delos is to Latona (57-60). This conclusion is immediately undercut by the final distich: his only wish is that Tomis were not subject to attack, and that it had a better climate. This type of undercutting is paralleled elsewhere in Ovid's verse: I discuss these passages at 61-62.

At ix 97-104 Ovid had mentioned the Tomitans' sympathy for him; but the present poem is unique for the praise Ovid bestows on them, and furnishes a striking contrast to the horrific picture of Tomis in, for instance, *_Tr_* V x. A primary purpose of Ovid's poetry from exile was to secure recall, and so he no doubt intentionally emphasized his hardships; it is clear enough from this poem that at the same time he was in fact reaching an accommodation with his new conditions of life.

=3. VTCVMQVE.= 'Somehow (in spite of my hardships)'. The word is used by Ovid only in the poetry of exile, and only in this sense: compare *_Ibis_* 9-10 'quisquis is est (nam nomen adhuc *_utcumque_* tacebo), / cogit inassuetas sumere tela manus' and *_EP_* III ix 53 'postmodo collectas [*_sc_* litteras] *_utcumque_* sine ordine iunxi'. This is a prose sense of *_utcumque_*, common in Livy; when the word is used in verse, it generally means 'whenever' (*Hor_Epod_XVII* 52, *_Carm_I* xvii 10, I xxxv 23, II xvii 11, III iv 29 & IV iv 35) or 'however' (*_Aen_VI* 822; the only instance of the word in Virgil).

=4. TE= *_Berolinensis* Diez. B. *Sant.* 1, saec xiii Bodleianus Rawlinson G 105ul ME *_BCMFHILT_*. *_Me_* seems unlikely to be right, for the phrase 'nil me praeterea quod iuuet inuenies' would not only be awkward in itself, but would also be in apparent contradiction with the following 'ipsa quoque est inuisa salus', where *_salus_* refers back to *_utcumque ualemus_*.

=4. INVENIES.= See at ii 10 *_Alcinoo_* (p 164).

=5. VLTIMA VOTA.= 'My utmost wish'. For this sense of *_ultimus_* compare *Cic_Fin_* III 30 'summum bonum, quod *_ultimum_* appello', *Livy XXVII* 10 11 'aurum ... quod ... ad *_ultimos_* casus ['the greatest emergencies'] seruabatur promi placuit', *Hor_Carm_* II vii 1-2 'O saepe mecum tempus in *_ultimum_* / deducte Bruto militiae duce' (*_tempus_* has the same meaning as *_casus_* in the passage from *Livy*), and *Petronius* 24 'non tenui ego diutius lacrimas ... ad *_ultimam_* perductus tristitiam'.

=6. SCILICET= seems difficult to explain in this context, and the translators ignore its presence. ILICET ('at once') should possibly be read: the corruption of the rarer word to the more common would be easy enough in view of the final *_s_* of the preceding *_istis_*.

=7. MVTER= *F1_* Bodleianus *Canon.* lat. 1, saec xiii Barberinus lat. 26, saec xiii. *_Muter_* is so much choicer than the better attested *_mittar_* that I have followed editors from Ciofanus to Merkel in printing it. Gronovius (*_Observationes_* III 1) made a strong case for *_mutter_*, citing *Virgil_G_* II 50 (where however the meaning of *_mutata_* is disputed), *Hor_Sat_* II vii 63-64 'illa tamen se / non habitu *_mutatue_* loco

peccatue superne', Claudian *Rap Pros* I 62 'rursus corporeos animae _mutantur_ in artus' (where *_mittuntur_* is a variant reading, which Hall prints), and from Ovid *Tr* V ii 73-74 'hinc ego dum _muter_, uel me Zanclaea [_Politianus_: *Panchea codd.*] Charybdis / deuoret aque [_Heinsius_: *atque codd.*] suis ad Styga mittat aquis', and *EP* I i 79 'inque locum Scythico uacuum _mutabor_ ab arcu'; compare as well Cic *Balb* 31 'ne quis inuitus ciuitate _mutetur_ ' and Livy V 46 11 'quod nec iniussu populi _mutari_ finibus posset'.

=11. SI QVID EA EST.= See at i 17 *_si quid ea est_* (p 153).

=11. BENE.= 'Profitably'. Compare Tac *Ann* III 44 'miseram pacem uel bello _bene mutari_'. The word in this sense is generally used in describing good commercial investments: see Plautus *Cur* 679-80 'argentariis *_male credi_* qui aiunt, nugas praedicant, / nam et *_bene_* et *_male credi_* dico', Sen *Suas* VII v 'si *_bene_* illi pecunias *_crediderunt_* faeneratores', Cic *II Verr* V 56 'ut intellegent Mamertini *_bene_* se apud istum tam multa pretia ac munera *_conlocasse_*', and Livy II 42 8.

=11. COMMVTABITVR.= *Commutare* was a commercial term: it is used of selling at Cic *Clu* 129 'ad perniciem innocentis fidem suam et religionem pecunia *_commutarit_*', Columella XII 26 2 'reliuum mustum ... aere *_commutato_*', *Dig* II xv 8 24 'si uinum pro oleo uel oleum pro uino uel quid aliud *_commutauit_*', and *CIL* I 585 27.

=12. SI QVID ET INFERIVS QVAM STYGA MVNDVS HABET.= Professor R. J. Tarrant notes another instance of the same idea at Sen *Thy* 1013-14 'si quid infra Tartara est / auosque nostros'.

=13. GRAMINA.= 'Weeds'. Compare *Met* V 485-86 'lolium tribulique fatigant / triticeas messes et inexpugnabile *_gramen_*' and *Tr* V xii 24 'nil nisi cum spinis *_gramen_* habebit ager'; *TLL* VI.2 2165 65 notes as well Columella IV 4 5 'omnesque herbas et praecipue *_gramina_* extirpare, quae nisi manu eleguntur ... reuiuscunt'.

CARMINA, the reading of *_C_*, is a frequent corruption of *_gramina_*, occurring as a variant at *Met* II 841 & XIV 44 and *Fast* VI 749; it gives no obvious sense in this passage. Bentley's FLAMINA is ingenious but unattractive.

=14. MARTICOLIS= is possibly an Ovidian innovation, being found elsewhere only at *Tr* V iii 21-22 'adusque niuosum / Strymona uenisti Marticolamque Geten'.

=14. NASO.= The use of the third person adds to the emotive power of the tricolon 'ager ... hirundo ... Naso'.

=15-16. TALIA SVSCENSENT PROPTER MIHI VERBA TOMITAE, / IRAQVE CARMINIBVS PVBLICA MOTA MEIS.= For the similar omission of the *_est_* of a perfect passive, even in the presence of a parallel finite verb, see *Met* VII 517-18 'Aeacus ingemuit tristique ita uoce *_locutus_*: / "flebile principium melior fortuna secuta est"'.

=15. SVSCENSENT.= The word is foreign to high poetry. It occurs in Ovid only here and at *EP* III i 89-90 'nec mihi *_suscense_*, totiens si carmine nostro / quod facis ut facias teque imitere rogo'; the only instances from other poetry cited at *OLD* *suscenseo* are from *Her* XVI-XXI and Martial.

SVSCENSENT is the spelling of *_C_*; the other manuscripts have SVCCENSENT. I print *_susc-* because that is the spelling given by the ninth-century Hamburg manuscript at *EP* III i 89 (cited above), where most manuscripts offer *_succ-*. *_Succ-* is, however, quite possibly correct, for although *_susc-* is the spelling of the ancient manuscripts of Plautus and Terence (and of the older manuscripts of the *_Heroines*), *_succ-* is found at Livy XLII 46 8 in the fifth-century Vienna codex.

=18. PLECTAR.= Similar uses at *_Tr_ III v 49* 'in scia quod crimen uiderunt lumina, *_plector_*' and *_EP_ III iii 64* (Ovid to Amor) 'meque loco *_plecti_* commodiore uelit'.

=18. AB INGENIO= is parallel to *_per carmina_* in the preceding line; for the idiom, see at x 46 *_ab amne_* (p 346).

=20. TELAQVE ... QVAE NOCVERE SEQVOR.= See at xiii 41 *_nocuerunt_* (p 406).

=23. SED NIHIL ADMISI.= 'But I have committed no crime'--Wheeler. Compare *_EP_ III vi 13* 'nec scelus *_admittas_* si consoleris amicum'. *_Admittere_* in this sense belonged to daily speech: *_TLL_ I 752 77* cites Plaut *_Trin_ 81*, Ter *_HT_ 956* 'quid ego tantum sceleris *_admisi_* miser', Lucilius 690 Marx, and Hor *_Ep_ I xvi 53*.

=25. EXCVTIAT.= See at viii 17 *_excutias_* (p 263).

=25. NOSTRI MONIMENTA LABORIS= is rather grand, perhaps because Ovid intended the poem to come near the end of the collection. At *_Tr_ III iii 78* Ovid's *_libelli_* are called his most lasting *_monimenta_*, and at *_EP_ III v 35* Ovid flatteringly refers to Maximus Cotta's *_monimenta laboris_*.

=26. LITTERA DE VOBIS EST MEA QVESTA NIHIL.= This, of course, is manifestly untrue. See *_Tr_ V x* entire, and compare for instance *_Tr_ V vii 45-46* 'sue homines [*_sc_ specto*], uix sunt homines hoc nomine digni, / quamque lupi saeuae plus feritatis habent'.

=28. ET QVOD PVLSETVR MVRVS AB HOSTE QVEROR.= Compare *_EP_ III i 25* 'adde metus *_et quod* murus pulsatur ab hoste-'.

=30. SOLVM= *_BCFILT_ LOCVM _MH_*. The interchange is very common (examples at *_Met_ I 345 & VII 57*); the reverse corruption in some manuscripts at *_EP_ II ii 96* 'sit tua mutando gratia blanda *_loco_*'.

=31-40.= The argument Ovid here employs ("other have done what I have done, and not suffered for it") is that used at *_Tr_ II 361-538* to excuse the *_Ars Amatoria_*.

=31-40. VITABILIS.= A. G. Lee has ingeniously conjectured VITIABILIS (*_PCPhS_ 181 [1950-51] 3*). It would have the sense *_uitiosa_*; Lee compares such words as *_aerumnabilis_*, *_perniciabilis_*, and *_lacrimabilis_*. He argued that Hesiod nowhere said that Ascra was 'always to be avoided' (although this is a natural inference from *_Op_ 639-40*) and that the variants *_miserabilis_*, *_mirabilis_*, and *_mutabilis_* 'point to the conclusion that the archetype was here difficult to make out'. For *_uitium_* used of localities he cited *_EP_ III ix 37* 'quid nisi de *_uitio_* scribam regionis amarae', and for the word *_uitiabilis_* (in the sense 'corruptible') Prudentius *_Apoth_ 1045* and *_Ham_ 215* (there is a variant *_uitabilis_* in a ninth-century manuscript of the *_Hamartigenia_*).

Lee's argument is a good one, but *_uitabilis_* does not seem in itself objectionable enough to be removed from the text. The variant readings he cites are from unnamed manuscripts of Burman, and are not safe evidence for the condition of the archetype. It can be said in Lee's favour that Heinsius and Bentley before him clearly found *_uitabilis_* somewhat strange: Heinsius considered the verse suspect, while Bentley conjectured VT ILLAVDABILIS.

=31. ASCRA= *_MFILT_*. I take ASCRE (*_BCH_*) to be a hypercorrect formation by the scribes; *_Ascra_* is metrically guaranteed at 34 'Ascra suo' and *_AA_ I 28* 'Ascra tuis'. It is possible that *_Ascre_* is correct, although its use would be strange so close to *_Ascra_* in 34: Ovid certainly used both *_nympha_* and *_nymphe_* (*_Her_ IX 103*; *_Met_ III 357*).

=32. AGRICOLAE ... SENIS.= For Hesiod as an old man compare *AA* II 3-4 'laetus amans donat uiridi mea carmina palma, / praelata Ascraeo Maeonioque *seni*', Prop II xxxiv 77 'tu canis Ascraei *ueteris* praecepta poetae', and *Ecl* VI 69-70 'hos tibi dant calamos, en accipe, Musae, / Ascraeo quos ante *seni*'.

=35. SOLLERTE ... VLIXE.= *Sollerte* could represent either [Greek: *polymêchanos*] (*Il* II 173) or [Greek: *polytropos*] (*Od* I 1). I believe that Ovid was translating [Greek: *polytropos*], since Livius Andronicus in translating *Od* I 1 had used *uersutus* to represent the adjective: 'Virum mihi, Camena, insece *uersutum*'. It is clear from Cic *Brut* 236 'genus ... acuminis ... quod erat in reprehendendis uerbis *uersutum* et *sollers*' that the Romans regarded the two adjectives as having much the same force.

At Hor *Sat* II v 3-5 [Greek: *polymêchanos*] is translated by *dolosus*: (Tiresias to Ulysses) 'iamne doloso / non satis est Ithacam reuehi patiosque penates / aspicere?'.

=36. HOC TAMEN ASPERITAS INDICE DOCTA LOCI EST.= At *Od* IX 27 Ulysses describes Ithaca to Alcinous as '[Greek: *trêchei*] [= *aspera*] [Greek: all' *agathê kourotrrophos*]'.

=36. DOCTA= (*B*; *C* has *DOCTVS*) seems clearly preferable to *DICTA*, offered by most of the manuscripts, which cannot be construed with *hoc ... indice*. The difficulty with *docta* is that the passive of *docere* seems in general to have been used of the person taught, not the thing; this is no doubt what induced Riese to print *NOTA*, found in certain of Heinsius' manuscripts. Still, the construction seems logical enough in view of the double accusative construction of the verb in the active.

=38. SCEPSIVS.= Metrodorus[28] of Scepsis (a town on the Scamander, about 60 kilometres upstream from Troy) was famous for his hatred of Rome; see Pliny *NH* XXXIV 34 'signa quoque Tuscanica per terras dispersa quin [*Detlefsen*: *quae codd*] in Etruria factitata sint non est dubium. deorum tantum putarem ea fuisse, ni Metrodorus Scepsius, cui cognomen [Professor R. J. Tarrant suggests that '[Greek: *Misorômaiôs*]' has fallen out of the text around this point] a Romani nominis odio inditum est, propter MM statuarum Volsinios expugnatos obiceret'. According to Plutarch (*Lucullus* 22) and Strabo (*Geog* XIII 1 55), he was a close confidant of Mithridates; apparently, when on a mission to Tigranes, he privately advised him not to give Mithridates the requested assistance against Rome. Tigranes reported this to Mithridates; Metrodorus was either executed by Mithridates, or died of natural causes while being sent back to him. Cicero mentions Metrodorus and his phenomenal memory at *de Or* II 360.

[Footnote 28: PW XV,2 1481 3; Jacoby *FGrH* no. 184.]

The present passage is more specific than any other surviving reference to Metrodorus' anti-Roman sentiments; Ovid had perhaps read the *scripta* in question.

As both Cicero and Pliny use the epithet 'Scepsius', Ovid's reference would have been immediately understood: *MEtrodOrus* could not be used in elegiac verse.

=38. ACTAQVE ROMA REA EST.= Similar verse-endings at *RA* 387-88 'si mea materiae respondet Musa iocosae, / uicimus, et falsi criminis *acta rea est*', *Fast* IV 307-8 'casta quidem, sed non et credita: rumor iniquus / laeserat, et falsi criminis *acta rea est*', and *Tr* IV i 26 'cum mecum iuncti criminis acta [*sc* Musa] *rea est*'; other instances of *reus agi* at *Her* XIV 120, *Met* XV 36, *Tr* I i 24, *Tr* I viii 46, and *Her* XX 91. See at xv 12 *nil opus est legum uiribus, ipse loquor* (p 434) for a full discussion of Ovid's use of legal terminology.

=39. FALSA ... CONVICIA= has a place in the rhetoric of Ovid's argument, balancing *uerissima crimina* at 29.

=40. OBFVIT AVCTORI NEC FERA LINGVA SVO.= *Obesse* is used of Ovid's own situation at *Tr* I i

55-56 'carmina nunc si non studiumque quod _obfuit_ odi, / sit satis', IV i 25 'scilicet hoc ipso nunc aequa [_sc_ Musa], quod _obfuit_ ante', IV iv 39 'aut timor aut error nobis, prius _obfuit_ error' & V i 65-68. Compare as well _Tr_ II 443-44 'uertit Aristiden Sisenna, nec _obfuit_ illi / historiae turpis inseruisse iocos'.

=41. MALVS= = malignus.

=41. INTERPRES.= The word probably combines the senses of 'translator' and 'interpreter'; that is, the person intentionally misconstrued the meaning of certain passages.

As André points out, Ovid's statement here that his Latin poems have caused him difficulty in Tomis indicates that Latin was not as completely unknown in the city as Ovid claims at, for example, _Tr_ III xiv 47-48, V vii 53-54 'unus in hoc nemo est populo qui forte Latine / quamlibet [_Heinsius_: quaelibet _codd_] e medio reddere uerba queat' & V xii 53-54 'non liber hic ullus, non qui mihi commodet aurem, / uerbaque significant quid mea norit, adest'; compare as well _Tr_ III xiv 39-40.

=42. INQVE NOVVM CRIMEN CARMINA NOSTRA VOCAT.= In crimen uocare was a normal idiom: compare Cic _Scaur_ (e) 'custos ille rei publicae proditionis est in crimen uocatus' and _Fam_ V xvii 2 'ego te, P. Sitti, et primis temporibus illis quibus in inuidiam absens et in crimen uocabare defendi'.

=42. NOVVM CRIMEN.= The uetus crimen was of course the accusation that the Ars Amatoria was immoral. Professor E. Fantham suggests to me that nouum could have the meaning 'unprecedented', as at Cic _Lig_ 1 'Nouum crimen', C. Caesar, et ante hunc diem non auditum propinquus meus ad te Q. Tubero detulit'. Ovid would therefore be saying that the kind of geographical maiestas the Tomitans were accusing him of did not constitute a proper charge.

=43. PECTORE CANDIDVS.= 'Kind of heart'. This sense of candidus is constantly misunderstood by modern commentators. The basic transferred sense of the word is 'kind' or 'generous towards others'. This can be clearly seen in such passages as _Tr_ III vi 5-8 'isque erat usque adeo populo testatus, ut esset / paene magis quam tu quamque ego notus, amor; / quique est in caris animi [_codd_: animo _fort legendum_] tibi candor_ amicis / cognita sunt ipsi quem colis ipse uiro', _Tr_ IV x 130-32 'protinus ut moriar non ero, terra, tuus. / siue fauore tuli siue hanc ego carmine famam, / iure tibi grates, candide_ lector, ago', _Tr_ V iii 53-54 'si uestrum merui candore_ fauorem, / nullaque iudicio littera laesa meo est', _EP_ II v 5, _EP_ III ii 21-22 'aut meus excusat caros ita candor_ amicos, / utque habeant de me crimina nulla fauet', and _EP_ III iv 13 'uiribus infirmi uestro candore_ ualemus'.

For pectore candidus compare from other authors Hor _Epop_ XI 11-12 'candidum / pauperis ingenium', Val Max VIII xiv praef 'candidis ... animis' and Scribonius Largus praef 5 26 'candidissimo animo'.

=44. EXTAT ADHVC NEMO SAVCIVS ORE MEO.= Ovid makes similar claims at _Tr_ II 563-65 'non ego mordaci destrinxi carmine quemquam ... candidus a salibus suffusis felle refugi' and _Ibis_ 1-8 'Tempus ad hoc, lustris bis iam mihi quinque peractis, / omne fuit Musae carmen inerme meae ... nec quemquam nostri nisi me laesere libelli ... unus ... perennem / candoris_ titulum non sinit esse mei'. André says of the present passage, 'C'est oublier le poème Contre Ibis', but Housman wrote 'Who was Ibis? Nobody. He was much too good to be true. If one's enemies are of flesh and blood, they do not carry complaisance so far as to chose the dies Alliensis for their birthday and the most ineligible spot in Africa for their birthplace. Such order and harmony exist only in worlds of our own creation, not in the jerry-built edifice of the demiurge ... And when I say that Ibis was nobody, I am repeating Ovid's own words. In the last book that he wrote, several years after the Ibis, he said, ex Pont. IV 14 44, "extat adhuc nemo saucus ore meo" (1040). Housman is wrong to adduce this line as though it were a statement made under oath (compare the claim made in 26 'littera de uobis est mea questa nihil'). It is nonetheless true that in the extant poems of reproach Ovid does not identify the person he is addressing.

=45. ADDE QVOD.= See at xi 21 adde quod (p 368).

=45. ILLYRICA ... PICE NIGRIOR.= For the formula, Otto (_pix) cites this passage and _Il_ IV 275-77 '[Greek: *nephos ... melanteron êute pissal*] and from Latin poetry _AA_ II 657-58 'nominibus mollire licet mala: *fusca uocetur / _nigror Illyrica cui _pice_ sanguis erit*', _Met_ XII 402-3 'totus _pice nigror_ atra, / candida cauda tamen', _EP_ III iii 97 'sed neque mutatur [_uar_ fuscatur] _nigra pice_ lacteus umor', _Her_ XVIII 7 'ipsa uides caelum _pice nigrus_', and Martial I cxv 4-5 'sed quandam uolo nocte _nigriorem, / formica, _pice_, graculo, cicada'.

=45. ILLYRICA ... PICE.= A famous mineral pitch was produced near Apollonia; André cites Pliny _NH_ XVI 59 'Theopompus scripsit in Apolloniarum agro picem fossilem non deteriorem Macedonica inueniri', _NH_ XXXV 178, and Dioscorides I 73.

=45. NIGRIOR.= The man who was _niger_ had qualities opposite to those of the man who was _candidus_; that is, he habitually thought and spoke evil of others. This is illustrated by Hor _Sat_ I iv 81-85 'absentem qui rodit amicum, / qui non defendit alio culpante, solutos / qui captat risus hominum famamque dicacis, / fingere qui non uisa potest, commissa tacere / qui nequit--hic _niger_ est, hunc tu, Romane, caueto'. The same sense is seen at _Sat_ I iv 91 & 100, and at Cic _Caec_ 28 'argentarius Sex. Clodius cui cognomen est Phormio, nec minus _niger_ nec minus confidens quam ille Terentianus est Phormio'. A similar sense of _ater_ is seen at Hor _Epod_ VI 15-16 'an si quis _atro_ dente me petuerit, / inultus ut flebo puer'; Lindsay Watson _ad loc_ (in an unpublished University of Toronto dissertation) cites Hor _Ep_ I xix 30 'nec socerum quaerit quem uersibus obliniat _atris_' for the same meaning.

A specific connection is often made between blackness and envy: compare _Met_ II 760 (the home of _Inuidia_ is _nigro squalentia tabo_) and Statius _Sil_ IV viii 16-17 (_atra Inuidia_).

Catullus XCIII 2 'nec scire utrum sis albus an _ater_ homo' and similar passages at Cic _Phil_ II 41 and Apuleius _Apol_ 16 are examples of an unrelated idiom meaning 'I know absolutely nothing about you'.

=46. MORDENDA.= For biting as an image of malice, Watson at Hor _Epod_ VI 15 'atro dente' cites Cic _Balb_ 57 'in conuiuis rodunt, in circulis uellitant; non illo inimico, sed hoc malo dente carpunt', and Val Max IV 7 ext 2 'malignitatis dentes'; Professor R. J. Tarrant cites Hor _Sat_ II i 77 and Martial V xxviii 7 'robiginosis cuncta dentibus rodit'. The image is of course used at times specifically of jealousy; Watson cites _Tr_ IV x 123-24 'nec, qui detrectat praesentia Liuor iniquo / ullum de nostris dente momordit opus' and _EP_ III iv 73-74 'scripta placent a morte fere, quia laedere uiuos / liuor et iniusto carpere dente solet', and Professor Tarrant cites Hor _Carm_ IV iii 16 'et iam dente minus mordeor inuido' and Pindar _P_ II 52-53 '[Greek: eme de chreôn / pheugein dakos adinon kakagorian]'.

=47. MEA SORS= = _ego sortem grauem passus_.

=48. GRAIOS.= The more poetic _Graius_ is more than four times as common in Ovid as _Graecus_, which, apart from _Her_ III 2, is only found in the _Fasti_ (I 330, IV 63 & V 196) and the _Tristia_ (III xii 41, V ii 68 & V vii 11).

=49. GENs MEA PAELIGNI REGIOQVE DOMESTICA SVLMO.= This line is a type of hendiadys, the first half of the line being redefined by the second. The other cities of the Paeligni were Corfinium and Superaequum.

=51-52. INCOLVMI ... SALVOQVE.= The two words, equivalent in meaning, were used together as a common Latin phrase; see Caesar _BC_ I 72 3 'mouebatur etiam misericordia ciuium ... quibus _saluis atque incolubus_ rem obtinere malebat' & II 32 12 '_saluum atque incolumem_ exercitum', Cic _Fin_ IV 19, _Diuin in Q Caec_ 72, _Inuen_ II 169, and Livy XXIII 42 4 '_saluo atque incolumi_ amico', XXIX 27 3 &

XLI 28 9.

=53. **IMMVNIS**= is also used without a qualifying word or phrase at Plautus *_Tr_* 354, Sall *_Iug_* 89 4 'eius [*_sc_ oppidi*] apud Iugurtham immunes', Cic *_Off_* III 49 'piratas *_immunes*_, socios uectigales habemus', Cic *_Font_* 17, Livy XXXIV 57 10 'urbes ... liberas et *_immunes*' & XXXVII 55 7, and *_CIL_* XIV 4012 4. For a recent discussion of *_immunitas*_, see V. Nutton, "Two Notes on Immunitas: *_Digest_* 27,1,6,10 and 11", *_JRS_* 1971, 52-63.

=54. **EXCEPTIS SI QVI MVNERA LEGIS HABENT**.= The phrase is difficult. Perhaps legal magistrates enjoyed immunity from taxation; if this is what Ovid is saying, *_munera legis*_ is related to such expressions as *_consulatus munus*_(Cic *_Pis_* 23) and *_legationis munus*_(*_Phil_* IX 3). *_Munus*_ by itself of magistrates' duties is quite common.

Professor E. Fantham suggests to me, however, that *_munera legis*_ is a reference to civic duties, or liturgies, that Greek cities imposed on certain of their citizens, and Ovid may be saying that citizens performing such liturgies at Tomis procured exemption from regular taxation.

Wheeler translates 'those only excepted who have the boon by law'. This seems difficult; but Professor A. Dalzell notes that the strangeness of the phrasing may be the results of Ovid's striving for a play on *_munera/_immunis*_.

=55. **CORONA**.= Professor C. P. Jones notes that the *_corona*_ indicates that Ovid was probably invested with a local priesthood.

=57-58. **DELIA TELLVS, / ERRANTI TVTVM QVAE DEDIT VNA LOCVM**.= Accounts of this at *_Met_* VI 186-91 (Niobe speaking) 'Latonam ... cui maxima quondam / exiguam sedem pariturae terra negauit! / nec caelo nec humo nec aquis dea uestra recepta est: / exul erat mundo, donec miserata uagantem / "hospita tu terris erras, ego" dixit "in undis" / instabilemque locum Delos dedit' and in the passages cited by Williams at *_Aen_* III 76 and Tarrant at *Sen _Ag_* 384f.

=61-62. DI MODO FECISSENT PLACIDAE SPEM POSSET HABERE / PACIS, ET A GELIDO LONGIVS AXE FORET.= In this final distich Ovid unexpectedly reverts from his gratitude to the Tomitans to the subject of the first part of the poem, the inhospitality of the region.

This passage provides an example of the technique pointed out in the *_Amores*_ by Douglass Parker ("The Ovidian Coda", *_Arion_* 8 [1969]) whereby Ovid unexpectedly modifies a poem's tone in the concluding distich. In *_Am_* I x Ovid rails against his girl because she has asked him for a present: 'nec dare, sed pretium posci dedignor et odi; / quod nego poscenti, desine uelle, dabo!' (63-64). In *_Am_* II xiv Ovid scolds his girl for having an abortion: 'di faciles, peccasse semel concedite tuto, / et satis est; poenam culpa secunda ferat!' (43-44). In II xv, Ovid imagines that he becomes the ring he is giving his girl: 'inrita quid uoueo? paruum proficiscere munus; / illa data tecum sentiat esse fide!' (27-28). *_Am_* I vii, I xiii, I xiv, and II xiii are other examples of the device.

=62. **A GELIDO ... AXE**.= Compare XV 36 'dura iubet *_gelido*_ Parca *_sub axe_* mori' and *_Her_* VI 105-6 (Hypsipyle to Jason) 'non probat Alcimede mater tua--consule matrem-- / non pater, *_a gelido_* cui uenit *_axe_* nurus'.

XV. To Sextus Pompeius

The poem, the fourth and last in the book to be addressed to Pompeius, is an elaborate appeal to him to continue his assistance.

It starts with the assertion that Pompeius, after the Caesars, is principally responsible for Ovid's well-being (1-4). The favours Pompeius has done for Ovid are innumerable and extend throughout his life (5-10). Ovid will of his own volition declare that he is as much Pompeius' property as Pompeius' estates in Sicily and Macedonia, his house in Rome, or his country retreat in Campania; because of Ovid, Pompeius now has property in the Pontus (11-20). Ovid asks him to continue working on his behalf (21-24). He knows that he does not have to urge Pompeius, but he cannot help himself (27-34). No matter whether he is recalled or not, he will always remember Pompeius; all lands will hear that it is he who saved Ovid, and that Ovid belongs to him (35-42).

The poem effectively combines a number of commonplaces of the works of exile, subordinating them to the central theme of Ovid's indebtedness to Pompeius. The topic of Ovid as Pompeius' property is to a certain extent foreshadowed in *EP* I vii, throughout which Ovid refers to himself as a client of Messalinus' family: 'ecquis in extremo positus iacet orbe tuorum, / me tamen excepto, qui precor esse tuus?' (5-6); it is found explicitly at i 35-36 'sic ego sum rerum non ultima, Sexte, tuarum / tutelaeque feror munus opusque tuae'. Syme (*HO* 156) believes that the addressing of the first and penultimate letters to Pompeius constitutes a dedication of the book to Pompeius. However, as Syme recognizes, the abnormal length of the book indicates that it may be a posthumous collection (see page 4 of the introduction); if so, the arrangement of the poems is presumably by Ovid's literary executor.

The poem is remarkable for the cluster of legal terms at 11-12. The passage is evidence for Ovid's expertise and interest in law. For other indications of this in his works, see at 12 (p 434).

=1. SI QVIS ... EXTAT.= Pompeius is kept in the third person through line 10; Ovid thereby indicates that he is making a public declaration.

=1. EXTAT.= As Riese pointed out, the choice in 1-2 is between *_extat* ... *requirit*_ and *_extet* ... *requirat*_; the problem is that the manuscripts give *_extat* ... *requirat*_, *_requirit*_ being found only in a few manuscripts of Heinsius, while *_extet*_ is a conjecture of Guethling. Owen (1894) thought that the ending of *_extat*_ caused *_requirit*_ to be corrupted to *_requirat*_; on the other hand, the alteration of *_extet*_ to *_extat*_ would be all but automatic. There is a similar difficulty at *_Tr* I i 17-18 'si quis ut in populo nostri non immemor illi [= illic]_, / si quis qui quid agam forte *_requirat*_ erit', where most manuscripts have *_requireret*_. Both passages seem to involve the assimilation of *_requirere*_ to the mood of the verb immediately following. I print *_extat* ... *requirit*_ in consideration of *_Tr* III x 1-2 'Si quis adhuc istic *_meminit*_ Nasonis adempti, / et *_superest* sine me nomen in urbe meum' (cited by Lenz), *_Tr* III v 23-24 'si tamen interea quid in his ego perditus oris-- / quod te credibile est quaerere-- *_quaeris*_, agam' and *_Tr* V vii 5 'scilicet ut semper quid agam, carissime, *_quaeris*'.

=3. CAESARIBVS= = *_Augusto et Tiberio*_. Augustus is similarly given primary credit for Ovid's survival at v 31-32 'uiuit adhuc uitamque tibi debere fatetur, / quam prius a miti Caesare [= *_Augusto*] munus habet'.

=4. A SVPERIS ... PRIMVS.= The same idiomatic use of *_ab*_ 'after' at v 25-26 'tempus ab his uacuum Caesar Germanicus omne / auferet; *_a magnis*_ hunc colit ille *_deis*_ and *_Fast* III 93-94 (of the month of March) 'quintum Laurentes, bis quintum Aequiculus acer, / *_a tribus*_ hunc *_primum*_ turba Curensis habet'.

=5. TEMPORA ... OMNIA.= Compare i 23 '*_numquam*_ pigra fuit nostris tua gratia rebus'.

=5. COMPLECTAR.= *_Complecti*_ in the weak sense 'include, take in' is found in Ovid only here and at *_Tr* I v 55 'non tamen idcirco *_complecteret* omnia uerbis'. The usage is common in prose (*_OLD complector*_ 8).

=6. MERITIS.= Compare i 21-22 'et leuis haec *_meritis* referatur gratia tantis; / si minus, inuito te quoque gratus ero'.

=7-10. QVAE NVMERO TOT SVNT.= Ovid is very fond of using this type of catalogue to indicate great number. Compare *_AA_ I* 57-59 ('tot habet tua Roma puellas'), *_AA_ II* 517-19 ('tot sunt in amore dolores'), *_AA_ III* 149-50 (the many ways women can ornament themselves), *_Tr_ V vi* 37-40 (the number of Ovid's ills), and *_EP_ II* vii 25-28 ('nostrorum ... summa laborum').

=8. LENTO CORTICE.= 'Tough skin'.

=8. GRANA.= Ovid does not use pomegranates in his similar catalogues elsewhere. Professor R. J. Tarrant points out to me how Ovid elaborates the novel item of comparison in a full distich with several picturesque details (*_Punica_*, *_lento cortice_*, *_rubent_*), then reviews familiar elements rather more quickly in 9-10, with geography the ordering principle.

=9. AFRICA QVOT SEGETES.= Compare *_EP_ II* vii 25 'Cinyphiae segetis citius numerabis aristas' (the Cinyps was a river in Libya).

=9. SEGETES ... RACEMOS.= Compare *_AA_ I* 57 'Gargara quot *_segetes_*, quot habet Methymna *_racemos_*'.

=9. TMOLIA TERRA= = *_Lydia_*. The adjective *_Tmolius_* (from *_Tmolus_*, a mountain in Lydia famous for its wines) occurs only here.

=10. QVOT SICYON BACAS.= Compare *_AA_ II* 518 'caerula quot bacas Palladis arbor habet'. For Sicyonian *_bacae_* compare Virgil *_G_ II* 519 'Sicyonia baca' and *_Ibis_* 317 'oliuifera ... Sicyone'.

=10. QVOT PARIT HYBLA FAVOS.= *_Fauos_* stands by a type of metonymy for *_apes_*; compare *_AA_ II* 517 'quot apes pascuntur in Hybla', *_AA_ III* 150 'nec quot apes Hybla nec quot in Alpe ferae', and *_Tr_ V vi* 38 'florida quam multas Hybla tuetur apes'. For a similar metonymy, see *_EP_ II* vii 26 'altaque quam multis floreat Hybla thymis'.

=11. CONFITEOR; TESTERE LICET.= 'I make a public deposition; you, Pompeius, may be a witness'. The deposition is to the effect that Ovid is now Pompeius' property by virtue of the many gifts Pompeius has made to him.

=11. TESTERE ... SIGNATE.= André cites *_Dig_ XXII v* 22 'curent magistratus cuiusque loci *_testari_* uolentibus et se ipsos et alios testes uel *_signatores_* *_praebere_*'.

=11. SIGNATE, QVIRITES.= After addressing Pompeius directly (*_testere licet_*), Ovid addresses those witnessing the *_mancipatio_*. As Professor A. Dalzell points out, this was achieved *_ex iure Quiritium_*; there is a similar direct address to the witnessing *_Quirites_* in the formula for establishing a will (Gaius II 104).

Professor Dalzell also notes the abrupt change of audience; typical of Propertius, this is a very unusual procedure in Ovid.

For *_signare_* used without an object, compare Suet *_Cl_ 9* 2 'etiam cognitio falsi testamenti recepta est, in quo et ipse *_signauerat_*' & *_Nero_* 17 'cautum ut testamentis primae duae cerae testatorum modo nomine inscripto uacuae *_signaturis_* ostenderentur'.

Ovid uses *_testis_* and *_signare_* in a similarly metaphorical sense at *_EP_ III ii* 23-24 (he forgives those friends who deserted him in his disaster) 'sint hac [*_M* (Heinsius): *hi codd.*] contenti uenia, *_signentque_* [*_uarr_* *sientque*; *fugiantque*] licebit / purgari factum me quoque *_teste_ suum'*

=12. NIL OPVS EST LEGVM VIRIBVS, IPSE LOQVOR.= Ehwald (*_KB_ 52*) aptly cites Quintilian V vii 9

'duo genera sunt testium, aut uoluntariorum aut eorum quibus in [in _add editio Aldina_] iudiciis publicis lege denuntiari solet ['or those who are summoned _sub poena_ in trials']'.

The reference in this passage to a legal procedure is rather curious, as is the connected reference in 41-42. But it is clear from Ovid's verse that he had a solid practical expertise and interest in law. In his youth he had been one of the *_tresuiri monetales_* or *_capitales_* (*_Tr_ IV* x 33-34), and had also served in the centumviral court (*_Tr_ II* 93-94; *_EP_ III* v 23-24). He must have been known for his knowledge of law as well as for his fairness in order to be selected as arbitrator in private cases: 'res quoque priuatas statui sine crimine iudex, / deque mea fassa est pars quoque uicta fide' (*_Tr_ II* 95-96). E. J. Kenney has presented some interesting statistics concerning the frequent occurrence of legal terms in Ovid's poetry ("Ovid and the Law", *_Yale Classical Studies_ XXI* [1969] 241-63) comparing the number of occurrences of certain legal terms in Ovid and in Lucretius, Catullus, Virgil, Propertius, Tibullus, and the *_Odes_* of Horace. *_Ius_* and *_lex_* are not much more common in Ovid than in the other poets (the proportions being 134:59 and 74:60 respectively for Ovid and the other poets combined); this is not surprising, since these common words could hardly be considered technical terms. *_Arbiter_* (7:4) and *_lis_* (23:10) are not much more common in Ovid than in the other poets. But it will be seen from the following list how fond Ovid was of legal terminology: *_legitimus_* (16:0), *_iudex_* (47:12), *_iudicium_* (39:7), *_index_* (26:1), *_indictum_* (36:8), *_arbitrium_* (23:6), *_reus_* (23:5), *_uindex_* (26:5), *_uindicare_* (16:6), *_uindicta_* (11:0), *_asserere_* (3:0), *_assertor_* (1:0). Compare as well the play on legal terminology at *_AA_ I* 83-86 (with Hollis's notes), and the use of such terms as *_addicere_* (*_Met_ I* 617), *_fallere depositum_* (*_Met_ V* 480 & *IX* 120), *_usus communis_* (*_Met_ VI* 349), *_transcribere_* (*_Met_ VII* 173), *_primus heres_* (*_Met_ XIII* 154), *_rescidere_* (*_Met_ XIV* 784), *_accensere_* (*_Met_ XV* 546), *_subscribere_* (*_Tr_ I* ii 3), *_sub condicione_* (*_Tr_ I* ii 109), and *_acceptum referre_* (*_Tr_ II* 10).

=13. OPES ... PATERNAS.= Pompeius appears to have been very wealthy. Seneca speaks of the wealth of a Pompeius (presumably the son of Ovid's patron--so Syme *_Ten Studies_* 82, *_HO_* 162), who was murdered by Gaius Caligula (*_Tranq_* 11 10).

=13. REM PARVAM= *_MHIT_ PARVAM REM _BCFL_*. Either reading is possible enough. On balance, I believe *_paruam rem_* to be an intentional scribal alteration to avoid the incidence of a spondaic word in the fourth foot of the hexameter; for a discussion of the phenomenon, see at i 11 *_uellem cum_* (p 150).

In an older poet, the alliteration of *_paruam pone paternas_* would be a strong argument for the reading (see page 15 of Munro's introduction to his commentary on Lucretius), but Ovid did not use the device in his poetry.

=15. TRINACRIA= = *_Sicilia_*, unusable because it begins with three consecutive short vowels; compare *_Met_ V* 474-76 (of Ceres) 'terras tamen increpat omnes / ingratasque uocat nec frugum munere dignas, / *_Trinacriam_* ante alias'.

André avoids the literal meaning of the passage, joining *_terra_* with *_Trinacria_* as well as with *_regnataque_* ... *_Philippo_* and taking it to mean 'estate': 'ta terre de Trinacie et celle où régna Philippe'. But this sense of *_terra_* is rare in Latin (Martial *IX* xx 2, Apuleius *_Met_ IX* 35), it is difficult to see how *_regnataque_* ... *_Philippo_* could stand as an epithet in such a case, and it is clear enough that Ovid is imitating *_Aen_ III* 13-14 '*_terra_* ... acri quondam *_regnata Lycurgo'*, as he does at *_Her_ X* 69 'tellus iusto *_regnata parenti_*', *_Met_ VIII* 623 'arua suo quondam *_regnata parenti_*', and *_Met_ XIII* 720-21 '*_regnataque uati / Buthrotos Phrygio_*'. In these lines Ovid states that Pompeius owns Sicily, Macedonia, and Campania, and by the hyperbole indicates the size of Pompeius' holdings. Seneca similarly mentions how the Pompeius murdered by Gaius Caligula possessed 'tot flumina ... in suo orientia, in suo cadentia'.

=16. QVAM DOMVS AVGVSTO CONTINVATA FORO.= Compare v 9-10 'protinus inde domus uobis Pompeia petetur: / *_non est Augusto iunctior ulla foro_*'.

=18. QVAEQVE RELICTA TIBI, SEXTE, VEL EMPTA TENES.= The line seems rather prosaic. For the thought, compare Cic *_Off_* II 81 'multa _hereditatibus_, multa _emptionibus_, multa dotibus tenebantur sine iniuria'; for this sense of *_relicta_*, compare Nepos *_Att_* 13 2 'domum habuit ... ab auunculo hereditate *_relictam_*', Livy XXII 26 1 'pecunia a patre *_relicta_*', and Martial X xlvi 3 'res non parta labore, sed *_relicta_*'.

=19. TAM TVVS EN EGO SVM.= Professor A. Dalzell notes the play on the dual sense of *_tuus_* (devoted/belonging to you) which is probably the basis of the entire poem. For *_tuus_* 'devoted' compare *_Tr_* II 55-56 '[iuro ...] hunc animum fuisse tibi, uir maxime, meque, / qua sola potui, mente fuisse *_tuum_*' and the other passages cited at *_OLD tuus_* 6.

=19. MVNERE.= The word is difficult. 'Gift' seems strange in view of the stress placed on Pompeius' ownership of Ovid. Professor E. Fantham suggests to me that the phrase could mean 'by virtue of whose sad *_service_* you cannot say you own nothing in the Pontus', while Professor R. J. Tarrant suggests that *_munere_* could mean 'responsibility, charge', with *_cuius_* (= *_mei_*) as an objective genitive.

=21. ATQVE VTINAM POSSIS, ET DETVR AMICIVS ARVVM.= This elliptical use of *_posse_* seems to be colloquial. The only instance cited by *_OLD possum_* 2a from verse is Prop IV vii 74 'potuit [*_uar_* patuit], nec tibi auara fuit'; there as well the tone is that of lively speech.

=21. AMICIVS ARVVM.= The same phrase at *_Met_* XV 442-43 (Helenus to Aeneas) 'Pergama raptam feres, donec Troiaeque tibique / externum patrio contingat *_amicius aruum_*'. The use of the adjective *_amicus_* of things rather than person is in the main a poetic usage, but compare Cic *_Quinct_* 34 'breuitas postulatur, quae mihi met ipsi *_amicissima_* est', *_ND_* II 43 'fortunam, quae *_amica_* uarietati constantiam respuit', and *_Att_* XII xv 'nihil est mihi *_amicius_* solitudine'; other instances in the elder Pliny and Columella.

=22. REMQVE TVAM PONAS IN MELIORE LOCO.= Compare *_EP_* I iii 77-78 'liquit Agenorides Sidonia moenia Cadmus / poneret ut muros *_in meliore loco_*'.

=24. NVMINA PERPETVA QVAE PIETATE COLIS.= Tiberius and Germanicus are meant. For Pompeius' devotion to Germanicus, compare v 25-26 'tempus ab his uacuum Caesar Germanicus omne / auferet; a magnis hunc colit ille deis'.

=25-26. ERRORIS NAM TV VIX EST DISCERNERE NOSTRI / SIS ARGUMENTVM MAIVS AN AVXILIVM.= This distich does not belong in the text: it is in itself unintelligible, and interrupts a natural progression from 24 to 27. I am not certain that the distich is a simple interpolation, since there is nothing in the context to which it is an obvious gloss. Possibly it has been inserted from another letter from exile, in which its meaning would have been clear from context.

Argumentum is difficult. Wheeler translates, 'For 'tis hard to distinguish whether you are more the proof of my mistake or the relief', and notes 'Apparently Pompey could prove (*_argumentum_*) that "error" which Ovid regarded as the beginning of his woes'. But this seems a strange thing to say, for Ovid's *_error_* was hardly in need of demonstration.

Auxilium is used in its medical sense, *_erroris_* being equivalent to *_morbi_* or *_uulneris_*; compare *_RA_* 48 'uulneris auxilium' and the passages collected at *_OLD remedium_* 1.

=25. DISCERNERE.= Gronovius argued (*_Observationes_* III xiii) that DECERNERE (*_MI1_*) should be read here, since *_decernere_* has the required sense 'uel decertare uel iudicare et certum statuere', whereas *_discernere_* means 'separare, dirimere, distinguere, diuidere'. On the evidence of the lexica, however, Gronovius' distinction breaks down, since *_discernere_* meaning 'decide, determine, make out' is common enough: compare Sallust *_Cat_* 25 3 'pecuniae an famae minus parceret haud facile *_discerneret_*', Cic *_Rep_*

2 6 'ne nota quidem ulla pacatus an hostis sit *_discerni_* ac iudicari potest', Varro *LL* VII 17 'quo *_discernitur_* homo mas an femina sit', and Livy XXII 61 10 'quid ueri sit *_discernere_*'. I therefore let *_discernere_* stand.

=29-30. ET PVDET ET METVO SEMPERQVE EADEMQUE PRECARI / NE SVBEANT ANIMO TAEDIA IVSTA TVO.= Compare *_EP_* III vii entire (an apology to his friends for the monotony of his verse), and especially the opening lines: 'Verba mihi desunt eadem tam saepe roganti, / iamque pudet uanas fine carere preces. / taedia consimili fieri de carmine uobis, / quidque petam cunctos edidicisse reor'.

=30. SVBEANT ANIMO.= *_Subire animo_* occurs also at *_Tr_* I v 13. Ovid uses *_subire_* with the dative several times in the poetry of exile (*_Tr_* I vii 9, II 147, III iii 14 & V vii 58; *_EP_* I ix 11, II x 43 & IV iv 47), but not beforehand; earlier he has the accusative (*_Met_* XII 472) or the simple verb (*_Met_* XV 307). The dative construction is taken up by the author of the later *_Heroides_* (XVI 99, XVIII 62).

=31. RES IMMODERATA CVPIDO EST.= *_Cupido_* similarly called *_immoderata_* at Apuleius *Plat_* II 21; elsewhere qualified as *_immodica_* (Livy VI 35 6) and *_immensa_* (*_Aen_* VI 823, Tac *_Ann_* XII 7).

=33. DELABOR.= Cicero uses the word for moving from one subject to another (*_OLD delabor_* 5b); here the metaphorical sense 'fall' is still active.

=34. IPSA LOCVM PER SE LITTERA NOSTRA ROGAT.= This line as it stands is clearly corrupt. I do not understand Wheeler's 'my very letters of their own accord seek the opportunity'; André's 'c'est la lettre qui, d'elle-même, demande le sujet' seems equally difficult, although *_locus_* can certainly have the meaning 'subject, topic of discussion' (*_OLD_* *_locus_* 24b).

The only parallel I have found is *_Fast_* II 861 'iure uenis, Gradiue: *_locum tua tempora poscunt_*'. If *_littera_* is retained in the present passage, this parallel is of little assistance, since *_locum_* there means 'a place within a larger work', and Ovid's poetry cannot ask for a *_locus_* in that sense. Taking the passage from the *_Fasti_* as a parallel, I once thought that Ovid wrote *_ipsa locum pro se tristia nostra rogant_* (or *_petunt_*); for the noun *_triste_* compare *_Fast_* VI 463 'scilicet interdum miscentur *_tristia_* laetis', *_Ecl_* III 80-81 '*_triste_* lupus stabulis, maturis frugibus imbris, / arboribus uenti, nobis Amaryllidis irae', and Hor *_Carm_* I xvi 25-26 'nunc ego mitibus / mutare quaero *_tristia_*'. I now consider this unlikely, since the personal adjective *_nostra_* with *_tristia_* seems unidiomatic; but I still believe that *_littera_* is the key to the corruption.

Professor R. J. Tarrant has tentatively suggested something like *_inque locum ... redit_*, but questions whether *_in locum_*, even just after *_eodem_*, can have the sense *_in eundem locum_*. Professor Tarrant also points out to me the possible relevance of *_locus_* in the sense *_locus communis_* (compare Sen *_Suas_* I 9 'dixit ... *_locum_* de uarietate fortunae'); Ovid might be saying that his poetry had made rather frequent use of the *_locus de exilio_*. In this case, *_rogat_* would require emendation.

One of Heinsius' manuscripts read *_per se ... facit_*, which is just possibly correct. Heinsius proposed *_pro se ... facit_*, which I do not understand.

=35. HABITVRA= is a good instance of the future participle used to express what is inevitably destined to happen (with *_Parca_* balancing in the pentameter); for the sense, see Tarrant on Sen *_Ag_* 43 'datus coniugi iugulum suae'.

=37. INOBLITA= = *_memori_*. Apparently the only instance of the word in classical Latin.

=39. CAELO ... SVB VLLO.= Bentley oddly conjectured ILLO, the reading of *_Mac_*, which gives the sense 'under the Tomitan sky'. This obviously contradicts the following *_transit nostra feros si modo Musa Getas_*.

=41. SERVATOREM= occurs in Ovid only here and at Met_ IV 737-38 (of Perseus) 'auxiliumque domus _seruatoremque_ fatentur / Cassiope Cepheusque pater'. In prose it is several times used in a civic context (Cic Pis_ 34, Planc_ 102, Livy VI 20 16 & XLV 44 20; CIL_ IX 4852 in a dedication to Ioui optimo maximo seruatori conseruatori ... ex uoto suscepto_). The solemn overtones of seruatorem must be part of what Ovid means for his own land and for the rest of the world to hear and know; the poem thus ends with an implied pronouncement to balance the public statement of the opening.

=42. MEQVE TVVM LIBRA NORIT ET AERE MAGIS.= This line clearly refers to mancipatio, the receiving of property (including slaves), which is described by Gaius as follows: 'adhibitis non minus quam [Boeth.: quod cod.] quinque testibus ciibus Romanis puberibus, et praeterea alio eiusdem condicioneis qui libram aeneam teneat, qui appellatur libripens ['scale-holder'--de Zulueta], is qui mancipio accipit, aes [aes add Boeth.] tenens, ita dicit: "hunc ego hominem ex iure [Boeth.: iust cod.] Quiritium meum esse aio isque mihi emptus esto hoc aere aeneaque libra", deinde aere percutit libram, idque aes dat ei a quo mancipio accipit quasi pretii loco' (I 119).

MAGIS is found as a secondary reading in F and in the thirteenth-century Barberinus lat. 26; the reading of most manuscripts is MINVS, which seems to me impossible. Several explanations of minus have been advanced:

(i) Gronovius took the line to mean 'tuus sum, immo mancipium tuum, nisi quod sola libra et aes mea mancipatione abfuerunt'. This retention of minus, however, involves Ovid in a qualifying retraction just when he seems to be aiming for a ringing conclusion. As well, the instances of minus cited by Gronovius do not in fact illustrate this passage: among them are EP_ I vii 25-26 'uno / nempe salutaris quam prius ore minus', Met_ XII 554-55 'bis sex Herculeis ceciderunt me minus uno ['except for me alone'] / uiribus', and Manilius I 778 'Tarquinio ... minus reges', 'the kings, except for Tarquin'.

Gronovius seems to have realized that difficulties remained, and proposed to read NOVIT in 42 and make 41-42 a relative clause dependent on tellus in 38, so that the concluding lines of the poem would mean 'mea tellus, Sulmo, Roma, Italia, me tuum esse audiet. sed audiet idem etiam, quaecumque sub alia quauis caeli parte terra posita est, et te, meum seruatorem, meque, libra et aere tuum, minus nouit'. Once again, minus seems to weaken the poem fatally.

(ii) Ehwald (KB_ 71) followed Gronovius' second explanation, retaining the manuscripts' norit, and glossing 'tellus, quae sub ullo caelo posita est et te, meae salutis seruatorem, meque, libra et aere tuum, minus norit'.

(iii) Némethy followed Gronovius' first explanation, adding as an illustration AA_ I 643-44 'ludite, si sapitis, solas impune puellas: / hac minus [Burman: magis codd.] est una fraude tuenda [Naugerius ex codd suis: pudenda codd.] fides'. The citation does not strengthen the case for minus.

(iv) André wrote 'Minus me paraît avoir le sens de citra "sans aller jusqu'à", i.e. "sans même avoir recours à la mancipation": "tu es mon maître de ma propre volonté, et non, comme tu l'es de tes autres propriétés, par achat." But the meaning seems to weaken the force of the poem.

I have with reluctance adopted libra ... et aere magis, taking it in the sense magis quam libra et aere ('I am yours even more than I would be if I had been acquired through mancipatio'). The closest parallel I have found for this compressed use of the ablative is the idiom at v 7 'luce minus decima', 'before the tenth day'.

Of the other readings, F1's tuum ... datum cannot itself be correct, although it may offer a clue to the truth. Heinsius' tuum ... tuum is grammatical enough, but (as Professor R. J. Tarrant points out to me) makes Ovid say that he is Pompeius' literally through mancipatio. As well, the repetition seems odd. Rappold's tuae ... manus cannot be right, since manus did not have the sense of mancipium, except for

the limited meaning of a husband's authority over his wife. Still, Rappold's conjecture may be a step in the right direction, particularly in view of v 39-40 'pro quibus ut meritis referatur gratia, iurat / se fore _mancipi_ tempus in omne _tui_ '.

XVI. To a Detractor

The anonymous detractor to whom Ovid apparently addresses this poem is probably fictional; at 47 he substitutes *_Liuor_*, dropping the pretence of speaking to a single enemy.

Ovid begins the poem by asking his detractor why he criticizes Ovid's verse. A poet's fame increases after his death; Ovid's fame was great even while he was still alive (1-4). There were many poets contemporary with Ovid (5-38). There were also younger poets, not yet published, whom he will not name, with the necessary exception of Cotta Maximus (39-44). Even among such poets, he had a reputation. Envy should therefore cease to torment him; he has lost everything but life, which is left only so that he can continue to experience pain (45-50).

The poem is of particular interest because of the catalogue of the poets of the earlier part of the reign of Tiberius. It is a reminder of how much Latin verse has been lost, for of the poets listed only Grattius survives.

Similar catalogues of poets are found at Prop II xxxiv 61-92 and *_Am_* I xv 9-30, the poets listed being however not contemporaries but illustrious predecessors. *_Tr_* IV x 41-54 is complementary to the present poem, being a list of the leading Roman poets at the beginning of Ovid's career. All of these poems come last in their book, and it seems clear enough that the present poem was meant to close a published collection. Other links exist with the earlier poems: mention is similarly made in them of the poet's fame after his death (Prop II xxxiv 94, *_Am_* I xi 41-42, *_Tr_* IV x 129-30), and *_Am_* I xv (which Professor R. J. Tarrant suggests may have ended the original edition in five books of the *_Amores_*) is, like the present poem, addressed to *_Liuor_*.

=1. INVIDE, QVID LACERAS NASONIS CARMINA RAPTI.= Compare the question that opens *_Am_* I xv 'Quid mihi, Liuor edax, ignaos obicis annos, / ingeniique uocas carmen inertis opus'. For *_inuide ... laceras_* compare Cic *_Brutus_* 156 '*_inuidia_*, quae solet *_lacerare_* plerosque'.

=1. LACERAS.= *_Lacerare_* 'attack verbally' is a prose usage, found in Cicero, the historians, and the elder Seneca (*_OLD lacero_* 5; *_TLL_ VII.2 827 50*).

The primary meaning of *_lacerare_* behind this usage is *_mordere_*; *_lacerare_* is found in this literal sense at Cic *_De or_* II 240 '*_lacerat_* lacertum Largi *_mordax_* Memmius', Phaedrus I xii 11 '*_lacerari_* coepit *_morsibus_* saeuis canum', and Sen *_Clem_* I 25 1.

For *_mordere_* in the same transferred sense, see at xiv 46 *_mordenda_* (p 424).

=1. NASONIS ... RAPTI.= 'Of Ovid, who is now dead'. For *_rapti_*, see at xi 5 *_rapti_* (p 362).

=2. NON SOLET INGENIIS SVMMA NOCERE DIES.= The same thought at *_Am_* I xv 39-40 'pascitur in uiuis Liuor; post fata quiescit, / cum suus ex merito quemque tuerit honos' and *_EP_* III iv 73-74 'scripta placent a morte fere, quia laedere uiuos / Liuor et iniusto carpere dente solet'.

=3. CINERES= = *_mortem_*. Bömer at *_Met_* VIII 539 *_post cinerem_* (where *_cinerem_*, as Bömer saw, means 'cremation'), cites among other passages Prop III i 35-36 'meque inter seros laudabit Roma nepotes: / illum *_post cineres_* auguror esse diem', Martial I i 2-6 'Martialis ... cui, lector studiose, quod dedisti / uiuentis decus atque sentienti, / rari *_post cineres_* habent poetae' and Martial VIII xxxviii 16 'hoc et *_post cineres_* erit tributum'.

=3. AT= is my correction for the manuscripts' ET. The point that Ovid was famous even while alive is made by tum quoque later in the verse; the only meaning that could therefore be given to et mihi nomen is 'even I had a name, even when I was alive', which is inappropriate, since in this poem Ovid is not belittling his poetic talent.

At seems to be the obvious solution, giving the sense 'poets usually become famous after they die; I, however, was famous even while alive'. Compare Tr IV x 121-22 (to his Muse) 'tu mihi, quod rarum est, uiuo sublime dedisti / nomen, ab exequiis quod dare fama solet' and Martial I i 2-6 (cited in the previous note). The more usual situation of obscurity during the poet's lifetime followed by posthumous fame is described at Prop III i 21-24.

Professor C. P. Jones points out to me that et can have an adversative sense (OLD et 14a). But the two instances there cited from Augustan verse are examples of nec ... et (Fast V 530; Tr V xii 63 'nec possum et cupio non nulos ducere uersus'). Where et alone carries the adversative sense, it is generally used to join two opposing verbs or verbal phrases: compare Cic Tusc I 6 'fieri ... potest ut recte quis sentiat et id quod sentit polite eloqui non possit' and Sen NQ II 18 'quare aliquando non fulgurat et tonat?'.

=4. CVM VIVIS ADNVMERARER.= For Ovid's considering himself already dead, compare EP I ix 56 'et nos extinctis adnumerare potest' and EP I vii 9-10 'nos satis est inter glaciem Scythicasque sagittas / uiuere, si uita est mortis habenda genus'.

Ovid is the first poet to use adnumerare in this sense ('reckon in with'), and only in his poems of exile; it is afterwards found at Her XVI 330 and Manilius V 438.

=5-36.= It is possible to discern a rough order in the catalogue of names; first come the writers of epic and Pindaric verse (5-28), then the dramatists (29-31), and finally the writers of lighter verse (32-36).

=5. CVM FORET ET= FHT CVMQVE FORET BCMIL. Clearly either et or -que was lost, and one or both inserted to restore the metre. Cumque would be a continuation of at mihi nomen ..., which seems an inelegant construction. Cum foret et, introducing a sentence of forty-two lines ending in 'dicere si fas est, claro mea nomine Musa / atque inter tantos quae legeretur erat' seems preferable; this very long sentence serves not as a continuation of the statement in 3-4, but as evidence for it.

=5. MARSVS.= Domitius Marsus[29] is often mentioned by Martial as a writer of epigram, sometimes being coupled with Catullus and Albinovanus Pedo (I praef, II lxxi 3 & lxxvii 5, V v 6, VII xcix 7). A friend of Maecenas, he wrote an epic poem on the Amazons (Martial IV xxix 8), and at least nine books of fabellae (Charisius I 72 Keil). Quintilian quotes from his treatise on urbanitas (VI iii 102 ff.); and he is cited as an authority by the elder Pliny (NH I 34).

[Footnote 29: PIR 1 D 131; PIR 2 D 153; Schanz-Hosius 174-76 (§ 275-76); Bardon 52-57.]

The scholiasts and grammarians preserve seven fragments (Morel 110-11), the most interesting being the four lines on the death of Tibullus: 'Te quoque Vergilio comitem non aequa, Tibulle, / Mors iuuenem campos misit ad Elysios, / ne foret aut elegis molles qui fleret amores / aut caneret forti regia bella pede'.

=5. MAGNIQVE RABIRIVS ORIS.= Similar phrasing at Virgil G III 294 'magno nunc ore sonandum', Prop II x 12 'magni nunc erit oris opus', and AA I 206 (to Gaius) 'et magno nobis ore sonandus eris'. In the last two passages, as here, there is a specific reference to epic verse.

=5. RABIRIVS.= Velleius Paterculus (II 36 3) mentions Rabirius (Schanz-Hosius 267-68 [§ 316]; Bardon 73-74) alongside Virgil: 'paene stulta est inhaerentium oculis ingeniorum enumeratio, inter quae maxima nostri aeiui eminent princeps carminum Vergilius Rabiriusque'. Quintilian speaks of him with rather less

admiration: 'Rabirius ac Pedo non indigni cognitione, si uacet' (X i 90). Seneca (Ben VI 3 1) quotes a passage of his with Mark Antony speaking; presumably one of his poems dealt with the civil war.

Five short fragments of Rabirius survive (Morel 120-21).

=6. ILIACVSQVE MACER.= Pompeius Macer[30] was one of Ovid's closest friends; he is the addressee of Am II xviii and EP II x. The son of Theophanes of Mytilene, Pompey's confidant, he was intimate with Tiberius (Strabo XIII 2 3); under Augustus he had served as procurator of Asia and had been placed in charge of the libraries at Rome (Suet Iul 56 7). Two poems in the Greek Anthology are generally attributed to him (VII ccxix; IX xxviii).

[Footnote 30: PIR 1 P 473; Syme HO 73-74; Bardon 65-66; J. Schwartz, "Pompeius Macer et la jeunesse d'Ovide", RPh XXV (1951) 182-94. Macer is discussed in the section of Schanz-Hosius dealing with Ovid's catalogue of poets (269-72; § 318); I give references to Schanz-Hosius below only for poets dealt with outside this section.]

Iliacus is explained by Am II xviii 1-3 'Carmen ad iratum dum tu perducis Achillem ['while you are writing a poem about the Trojan war up to the starting-point of the Iliad'] / primaque iuratis induis arma uiris, / nos, Macer, ignaua Veneris cessamus in umbra' and EP II x 13-14 'tu canis aeterno quicquid restabat Homero, / ne careant summa Troica bella manu'; Macer had written poems narrating those parts of the Trojan war not covered by the Iliad.

The Macer mentioned at Tr IV x 43-44 must be a different person, for he is described as already being grandior aeuo in Ovid's youth.

=6. SIDEREVSQVE PEDO.= On Albinovanus Pedo, see at x 4 Albinouane (p 327).

For sidereus ('divine' or 'resplendent'), Bardon aptly cited Columella X 434 (written in hexameters) 'siderei uatis ... praecepta Maronis'.

=7. ET, QVI IVNONEM LAESISSET IN HERCVLE, CARVS.= This is the Carus to whom xiii is addressed: compare xiii 11-12 'prodent auctorem uires, quas Hercule dignas / nouimus atque illi quem canis ipse pares'.

As Jupiter's son by Alcmene, Hercules suffered from Juno's enmity until his deification.

=8. IVNONIS SI IAM NON GENER ILLE FORET.= Perhaps Carus' poem included Hercules' marriage to Hebe.

=9. SEVERVS.= On Severus, the addressee of poem ii, see the introduction to that poem; for quiique dedit Latio carmen regale_, see at ii 1 uates magnorum maxime regum (p 162).

=10. SVBTILI ... NVMA.= Numa is otherwise unknown. Subtilis means 'clean and elegant in style'; compare Cic De or I 180 'oratione maxime limatus atque subtilis' and Brutus 35 'tum fuit Lysias ... egregie subtilis scriptor atque elegans, quem iam prope audeas oratorem perfectum dicere'.

=10. PRISCVS VTERQVE.= Only one poet of this name is known, Clutorius (Tac Ann III 49-51) or C. Lutorius (Dio LVII 20 3) Priscus. All that is known of him is the manner of his death: in AD 21 he was put to death for composing and reciting a premature poem on the death of Drusus.

=11. IMPARIBVS NVMERIS ... VEL AEQVIS.= Like Ovid, Montanus wrote both elegiac and hexameter verse.

For *impar* used of elegiac verse, compare Hor *AP* 75 (the earliest instance) 'uersibus *impariter iunctis*', *Am* II xvii 21, *Am* III i 37, *AA* I 264, *Tr* II 220, *EP* II v 1 (*disparibus*), *EP* III iv 86 (*disparibus*), *EP* IV v 3 (*nec ... aequis*), and line 36 of the present poem.

=11. MONTANE.= Iulius Montanus is mentioned in passing at *Sen Cont* VII 1 27, where he is called *egregius poeta*; in Donatus' life of Virgil (29) his admiration of Virgil's manner of reciting is mentioned, on the authority of the elder Seneca. The younger Seneca, calling him 'tolerabilis poeta et amicitia Tiberi notus et frigore', tells some amusing anecdotes about the length of his recitations and his fondness for describing sunrises and sunsets (*Ep* CXXII 11-13). He quotes from him twice (Morel 120).

=13-14. ET QVI PENELOPAE RESCRIBERE IVSSIT VLIXEM / ERRANTEM SAEVO PER DVO LUSTRA MARI.= All that is known of Sabinus is what Ovid says here and in his list of Sabinus' poems at *Am* II xviii 27-34 'quam cito de toto rediit meus orbe Sabinus / scriptaque diuersis rettulit ille locis! / candida Penelope signum cognouit Vlixis; / legit ab Hippolyto scripta nouerca suo. / iam pius Aeneas miserae rescripsit Elissae, / quodque legat Phyllis, si modo uiuit, adest. / tristis ad Hypsipylen ab Iasone littera uenit; / det uotam Phoebo Lesbis amata lyram' (this line, like the letter of Sappho, has been considered suspect; see R. J. Tarrant, "The Authenticity of the Letter of Sappho to Phaon (*Heroines XV*)", *HSPH* 85 [1981] 133-53).

Since the letter of Ulysses is the first one mentioned in the list at *Am* II xviii 29, it was presumably the first poem in Sabinus' collection of epistles; hence Ovid's use of it here to indicate the entire collection.

Line 14 may be an echo of one of Sabinus' poems.

=15. TRISOMEN= *C_ TRISOMEM_B1*. For the many other variants, see the apparatus. The word is clearly corrupt; correction is difficult in the absence of further information on Sabinus. TROEZENA (a conjecture reported by Micyllus) seems unattractive. Heinsius had difficulty with the passage: 'an *Tymelen*? opinor certe nomen puellae a Sabino decantatae hic latere'. TROESMIN, suggested by Ehwald (*JAW* CIX [1901] 187), is unlikely--why would Sabinus have wished to recount Vestalis' capture of the city?--but not, as claimed by Vollmer (PW I A,2 1598 34), unmetrical: lengthening is common enough before the main caesura (although I have found no example of lengthened *-in*). Bardon (61) wished to read TROEZEN (which is in fact the reading of *T*), apparently not realizing that an accusative form is required.

=15-16. DIERVM ... OPVS.= Sabinus apparently started work on a calendar-poem, which may have resembled the *Fasti*; compare *Fast* I 101 'uates operose *dierum*'.

=16. CELERI= = 'premature'.

=17. INGENIIQVE SVI DICTVS COGNOMINE LARGVS.= For the play on the name compare xiii 2 'qui quod es, id uere, Care, uocaris, aue'. Nothing is known of Largus beyond what Ovid here tells us.

=18. GALLICA QVI PHRYGIVM DVXIT IN ARVA SENEM.= Largus described Antenor's migration to Venetia and founding of Patavium, for which see *Aen* I 242-49 and Livy I 1.

=18. GALLICA ... ARVA.= Patavium was in Cisalpine Gaul.

=18. PHRYGIVM ... SENEM.= At *Il* III 149-50 Antenor is listed among the '[Greek: dêmogerontes ... gêraï dê polemoio pepaumenoi]' sitting on the Trojan wall who see Helen approach.

=19. DOMITO ... AB HECTORE TROIAM.= 'The story of Troy after the death of Hector'. *Gothanus* II 121_ has the interpolation DOMITAM ... AB HECTORE, which Korn printed.

=19. CAMERINVS.= Nothing is known of this poet.

=20. SVA PHYLLIDE.= Presumably Tuscus' equivalent of Gallus' Lycoris. However, as Professor A. Dalzell points out, the reference to love poetry is odd in a sequence of epic and didactic writers.

=20. TVSCVS= is not otherwise certainly known. Kiessling (*Coniectanea Propertiana*, Greifswald, 1875) proposed that he was the "Demophoon" addressed in Prop II xxii; this suggestion has won support from Birt (*RhM* XXXII [1877] 414), Bardon (61; I owe these references to him), and André, but does not seem extremely convincing, especially since Propertius had been writing some three decades earlier. Merkel, in his edition of the *Tristia* (p. 373), identifies him with the grammarian Clodius Tuscus, without offering a reason.

=21. VELIVOLIQVE MARIS VATES.= It is not known who this was, or what the precise subject of the poem might have been; perhaps it resembled the *Halieutica*. André mentions that Varro Atacinus has been proposed, but does not name the author of the suggestion, which seems rather fanciful; as he points out, Varro had died some fifty years previously. Luck in his edition has proposed Abronius Silo, of whom two hexameters survive (*Sen Suas* II 19 = Morel 120), but, as André remarks, the fact that he, like Ovid, was a follower of the rhetor Porcius Latro is hardly sufficient evidence for the identification.

For *ueliuolique* see at v 42 *ueliuolas* (p 224).

=22. CAERVLEOS ... DEOS= = 'the gods of the sea'. Compare *Met* II 8 '*caeruleos* *habet unda deos*'.

=23. ACIES LIBYCAS ROMANAQVE PROELIA.= The poem may have concerned the Jugurthine war, or Caesar's African campaign; compare *Fast* IV 379-80 'illa dies Libycis qua Caesar in oris / perfida magnanimi contudit arma Iubae'.

For the juxtaposition of opposing proper adjectives (*Libycas Romana*), see Tarrant on *Sen Ag* 613-13a *Dardana tecto / Dorici ... ignes*.

=24. ET MARIVS SCRIPTI DEXTER IN OMNE GENVS.= For the phrasing compare *Tr* II 381-82 '*omne genus scripti* *grauitate tragoeadia uincit*: / *haec quoque materiam semper amoris habet*' and *Tr* II 517-18 '*an genus hoc scripti* *faciunt sua pulpita* ['stage'] *tutum*, / *quodque licet, mimis scaena licere dedit*'. *C*'s MARIVS SCRIPTOR and *B*'s SCRIPTOR MARIVS were no doubt induced by the hyperbaton of *scripti ... genus*.

Marius is not otherwise known.

=25. TRINACRIVSQVE ... AVCTOR.= In view of the following *auctor ... Lupus*, *Trinacrius* should be taken as a proper name, and not as an adjective. The adjectival form of the name is, however, suspicious, and may be a corruption far removed from what Ovid wrote.

=25. SVAE= seems strange, and is probably corrupt. Wheeler translated 'Trinacrius who wrote of the *Perseid* he knew so well', while André ignored *suae* altogether: 'l'auteur trinacrien de la "Perséide"'.

=25-26. AVCTOR / TANTALIDAE REDVCIS TYNDARIDOSQVE LVPVS.= Lupus (otherwise unknown) apparently wrote of the return of Menelaus and Helen to Sparta.

Tantalides is used only here of Menelaus. Elsewhere in Latin verse it is used of Agamemnon, Atreus, and Pelops: see *OLD Tantalides*. Ovid is here using the diction of high poetry.

=27. ET QVI MAEONIAM PHAEACIDA VERTIT.= Tuticanus; his translation of the Phaeacian episode of the *Odyssey* is mentioned at xii 27-28. As that poem explains, his name could not be used in elegiac verse: hence the periphrasis in this passage.

=27. ET VNE=_HLB2_ ET VNe _M2c_ ET VNA _IT_ ET VNI _B1C_ IN ANGVEM _F_. *Vne* was liable to corruption because of the hyperbaton with *Rufe* in the next line, and because of the rarity of the vocative of *unus*. For *unus* in the sense 'unique, outstanding', compare Catullus XXXVII 17 'tu praeter omnes *une* de capillatis' ('you outstanding member of the long-haired set'--Quinn) and Prop II iii 29 'gloria Romanis *una* es tu nata puellis'.

=27-28. VNE / PINDARICAE FIDICEN TV QVOQVE, RVFE, LYRAE.= An imitation of Hor *Carm* IV iii 21-23 'totum muneris hoc tui est / quod monstror digito praetereuntium / *Romanae fidicen lyrae*'.

=28. RVFE.= Otherwise unknown. André correctly points out that he is unlikely to be the Rufus addressed in *EP* II xi, 'dont Ovid n'aurait pas manqué alors de vanter le talent poétique'. Bardon (59) mentions that A. Reifferscheid ("Coniect. noua", *Ind. lect. Bresl.*, 1880/81, p. 7) identified this Rufus with the Pindaric poet Titius of Hor *Ep* I iii 9-10, thereby creating 'le très synthétique Titius Rufus'. But there is nothing very compelling about the identification.

=29. MVSAVE TVRRANI.= The poet is not otherwise certainly known. Bardon (48) reports the conjectures of Hirschfeld ("Annona", *Philologus*, 1870, p. 27) identifying him with C. Turranus, *praefectus annonae* at the time of Augustus' death (*Tac Ann* I 7) and of Munzer (*Beitr. zur Quellenkritik* 387-89), identifying him with the geographical writer Turranus Gracilis mentioned by the elder Pliny (*NH* III 3, IX 11).

=29. INNIXA COTVRNIS.= The *coturnus* was distinguished by its high sole; hence *innixa* ('supported by'). Compare *Am* III i 31 (of Tragedy) 'pictis *innixa coturnis*' and Hor *AP* 279-80 'Aeschylus ... docuit magnumque loqui *nitique coturno*'.

=29. COTVRNIS.= As Brink at Hor *AP* 80 points out, *coturnus* (not *cothurnus*) is the spelling favoured by the best manuscripts of Virgil and Horace.

=30. ET TVA CVM SOCCO MVSA, MELISSE, LEVIS.= *H* offers *LEVI*, also conjectured by Heinsius, which may be right: the epithet with *socco* would provide a pleasing balance with the preceding *tragicis ... coturnis*. On the other hand, Professor R. J. Tarrant in support of *leuis* cites *RA* 375-76 'grande sonant tragicci, tragicos decet ira coturnos: / usibus e mediis *soccus* habendus erit' and Hor *AP* 80 '*socci* ... grandesque coturni'; in both passages *soccus* has no adjective.

Propertius uses *Musa leuis* of his verse (II xii 22); compare as well *Tr* II 354 'Musa iocosa' (Ovid's amatory verse), *EP* I v 69 'infelix *Musa*', Lucretius IV 589 & *Ecl* I 2 'siluestrem ... *Musam*', and Quintilian X i 55 'Musa ... rustica et pastoralis' (the poetry of Theocritus).

Leuis is used of comedy at *Fast* V 347-48 'scaena *leuis* decet hanc [*sc* *Floram*]: non est, mihi credite, non est / illa coturnatas inter habenda deas' and Hor *AP* 231 'effutire *leues* indigna *Tragoedia uersus*'.

=30. MELISSE.= Thanks principally to Suetonius *Gram* 21, we are comparatively well informed about Melissus (Schanz-Hosius 176-77 [§ 277]; Bardon 49-52). Brought up a slave (his father had disowned him at birth), he was given a good education by the man who accepted him, and was given to Maecenas, who manumitted him. He wrote one hundred and fifty books of *Ineptiae*. 'Fecit et nouum genus togatarum inscripsitque trabeatas'; it is no doubt these plays that Ovid is here referring to.

=31. VARIVS.= Possibly the famous author of the *Thyestes* and editor of the *Aeneid* (Schanz-Hosius 162-64 [§ 267]; Bardon 28-34; fragments at Morel 100-1 and Ribbeck 265). Riese objected to the identification on chronological grounds (the *Thyestes* was produced in 29 BC), but the date of his death is unknown, and he may have survived to the time of Ovid's exile.

=31. GRACCCHVSQVE.= The manuscripts omit the aspirate, and Ehwald cites *CIL* VI 1 1505 for a

mention of *_Ti. Sempronius Gracchus_*, but in his discussion of the aspirate Quintilian makes it clear that *_Gracchus_* was an obsolete spelling (I v 20).

Gracchus (Bardon 48-49) is mentioned by Priscian, Nonius, and the author of the *_De dubiis nominibus_*, who among them preserve four fragments and three titles (Ribbeck 266). One of the titles is a *_Thyestes_*; Professor R. J. Tarrant plausibly suggests that Ovid may here be alluding to the plays by Varius and Gracchus on the theme with his words *_cum ... darent fera uerba tyrannis_*, Atreus being the archetype of the tyrant in tragedy.

Nipperdey proposed that Ovid's Gracchus was the Sempronius Gracchus implicated in the disgrace of Julia (Vel Pat II 100 5); see Syme *_HO_* 196 and Furneaux on Tac *_Ann_* I 53 4. The identification is however far from certain.

=32. CALLIMACHI PROCVLVS MOLLE TENERET ITER.= Proculus is otherwise unknown. Ehwald suggested (*_JAW_* 43 [1885] 141) that he was a dramatic poet like Varius and Gracchus, citing a mention of the '[Greek: satyrika dramata, tragôidiai, kômôidiai]' of Callimachus in the *_Souda_*. But Callimachus' primary reputation was hardly that of a tragedian; and *_molle ... iter_* must be a reference to *_Aetia_* 25-28: '[Greek: kai tod' anôga, ta mêt pateousin hamaxai / ta steiben, heterôn d' ichnia mêt kath homa / [_Hunt: _diphron el]ain mêt' hoimon ana platyn, alla keleuthous / [_Pfeiffer: _atripto]us, ei kai steinoterên elaseis]'

For *_mollis_* used specifically of elegy (the *_Aetia_* were in elegiac verse), see *_EP_* III iv 85 and Prop I vii 19 (cited by André); for the word in an overtly Callimachean context, see Prop III i 19 '*_mollia_*, Pegasides, date uestro serta poetae'.

Tenere here has the sense 'keep to', as at *_Met_* II 79 'ut ... uiam *_teneas_*' and Q Cic (?) *_Pet_* 55 'perge *_tenere_* istam uiam quam institisti [*_Gruterus_*: instituisti *_codd_*]'; Professor R. J. Tarrant rightly sees a suggestion of conscious artistic preference, and a faint allusion to the places where Augustan poets renounce the attractions of higher poetry.

=33. TITYRON ANTIQVAS PASSERQVE REDIRET AD HERBAS= *_B1C_*. For the many variants and emendations proposed, see the apparatus.

Housman has offered a defence of *_B_* and *_C_*'s version of this line (937-39). He accepted Riese's printing of *_Passer_* as a proper name ('M. Petronius Passer' is mentioned at Varro *_RR_* III 2 2), and took the passage to mean 'He wrote bucolics, or, as Ovid puts it, he went back to Tityrus and the pastures of old': the construction is 'cum Passer rediret ad Tityron antiquasque herbas'. In writing the line, Ovid resorted to three devices, 'each of them legitimate, but not perhaps elsewhere assembled in a single verse'. The first is the delay of the preposition *_ad_* after *_Tityron_*, which it governs; the second is the delay of *_que_*, which properly belongs with *_antiquas_*; and the third is the placing of the verb between its two objects. For each of these devices Housman furnishes convincing parallels.

Housman's argument is ingenious and informative, but I do not believe that he is right in defending the line: the accumulation of difficulties is suspicious, and the divergence of the manuscripts is greater here than at any other point in the book. Heinsius wrote of the line, 'haec nec Latina sunt, nec satis intelligo quid sibi uelint'. Like Heinsius, I believe the line to be deeply corrupted and, in the absence of further evidence, impossible to correct.

=34. APTAQVE VENANTI GRATTIVS ARMA DARET.= Compare Grattius 23 'carmine et arma dabo et uenandi [*_cod_*: uenanti et *_Vlitius_*] persequar artis'.

=34. GRATTIVS.= The manuscripts have *GRATIVS* (*_CFLT_*) or *GRACIVS* (*_BMHI_*); and *_Gratius_* is what editors both of Ovid and Grattius printed until Buecheler pointed out (*_RhM_* 35 [1880] 407) that

Grattius is the only form found in inscriptions, and is what is given in the oldest manuscript of *Grattius*, *_Vindobonensis 277_* (saec viii/ix), which predates the manuscripts of *_EP_ IV* by at least four hundred years.

=35. NAIADAS= *C. P. Jones* *NAIADAS A _HLI2_ NAYADES A _MT_ NAIDAS A _BCFI2_*. Ovid elsewhere invariably uses the dative of agent with *_amatus_* (*_Am_ I v 12, II viii 12, III ix 55-56, _AA_ II 80, _Tr_ I vi 2, II 400, III i 42, IV x 40*).

As Professor Jones notes, following the interpolation of *_a_*, the shorter form *_Naidas_* was introduced in *_BCFI1_* to restore metre.

=35-36. FONTANVS ... CAPELLA.= Neither poet is otherwise known.

=36. IMPARIBVS ... MODIS.= See at 11 *_imparibus numeris ... uel aequis_* (p 453).

=37-38. QVORVM MIHI CVNCTA REFERRE / NOMINA LONGA MORA EST.= Similar phrasing at *_Met_ XIII 205-6* '*longa referre mora est_ quae consilioque manuque / utiliter feci spatiosi tempore belli'* and *_Fast_ V 311-12* (Flora speaking) '*longa referre mora est_ correcta obliuia damnis; / me quoque Romani praeteriere patres*'.

=39-40. ESSENT ET IVVENES QVORVM, QVOD INEDITA CVRA EST, / APPELLANDORVM NIL MIHI IVRIS ADEST.= All editors, misled no doubt by 37, mispunctuate this passage, placing a comma before *_quorum_* instead of after: this destroys the gerundive *_quorum ... appellandorum_*, leaving the pentameter without a construction.

Williams proposed excising this distich, the reasons being (1) the sudden change from *_forent_* to *_essent_*, (2) the use of *_inedita_*, which is not found elsewhere, (3) the use of *_cura_* in a sense, 'written work', that is found only in late Latin, and (4) the prose turn of *_quorum ... appellandorum_*. To which it can be replied that (1) *_forent_* and *_essent_* are equivalent, and metrical convenience alone could justify the change, (2) the use of negated perfect participles such as *_inedita_*, *_indeclinatus_* (x 83), and *_inoblita_* (xv 37) is a hallmark of Ovid's style, (3) *_cura_* is used in this sense by Tacitus (*_Dial_ 3 3 & 6 5; _Ann_ III 24 4 & IV 11 5*); its earlier use in verse is not surprising, and (4) gerundives were allowed in Latin verse; here, as at ix 12 '*salutandi_ munere functa _tui_*', the hyperbaton compensates for any awkwardness.

=39. CVRA= *unus Thuaneus Heinsii_ CAVSA _BCMFHILT_*. The same error in some manuscripts at *_Her_ I 20* '*Tlepolemi leto _cura_ nouata mea est*', and *_Fast_ I 55* '*uindicat Ausonias Iunonis _cura_ Kalendas*'; the inverse corruption at *_Am_ II xii 17* and *_Fast_ IV 368*.

In 1894 Owen printed *_causa_*. The word can certainly have the meaning he attributed to it ('[Greek: hypothesis]', 'theme'), as at Prop II i 12 '*inuenio _causas_ mille poeta nouas*', but this does not seem appropriate to the context here. In his later edition Owen returned to the usual reading.

=41. APPELLANDORVM.= *Appellare* used with the same sense (*_OLD appello2_ 11*) at III vi 6 '*_appellant_ ne te carmina nostra rogas*'; *_nOminAre_* was not available for Ovid's use.

=41-44. COTTA ... MAXIME.= M. Aurelius Cotta Maximus Messalinus[31] (*_Forschungen in Ephesos_ III 112 no. 22*; cited by Syme *_HO_ 117*) was the younger son of Messalla, the patron of Tibullus; he was the recipient of six of the *_Epistulae ex Ponto_* (I v, I ix, II iii, II viii, III ii & III v). He is undoubtedly the M. Aurelius or Aurelius Cotta recorded by Tacitus as consul for 20 (*_Ann_ III 2 3 & 17 4*). He was born much later than his brother Messalinus (the addressee of *_EP_ I vii* and *II ii*), who was consul in 3 BC; the chronology is confirmed by a mention of him as praetor in 17 (*_Inscriptiones Italiae_ XIII i p. 298*; see Syme *_Ten Studies_ 52*), and by Ovid's testimony that Cotta was born after Ovid had become acquainted with his

family (_EP_ II iii 69-80). Cotta was clearly a very close friend of Ovid; this can be seen particularly from _EP_ II iii, in which Ovid recounts how Cotta sent the first letter of comfort after his catastrophe (67-68) and tells how he confessed his error to Cotta.

[Footnote 31: _PIR_ 1 A 1236; _PIR_ 2 A 1488; PW 11,2 2490 13]]

Tacitus gives some information on Cotta's public career. In AD 16, in the aftermath of the discovery of Libo's plot against Tiberius, Cotta proposed that Libo's image not be in his descendants' funeral processions (_Ann_ II 32 1). In 20, as consul, he similarly proposed penalties against Piso's family (_Ann_ III 17), and in 27 he is mentioned as attacking Agrippina so as to please Tiberius (_Ann_ V 3). The most interesting mention of him is at _Ann_ VI 5 (AD 32), where Tacitus tells of how Tiberius himself intervened in favour of Cotta after he had been charged with maiestas; the eventual result was that charges were laid against Cotta's chief accuser.

=42. PIERIDVM LVMEN.= At _EP_ III v 29-36 Ovid asked Cotta to send him some of his poetry.

For the sense of lumen here ('ornament'), OLD lumen 11 cites among other passages Cic Sul 5 'haec ornamenta ac lumina rei publicae' and Phil II 54 (of Pompey) 'imperi populi Romani decus ac lumen fuit'.

=42. PRAESIDIVMQVE FORI= = 'defender of the law'. Compare vi 33-34 'cum tibi suscepta est legis uindicta seuerae, / uerba uelut taetrum singula uirus habent'.

=43. MATERNOS COTTAS.= This passage should be taken in conjunction with _EP_ III ii 103-8 (to Cotta) 'adde quod est animus semper tibi mitis, et altae / indicium mores nobilitatis habent, / quos Volesus patrii cognoscat nominis auctor, / quos Numa maternus non neget esse suos, / adiectique probent genetiuia ad nomina Cottae, / si tu non esses, interitura domus'. The simplest explanation of these two passages is that Cotta had been adopted by a maternal uncle, the last surviving Aurelius Cotta.

The question of Cotta's maternal ancestry is a vexed one; for a full discussion see Syme HO 119-21.

The present passage was written with Prop IV xi 31-32 in mind: 'altera maternos exaequat turba Libones, / et domus est titulis utraque fulta suis'.

=44. NOBILITAS INGEMINATA.= In a famous study (_Kleine Schriften_ I 1 ff.; trans. The Roman Nobility [1969]), Matthias Gelzer demonstrated that the usual meaning of nobilis was 'descended from a consul'. Cotta was descended from a consul on both sides.

At Met XIII 144-47 Ovid uses nobilitas to mean 'descent from a god': (Ulysses speaking) 'mihi Laertes pater est, Arcesius illi, / Iuppiter huic ... est quoque per matrem Cyllenius addita nobis / altera nobilitas: deus est in utroque parente!'.

=44. INGEMINATA.= A verbal echo of _EP_ I ii 1-2 (to Fabius Maximus) 'Maxime, qui tanti mensuram nominis imples, / et geminas animi nobilitate genus'.

=46. ATQVE INTER TANTOS QVAE LEGERETVR ERAT.= This is the end of the sentence that began at 5.

=46. INTER TANTOS.= Compare _EP_ III i 55-56 (Ovid has just compared himself to Capaneus, Amphiaraus, Ulysses, and Philoctetes) 'si locus est aliquis tanta inter nomina paruis, / nos quoque conspicuos nostra ruina facit'.

=47. SVMMOTVM= codd SVBMOTVM edd. The assimilated summ- is standard in the manuscripts

of Virgil and Lucretius, and should not be altered.

=47. PROSCINDERE= = 'revile, defame'. This seems to be the first instance of the word in this sense; the other examples cited by OLD proscindo 3 are Val Max V iii 3, Val Max VIII 5 2 'C. Flauium eadem lege accusatum testis proscidit', Pliny NH XXXIII 6, and Suet Cal 30 2 'equestrem ordinem ut scaenae harenaeque deuotum assidue proscidit'. The word connects with laceras in the first line of the poem, and with neu cineres sparge, cruenta, meos in 48.

=49. OMNIA PERDIDIMVS.= The same phrase at Met XIII 527-28 (Hecuba speaking) 'omnia perdidimus: superest cur uiuere tempus / in breue sustineam proles gratissima matri'.

=49. TANTVMMODO= is a prose word. It occurs elsewhere in Ovid only at Fast III 361 'ortus erat summo tantummodo margine Phoebus' and at Tr III vii 29-30 'pone, Perilla, metum; tantummodo femina nulla / neue uir a scriptis discat amare tuis'. Being a colloquial term, it is found in satire (Hor Sat I ix 54) and comedy (Ter Ph 109).

=50. SENSVM MATERIAMQVE MALI.= 'An occasion for pain, and the ability to feel it'. For sensum compare EP I ii 29-30 'felicem Nioben ... quae posuit sensum saxe facta mali [uar malis]' and EP I ii 37 'uiuimus ut numquam sensu careamus amaro'. For materiam compare Her VII 34 'materiam curae praebeat ille meae!', Met X 133-34 'ut leuiter pro materiaque doleret / admonuit' and EP I x 23-24 'dolores, / quorum materiam dat locus ipse mihi'.

=51-52. QVID IVVAT EXTINCTOS FERRVM DEMITTERE IN ARTVS? / NON HABET IN NOBIS IAM NOVA PLAGA LOCVM.= I believe this distich is an interpolation for the following reasons:

(1) Lines 49-50 form an effective ending, which 51-52 weaken. In 49-50 Ovid says that life is all that is left to him; and in 52 it is stated that he is already wounded in every place possible. These statements are contradictory.

(2) The use of a weapon in 51 is at odds with the rending metaphor of laceras (1) and proscindere (47).

(3) There seems something peculiar about ferrum demittere in artus; the examples of demittere with this sense in the Metamorphoses involve ilia (IV 119, XII 441), armi (XII 491), and iugulum (XIII 436; similar phrasing at Her XIV 5).

The distich's fabrication was assisted by EP II vii 41-42 'sic ego continue Fortunae uulneror ictu, / uixque habet in nobis iam noua plaga locum'.

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INDEX OF TOPICS DISCUSSED

The scope of this index is described at pages vii-viii of the Preface.

ad summam = 'in short', 152

addressees in Ex Ponto IV, 6-9

advantages offered by digital editions (ebooks), vi-vii

Albinovanus Pedo, 7-8, 327-328

André, J.

text and translation of 1977, 51-53

apotheoses of Hercules, Aeneas, Romulus, Julius Caesar, and Augustus as described by Ovid, 401

articles arising from this edition, iv-vi

aut = 'otherwise', 184, 373

Black Sea, freezing of, 339

accuracy of Ovid's account, 341

source for Ovid's account of its freezing, 340-42

Ammianus Marcellinus' explanation, 342

Aulus Gellius' explanation, 342

Lucan's description, 342

Macrobius' explanation, 341

Valerius Flaccus' explanation, 341

Brutus, 7, 16, 226

Burman, Peter

folio edition of the works of Ovid (1727), 37-38

Calypso accusative, 332

candidus = 'kind of heart', 421-22

Carus, 8, 20

certus eras = 'you had made up your mind', 228

conative imperfect tense, 185

conative present tense, 148

Cornelius Severus, 7

Cotta Maximus, 8-9, 465-66

Cottius, 244, 253

coturnus vs. cothurnus, 459

cretics, impossibility of using in elegiac verse, 371-73

critical apparatus, conventions used in creating, 34-37

_decipere: Me decipit error = 'I am making a mistake', 231

_deductum = (1) 'composed', (2) 'finely spun, delicate', 147

Della Corte, F.

translation and commentary of _Ex Ponto (1977), 51

deponent verbs, perfect participle of, 290

differences between _Ex Ponto IV and Ovid's earlier poems from exile, 9-11

Donnus, ancestor of Vestalis, 253

editions of the _Ex Ponto before Heinsius, 37

Ehwald, Rudolf

_Kritische Beiträge zu Ovids Epistulae ex Ponto (1896), 45-46

_ensis vs. _gladius, 309-310

_eques: Ovid's status as a member of the equestrian order, 263

_Ex Ponto IV a work entirely separate from _EP_ I-III; its structure, 4-5

_Ex Ponto vs. _De Ponto: correct title of the collection, 145

_excidit = 'I forgot', 205

_excutere = 'examine', 263

Fabius Maximus, 7

_facie dative singular of _facies, 343

_fueram equivalent to imperfect, 230

Gallio, 7, 19-20

_Gete ablative singular of _Getes, 195-196

Giants' rebellion, Ovid's unfinished poem about, 272-273

_Gracchus vs. _Graccus, 461

Graecinus, 6-7, 16, 286

_Graius vs. _Graecus, 425

_gratari used by the poets in place of the metrically difficult _gratulari, 399

Harles, Theophilus

edition of 1772; his discovery of manuscript *_B_* of the *_Ex Ponto_*, 39

Heinsius, Nicolaus

central role in the history of Ovid's text, 37-38

controversial emendations, 41

difficulty in determining preferred readings of, 42-43

Herodotus, Ovid's knowledge of, 190, 271

hexameter endings, monosyllabic, 175-176, 323

hexameter, fourth foot

use of spondees, 150-151

hiemps, spelling of, 339-40

history of this edition, iv-vii

Iazyges Sarmatae (Pontic tribe), 246-47

indices, rationale for the two, vii-viii

indirect questions

Ovid's preference for subjunctive vs. indicative, 391-92

Propertius' indifference to subjunctive vs. indicative, 392-93

ingenium loci = 'difficulty of its terrain', 251

intended audience of this edition, ii

is vs. *_hic_*, *_ille_*, and *_iste_*, 319

Junius Gallio, 359-60

Korn, Otto

discovery of manuscript *_C_*, 45

edition of 1868: use of manuscript *_B_*; attitude towards Heinsius, 40-42

lapsus and *_lassus_* common variant readings, 383-84

law, Ovid's expertise in, 434-35

Lenz (Levy), F.

edition of 1922, 48-49

edition of 1938, 49-50

levels of diction within *_Ex Ponto_* IV, 11-12

Luck, G.

edition of 1963, 50-51

manuscripts of *_Ex Ponto_* IV, 23-34
 Antuerpiensis Musei Plantiniani Denucé 68 (*_M_*), 28-30
 fragmentum Guelferbytanum, Cod. Guelf. 13.11 Aug. 4° (*_G_*), 23-24 Francofurtanus Barth 110 (*_F_*), 30-31
Hamburgensis scrin. 52 F (*_A_*), 23
Holkhamicus 322 (*_H_*), 31
Laurentianus 36 32 (*_I_*), 32
Lipsiensis bibl. ciu. Rep. I 2° 7 (*_L_*), 32
Monacensis latinus 384 (*_B_*), 25-28
Monacensis latinus 19476 (*_C_*), 25-28
Parisinus lat. 7993 (*_P_*), 33
Turonensis 879 (*_T_*), 32-33
vulgate manuscripts (*_MFHILT_*), 28-29

mare (ablative singular), 242

Merkel, Rudolf
 edition of 1853, 40
 edition of 1884, 45

Morrow, Rob, x

munus opusque = 'creation', 160

murmur, 406

nature of this edition, vii

Némethy, Geza
 commentary of 1915, 48

neque = *_sed ... non_*, 203

neque before vowel, vs. *_nec_*, 203

niger as a moral quality, 423-24

nihil vs. *_nil_*, 262

Nireus' handsomeness as a commonplace, 397

numbers higher than *_novem_*, Roman poets' avoidance of usual names for, 288

Numida masculine substantive and adjective, 294-95

obliquus = 'swirling', 335

opportunity presented by the *_Ex Ponto_* to future editors
 and commentators, iii

Ovid's attitude towards his wife, 9

Ovid's life and literary production in exile, 1-4

Owen, S. G.
 edition of 1894, 45
 edition of 1915, 46-47

penna vs. _pinna_, 28, 203

pentameter endings
 trisyllabic, 294
 quadrisyllabic, 164-166
 pentasyllabic, 181-182

perfect subjunctive vs. future perfect indicative forms, 215

polyptoton, Ovid's use of, 278, 378

potior = 'more important', 301

principes viri, 268

prose words in _EP_ IV, 12

qui used for _quis_ ("_qui sit_"), 178-179

quod = 'granted that', 337-338

quoque magis, 293

reasons why the text in this edition differs from that of earlier editors, iii

res lassae (fessae), 383-84

Riese, Alexander
 independence of judgment in 1874 edition, 44

Severus, 18-19

Sextus Pompeius, 6, 146
 poems addressed to, 12-14

simple verbs used for compound ones, 281

Suillius (P. Suillius Rufus), 260
 poem addressed to (viii), 14-15

summotum vs. _submotum_, 468

suscensere vs. _succensere_, 415

syllepsis, Ovid's use of, 234

ter quarter = 'infinitely', 296

Thersites' ugliness as a commonplace, 396

third declension accusative plural endings: _es_ vs. _is_, 27-28

titles of the individual poems, 34

Tuticanus, 8, 17-18

Ulysses' voyage a favourite topic of the Roman poets, 330-31

ut in populo = 'in the crowd', 216

Vestalis, 8, 21, 244

viderit = 'let him look to himself', 151-152

Virgil, _Aen_ I 608, Ovid's interpretation of, 321

Weber, W. E.
Corpus Poetarum Latinorum (1833); attitude towards Heinsius, 39-40

Wheeler, A. L.
text and translation (1924), 49

Williams, W. H.
commentary (1881): focus on Indo-European philology, 44

INDEX OF TEXTUAL EMENDATIONS

This is an index to those textual emendations first appearing in this edition. Where a critic's name is not supplied, the emendation was proposed by the Editor.

Germanicus
Aratea 26: 343

Horace
Carm III xiv 19: 306

Mela
II 7: 349

Ovid, _Heroides_
IX 101: 233

Ovid, _Ars Amatoria_
III 803-04 (R. J. Tarrant): 398

Ovid, _Metamorphoses_
VI 233: 306
IX 711: 233
XI 493: 386
XIV 233: 335

Ovid, _Fasti_

V 580: 196

Ovid, _Tristia_

III vi 7: 303, 421

III x 38: 246

Ovid, _Ex Ponto_

II v 15-16: 293

III iv 58: 284-85

IV i 16 (J. N. Grant): 57

IV i 21: 57, 154

IV ii 17 (A. Dalzell): 60, 168

IV ii 17 (R. J. Tarrant): 60, 168

IV iii 32: 65, 187-188

IV iii 50 (R. J. Tarrant): 67, 195

IV iv 34: 70

IV vi 15: 77, 231-32

IV vi 15 (J. N. Grant): 77, 232

IV vi 34 (R. J. Tarrant): 78, 239

IV vi 38: 78, 240-241

IV vi 38 (D. R. Shackleton Bailey): 78, 241

IV viii 16: 87, 263

IV viii 60: 90, 275

IV viii 71 (R. J. Tarrant): 91, 279

IV ix 41: 96, 298

IV ix 59-60: 97, 303

IV ix 73: 98, 306

IV ix 103 (R. J. Tarrant): 101, 315-16

IV ix 113: 102, 318

IV ix 115-16 (R. J. Tarrant): 102, 318

IV ix 133-34: 104, 322-23

IV ix 134 (C. P. Jones): 104, 323

IV x 76: 112, 355-56

IV xi 15: 114, 365

IV xii 13 (R. J. Tarrant): 116, 375

IV xii 50: 119, 387-88

IV xiii 31-32 (punctuation): 122

IV xiii 45: 123, 408

IV xiv 6: 125, 412

IV xiv 23: 127

IV xiv 33: 128

IV xv 2: 131

IV xv 25-26: 133, 438

IV xv 34 (R. J. Tarrant): 134, 440-41

IV xv 34: 134, 440-41

IV xv 42: 135

IV xvi 3: 136, 448-49

IV xvi 35 (C. P. Jones): 141, 463-64

IV xvi 39 (punctuation): 141, 464

IV xvi 51-52: 142, 469-70

Pliny the Elder
 NH XXXIV 34 (R. J. Tarrant): 419

Porphyron
 on Hor. *Sat.* I v 87: 372

Propertius
 III xiv 14: 350

Suetonius
 Tiberius 18: 299

Tacitus
 Ann II 66: 308

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