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PHAETHON
AND OTHER STORIES FROM OVID

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EDITED
WITH NOTES AND
VOCABULARY

BY

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PREFACE

THIS little book owes its origin to a belief that a selection from Ovid should contain a good proportion of Hexameter pieces. The Elegiac couplet, though often easy, is apt to be wearisome; and its artificialities sometimes present special difficulties to inexperienced students. The famous Greek legends, of which many excellent examples are provided from the *Metamorphoses*, should become a 'possession for ever' to the intelligent reader. Ovid's poetry is of unequal merit; but even young students may be taught to appreciate its marvellous ease and grace. For imparting the rudiments of sound Latin scholarship these stories provide much useful material. As the text consists of over a thousand lines, a free choice of subjects is open to the teacher.

G. M. E.

CAMBRIDGE,
December 1908.

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I. LIFE OF OVID.

PLACE AND DATE OF BIRTH.

OVID tells us that he was 'a child of the Pelignian country' (in the highlands of Central Italy, the modern Abruzzi), born of an old family of Knights (the capitalist class). His full name was Publius Ovidius Naso. As Mantua prides itself in its Virgil, and Verona in its Catullus, so Ovid says he would fain be called the glory of the Abruzzi people, who had made so noble a stand for liberty, as Italians against Rome, in the great War of the Allies, which broke out in 90 B.C. The poet's birth-place was Sulmo, about ninety miles from Rome, and seven from Corfinium (the headquarters of the Italian Allies in that struggle, and intended to be the capital of their new state 'Italia'). The town of Sulmo lay on two mountain streams, of which he often speaks as famous for their coldness. He defines his birth-year as that in which both Roman Consuls fell by the same fate, i.e. Hirtius and Pansa, both slain in the War of Mutina (the modern Modena) in 43 B.C. An elder brother, named Lucius, had been born exactly a year before. So, he says, one birthday was honoured by two cakes. It was the second day of the 'Five Days' Feast' of Minerva (beloved of schoolboys), which began on March 19th. Thus the date of Ovid's birth is fixed as March 20th, 43 B.C., i.e. a few days after the first anniversary of the assassination of Julius Caesar.

EDUCATION.

After giving the two boys a careful home education, the father, who was ambitious for their future, must have soon moved to Rome. We find them still under his care resorting to teachers 'famous for the City's art,' i.e. the art of eloquence, the normal education of the well-born Roman. Lucius from early years had a leaning towards oratory, 'born,' as his brother says, 'to the wordy warfare of the Courts.' Publius felt an early call to a 'Holy Religion,' the worship of the Muses. When he surprised his younger boy in furtive attempts at verse-writing, the practical old father remarked :—'Why attempt a profitless pursuit, my son? Even Homer, prince of poets, left no fortune!' Seeing there was sense in the old man's words, Ovid tells us how he forsook the 'Holy Hill of Helicon,' the abode of the Muses, and made a strenuous endeavour to cultivate prose. But spontaneously everything he wished to say came forth in a poetic mould. Like our own poet Pope, 'he lisped in numbers; for the numbers came.' The declamatory exercises, set him by his teachers in rhetoric, flowed from his pen as poetical prose, quite unsuited for the rough work of the Courts of Law. He detested his purely legal studies. But he was afterwards a *bonus declamator*, according to Seneca, who quotes one of his exercises with approval, and says that he incorporated in the *Metamorphoses* some of the brilliant points of Latro, one of his rhetorical teachers.

In due time the two boys assumed the *toga virilis*, 'the gown of greater freedom,' as Ovid calls it. This would be when they were fourteen. And he adds the important particular that they now had the 'broad purple stripe' (i.e. of the Senatorial Order), worn on the breast of the tunic. This privilege was allowed to Equestrian boys, by special favour of Augustus, instead of the narrow stripe of the Knights; and it gave them the right to enter the Senate in due course, if properly qualified. The ambitions of the two boys remained unaltered. But in 24 B.C., i.e. in his twenty-first year, Lucius died; 'and I felt,' says Publius, 'the loss of half myself.' It was now perhaps that the father gave up his opposition to Ovid's choice of a pro-

fession, feeling that the fortune, which was scanty for two, might suffice for one. To this time we may refer the poet's words, *quondam petii studiosus Athenas*. Athens, with its famous schools of Grammar, Rhetoric, and Philosophy, was the great University of the Roman Empire. So Sir George Trevelyan, in his amusing skit, shows us Horace at 'the University of Athens.' There Ovid worked hard at Greek, and obtained the profound knowledge of Greek Mythology, which formed the groundwork of his best poetry. Then perhaps he completed the Grand Tour of the Roman World. Writing many years after to his friend Macer, he describes how he saw thoroughly, under his guidance, the famous cities of Asia Minor; and then Sicily—'heaven reddening into flame with the fires of Aetna, the lakes of Henna, the fount of Arethusa,—a small part of the sights we saw together.'

Life at Rome.

On returning from his travels, probably at the age of 23 or 24, Ovid appears to have embarked seriously on the career of public office. We find him occupying a place on three Commissions in succession,—the 'Three,' who superintended prisons and executions; the 'Hundred,' who were concerned with property cases; and the 'Ten,' who tried cases of freedom and citizenship. The next step would be to procure a seat in the Senate by holding one of the offices of state, e.g. the quaestorship. However, as he curiously expresses it, 'he curtailed the breadth of his stripe,' i.e. he resumed the narrow stripe of the Equestrian Order, thus showing that he abandoned his senatorial ambition. He felt that the burden of public life would be too great both for his physical and mental powers. Instead, the Muses prevailed on him 'to be a candidate for the safe leisure,' which they offered and which he had always desired.

Ovid revelled in the pleasure-loving society in which he found himself. His point of view is best expressed in his own words:—

> prisca iuvent alios: ego me nunc denique natum
> gratulor: haec aetas moribus apta meis,

'Let others delight in the good old times! I thank my stars that I was born when I was and not before. The present age is just to my liking.' Ovid has the gaiety and brightness of the Italian genius rather than the solid and vigorous qualities which we connect with Rome. He was not one of those who, in Macaulay's glowing words, 'pined for the strength and glory of ancient Rome, for the *fasces* of Brutus and the sword of Scipio.' The avenues to free and vigorous state-service in the Capital were now practically closed. And the *pax Romana*, which Augustus had given to his Empire, and which was secured by the standing army of twenty-five legions on the frontiers, made the life of pleasure supreme in the City. 'This is the true Golden Age,' writes Ovid, 'for every pleasure that is may be got for gold.'

All the poets around him—'sweet members of his company'—Ovid deemed to be gods. Propertius read aloud to him his love-poems 'by right of friendship'; and 'tuneful Horace held his ear.' He bewails the early death of Tibullus. To Cornelius Gallus, all of whose works have perished, he assigns the first place among the elegiac poets of Rome. Virgil, nearly forty years his senior, he had 'only seen' (*Vergilium vidi tantum*). Ovid describes himself as *tenerorum lusor amorum*, 'playful singer of tender loves.' In the hey-day of a prosperous youth, 'gay and boyish was his sportive song' (*laeta et iuvenalia lusi*). His patroness Thalia, Muse of merry poetry, soon made him known in public readings of his amorous verse. Moreover, his own heart was soft, an easy mark for Cupid's darts. But his early married life was not happy. His first wife, given him by his parents, when he was quite a boy, was 'neither worthy nor useful'; the second, although *sine crimine*, was not destined to live with him long. His third wife remained loyal, only to be parted from him by his banishment. His father died at the age of ninety, and was soon followed by his mother,—'happy both, in that they died before my day of doom.'

The Catastrophe.

Up to the age of fifty the poet had lived a life of ease and comfort, mostly in his house near the Capitol, sometimes visiting his gardens near the Flaminian Way, and sometimes his villa at his native Sulmo and the cold streams he loved so well. But now came a 'bolt from the blue.' In the year 8 A.D. he was staying in the island of Elba, when he received notice of an edict of Augustus, banishing him from Italy to Tomi, a town on the very outskirts of the Empire. It was on the western shore of the Euxine, not far from the mouths of the Danube. Its climate was rigorous, and its inhabitants lived in constant dread of barbarian raids. 'If any one,' he says, 'had prophesied to me that I should go to the shores of the Euxine, I should have replied, *Off to Anticyra with you! To cure your outrageous madness, you will need all the hellebore that grows in the island!*' It is probably true that, if Ovid had attracted the Emperor's attention in early life, he had not appeared to him in a favourable light. He did not come forward as a court-poet till Maecenas and his literary circle had gone. In exile he defends himself by saying that he had devoted himself to frivolous poetry, for fear his puny intellect might dishonour the glories of Augustus.

What was Ovid's precise fault we cannot say. The Emperor in his edict alleged that it was the publication of the *Art of Love*, though the poem had been published seven years before. Ovid admits that the book is *one* cause; he is accused, he says, of being a 'teacher of vice.' And Augustus may have meant what he said. Taking the poem as representative of the poet's licentious teaching and example, he may have wished to check the pleasure-loving tendency, which his own policy had favoured. He had endeavoured to make Rome a splendid and comfortable place of residence, and had thereby lowered the standard of public duty. Ovid had exaggerated this tendency. He had determined to have nothing to do with state-service, preferring to tread 'the primrose path of dalliance' both in literature and life. Augustus may well have regarded Ovid as the literary mouthpiece of the influences which had brought his own

daughter and his grand-daughter—the elder and the younger Julia—to disgrace and ruin. In his early time he was a thoroughly 'decadent' poet, and a sceptic, who calmly said, *expedit esse deos*, 'it is expedient there should be gods.'

The poet sometimes hints at a second reason, which he dare not explain, for fear of wounding Augustus yet more. There were *duo crimina, carmen et error*. The second was *error, non scelus*. And again, 'I cannot defend my whole fault; but part of it was due to *error*.' It was no political offence, no plot against the Emperor; but 'because my unwilling eyes have seen a crime, therefore I am punished.' As has been well suggested, 'there was more than one skeleton in the cupboards of Augustus's palace, and Ovid may have come upon one of them.'

Life at Tomi.

Ovid's penalty was not the severest form of banishment, *exilium*, but the milder one, *relegatio*, which allowed him to retain his citizenship, and left him the hope of one day returning to Rome. After a parting from his wife, which he describes with utmost sadness, Ovid began his journey in winter time. A long and stormy voyage brought him at last to inhospitable Tomi. It was a refinement in the art of punishment to send a pleasure-loving poet from Rome to such a place. He writes in the spring from the treeless waste of the Euxine shore to one of his friends, who would now be enjoying April, the great month of festivals at Rome. Amid *frigus et hostes*, he thinks sadly of spring in Italy, of the flowers and the vines, but, above all, of the pleasures of the city. 'It is now holiday time with you,' he writes, 'and to your round of gaiety the chattering warfare of the Courts gives place. Now the horse is in request, and the light foil, and games of ball. Now the young athletes —their shoulders glistening with oil—plunge tired limbs in virgin waters. The stage renews its youth, all aglow with plaudits for the rival players. No longer the three forums, but the three theatres ring again. Oh, how happy past all reckoning is he who may freely enjoy the pleasures of Rome!'

'I seem,' he says, 'to have forgotten my Latin and to be speaking nothing but Gothic and Sarmatian.' He who was so unused to bear arms at home has now to defend Tomi against barbarian raids. Still his Muse cannot be restrained from poetry. He writes, and then burns his scrolls. A tiny heap of ashes is the only result of his toil. Having learnt the language of the Goths, he wrote poems therein in praise of the Emperor. He recited them in public; and the delighted townsfolk invested him with civic privileges. Meanwhile he is continually writing elegies to his friends at Rome and to Augustus himself on the terrible hardships of his exile, hoping that at least his place of banishment may be changed for a more genial climate, if his punishment cannot be remitted altogether. His abject prayers for the clemency of Augustus illustrate the absolute character of the Emperor's sway and the growing fashion of ascribing to him divine honours and powers. The poems of the exile are remarkable for their feebleness. Ovid's health was broken by the rigours of the climate and by his pining regrets for the pleasures of the Capital. He must have given up all hope, when Augustus died in 14 A.D., and Tiberius came to the throne. Three years later the poet himself passed away, after ten years of banishment, in his sixtieth year (17 A.D.), leaving this epitaph to be inscribed upon his tomb:—

hic ego qui iaceo tenerorum lusor amorum
ingenio perii Naso poeta meo.
at tibi qui transis ne sit grave, quisquis amasti,
dicere 'Nasonis molliter ossa cubent.'

II. CHIEF WORKS OF OVID.

A. Earlier poems of Ovid.

(i) AMORES, or 'Love Poems,' in three books, addressed to Corinna. The metre is Elegiac.

(ii) ARS AMATORIA, or 'Art of Love,' in three books of Elegiacs, written about 2 B.C., i.e. when the poet was over 40. As we have seen, this work was the alleged cause of his banishment.

(iii) EPISTOLAE HEROIDUM, or 'Love Letters of Greek Heroines,' dealing with the romantic theme of disappointed love. Of the 21 letters usually printed, only about 15 can be ascribed to Ovid. They show real dramatic power, brilliant rhetoric, and elegiac verse in its most suave and polished form. The letters are represented in this selection by :—

XII. *Ariadne to Theseus.*
XVII. *Penelope to Ulysses.*

(iv) MEDEA, a tragedy. This would have been written in Iambics and the other metres of Roman drama. Only two tiny fragments survive. One of these, with Seneca's comment, is very interesting. Ovid's words are *feror huc illuc ut plena deo.* Seneca says :—'The phrase *plena deo* (= 'inspired') delighted Ovid; and so he used it, as he did many other Virgilian expressions, not plagiarising, but openly borrowing.' In our selections we shall find several manifest imitations of Virgil. Some ancient critics considered the *Medea* Ovid's greatest work,—the only one of his poems which showed his genius under due restraint.

B. Poems based on the mythology of Greece and the legends of Italy.

(i) METAMORPHOSES, or 'Transformations,' an epic poem in fifteen books, Ovid's only work in Hexameters, except the *Halieutica*, 'on Fishing,' of which 130 lines survive, and the *Phaenomena*, 'on the Heavenly Bodies,' of which we have five lines only. The *Metamorphoses* is without doubt the greatest of the extant works of Ovid. It seems to have been already begun when he was writing the *Amores*; and the first draft was completed before his banishment, when in despair he burnt his own manuscript. Fortunately other copies were in existence. The work consists of a series of legends, almost all from the mythology of Greece, with the common element of 'transformation,'—beginning with the change of Chaos into the ordered Universe, and ending with the transformation of the

spirit of Julius Caesar into a star; which signifies that the crowning example of the series is the change of the Republic into the Principate. As an Epic of Transformation, the poem is a failure. The constant examples of change of form become wearisome. But many of the separate stories are admirable. The poet shows how much he owed to the genius and art of Greece. As a story-teller, he has a lively imagination and extraordinary artistic skill. His great fault is diffuseness. This is well illustrated by his story of Phaëthon, which in the original text takes up three hundred lines, but in our selection is given in less than a hundred without any real loss. On a portion of Ovid's narrative a French writer well remarks :— *Notre poëte va encore s'abandonner ici à sa grande facilité et entrer dans des détails sans valeur, où il semble n'avoir d'autre but que de faire parade de son érudition.* Well might a Roman critic say that Ovid 'loves to run riot' in his poems. In our selection the following extracts are taken from the *Metamorphoses* :—

I.	*The Golden Age.*	XIII.	*Perseus.*
II.	*The Deluge.*	XIV.	*Narcissus.*
III, IV, V.	*Phaëthon.*	XV.	*Iphigenia.*
VIII.	*Niobe.*	XVI.	*The Fall of Troy.*
IX.	*Orpheus and Eurydice.*	XVIII.	*The Cyclops.*
X.	*Daedalus and Icarus.*	XIX.	*Circe.*
XI.	*Perdix.*	XXV.	*An Epilogue.*

(ii) FASTI, or 'Calendar,' consisting, if ever completed, of twelve books in the Elegiac metre, each book dealing with one month, its festivals and customs. We have six books (January —June). This poetical Roman Calendar is a useful device for linking together a number of isolated stories. It contains much useful information on Italian legends and festivals. Doubtless undertaken in order to attract favourable notice in high quarters, it was virtually completed before the poet's banishment. It was revised during his exile and dedicated to Germanicus, the nephew of Tiberius. Ovid laments to the prince the distance of his native Sulmo from the Scythian land. But the versification shows that the bulk of the work belongs to his earlier time. He intends

it to be a national poem. But he seems to be writing more as an antiquary, without any religious or patriotic fervour. At the beginning of Book II, he expresses his own surprise that he, the poet of love, has embarked on such serious themes as the state religion and the national calendar. With this we may compare the very playful dialogue with Venus at the opening of Book IV. In our selection the *Fasti* is represented by the following pieces:—

GREEK MYTHOLOGY.

VI. *Proserpine.* VII. *Arion.*

ITALIAN LEGENDS.

XX. *Hercules and Cacus.* XXII. *The Sacred Shield.*
XXI. *Romulus and Remus.* XXIII. *Gabii.*
XXIV. *The Fabii.*

C. Poems of the Exile.

(i) TRISTIA, or 'Sorrows,' in five books. Book I contains elegies written on his way out to Tomi, and sent to Rome to awaken pity. Book II consists of one long poem, an *apologia*. Books III—V contain elegies similar to those in Book I. The tenth elegy of Book IV is a valuable autobiography of the poet. It has been well said that Ovid 'left his genius behind him at Rome.' The spoilt child of society is quite broken down by his fate. In spite of the sadness of the themes, the verse is still suave and graceful. Here and there it is a little slovenly, if judged by the earlier Ovidian rules.

(ii) EPISTOLAE EX PONTO, or 'Letters from the Black Sea,' in four Books. These elegies are addressed to about twenty different friends by name, thus differing from the *Tristia*. Later in time than that collection, they show a further falling off in artistic finish.

III. THE METRES OF OVID[1].

A. The Hexameter.

(1) This Metre has six feet. The first four feet may be either Dactyls or Spondees. The fifth foot is usually a Dactyl, very rarely a Spondee. The sixth foot is usually a Spondee, sometimes a Trochee,—the last syllable of the verse being regarded as doubtful. The Scheme of the Hexameter will therefore be:—

(1) – ⏑⏑ | (2) – ⏑⏑ | (3) – ⏑⏑ | (4) – ⏑⏑ | (5) – ⏑⏑ | (6) – ⏑

(2) As an example, we may mark off the feet of the lines in Story I:—

1. aurea | prima sa|tā̄ est ae|tas quae | vindice | nullo
2. sponte su|a sine | lege fi|dem rec|tumque co|lebat.
3. nondum | caesa su|is pere|grinūm ūt | viseret | orbem
4. montibus | in liqui|das pi|nus de|scenderat | undas.
5. nondum | praecipi|tes cin|gebant | oppida | fossae;
6. non gale|ae non | ensis e|rant; sine | militis | usu
7. mollia | secu|rae pera|gebant | otia | gentes.
8. ipsa quo|quē immu|nis ras|troquē in|tacta nec | ullis
9. saucia | vomeri|bus per | se dabat | omnia | tellus;
10. conten|tique ci|bis nul|lo co|gente cre|atis
11. arbute|os fe|tus mon|tanaque | fraga le|gebant
12. et quae | decide|rant patu|la Iovis | arbore | glandes.
13. ver erat | aeter|num placi|dique te|pentibus | auris
14. mulce|bant Zephy|ri na|tos sine | semine | flores.
15. mox eti|am fru|ges tel|lus ina|rata fe|rebat.
16. flumina | iam lac|tis iam | flumina | nectaris | ibant;
17. flavaque | de viri|di stil|labant | ilice | mella.

Elision.

(3) An open vowel, diphthong, or vowel + m is 'cut off' at the end of a word, if there be a vowel or h at the beginning of the next word. The final and initial syllables coalesce and

[1] An elementary knowledge of the rules of Quantity is assumed. In this part of the Introduction the Editor has received some help from Mr Winbolt's excellent treatise on *Latin Hexameter Verse*, also from Professor Summers' Introduction to his edition of the Eighth Book of the *Metamorphoses*, which contains an admirable account of Ovid and his poetry.

make one syllable for metrical purposes. See line 8 (two examples) and line 3. This process is called *apocopé*, 'cutting off,' or elision proper. But, if *est* be the second word concerned (as in line 1), the *e* of *est* is expelled; and we pronounce *sata'st*. This is called *aphaeresis* 'taking away.' In such a case some editors would write *satast* (one word). Cf. *caeco'st* (viii. 20).

(4) Since in *apocopé* the final vowel or vowel + m is not dropt, but partially coalesces with the next vowel, the elision of long vowels by short (i.e. the absorption of a stronger sound into a weaker) is harsh and rare :—

dictā acceptaque. xix. 22.
saltū in contraria. v. 26.

(5) The elision of enclitic *que* is very common. There are two examples in Story I.

(6) The following instances show that the elision of short syllables generally is quite free from harshness :—

flentibus ante aram. xv. 14.
sic onere assueto. iv. 7.
summisere oculos. xxii. 16.

(7) The elision of monosyllables is very rare in Ovid. It is much more common in Virgil, who employs elisions of all kinds much more frequently, and in a highly artistic manner.

(8) A *hypermetrical* verse (i.e. a verse with one syllable in excess) is sometimes found,—this syllable being absorbed by elision before the initial vowel of the line following.

perque vias vidisse hominum simulacra ferarum*que*
in silicem. xiii. 23.

(9) An open vowel left unelided is said to be in *hiatus*. A long vowel in *hiatus* is sometimes shortened.

dictoque valē, valĕ inquit et Echo. xiv. 52.

Caesura.

(10) To avoid an unrhythmical hexameter like that of the old poet Ennius :—

sparsis hastis longis campus splendet et horret—

the principle of 'caesura' was introduced. Caesura or 'division' denotes a pause before the ending of a foot. The caesura after a long syllable is called *strong*; that after a short syllable is called *weak*. A very large majority of Ovid's hexameters have a strong caesura after two and a half feet: – ⏑⏑ | – ⏑⏑ | –
For brevity, we call this $2\frac{1}{2}$ caesura. This caesura by itself is held to be sufficient; but it is often supported by at least one other, e.g.,
by the $1\frac{1}{2}$: – ⏑⏑ | –
or by the $3\frac{1}{2}$: – ⏑⏑ | – ⏑⏑ | – ⏑⏑ | –
or by both. Weak caesuras are also available for this purpose. A weak caesura is found in the second, third, and fourth foot. We denote it by
2 W: – ⏑⏑ | – ⏑
3 W: – ⏑⏑ | – ⏑⏑ | – ⏑
4 W: – ⏑⏑ | – ⏑⏑ | – ⏑⏑ | – ⏑
All these require support by other caesuras.

(11) Now let us examine the caesuras in Story I (see § 2 above). We shall find that

line 1 has caesura 2 W + $2\frac{1}{2}$ + $3\frac{1}{2}$
" 2 " " $1\frac{1}{2}$ + 3 W + $3\frac{1}{2}$
" 3 " " 2 W + $2\frac{1}{2}$
" 4 " " $2\frac{1}{2}$ + $3\frac{1}{2}$
" 5 " " $2\frac{1}{2}$
" 6 " " $1\frac{1}{2}$ + 3 W + $3\frac{1}{2}$
" 7 " " $2\frac{1}{2}$
" 8 " " $2\frac{1}{2}$ + $3\frac{1}{2}$
" 9 " " $2\frac{1}{2}$ + $3\frac{1}{2}$
" 10 " " 2 W + $2\frac{1}{2}$ + $3\frac{1}{2}$
" 11 " " $1\frac{1}{2}$ + $2\frac{1}{2}$
" 12 " " $2\frac{1}{2}$ + $3\frac{1}{2}$
" 13 " " $2\frac{1}{2}$ + 4 W
" 14 " " $1\frac{1}{2}$ + $2\frac{1}{2}$ + $3\frac{1}{2}$
" 15 " " $1\frac{1}{2}$ + $2\frac{1}{2}$ + $3\frac{1}{2}$
" 16 " " $2\frac{1}{2}$
" 17 " " $2\frac{1}{2}$

It is important to observe that in 15 out of these 17 lines we have the $2\frac{1}{3}$ caesura; that in 4 of them the $2\frac{1}{2}$ caesura only is used; that the frequent employment of this caesura unsupported would produce a wearisome effect. Generally a caesura is invalid when it comes after a monosyllable, unless the monosyllable is a conjunction or closely connected with the previous word. Thus in lines 4, 16, 17 there is no $1\frac{1}{2}$ caesura.

Virgil far surpasses Ovid in the variety of his pauses and in his wonderful use of elision. Clearly our poet makes no attempt to rival the majestic verse of the 'lord of language,' whose 'ocean-roll of rhythm sounds for ever of Imperial Rome.' Ovid's verses have a pleasant and easy flow of their own, well suited to the romantic character of the stories in the *Metamorphoses*. He is content to admire the great Virgil at a distance.

I salute thee, Mantovano,
I that loved thee since my day began,
Wielder of the stateliest measure
Ever moulded by the lips of man.

(12) Elisions at the caesura are evidently felt by Ovid to be awkward, and he generally avoids them, except when it is the enclitic *que* which suffers elision.

astra ferar nomenque erit indelebile nostrum. xxv. 26.
victa dea est nubemque oculis obiecit et inter. xv. 15.

We even find two examples in one line:

cura dolorque animi lacrimaeque alimenta fuere. ix. 57.

The sound of this line well represents the long drawn out sorrow of Orpheus.

Ovid does not often write a line like the following:

in mediis Hecube natorum inventa sepulcris. xvi. 21.

In the fine passage xiii. 23—28 he purposely employs elision at the caesura with great effect, after the Virgilian manner.

(13) Caesura 4 W is rare. In line 13 of Story I this cadence seems to enhance the idea of smoothness conveyed in the sense.

(14) In two lines of Story I we have $1\frac{1}{2} + 3\,W + 3\frac{1}{2}$. It is a device of heroic poets to employ this cadence in several lines together (with some pauses in the sense after $3\frac{1}{2}$) when they wish to express hurry, nervousness, or excitement. We have a striking example of this in x. 28—31.

inter opus monitusque	genae	maduere seniles
et patriae tremuere	manus.	dedit oscula nato
non iterum repetenda	suo;	pennisque levatus
ante volat comitique	timet,	velut ales ab alto...

So also in Elegiacs, Ovid uses the same cadence to express rapidity:

sic iterum, sic saepe cadunt. xxiv. 17.

(15) Ovid does not appreciate the value of the $3\frac{1}{2}$ caesura as Virgil does. Contrast the two lines:

arma virumque cano *Troiae qui* primus ab oris. *Aen.* i. 1.
excipiuntur aqua *quae nomen* traxit ab illo. x. 48.

(16) A fine feature among Virgil's rhythms is $1\frac{1}{2} + 3\frac{1}{2}$ (with the end of the second foot coming at the end of a word):

clamores simul horrendos ad sidera tollit.

Evidently Ovid thought this a doubtful license. He uses it very rarely, when proper names are concerned:

perque vices modo 'Persephone,' modo 'filia' clamat. vi. 49.

Cf. *Metamorphoses*, xv. 862:

cesserunt dique Indigetes genitorque Quirine.

It should be noticed that both Greek and Roman poets frequently make proper names an excuse for metrical license.

(17) In lines 3 and 5 of Story I, notice the employment of the initial spondaic word, to give emphasis; cf. *illos* (ii. 60), *tota* (viii. 25), *nusquam* (xiv. 59). As a rule, Ovid prefers dactylic beginnings. He tried to rival the dactylic character of Greek by ransacking the Latin language for dactylic words.

(18) He rarely has a spondee in the fifth foot. When it is used, it must be preceded by a dactyl. As an example of a 'spondaic' line we have:

clauditur Hellespontus. xvi. 5.

Ovid has elsewhere :

caelaverat argumento.
corpora pantherarum.

(19) Monosyllabic endings are rare. When they occur, they are generally humorous :

vulnificus sus.

Cf. Virgil's

odora canum vis.

(20) Ovid sometimes admits such endings as *quam non*, *qui non*, *si non*.

B. The Elegiac Couplet.

(21) The Elegiac couplet consists of two lines, an Hexameter and a Pentameter. Most of what has been said above on the Heroic Hexameter will apply to the Hexameter of the Ovidian couplet. The Pentameter consists of two parts, which are scanned quite separately. The first contains two feet (which may be either dactyls or spondees) and one long syllable ; the second contains two feet (which must be dactyls) and one syllable which is generally long, rarely short In Ovid[1]. The scheme, therefore, of the Pentameter is :

– ⏑⏑ | – ⏑⏑ | – || – ⏑⏑ | – ⏑⏑ | ⏓

(22) As examples, we may take Story VI 1—8 and Story VII 1—8, which we scan as follows :

(a) terra tri|bus scopu|lis vas|tum pro|currit in | aequor
Trinacris | a posi|tu ‖ nomen ad|epta lo|ci,
grata do|mus Cere|ri. mul|tas ea | possidet | urbes,
in quibus | est cul|to ‖ fertilis | Henna so|lo.
frigida | caeles|tum ma|tres Are|thusa vo|carat ;
venerat | ad sa|cras ‖ et dea | flava da|pes.
filia | consue|tis ut e|rat comi|tata pu|ellis,
erra|bat nu|do ‖ per sua | prata pe|de.

[1] Especially if it is open ; cf. § 26.

(*b*) quod mare | non no|vit, quae | nescit A|riona | tellus?
carmine | curren|tes ‖ ille te|nebat a|quas.
saepe se|quens ag|nam lupus | est a | voce re|tentus;
saepe avi|dum fugi|ens ‖ restitit | agna lu|pum.
saepe ca|nes lepo|resqūe ūm|bra cubu|ere sub | una,
et stetit | in sax|o ‖ proxima | cerva le|ae.
et sine | lite lo|quax cum | Palladis | alite | cornix
sedit et | accipi|tri ‖ iuncta co|lumba fu|it.

(23) Ovid's elegiacs are, as a rule, quite wonderful in their smoothness. In the first of the above passages there is no elision. When Ovid is writing at his best, he sometimes goes on for twenty lines or so without an elision. In the second passage we have the unobjectionable *saepe avidum*, and the elision of *que* at the caesura, which is not common in elegiacs.

(24) Two of our couplets begin rather harshly thus:

flent quoque et ut secum. xxiii. 13.
arsurosque artus unxit. xxi. 43.

We do not often find in Ovid's elegiacs such hexameter endings as:

vincere aperte. xxiv. 17.
atque ita late. xii. 17.

(25) Elisions in the second half of the pentameter are rare, except the *aphaeresis* of *est* at the end of the line. We have in our selections:

liliaque alba legit. vi. 24.
occulere apta feras. xxiv. 20.

Elsewhere Ovid has:

saepe resistere equos
accipere illa nefas.

(26) With the rare *pedĕ* at the end of passage (*a*) above cf. *tud* (xii. 36). In his later time Ovid even has *perlegerĕ* at the end of a pentameter.

(27) All the pentameters in the two extracts above end with dissyllables. This Ovidian rule is conscientiously observed in our selections; and indeed, with few exceptions, throughout the poet's best elegiac works. It is not till we come to the poems

of the exile that the rule is often broken. Then we occasionally find words of one, three, four, five, and even six syllables at the end of the pentameter.

culpa deos scelus est.
rure frui liceat.
consulet officio.
mite patrocinium.
sis Berecyntiades.

It seems odd that Ovid did not recognise the charm of a cadence like *mite patrocinium*. Cf. Propertius' beautiful line:

candida purpureis mixta papaveribus.

(28) Ovid seldom has adjectives, adverbs, or participles at the end of the pentameter. *novus* is the adjective which he most frequently uses in this position (e.g. vii. 32); and there are a few instances of *bonus*, *minor*, *pius*, *reus*, *rudis*. He has *nocens* a few times in this place; and the adverbs *diu*, *palam*, *parum*, *tamen*, *magis*, *minus* only occasionally.

(29) In the above extracts (§ 22) one pentameter only has two spondees in its first half; and usually Ovid prefers to have at least one dactyl here.

(30) The long syllable at the end of the first half of the pentameter is not often contained in one word. But there is no real objection to:

ille mihi de te. xvii. 50,
turba ruunt in me. xvii. 66,

or, of course, to:

magna fides avium est. xxi. 4 (cf. § 3).

(31) Generally the elegiac couplet of Ovid has its sense complete in itself. But there is no objection to an occasional over-running such as we find in xvii. 31—33, or to the words in vi. 3 which are in apposition to the previous couplet.

C. Remarks applying to both Hexameters and Elegiacs.

(32) Contractions, especially of verbal forms, are frequent in Ovid. We have these examples in our selections: *ararat*, *nudarant*, *turbarat*, *vocarat*, *narraris*, *mactasses*, *mollibat*, *isse*, *prendere*, *deprendit*, *periclum*.

(33) The quantity of the final vowel in *adiit* (ix. 8) is due to the fact that the vowel was originally long.

(34) The scansion *altă Zacynthos* (xvii. 65) must be allowed, if this proper name is to be used at all in hexameter or elegiac verse. Similarly *Scamander* is used with a short vowel before it.

(35) *Arrangement of words in Ovidian verse.* The following points are noteworthy:—

(*a*) Involved order:

illic qui silices Thesea vincat habes. xii. 80

(*b*) Chiastic order (see note on viii. 10):

concipit Iris aquas alimentaque nubibus affert. ii. 19.
aureus axis erat, temo aureus, aurea summae
curvatura rotae, radiorum argenteus ordo. iii. 5.

(*c*) 'Golden line':

mollia securae peragebant otia gentes. i. 7 (see note).

(*d*) Interpolation of words in apposition between substantive and epithet:

geminum, sua lumina, sidus. xiv. 13.
mollit odoratas, pennarum vincula, ceras. x. 44.

(*e*) Interpolation of pronoun for emphasis:

per ego haec loca plena timoris. ix. 19.

(*f*) Transposition of

(i) *que*:

ipsa suos abscideratque sinus. vi. 30.

(ii) *et*:

pingit et exiguo Pergama tota mero. xvii. 22.

(iii) *namque* :

omnia namque—rettulerat. xvii. 27.

(iv) preposition :

ante sui populus limina regis adest. xxii. 2.

(*g*) Repetition for effect :

clamat et alternis nomen utrumque ciet....
audit et alternis nomen utrumque perit. vi. 51, 52.
una dies Fabios ad bellum miserat omnes:
ad bellum missos perdidit una dies. xxiv. 39.

(36) Rhymes are usually avoided. We have *locorum* and *virorum* in xiii. 10, 11. But the reading of that passage is uncertain. In *Metamorphoses* xiii. 550 we have

non oblita animorum, annorum oblita suorum,

which may be rendered 'forgetful of her age, but not her rage. Here we have a joke which Ovid could not resist even in heroic verse.

(37) *The sound an echo to the sense.* Pope's well-known lines are a useful commentary on a frequent device of the classical poets :

'Tis not enough no harshness gives offence;
The sound must seem an echo to the sense.
Soft is the strain when Zephyr gently blows,
And the smooth stream in smoother numbers flows;
But when loud surges lash the sounding shore,
The hoarse rough verse should like the torrent roar;
When Ajax strives some rock's vast weight to throw,
The line too labours and the words move slow;
Not so, when swift Camilla scours the plain,
Flies o'er the unbending corn, and skims along the main.

(38) In Ovid, sound is adapted to sense (i) by *cadence* and (ii) by *alliteration*. Of (i) we have already seen excellent examples in §§ 12, 13, 14. Other simple examples are :—(to express speed) :

rapiuntque per avia currum. iv. 28:

(a violent blow) :

pariterque animaque rotisque | expulit. v. 24.

Of (ii) good examples are :—(to express joy):

et plausit pennis testataque gaudia cantu est. xi. 3:

(fear):

genua intremuere timore. iv. 14:

(beating of breast):

percussit pectora palmis. xiv. 43.

(39) The best instance is that which brings out by wonderful alliteration the horror of the supreme crisis in Perseus career:

perque abdita longe
deviaque et silvis horrentia saxa fragosis,
Gorgoneas tetigisse domos, passimque per agros
perque vias vidisse hominum simulacra ferarumque
in silicem ex ipsis visa conversa Medusa;
se tamen horrendae, clipei quem laeva gerebat
aere repercussam, formam aspexisse Medusae;
cumque gravis somnus colubrasque ipsamque teneret,
eripuisse caput collo. xiii. 20—28.

(40) Contrast with this fine piece the description of the turning of the impudent Lycians into frogs by Latona. In this we have one of the strangest lines in Latin Literature (*Metamorphoses* vi. 376):

quamvis sint sub aqua, sub aqua maledicere temptant.

Here the Latin, correctly pronounced, reproduces excellently the croaking of frogs! This is one of the Ovidian 'boyisms' of which the poet Dryden complains. Similarly, in one of the most tragic parts of the story of Phaëthon the poet tells us that 'Nile hid his head; and it has never been found to this day.' Again, Deucalion and Pyrrha are the sole survivors of the Deluge; the former remarks:—'We two are now a crowd.' Rightly do ancient critics say of our poet:—'He is too much a lover of his own wit.'—'He overdoes his successes.'—'Far from being ignorant of his faults, he loves them.' As Dryden says, 'on these occasions the poet should endeavour to raise pity; but, instead of this, Ovid is tickling you with a laugh.'

D. English Hexameters.

(41) The best known English poem in Hexameter verse is Longfellow's *Evangeline*. But, from a metrical point of view, the best English Hexameters are those in two 'Experiments' stated to be 'made or amended' by Tennyson,—*Jack and the Beanstalk* and *Bluebeard* (printed in the second volume of the Annotated Edition of the Poems). Some lines from *Jack* may be quoted as a specimen:

Jack marched up to the gate, in a moment passed to the kitchen
Led by the savoury smell. This giant's wife with a ladle
Basted a young elephant (Jack's namesake shrieked and turned it).
Back Jack shrank in alarm: with fat cheeks peony-bulbous
Ladle in hand she stood, and spake in a tone of amusement:
'Oh! what a cramped up, small, unsesquipedalian object!'
Then from afar came steps, heavy tramps, as a paviour hamm'ring;
Out of her huge moon-cheeks the redundant peony faded,
Jack's lank hair she grabbed, and, looking sad resolution,
Popped him aghast in among her saucepans' grimy recesses.
Then strode in, with a loud heavy-booted thunder of heel-taps,
He that had awed his wife—her giant, swarthy, colossal:
'I smell flesh of a man; yea, wife, tho' he prove but a morsel,
Man tastes good.' She replied, 'Sure, thou be'est failing in eyesight;
'Tis but a young elephant, my sweetest lord, not a biped.'