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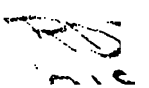
DEMONSTRATIONS

IN

LATIN ELEGIAC VERSE

ROUSE



DEMONSTRATIONS

IN

LATIN ELEGIAC VERSE

ROUSE

HENRY FROWDE, M.A.

PUBLISHER TO THE UNIVERSITY OF OXFORD

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DEMONSTRATIONS

IN

LATIN ELEGIAC VERSE

BY

W. H. D. ROUSE, M.A.

FORMERLY FELLOW OF CHRIST'S COLLEGE, CAMBRIDGE
AND A MASTER AT RUGBY SCHOOL

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PREFACE

THE aim of this book is to show by examples the process of translation into Latin Elegiac Verse. Collections of 'fair copies' there are in plenty, and I should have been in no haste to add to their number; but this book is designed to show how the copies take shape out of chaos, why out of many possible renderings one is selected, what are the principles of the art. It is intended for the use of those who have worked through some elementary book, Penrose for instance, and are not ready to tackle the poems in Holden's collection. Such as these will, I hope, find benefit from reading the specimens here given; and they cannot fail to learn a great deal from the collection of Ovidian lines in the Introduction. The book may also in some degree help to make up for lack of a competent teacher, in the case of students who have none.

Nor am I without hope that some teachers may find the book useful. The common method of dictating a fair copy, with perhaps a few words of explanation, is not altogether satisfactory; on the other

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hand, if the copy is evolved in the course of a lecture, it will prove both useful and interesting. These Demonstrations have been so used; not, of course, exactly as they are written, but with each step, as far as possible, taken by means of questioning, *more Socratico*. The mistakes here guarded against are for the most part mistakes actually made by Sixth Form boys in doing the pieces under examination; many of the phrases, and some of the lines, are taken from the answers or the copies of the pupils. If any former pupil sees in this book a neat expression which came out of his own brain, I hope he will pardon the use I have made of it, and accept my thanks for the same.

The exercises are to this extent graduated, that the easier ones come first, and last those which need a more extended knowledge and greater skill. In the first, moreover, the translation of a couplet is begun by writing down a number of synonyms for all the important words. This should always be done on the blackboard in practice, until the Form is sufficiently advanced to dispense with it; after which it will be sufficient to mention them *viva voce*. In the later exercises this part is supposed to be done in the mind. Each phrase, as its form is settled, should be written down on a second black board, if possible, and in its proper place in the line; the gaps will then be filled up in turn until the line is complete. In working alone, the student will find it useful to do this on a piece of paper.

It may be worth mentioning that Mr. J. H. Williams has published a school edition of the *Ars Amatoria* and *Amores* (Thornton, Oxford), which, with the *Heroides*, form the most perfect models of elegiac verse.

In conclusion, I have to thank my friend Mr. W. G. Rushbrooke, Head Master of St. Olave's School, Southwark, for many most pertinent criticisms. My thanks are due also to Mr. W. F. R. Shilleto, who in reading this book for the Press has detected a number of errors and misprints, and suggested many improvements.

W. H. D. ROUSE.

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INTRODUCTION

I. PRINCIPLES OF ELEGIAC VERSE.

THE great educational value of Elegiac Verse lies in this: that it gives the student a clear notion of literary form. There is a form in all good literary compositions; in prose, not less truly than in verse. But the form and rhythm of prose are difficult to appreciate, and are really understood only by minds which have been carefully trained. In verse, on the other hand, the form is clearer; and the Elegiac form is so simple and so obvious, that few who have tried to write in this kind can fail to know it is there. This once understood, the teacher can point out that all kinds of composition have this form; and if a boy gets no further than to learn that there is such a thing, this is no small advantage.

In the next few pages I shall try to explain what is the form of Elegiac Verse, and how it may be imitated.

In the first place, Elegiac Verse is mainly **Rhetorical**. It is concerned, that is to say, with **Antithesis** of word, phrase, and thought, not with logic, or the due subordination of one thought to another. Secondly, it is **vivid**; the ideas must be so presented that they call up a picture, or excite an emotion. Both these are just the qualities which make a popular speech successful.

I. A **Rhetorical** character is got by avoiding complex sentences, and by using **Antithesis, Parataxis,** and **Parenthesis.** Let us take these in order, with examples from Ovid.

(i) **Antithesis,** or **Balance** of words and clauses, and **Repetition.**

(*a*) **Same Words.**

arte mea captast, **arte** tenenda **meast.** A. A. ii. 12
pauper amet caute, timeat maledicere **pauper.** 167

(*b*) **Same Words in different Constructions.**

victor erat **praedae praeda** pudenda suae. A. A. ii. 406
qui **canit** arte, **canat:** qui **bibit** arte, **bibat.** 506
sic **monuit Phoebus: Phoebo** parete **monenti.** 509
spectantem specta: ridenti mollia **ride.** iii. 513
spectabat terram: terram spectare decebat.
maesta erat in voltu: **maesta** decenter **erat.** Am. ii. 5. 43
credite: credenti nulla procella nocet. 11. 22
optabam certe **recipi**—sum nempe **receptus:**
oscula **ferre—tuli:** proximus **esse—fui.** iii. 7. 48
cedere iussit aquam: iussa recessit aqua. 6. 44
inspicit acceptas **hostis** ab **hoste** notas. Her. iv. 6
et **duo** cum vivant, orba **duobus** eram. viii. 90
ingreditur **late lato** spectabilis auro. ix. 127
neve reformida corpus **amantis amans.** xi. 126

(*c*) **Strong Contrast of Different Words.**

speremus pariter, pariter **metuamus** amantes. Am. ii. 19. 5
monte minor collis, **campis** erat **altior** aequis. A. A. ii. 71
quod tibi **donavi,** perfide, litus **emo.** Her. vii. 118
poenaque conexos auferet **una duos.** 138
vir, precor, **uxori, frater** succurre **sorori.** viii. 29

(*d*) **Repetition of Words for Emphasis.**

possidet et terras et **possidet** aequora Minos. A. A. ii. 35
nomen habet Nemesis, Cynthia **nomen habet.** iii. 536
nec **nos** ambitio nec amor **nos** tangit habendi. 541

nec scindet **tunicasve** suas **tunicasve** puellae. A. A. iii. 569
tu pinnas **gemma, gemma** variante capillos. Am. i. 2. 41
ungue notata comas, **ungue notata** genas. iii. 6. 48
quam vir, **quam** custos, **quam** ianua firma (tot hostes!)
servabant, ii. 12. 3
Anna soror, soror Anna. Her. vii. 191
has solas habeo **semper semperque** profundo ('tears'). viii. 63
clamabam '**sine me, me sine,** mater, abis?' 80
sit mihi **pauca queri de** te **domino**que **viroque**:
fas est **de domino pauca viroque queri.** iii. 5
urimur intus, **Urimur,** et caecum pectora vulnus habet. iv. 19

(*e*) **Sentence repeated in different parts of the verse.**

'**redde meum!**' clamant spoliatae saepe puellae,
'**redde meum!**' toto voce boante foro. A. A. iii. 449
militat omnis amans, et habet sua castra Cupido:
Attice, crede mihi, **militat omnis amans.** Am. i. 9. 1
Ilia, pone metus! tibi regia nostra patebit,
teque colent amnes: **Ilia, pone metus.** iii. 6. 61
imponet galeam barbaraque **arma dabit,**
arma dabit, dumque **arma dabit,** simul oscula sumet.
Her. xiii. 140

This device is familiar in lyric poetry. Burns has, for instance, in 'O my luve's like a red red rose,' the following:—

And I will luve thee still, my dear,
Till a' the seas gang dry:
Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun!

(*f*) **Repetition of an idea in a different form.** This may be done (1) by using several words together in one sentence, conveying the same idea, but being different parts of speech, say noun, verb, adjective, adverb; (2) by using synonyms; (3) by giving the idea in two sentences, one of positive form and one of negative; (4) by expressing the idea from two different points of view, or dividing it into two parts and expressing each separately. In all cases where two sentences

are used, something new must be added in the second; otherwise the addition becomes mere padding, and loses all interest.

(1) verba miser **frustra** non **proficientia perdo**. Trist. i. 2. 13
(cur) **nuda** ferant **posita** corpora **veste**, rogas? Fast. ii. 284
(of a ring) tam bene **conveniat**, quam mecum **convenit** illi,
et digitum iusto **commodus** orbe teras. Am. ii. 15. 5

(2) insidias armaque tecta parant. Fast. ii. 214
artis adhuc expers et rude vulgus erat. 292
hostiles linguas inimicaque vinximus ora. 581
hic status, haec rerum nunc est fortuna mearum. Trist. i. 9. 37
quam cruor et caedes bellaque semper habent. 11. 32
ad possessa venis praeceptaque gaudia ceris. Her. xvi. 107
en ego dimidium vestri parsque altera voti. Fast. v. 459
hic sensus verbi, vis ea vocis erat. 484
'ablue praeteriti periuria temporis!' inquit
'ablue praeteritae perfida verba die!' 681

(3) nec piget incepti: iuvat hac quoque parte morari.
Fast. iii. 175
luxuriant animi rebus plerumque secundis
nec facilest aequa commoda mente pati. A. A. ii. 437
prohibe lugere Quirites,
nec violent lacrimis numina nostra suis. Fast. ii. 505
magna petis, nec quae monitu tibi discere nostro
fas sit: habent finis numina nostra suos. iii. 313
(dies) sanguine prima vacat, nec fas concurrere ferro. 811
nos tamen Ionium non nostra findimus aequor
sponte, sed audaces cogimur esse metu. Trist. i. 4. 3

(4) semibovemque virum, semivirumque bovem. A. A. ii. 24
me pinnis sectare datis: ego praevius ibo. 57
victoria tecum
stabit: eris magni victor in orbe Iovis. 539
femina procedit densissima crinibus emptis,
proque suis alios efficit aere suos. iii. 165
oculis quoque pupula duplex
fulminat, et gemino lumen ab orbe venit. Am. i. 8. 15
sic mihi durat amor longosque adolescit in annos. ii. 19. 23

lente revocatas ruminat herbas,
atque iterum pasto pascitur ante cibo. Am. iii. 5. 18
iam noviens erat orta soror pulcherrima Phoebi,
denaque lucifero luna movebat equos, Her. xi. 45
sanguis abit, mentemque calor corpusque relinquit,
inque novo iacui frigida facta toro. xiv. 37
verum ambage remotum
abdidit, et dubio terruit ore virum. Fast. iii. 337
illa etiam stantis radio percurrere telas
erudit, et rarum pectine denset opus. 819
inde puellaris nactast vestigia plantae,
et pressam noto pondere vidit humum. iv. 463
excipit Uranie: fecere silentia cunctae:
et vox audiri nulla nisi illa potest: v. 55
magna fuit quondam capitis reverentia cani,
inque suo pretio ruga senilis erat. 57

Action divided into two parts.

sex ubi sustulerit, totidem demiserit orbes
purpureum rapido qui vehit axe diem. Fast. iii. 517
ille precabatur: tonitru dedit omina laevo
Iuppiter, et laevo fulmina missa polo. iv. 833
incipis Aprili, transis in tempora Mai,
alter te fugiens, cum venit alter habet. v. 185

(ii) **Parataxis**: when one thought is subordinate to another, and the two are yet placed side by side as independent. This is the commonest way of stating a **condition**, where the tense generally used is future or future perfect. Into the same class fall connected sentences which in English would have a conjunction, but in elegiacs often have none.

(*a*) Conjunction or other link omitted.

vive pius—moriere pius, cole sacra—colentem
mors gravis a templis in cava busta trahet.
carminibus confide bonis—iacet ecce Tibullus. Am. iii. 9. 37
aspice—concedes numinis esse locum. 13. 8
scires audisse: rubebat ('for'). i. 13. 47
quo sine non possit vivere, posse velit ('though'). A. A. ii. 454

candida candorem roseo suffusa rubore
  ante fuit: niveo lucet in ore rubor.
pes erat exiguus: pedis est artissima forma.
  longa decensque fuit: longe decensque manet. Am. iii. 3. 5–8
prodidit illa patrem: raptum de clade Thoantea.
  deseruit Colchos: me mea Lemnos habet. Her. vi. 135
nulla morast, venio. venio tibi debita coniunx. vii. 103
'sed iubet ire deus.' vellem vetuisset adire. 139
  (The objection of the person spoken to met by the speaker.)

(*b*) **Conditional Ideas.**

arguet—arguito ('if she starts a question, pursue it'): A. A. ii. 199
riserit—adride; si flebit, flere memento. 201
  (Here the ordinary conditional form is used with the rhetorical, for variety or convenience.)

astiterit tunicata: 'moves incendia!' clama. 301
innuet illa—feras: scribet—ne tange tabellas. 543

Or it may be put as a question:
materiam quaeris? laudes de Caesare dixi. Pont. iv. 13. 23
quod male fers, adsuesce, feres bene ('if you but accustom yourself'). A. A. ii. 647
scripta leget secum—matrem misisse putato.
  venerit ignotus—postmodo notus erit. Am. ii. 2. 19
rure erit et dicet 'venias': amor odit inertes,
  si rota defuerit, tu pede carpe viam. A. A. ii. 229
una dies mediast, et fiunt sacra Minervae. Fast. iii. 809
  (So Greek: *νὺξ ἐν μέσῳ, καὶ ἦλθεν . . .*)
ver erat, errabam: Zephyrus conspexit, abibam:
  insequitur, fugio: fortior ille fuit. v. 201
dixit, et in litem studio certaminis issent,
  atque ira pietas dissimulata foret: (but—)
venit Apollinea longas Concordia lauro
  nexa comas. vi. 89

(iii) The connected thought is often put in **Parenthesis.**

en ego (confiteor) non nisi laesus amo. A. A. iii. 598
  (So *puto, precor, quaeso* and other such, with imperatives like *age.*)

'haec' inquit 'Troia est' (muros in litore fecit),
'hic tibi sit Simois, haec mea castra puta.
'campus erat' (campumque facit) . . . A. A. ii. 133
Compare Fast. iv. 691
nomine quemque suo (nullast iactura) saluta. 253
adferat aut uvas, aut quas Amaryllis amabat
(at nunc castaneas non amat ille) nuces. 267
indicio Solis (quis Solem fallere possit?) . . . 573
si bene te novi (cultas ne laede puellas!)
gratia dum vives ista petenda tibist. iii. 51
odimus immodicos (experto credite) fastus. 511
quam vir, quam custos, quam ianua firma (tot hostes!)
servabant. Am. ii. 12. 3
qui nunc Priamides (absit reverentia vero)
servus eras. Her. v. 11
finge, age, te rapido (nullum sit in omine pondus!)
turbine deprendi: quid tibi mentis erit? vii. 65
sis (socer exemplost) nuptae repetitor ademptae. viii. 19
in thalamos coniunx ibit (eatque) tuos. iii. 72
'Aeolus hunc ensem mittit tibi' (tradidit ensem)
'et iubet ex merito scire quid iste velit.' xi. 95

(Examples of parenthesis with conjunctions are also frequent, but of this no specimens need be given.)

II. **Vividness** is got by using (i) **Apostrophe**, (ii) **Exclamation**, (iii) **Question**, instead of a bald statement of fact.

(i) **Apostrophe**, or the addressing of things spoken of in the vocative, and use of the second person instead of the third. This often involves **Personification** of the most commonplace things, and is metrically most convenient, often making it easy to get dactylic or trochaic rhythms.

(*a*) **Persons, not being those to whom the poem is addrest.**

talis erat, qui **te** curru victore ferebat,
vecta peregrinis **Hippodamia** rotis. A. A. ii. 7
talem **te** Bacchus, Satyris clamantibus 'euhoe!'
sustulit in currus, **Gnosi relicta**, suos. iii. 157

non mihi venistis, **Semele Ledeve**, docendae,
perque fretum falso **Sidoni** vecta bove,
aut Helene, quam non stulte, **Menelae**, reposcis,
tu quoque non stulte, **Troice raptor**, habes. A. A. iii. 251
et teneri possis aliquid legisse Properti,
sive aliquid Galli, sive **Tibulle** tuum, etc. 333
has, **Venus**, e templis multo radiantibus auro
lenta vides lites Appiadesque tuae. 451

(These addresses to persons might be multiplied to almost any extent.)

laese pater, gaude: Colchi gaudete relicti:
inferias, umbrae fratris, habete, mei. Her. xii. 159
Hymenaee, Erinyes (addrest). xi. 101–3
siquis amas veteres ritus, adsiste precanti. Fast. i. 631
quid, victor, guades? haec te victoria perdet. ii. 811

(*b*) **Things personified which might be regarded as deities by the Romans.**

prope te nato, **lucide Cydne**, croco (a River). A. A. iii. 204
cum tener ad partes tu quoque, **Somne**, venis. ii. 546
Xanthe, retro propera, versaeque recurrite **lymphae**.
Her. v. 31
exige, laese **pudor**, poenas. vii. 97
postmodo victa cades: melioribus, **Ardea**, restas
improba, quae nostros cogis abesse viros. Fast. ii. 749
testes estote, **Philippi** (place). iii. 707
a campis incipit, **Henna**, tuis. iv. 462
et te, verticibus non adeunde **Gela**. 470

(*c*) **Adjectives applied to human beings.**

discedite, **segnes**. A. A. ii. 233
(In prose this would be rather *segnes discedant*; so with the rest.)
iunge tuis humiles, **ambitiose**, manus. 254
Cymaeam, **veteres**, consuluistis anum. Fast. iv. 158

(*d*) **Living creatures not human, and inanimate things.**

silva feras, volucres aer accepit habendas,
in liquida **pisces** delituistis aqua. A. A. ii. 471

sic fera Threïcii ceciderunt agmina Rhesi,
et dominum **capti** deseruistis **equi.** Am. i. 9. 23
vos quoque, **formicae,** subiectis parcite granis. Fast. i. 685
huic Remus institerat frustra, quo tempore fratri
prima **Palatinae** signa dedistis **aves.** v. 151
Este procul, **lites.** A. A. ii. 151
torserit igne comam: **torte capille,** place. 304
quae de Tyrio murice, **lana,** rubes. iii. 170
ut sciat et vires, **tessera missa,** tuas. 354

(*Tesserae* would be quite impossible in neat elegiacs.)

Non estis teneris apta, **theatra,** modis. Am. ii. 1. 4
sordide de niveo corpore **pulvis** abi. iii. 2. 42
contra te sollers, hominum **natura,** fuisti. 8. 45
perfide, pars nostri, **lectule,** maior ubist? Her. x. 58
viveret Androgeos utinam, nec facta luisses 99
impia funeribus, **Cecropi terra,** tuis.
crudeles **somni,** quid me tenuistis inertem? 111
vos quoque crudeles, **venti** . . . 113
nunc primum velis, **elegi,** maioribus itis. Fast. ii. 3
ante tuas fit idem, **curia prisca,** fores. iii. 140
en iterum, **fluctus,** similis audite querellas:
en iterum lacrimas accipe, **harena,** meas. 471
has, **hyacinthe,** tenes: illas, **amarante,** moraris. iv. 439
leves cursum sustinuistis **aquae.** v. 662
este procul, **vittae tenues,** insigne pudoris, Trist. ii. 247
quaeque tegis medios **instita longa** pedes. (=A. A. i. 32)
non es mihi, **tibia,** tanti. A. A. iii. 505
lingua, sile. Pont. ii. 2. 61

(*e*) **Connected with this is an idiom by which some adjective agrees with a vocative (exprest or understood) rather than with the subject of the verb, which would be more natural.**

tu potius, ripis **effuse** capacibus amnis,
sic aeternus eas—labere fine tuo. Am. iii. 6. 19
nomen habes nullum, rivis **collecte** caducis. 91
tu quoque . . .
sanguinis atque animae **prodige,** Galle, tuae. 9. 63

votis ergo meis, alii **rediture**, redisti? Her. v. 59
hanc tamen, o demens Colchisque **ablate** venenis,
diceris Hypsipyles praeposuisse toro. vi. 131
in quo me somnusque meus male prodidit et tu,
per facinus somnis **insidiate** meis. x. 5

(ii) **Exclamation**, instead of bare statement: 'ho long it is!' for 'it is long,' and the like. This needs little illustration.

a, quotiens, cum te vento quererere teneri,
riserunt comites! Her. 5. 49
oscula dimissae **quotiens** repetita dedisti!
quam vix sustinuit dicere lingua 'vale'! 51
a! nimium miserae vates mihi vera fuisti. 123
me miseram, quod amor non est medicabilis herbis. 149
haec ego si possem timide credentibus 'ista
ipse mihi scripsit' dicere, **quanta** forem! vi. 15
quam bene conveniunt fato tua munera nostro! vii. 187
o quotiens dices 'quam pauper Achaia nostrast.' xv. 81
a! quanto mallem, quam scriberet illa nataret. xvii. 21
et vacuus somno noctem (quam longa!) peregi.
a! nimium faciles, qui . . . Fast. ii. 45
at quam sunt similes! at quam formosus uterque! 395
Naso suo—posuit nomen **quam paene!**—sodali
mittit. Pont. iii. 6. 1
heus, ubi pacta fides? ubi conubialia iura? Her. vi. 41
heu, patior telis vulnera facta meis! ii. 48
heu, devota domus! ix. 153
si te nobilitas generosaque nomina tangunt,
en ego Minoo nata Thoante feror. vi. 113
ecce Neoptolemo praeda parata fui. viii. 82

Other common ejaculations are:—*ei mihi!—o miserum!—vae!—pro!—o pudor!—di melius!—heu facinus!—di magni!*

Adjurations; common, the name chosen to suit context.

tu modo—per matrem fraternaque tela, sagittas,
perque fugae comites, Dardana sacra, deos!
sic superent, quoscumque tua de gente reportas,
Mars ferus et damni sit modus ille tui,

Ascaniusque suos feliciter impleat annos,
et senis Anchisae molliter ossa cubent!—
parce, precor, domui, quae se tibi tradit habendam. Her. vii. 157

(iii) **Questions** are used instead of bare statement. These are of the Rhetorical kind and expect no answer.

Common types are: *quid referam?* 'why should I mention?' *quid tibi cum . . . ?* 'what have you to do with . . . ?' *quid refert? quid, quod . . . ?* 'what of the fact that . . . ?' or *quid?* with independent sentence following: *quid iuvat? quid precor? cernis ut . . . ? nonne vides . . . ? fallor an . . . ?*

(A few examples are given, but the student has only to open Ovid at random to find more.)

quod crimen dicis praeter amasse meum? Her. vii. 164
quod mare non novit, quae nescit Ariona tellus? Fast. ii. 83
haec mihi ferre parum? peregrinos addis amores. Her. ix. 47
quo iam tot pignora nobis? ii. 53
numen ubist? ubi di? xii. 119
num minus hic totost altior orbe cinis? Fast. i. 526
quid, quod avus nobis idem Pelopeius Atreus? Her. viii. 27
quid, nova cum fierent Capitolia? Fast. ii. 667
quid mihi cum Minyis, quid cum Tritonide pinu? Her. vi. 47
quo tibi formosam, si non nisi casta placebat? Am. iii. 4. 41
quo me iuvenemque virumque [esse]? 7. 19
quo tibi, turritis incingere moenibus urbes? 8. 47
quid precor infelix? te iam tenet altera coniunx. Her. ii. 103
quid iuvat admotam per avorum nomina caelo
inter cognatos posse referre Iovem?
num minus infestum, funebria munera, ferrum
feminea teneo, non mea tela, manu? xi. 17
cernis odoratis ut luceat ignibus aether? Fast. i. 75
aspicis ut veniant . . . Trist. i. 9. 7

No one who has examined these specimens can fail to understand the essentially rhetorical character of Ovid's style; nor can any one fail to admire the ingenuity which he shows in giving life to it. These devices are used in every possible combination, and in his best work the reader's interest never ceases. This, too, in spite of the triviality of his subjects.

II. OVIDIAN USAGE.

It will be useful now to consider some other aspects of his art, but solely from the practial point of view. It is not my aim to give a complete grammar of Ovid, but merely to explain the form in which he casts certain familiar ideas and figures. We will take them in the following order: Simile, Metaphor, some points of Ovidian grammar, and exceptional liberties in the metre. Then finally we shall take the translator's standpoint, and ask how we are to apply the principles which we have seen observed by the poet.

I. **Simile.** The common way of introducing a Simile is, of course, to describe in a straightforward manner the thing you wish to compare, adding some particle such as *ut*, *velut*, *veluti*, *sicut*, *haud secus*, *haud aliter*. When the simile is short, only a word or two and not a complete sentence, a variety may be made by using *qualis*, *qualiter*, *talis*, *similis* (or the like), *in . . . modum* or *in morem* with genitive, *modo*, *more*, *ritu*, *exemplo* with genitive or adjective, *instar*. *Sic* (*ita*, &c.) usually goes with the thing with which a simile is compared, but now and then the simile has *sic* instead of *ut*. The difference is merely in emphasis. This will be best seen by comparing two lines of English verse:—

(1) He fell, as fall the autumn leaves.
(2) He fell. So fall the autumn leaves.

There is one other type of which Ovid is rather fond. This dispenses with all conjunctions or particles of comparison, and so is of that rhetorical kind precisely which he loves. Such are not formal similes, but merely logical; but the type is often found useful by the translator.

The student is asked to examine the examples which follow, and to note the skill with which Ovid varies his form and rhythm, without changing the essential character of the type. He should observe that care is taken to balance the simile with the thing it is compared with. Both may be short, only a word each at times; both may be long: but if one is elaborated into a whole

line, the other takes up another; if one fills a couplet or more, the other will take not less than will serve to balance it. This is only to say that Ovid shows here also the sense of proportion which is his chief artistic virtue; but the rule is broken now and again, as other rules are, for some special purpose of rhythm, emphasis, or surprise. Further, where a strong effect is wanted, two or more similes are often coupled together.

Simile. Examples.

(1) *Adverbs: ut* and synonyms.

sint procul a nobis iuvenes **ut** femina compti. Her. iv. 75
et tunicas lacrimis **sicut** ab imbre gravis. x. 138
corpus ut impulsae segetes aquilonibus horret. 139
nos male detegimur, raptique aetate capilli
ut borea frondes excutiente cadunt. A. A. iii. 161
ignibus hic lentis uretur, ut umida faena,
ut modo montanis silva recisa iugis. 573
te mea supposita **veluti** trabe fulta ruinast (includes Metaphor). Trist. i. 6. 5
iam patet attritus solitarum limes aquarum
non aliter multa quam via pressa rota. Her. xvii. 133
... flebilibus numeris, veluti canentia dura
traiectus pinna tempora cantat olor. Fast. ii. 109
attonitusque metu rediit, ut saepe viator
turbatum viso rettulit angue pedem. 341
sed tremit, ut quondam stabulis deprensa relictis
parva sub infesto cum iacet agna lupo. 799
non aliter stupui, quam qui Iovis ignibus ictus
vivit, et est vitae nescius ipse suae. Trist. i. 3. 11
ut levis absumptis paulatim viribus ignis
ipse latet (summo canet in igne cinis)
sed tamen exstinctas admoto sulpure flammas
invenit et lumen quod fuit ante redit,
Sic ..... A. A. ii. 439
ut rapit in praeceps dominum spumantia frustra
frena retentantem durior oris equus:
ut subitus, prope iam prensa tellure, carinam
tangentem portus ventus in alta rapit:
sic me saepe refert incerta cupidinis aura. Am. ii. 9. 29

exanimis artus et membra trementia vidi,
  ut cum populeas ventilat aura comas,
ut leni zephyro gracilis vibratur arundo,
  summave cum tepido stringitur unda noto.
suspensaeque diu lacrimae fluxere per ora
  qualiter umecta de nive manat aqua. Am. i. 7. 53

(2) *Adverbial Phrases*, or *Adjectives*.

eunt anni **more** fluentis **aquae**. A. A. iii. 62
'Time like an ever-rolling stream . . .'
more nivis lacrimae sole madentis eunt. Her. xiii. 52
qui mihi vulnera fecit
  solus **Achilleo** tollere **more** potest. Trist. i. i. 99
vidi ego nuper equum contra sua vincla tenacem
  ore reluctanti **fulminis** ire **modo**. Am. iii. 4. 13
perque sinum lacrimae **fluminis instar** eunt. Her. viii. 62
sustineat **similes fluctibus** illa sinus. A. A. iii. 148
  conscia purpureus venit in ora pudor,
quale coloratum Tithoni coniuge caelum
  subrubet, aut sponso visa puella novo,
quale rosae fulgent inter sua lilia mixtae
  aut ubi cantatis luna laborat equis. Am. ii. 5. 34
nec levius tabulae laterum feriuntur ab undis
  quam grave balistae moenia pulsat opus. Trist. i. 2. 47
nec gemuisse **minus**, quam si nataeque virique
  vidisset structos corpus habere rogos. 3. 97

(3) *Sic* with the simile.

dividor haud aliter quam si mea membra relinquam
  et pars abrumpi corpore visa suost.
sic doluit Mettus tunc cum in contraria versos
  ultores habuit proditionis equos. Trist. i. 3. 73

(4) Less common ways of introducing a simile. Simile without particle of connexion or comparison: **Concealed Simile.**

vidi ego pampineis oneratam vitibus ulmum
  quae fuerat saevi fulmine tacta Iovis. Trist. ii. 143
non ideo debet pelago se credere, si qua
  audet in exiguo ludere cumba lacu. 329

tot mala sum passus quot in aethere sidera lucent,
parvaque quot siccus corpora pulvis habet. Trist. i. 5. 47
quod fuit Argolico iuvenis Phoceus Orestae,
hoc tibi, dum licuit, psittace, turtur erat. Am. ii. 6. 15

(Let her suspect she has a rival:)

tum bene fortis equus reserato carcere currit
cum quos praetereat quosque sequatur habet.
quamlibet exstinctos iniuria suscitat ignes.
en ego confiteor: non nisi laesus amo. A. A. iii. 595
dictus eram subito cuidam venisse puellae:
turbida perversas induit illa comas!
hostibus eveniat tam foedi causa pudoris,
inque nurus Parthas dedecus illud eat.
turpe pecus mutilum, turpis sine gramine campus,
et sine fronde frutex et sine crine caput. 245
fessus in acceptos miles deducitur agros,
mittitur in saltus carcere liber equus,
longaque subductam celant navalia pinum,
tutaque deposito poscitur ense rudis.
me quoque, qui totiens merui sub amore puellae,
defunctum placide vivere tempus erat. Am. ii. 9. 19.
ulmus amat vitem, vitis non deserit ulmum.
separor a domina cur ego saepe mea? 16. 41
quod licet et facilest quisquis cupit, arbore frondes
carpat et e magno flumine potet aquam. 19. 31
quid nisi possedi dives avarus opes? (=I was like a miser)
iii. 7. 50
sed neque vector equum qui nuper sensit habenas,
comparibus frenis artificemque reget,
nec stabilis animos annis viridemque iuventam
ut capias idem limes agendus erit. A. A. iii. 555
quid virus in anguis
adicis et rabidae tradis ovile lupae? 7
in flammam flammas, in mare fundis aquas. Am. iii. 2. 34
terretur minimo pennae stridore columba
unguibus, accipiter, saucia facta tuis.
nec procul a stabulis audet discedere si qua
excussast avidi dentibus agna lupi.

vitaret caelum Phaethon, si viveret, et quos
optarat stulte tangere nollet equos.
me quoque, quae sensi, fateor Iovis arma timere.
me reor infesto, cum tonat, igne peti.
quicumque Argolica de classe Capherea fugit,
semper ab Euboicis vela retorquet aquis.
et mea cumba semel vasta percussa procella
illum, quo laesast, horret adire locum. Trist. i. 1. 75

Ovid asks a friend to be faithful to him in misfortune:

Thesea Pirithous non tam sensisset amicum,
si non infernas vivus adisset aquas.
ut foret exemplum veri Phoceus amoris,
fecerunt furiae, tristis Oresta, tuae.
si non Euryalus Rutulos cecidisset in hostes,
Hyrtacidae Nisi gloria nulla foret.
scilicet ut flavum spectatur in ignibus aurum
tempore sic durost inspicienda fides.
dum iuvat et vultu ridet fortuna sereno
indelibatas cuncta secuntur opes:
at simul intonuit, fugiunt, nec noscitur ulli
agminibus comitum qui modo cinctus erat.
atque haec, exemplis quondam collecta priorum,
nunc mihi sunt propriis cognita vera malis. 5. 19

So i. 9. 27 ff., iii. 4. 9 ff., 27 ff., &c. The whole of the Tristia are valuable for illustration of Simile, though they are less instructive in other respects.

quo feror insanus? . . .
non avis aucupibus monstrat qua parte petatur:
non docet infestos currere cerva canes.
viderit utilitas: ego coepta fideliter edam.
Lemniasin gladios in mea fata dabo A. A. iii. 667

The student may further examine Ep. ex Ponto i. 3. 67, 4. 16, 5. 37; ii. 1. 13, 2. 9, 25, 35, 3. 43, 89, 5. 37, 6. 21, 7. 9, 25, 43, 8. 52; iii. 2. 8, 3. 18, 96, 4. 49, 61, 7. 15; iv. 7. 41, 14. 13, 15. 7 and 27, with the lines following each reference.

II. In Simile the translator is tied and bound by the English, and he can generally translate without need of much alteration. In **Metaphor** he is at once freer and more restricted.

Freer, because he is at liberty to introduce metaphors which help his subject, especially where the English has to be expanded: more restricted, because Latin has fewer metaphors than English. It will be necessary for him to learn what is the range of metaphor in Latin; and this he can only do by reading and observing for himself. It may be useful, however, to indicate briefly the kinds of metaphor which are oftenest found in Ovid.

The commonest metaphors are taken from the following:—

(1) Sea-faring; storms and calm, sea and sky.
(2) Warfare and wounds.
(3) Agriculture, growth of plants and trees.
(4) Games and Races, horsemanship and driving.
(5) Hunting and Fishing.
(6) Law and the Forum, political life, government.
(7) Commerce (a few types, but frequent).
(8) The Stage (*partes* and *scaena* chiefly).
(9) Fire and Water.
(10) The human body (food, drink, sickness, health, youth, age); human life (marriage, burial, death).
(11) Buildings.
(12) Proper names.

(1) mediis tua pinus in undis
navigat, et longe quem peto portus abest. A. A. ii. 9
remigium volucrum (*wings*). Cp. 51. 45
nomine quemque suo (nullast iactura) saluta. 253
sed non quo dederas a litore carbasa vento
utendum, medio cum potiere freto. 337
non semper eodem Impositos vento panda carina vehit. 429
conveniunt cumbae vela minora meae. iii. 26
sed me flaminibus venti maioris iturum,
dum sumus in portu, provehat aura levis. 99
verba vadum temptent abiegnis scripta tabellis. 469
mihi nudis rebus agendumst
ut tangat portus fessa carina suos. 747
iam mea votiva puppis redimita corona
lenta tumescentis aequoris audit aquas ('I have done with you'). Am. iii. 11. 29
cum patietur hiemps, remis ego corporis utar. Her. xviii. 215

obruit ingentes ista procella viros. Fast. i. 488
nunc primum velis, elegi, maioribus itis. ii. 3
naviget hinc alia iam mihi linter aqua. 864
dum licet et spirant flamina, navis eat. iv. 18
navalibus exi Puppis: habent ventos iam mea vela suos. 729
illis Naufragii tabulas qui petiere mei. Trist. i. 6. 7
saepe dedi nostrae grandia vela rati. ii. 548
dum me levis aura ferebat. iii. 4. 15
voti quaeso contrahe vela tui. Pont. i. 8. 72
en ego non paucis quondam munitus amicis,
dum flavit velis aura secunda meis,
ut fera nimboso tumuerunt aequora vento,
in mediis lacera nave relinquor aquis. ii. 3. 25
vos eritis nostrae portus et ara fugae. 8. 68
excipe naufragium non duro litore nostrum. 9. 9
tu lacerae remanes ancora sola rati. iii. 2. 6
tempora si fuerint nubila, solus eris. Trist. i. 9. 6
mobile sic sequitur fortunae lumina vulgus,
quae simul inducta nocte teguntur, abit. 13
perque oculos, sidera nostra, tuos. Am. ii. 16. 44
tandem aliquid pulsa curarum nube serenum
vidi. Pont. ii. 1. 5
o sidus Fabiae Maxime gentis. iii. 3. 2

(2) quae patimur, multo spicula felle madent. A. A. ii. 520
ille vetus miles sensim et sapienter amabit
multaque tironi non patienda feret. iii. 565
ponite iam gladios hebetes, pugnetur acutis;
nec dubito telis quin petar ipse meis. 589
quo feror insanus? quid aperto pectore in hostem
mittor? 667
porrigimus victas ad tua iura manus. Am. i. 2. 20
quid me, qui miles numquam tua signa reliqui,
laedis? et in castris vulneror ipse meis? ii. 9. 3
me quoque, qui totiens merui sub amore puellae. 23
haec mea militiast: ferimus quae possumus arma (*poetry*).
Fast. ii. 9
gressus in nova castra fero. iii. 174
adversusque minas frigoris arma parat. iv. 700

me duce ad hanc voti finem, me milite veni. Am. ii. 12. 13
tu tamen exilii morsus e pectore nostro
fomentis speras cedere posse tuis. Pont. i. 3. 43
fortunae telis confixus iniquis. ii. 7. 15
o castris miles amice meis. iii. 3. 82
hostibus eveniat quam sis violentus in armis
sentire et linguae tela subire tuae. iv. 6. 35

(3) tum sere, quod plena postmodo falce metas. A. A. ii. 322
da requiem: requietus ager bene credita reddit
terraque caelestes arida sorbet aquas. 351
iste feret segetes, iste serendus ager. 668
hos ego, qui canent, frutices violaria vidi:
hac mihi de spina grata corona datast. iii. 67
cingendast altis saepibus ista seges. 562
quae fugiunt celeri carpite poma manu. 576
dulcia non ferimus: suco renovemur amaro. 583
et placitus rugis vultus aratus erit. Med. Fac. 46
eximias pompas, immania semina laudum. Her. ix. 83
mille doli restant: clivo sudamus in imo. xix. 41
et monet aetatis specie, dum floreat, uti:
contemni spinam, cum cecidere rosae. Fast. v. 353
tenuis mihi campus aratur. Trist. ii. 327
adhuc tua messis in herbast. Her. xvi. 263
quod viridi quondam male lusit in aevo. Trist. iii. 1. 7
iamque meos vultus ruga senilis arat. Pont. i. 4. 2
sata cum multo foenere reddit ager. 5. 26
sterili totiens cum sim deceptus ab arvo. 33
hanc messem satis est si mea reddit humus. 56
quid mirum, lectis exhausto floribus horto,
si duce non factast digna corona tuo? iii. 4. 63
uberius nulli provenit ista seges. iv. 2. 12

(4) interior curru meta terenda meost. A. A. ii. 426
sic ubi prolusit, rudibus puer ille relictis
spicula de pharetra promit acuta sua. iii. 515
et celer admissis labitur annus equis. Am. i. 8. 50
ferreus . . . cui petitur victa palma cruenta rea. ii. 5. 12
sternetur pugnae tristis harena tuae. 14. 8

raditur hic elegis ultima meta meis. Am. iii. 15. 2
stimulis agitatur amoris. Fast. ii. 779
nunc teritur nostris area maior equis. iv. 10
fugiunt freno non remorante dies. vi. 772
detur inoffenso vitae tibi tangere metam. Trist. i. 9. 1
magno palma favore datur. ii. 506
pede inoffenso spatium percurrere vitae. iii. 4. 33
studiis quoque frena remisi. Pont. iv. 2. 23
cum regerem tenera frena novella manu. 12. 24

(5) decidit in casses praeda petita meos. A. A. ii. 2
accipitri timidas credis, furiose, columbas.
plenum montano credis ovile lupo. 363
semper tibi pendeat hamus:
quo minime credis gurgite piscis erit. iii. 425
dum cadit in laqueos captus quoque nuper amator. 591
et lepus hic aliis exagitatus erit. 662
ut partem effugias, non omnia retia falles
quae tibi quam credis plura tetendit amor. Her. xix. 45

(6) indicio prodor ab ipse meo. A. A. iii. 668
quis tibi, saeve puer, dedit hoc in carmina iuris? Am. i. 1. 5
egit me lacrimis, ore silente, reum. 7. 22
quare tam bona causa meast? ii. 5. 8
haeredem patriae perfide fraudis agis. Her. ii. 78
lis est cum forma magna pudicitiae. xv. 184
dictatis ab eo feci sponsalia verbis,
consultoque fui iuris amore vafer. xix. 29
nunc reus infelix absens agor, et mea, cum sit
optima, non ullo causa tuente perit. 91
et peragar populi publicus ore reus. Trist. i. 1. 24
actaque Roma reast. Pont. iv. 14. 38
(carmina) confusa pudore repulsae. Trist. iii. 1. 81
utque ea non teneas, tuta repulsa tuast. Pont. iii. 1. 88
indeserta meo pectore regna gere. Am. ii. 9. 52
si qua volet regnare diu, deludet amantem. 19. 33
facies nimium dat in omnia regni. 17. 11

(7) acceptum refero versibus esse nocens. Trist. ii. 10
sata cum multo foenere reddit ager. Pont. i. 5. 26

(8) femina iam partes victa rogantis agat. A. A. i. 278
conveniunt partes hae tibi. Fast. iii. 684
scaena manet dotes grandis, amice, tuas. Trist. i. 9. 48
deserit an partis languida cura suas? Pont. ii. 4. 4
quicquid ages igitur scaena spectabere magna. iii. 1. 59

(9) *Ignis, fax, flamma* of love need no illustration.
cito pede labitur aetas. A. A. iii. 65
cur tua fax urit, figit tuus arcus amicos? Am. ii. 9. 5
hortator studii causaque faxque mei. Pont. i. 7. 28
daque locum nostris materiamque dolis. Am. ii. 19. 44
(*materia* is common metaphorically used in the *Tristia*.)
ument incultae fonte perenne genae. Her. 8. 64

(10) ingenii dotes corporis adde bonis. A. A. ii. 112
sive es docta, places raras dotata per artes. Am. ii. 4. 17
fructibus assiduis lassa senescit humus. Pont. i. 4. 14
iam prope depositus, certe iam frigidus aeger
servatus per te, si modo servor, ero. ii. 2. 47
fomentisque iuvas vulnera nostra tuis. 3. 94
utque meis numeris tua dat facundia nervos. 5. 69
clauda nec officii pars erit ulla tui. iii. 1. 86
sic ego mente iacens et acerbo saucius ictu. i. 3. 7
qui properant, nova musta bibant: mihi fundat avitum
consulibus priscis condita testa merum. A. A. ii. 695
senescit amor. iii. 594
nunc quia contraxit vultum Fortuna, recedis. Pont. iv. 3. 7
hoc iuvat, haec animi sunt alimenta mei. Am. ii. 19. 24
illa bibit sitiens lector, mea pocula plenus. Pont. iii. 4. 55
impetus ille sacer, qui vatum pectora nutrit. iv. 2. 25

(11) totiens nostri pulsata sepulchri Ianua. Trist. iii. 2. 23
meique Interitus clausas esse vetate fores. 30
aetatis factast tanta ruina meae. Pont. i. 4. 6
laetitiae ianua clausa meae. ii. 7. 38

(12) tu mihi Caesar eris. Pont. i. 7. 22
Ilias est fati longa futura mei. ii. 7. 34

Finally, we should not forget the metaphorical use of divine names, as *Bacchus* for 'wine,' *Ceres* for 'corn,' *Vulcanus* for 'fire,' *Neptunus* for 'water.'

III. Some points of Ovidian Grammar have a bearing upon composition. There are often several ways of saying a thing, and this is convenient.

(i) *Accidence.* Two syllables with a *v* between are often contracted. Examples are:—*admorat* = admoverat, *contriris*= contriveris, *flesti*, etc., *implesti*, etc., *nosti*, etc.; besides others familiar to all who read Latin.

In the ablative of participles, *i* or *e* is permitted: *nocte vidente* (pentameter) or *nocte videnti* (hexameter).

In the third declension, *-e* is found sometimes for the ablative ending of words like *mare*: as A. A. iii. 94.

In the fourth, *-u* may be dative: *ars casu similis* A. A. iii. 155.

In verbs: *făcĕ* or *făc* may be used.

Graecisms are common in Greek names: Nom. *Leucothoē*, *Hypermestrā*, *nymphē*, *Uraniē*, *Erinўĕs*, *Lesbidĕs*. Acc. *Menelaŏn*, *Andromedān*, *nymphēn*, *Camarinăn*, *Ossăn*, *Pelĕă*, *Cretăs*. Genitive: *Hypsipylēs*. Dative: *Lemniasin*, *Troasin*. Vocative: *Orestă*. Greek words are often used bodily: *aegida*, *aelinon*, *lebetăs*, *nothus*, *stola*, *tripodăs*.

(ii) The *Syntax* is much freer than in prose, especially in the uses of **Prepositions**, which deserve analysis.

Ab (instrumental) with inanimate objects.

ingenium placida mollitur ab arte.	A. A. iii. 545
et teneram molli torquet ab arte latus.	Am. ii. 4. 30
marcet ab annis.	i. 13. 41
saepe sequens agnum lupus est a voce retentus.	Fast. ii. 85
a quacumque trahis ratione vocabula, Pallas.	iii. 847
et tunicas lacrimis sicut ab imbre gravis.	Her. x. 138
quassus ab imposito corpore lectus erat.	xi. 78
pectora traiectus Lynceo Castor ab ense.	Fast. v. 709

Other uses of **Ab**:

cui faciem natura dedit, spectetur ab illa (*according to*). A. A. ii. 503

quasque fuisse tibi canas a virgine iuras (compare *a puero*). iii. 75

ut solet a magno fluctus languescere flatu (*after*). Fast. ii. 775

a Veneris facie non est prior ulla tuaque (*beginning from*). Her. xvii. 69
navita quas Hyadas Graius ab imbre vocat (*named after*). Fast. v. 166
a vero tertia causa venit (*from a true source*, i. e. is true). 368
liber ab arboribus locus est (*separation*: no prep. needed). 707

Ab is often separated from its case by ipse:

indicio prodor ab ipse meo. A. A. iii. 668
damnis dives ab ipsa suis. Her. ix. 96

Ad.

quisquis ad arma facit (=*good for*). Am. i. 2. 16
Medeae faciunt ad scelus omne manus. Her. vi. 128
non facit ad mores tam bona forma malos. Am. iii. 11. 42
omnibus ad lunae lumina risus erat (Silenus) (*by the light*). Fast. i. 438
(navis) minimo bene currit ad auram (=*before*). Trist. i. 10. 3
et iaciunt faciles ad sua verba manus (=*to*). Fast. iii. 536
ad segetes ingeniosus ager (*for*, instead of dative). iv. 684
ad auxilium tempora nulla dabat. v. 406
rudis ad partus et nova miles eram. Her. xi. 48
hoc est ad nostros non leve crimen avos (*against*). Trist. ii. 472
respice ad eventus (no preposition usual). Her. xix. 164
porrigimus victas ad tua iura manus. Am. i. 2. 20
ad partes sollers. i. 8. 87

De.

de stipula fuit (curia): *adverbial phrase as adjective.* A. A. iii. 118
aspice de canna straminibusque domum. Fast. iii. 184
de fratrum populo pars exiguissima restat. Her. xiv. 115
de Niobe silicem, de virgine fecimus ursam. Am. iii. 12. 31
illius de quo mater (es): *by*. Her. xi. 62
de vetito quisque parabat opes. Fast. v. 282

Ex (especially with a neuter adjective).

ponitur e summa fictilis urna coma. Fast. iii. 14
quaecumque e merito spes venit, aequa venit. Her. ii. 62
iubet ex merito scire, quid iste velit. xi. 96
quod datur ex facili, longum male nutrit amorem. A. A. iii. 579
quae venit ex tuto, minus est accepta voluptas. 603

ex alto dissimulare. Am. ii. 4. 16
generos ex caede iacentis Dinumerat (*after*). Her. xiv. 79
positos ex ordine fratres. Trist. i. 1. 107
ex animo . . . roget. A. A. iii. 472
nec tamen e duro quod petit ille nega. 476
munda, sed e medio consuetaqua verba puellae Scribite. 479

In.

periuratos in mea damna deos (*to, for*). Am. iii. 11. 22
et caecas armant in sua fata manus. ii. 14. 4
te mihi materiem felicem in carmina praebe. i. 3. 19
sumite in exemplum pecudes. 10. 25
in me pugnasti (*against*). iii. 1. 38
inque meas unguibus ire genas. Her. xi. 92
hos potius populos in dotem ambage remissa accipe (=dotem) vii. 149
inque tori formam molles sternentur harenae. Am. ii. 11. 47
in longas orbem qui secuere vias. 16. 16
inque mŏdos . . . mille. iii. 14. 24
in partus mater acerba suos (*towards*). Fast. ii. 624
arbitriumst in sua tela Iovi (*over*). iii. 316
sed nos in vitium credula turba sumus. iv. 312
iam dabis in cineres ultima dona meos (=dative). Her. vii. 192
convenit in laudes ille vel ille tuas. Fast. v. 188
maesta erat in vultu (=vultum). Am. ii. 5. 44
sit suus in blanda sedulitate modus (=sedulitatis). A. A. ii. 334
tu pessima duro Pars es in exilio (=exilii). Pont. iii. 1. 9
quantum in te Theseu volucres Ariadna marinas pavit (*in your case, your behalf*). A. A. iii. 35
saevus in hoste fuit (*in the case of, towards*). Am. i. 7. 34
vindex in matre, patris malus ultor, Orestes (*in the case of*). 9
hic quoque mensis habet dubias in nomine causas. Fast. vi. 1
in sponsi facie non frigida virgo. Am. ii. 1. 5
caecaque in hoc uno non fuit illa viro. Fast. vi. 576
haesit et in vultu constitit usque tuo. Am. i. 8. 24
Penelope iuvenum vires temptabat in arcu. 47
felix in numero quoque sum. Her. vi. 121
Geryones, quamvis in tribus unus erat (*same idiom as English*). ix. 92

nec sum crudelis in ira. Fast. v. 325
exitus in dubiost. ii. 781
auctor in incerto. vi. 435
frondes sunt in honore novae. iii. 138
aes erat in pretio. iv. 405
in spe vitis erat. v. 323
in cura nominis huius eram. vi. 12
in prece totus eram. 251
in lucrost quae datur hora mihi. Trist. i. 3. 68

Per: very frequent instead of the instrumental ablative.

quae non per vota petuntur! A. A. iii. 377
sive es docta, places raras dotata per artes:
sive rudis, placeas simplicitate tua. Am. ii. 4. 17
per nulla traham suspiria somnos? 19. 55
parto per vulnera censu. iii. 8. 9
et leve per lini vincula nectit opus. A. A. ii. 46
suas per scelus auget opes. Fast. ii. 630
'eripiam' dixit 'per crimina vitam.' 807
per nutum signa tegenda dabam. Her. xv. 152
ecquaest repetita per arma? 237

Other usages:

ille nefastus erit, per quem tria verba silentur (dies). Fast. i. 47
(annus) qui melius per ver incipiendus erat. 150
disce per antiquos quae mihi nota senes. ii. 584
dicite suffuso per sacra verba mero. 638
perque vices. iv. 483
ibit per gladios, ei mihi, noster amor Her. xvi. 246
per tibi ego hunc iuro fortem castumque cruorem (*note the order*). Fast. ii. 841
per ego ipsa pericula iuro (*note the order*). Her. x. 73

Sine: Phrases with this are very common, and often used adjectively.

vos habui sine pondere testes. Am. iii. 3. 19
sine luce facem. 9. 8
nunc huc nunc illuc, et utroque sine ordine curro. Her. x. 19
sunt et sine crimine mores. xix. 225
fueram globus et sine imagine moles. Fast. i. 111

(iii) **Abstract Nouns** are rightly avoided in Latin composition, for the most part; but there are cases where they may be used. When, for instance, qualities are spoken of, such as *fides*, *audacia*, *constantia*, *virtus*, the abstract is natural in Latin as in English, though here it is often paraphrased by a noun and an adjective, as *fortia pectora*, or by a neuter adjective alone. But Ovid uses a number of abstract nouns quite in the English fashion; and as many of these are very convenient for the verse, it may be useful to give some examples of them. The metrical convenience of many of these, in the ablative, need not be pointed out.

lateat vitium proximitate boni. A. A. ii. 662
viderit utilitas. iii. 671
si rusticitas non vetat (*several times*). Am. i. 8. 44
populos credulitate movet (*common*). iii. 3. 24
mobilitate tremat. 14. 26
o mira calliditate virum! (*common*). Her. xvi. 300
cogimur ipsius commoditate frui (*several times*). 310
nomen ab aeterna posteritate feres (*several times*). 374
magnae sedulitatis anus. Fast. iii. 668
frigoris asperitas. iv. 88
fertilitas (*frequent*). 202
volubilitas. vi. 271
nobilitas, 'noble birth.' Her. vi. 113
simplicitas (*common*). Am. i. 3. 14
novitatis plena relinques Gaudia (*several times*). Her. xvi. 203

Others of different form or scansion are:

feritas, gravitas, levitas, novitas, probitas.
vetustas, relatus.
ambitio, anxietas, mollities, barbaria, notitia, introitus, canities.
respectus, effectus, eventus, ornatus, egressus, successus.
positus, raptus, fastus.
conamen, revocamen, imitamen, munimen.
suspendia (pl.), dispendia (pl.), fastidia (pl.), praeconia (pl.), periuria (pl.).
vicinia (f.)=vicini.

nec mihi tot positus numero comprendere fas est. A. A. iii. 151
effectus unus et alter habent. Am. i. 8. 54
praebuit illa arbor misero suspendia collo. 12. 17

Adverbs. An idea which the English expresses by an adverb is often turned by an adjective in Latin. Nevertheless, adverbs play a considerable part in Ovid's verse. A few of the more useful are added:—

aegre, aequaliter, apte, convenienter (dat.), *dissimulanter, furialiter, immerito, latenter, leniter, libenter, merito, minanter, moderate, occulte, operose, patienter, proterve, pulchre, qualiter, summisse, suppliciter, utiliter.*

For Adverbial phrases, see under Prepositions, and below.

IV. *Metre.* The general rules of the Ovidian elegiac are assumed to be known by all who use this book. It will, however, be useful to consider certain licences of scansion and arrangement which are permitted. A warning must be given that none of these are to be used by beginners. Indeed, no one should ever take the slightest liberty in composition, or deviate in the least from the fixed rules, unless he can write really good verses. He who knows how rightly to use a liberty may make it a grace; but when any such occurs in a bad or even mediocre copy of verse, it will be counted unto the author for unrighteousness, even if he can parallel it.

We find, then, in Ovid the following licences used on occasion: Hiatus, Spondaic Hexameter, Polysyllabic Ending, certain Long Vowels shortened, Que displaced, and pentameters ending in Adverb or Adjective.

(i) **Hiatus.** This is an imitation of the Greek hexameter, where the hiatus at first was none, but appeared to be allowed because a digamma had dropped out. The apparent hiatus later gave rise to a real licence when its reason was forgotten. Hiatus and polysyllabic or spondaic ending only occur together when Greek names or words are used.

cupressifero Erymantho.	Her. ix. 87
Aonii Alcidae.	133
letifero Eueno.	141
Sithonio Aquiloni.	xi. 13
Amphiareïades Naupactoo Acheloo.	Fast. ii. 43
caelifero Atlante.	v. 83

In other parts of the verse we find it with exclamations: *heu ubi* (common), *o utinam* (common).

o argumenti lente poeta tui. Am. iii. 1. 16
o ita, Phoebe, velis! A. A. iii. 347
o in corde meo desidiose puer! Am. ii. 9. 2
o ego di faciant . . . Pont. i. 4. 49

(ii) **Spondaic Hexameter,** also generally with Greek names, though occasionally with Latin. The subject matter of elegiac verse is generally too trivial to make this impressive rhythm suitable. In addition to the three examples given above under Hiatus, we find:

hanc placet ornari testudine Cyllenea. A. A. iii. 147
si satis es raptae, Borea, memor Orithyiae. Am. i. 6. 53
Pleiadas Atlanteas. Fast. iii. 105
longum petit Hellespontum (so vi. 341). iv. 567
Aganippidos Hippocrenes. v. 7
cupressiferae Cyllenes. 87
acceperit Amphitrite. 731

With Latin names:

hostis ut hospes init penetratia Collatini. Fast. ii. 787
vocat Oriona. v. 535

With an ordinary word:

compressos utinam Symplegades elississent. Her. xii. 121

(iii) **Polysyllabic Ending.** For the Hexameter, the examples can be seen above (i and ii). They are mostly Greek words, and Greek had no rule restricting the length of the final word of a line. A further example is (also with a Greek word):

purpureas amethystos. A. A. iii. 181

For the **Pentameter,** words of four and of five syllables are found occasionally[1]; and there are a few examples of three, but not in the more carefully written books, unless the reading in Her. xiv. 62 be right (*danda forent generis*). It is best, however, not to use the last kind, as the Roman ear evidently disliked it. The two former may be used sparingly for some special effort.

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[1] *One Syllable:*
omnis an in magnos culpa deos scelus est? Pont i. 6. 26
Observe that rhythmically *scelus est* is a three-syllable group.

Three Syllables:

audaces animos contuderat populi. Pont. i. 8. 20
quolibet ut saltem rure frui liceat. 40

Four Syllables:

unda simul miserum vitaque deseruit. Her. xviii. 202
et circumfusis invia fluminibus. Fast. v. 582
cantabat maestis tibia funeribus. vi. 660
finibus extremae iusserat Ausoniae. Trist. i. 3. 6
interdicta mihi cernitur Italia. 4. 20
transeat instabilis strenua Cyaneas. 10. 34
corpore pars nullast quae labat imperii. ii. 232
Eubius inpurae conditor historiae. 416
promovet Ausonium filius imperium. Pont. ii. 2. 72
adde quieti Subdita montanae brachia Dalmatiae. 77
sollicitis supputat articulis. 3. 18
materiae gracili sufficit ingenium (so iv. 13. 46). 5. 26
munifici mores improbat Alcinoi (so iv. 2. 10). 9. 42
deque parum noto consulet officio. iv. 5. 24
ipsum morte tua concidit auxilium. 6. 14
publica quaerentem quid petat utilitas. 9. 48
infecitque fero sanguine Danuvium. 80
nil me praeterea quod iuvet invenies. 14. 4
publicus invito quam favor imposuit. 56
sis argumentum maius an auxilium. 15. 26

The rhythm is quadrisyllabic in:

ne non peccarim, mors quoque non faciet. Pont. i. 1. 66
aut quod saepe soles exigis ut recitent. iii. 5. 40
spectarem qualis purpura te tegeret. iv. 9. 26

Five Syllables:

lis est cum forma magna pudicitiae. Her. xv. 184
nec sedeo duris torva superciliis. xvi. 16
sustulerit quare quaeret Erichthonium. Trist. ii. 294
in quibus ipse suum fassus adulteriumst (so 212, 514). 430
difficilis causae mite patrocinium. Pont. i. 2. 70
et prior Eumolpo suadet Erichthonius. ii. 9. 20
paene puer puero iunctus amicitia (so 13. 44). iv. 3. 12
iam tempus lustri transit in alterius. 6. 6
Alcides capta traxit ab Oechalia. 8. 62

These metrical licences are familiar in Propertius, and he uses them with fine effect. But our object, it must be remembered, is to imitate the style of Ovid, which is more carefully polished than that of other writers in Latin elegiacs, and therefore is better training for the student. If the student ever grows into an original Latin poet, he may choose his own style. It will be seen that nearly all these occur in the Fasti, Tristia, and Epistles; which (and especially the last) are not written with the same care as the Heroides or the love poems.

(iv) **Shortening of Long Vowels.** Four words have the final *o* always short: *ego*, *modo* (adv.), *cito*, *cedo* ('come'). But the final *o* is sometimes shortened in others. We know from Plautus, and from colloquial poets like Martial, that final *o* was often pronounced short in conversation. Because of the stress accent in Latin, this took place most commonly in iambic words, such as *rŏgō*; and these are by far the most numerous among Ovid's shortenings. These iambic forms in *o* the composer may so shorten, if he can write a decent set of verses. Other exceptional shortenings he were best not imitate, unless his work is really first-rate.

Iambic Words: *putŏ* (common, especially in parenthesis), *negŏ*, *volŏ*, *amŏ*. Also *cavĕ* (Trist. i. 1. 25).

Spondees: *crēdŏ*, *Nāsŏ*, *Sulmŏ*, *nēmŏ*, *ergŏ*, *tollŏ*.

Cretics: *ōdĕrŏ*, Am. iii. 11. 35; *dēsĭnŏ*, Her. xvii. 203; *cūrĭŏ*, Fast. ii. 527; *Scīpĭŏ*, A. A. iii. 410.

Long Vowel shortened before another vowel:

precibusque meis favĕ Ilithyia. Am. ii. 13, 21

In connexion with this may be mentioned an occasional **Lengthening of Short Vowels** in the perfect of compounds of *eo*: *dĭīt*, *rĕdĭīt*, and the like are common enough to be legitimate in composition, under the same restrictions as the rest.

(v) **Que displaced.** Que may be placed after a four-syllable word (or its equivalent) in the second half of the pentameter, though that may not be first in its sentence. The sentence may begin with the first word of the pentameter, or later. The word to which *que* is added is nearly always the verb, and always important.

Sentence begins with first word of pentameter:

non satis occultis erubuique notis. Her. xvi. 84
per causas istic impediarque duas. xvii. 214
in gremio vultum deposuitque suum. Fast. ii. 756
vertice libatas accipiuntque comas. iii. 562
falce coloratas subsecuitque comas. Am. iii. 10. 12

Sentence begins later (common):

in medios desiluitque toros. A. A. iii. 22
rugosas distraherentque genas. Am. i. 8. 112
in maesto procubuique toro. Her. viii. 108
terribiles prosequiturque feras. ix. 34
in solis destituique locis. xi. 84
audaces attuleratque viros. xii. 14
per titulos ingredimurque tuos. Fast. ii. 16
turbatas restituitque comas. iii. 16
hastatos instituitque decem. 128
adorantem destituitque Numam. 348
assuetis substiteratque locis. iv. 254
ipsa suos abscideratque sinus. 448
impositos attuleratque deos. v. 92
Tartareos excutiamque sinus. 244
e gremio reiciatque suo. Trist. i. 1. 66
in parvos sufficiamque modos. ii. 332
haec aetas Ianiculumque vocat. Fast. i. 246
immersam visceribusque tenet. iv. 200

Metrical equivalents of four-syllable word. Two words that go closely together are often treated as one and *que* added to the second. This is especially common with prepositions and nouns:—

tam sero cur veniatque roget. A. A. iii. 676
qui bene pro patria cum patriaque iacent. Her. iii. 106
invisus superis cum superisque mihi. xix. 138
ad dominumque redit fictaque verba refert. Fast. ii. 258
sub pedibusque iacet. Trist. i. 8. 16
ut valeamque facis. Her. xvii. 94
dicta refertque Iovis. Fast. ii. 604

After other than four-syllable words, or their metrical equivalents, the licence is rare:

legitimo quique merebat equo. Fast. iii. 130
conversis solque recurret equis. Trist. i. 8. 2

So with *-ve:*

damnosos effugiasve canes. Trist. ii. 474

(vi) **Adverbs, participles,** and **adjectives**, other than those of personal pronouns, are found occasionally as **final in the pentameter.** The adjective so placed is thrown into emphasis, and must therefore be important to the sense; only so is the licence allowed.

Examples:

(1) *Diu* (Pont. i. 6. 12); *magis* (Pont. iii. 3. 72, 5. 12); *minus* (Pont. iii. 1. 98, iv. 15. 42); *parum* (Pont. iii. 7. 12); *pie* (Fast. iii. 208); *quater* (Fast. iii. 880); *semel* (Trist. ii. 210), *tamen* (Fast. ii. 688, Her. xix. 44, Pont. iv. 8. 2).

(2) *Datus* (A. A. iii. 654, Pont. i. 3. 64, 7. 66); *decens* (Fast. v. 356); *favens* (Pont. iii. 1. 160); *fremens* (Fast. iii. 634); *nocens* (Trist. ii. 10, 270).

(3) *Novus* (Her. xvi. 144, Fast. iii. 138, Pont. iv. 11. 22; *iners* (Fast. i. 168); *memor* (Fast. vi. 78); *levis* (A. A. iii. 100); *malus* (Am. iii. 11. 42); *trucem* (Pont. iv. 6. 32); *vafer* (Her. xix. 30); *prior* (Trist. i. 2. 50, Am. ii. 10. 6); *duo* (Her. xvii. 214); *decem* (Fast. iii. 128): *tribus* (Pont. ii. 8. 8, 56).

NOTE. It may be useful to the composer to point out the proper place for words of certain scansion.

Bacchius ⏑ – –: only at the end of the hexameter. There are a few exceptions (as Am. i. 1. 11 crinibus insignem quis **acuta** cuspide Phoebum, ii. 13. 15 dumque ad me properes neque **iniquae** tempora noctis, ii. 11. 51 huc adhibe vultus et **in una** parce duobus): but in all these the word that goes before the bacchius is spoken in one breath with it; otherwise the rhythm is unpleasant, as it brings the reader up with a jerk.

Cretic – ⏑ –: these words must not be used at all by the the learner. Ovid has occasionally scansions like *Scīpĭŏ*, or elisions like *fluminum amores* (Am. iii. 6. 101), but these are too rare to imitate. The elision is particularly unpleasant.

Amphibrachys ⏑ – ⏑: best in the second half of the pentameter; also placed as the last word of the hexameter. If placed anywhere else, some skill is necessary to make it run nicely.

A rhythm such as Fast. iii. 755 ille cadit praeceps et calce feritur aselli, jerks the reader up into the air, as it were. It is a tripping rhythm, and might properly be used to describe a dancer, or something of that sort. Where used of serious subjects, as in Fast. iii. 681 armifer armiferae correptus amore Minervae, the effect is flippant. On the whole it is better avoided by the learner.

– – – ⏑ : first in either line; a pause after it gives occasionally an agreeable rhythm, suggestive of expectancy.

⏑ – – – : after initial trochee in either line; a pretty rhythm.

– ⏑ ⏑ – ⏑ : a godsend to the composer, who at once puts it in the second half of the pentameter.

Other words call for no special remark.

The following rhythms are agreeable, and the student should seek opportunities of using them, though of course not too often:

Hexameter: – – ⏑ | ⏑ – ⏑ ⏑ | – –

quae fiet | acumine | lini.

Either line: – ⏑ | ⏑ – ⏑⏑ – ‖ especially with a break (or stop) after the trochee:

carpit | inauratum ‖
fallet, | et umiduli ‖
– – – ⏑ | ⏑ – ‖ *as* indefessa | venit.

And a long heavy word for special occasions: as

intempestiva | corpora morte rapit.
indelibatas | carpere semper opes.

Initial spondees in one word are to be avoided, especially with a pause after them; and the metre as a whole should be dactylic.

III. COMPOSITION.

The composer will nearly always find that his English will not go literally into Latin verse. The lyrics he will be asked to translate are written for the most part in lines far shorter than the Latin; and it will be necessary to compress two into one, or else to expand the lines given him. The former plan may be dismissed with a few words. It is not to be recommended

as a rule, because the effect of the translation as a whole will be quite different from the English; but it may be done sometimes without damage. The student must always first try what he can do by way of expansion.

A line may be lengthened by using longer words, as compound for simple verb (*concino* for *cano*), or a synonym (*amoenus* for *gratus*). Hence the verse-writer must have in his head or his book a collection of synonyms ready for use. With this we are not now concerned. The student ought to make his own collections as he reads, but he may find great help from a Gradus, or better still, the excellent *Thesaurus Poeticus* of Quicherat (Paris, 1852). He should also note synonymous phrases, such as *sine ordine* for *diffusus*, *dare vocem* for *dicere*; and all possible roundabout ways of saying a simple thing. Lastly, he will find it necessary to add a great many epithets. Latin poetry is full of epithets, which in English are more sparingly used; and it is allowable to insert epithets in his translation.

But the epithets must be suitable. It will not do to call a goat *lascivus* when he is fast asleep, unless the point is a contrast between his usual liveliness and his present sloth; or to call a cow *tarda* when she is careering away at full speed with a tiger in chase. Love is not always *fidelis*, nor indeed *gratus*; a soldier is not *fortis* or *durus* when he turns tail, nor is a battle *horridus* if it is won without a blow. The student must therefore use all care in choosing an epithet that suits the context, or accurately describes the thing. Epithets are of the following kinds:

(1) **Descriptive, or stock epithets,** which may always be used except when the context forbids: e. g. *viridis palma* (of victory), *candida vela* (but a ship might carry red sails or black), *mobilis penna*, *rustica aratra*, *fera arma* (but not if *arma* be used metaphorically, as of ladies' wiles), *curva theatra*, *cava antra*.

(2) **Allusive,** usually with a glance at geography or mythology. Things are called after the places which produce the best of the kind: as *canes Molossi*, *Threïciae grues*, *Cretica sagitta*, *Threïcia lyra*; or after some mythological personage associated with them: *Apollinea laurus*, *Paphia myrtus*, *Thesea fides*.

(3) **Suggested by the Context.** This is the class which brings out the skill of the translator, and by it much beauty may be added to the verse. An important idea may be made prominent by enforcing it with an epithet, as

puer **incautis** temerarius annis. A. A. ii. 83
obstantes sedula pelle moras. Am. i. 11. 8
stella tibi **oppositi** nocuit contraria Martis. 8. 29

Or the idea of the verb may be taken up proleptically:

pone **recompositas** in statione comas. 7. 68

Or the general idea may be thus emphasized:

hospitis effugio praestruxerat omnia Minos:
audacem pinnis repperit ille viam. A. A. ii. 21
saepa **vagos** ultra limina ferte pedes. iii. 418

After reading the following pages the student will find no difficulty in understanding the true principles of selecting epithets. So, although examples might be multiplied to any extent, let these suffice.

Besides the epithet, explanatory words and phrases may be added. These we may arrange under three heads: (1) Instrumental Ablative, (2) Participle Redundant, and (3) Appositional Phrase.

(1) **Instrumental Ablative.** It is usual in Latin to add this even when it is unnecessary according to our usage. Thus: **pede** *carpit iter*, **oculis** *videt*, *rapit ecce* **manu**. These ablatives may themselves carry an epithet: **rapido** *pede carpit iter*, **attentis** *oculis videt*, **avida** *rapit ecce manu*.

(2) **Participle Redundant.** This participle is not really redundant, because it has always something to tell or to emphasize; what is meant is that *the construction is complete without it*. The commonest are *datus*, and *positus* with its compounds.

me pinnis sectare **datis**. A. A. ii. 57
nec **data** profuerint pallentia philtra puellae. 105
currum vitricus ipse dabit:
inque **dato** curru . . stabis. Am. i. 2. 24
placatur donis Iuppiter ipse **datis**. A. A. iii. 654
posita sub nive terra latet. Fast. ii. 72.

quis vetet **adposito** lumen de lumine sumi? A. A. iii. 93
supposito vertice sacra ferunt. Am. iii. 13. 28
quassus ab **imposito** corpore lectus erat. Her. xi. 78
dempserat **oppositas** insidiosa seras. Fast. i. 266
aut rutilo **missi** fulminis igne cremer. Her. iii. 64
hinc **missis** abrumpitur ignibus aether. Fast. ii. 495
galeam **pressa** sustinuisse coma. Her. iii. 120
non bove **mactato** caelestia numina gaudent. xix. 181
pollicitam dictis Iuppiter adde fidem. Fast. iii. 366
desuper **extentas** imposuere togas. 530
vidit, et **inceptum** dextra reliquit opus. A. A. ii. 78
odi quae sauciat ora
unguibus, et **rapta** brachia figit acu. iii. 239
ensibus **exsertis** bellica laeta deast. Fast. iii. 814
mota quod obscuras ungula fecit aquas. iv. 758
et plenum **poto** sanguine guttur habent. vi. 138
simul **obducta** nube teguntur. Trist. i. 9. 14
purum **discussis** aera reddit aquis. ii. 36
clauserunt virides ora **loquentis** aquae. A. A. ii. 92
dividit **obstantes** pectore taurus aquas. Fast. vi. 740
si monuit Phoebus, Phoebo parete **monenti**. A. A. ii. 509
. . . portat, et **arsuris** arida ligna focis. Fast. iv. 510
volucres aer accepit **habendas**. A. A. ii. 471
quis eam tibi credet **habendam**? Her. vii. 15
olivis apta **ferendis**. Fast. iv. 683

Factus added to an Adjective:

et cadit a lento languida **facta** manus. Fast. iii. 20

(3) **Appositional Phrases.** Commonest are *turba*, *caterva*, *chorus*, and the like with an adjective. These are most convenient for filling the pentameter, and often serve to carry an epithet which would not scan in the required form. Thus *crēdŭlī* is impossible, but *credula turba* does excellently well. So *manus*, *officium*, *ministerium*: and others in plenty.

The question of **Paraphrase** is sufficiently important to call for explanation more in detail. I propose to gather from Ovid a number of specimens to show some of the many ways of saying the same thing. The student is recommended to make his own collections on similar lines. It may amuse him to see

how Ovid in one place (Pont. iv. 12) takes a dozen lines to give one proper name which will not scan.

Negative for Positive form:

non stulte = sapienter, non dubius = certus, haud humilis = magnus or *altus, non ignorat = cognovit, non nulli = plerique, non numquam = aliquando, haud ingratus = gratus*, and so forth. These phrases can easily be made when the hint is given.

Paraphrase and interchange of different parts of speech:

Verb. The meaning of the following phrases will be sufficiently clear.

Dare *carmina, gemitus, lacrimas, voces, tinnitus, vagitus, reditum, regressus, vela, locum.*

Facere *verba, silentia, somnos* (= lull), *locum, convicia, praeconia*; and with infin., *timere, habere.*

Movere *metum, odium, ardorem, amorem*, &c.

fugiet visus nocte sequente tuos. Fast. ii. 80
vallem latis discursibus implent = discurrunt. 223
non faciet longas fabula nostra moras = morabitur. 248
fit fuga = fugiunt. 496
pugnantis imago Me subit = fingo mihi. 754
et subeant animo Latmia saxa tuo = memento. Her. xvii. 62
presserat ora = dixerat. Fast. i. 255
prima meast igitur Veneri placuisse voluptas = iuvat. Her. xvi. 131
est meminisse voluptas. xvii. 55
ante oculos nostros tua adest, tua semper imago,
et videor vultus mente videre tuos. Pont. ii. 4. 6
nam minus et minus est facies in imagine tristis. 8. 73
erat reverentia faeno = venerabantur. Fast. iii. 115
magna fuit quondam capitis reverentia cani. v. 57
gressus in nova castra fero = eo. iii. 174
mus sibi fecit iter = venit. ii. 574
illuc cursus erat = ibat. iii. 583
tarda venit dictis difficilisque fides = creditur. 350
error ut ante oculos insidiantis eat = erret. 382
occupat amplexu = amplectitur. 509
'findite remigio' navita dixit 'aquas.' 586
est illi praeda benigna lepus = capit. v. 174
errores abstulit illa meos = docuit. 362

verba fuere Iovis = dixit. Fast. v. 523
reddebat tales protinus illa sonos. vi. 114
te loquor absentem, te vox mea nominat unam.
Trist. iii. 3. 17
talia peccandi iam mihi finis erit. Pont. iii. 7. 10
debitor est vitae qui tibi Sexte suae = debet vitam. iv. 1. 2.
valeant mendacia vatum = vera dico. Fast. vi. 253
caesa recesserunt a cute membra sua(= *he was flayed*). 708
labitur ex oculis nunc quoque gutta meis. Trist. i. 3. 4
imbre per indignas usque cadente genas. 18
auctores saxa fretumque tui = natus es. Her. x. 132
quique suis homines pabula fecit equis. Pont. i. 2. 122
non est in medico semper relevetur ut aeger. 3. 17
nulla potentia vires
praestandi, ne quid peccet amicus, habet = potest. 7. 37
discrimen murus clausaque porta facit = discernit. 8. 62
nec possum cupiens non esse, quod odi = cupere. Am. ii. 4. 5
est animus nobis effundere vitam = cupio. Her. vii. 181
immittere corpus in undas Mens fuit = volui. ii. 134
est mihi per saevas impetus ire feras. iv. 38
fugam capiant = fugiant. Fast. iii. 867
vultus in imagine divae Figit = aspicit. iv. 317
posuit ieiunia noctis = edit. 535
osculaque adplicuit posito suprema feretro. 851
vox erat in cursu. v. 245
hirsutas comminus ire leas = adgredi. 176

Noun:
da requiem terram qui coluere viris = agricolis. Fast. i. 668
aberat placitae praesentia formae = placita forma. ii. 777
truncaque dimidia parte decoris erat = dimidio. v. 122

Pronoun:
ille vel ille = uterque
exhausto quod superabit erit = aliquid superabit. Pont. i. 3. 14

Adjective. Often translated by a prepositional phrase (see *Prepositions*, p. 22 ff.).

Conjunction. This is often replaced by some word repeated:
dat populus sacris, **dat** pater ipse viam. Her. xi. 70

ante oculos taurique **meos** segetesque nefandae,
ante meos oculos pervigil anguis erat. Her. xii. 59
purpureos **laniata** sinus, **laniata** capillos. xiv. 51
per mare, **per** terras cognataque flumina curris:
dat mare, **dant** amnes, **dat** tibi terra viam. 101

So Her. xii. 81, 168; xiii. 28, 118; xv. 250; xvii. 210; Fast. i. 68, 217, 361, 713; ii. 127, 218, 757; iv. 805; v. 140, 179, 380; vi. 224, &c.

Such phrases may be used as *invito pectore=invitus, celeri pede = celer, nudo corpore=nudus, valido Marte=strenue, forma conspiciendus=formosus, nox (quam longa!)=longissima.*

longa referre morast=longum. Fast. i. 493
non faciet longas fabula nostra moras=longa erit. ii. 248
patres in crimine caedis=accusati. 497
femina cur presset, non est rationis opertae=opertum. iii. 763
vitae liberioris iter=liberior (*so with* tenor vitae). 778
deos omnes(longum est memorare) creavit=plurimos. iv. 95
numero copia maior erat=innumeri. v. 214
inter confessum dubie dubieque negantem=dubium. Pont. ii. 3. 87
perque tot annorum seriem, quot habemus uterque. iv. 12. 21

Adverb (see below, under *Time*, p. 41).

cum=*quo tempore, tempus erit cum . . ., tempus erat cum.*
ubique=*quocumque aspicies.*
mox=*haud mora, non mora, nec mora.*

nec mora longa fuit, stabant nova tecta. Fast. i. 541
hinc pudor, ex illa parte trahebat amor. Am. iii. 10. 28
ecquod erit tempus quo vos ego Naso relinquam? Pont. iii. 1. 3

Negative=*male* (male vivus, male gratus, &c.), *parum.*

Preposition.

si medius Polluce et Castore ponar (=inter). Am. ii. 16. 13
at mea pro! nullo pondere verba cadunt (sine). Her. iii. 98
solo comitatus Achate (=cum). Fast. iii. 603
teque parit, gemino iuncte Quirine Remo (=cum). iv. 56
comes dominae (=cum). ii. 305
ille quidem caelo positus Iovis atria visit (=in). iii. 703
qui vix Thessaliae fine timendus erat (=tenus). Pont. i. 4. 28

So instead of *sine fine* we have: *dempto fine, exempto fine.*

Numbers. Many numbers are impracticable in verse, and the devices used are (1) ordinal for cardinal, or (2) paraphrase of multiplication or addition.

bis quino mense.	Fast. iii. 124
ter centum Fabii ter cecidere duo=306.	ii. 196
bis quintum.	iii. 93
stellis quinque decemque micat.	458
addideratque annos ad duo lustra duos.	iv. 702
posterior nonost undecimoque prior=decimus.	Trist. i. 2. 50

Weights and Measures. Some useful phrases occur in the *Medicamina Faciei*, e. g.

in haec solidi sexta face assis eat.	60
quod trahit in partes uncia sexta duas.	80
quantum manus una prehendit.	93

Descriptive Paraphrase. For gods and goddesses, mythological personages, or anything whose name tells a tale, a line of description may be made up. Thus, for instance, the Robin Redbreast has been called (though not by Ovid) *quae capit a rubro pectore nomen avis.* So Jupiter is *deus tonans*, &c.

Saturn is *falcifer deus.*

Diana is *iaculatrix dea, pharetrata dea, noctis quae dea finit iter* (Her. xv. 96).

Mars, *arbiter armorum.*

Mercury, *caducifer* (*deus*).

Ceres, *diva potens frugum.*

Faunus, *semicaper.*

The Fates, *quae dispensant mortalia fata sorores* (Her. xii. 3).

The Hellespont, *Athamantidos aequora, virginis aequor, mare . . . de virgine nomina mersa quod tenet.*

The crane, *quae pygmaeo sanguine gaudet avis.*

Grammatical Idioms may also be paraphrased.

Thus, instead of the conditional statement, we have—

Protasis.

fingite me dignum tali nece, non ego solus hic vehor.	Trist. i. 2. 57
finge dari comites . . . Quid sequar?	Her. x. 63

finge tamen si vis ingens consurgere bellum. Her. xv. 247
copia placandi sit modo parva tui. xx. 74
si peccatura fuissem. xvi. 91

Apodosis.

si tibi iustitiae, si recti cura fuisset,
cedere debueras ignibus ipse meis. Her. xix. 169
si iam vellem . . . Tu . . . causa futurus eras. xvi. 68
plura quidem mandare tibi, si quaeris, habebam (=potui).
Trist. i. 1. 123

Licet is common as equivalent of *si*.

For command: *fac, face, facito, cave, noli*, with subjunctive.

velles coluisse Dionen = coluisses *jussive*. Fast. v. 309

Wish:

ipse necis cuperem nostrae spectator adesset. Her. xi. 7
eheu, perpetuo debuit illa tegi = ὤφελεν. Fast. iv. 406
sic fueras aspicienda Iovi = debuisti videri. v. 610

Time. The periphrases for time of day, day of the month, and so forth, are very numerous and ingenious. The best place to find them is the Fasti.

cum crastina fulserit hora = cras.
medias sole tenente vias. Fast. ii. 364
iamque fugatura Tithoni coniuge noctem
praevius Aurorae Lucifer ortus erat. Her. xvii. 111
mediae tempora noctis erant. Fast. vi. 384
lunaque nocturnos alta regebat equos. Trist. i. 3. 28
protulerit cum totum crastinus orbem Cynthius. Fast. iii. 345
cum croceis rorare genis Tithonia coniunx
coeperit et quintae tempora lucis aget. 403
ubi caeruleum variabunt sidera caelum. 449
at simul inducent obscura crepuscula noctem. v. 163
roscida cum primum foliis excussa pruinast
et variae radiis intepuere comae. 215
iam Phryx a nupta quereris Tithone relinqui,
et vigil eois lucifer exit equis. vi. 473
luna quater latuit, toto quater orbe recrevit. Her. ii. 5
cornua cum lunae pleno semel orbe coissent. 3
iam noviens erat orta soror pulcherrima Phoebi,
denaque luciferos luna movebat equos. xi. 45

quintus ab aequoreis nitidum iubar extulit undis
lucifer. Fast. ii. 149
luna novum deciens implerat cornibus orbem. 175
luna resumebat decimo nova cornua motu. 447
nec tamen haec ultra, quam tot de mense supersint
luciferi, quot habent carmina nostra pedes. 567
tertia nox dimensa suos ubi moverit ignes. iii. 399
sextus ubi oceano clivosum scandit Olympum
Phoebus et alatis aethera carpit equis. 415
sex ubi sustulerit, totidem demerserit orbes
purpureum rapido qui vehit axe diem. Fast. iii. 517
tertia nudandas acceperat area messes,
inque cavos ierant tertia musta lacus (i.e. in three years). 577
tres ubi luciferos veniens praemiserit eos. 877
ter sine perpetuo caelum versetur in axe,
ter iungat Titan terque resolvat equos. iv. 179
tertia post Veneris cum lux surrexerit idus. 629
sed iam praeteritas quartus tibi lucifer idus
respicit. 677
proxima cum veniet terras visura patentes
Memnonis in roseis lutea mater equis. 713
postera cum roseam pulsis Hyperionis astris
in matutinis lampada tollet equis. Fast. v. 159
hinc ubi protulerit formosa ter Hesperus ora,
ter dederint Phoebo sidera victa locum. 419
'cum totidem de mense dies superesse videbis
quot sunt Herculei facta laboris' ait. 695
iam sex et totidem luces de mense supersunt,
huic unum numero tu tamen adde diem. vi. 725
tot restant de mense dies quot nomina Parcis. 795
Haec mihi Cimmerio bis tertia ducitur aestas
litore pellitos inter agenda Getas. Pont. iv. 10. 1

The word *res* is often used as a paraphrase.

res est blanda canor. A. A. iii. 315
res est ingeniosa dare. Am. i. 8. 62
credula res amor est. Her. vi. 21
regia, crede mihi, res est succurrere lapsis. Pont. ii. 9. 11
si res est anceps ista, latenter ama. iii. 6. 60

corrigere at res est tanto magis ardua. Pont. iii. 9. 23
sed praestandus amor, res non operosa volenti. iv. 10. 81
res immoderata cupidost. 15. 31
si nescis, dominum res habet ista suum (said of a lady).
Her. xx. 150
me Chaos antiqui, nam sum res prisca, vocabant. Fast. i. 103
sic ego sum rerum non ultima, Sexte, tuarum. Pont. iv. 1. 35
inter opes et me, parvam rem, pone paternas. 15. 13

So also *pars*:

et quota pars haec sunt rerum, quas vidimus ambo.
Pont. ii. 10. 31
tu pessima duro Pars es in exilio. iii. 1. 9
ex illis mergi pars quota digna fuit? 6. 30

If these devices are not sufficient, the composer must apply one of the principles explained and illustrated at the beginning of this introduction. Most useful he will find the *Repeated Idea*, for which we must refer him to pp. 3 foll. The whole art of expansion lies in the use of these three: Epithet, Paraphrase, and Repetition. But the writer must always remember that the art must be concealed. No trick or ornament must be lugged in by the ears. When used, each word and phrase must be felt to be suitable, not offending by bombast, or any harshness of thought or expression. The piece too must be an organic whole, its parts firmly connected, but the joints and nails invisible, the roughnesses polished away, and nothing to tell of the difficulties of its making.

Our next task is to explain the making of a round score of specimens. In so doing we shall need to insist again and again on the principles here laid down, and perhaps the quicker learners may be wearied with the repetition of what they already know. But after all, they are none the worse for hearing a truth repeated; and many there are, not gifted so highly, to whom such repetition will be a necessity. Let the clever then yield their indulgence, and all their diligence; and now to work.

EXERCISES

I.

If I urge my kind desires,
  She, unkind, doth them reject:
Women's hearts are painted fires,
  To deceive them that affect.
I alone love's fires include,
She alone doth them delude.

She hath often vowed her love:
  But, alas, no fruit I find.
That her fires are false I prove,
  Yet in her no fault I find.
I was thus unhappy born
And ordained to be her scorn.

Yet if human care or pain
  May the heavenly order change,
She will hate her own disdain
  And repent she was so strange:
For a truer heart than I
Never lived, or loved to die.

CAMPION.

It is not usual to find in Latin poems of this sort, where the lady is spoken of in the third person, without a name. Before beginning, then, it will be wise to decide whether we shall address the lady as *tu*, or give her a name. The latter is nearer to the English, and we may choose *Phyllis*, *Corinna*, *Chloe*, or any other that may suit our metre.

If I urge my kind desires,
She, unkind, doth them reject:

Words. 'Urge': *urgeo, insto,* or *peto.* 'Kind' and 'unkind': *facilis* and *difficilis.* 'Reject': simply *nego.* 'Desires' may be left out, or it may be *gaudia* and the like.

Form. *Negat* will end the pentameter; it is too good a word to waste. That moreover is the right place for the clinching thought. Suppose we finish this line first, having begun it· —⏑⏑ *difficilis gaudia* —⏑ *negat* is the skeleton; if now we substitute *difficili voce,* the dactyl may be left for the present. Probably we shall fill it with an epithet. Turn we now to the first phrase. It may be rendered by *dum insto,* but more convenient is *instanti. Facilis,* however, cannot be applied to the suitor, but to the giver only; we therefore try a synonym, such as *blandus.* The form of phrase calls for an adverb: *blandius. Instanti* may take an object (e.g. Verg. Aen. viii. 434), and this will be *amorem*; which as a bacchius goes last. The name will clearly be *Phyllis.* Need we much imagination to express the lover's feelings by *misero mihi*? It is now obvious that the empty dactyl asks for an epithet. We may say *difficilis* ⏑⏑– with an epithet for *voce*; or choose one for *gaudia.* It will occur to most that *dulcia* is the word, which for that reason might strike a reader as commonplace. But if the joys are denied, they are hard to get, perhaps *aspera*; *optata* would suit the context, but refuses to scan.

blandius instanti misero mihi Phyllis amorem
aspera difficili gaudia voce negat.

The two epithets, *aspera difficili,* now enforce each other.

Women's hearts are painted fires,
To deceive them that affect.

Words. 'Women's hearts': *muliebria corda* is somewhat prosaic; a better adj. is *puellaris* or *femineus,* and for 'hearts' *medullae* is poetic. 'Affect' means to have affection for.

Form. Latin idiom would not suit a literal translation. A heart is not a fire, though fire may burn a heart; and this thought suggests the right form of translation: *puellares medullas urit picta flamma.* The student will at once seize on and

place the bacchius, and he will observe that *puellares* needs only a trochee to make an excellent beginning for the line: *flamma puellares urit* ⏑⏑ *picta medullas.* Now paraphrase *picta* to get an extra syllable, say *non vera.* 'To deceive' may be future participle, or a new sentence may be made: 'the lover is deceived'—*decipitur* ⏑⏑– | –⏑⏑ –⏑ *amans.* By what? is the next question. Obviously by a false appearance, *fraude*, or *specie*; and when we see that this is the false appearance of 'love,' or of a 'lover,' we add at once *amantis.* A participle to carry the instrumental, *captus*, completes the couplet.

flamma puellares urit non vera medullas:
decipitur specie captus amantis amans.

The student must observe the rhetorical effect of the last two words.

I alone love's fires include,
She alone doth them delude.

These lines may be turned with some literalness; but it will be better, easier at all events, to paraphrase. We may say '(1) Venus (*or* love's flame) burns me alone; (2) she only deceives'; for 'alone' means 'only.' 'Love's fires' gives us *igne cupidinis*, which *Venus* may precede and *urit* follow. *Me solum* with an epithet would finish the line; but perhaps the student will devise a prettier phrase, such as *in me tota ruens. Illa* should begin the next line, in strong contrast with *me*; and the student must now cast about for something to translate 'deceive.' There are hosts of ways to do it: *agit in fraudem, dolos agitat, fraude petit, illecebras nectit*, are a few; but the neatest, and one thoroughly idiomatic, is *verba dat* (or *reddit*). This means to give words instead of deeds, that is to 'cheat.' Now, as we want a dactyl, let us turn *reddit* into *reddere solet.* It remains to add a dative, e.g. *reposcenti* 'claiming,' and we then have

in me tota ruens Venus igne cupidinis urit:
illa reposcenti reddere verba solet.

She hath often vowed her love:
But, alas, no fruit I find.

A neat way of paraphrasing the first line will be the conditional without *si*: 'suppose she has vowed; yet . . .' *saepius* will

begin both lines, and *promiserit* can go in the latter part of the hexameter. 'Her love' should be a dependent sentence, 'that she will love,' or the like; or 'promised herself kind (*facilem*) for love,' *ad Venerem*. This gives us *saepius ad Venerem facilem promiserit*; but *se* is needed, so we will substitute *se voverit* for the verb. Clinch the sentence by *esto*: 'well, what of that?' 'No fruit' suggests *fructus amoris abest*, and with an epithet the couplet will be

saepius ad Venerem facilem se voverit—esto:
saepius at dulcis fructus amoris abest.

That her fires are false I prove,
Yet in her no fault I find.

Words. 'Prove': *experior* (remember *experto crede*), not *probo* 'to approve.' 'False': *falsus, simulatus* (an unreal thing feigned).

Form. *Experior* does not look promising, but its noun will do, and we get the paraphrase *experientia monstrat*. Make the line lively by turning it as an exclamation: *quanta experientia . . !* A dependent infinitive is called for by the construction, *simulatum (esse) ignem*. These words, with the exclamatory *a*! make up the line complete. The English of the next ought to remind us of the idiom *per me*: 'as far as I am concerned, Phyllis shall be faultless,' or 'unaccused': *libera culpa* or *crimine*. A literal translation of this gives at once the pentameter.

a simulatum ignem quanta experientia monstrat!
libera sed per me crimine Phyllis erit.

I was thus unhappy born
And ordained to be her scorn.

Words. 'Born' goes best with 'scorn': *natus in ludibrium*. 'Ordained' may then be transferred to the first line: use *fato, fatis, numine divom*, or the like: perhaps both together.

Form. The sentence being an explanation, will begin well with *quippe* or *nempe*. From this, and the phrases above suggested, we get an almost complete line, needing only the addition of *ego sum* or rather *equidem*. The latter, it is true, does not imply a first person; but this may be made clear by

using *ego* in the next: *natus ego in* – – *ludibriumque* ⏑ –. Add a synonym, as *risum*; and a genitive. But *Phyllidis* will not do, nor would a pronoun even did it scan. However, *meae* comes to our assistance. This use of the possessive pronoun alone is justified by Ovid, A. A. ii. 557 'quo magis, o iuvenes, deprendere parcite *vestras*.'

nempe equidem infelix fatis et numine divum:
natus ego in risum ludibriumque meae.

Yet if human care or pain
May the heavenly order change,

In the **Words**, we need note only possible phrases for 'heavenly order': *ordo*, or *numina divum* or *deum*, *iura deorum*, and the like.

Form. The couplet may be translated as it stands, for *iura deorum* or *numina divum* can end the first line, and *cura dolorve potest* the second. The remainder of the latter line will be taken up with *hominum* and the verb 'change': obviously not *mutare*, but some longer word is needed, say the compound *immutare*. We may now catch up the preceding couplet, with the cue *infelix fatis ego*, 'true I am born unlucky,' *sed si* . . .

infelix fatis ego, sed si numina divum
immutare hominum cura dolorve potest. . . .

She will hate her own disdain
And repent she was so strange:

Words. 'Hate': *odisse*, or its passive *odio esse*. 'Disdain': *fastus* (pl.), *fastidia* (pl.). 'Repent': *paenitere*, or, since this is impossible in the future, *pigere*. 'Strange': i. e. 'distant,' 'hard,' or by paraphrase, 'that she was deaf to me,' &c.

Form. Two ways at least are possible in translating this couplet, and it is hard to choose between them.

We may first place *pigebit* at the end of the hexameter, and add to it a dependent infinitive, such as, 'that she despised me,' *me contempsisse*, or 'my good will,' *studium*. Then *fastus oderit* – ⏑ *suos* will go far towards making the pentameter. *Ipsa* is natural in conjunction with *suos*; and the remainder of each line may contain the same phrase, or like phrases, for rhetorical

contrast, anticipating what is to come; such as 'when I am gone,' *me rapto* or *me erepto*. Both lines are now complete, except that *mox* may be added in the first, and a slight change of position made for variety:

me studium rapto mox contempsisse pigebit,
me rapto fastus oderit ipsa suos.

Or secondly, the antithesis may be given by repeating the verb, *oderit* for instance. The first line will then begin *oderit illa*, and *mox* will be changed to the iambic *brevi*; *fastidia* ends with the fifth foot, and a possessive genitive may be added, such as *durae . . . frontis*. Similarly *oderit illa* will fall in the second half of the pentameter, the thoughts being now arranged as in the figure chiasmus; *studium* will become *preces meas*, and *contempsisse* will remain.

oderit illa brevi durae fastidia frontis:
contempsisse meas oderit illa preces.

For a truer heart than I
Never lived, or loved to die.

Words and **Form.** The meaning of the last line is not quite clear, but seems to be 'loved to the death,' i. e. 'I am going to die for love.' 'Truer heart' may be literal, but more convenient is *fides*. The literal translation of the sentence is impossible; but we may say, 'my heart is true, and none was ever truer': *mea certa fides, neque certior ulla. Nam* may begin the sentence; and in place of a bare verb, such as *fuit*, or *unquam fuit*, if any such phrase would scan, we may add *priorum*. 'Die' suggests phrases of an ornamental kind. *Ditia regna*, for instance, needs only *peto* to make a penthemimer. So too does *victus amore*. If we remember that *Ditia* is the same as *Ditis*, which may stand before *amore*; if we remember that *regna* needs only a *que* to couple it with the compound *devictus* in the other penthemimer, our task is done.

nam mea certa fides, neque certior ulla priorum;
regnaque devictus Ditis amore peto.

Observe that in the last line, the words are so arranged as to suggest a 'love of death' as well as the real meaning. The English has the same double meaning.

II.

EVEN so the gentle Tyrian dame,
when neither grief nor love prevail,
saw the dear object of her flame,
th' ungrateful Trojan, hoist his sail:
aloud she called to him to stay;
the wind bore him and her lost words away.

The doleful Ariadne so
on the wide shore forsaken stood:
'False Theseus, whither dost thou go?'
Afar false Theseus cut the flood.
But Bacchus came to her relief;
Bacchus himself's too weak to ease my grief.

A. COWLEY.

Even so the gentle Tyrian dame,
when neither grief nor love prevail,

Words. 'So': *sic, haud secus, haud aliter*, &c. 'Gentle': either *tener, blandus, mitis*, or perhaps *generosus*. 'Tyrian dame': *Tyria*, or *Phoenissa*.

Form. *Sic Phoenissa* is not nearly enough to fill a line. We may therefore expand 'gentle' into *tenero pectore*, and this will necessitate an extension-clause to carry it; something like Vergil's 'at regina gravi iamdudum saucia cura.' Suppose we say 'bearing love in her tender bosom': *gerens tenero sub pectore curas*. The second line may be made alive by turning it into a parenthetical question: 'what good is love,' &c.?—*quid dolor* –◡◡– *quidve amor* –◡ *iuvat*? An obvious trochee is *iste*, and the remaining space may be occupied by some natural exclamation of pity, as *heu miseram*:

sic Phoenissa, gerens tenero sub pectore curas
(quid dolor, heu miseram, quidve amor iste iuvat?)

Observe that since *cura* includes both love and grief, the second line is linked with the first, and grows naturally out of it.

saw the dear object of her flame,
th' ungrateful Trojan, hoist his sail:

Words and Form. There are, who have translated 'object of her flame' *materiam flammae*; so it is not out of place to remark that this would mean 'firewood.' This error guarded against, let us inspect the couplet. We first think of *Troianum ducem* (for a noun is advisable), a phrase suited to the pentameter; and 'hoist his sail' is *pandere vela*. 'Ungrateful' then will be taken over into the hexameter, as *ducem* has an epithet. 'Ungrateful' is best translated by *immemorem*, and before this we may place *conspicit*. (It is not impossible to place the verb further on in the line, but it comes better first, since its subject is in the first line of the piece. We do not wish to keep the construction in suspense too long.) We may now tackle 'object of her flame.' This might be translated 'whom she loved so dearly,' but that would be rather prosaic; we get what we want in the phrase *carum caput* read parenthetically. (Observe that in such phrases *caput* takes the place of English 'heart': thus 'sweetheart' *dulce caput*, and so in Greek φίλη κεφαλή.) To complete the line, we **repeat the idea** of 'sailing' in another form; say, *ire per aequor*. Then add *et* in the pentameter, with an epithet, *cita*:

conspicit immemorem (carum caput!) ire per aequor
et cita Troianum pandere vela ducem.

Notice the effect of placing *immemorem* next *carum*; 'ungrateful, dear though he was.'

aloud she called to him to stay;
the wind bore him and her lost words away.

Words and **Form.** Ariadne's calls should be given in *Oratio Recta*, thus: '*siste ratem.*' Antithesis is clearly demanded, and it may be got in two ways. Either as in the English: '(*a*) Stop! she calls aloud; (*b*) the wind carries him away, the wind carries away her prayers.' This gives an easy pentameter, *corripit aura ratem, corripit aura preces*[1]; but it must be admitted

[1] The following line of Ovid might also be made to serve: 'atque idem venti vela fidemque ferent' (Her. vii. 8).

rather wooden. The hexameter will have *carinam* at the end, and the speech may be completely broken up, as in Ovid's '*vive*' *deus* '*posito*' *si quis mihi dicat* '*amore*': thus '*siste*' *vocat magna* '*fugientem*' *voce* '*carinam.*' But it is neater, and equally effective, to repeat '*siste ratem*' at the beginning of each line, and give him to one line and the prayers to another. The first line will continue *clamat* ∪∪ – ∪∪ *aura carinam*, and the second will end *corripit aura preces.* We now add a verb (*corripit*, or the simple *rapit*) to the first, with the natural epithet *celerem*; and the natural epithet *vanas* to the second; which gives us—

'Siste ratem!' clamat: celerem rapit aura carinam.
'Siste ratem!' vanas corripit aura preces.

The doleful Ariadne so
on the wide shore forsaken stood:

Words. We need only remark that *longus* is what a Roman would say of 'shores' rather than *latus.*

Form. 'Doleful' we turn most conveniently by a verb, *gemit*, and *Ariadna gemit* looks promising for the pentameter. Let us finish this first, then. To the phrase given add *stans* ('stood'), and *litoribus longis* will complete the line. In the previous line we observe another 'so,' and perhaps the reader will wonder what it means. If he looks at the last line he will see that the poet compares himself to Ariadne: 'as she stood, so stand I; but with this difference, that for me there is no consolation.' We need long phrases in our line, so we will begin with *haud secus.* The only word now untranslated is *deserta*; this, as palimbacchius, may be placed provisionally so as to run into the fifth foot. It is now necessary to take some idea out of the context for repetition; and we choose 'doleful.' Some phrase like 'crying for grief,' or 'recounting her griefs,' will serve our turn. This gives *dolores* as the last word, and a governing verb *testans*, 'protesting'; add some epithet, such as *innumeros.*

haud secus innumeros testans deserta dolores,
litoribus longis stans Ariadna gemit.

The position of *deserta* is important, and, where it stands, it implies that her grief was for desertion; which was the fact.

'False Theseus, whither dost thou go?'
Afar false Theseus cut the flood.

'False Theseus' must of course be twice repeated, as in the English; and it is a convenient phrase, giving *perfide Theseu* for the first line, and *perfidus at Theseus* for the second. *Quo is?* will never do for a beginning; but *quo ruis?* is just what we want. The line may be filled with some phrase like 'she calls out,' or more fully 'she calls back the fugitive,' *absentem revocat*; finally, *quo* may be repeated. As for the pentameter, the literal translation *procul aequor secat* will almost do; and quite, when we substitute *arat*, a common verb for sea-faring. All that is now left is to add *en*, which increases the vividness of the picture.

'quo ruis?' absentem revocat, 'quo, perfide Theseu?'
perfidus at Theseus en procul aequor arat.

But Bacchus came to her relief;
Bacchus himself's too weak to ease my grief.

Words. 'Bacchus': *Bacchus, Lyaeus, Liber.* 'Relief': use *mulcere* or *levare*; perhaps *auxilio venit.*

Form. Antithesis is here again seen; 'she' was relieved, 'I' cannot be: *illam—mulcere*, with the most suitable word for Bacchus, i. e. *Lyaeus*, and an auxiliary, *potuit.* An instrumental is the natural word for our relief, such a word as *blanditiis.* The pentameter will begin *non mihi*, but here *mulcere* is not convenient. The other is, *levare*; and we get a trochee to precede it by making *Bacchus* a vocative. The auxiliary can be repeated at the end, *potes*; and it is not difficult to find a word for 'grief' which will scan as a molossus or its equivalent, *maerorem.*

illam blanditiis potuit mulcere Lyaeus:
non mihi maerorem, Bacche, levare potes.

The heavy spondee at the beginning, *illam*, is put there intentionally for emphasis.

III.

SHOOT, false Love! I care not;
spend thy shafts, and spare not!
I fear not, I, thy might,
and less I weigh thy spite;
all naked I unarm me—
if thou canst, now shoot and harm me!
Long thy bow did fear me,
while thy pomp did blear me;
but now I do perceive
thy art is to deceive;
and every simple lover
all thy falsehood can discover.
Then weep, Love! and be sorry;
for thou hast lost thy glory.

THOS. MORLEY, 1595.

Shoot, false Love! I care not;
spend thy shafts, and spare not!

Before beginning, it is necessary to have a clear image in the mind. What image would be called up by the word Love in the mind of a Roman? We should think first of Venus: but to Romans and Greeks Love was a boy, *Cupido*, *Amor*, armed with bow and arrows. Now as to the **Words**. 'Shoot' is *mittere*; 'false,' *falsus*, *perfidus*. 'I care not': *nil moror*, *per me licet*, *quid ad me?* 'Spend' merely paraphrases 'shoot,' with the additional idea of shooting away *all* the 'shafts,' *spicula omnia*, *sagittae*, *harundo* (s.), or other words meaning 'reed.' 'Spare not' may be (1) spare not me, (2) spare not the arrows, (3) do not refrain or delay: *tolle moras*, *ne sit mora*, &c.

Form. The impression made by the English is that of a vivid impatience, and this can be got in Latin by short phrases, parentheses, and the like. We must be especially careful in a case of excited speech, to use only the simplest and most natural expressions, such as an excited man would use. 'Shoot' must come first, that is of course the idea, not necessarily the verb:

indeed, in the Latin, 'shafts' is a word more telling than 'shoot' (*mitte*), which can be used of so many other things. We choose therefore a dactylic 'shafts' to begin with, *spicula*, which may be followed by *mitte* at once. The bacchius *Cupido* is suited to the verse end, and *false* may stand before, with its trochaic ending. We now add an iambus *precor* following *mitte*. A dactyl remains, which at first obstinately refuses to be filled. The wary student will, however, observe that 'false' may be *perfide*, after which suppose we repeat *mitte* again. We now need only to add *tua* and we have the line:

spicula mitte, precor, tua, perfide—mitte, Cupido!

The dactylic rhythm, the break after the emphatic phrase *spicula mitte*, the repeated verb, all reproduce the effect of eager impatience which we felt in the English.

In translating (2), where as we have seen the same idea recurs, we need not cast about for fresh words if we can vary the expressions used already. This is easily done by bringing *mitte* to the front, and thus emphasizing the second half of our emphatic phrase: *spicula* will begin the second half-verse. *Tolle moras* is an obvious ending, and by altering the order of *per me licet*, we get an iambus to follow *mitte*:

mitte—licet per me—spicula: tolle moras.

Again the same short phrases, and the effect of impatience in breaking up one by a parenthesis.

I fear not, I, thy might,
and less I weigh thy spite;

Words. 'Fear': *timeo, formīdo.* 'Might': this idea is exprest by *potens, multa potens, valens* (or verbal phrase); *vis* (violence), *vires* (strength), and so forth. 'Spite': *odium, invidia*, or connected verbs; adjectives meaning 'hateful' can be got in, if the phrase is turned differently. 'Less weigh' would be in prose *non flocci facio* ['less' cannot be got in without sacrificing neatness and naturalness, and does not really matter provided the phrase used be strong enough]: here we may use *nil moror* or the like.

Form. Much more vivid than any literal translation willl be a judicious use of **questions**: as Ovid says (A. A. ii. 299) *aura-*

tast? ipso tibi sit pretiosior auro. Our lines will therefore run somewhat like this: 'Art mighty? I fear not thee mighty: dost hate me? I care not for thy hate.' This suggests at once *multa potes?* for the beginning, and *multa potentem* for the end of the hexameter; we fill in with the long word for 'fear,' and its object. Dealing with (2) on the same principle, we place first *odistine?* Next will come *odium*, completing the penthemimer; *nil moror* forms a dactyl, an emphatic *ego* will end the line ('I fear not, *I* . . .') and 'your' is *istud.* We have thus, allowing for the difference of idiom, an almost literal translation:

multa potes? non te formido multa potentem:
odistine? odium nil moror istud ego.

The student will note that monotony is avoided (1) by the difference in structure between *multa potentem*, an exact repetition, and *odium*, which is not so: and (2) in their position, one at the end of its clause, one at the beginning.

all naked I unarm me—
if thou canst, now shoot and harm me!

The **Words** suggested are *nudus, inermis, sine armis*, worked up into a sentence containing *iaceo* or some such verb. All is perfectly simple exeept 'harm me'; a Roman would scarcely say *noce*, or *laede.* Anything that suggests a suitable 'harm,' such as 'kill me,' will do: *interficere, necare.*

Form. By this time the speaker has probably appeared before the reader's imagination, in dramatic and defiant guise; and it will be best to consider what he would be likely to say or do. He would throw off his arms and armour, and then strike an attitude: 'See!' quoth he, 'there lie my arms! Now I am naked; shoot away, kill me—if you can.' Of such like phrases, direct and simple, our lines should be made. It will be seen that several of them are metrical when translated: *arma iacent, en sum nudus, spicula mitte, neca.*'

We begin the hexameter with *arma iacent*; throw in an ethical *tibi—en sum tibi nudus*, and add *inermis* (which repeats the idea of *arma iacent* from another point of view); the line is nearly complete, and needs only that the exclamatory

aspicis? be prefixt. Passing to the pentameter, we see that *spicula mitte, neca* fills the second half, that *si potes* falls in place as the first foot. How is the line to be completed? We cannot do it with *in me*; but let us catch up the cue *nudus* from the preceding line, and repeat it metrically—*in nudum*: and the two lines are

aspicis? arma iacent: en sum tibi nudus, inermis:
si potes, in nudum spicula mitte, neca.

Our *spicula mitte* thus does duty for the third time: quite natural, be it remembered; but we avoid monotony by giving it here again a different place in the verse.

[Synonyms for *ecce*: *aspicis, aspice, nonne vides*, &c., &c.]

Long thy bow did fear me,
while thy pomp did blear me;

The **Words** call for no comment, save 'blear,' which means 'blind,' 'dazzle': *praestringere oculos* (*stringere oculos, aciem*) is the regular phrase, but we have only to bear in mind the thought of 'blindness,' and some phrase will evolve itself out of common words. 'Fear' of course is used in its old sense of 'frighten.'

Form. We now feel more than at first the necessity for expansion. There is no longer place for ejaculations; we come to statements. As the **meaning is thin**, we first consider if it can be **redoubled** in any way; and as 'bow' suggests 'arrows,' we at once get 'Long I feared thy bow and thy arrows': *arcum* in first part of the verse, and *sagittas* at the end— – ∪ ∪ – arcum timui – – ∪ sagittas. We may add a stock epithet to *sagittas*, but first what is the emphatic word? 'Fear,' not 'arrows': this may then be **repeated**, and with added *que* completes the fifth foot. 'Long' remains: for which *dĭū* does not fit in conveniently, and we cannot say *quam diu*; while such a phrase as *longum tempus* is cumbrous. Let us use the exclamatory *a quotiens*! We now pass to the eighth line. *Pompa* will do well enough (with epithet like *splendida, superba*); but *pompa oculos stringit* does not hammer out into a line, and out of such a phrase as *caecus fio pompa tua* nothing poetical will come. *Pompa* obviously is convenient in the

nominative; and we must think of some verb to which it can stand as subject. *Facit caecum* is flat; but not so, if we substitute *rapit*, which will give the idea of Love's triumphal train blinding the victim with his blaze, and hurrying him off as a captive. *Rapit* stands last, of course; and we need only add *et tua me*, or *dum tua me*, to finish the couplet.

a! quotiens arcum timui timuique sagittas.
dum tua me caecum splendida pompa rapit.

We might also say *mihi me*, 'ravishes me from myself,' 'makes me delirious.'

but now I do perceive
thy art is to deceive;

The **Words** are simple, so we shall consider them along with the **Form.** 'I do perceive' can be separated from what follows, by adding an object: 'I perceive *thy deceit*'—provided we do not exhaust all the words which will soon be wanted. *Fraus* must be left for future use, and it would be foolish to take from the pentameter so useful a word as *fallere*. There are words for 'lie' that will serve our turn: and the first phrase that comes up is *tua iam mendacia cerno*. But *cerno* is too flat, and does not suggest seeing through the lies. We therefore turn the idea round, and say, 'you no longer *conceal* your lies': *non iam mendacia celas*. 'But' is all that remains to fill half a verse; part of the preceding may therefore, if it suits, be taken and worked in. Seizing upon *splendida pompa* for a cue, we say: *splendida—sed frustra*. The skeleton of the pentameter will then be: *ars tua* – – – *fallere* – ∪ ∪ – with *est* tacked on after some vowel when the line is complete. *Tua* and *est* would go well together; we remove them then to the end, and prefix *sola*. It now remains to repeat 'I do perceive' in another form: *fallere* suggests the idiom *neque me fallit*, which just suits. Observe the added emphasis obtained by this, which brings *fallit* and *fallere* together: 'your art is to deceive, but it does not deceive me.'

splendida—sed frustra: non iam mendacia celas;
ars—neque me fallit—fallere sola tuast.

and every simple lover
all thy falsehood can discover.

Words. 'Simple': *simplex, sincerus, candidus.* 'Lover' should be *amans,* since *amator* usually has a bad sense.

Form. The couplet must be split up so as to form two ideas; thus, for instance: '(1) Even if a lover is simple, (2) he can discover thy falsehood.' In the first of these we observe a **subordinate sentence**; this were best in our vivid rhetorical style so manipulated as to make it **independent.** Using a **question,** we have: 'Is a lover simple? He can, &c.' *est sincerus amans?* Even this does not help us far; we proceed to add the other two adjectives, both of which as it happens may so be added without absolute tautology: *simplexve aut candidus?* Now wind up with *esto,* 'what of that?' In line (12) the idea of falsehood discovered suggests at once *fraus patet.* Again we are led to repeat the idea in different ways: 'now try to deceive!' *i nunc,* with some poetical phrase for deceit (since the usual words are all gone), some metaphor such as 'spread thy nets,' *laqueos tende.* But since 'now' means 'now that *fraus patet,*' we substitute *fraude patente* for *nunc*; and choosing out an iambic imperative, to fit the verse-end, as *para,* we have—

est sincerus amans simplexve aut candidus? esto:
fraus patet: i laqueos fraude patente para!

Then weep, Love! and be sorry;
for thou hast lost thy glory.

Words for weeping and sorrow are plentiful enough; let us but remember that we must have nouns, verbs, and adjectives ready, and use one or another as it suits metre or idiom. We have then *lacrima, lacrimare, lacrimans, lacrimosus; dolor, dolere, dolens*[1]*; maeror, maerere, maestus*[1], and so forth. Nothing more need be said before dealing with the

Form. Our phrase must be longer than a mere *iam lacrima*; indeed, apart from any metrical urgency, some idiomatic turn like *tempus adest,* or *decet, licet* even, were best chosen: *iam lacrimare decet.* We note that *dolor* in the oblique cases makes

[1] *dolor* refers to inward pain, *maeror* to the show of grief which accompanies it.

a bacchius ⏑ – – and hence suits the end of a hexameter; and in casting about for a means to bring it in, *indulgere dolori* suggests itself. This, with a repetition of *decet*, fills the line. In the last it will be advisable to redouble the idea, as it is thin for a whole line; one of the words taken may be one already used, *pompa*: another may be *gloria*. Idioms that can be worked in are *finis adest*, and *fuit* ('fuimus Troes, fuit Ilium, et ingens gloria Teucrorum,' Verg. Aen. ii. 325). Thus: *finis adest pompae*, 'that pomp which once did blear me is ended, *gloria* — ⏑ *fuit*. Adding a strengthening epithet to the last, *tanta*, 'all that glory,' we have finally

iam lacrimare decet, decet indulgere dolori:
finis adest pompae; gloria tanta fuit.

IV.

Now winter nights enlarge
the number of their hours,
and clouds their storms discharge
upon the airy towers.
Let now the chimneys blaze,
and cups o'erflow with wine:
let well-tuned words amaze
with harmony divine.
Now yellow waxen lights
shall wait on honey love,
while youthful revels, masques, and courtly sights
Sleep's leaden spells remove.

THOS. CAMPION, 1613.

The student as he reads this pretty piece, will not fail to notice that it falls into three parts, each of four lines. In the first, are contained statements ('enlarge,' 'discharge'); in the second, imperatives ('let blaze, amaze'); the third foretells ('shall wait, &c.'). This gradation must be carefully reproduced, and the Latin, as the English, must lead gradually up to an artistic climax.

Now winter nights enlarge
the number of their hours,

Words. 'Winter': *hiemps, bruma*; *hiemalis, brumalis, glacialis.* 'Enlarge': *extendere se*, or the like.

Form. This sentence should be broken up into two. We begin by saying, 'Now winter nights grow longer'; and then ask what can be made of the word 'hour'? What do the hours do? The hours of the night, or the 'dark hours,' shorten the day. This gives *hora diem* for the end of the pentameter, and *et tenebrosa* for its beginning. 'Shortens' must be paraphrased, since no metrical phrase at first occurs to the mind; but perhaps the student will think of Horace's *ver proterit aestas.* The idea of shortness will then be put into an adjective, and we make the phrase *brevem proterit . . . diem* for 'shortens.' Turning to the first line, we find no help in the simple translation, *noctes se extendunt*; but substitute *tempora* for *se*, and the necessary dactyl is to hand. The rest is easy. We have only to place *tempora noctes* last, *glaciales* or *brumales* as a molossus before them, and we see that the phrase *iam* ⏑⏑ *extendunt* requires only a trochaic neuter adjective in elision to complete the line. This will be *longa*, intensifying the idea of the verb.

Iam longa extendunt glaciales tempora noctes,
et tenebrosa brevem proterit hora diem.

and clouds their storms discharge
upon the airy towers.

Words. 'Clouds': *nubes, nubila, nimbi.* 'Storm': *procella.* 'Airy': *aerius* in the sense of 'high,' or any word with that meaning, such as *celsus, altus.*

Form. Here too it will be best to state a part of the thought in each line independently: '(*a*) The clouds discharge their storms; (*b*) the airy towers (are wet with the rain).' The bacchius *procellas* will end the line; and as a trochee must precede it, and a neuter adjective is often trochaic in the ending, we choose *nubila* to translate 'clouds,' which we place first in the line, and hope for an epithet. The verb will be *demittunt* (molossus), and it might follow *nubila*, but that *iam*

is better in that place. Appropriate epithets for the two nouns, such as *atra* and *tumidas*, are now all that we want.

nubila iam tumidas demittunt atra procellas.

The sentence which is to make the pentameter will be translated somewhat thus: *alta turris imbribus madet.* The first thing that strikes one in considering this line, is that *madet* will conveniently end it. A half line *imbribus alta madet* can easily be got out of this, but there seems no neat way of completing it. A participle to carry the instrumental, such as *icta*, would be idiomatic; and this we can place before *madet*; now if *alta* be changed to the comparative, we get another half line, *altior et turris*; but unluckily, the two halves do not fit. One of the two dactyls, however, has a synonym which begins with a consonant: *celsior.*

With a single transposition, we now have

imbribus et turris celsior icta madet.

Let now the chimneys blaze,
and cups o'erflow with wine;

Words. 'Chimney,' i. e. *focus*, *camīnus*. 'O'erflow,' *abundare* or the like; *plenus* etc.; *coronari*. 'Wine': besides *vinum* we have *merum*, *Falernum* or *Massicum*, *Bacchus* or *Lyaeus*.

Form. To make a full line out of (5) we may add explanatory phrases to 'blaze.' One is obviously *igne*, which gives *ardeat igne focus*, or at the end of the line, *igne caminus*. Fire suggests fuel, and this recalls Horace's *ligna super foco large reponens*: these words supply *lignisque repostis* for the verse-end. Now add *multo* to *igne*, and the hexameter is done. Passing on, we note that the English turns readily into *sint pocula plena mero*, which furnishes the second penthemimer at once. Here too add *multo*, **echoing** and strengthening line (5). From the sense, *precor* is also admissible: *sintque precor* . . . We can now replace *sint* by *stent*, which tells more and is therefore more in the Latin manner:

ardeat igne focus multo lignisque repostis,
stentque precor multo pocula plena mero.

Note the subtle difference in rhythm caused by placing *multo* in the one line after the caesura, in the other before.

let well-tuned words amaze
with harmony divine.

Words and **Form.** 'Amaze' comes most neatly in as a participle, *attonitus*. We have now to find a verb suitable for 'song,' and a noun for *attonitus*. The noun will naturally be 'ears,' and the verb something like 'soothe': which at once gives *permulceat aures*. Any word implying 'sweetness' will do for 'well-tuned': *dulcis et attonitas* . . . and we now need a masculine or feminine word for 'song,' *cantus*:

dulcis et attonitas cantus permulceat aures.

In the next line, 'divine' can be suggested by *carmina digna deis*, or translated by *divina voce*. The proper person to have the divine voice will be, especially in this connexion, the Muse. The student will see that the line is already done, all but the last word, which need be no more than simply *canat*:

Musaque divina carmina voce canat.

Now yellow waxen lights
shall wait on honey love,

Words. 'Yellow': *lūteus*. 'Wax': *cera*, adj. *cereus*. 'Light': *taeda*, *lampas*, *fax*, &c. 'Honey,' as adj.: *mellītus*, *mellifer*. 'To wait' is in Latin idiom *comes*, *comitatus*, or a future participle if there can be found some suitable verb.

Form. The simplest way to translate line (9) is 'Yellow wax shall shine': *fulgebit lutea cera*. It is easy to complete it by redoubling the verb with some one of the nouns given above, as *fulgebunt taedae*. The skeleton of the pentameter needs little skill to see: *melliferae Veneri* – ⏑ ⏑ – ⏑ *comes* (fortunately a singular noun comes last, *cera*, else *comes* would not do). The idea of purpose implied in 'to wait' should now suggest *futura*, and out of the context an epithet *laeta* comes readily enough:

melliferae Veneri laeta futura comes.

while youthful revels, masques, and courtly sights
Sleep's leaden spells remove.

Words. 'Revels': κῶμος cannot be Latinized, but use *dapes*, *ioci*, or both, or some similar paraphrase. 'Masque': the nearest word is *mimus*, 'actor,' also 'mimic play.' The two together might be translated by *Fescennina licentia*, but the phrase is not easy to manage. 'Courtly sights': use *pompa* with some adjective like *regalis*. 'Spells' are properly *cantamina*, or *carmina*; but the spells of sleep are not incantations, they are chains, and *vincula* (*vincla*) is the word we want. Observe that *vincio* is used technically of 'binding by spells,' and so the word has the right suggestion. 'Leaden' should be literal, *plumbeus*; it so happens that this also has the right suggestion, for curses were usually engraven on tablets of lead.

Form. We begin with the pentameter, as containing the climax, and because upon this line the construction depends. When chains 'remove,' they fall; and therefore the natural translation of this line is *somni plumbea vincla cadunt*. Now turn to the beginning of the couplet. It is only necessary to translate literally to get *dum dapibus iuvenum, mimis, pompaque* ⏑ – – with *regali* completing the pentameter. The remaining bacchius were best some word that can help out the construction, i. e. a participle to carry the instrumental ablatives; the chains fall 'loosed' by revels &c., *soluta*:

dum dapibus iuvenum, mimis, pompaque soluta
regali, somni plumbea vincla cadunt.

V.

'Tis mirth that fills the veins with blood,
More than wine, or sleep, or food:
Let each man keep his heart at ease;
No man dies of that disease.
He that would his body keep
From diseases, must not weep;
But whoever laughs and sings,
Never he his body brings

Into fevers, goutes, or rheums,
Or lingeringly his lungs consumes,
But contented lives for aye:
The more he laughs, the more he may.

BEAUMONT AND FLETCHER.
The Knight of the Burning Pestle, II. 2.

These verses are not lofty in tone, but their chief feature is a flowing rhythm. This we must carefully keep.

They may be made an address to *Postumus* (cp. Hor. Odes, ii. 14), or to some person unnamed. 'The veins' will then become 'your veins.' If this is not done, *hominum* can be used, but this is flat compared with a personal address. Many will be tempted to use *virum venas*: a phrase too heroic for the style.

The couplets are all distinct enough, except 7–8, which will be dealt with in its place.

'Tis mirth that fills the veins with blood,
More than wine, or sleep, or food:

Words. 'Mirth' is best rendered by *ioci*, though *risus* will do; but *risus* will be needed anon. For 'blood' be careful not to use *cruor*, which means 'gore' or 'shed blood'; nor the epithet *puniceus*, which also calls up a picture of bleeding wounds. *complet sanguine venas* does tolerably well; but a more vivid and idiomatic turn can be got out of the phrase *sanguis salit* (*salientem sanguine venam*, Verg. G. iii. 460: *cor tibi rite salit*, Pers. iii. 111). 'Wine': more picturesque than *vinum* is *Lyaeus* or *Bacchus* or *vina Falerna*, &c. For 'food' do not use a word like *panis*, or even *cibus*, but *dapes*, *epulae*.

Form. It is easy to translate (1) with some literalness: *laetitia ardenti complebit sanguine venas*, but that is bald and uninteresting. Use the device of **Question**, and say: 'Do you wish that your veins should leap with blood?' This of course makes it needful to change the form of (2), which now becomes, 'Then leave wine, &c., and cultivate mirth.' Observe that the two parts of the couplet-sense are now presented **paratacti-**

cally, or side by side without any subordination; another common device for vividness' sake. We have then:

vis saliant venae tibi sanguine?

If we use *mitte* for 'leave,' the best word for wine will be *Lyaeus*: complete the line with *mitte Lyaeum*, carried on to the next line by *mitte dapes* (or *epulas*). *Somnos* must come next (not *somnia*, which would mean 'don't dream,' but act, or the like), followed by *mitte* again: *iocos* last, leaving place for an imperative, which might be *indulge* (*iocis*) in prose, but here *quaere* will do best. This leaves a space which we can fill by choosing a dactylic imperative in place of *mitte*, as *abice* or *desere*. The couplet now runs:

vis saliant venae tibi sanguine? mitte Lyaeum,
mitte epulas, somnos abice: quaere iocos.

Observe the effect (1) of changing position of verb, *mitte epulas, somnos abice*; (2) of altering *mitte* on third use of the idea.

Let each man keep his heart at ease;
No man dies of that disease.

Words. 'Each' is not *quisque* whose limitations must not be forgotten (Roby, 2283, Lat. Primer, § 325: (1) with ordinals and superlatives; (2) with relative words; (3) with *se, suus*; (4) with gen. nouns, as *quisque dierum*, rarely). We had best keep to the second person; else, *omnes*, &c. 'At ease' is *securus*, to which *dolore* or some such abl. should be added. 'Disease' can hardly be *morbus*; for a matter-of-fact Roman would be offended with the more than meiosis of the phrase. It may be turned thus: 'here there is no disease; this will never kill you'—*his non morbus inest, nec potes inde mori*. Or rather better, 'by that way no one dies,' using for 'dies' some rather unusual phrase, something perhaps mock-heroic, such as: 'his thread the sisters do not cut'; 'he does not fall victim to cruel Dis.'

Form. The simple *corda sint secura dolore* may be made neater by adding *fac* or *facito* 'see to it,' and again by strengthening the verb, changing *sint* to some word that echoes *secura*, such as *vacent, careant*. We thus get: *corda vacent facito secura dolore*. Passing to the pentameter, *via* is the

obvious word for the end, and the line may run *nulla venit Diti* – ∪ *rapina via.* *Illā* or *istā* (*via*) will not fit in this line at all. It may be placed in the hexameter by changing *dolore* to *doloribus*: which at the same time avoids the ugly and tripping rhythm of amphibrachys + bacchius which *dolore*, if kept, would produce. The pentameter may be filled with some obvious epithet, as *grata*; 'Dis is never gratified by winning a victim in this way.'

corda vacent facito secura doloribus: illa
nulla venit Diti grata rapina via.

Observe the emphasis given to *illa* by (1) its position: (2) the pause before it: an effective rhythm, which should be remembered.

He that would his body keep
From diseases, must not weep;

Words. The English suggests *morbis carere* and *integer*. As regards 'weep,' the varieties of expression are numerous. *Ne madeant . . . genae*[1]; *lacrimis ora madere*; *guttas oculis fundere*; *lacrimas oculis . . . ciere.* 'Do not' might be *noli*, or (pent.) *parce.*

Form. A conditional sentence in Latin poetry, as in English, can be turned paratactically, without *si*, by using the subj. alone: 'naturam expellas furca, tamen usque recurret, Hor. Ep. i. 10. 24. Thus: (5) *integer esse velis . . . morbisque carere?* Some such word as *membra* or *vires* may be added. (6) *lacrimas oculis parce ciere* ∪ –. The completion is obvious:

integer esse velis vires morbisque carere?
tu lacrimas oculis parce ciere tuis.

N.B.—*Tu* is used in authoritative commands: see Hor. Odes, i. 9. 16 nec dulces amores sperne puer neque tu choreas, 'nor, I tell you . . .'

But whoever laughs and sings,
Never he his body brings . . . .

Words. It will clearly be necessary to expand in this couplet, using more ornate expressions for 'laughs,' &c., thus: 'whoso is

[1] The word means (1) 'eye,' Prop. 4. 5. 16; (2) 'cheek,' *omnes.*

wont to laugh, whoso rejoices in singing,' *ridere solet, gaudet carmine, cecinisse iuvabit* (not so good where the constant action is so clearly implied).

Form. Line 8 does not contain a complete idea; and so it will be necessary to complete it from the next. Choose one of the diseases, and work it in: '(8) he will never be vext by (say) fevers,' '(9) nor by gout,' &c.

We may proceed with the second person; or perhaps a change will now be not unwelcome, and we may translate literally, *si quis enim ridere solet gaudetque*; then by changing *carmine* into *canendo*, the hexameter is completed. The pentameter will end *febribus ille caret*; an epithet for *febribus*, and an emphatic tag, will finish the line.

si quis enim ridere solet gaudetque canendo,
crede mihi, calĭdis febribus ille caret.

Into fevers, goutes, or rheums,
Or lingeringly his lungs consumes,

Words. 'Gout' is *podagra* (*cheragra*): stock epithet *tarda* from its effect. 'Rheums' is *pituita*; or if this will not do, some other disease might be taken, as *quartana*. Vaguer words are *dolor*, *lues*, *tabes*, and cognate verbs. 'Lungs' will be exprest by *latus*, and perhaps *edere* may be useful.

Form. Another verb-construction will give variety: as 'No ... can harm him.' Then we proceed:

nulla nocere potest pituita aut tarda podagra.

(10) Either the 'cough does not shake his sides,' *quatit latus*, or 'he does not shake his sides with a cough.' The line naturally ends *non quatit* – ⏑ *latus*, preceded by *tussi*, and when completed with a descriptive epithet and pronoun, it runs

et lenta tussi non quatit ille latus.

The spondees are intended to suggest the weight and weariness of the disease.

But contented lives for aye:
The more he laughs, the more he may.

Words. 'For aye' suggests *omne per aevum*, which overdoes the thing somewhat. A Roman would probably use *sors*: 'he

will be content with his lot.' 'The more' must be *quo—eo* (*hoc*), if turned literally, and will just fill a pentameter; not without difficulty, however, since the natural *quo magis – ridet* leaves a short final before the *hoc*. Another turn will be 'laughter adds strength (or store) to laughter,' *risus risibus addit opes*.

Form. If we adopt the phrases suggested, the first idea will have to be **doubled** something after this fashion: 'nor does he grumble at fate,' or 'if fate denies him aught.' This gives us *sorte ⏑ – contentus erit, nec fata queretur si qua negant*, &c. The gap may be filled, if we remember the Latin idiom of **redundant participle**, by adding *data*. Compare Ov. A. A. iii. 93 quis vetet *adposito* lumen de lumine sumi? &c.

sorte data contentus erit, neque fata queretur
si qua negant: risus risibus addit opes.

VI.

Song of Ralph, the May-lord.

Now the fragrant flowers do spring
and sprout in seemly sort,
the little birds do sit and sing,
the lambs do make fine sport;
and now the birchen rod doth bud
that makes the schoolboy cry,
the morris rings, while hobby-horse
doth foot it featously;
Up then, I say, both young and old,
both man and maid a-maying,
with drums that bounce aloud
and merry tabor playing.

FRANCIS BEAUMONT.

Now the fragrant flowers do spring
and sprout in seemly sort,

Words. 'Fragrant': *suave olens, bene olens, fragrans*, &c. 'Spring, sprout': expressions for these ideas are got from *se trudunt de cortice gemmae, laeto turgent in palmite gemmae,*

gemma tumet, vitis agit gemmas; *summittit flores tellus*, &c.; *germen.*

Form. From the above phrases we get *germina florum* and *bene olentia. Iam* will begin the line; and the rest of it may be *turgent* with locative *campis*, or *per prata tument*, which is better rhythmically. *Iam* may also begin the pentameter; or this may be put for variety's sake as a question: *nonne vides?* 'Seemly' will furnish the verb, *decet*, and the subject, *nova gemma*, with *quam* to introduce the question. Dependent questions of the rhetorical sort are often put **paratactically** in verse. A simple object for *decet* would be *silvas*:

iam per prata tument bene olentia germina florum,
(nonne vides silvas quam nova gemma decet?)

the little birds do sit and sing,
the lambs do make fine sport;

Words and **Form.** This line may open with an exclamation. As *sedent* is iambic, the convenient particle will be *ecce*, trochee: *ecce sedent volucres.* 'Sing' may be paraphrased *carmina fundunt*, or otherwise, without difficulty. It is simple to add an instrumental, such as *voce* or *vocibus*; or such a phrase as *ex gutture*, and to this we may couple the epithet 'little' in the English: *tenuique ex gutture*, with *carmina* in the next line. For 'make sport' a simple phrase *dare iocos* gives a final word for the pentameter: *dant agnae* – ∪ ∪ – ∪ *iocos*, and the verse is completed by one of the customary **appositions**, *laeta caterva*:

ecce sedent volucres tenuique ex gutture fundunt
carmina: dant agnae laeta caterva iocos.

and now the birchen rod doth bud
that makes the schoolboy cry,

Words. 'Birch': *betula* is not known to poetry, but 'tree' will serve. 'Rod': *ferula* (see Juv. i. 15).

Form. *Arboris* will give a dactyl, but others are to be had. 'Bud' for example may be *sese exserit.* We get then for the latter half of the verse *ferula exserit arboris illa* ('the' rod), and *e trunco* must be added to carry the genitive. The line may begin *Iam sese*, or less commonplace, *Iam caput.* 'Makes

cry' may be *lacrimare facit*; so in Ov. Her. xvi. 174 *forma timere facit* and other places. But a neater turn is to give the boy's point of view, *cui reddit lacrimas ... puer.* The context, and well-known facts, suggest the addition of *votaque maesta.*

iam ferula e trunco caput exserit arboris illa
cui lacrimas reddit votaque maesta puer.

Another turn of expression is *dare manus*, which might be pleasing here as having a double meaning: the literal, and the metaphorical meaning of 'to surrender at discretion.'

the morris rings, while hobby-horse
doth foot it featously;

'Morris': we may translate this according to its etymology, *Mauro de more* 'in Moorish fashion.' 'Hobby-horse': remember Horace's *ludere par impar, equitare in harundine longa* Sat. ii. 3. 248. 'Featously':='neatly,' the Plautine *facete.*

Form. Horace's phrase can be used bodily, with *festinant* or *gaudent*, and the next line may contain *Mauro more chorea salit*, or *datur.* But a good hexameter phrase comes out of 'morris': *ductis Mauro de more choreis*, and we may alter the 'hobby-horse' into something with *quadrupedis ritu.* The subject will be *rustica turba*, or *rusticus*; and for verb one of Ovid's **collocations of opposites**, such as *fertque refertque pedem*:

rusticus hic, ductis Mauro de more choreis,
quadrupedis ritu fertque refertque pedem.

Up then, I say, both young and old,
both man and maid a-maying,

Words. 'Up': *eia agite.* 'A-maying': this recalls the Floralia, which may be paraphrased *Flora vocat.*

The **Form** is simple. We see the beginning above, and the English gives *iuvenesque senesque* for the end. All that remains is to find a suitable verb, *exsurgant.* 'Man and maid' can be varied by Ovid's favourite paraphrase with *mixtus* or *iunctus: mixta puella viro.* This new subject should have a verb of its own, which we may make imperative: *ludite.*

eia agite, exsurgant omnes iuvenesque senesque:
ludite—Flora vocat—mixta puella viro.

with drums that bounce aloud
and merry tabor playing.

Words. 'Drum': *tympana* pl. 'Tabor': tambourine or small drum, *cymbala*. 'Bounce': use some phrase like 'echo,' or simply *surda sonant*.

Form. *Tympana* makes the fifth foot, and for the idea of 'sound' or 'echo' we may use *dare vocem*: *dant tympana vocem*. 'Bounce' suggests *surdam* as an epithet, and from the context we easily extract *concussa manu*, if once we think how fond Latin is of **explaining a process.** For the pentameter a dactyl is also to hand, *cymbala*, and the line may end with some case of *sonus*. A suitable verb is *reboare*, which can be explained by a descriptive ablative, *sono* with an epithet: *magno*, *confuso*, or the like. An epithet for *cymbala* is easy to find; either descriptive of the sound, as *rauca*, or of the material, *aerea*.

et surdam concussa manu dant tympana vocem,
confuso reboant cymbala rauca sono.

VII.

TELL me not, Sweet, I am unkinde,
that from the nunnerie
of thy chaste breast and quiet minde
to warre and armes I flee.

True, a new mistresse now I chase,
the first foe in the field;
and with a stronger faith imbrace
a sword, a horse, a shield.

Yet this inconstancy is such
as you too shall adore;
I could not love thee, Deare, so much,
loved I not Honour more.

R. LOVELACE.

Tell me not, Sweet, I am unkinde,
that from the nunnerie . . .

Words. 'Sweet': *carissima* (*rerum*), or *dulce caput*, which answers to our 'sweet *heart*.' 'Nunnerie': the nearest Latin equivalent is the House of the Vestals, and the lady should be compared to *Vesta* or a Vestal virgin. 'Unkind': *durus*, *crudelis*, &c. Avoid *ferreus*, which will be wanted in its literal sense directly.

Form. Although the English sentence is not complete in this couplet, it should be made so in the Latin. This is done by turning 'from' into a verb, such as 'I flee from,' 'I leave.' The expression will be altered in form to a question ('do you think me unkind?'), or an abrupt quotation ('"Unkind!" you say, because I leave you . . . But . . .'). The question is here preferable, as its tone is more tender. *An tibi, dulce caput, durus* is a good beginning; *videor* cannot come next, but this we may leave for the nonce. The paraphrase brings into the mind a bacchius, *relinquo*; and for object some such word as 'house' or 'hearth' is well suited. If this be neuter, we see that it or its epithet may precede *relinquo*; the best word therefore is *limina*, which we may call *casta*, as the context clearly implies. *Quod* will introduce *relinquo*, and *limina* goes first in the next line. Vesta can be brought in by a sentence of this type: 'where you, like Vesta, watch your fire, or your hearth,' whence we extract *focos* for the end of the line. *Vesta* will precede it, and *qua servas* will complete the first penthemimer. A dactyl remains to be found; and this may be *tu quasi* or *altera*. But what of *videor*? This may be kept for the next couplet, provided we repeat a part of the main sentence; and it is quite natural to repeat *an durus*. The first couplet is therefore

an tibi, dulce caput, durus quod casta relinquo
limina, qua servas altera Vesta focos,

of thy chaste breast and quiet minde
to warre and armes I flee.

Of the **Words** nothing need be said, but the **Form** needs to be less metaphorical. To speak of a lover fleeing out of his

lady's mind would be too much for the matter-of-fact Roman. We may remodel the sentence in more than one way. We may write, 'if I leave peace and quiet'—'chaste' has been anticipated, be it remembered—'and follow arms'; or 'if I, no longer a soldier of Love, *miles Veneris nondum*, flee to warfare proper, *Martia bella sequor*.' The latter is an excellent turn, and a favourite metaphor with the Romans; but it has this disadvantage, that the attention is drawn off from the new Vestal shrine to thoughts of another kind. It is therefore preferable, for artistic unity, to enforce the first impression; and this couplet may be frankly concrete. To avoid a phrase too much resembling the *relinquo* of the first line, let us now say, 'I prefer war to peace.' *An durus videor, quod ferrea bella... praepono paci. Paci* craves an epithet to balance *ferrea*, and the English supplies 'quiet'; hence we get *quietae* or *serenae*, either a bacchius. The perfect *praeposui* may be used instead of the present, as it gives a better rhythm, and is equally allowable: 'I have made my decision,' the lady must know. The pentameter may be completed by **repeating the idea** given in *bella*. We want a four-syllable word for 'war,' which with *que* shall occupy the required space; this is obviously *militiam*; *sequor* finishes the couplet.

an durus videor, quod ferrea bella serenae
praeposui paci, militiamque sequor?

True, a new mistresse now I chase,
the first foe in the field;

Words. 'True': *nempe*, *quippe* (*sane* in prose); we may also add *fateor* or *confiteor*, parenthetically or as the chief verb. 'Mistress': *amores* (not *amor*), *deliciae*. 'Chase': *peto*, *sequor*.

Form. *Nempe novos* is an obvious beginning, and we have a bacchius ready, *amores*. No word suggested above can precede this, but the context gives an epithet for the huntsman, *acer*, which may itself be preceded by *sequor*. We now insert *fateor* in parenthesis, and perhaps nothing else comes to us readily. But *nunc* is certainly to the point, and *sequor* may give way to a compound, such as *insequor*. The succeeding line must be paraphased to get it into verse. 'Field' is *proelia*,

and this, it is clear, will be most convenient to manage as a subject. The sentence thus takes form as 'The foe whom the battle first gives, or shall give': *dabunt* coming last, and *quem primum* first. The line needs now only an epithet for *proelia—saeva* is one of many—and an indirect object for the verb, *adverso*:

nempe novos (fateor) nunc insequor acer amores,
quem primum adverso proelia saeva dabunt.

and with a stronger faith imbrace
a sword, a horse, a shield.

Words. 'Imbrace' may be literal: *amplector*. 'Stronger faith': *melior*, or *constantior* as epithet of the speaker.

Form. The literal translation gives us *et fide meliore amplector clipeum, et equum, et ensem.* If we except the horse, there is nothing in this that would strike the Roman poet as forced. We soon see, moreover, that a hexameter is concealed in these words. *Et enses* makes a bacchius, and *amplector* (palimbacchius) may go just before it. Then *fide* is an iambus, and *meliore* has a trochaic ending: these therefore piece together naturally. Now change the two nouns into the plural, and a hexameter appears. Can we get a whole line out of the horse? First a new verb is necessary, in any case, and the natural verb is 'to ride.' Something might perhaps be made of *vehor*, but a paraphrase is more likely to be useful; say *terga premo.* Now the thing is done; for epithets are not far to seek. Such words as *bellator* and *fortis* emphasize the thought of the poem, and are of just the right form to suit our space.

iam meliore fide clipeos amplector et enses:
bellatoris equi fortia terga premo.

Yet this inconstancy is such
as you too shall adore;

The form of this couplet is impracticable; and so we shall consider the words when we have found how it may best be shaped in Latin. It may be understood without much strain on the imagination that the lady does not 'adore' this incon-

stancy just now. Suppose then we put her thoughts on her lips, and make her say, 'You are inconstant,' or 'What inconstancy!' No doubt a Latin word might be got to express this; but we can more neatly express the idea by an exclamation like '*perfide*' *conclamas*, or '*en mutata fides*' *quereris*; 'You too shall adore' is *laudabis et ipsa*. The student will have read the Introduction (pp. 2, 3) to small profit, if he does not now see that the latter of these two exclamations gives us just the object we want for laudabis: namely, *mutatam* – ∪ ∪ – ∪ *fidem*. The gap however is a serious difficulty. A name, such as *Lydia*, will help somewhat, but not much. Can we expand *laudabis* in a paraphrase? Perhaps some one may think of *miraberis laudans*; in itself elephantine and not to be thought of, but capable of rising on a stepping-stone of its dead self to *miraberis nōn sĭnĕ laudĕ*, which is precisely what we want. The pentameter may begin, as already suggested, with *Lydia*, or better, *tu quoque*:

'en mutata fides' quereris: miraberis ipsa
tu quoque mutatam non sine laude fidem.

The student should carefully note this way of getting round abstract nouns by use of *Oratio Recta*. A good instance is Ov. Trist. ii. 277

'at quasdam vitio.' quicumque hoc concipit, errat.

This might be translated, in the smug modern jargon, 'The idea of my corrupting any one is purely imaginary.'

I could not love thee, Deare, so much,
loved I not Honour more.

The keynote of the piece comes in this couplet, and should be placed last, if possible. It is difficult to see what word really meets the case. No Latin word has the same associations as 'honour' in its highest sense, which includes *fides*, *probitas*, *virtus*, and *honestas*, often *castitas* also. On the other hand, it may be doubted whether the gay Lovelace intended this more refined sense at all. *Laudis amor* is what I would offer as a translation; and let it not be forgotten that as *laus* has a nobler meaning than 'praise,' so this phrase may take

a meaning not far removed from 'honour' in the context. But I admit that the phrase is not wholly satisfactory.

We want now an adjective which will apply equally well to *amor* and to the lady, and such is *carus*. The couplet will begin *non tam cara fores mihi* or *nobis*, and may go on to this effect: *nisi carior esset . . . laudis amor*. This leaves a great gap, and is artistically bad, because the *carior* ought beyond a doubt to come with its noun in the pentameter. *Ni laudis carior esset amor* perhaps suggests itself next; but we can make it much better. Keep *laudis amor* last certainly; and place *carior* first in the line as certainly, if in any way this can be done. It is now necessary to find a verb scanning as a molossus; perhaps *adstaret* and *ni mihi* will supply the remaining dactyl. Something in the hexameter must now be expanded. The first words are strong and simple, and must be left unhurt; but *nobis* may become *nostro* – – ⏑ ⏑ *cordi*. It so happens that the vacant space is just filled by *carissima*; and surely this adds strength to the line: 'thou wouldest not be so dear, though thou art dear indeed.' The final couplet is then as follows:

non tam cara fores nostro, carissima, cordi,
carior adstaret ni mihi laudis amor.

VIII.

KIND are her answers,
But her performance keeps no day;
Breaks time, as dancers,
From their own music when they stray.
All her free favours and smooth words
Wing my hopes in vain.
O did ever voice so sweet but only feign?
Can true love yield such delay,
Converting joy to pain?
Lost is our freedom
When we submit to women so:
Why do we need 'em

When, in their best, they work our woe?
There is no wisdom
Can alter ends by Fate prefixt.
O why is the good of man with evil mixt?
Never were days yet callèd two
But one night went betwixt.

THOMAS CAMPION, 1613.

The lines will need some little adjustment, in order to get the ideas into couplet form. We find, for instance, that 1 and 2 contain antithetic ideas, and therefore make a true couplet; so 3–4, and 5–6. The three lines remaining of the first stanza will therefore be made two, or four, as their content suggests. In the second stanza, it is about the middle that the antithetic arrangement of the thought is broken.

Before beginning, chose some convenient name for the lady. A Roman would never write poems about 'her' simply; he might write about 'you,' but in any case a name (real or pretended) would probably be used. There are many such: Phyllis, Chloris, Lesbia, Lydia, and so forth. With a name, too, the second person is more lively than the third, so we will adopt it, in part at least. Much art may be shown in varying between these two. If for instance we begin with the third, and then suddenly break out with the second, we give the effect of a sudden turn towards the person, or disgust, or anger. Similarly, we recur to the third, and seem to turn away in despair.

Kind are her answers,
But her performance keeps no day;

Words. 'Kind' is *facilis* of persons, *blandus* (sometimes *facilis*) of things. 'Keeps no day' suggests a legal allusion, *status dies cum hoste*: it will therefore be wise to get in the word *dies*, or at least some word implying time.

Form. (1) must be expanded to fill the line; instead of a simple *respondet* then, we use a compound phrase, *refert responsa*, or the end may be served if we can use the superlative *blandissima*. For a beginning we have then (choosing the name

best suited to our line), *Lydia blanda refert* – – *responsa* ⏑ – –. Add the **complementary** (or 'redundant') **participle**, here the person to whom, *petenti*. (N.B.—*roganti* would mean 'asking questions,' not 'favours.') In the gap, context justifies our placing *semper* (*quid enim*, τί μήν; would do, were it not all too colloquial). *Dies* may end line 2, but a more vivid idiom is preferable, **parataxis** and **question**: 'The day is come; where is your performance?' *tempus adest*: *ubi tunc* . . . ? There is no obvious turn for performance, but *fides* gives the sense quite adequately. Fill in with strengthening epithet *certa*, and the name, and we have

Lydia blanda refert semper responsa petenti.
tempus adest: ubi tunc, Lydia, certa fides?

Note how superior **parataxis + question** is to the logical subordination of prose, as, 'When the time comes, your faith is nowhere.'

Breaks time, as dancers,
From their own music when they stray.

Words. 'Time' in music and the like is *numerus* (*numeri*) or *modi*, and 'breaks' must be turned by a proper idiom, such as *extra numerum saltat*, *e numero*, *non servat numerum*: 'cum desit numeris ipsa iuventa suis,' Ov. Am. iii. 7. 18. This may be varied (for a poet loves to use familiar phrases with just a spice of difference), and we may use such a word as *deserere* or *sequi* instead of the technical *servare*. (N.B.—not *fugere*, for the dancer does not run away.) 'His own' will be (the measures) *quos dedit ipse*, which is already metrical. *Saltator* is far from promising: suppose we say *mimus*.

Form. Here the second line shapes itself out of the words: 'who will not' *numeros quos dedit ipse sequi*. Passing back to the first, we find a **personal** construction at once convenient and idiomatic: 'you are like a mime,' giving *simillima mimo* for the end. As a short syllable must precede *simillima*, we cast about to see whether the line will admit of two sentences, connected by *que*. It will so; for we may repeat, or answer, part of the first couplet, in this fashion: '[When the time comes] you are not to be found, *and* you are like . . . .' This

gives *nulla venis*. We may now add an epithet to *mimo*, and a suitable one is 'lazy,' 'careless,' *lento*. This still leaves a dactyl to fill, and the context suggests a word of reproach, such as *perfida*.

Perfida, nulla venis! lentoque simillima mimo es
qui nescit numeros quos dedit ipse sequi.

Note how the beginning of (3) links this couplet to the first, by alluding to its meaning.

All her free favours and smooth words
Wing my hopes in vain.

Words. 'Free' will be *facilis*; but avoid *favor*, which means 'applause' (cp. *fautor* 'political supporter'), and the word is not used in the plural. 'Wing my hopes' cannot be turned quite literally, though it is possible to say 'hope adds wings to me.' Better than this, however, is to bring in a mythological allusion; and 'vain wings' ought to suggest at once *Daedalus*. The name may be combined with Horace's *sublimi feriam sidera vertice*, and give as a paraphrase, 'Like Daedalus, I strike the stars,' or rather, 'I try to get there,' *sidera peto*.

Form. Run the first line into **rhetorical questions**: 'Do you make yourself kind? do you give me smooth words?' The pentameter will give the result of this conduct. *te mihi das facilem? – – – dulcia verba? Das* is too short for our purpose, and has moreover been used already: try *largiris*. The modelling of the pentameter has now to be considered; and as 'like Daedalus' will be clumsy, if possible indeed, this should become an adverbial phrase, 'in Daedalus fashion,' 'by a skill like that of Daedalus,' *Daedalea arte*. We now have for first draft, *sidera Daedalea* – ∪ ∪ *arte peto*. 'Hope' is already implied in the exaltation of the lover; but we may emphasize it by adding *credulus*.

te mihi das facilem? largiris dulcia verba?
sidera Daedalea credulus arte peto.

In glancing forward we find that the last two lines of the stanza offer a likely couplet, 'delay' and 'pain' being two ideas which can easily be made into a line each. Hence it is here that our expansion is to take effect.

O did ever voice so sweet but only feign?

The **Words** need no remark, save that 'feign' is *simulare*: not *dissimulare*, for the lady evidently pretends to what she possesses not. *Fallere* is not the best word here, because that implies deceit out of sight.

Form. Let us first see how far we get without expansion. A metrical phrase at once suggests itself for the pentameter: *simulare potest*, or *tam – – dulcis vox simulare potest.* It is easy to complete this by adding the particle *ne*, and *igitur* (ἄρα). We now pass back to the hexameter; and here we note that one idea has been left out of the previous couplet, 'in vain.' It has been implied, it is true: but let us state it. This can most neatly be done by echoing the preceding line thus: *credulus heu frustra.* The thoughtful will wish to know, why *frustra*? and this difficulty we can easily clear up: because her love is feigned, *simulatur amor*, or (for the verse-end) *simulantur amores.* An emphatic particle such as *nempe*, *quippe*, or *tantum* may be added, and we have the couplet complete.

credulus heu frustra: tantum simulantur amores.
tamne igitur dulcis vox simulare potest?

Again we have succeeded in **linking the couplets**; but the beginner should be careful not to overdo this particular device. Above all things, a poet must not bore his readers; and if they see the same trick repeated too often, *crambe repetita*, bored they will be.

Can true love yield such delay,
Converting joy to pain?

Words. 'Love' may be *amor*, or *flamma*, *ignis*, *Cupido*, and there are other words. It will be good to use a different word for each of the two ideas. 'Delay': for this we have *mora* (in phrases *serere*, *interponere*, besides more obvious words); and the verb *differre* (quid mutua differs gaudia? Ov. Am. iii. 6. 87). 'Converting' will be *mutare* or a compound, or some phrase with *pro*, such as *pro laetitia tristitiam dare*, in metrical form *pro laetis tristia.*

Form. Do not connect the two leading ideas into one sentence, as in the English, but make two of it, perhaps in

question form, as: 'Can true love cause such delays? can true love convert joy to pain?' Now we will emphasize 'true,' the real point of the question, by setting it in two emphatic positions. These would be, in prose, first in one sentence and last in the other; or vice versa, meeting in the middle. The latter can be done here, but a less commonplace way will be, to place it first and last in the hexameter line, like Juvenal's *et nos ergo manum ferulae subduximus, et nos* . . . . The effect is emphasis quite equal to the ordinary ways, and a peculiar form of it possible only in verse; thus it is good in point of literary style. A subtle difference, gained by changing the gender of the noun, adds point; and we have *verus amor* followed by *vera flamma*, or in reverse order. To get in the interrogative *ne* we begin with the latter: *verane flamma queat* – – – – ⏑ ⏑ verus, and *amor* may be placed tentatively at the end of the pentameter. (*Potest* would do, but *queat* is more subtle, as implying condition: 'could this ever be so, if love were true?') The verb-form is now clearly the best to go on with: *differre*. Then an object will be necessary, the things delayed, i.e. *gaudia*, and 'such' may be rendered by *ea*, which completes the line. In the pentameter, the middle space will be filled by *pro laetis tristia*, the phrase already suggested; and the verb *reddere* and auxiliary *possit* will be appropriate to the dactylic and trochaic space.

verane flamma queat differre ea guadia? verus
reddere pro laetis tristia possit amor?

Lost is our freedom
When we submit to women so:

Words. 'Freedom' leaves us no choice but to use *libertas*; but the natural prose idiom, *actum est de libertate* is impossible, and we leave further consideration of this for the present. For 'submit' we should use some poetical phrase like *dare manus*. The only word possible for 'women' in the oblique cases is *puella*, unless we paraphrase by *femineum genus* or the like.

Form. This couplet too it is possible to break up into two parts: '(1) our freedom is lost; (2) why do we submit?' As (1) is the real climax of the thought, let it occupy the pentameter. In the English, the structure is not that of couplets,

and the 'lost' gains emphasis by its position first in the stanza; but this does not apply to elegiacs. Taking (2) then, we have to translate an indignant question; and this may be done literally, or by saying 'is it not a shame?'—*nonne pudor . . . est?* *Puellis* will end the line, and we should add *iuvenes* for contrast; by this time arises in the mind the phrase *iuvenes dare posse puellis.* (*Posse*, which is often used as an almost meaningless periphrasis, here has distinct point: 'that such a thing is possible!') If now we place *pudor* before *est*, we get an iambic space, into which *manus* just fits. Now comes the question, how are we to turn 'lost freedom'? Let us put 'freedom' in the **vocative**; a device often used with quite unlikely words, as *este procul*, **lites** (Ov. A. A. ii. 151), *torserit igne comam*—**torte capille**, *place* (304): so *somne*, *lana*, *hyacinthe*, &c. Here however this is no mere trick, but an added delicacy; for we thus as it were **personify** *libertas.* Now what form will personified Freedom take, if freedom be lost? Obviously, a chained figure; thus the difficulty is solved at once: we translate, 'O Freedom, put on chains'—*Libertas, vincula sume.* Add an epithet, say *ferrea*, to 'chains,' and transpose the words to bring 'chains' (the more important idea) to the front. The final iambus cannot readily be filled by one of the usual devices, but we again emphasize, and add point, by *vale.*

nonne manus pudor est iuvenes dare posse puellis?
vincula, libertas, ferrea sume: vale!

Why do we need 'em
When, in their best, they work our woe?

Words. We must not use for 'need' any such word as *egeo*; for that means 'lack,' whereas the English means 'why cannot we do without them?' The proper word is *carere*: we shall see how it is to be used directly. (Beginners must also be warned aaginst *dēsīderare*, 'to miss' what you are used to.) 'At their best' will be *vel optima*, or *optima quaeque.* The other words need no comment.

Form. As *nequimus* gives a good hexameter ending, we first set down *quare caruisse nequimus?* To fill the line, emphasize by **repetition**: *quare illis, quare . . . .* The remaining space may contain *tandem*, or such a word as *fato*, implied in the

context. *Optima quaeque* finds its place in the pentameter at once; but 'work our woe' literally translated would give *dolorem*, an impossible word for this line; however, it is easy to say *est dolor*, and we thus find our final for the pentameter. **Repetition** again comes to our aid, and we have

quare illis, quare fato caruisse nequimus?
est tamen, est nobis optima quaeque dolor.

There is no wisdom
Can alter ends by Fate prefixt.
O why is the good of man with evil mixt?

The **words** are the obvious ones, *sapientia*, *fata*, &c.: even 'ends' may be *fines*, the bounds fixt by fate, if this suits our purpose. 'Good with evil mixt' runs into *tristia mixta bonis*.

Form. Here 14 and 15 contain one idea, and run easily into a single line. *Sapientia* finds its place near the hexameter's end; and a metrical turn for 'ends' is *numina divom*; *non mutare potest* also occurs to the mind at once. For the next line, it will be more convenient to say, 'but why have the gods given good and evil mixt?' than 'why is men's good with evil mixt?' The gods it is who are responsible for the mixing; and at the same time, this is better in point of style, inasmuch as the word 'gods' echoes *divom*, thus linking the two lines of the couplet. Without more ado, then, we write

non mutare potest sapientia numina divom:
at cur di dederunt tristia mixta bonis?

Never were days yet callèd two
But one night went betwixt.

Words. Nothing need be said of the words, except that 'called' cannot possibly be translated. A Roman would say, 'there never were two days,' or 'between every two days.'

Form. These two lines may be split up into halves, by saying: '(1) The days go on; (2) between every pair is one night.' And undoubtedly the ideas must come in the same order, the climax being kept to the last. (17) is put in a solemn and formal style, which suggests as its rendering such a phrase as *series ordoque dierum*; *volvitur* will begin the line,

and we may add some word meaning 'for ever,' such as *aeternum*. The English of the last line suggests *nox venit una*, and the rest of the translation is literal, *inter duos dies*, with transposition of inter, and *binos* instead of *duos*. We then have for final couplet

volvitur aeternum series ordoque dierum:
sed binos inter nox venit una dies.

IX.

Dirge of Imogen.

FEAR no more the heat o' the sun,
Nor the furious winter's rages;
Thou thy worldly task hast done,
Home art gone, and ta'en thy wages:
Golden lads and girls all must,
As chimney-sweepers, come to dust.

Fear no more the frown o' the great;
Thou art past the tyrant's stroke;
Care no more to clothe and eat;
To thee the reed is as the oak:
The sceptre, learning, physic, must
All follow this, and come to dust.

Fear no more the lightning flash,
Nor the all-dreaded thunder-stone:
Fear not slander, censure rash;
Thou hast finisht joy and moan:
All lovers young, all lovers must
Consign to thee, and come to dust.

SHAKESPEARE: *Cymbeline.*

The reader will recollect that Imogen is drest as a boy, and therefore the masculine is to be used. He will also be careful to vary the translation of 'Fear no more.' The meaning is simply these things 'will trouble, or frighten thee, no more'

[not 'let them not trouble thee,' as many are tempted to translate].

Fear no more the heat o' the sun,
Nor the furious winter's rages;

Words. 'Heat of the sun': *sol rapidus*, or literally *solis . . ardor*; more telling, *Phoebus* or *Apollo*. 'Winter's rages': *bruma*, *hiemps*, or any of that great multitude of words signifying 'storm' and 'cold'; verbal, *furere*, *saevire*, &c. *Ira* may well be used. Numbers of phrases rise to the mind: *Boreas saevus*, *glacialis hiemps*, *iam nec hiemps te furibunda* ⏑–, &c.

Form. *Apollo* (bacchius) is a convenient hexameter word, and the line will take some such form as this: 'now the fierce Apollo will not burn thee.' The future of the 2nd conjugation may precede *Apollo*, so we choose *torrebit* for the verb. The line begins naturally *iam neque te rapidus . . .* The remaining space is best filled by some instrumental. Bear in mind that a Roman always likes to say 'I go *with my feet*,' not 'I go' simply, 'I see *with my eyes*.' Apollo then burns with his rays, *radiis*. Alter the order so as to avoid the commonplace arrangement which would bring *rapidus* before the caesura, and *Apollo* at the end of the line. The skeleton of the pentameter will be *nec* ⏑⏑–⏑⏑– *te* ⏑⏑ *ira* ⏑–, and *premet* is now an obvious verb. An epithet for *ira* is *gravis*, and *gelidae brumae* will finish the line.

iam neque te radiis rapidus torrebit Apollo,
nec gelidae brumae te gravis ira premet.

Thou thy worldly task hast done,
Home art gone, and ta'en thy wages:

Words. 'Task done, ta'en thy wages': here a number of idiomatic phrases occur to the mind. *Stipendia* is awkward for 'task' where 'wages' is also mentioned; perhaps *mortalia pensa* might do. But the gladiator honourably discharged is *rudiarius*, or *rude donatus*, and Ovid has a passage in point (Trist. iv. 8. 24):

sic igitur, tarda vires minuente senecta,
me quoque donari iam rude tempus erat.

Or *emeritus* may be used. *Merces* will do for 'wages.'

Form. Let the line begin *iam rude donatus*, and continue with some suitable phrase, such as those suggested, or 'thou hast done thy devoir to life,' *solvisti debita vitae*. For the pentameter, *iam data* makes a dactyl, and *merces* may precede it. The line will end with *domus* with an appropriate participle, say *parta*. We may now add the remoter object in *emerito*:

iam rude donatus solvisti debita vitae:
emerito merces iam data, parta domus.

The addition of *emerito* serves a literary purpose, as the couplet now balances—*rude donatus*: *emerito, solvisti*: *merces data est.*

The difference in construction gives variety.

Golden lads and girls all must,
As chimney-sweepers, come to dust.

Words. 'Golden': Horace (Od. i. 5. 9) uses *aureus* of happy and bright youth, and of *mores* (iv. 2. 23), whilst Virgil uses it of Venus (Aen. x. 16). 'Chimney-sweepers' is hard, but the allusion to soot is scarcely worth keeping. A beginner might be tempted to take *servus cinerarius* out of some dictionary, but unluckily it means a 'hair-curler'; even if the meaning were the same, it would be doubtful in taste. We may oppose not ungracefully *servus sordidus* to *puer aureus*. 'Come to dust' inevitably suggests *pulvis et umbra sumus.*

Form. *Puer aureus, aurea virgo* is natural and effective. *Sordidus* will begin the line, and *servus* or *opifex* can come in the gap. We now translate 'come to this' literally, *huc venient*, placing the words in the pentameter, and repeating *huc* in this line. The phrase suggested above, with *omnes*, completes our couplet.

sordidus huc opifex, puer aureus, aurea virgo
huc venient: omnes pulvis et umbra sumus.

Fear no more the frown o' the great;
Thou art past the tyrant's stroke;

Words and Form. 'Frown o' the great' may be *frons rugosa*, but *supercilium* is better. To this we add an epithet, say *triste*, and a defining genitive *tyranni*, which we may take from (8). [You may think of *suspendens omnia naso*, but that implies contempt rather than disfavour.] Some infinitive will best precede the bacchius *tyranni*, which the student will be able to place without hesitation at the end; say *terrere*. Add *non te*, and leave the auxiliary *poterit* for the next line. This naturally ends with *manus*, and for 'stroke' we choose by preference a trochaic or dactylic word, *plaga* for example. An amphibrachys $\breve{}-\breve{}$ with the meaning 'to hurt' is *nocere*, and all that remains is to choose an epithet for 'stroke' or 'hand':

triste supercilium non te terrere tyranni,
non validae poterit plaga nocere manus.

With the last line 'tyrant's' is of course understood.

Care no more to clothe and eat;
To thee the reed is as the oak:

Words and Form. 'Care no more' might be *curae (esse)*, but this is not easy to lead up to. The meaning is 'you will not need,' and in simplest form the line translates *non erit tibi usus veste nec cibo*. From *cibo* we can get a bacchius synonym, *edendo*; let *usus* go before it. *Veste tibi* is metrical, and now with aid of *non iam*, the line shapes itself

non iam veste tibi, iam non erit usus edendo.

The next line is not so easy to translate. 'As' had better be *idem*, which goes last. [Remember the construction of *idem,—hoc idem est illi.*] 'Oak,' whether *ilex* or *quercus*, will need to be plural, and will go best in the first penthemimer thus: *ilicibus* $\overline{\breve{}\breve{}}-$ with epithet. Then we choose a word for 'reed' which will suit the metre, e.g. *canna*. Natural epithets for these are *durus* and *palustris*, and we have at last—

ilicibus duris canna palustris idemst.

The sceptre, learning, physic, must
All follow this, and come to dust.

Words. 'Sceptre, learning, physic' must be translated by the concrete: *reges*, *docti* or *sapientes*, *medici*; or *Croesus*, *Machaon*, *Pythagoras*, which is more in the poetical style. 'Follow this' is simply *pariter*, 'will all equally become dust'; or we may say 'they will all become this' in one form or another.

Form. The proper nouns suggested will suit our metre only in the accusative (*Machāŏnă*) or ablative; the turn of phrase will then be *hoc fiet ... Machaone*, or *hoc fieri M.* with governing verb, *crede mihi* or the like. They arrange themselves $-\cup\cup$ *Pythagoran*, $--\cup$ *Machaona*, *Croesum*. We may now fill the required gaps by substituting *fore* for *fieri*, and adding another legendary person in the Greek accusative, *Chirona* say: this gives

Hoc fore Pythagoran, Chirona, Machaona, Croesum
crede mihi.

The remainder of the line can be taken up with amplifying *hoc*: 'that is, they will become dust,' *fient* $-\cup\cup-\cup$ *cinis*. An adverbial tag, such as *nec mora longa*, is all we now need:

fient—nec mora longa—cinis.

Fear no more the lightning flash,
Nor the all-dreaded thunder-stone:

The **Words** here are simple: *fulgura* in the hexameter, *fulmina* in the pentameter.

The **Form** needs amplification. We may say (bearing the sense in mind) 'not terrible to thee will the lightnings flash, or the thunderbolts which all fear': non $\cup\cup-\cup$ tibi $---$ fulgura $--$. 'Flash' is *luceo* (or compound), *mico* &c., which suggests *collucent* for the molossus gap; and *metuenda* will do for 'terrible'; now add a genitive of definition, *caeli*. A similar definition for *fulmina* is of course *Iovis*; place with this a trochaic epithet, *dira*, and translate the other phrase literally:

non metuenda tibi collucent fulgura caeli
quaeve timent omnes fulmina dira Iovis.

Fear not slander, censure rash;
Thou hast finisht joy and moan:

Words. 'Envy, censure' may here, as was done before, be translated by a concrete noun or adjective; but *livor edax* is a natural phrase for the one, and *vox temeraria* for the other. Do not forget that 'censure' does not mean 'blame,' but merely 'opinion, sentence,' so that *vox* is quite right. *Gaudia* and *dolor* are obvious.

Form. The hexameter is practically made, since we only need a spondaic verb suited to the two nouns. It should mean 'hurt' or 'annoy,' *laedit*. *Non te* completes the translation of this line, with a repeated *non*, and the pupil will need no instruction where to place these. Now mould the translation of the short line in concord with Latin idiom, by putting as much **force into the verbs** as possible. Say, that is, not simply 'thy joy is done,' but 'joys *please* thee no more': *gaudia non mulcent*. The last penthemimer will begin *non dolor*, and a suitable verb is *premit*; the gap may be filled by *ipse*, as epithets are precluded by the metre:

non te livor edax, non vox temeraria laedit—
gaudia non mulcent, non dolor ipse premit.

All lovers young, all lovers must
Consign to thee, and come to dust.

Words and **Form.** We must now keep an eye on the climax. It would be easy to work in *cinis*, but this would be flat after line 12. Our verses are not written in stanzas with a refrain at the end of each. If this were a piece of Asclepiads, which often go in groups of four lines (Horace Odes iii. 9 is an example), the repetition would be artistic. But here the expression must be varied; and instead of 'dust' we should use another of the Roman phrases for death: *rogus*, or better *urna*, or *Libitina*, and an appropriate verb is *sibi vindicare*. This gives at once *vindicat urna sibi* for the climax of the piece, and sets our minds at rest.

We now turn to the hexameter, and observe a rhetorical repetition in the English. This can be well reproduced by repeating the verb, once with 'young' and once with 'lovers.'

'Consign' is a somewhat affected word, and *addentur* is quite enough to translate it. This, it will be seen, ends in a trochee, and can precede *amantes* at the end of the verse. We thus get:

addentur iuvenes, tibi mox addentur amantes.

The pentameter can be completed by an object for *vindicat*, obviously *omnes* or *cunctos*, and the adverb *pariter*:

et pariter cunctos vindicat urna sibi.

X.

HARDEN now thy tired heart with more than flinty rage!
Ne'er let her false tears henceforth thy constant grief assuage!
Once true happy days thou sawest when she stood firm and kind,
Both as one then lived, and held one ear, one tongue, one mind:
But now those bright hours be fled, and never may return;
What then remains but her untruths to mourn?

Silly traitress! who shall now thy careless tresses place?
Who thy pretty talk supply, whose ear thy music grace?
Who shall thy bright eyes admire? what lips triumph with thine?
Day by day who'll visit thee and say, 'Thou'rt only mine'?
Such a time there was, God wot, but such shall never be;
Too oft, I fear, thou wilt remember me.

T. CAMPION.

We have first to decide whether each long line is to be a line in the Latin or a couplet. Some of them can easily be squeezed into one line, but others cannot; so in order to keep some kind of correspondence between original and translation, it will be better to expand consistently than to do it only now and again. We must be careful about the use of the second person. The first stanza is spoken by the speaker to himself; the second to

the lady. As one will be masculine, the other feminine, no confusion need arise; only where both are mentioned together, use *nos* rather than *vos*. As a fact, a Roman poet would probably have spoken of himself in the first person, or addressed his heart in the second.

Harden now thy tired heart with more than flinty rage!

Words. 'Flinty': *silex*, in simile (there is no adjective from this word which might be available for metaphor). As a metaphor, *ferreus* is common. 'Harden': *duro*, *obduro*; *durus*, *edurus*, *asper*, *adamantinus*, and many others.

Form. We may say, 'be flinty—nay, harder than flint': *ferreus obdura*, *ferro quoque durior esto*. But it is perhaps better to turn the metaphor in a different way. Ovid often makes a great business of his similes and metaphors, examples of which will be found in the Introduction. Take this as a model:

ulmus amat vitem, vitis non deserit ulmum:
separor a domina cur ego saepe mea? Am. ii. 16. 41.

Our couplet will then run: '(1) Hard are rocks; (2) let my heart be harder.' It will be needful to add some picturesque touch; an allusion to Athos or Taenarus, as rocks more than others pitiless; or detail, 'rocks beaten by the winds,' and the like. This suggests *saxa procellis* for the ending. An epithet for 'storms' will give distinctness to the picture; *hibernis*, or the name of some stormy sea, or *Tyriis* (as *Tyria maria* was a proverb for dangerous seas, in allusion to Phoenician pirates). Complete now the construction by a verb to carry the *procellis*, such as quatiuntur:

aspera, quae Tyriis quatiuntur saxa procellis.

The phrasing of the pentameter comes readily, as we have at once *pectora . . . asperiora* ∪ –; add *sint nobis . . . precor*, the thing is done:

pectora sint nobis asperiora precor.

Ne'er let her false tears henceforth thy constant grief assuage!

Words and **Form.** *Mulcere dolorem* is obvious. The

sentence should have a personal subject, if possible: 'let not the traitress with her tears . . .' *perfida ne lacrimis*, with *possit* to carry the infinitive. This is better in rhythm than *ne lacrimis falsis*, or *ne lacrimae falsae possint*; and has the advantage of bringing *perfida* strongly to the front. It is less artificial to hurl the epithet directly at the person, not at the tears, and suits therefore an excited speaker: *perfida* has the effect of an exclamation wrung from him by sudden wrath or pain. All that is now left for the pentameter is 'constant': but it is easy to make a line of this idea. There are many phrases that may come in useful, besides the adjectives *perpetuus*, &c.:—*sine fine*, *dempto fine*, *exempto fine* all are in use. *Dolor* is the word we want for the end, and *sit sine fine* will precede it; now repeat the idea with some adjective, and the line stands

sit mihi perpetuus, sit sine fine dolor.

Once true happy days thou sawest when she stood firm and kind,

Words. 'Firm': *fidus*, *certus*, *firmus*. 'Kind': *facilis*.

Form. **Instead of subordinating** one idea to the other ('when'), it is more vivid to make the two **independent**: '(1) once she was firm and kind; (2) then I was happy.' This at once gives for a beginning *olim fida fuit*, *facilis*; now let the idea implied in *facilis* be exprest—'Kind, to grant her favours,' 'to give what you asked': *dare cuncta petenti*. The word 'happy' suggests *laetus eram*, which is too short; but *laetitia* can be worked in, if it is coupled with some other noun. Now a glance at the hexameter shows that *fidus* will provide this second noun, *fidem* . . . *laetitiamque* (for an oblique case is needed by the metre). Some governing verb, such as *frui*, must be found, and the line completed by the necessary auxiliary; *tumque* . . . *poteram*.

olim fida fuit, facilis dare cuncta petenti:
tumque fide poteram laetitiaque frui.

The student will notice how *fide*, by echoing *fida*, binds the couplet together.

Both as one then lived, and held one ear, one tongue,
one mind:

Words and **Form.** There is plenty of matter in this line, almost too much indeed. The student must be careful not to translate literally; 'lived as one,' for example, could not be put into Latin as it stands. And further, such a phrase as (say) *unus animus erat nobis* would seemed startling to a matter-of-fact Roman, if it were not led up to and explained. We must begin by some word meaning 'united,' *consors, concors, communis*; and it will give a pleasant variety if a different adjective be used with each noun. We have then for material, *communia pectora, concordes animi, consors auris, una lingua*: the idea of 'lived as one' will surely be clear enough from all these. Out of this material the hexameter shapes itself easily:

concordes animi, communia pectora, consors
auris;

a verb, say *erat*, will stand last in the pentameter. To complete we **express the implied contrast**, and add *duobus* to *una*: 'one tongue, though we were two.' *Satis* may now be added, and the pentameter runs

– ∪ et una satis lingua duobus erat.

Observe how the repeated *con-*, *com-*, *con-* strengthens the impression.

But now those bright hours be fled, and never may return;
What then remains but her untruths to mourn?

Words. 'Bright hours': *candidi soles* (Hor.) may give a hint how to translate this, or some favourite phrase such as *grata dies*. 'Untruths': *mendacia*, &c., or verbs, *fallere* and the like.

Form. The two lines go easily into a couplet, and a trial shows that they cannot be expanded without padding. The reason is that space is taken up with words necessary to the construction, but unimportant for the sense: 'may,' 'what then remains but . . .'

'Never may return' suggests *numquam reditura*; and thus

if a bacchius-verb ⏑ – ⏓ be found the line is as good as done. *Refugit* is such a verb:

eheu! grata dies numquam reditura refugit.

There is no need to insist on 'what remains'; some exclamation will be more in point, e.g. 'how I grieve!' *quantum me cruciat.* 'Her untruths' will be neatly turned by an infinitive subject-clause, *fallere*, or *posse fallere*; and the line may end with a name—

quantum me cruciat fallere posse Chloen!

Silly traitress! who shall now thy careless tresses place?

Words. 'Traitress' can be turned in various ways: *perfida, male fida, fallax, mendax.* 'Silly': *stultus*, &c., or less strong, *inconsultus*; the latter is the better word, for here the speaker reasons with his lady, and shows how short-sighted she is. 'Careless' is *incompositus*, 'disordered,' or a word like *fusus, passus* may do: be careful not to use *securus*, which would almost personify the tresses, and would give a different meaning. 'Place' will have the opposite meaning, *compono* 'arrange,' or a phrase, 'set in place,' 'set in order' (*ordine*). 'Tresses': *comae, capilli, crines*, &c.

Form. It is necessary to get long phrases in this couplet; hence say not *quis componet*, but *quem componere iuvabit.* This leads us to place *inconsulta iuvabit* at the hexameter-end. Then, with one of the above adjectives in the ethical dative, we have

quem tibi fallaci, ⏑ ⏑ inconsulta, iuvabit . . .

It needs little skill to see that the gap may be filled by *nimis.* *Componere* will not do for the pentameter, but its perfect will, and it is easy to make up the half-line, *composuisse comas.* Place 'careless' before it, and add *ordine.*

quem tibi fallaci, nimis inconsulta, iuvabit
ordine diffusas composuisse comas?

Who thy pretty talk supply, whose ear thy music grace?

Words and **Form.** 'Pretty talk' is *susurrus*, which goes at the end of the hexameter; and an infinitive can be got before it

by beginning *quis volet.* We should not say 'supply' talk, but use a more natural expression, such as 'delight you' with talk: *oblectare susurro.* Now add a descriptive epithet for 'talk,' say *leni*, and one for 'thee,' such as will suit the context—*ardentem*, i. e. when you are in the mood for it. (Observe how this participle balances *diffusas* in the previous couplet: 'when your hair is in disorder, who will arrange it? who will talk to you, when you are loving?') 'Music' calls up a host of phrases, associated with the words *cithara, lyra, modi, carmen*, and so forth: *pollice . . . sollicitare lyram, ore ciere modos, carmina grata canes*, rise in the mind unbidden. Of course 'ear' need not be insisted on: an ethical dative (*cui*) with some such adjective as *gratos* will give an adequate rendering of it, though *praebere aurem* is also quite good Latin. Taking one of the phrases suggested, and arranging the words for the hexameter, we shall have something like this:

quis volet ardentem leni oblectare susurro?
cui poteris gratos ore ciere modos?

Who shall thy bright eyes admire? what lips triumph with thine?

Words. 'Triumph' alone presents any difficulty. *Triumpho* is a term too technical for this place; but *exsultans*, or some strong phrase implying 'joy,' gives the required meaning.

Form. *Quis claros oculos mirabitur* is a literal translation, and will do as it stands; or one foot be inserted, so as to bring *mirabitur* into the fifth. Let this foot be *quis iam*, and place *aut quis* at the end of the line. We get thus an effective pause towards the end of the line, and the whole expression becomes doubly emphatic. Notice how strong the emphasis is made with *quis* at the beginning of the line and *quis* at the end. In the pentameter *iungere labra tuis* is a suitable phrase; and when *exsultans* is put before it, and a word added to account for the infinitive, our line is done. The missing word will be something that means to desire eagerly: *exsultans cupiet*, or *gestiet exsultans.*

quis claros oculos, quis iam mirabitur? aut quis
gestiet exsultans iungere labra tuis?

CENTRAL COLLECTION

Day by day who'll visit thee and say, 'Thou'rt only mine'?

Words. 'Day by day': *cottīdiē* is impossible in elegiacs, and the idea is exprest by some paraphrase, such as *quoque die*, *nulla non luce*, *quotquot eunt soles*. 'Thou'rt only mine' is also put differently in Latin: '*tu me sola regis*' or some similar phrase. 'Visit': *limen petere* is a neat turn, and better than a commonplace word like *visere*. *Adire limen* does not express the same eagerness. There is no need, however, to be literal, and the phrase may be dispensed with.

Form. The hexameter is somewhat embarrassing, and does not come out so neatly as could be wished. We first observe, that by prefixing *quis* to *nulla non luce*, and adding *petet*, we make a fair beginning. *Limina* will give a fifth foot, and some verb of saying must be added to introduce the following line; some strong word, 'swearing' or 'adjuring,' say *testans*. Half the pentameter is ready to hand, *tu me sola regis*, and it is simple to complete the verse by saying the same thing from the other stand-point, *te quoque solus ego*:

quis nulla non luce petet tua limina, testans
'tu me sola regis, te quoque solus ego'?

Such a time there was, God wot, but such shall never be;

Words. A Roman would say 'Such were things once,' or 'so once it was,' *sic fuit*. 'God wot': *deos testor* is a little strong, and the effect may be given by a more natural exclamation of regret, *heu*, or the like. The rest must be paraphrased.

Form. To begin the couplet, a simple rendering of the first phrase is enough: *sic fuit heu quondam*. The remainder is expanded by thinking what it is that cannot come back: 'past joys' (*gaudia praeterita*), 'happy days' (*dies iucundae*, *optatae*), 'faith and peace,' and so forth. Then the participle *praeterita* can be lengthened into 'when once they have past,' *ut semel . . . praeteriere*, which gives a convenient pentameter word. Add *dies* at the end, and an epithet (say *optatae*), and the second line is done. We now cast about for a verb, *non revocari possunt*, or to suit the space, *non revocantur*: prefix *sed*, and add an explanatory participle in the ethical dative, *aventi*, 'much as one may wish,' and the couplet is finished.

sic fuit heu quondam, sed non revocantur aventi
ut semel optatae praeteriere dies.

(*Semel* is used in Latin much as in English; e.g. Horace's *ut semel icto Accessit fervor capiti*, Sat. ii. 1. 24, or *et semel emissum volat irrevocabile verbum*, Ep. i. 18. 71.)

Too oft, I fear, thou wilt remember me.

Words and Form. As it has proved inconvenient to run this line into the last couplet, we must needs make a couplet of it. This is best also for literary reasons; the idea is a forcible one, and forms a climax to the poem. We must therefore expand 'Too oft' by an addition such as 'through the long years,' *per longos forsitan annos*. 'Too oft' is literally *saepe nimis*, or with the name added, *saepe Chloe nimium*, which completes the first line. 'Wilt remember me,' for pentameter rhythm, suggests a prolate verb with *te meminisse mei* following it. Such a verb, and one suited to the tone of the piece, is *paeniteat* (subj. after *forsitan*); add an appropriate epithet, *miseram*, and we have

saepe, Chloe, nimium per longos forsitan annos
paeniteat miseram te meminisse mei.

XI.

Part I.

One silent night of late,
when every creature rested,
came one unto my gate
and knocking me molested.

Who's that, said I, beats there,
and troubles thus the sleepy?
Cast off, said he, all fear,
and let not locks thus keep ye.

For I a boy am, who
by moonless nights have swerved;
and all with showers wet through,
and e'en with cold half starved.

I pitiful arose
  and soon a taper lighted;
and did myself disclose
  unto the lad benighted.

HERRICK.

In this piece the ideas are so simple, that if we translate line by line, it will be necessary to have ready to hand a number of poetical periphrases. It is in such pieces as these that a familiar knowledge of the poets is indispensable. It is generally best to keep the same number of lines, else is the effect of a piece lost; but this piece can be easily comprest into half the number, as will presently be shown.

One silent night of late,
  when every creature rested,

Words. 'Silence': *silere*; *silens*, *placidus*, &c. 'Rest': *quiesco*, *requiesco*; *quies*, *somnus*, *sopor*; *quietus*, *placidus*, &c. 'Every creature': *omnes*, *omnia*, *cuncti*, &c. Beware of using any such word as *bestia*, which would be simply grotesque.

Form. There are two definite thoughts: (1) 'it was night,' (2) 'every creature rested quietly.' Of these the first is not important enough to make a line of; and its natural rendering is *nox erat*, which ought to begin the piece. We can then split up (2) into two parts, one for each verse: (1) 'every creature was silent,' (2) 'they slept.' It matters little which idea goes in which line; but if we put both in one, there will be nothing left for the other but a bald repetition. A repetition should always add something. This at once gives a bacchius, *silebant*, for the end of the hexameter [*quieti* would also do]. Now if we place *cuncta* before it, we have exhausted the whole sense, though it is possible to fill up with some phrase like 'all over the earth.' What were these creatures, we then ask. Men and beasts; and so *pecudesque hominesque* is a better translation, leaving room for *late* before it. We now ask what sleep may be said to do. Here there is a great variety of turns; sleep has bound them (their bodies), deep sleep soothes them, they lie buried in sleep, bound by its chains, and so

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forth: *somnus cohibet, tenet alta quies, devinxitque sopor, corpora Fessa soporifera* – ∪ *quiete iacent.* There are also a host of epithets suitable to sleep and to the people. *Corporaque irriguo fessa sopore iacent* makes a pretty line; but it is not safe, for although *irrigare* is used of sleep, the adjective is not so used before Persius. We make choice out of this abundance, and get for the first couplet:

Nox erat, et late pecudesque hominesque silebant,
dum cohibet vinclis corpora fessa sopor.

came one unto my gate
and knocking me molested.

Words. 'Gate': *porta, fores* (pl., or *forem*), *ostia* (pl.), *claustra* (pl.), *limen*; Ovid has a periphrasis *clausae muninima portae*, which suits this door barred and bolted. 'Knock' is best turned by something like *manu petit.* 'Molested' can be worked in by *molestus* in agreement with the stranger. 'One': prosaic *aliquis* &c. [of course not *unus*, which means 'by himself']; we may use *nescio quis*, in which phrase *nesciŏ* is a dactyl [so all others of the type, that is, when *nescio* is closely bound up with the following word].

Form. True to the principle of not exhausting the meaning in the first line, we may say (1) 'one came to my *house*,' *ad aedes*, and (2) 'knockt at the *door*,' *claustra petit.* We begin then with *nescio quis*, and (choosing some other word than the commonplace *venit*) end the line *accessit ad aedes.* Now *meas* is obviously difficult to work in; we therefore substitute *nostras* [note that *nos* = *ego*, but *vos* never = *tu*]. There remains yet a foot to fill; and from the context we take *serus*, which the student will be able to place where it will scan. Passing to the pentameter, we have now to place *molestus*; and this goes obviously in the second penthemimer. Thus another ending than *petit* must be found; suppose we say *adit*, placing *claustra* first. We may define this word by adding *portarum*, and with the conjunction *que* it becomes possible to get in the iambus *manu*:

nescio quis nostras accessit serus ad aedes,
portarumque manu claustra molestus adit.

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The latter verse includes a type of phrase which is the delight of poets; for the thought may associate *manu adit*, or *manu molestus* (instr.) or *claustra adit*, and all three go together to create one strong impression—that the fellow made himself a nuisance with his knocking at the door.

Who's that, said I, beats there,
and troubles thus the sleepy?

Words and **Form.** By translating literally, we get '*quis ferit*,' *exclamo*, a penthemimer ready made. If then we are not to poach upon the next line, we must get something out of the context to fill up this. The first thing that offers itself is an object, *portam meam*; and the phrase from Ovid given under line 3 just suits the vacant space: *clausae munimina portae.* Of course such phrases cannot be pulled in by the ears, but here, as already said, it is perfectly in point; the stranger wants to get in, and Herrick to keep him out. For the next line likewise we must draw upon our memory, and make up something like 'drives away pleasant sleep,' 'rouses those heavy with sleep,' or 'greedy of sleep': *somnos gravidos suscitat*, *cupidos somni*, but *somnos fugat* helps little, and *soporem* is a hexameter form. Many will write *somnia grata fugat*, which will do fairly, but imparts a new idea and one not given in the English. It is better to use *otia*, relying on the phrase for 'sleepy' to complete the sense:

'quis ferit' exclamo 'clausae munimina portae?
quis somni cupidis otia grata fugat?'

Cast off, said he, all fear,
and let not locks thus keep ye.

The **Words** are simple, or have been already discussed; but it may be well to add some phrases from Ovid for 'open the door': *claustra relaxa*, *excute poste seram*, *difficilem moto cardine pande forem.*

Form. *Timorem* may end the hexameter, and it will be easy to find a verb to govern it; *mitte* for example. More neat is *timor omnis abesto*; or adding 'says he,' *omnis timor, inquit, abesto.* The subject changes, and must therefore be exprest:

is or *ille*. This should be linked to the former speech by *at*, *cui*, *contra*, or some word of that sort. It is common in Latin writers, when a speech is ended, to add that the speaker became silent; the line may therefore begin *conticui*. For the pentameter, one of the phrases quoted may be used; but it is possible to keep closer to the English: *neve sinas* – – | – ⏑ *tenere seram*. The second penthemimer may be completed by *te* and some verb with one more syllable than *tenere*, a compound say (*retinere*), or *cohibere*. An epithet for *seram* may be put in, or for *te*. A man held prisoner by bolts is *clausus*; this accordingly added, we have:

conticui. contra ille: 'omnis timor,' inquit, abesto:
neve sinas clausum te cohibere seram.

For I a boy am, who
by moonless nights have swerved;

Words and **Form** must again be taken together, since a literal translation is impossible.

The sense splits up thus: (1) 'I am a boy who have swerved [wandered] long,' (2) 'when there was no moon.' The latter looks promising for the pentameter, suggesting at once phrases like *luna . . . lumina nulla dabat*. *Vagor* will do for 'wander,' or in the hexameter *erro*, to which we may add a descriptive ablative such as *longis ambagibus*: these combined form the latter half-verse. *Sum puer* naturally begins the couplet, and the hexameter is easily completed by *et dudum*. The phrase suggested for the pentameter is commonplace, and it may be improved by writing *Cynthia* or *Diana* for the moon. This **Personification** leads on to *dare negat* in place of *dabat*, or (metrically) *ferre negat*; and these words may be so arranged as to form the second penthemimer. An object for *ferre*, *lumen* or *lumina*, will fall into the first half; and the most convenient conjunction is not *cum* or *ut*, but *ubĭ*, which with an epithet for the goddess (*candens*) completes the couplet:

sum puer: et dudum longis ambagibus erro,
lumen ubi candens Cynthia ferre negat.

and all with showers wet through,
and e'en with cold half starved.

Words. 'Showers': *imbres*, *pluvia*; *pluvius imber* or *umor*; *ros* or *rores*; *nubes*, *nimbi* &c. 'Wet': *madidus*, *madens*, *umidus*, *umens*, or cognate verbs; *perfusus*, *tinctus*, *aspersus*, and like participles may be worked in. 'Starved' means 'dead,' the old sense of the word; 'half starved' is then *semianimis*, or 'half' may be turned by *paene* [not *dimidium*, which might be 'dead from the waist down']. 'Cold': *frigus*, *frigora*.

Form. A dactyl is not obvious for the fifth foot; but by the common device of using an auxiliary, such as *solet*, we can have one of the verbs suggested in the infinitive. It is easy now to see a skeleton verse: *me* ⏑ ⏑ – ⏑ *solent* ⏑ ⏑ – *aspergere nimbi*. The iambus *solent* makes necessary a preceding trochee, which is readily got by using two nouns, and *que* with each: as *roresque . . . nimbique*. As *nimbi* already stands last, let us tack its *que* on to some epithet, say *pluvii*. [Do not place an adjective last in the hexameter unless it is very strong.] In the pentameter, too, the dry bones of themselves move and form a skeleton: *mortuus* – – – *frigore paene* ⏑ –. The verb is obviously *fui*, and the context supplies *adsiduo* as epithet for *frigore*. It is possible to improve on *mortuus*, as a participle better fits the instrumental construction: *absumptus*. Then, re-arranging the words, we have:

me roresque solent pluviique aspergere nimbi,
adsiduo absumptus frigore paene fui.

I pitiful arose
and soon a taper lighted;

Words. 'Taper': (*cerea*) *candela*, or any word for torch, lamp, &c.: *taeda*, *fax*, *lucerna*. 'Pitiful': a participle, or some part of *miseror* may do; but it will be best to leave this until we have fixt on the

Form. We have here two ideas, (1) 'I pitied,' and (2) 'I lit a taper'; 'arose' may be exprest (e.g. by *surrexi*, at the beginning of the verse), or may be implied in the context. To expand these meagre ideas, we first ask: whom or what did he pity? This will suggest *puerum*, *puerum precantem*, or

pueri preces; and elaborating this point, we may think of other words expressing prayer or pleading, such as *querellae*. Now the commonest word for feeling or affection of any kind is *motus* (*moveo*); and making these nouns the subject, we have at once *movere querellae* for the hexameter-end. Using the same device as on page 59, we repeat the verb, and get *movere preces*. These with the pronoun *me* complete the line. In the next line, it will at once be seen that the taper must be in the nominative, which will yield *cērĕă* as a dactyl, or an amphibrachys *lŭcernă*. What then can the taper be said to do? It 'gave light' (*dabat* last), or 'showed the way,' *monstrat iter*. [Note that this implies rising, unless the candle moved of itself.] This gives *candela – – – cerea monstrat iter*. An obvious epithet for the 'way' is *obscurum*:

me pueri movere proces, movere querellae:
candela obscurum cerea monstrat iter.

and did myself disclose
unto the lad benighted.

Words. 'Disclose': *obvius ibam*, &c. 'Benighted': *nocte oppressus, noctis caligine mersus*.

Form. A complete sentence should be made of each idea, else we get a whole line full of datives and ablatives: for example, *mox puero nigra noctis caligine merso* would be very clumsy indeed. In this instance, the first line must contain a relative sentence, 'where the boy was waiting,' or something of the kind: *quaque exspectabat*. But the words called up by 'disclose' obstinately refuse to mould themselves into a verse; nothing better turns up than *pedem* (*gressus*) *obvius ecce tuli*, which is poor enough. From the context, then, let us take the idea of 'help,' which the boy clearly wanted: 'I proceeded to him *auxilio*.' A metrical phrase for 'going' is now needed; and *ferre pedem*, already mentioned, calls up a longer, *corripit* – ⏑ *pedem*. Now in the perfect infinitive this gives just what we want, *corripuisse*, and we construct it by *iuvat*:

quaque exspectabat noctis caligine mersus
me iuvat auxilio corripuisse pedem.

The passage has been treated on the principle of **Expansion**.

It may be interesting to see how it will fare under **Compression.**

Taking the first couplet, we see that by substituting *somno* for *late* we get the whole sense into one hexameter; and in the fourth line of the Latin *nescio quis portae* may be substituted for the first half. This leaves 'knocking' unexprest, and only implied (but how else could the visitor be *molestus*?), and we see at once the weak point of the compressing process:

nox erat: et somno pecudesque hominesque silebant;
nescio quis portae claustra molestus adit.

In the third couplet, 'sleepy' must oust the long phrase for 'door': *somni cupidos*, or *requiescentem*, either of which will follow *quis*, and the line will end with *suscitat, inquam.* By manipulation of this material, and adding an epithet such as *improbus* ('importunate') we have a good line enough:

'quis somni cupidos, quis suscitat improbus?' inquam.

Next, *conticui* and *contra* drop out, together with *clausum, neve* becomes *neu*, a simple verb replaces the compound, and we have *neu teneare seris* for the last half, leaving space in the first for *ne timeas. Ille* will now be replaced by *inquit*, and the line runs:

'ne timeas' inquit, 'neu teneare seris.'

Sum puer remains, and all amplifications disappear; *Cynthia* comes into the hexameter, with her verb, and takes some such form as *ubi lucem luna negabat*, preceded by *erravique*:

sum puer: erravique ubi lucem luna negabat.

'Showers' must move into the pentameter, and gives *frigore et imbre* followed by some verb like *premor*; *semianimis dudum* at the beginning completes the pentameter thus:

semianimis dudum frigore et imbre premor.

'Prayers and plaints' disappear promptly, and their place is taken by the simple *miserans*; the 'taper' falls into the hexameter in the form *quaeroque lucernam*; and the line is easily completed:

nec nova: surrexi miserans, quaeroque lucernam.

Finally, the last couplet is shortened by using *ire* for the long phrase, and *manet in tenebris* for *exspectabat*:

qua manet in tenebris me puer, ire iuvat.

XII.

Part II.

I saw he had a bow,
    and wings, too, which did shiver;
and, looking down below,
    I spied he had a quiver.
I to my chimney's shine
    brought him, as love professes,
and chafed his hands with mine,
    and dried his drooping tresses.
But when he felt him warmed—
    Let's try this bow of ours,
and string, if they be harmed—
    said he—with these late showers.
Forthwith his bow he bent,
    and wedded string and arrow,
and struck me, that it went
    quite thro' my heart and marrow.
Then, laughing loud, he flew
    away, and thus said, flying—
Adieu, mine host, adieu—
    I'll leave thy heart a-dying!

HERRICK.

I saw he had a bow,
    and wings, too, which did shiver;

The student may now be assumed to have gained some facility in verse-making; and for the future, **Words** and **Form** will be treated together.

In the paratactic style, 'I saw he had' becomes 'I behold: he has . .': we begin, that is to say, with *aspicio* or some such word, and proceed to an independent sentence. The next thing is to examine the English, and see which words best suit either line. 'Shiver' at once gives us a bacchius *micabant*, and *micuere* which may suit either line: further *micantibus alis*. The 'place where' also provides *lacertis*, 'on his shoulders':

and it is possible to say his shoulders *tremuere micantibus alis*, or *alae micuere lacertis*. Again, though the 'bow' helps little, it ought to recall the favourite *conspiciendus*. This settles the question: *arcu conspiciendus erat* lacks but an epithet, e. g. *flexibili*, to make a line. Returning now to the hexameter, we write the second phrase, with *pennae* or *alae* as subject, and an epithet, say *teneris*:

aspicio: pennae teneris micuere lacertis
flexibilique arcu conspiciendus erat.

This is preferable to *teneris alae*, which would throw the unimportant word into prominence.

and, looking down below,
I spied he had a quiver.

As before, 'looking' will be an independent phrase, 'then I look down, droop my eyes': *tum demitto oculos*. The words in this couplet are most umpromising. *Pharetra*, it is true, will avail for either verse, but there seems to be nothing else. We may of course add the arrows, *spicula multa* or *acuta*; but leave that for the present. *Cōrȳtus*, the rarer word for 'quiver,' brings us no further. Perhaps we may say a belt holds it, *zona tenet* or *cingula parva tenet*; but do what we will, there are awkward gaps. Epithets are our next resource, and *sagittifer* in some cases will clearly be useful: *zona sagittiferam*, for example. This hint will enable us to complete the hexameter with *parva pharetram*, and a **redundant participle**, *suspensam*, got out of *tenet*. Still the pentameter lacks an essential part; and this we must fill with an **appositional phrase**, unless we change the form once again. The context suggests that it was a little quiver, and so we may call it *non grave pondus*: then with *habet* for *tenet*, we get

tum demitto oculos: suspensam parva pharetram
zona sagittiferam (non grave pondus) habet.

I to my chimney's shine
brought him, as love professes,

The only expression of any difficulty here is 'as love professes,' and we had best settle what is to be done with it before

going further. Anything literal is out of the question; vague as it is in English, the Latin would be vaguer still. But the meaning clearly is 'like a true friend,' 'in hospitable fashion,' or 'as a host should do.' Various phrases are suggested by these: *fungor et hospitii munere*, *hospitio accepi*, are among them. But there is a neater term; 'as host does to guest, in case of a guest,' which gives the antithesis *hospes in hospite*; and *ut* or *sic debet* may complete the construction. This sentence will fall in a parenthesis. Next we take 'my chimney's shine.' We require a pentameter phrase, and *focus* is a convenient word: *lumina clara foci* occurs first, but this is commonplace. We may try a relative sentence: 'where my chimney shines,' *qua focus* – ⏑ *nitet*. To add *igne* is a simple expedient. So much for the skeleton of the couplet; we must now fill in details. *Continuo* or *haud mora* is a natural beginning, and we soon find a verb, *duco* or *deduco*. The line is now done, if we use *sic* with the parenthesis; but *facere* fits with nothing. If however we put *sic facere* together, we make what may be a dactyl, and *namque* may now introduce the parenthetic sentence. We have only to remember the device of **redundant participle**, to add *imposito*, and read

haud mora: deduco (namque hospes in hospite debet
sic facere) imposito qua focus igne nitet.

and chafed his hands with mine,
and dried his drooping tresses.

The observant will at once seize on the first line, and make a note of *manus manibus terere* as a desirable **antithesis**. 'Hair' also recalls *capilli*, a welcome bacchius, and *siccare capillos* is literal. It is clear then that our main verb will need to be of the auxiliary sort, as *iuvat*, *placet*: or a prolate such as *haud cesso*, 'I am not slack[1].' *Lānguĭdōs* is impossible for 'drooping,' but its synonym *languentes* will do, and *que* will run this on to *iuvat*. We add now an **explanatory ablative** of separation, *pluvia*. Half the next line is already done, if we add a link, *inde manus manibus* – ⏑ ⏑ – ⏑ *tero*. Nothing is left to fill the gap; but from the context we can extract some

[1] *Cesso* does not mean 'cease,' but 'refuse to begin.'

appositional phrase, such as a 'welcome service,' on the model of *triste ministerium*. *Munus* will give us a dactyl, so *munera grata* be it.

languentesque iuvat pluvia siccare capillos:
inde manus manibus, munera grata, tero.

It is well, after inserting words, be they epithets or what not, to test them and see they are not meaningless pads, or worse, contradict the sense of the passage. If we apply this test to *iuvat* and *munera grata*, we see that they have distinct point, although we put them in for metrical reasons. The whole piece describes a willing host and an ungrateful guest; both *iuvat* and *munera grata* reinforce the former idea.

But when he felt him warmed—
Let's try this bow of ours,
and string, if they be harmed—
said he—with these late showers.

The true break in the sense comes after 25, and 26 goes with the succeeding lines. Such a break as the English shows is not unexampled in elegaic verse; but the more idiomatic plan is to anticipate some idea from what follows, and of this to construct the pentameter. 'Bow' and 'string,' observe, will make a good couplet together; but 'bow' in 26 and 'string' with two lines to itself, would lack form and balance. Our pentameter should be therefore some general statement implied in the remainder, such as, 'he took up his arms' (not naming bow or string, but leaving details for their proper couplet): *protinus arma rapit*, for instance. He was anxious, as is shown by the words he uses; we may add then *sollicita manu*. If now we change *rapit* to *rapuit*, *cepit*, or *excepit*, and rearrange the words, the line is finished. The hexameter, whither we now turn, is better not begun with 'when' or any such word; but made dependent in form: 'he grows warm.' *Calet*, which is not of use, suggests *calescit* which is; but a longer phrase can be got from the cognate noun, *rediere calores*. Now let the idea be **doubled** in the reverse way, 'the cold is dispersed': *discutitur frigus*. *Calores* may have an epithet *soliti*, and we write

discutitur frigus, soliti rediere calores:
sollicita excepit protinus arma manu.

We pass on to Love's speech. 'Let's try' at once gives us a metrical treasure in *'experiamur' ait.* The dependent question will be put independently: *numquid . . . imbres nocuere*, or *noc ere procellae. Ait* may follow the interrogative: *nervo* is necessary, and an epithet *madidae* may strengthen the 'showers.' It will not do to repeat the question with *arcus*, either for metrical reasons or literary; but we may say 'then seizing his bow,' or 'touching,' *deinde arcum tangens.*

'numquid' ait 'nervo madidae nocuere procellae?'
deinde arcum tangens 'experiamur' ait.

Forthwith his bow he bent,
and wedded string and arrow,

The English gives without straining *continuo cornu tendit*, and as obviously *sagittam* will end the line, with an epithet (say *celeremque*). The governing verb will be *coniungit*, or better *consociat*; if we can get another verb out of the sense, the pentameter begins to take form as *nervo consociatque suo.* As he takes up the arrow before fitting it, the line may begin *corripuit.* It will be an improvement to keep the present tense all through, which can be done if we substitute *ad nervum* for *nervo.* The examples of phrases with *ad*, as equivalent to a dative, are so common in Ovid [1], that we need feel no scruple on that score.

continuo cornu tendit, celeremque sagittam
corripit, ad nervum consociatque suum.

and struck me, that it went
quite thro' my heart and marrow.

It is clearly time for an exclamation: 'lo! the arrow flies,' *ecce volat calamus.* 'Heart' and 'marrow' may both be got in, but they will have then to go in different lines; *medullā* being a bacchius. We cannot transfix the heart first, and let the arrow fly after (*ecce sagitta volat*); and the best thing is to use *penitus* with the heart; after all, the sense is there. The

[1] See Introduction, p. 23. For displacement of *que*, see p. 30.

pentameter will be *inque meo – – pectore fixus* ⏑ – for which a verb can easily be found: *inest*. The hexameter to be completed needs only the place whence signified: 'from the bow' *ab arcu*, with a **participle redundant** to carry it: *emissus*. A similar participle for the bow is 'bent':

ecce volat calamus contento emissus ab arcu,
inque meo penitus pectore fixus inest.

Then laughing loud, he flew
away, and thus said, flying—

The question here meets us: are we to make one line of the laugh, and one of flying? or shall we get 'thus said' into the pentameter? Either is possible; but as we are somewhat short of matter, it will be more prudent to devise some long phrase for 'said'; such as *talia . . . verba fuere*, or *talia verba facit*, *talia . . . gutture dicta dedit*. For 'laugh,' a longer phrase is *solvitur in risum*, and for 'fly,' *petit aethera pennis*; if we add *puer* and a conjunction, we have the line. We may now mould the pentameter as last suggested; or harking back with a cue, begin it with 'and while he flies': *dumque volat pennis*, or *dumque petit caelum*:

solvitur in risum puer, et petit aethera pennis;
dumque volat pennis talia verba facit.

Adieu, mine host, adieu—
I'll leave thy heart a-dying!

'*Vale*' is not convenient for this couplet, for it will not stand at the end: that is reserved for the climax of death. But an equivalent is '*valeas*,' and this we may precede by '*hospes*' *ait*. Passing on to the climax, we think first of *pectora . . . iam moribunda iacent*, but there is an air of false metaphor which is not pleasing. More poetical it is to say 'death is in thy heart,' *mors tibi corde* with some verb like *latet*. For the two remaining half-lines we may take the idea of gratitude from the context: '(1) receive my thanks, (2) as a reward for hospitality.' *Grātĭās* being impossible, the poets use *grates* for the accusative, and there are sundry verbs which will scan: *accipe*, *concipe*, for example. *Meritas* will emphasize the irony of the

piece, and *quoque* serve as a link. For the next line take *hospitii merces.*

'hospes' ait 'valeas: meritas quoque concipe grates:
hospitii merces mors tibi corde latet.'

Observe that *merces* and *mors* gain in strength by juxtaposition; and note that the *-ĭī* genitive, though avoided by Vergil and writers of the best age, may be used in Ovid.

XIII.

SUNS that set, and moons that wane,
rise and are restored again:
stars, that orient day subdues,
night at her return renews;
herbs and flowers, the beauteous birth
of the genial womb of earth,
suffer but a transient death
from the winter's cruel breath:
zephyr speaks: serener skies
warm the glebe, and they arise.
We alas! earth's haughty kings,
we that promise mighty things,
losing soon life's happy prime,
droop and fade in little time:
spring returns, but not our bloom;
still 'tis winter in the tomb.

W. COWPER.

Suns that set, and moons that wane,
rise and are restored again:

This couplet may be put in a more telling way by making four sentences of it: '(1) suns set, moons wane; (2) suns rise, moons are restored.' What phrases we choose depends on the place they take in the verse. If we keep the English order in (1) we should say *sol petit oceanum*, but at the other end of the

verse it might be *se condit in undas*. 'Wane' is *decrescere*, which will be most useful in the infinitive: *solet decrescere luna*, or to fit the first phrase, *videas decrescere lunam*. Passing on, we are reminded of Horace's

damna tamen celeres reparant caelestia lunae[1].

This gives us at once *luna* ∪ – *reparat damna*: add *tamen*. 'Returns' with a conjunction gives the amphibrachys *reditque*; and 'sun' may be rendered by *dies*.

sol petit oceanum, videas decrescere lunam:
luna tamen reparat damna, reditque dies.

The antithesis is distinct, but is saved from monotony by the small changes of words (*decrescere—damna, sol—dies*), and by the chiasmus (*sol*: *luna* × *luna*: *dies*).

stars, that orient day subdues,
night at her return renews;

This will go into two co-ordinate clauses: '(1) Stars are subdued by orient day, (2) but night returns and renews them.' No great changes need be made to get a metrical version; we think, for instance, at once of *orientis lumine Phoebi*; 'subdued,' *vincuntur*, is easily paraphrased *victa* ∪ – *fugiunt*, or with a convenient trochee, *caput condunt*. *Sidera* falls in the next line, which runs on literally *sed revenit nox renovatque*. We have only to discover some noun to replace 'them,' and the context points to *iubar*.

victa caput condunt orientis lumine Phoebi
sidera, sed revenit nox renovatque iubar.

herbs and flowers, the beauteous birth
of the genial womb of earth,
suffer but a transient death
from the winter's cruel breath:

As there is no verb in the first couplet, we change the appositional 'birth' into *dat*, *parit*, *submittit*, or the like. We shall do well to anticipate what follows so far as to say '(1) The earth bears flowers, (2) and the winter kills them: (3) Winter

[1] Odes iv. 7. 13.

kills them, indeed, (4) but only for a time.' The thought is the same as in the first couplet, 'life and light return'; but be it observed how cleverly the poet has turned his antithesis upside down by saying, 'The flowers live and then die—only for a time.' It is as if he were come at last to something that does not recover; but the one word 'transient' restores the reader's spirits. We reproduce the same effect by ending the first couplet with the death, instead of (as before) with recovery.

Now to the translation. *Terra parit flores herbasque* gives the general sense of the first line; 'genial' may be rendered by *alma* or *genialis*: as the word probably hints at its etymological meaning of 'fruitful,' we may use both. If we substitute *gramina* for *herbas*, and *tellus* final for *terra*, we then get *alma parit flores ... et gramina tellus*. The context suggests *peritura* as an epithet, hinting thus early at the sad thought which is to end the couplet. Then we may take *carpit hiemps* for the pentameter ending, with a descriptive epithet *frigida*. *Genialis* may now be applied to the growth, not the mother, and some such noun as *decus* for object may be added.

alma parit flores perituraque gramina tellus
et geniale decus frigida carpit hiemps.

We now proceed to elaborate the thought hinted at in *peritura* and *carpit*. The method will be to say (1) 'They die when winter breathes,' and (2) 'Their death is but transient.' The first section is exprest by a parataxis: *flavit hiemps*, with the perfect of sudden completion, *periere simul*. For the second, we require a paraphrase. The idiom *nihil iuris datur* will do to begin with: *sed iuris in illa* (acc.) *nil datur*; and the verse may go on to explain that they are renewed and flourish again, *novata virent*, after their transient death, *ex ⏑ brevi morte*:

flavit hiemps—periere simul: sed iuris in illa
nil datur, eque brevi morte novata virent.

zephyr speaks: serener skies
warm the glebe, and they arise.

A possible double antithesis is clear; the only doubt is whether we need say the skies are serener and also that the

earth is warm. The shape of the sentence will be: 'Zephyr speaks (*or* breathes): they arise; (2) earth grows warm (*or* skies grow serene): they are renewed.' *Ecce vocat Zephyrus*, or *en spirat*, will begin the line, and *resurgunt* end it; leaving, as is not hard to see, just space for a **repetition** in the ablative absolute, *Zephyro spirante*. It would be possible to put *Zephyroque vocante*, but less neat; first because of the interior tripping amphibrachys *vŏcantĕ*; secondly, because a conjunction weakens the rhetorical effect. In the pentameter *terra tepet* naturally comes first; and this also we will repeat as *terra* – ∪ *tepente* ∪ –, or in another form,—*tepidam* – ∪ ∪ – ∪ *humum*. No convenient phrase comes up for the former, but the latter may be completed with *flos novus ornat*:

en spirat Zephyrus: Zephyro spirante resurgunt.
terra tepet: tepidam flos novus ornat humum.

It will be seen that the spirit of the couplet is here rendered rather than the words. It may be doubted whether the elegiac poet would have introduced any third idea (as 'serener skies') into the lines; for though it would not be difficult to get it in, this would not be done without sacrificing crispness and point. The same may be said of *vocat* as against *spirat*.

We alas! earth's haughty kings,
we that promise mighty things,

Nos tamen or *at nos* is a natural beginning; and *regesque superbi* comes at once into the mind for the end. We have but to add *domini* with *terrarum* (not *terrae*, which means 'a country') to give excuse for *que*. 'Alas' can be got in after *terrarum*, but not without harshness; and its effect may be given by an exclamation in the next couplet, 'how soon' for 'soon.' The English of the following line may recall Horace's *nil mortalibus arduist*, and suggest for a translation 'boasting that nothing is hard': *iactantes durum* (since *arduum* cannot be used) . . . *esse nihil*. The dactyl may be filled by a sarcastic touch, *scilicet*:

at nos, terrarum domini regesque superbi,
iactantes durum scilicet esse nihil:

losing soon life's happy prime,
droop and fade in little time:

The couplet will run: '(1) How short a time we flourish in youth's prime, (2) we soon fall and fade.' *Breve tempus* is soon moulded into *quam breve per tempus*, and the final part takes form as *florere iuventa*, to which add *prima*. Then the next word will be the auxiliary *possumus*. 'Droop,' 'fade' may be exprest by *marcere*, *cadere*, *marcidus*, *caducus*, *occiduus*, and other words. Of these we choose *cadere* as suiting the pentameter ending; and *marcidus*, if singular, will also help in the metre. Suppose this is made to agree with *iuventa*: we then get *marcida* – ∪ *cadit*, which can be completed by the **redundant participle** *facta*. Finally, *occiduis* may be added in the dativus incommodi, **repeating the idea** of *cadit*.

quam breve per tempus prima florere iuventa
possumus! occiduis marcida facta cadit.

spring returns, but not our bloom;
still 'tis winter in the tomb.

The first few words literally translated are natural: *ver redit, at nobis non* . . . A new phrase must be sought for bloom; and *flos*, for instance, may be turned into *florida aetas*. The next requisite is a dactylic synonym for *redit*; such is *redditur*. Thus is the line completed. 'In the tomb' cannot be literal; but we may say 'in Dis's realms,' or the like; or else we may paraphrase 'when we are dead': *vita defunctis*. 'Still 'tis winter' is a natural metaphor in Latin, as in English; and we may translate it *una* ∪ – ∪ *hiemps* with an appropriate verb, such as *tenebit*.

ver redit: at nobis non florida redditur aetas;
vita defunctos una tenebit hiemps.

The spondaic rhythm of the last line suits its melancholy sense.

XIV.

To his Muse.

WHITHER, mad maiden, wilt thou roam?
Far safer 'twere to stay at home,
where thou mayst sit and piping please
the poor and private cottages,
since cotes and hamlets best agree
with this thy meaner minstrelsy.
There with the reed thou mayst express
the shepherd's fleecy happiness;
there on a hillock thou mayst sing
unto a handsome shepherdling,
or to a girl (that keeps the neat)
with breath more sweet than violet.
There, there perhaps such lines as these
may take the simple villages;
but for the court, the country wit
is despicable unto it.
Stay then at home, and do not go
or fly abroad to seek for woe.
Contempts in courts and cities dwell,
no critic haunts the poor man's cell.
That man's unwise will search for ill
and may prevent it, sitting still.

HERRICK.

Before doing this piece, the student may find it useful to read through Martial's addresses to his Muse (viii. 3), or to his book (iii. 2, iv. 89, xi. 1). He may gain thence a few hints, although he must not model his style upon Martial. However, in a piece of light humour like this rather more freedom may be used than in others.

Whither, mad maiden, wilt thou roam?
Far safer 'twere to stay at home,

There is something incongruous about *virgo insana*, which it

is probable many will use to translate 'mad maiden.' It will be better to take 'Muse' from the title, and to remodel the sentence by saying 'What madness drives thee, Muse?' Another sentence may be made from 'whither wilt thou roam?' We have now a choice between *fŭror* and *insania*, and a simple beginning is *quis furor impellit*; simple and at the same time forcible, for the words come in natural order, and give thus an added strength to the expression. We now look for a word which may conclude the verse; *quo Musa vagaberis* might do if we could find one. It is a small step to substitute *volabis* for the verb, and then **redouble the idea** of *furor* by the epithet *insana*. 'Stay at home' ought at once to suggest *manere domi*, which will do to end the pentameter. Nor need we seek long before finding *satius* for 'better.' Now *multo satius* is prosaic: turn it into an **exclamation** (which also gives the excuse for '*a*'), and we have *a! quanto satius*. The line may be completed by supplying the subject for *manere*, namely *te*, and by using a compound verb:

quis furor impellit, quo Musa insana volabis?
a! quanto satius te remanere domi.

where thou mayst sit and piping please
the poor and private cottages,

An effective way of rendering this couplet is to break up the thought into its two natural parts ('sit'—'pipe'), and prefix *hic* to both. (N.B.—The **demonstrative** is **more vivid** than a relative would be.) 'Sit' may be turned by *hic placidae sedes*, the epithet coming from the context. There are so many words for making music that we need only mention a few, and leave the selection until we see how the rest of the couplet works out. There are the simple *cano* and *canto*, then phrases such as *carmina edere* may be made, and lastly the instrument may be specified, *canna* or *avena modulari, meditari*, and so forth. Passing on, we find that the second line, with the dative case (which is what 'please' *places* requires), goes at once into *privatis pauperibusque casis*. The obvious word to prefix is *carmina*, which leaves 'please' to finish the hexameter. *Placebis* will do for the last word, but then it will be necessary to read

carmine, and it is doubtful how the line can be completed. We may however make 'pleasing' adjectival, say *placitura*, if we can then find a vague word suitable to *carmina* which will take its place last. Such a verb is *ciebis*.

hic placidae sedes: hic tu placitura ciebis
carmina privatis pauperibusque casis.

'Pipe,' it will be observed, has been freely translated 'make music'; but the loss is small, as the 'reed' will follow in a line or two.

since cotes and hamlets best agree
with this thy meaner minstrelsy.

On examination it appears that here, as so often, the thought can be broken up into parts: '(1) Your minstrelsy is humble,' or 'you do not sing great themes; (2) you are better suited to cotes and hamlets.' This gives an easy beginning: *non tu magna canis* or *sonas*. It is possible to continue in more than one way. We may make the 'cotes and hamlets' subject, *pagi ruricolumque lares*, and use such a verb as *conveniunt*, with *tenui . . . ore canenti* to complete the construction. This however is barred by the resemblance of the pentameter in rhythm to line 4. We may then make the Muse subject, and say *tu magis apta*, completing the construction with *ruricolum laribus* and *pagis* or some paraphrase: *bŭbulcis* (bacchius), *pecorum . . . magistris*, or the like. The pentameter can be easily made out of these materials by adding a verb, *canis*, or not to be too monotonous, *venis*; and the hexameter, by repeating *magis apta*.

non tu magna sonas: pecorum magis apta magistris,
exiguis laribus tu magis apta venis.

There with the reed thou mayst express
the shepherd's fleecy happiness;

The only phrase that calls for remark is 'fleecy happiness,' which is best turned by 'happiness among the sheep.' The form of the sentence should be a dependent question: 'you will sing how the shepherd rejoices,' *quantum gaudeat inter oves*. It would be natural to add *lanigeras* in any case, doubly so here since the English has the word 'fleecy.' We now turn to the hexameter, and recall some of the phrases which were

mentioned before, but not used: *tenui meditabere canna* is an obvious ending. The adverb will be *hic*, as before; this calls up a picture of the poet sitting among the scenes he describes, rather than imagining them. All that is left now is to add *pastor*, and be sure that the shepherd would be *Corydon*:

hic tenui pastor Corydon meditabere canna
lanigeras quantum gaudeat inter oves.

The position of *tenui* has been changed to bind the verse together; were it placed after *Corydon* the break in the middle would be more strongly marked. (The construction is: *meditabere, quantum pastor C. gaudeat.*)

there on a hillock thou mayst sing
unto a handsome shepherdling,

'Sing unto' may be expanded 'sing, while he listens,' thus giving a complete sentence for each part. The couplet needs further expanding; and remembering the Latin affection for participles, let us translate 'on' by *subnixa*: *hic tumulo subnixa canes. Audit* again may be paraphrased by *bibit aure sonos*, to which we should clearly prefix *dum* for metrical reasons. 'Handsome' is *formosus*, which will follow *canes*. 'Shepherd' is *pastor* or *upilio*; we take the latter because it is longer, and because *pastor* has been already used. It now remains to add epithets: the context suggests *cupida* for *aure*, and *agrestes* for *sonos*. Each of these epithets, be it observed, carries out the intention of the piece. 'Stay where you are wanted,' says the poet, 'where the shepherd will *eagerly* listen to you, and sing a *rustic* strain; don't go to the cities, where no one will want you.'

hic tumulo subnixa canes, formosus agrestes
upilio cupida dum bibit aure sonos.

or to a girl (that keeps the neat)
with breath more sweet than violet.

We now see the advantage of the construction used in the preceding couplet. *Virgini* would be impossible, and had we there used the dative, it must have been changed here. Now all that is necessary is to carry it on thus—*rustica vel virgo.*

'That keeps the neat' can be translated by an appositional *pecoris . . . custos*, and we may be sure that the gallant Herrick would not hesitate to add *pulcherrima*. 'More sweet than violet' may be literal, *violis suavius*; but 'breath' must be a verb: 'whose lips smell' sweeter than violets, *labra fragrant*[1]. This sentence will be connected with the rest by *cui*, and by substituting *ora* for *labra* we get the pentameter almost complete. The gap will be filled if we use the graceful turn of expression, *si quid . . .*:

rustica vel virgo, pecoris pulcherrima custos,
cui si quid violis suavius, ora fragrant.

There, there perhaps such lines as these
may take the simple villages;

Again we find it useful to break up the thought. 'Here,' we say, 'such a muse seems not contemptible; here it pleases the simple villages.' *Hic etiam, hic* will do to begin, and *non despicienda videtur* to end the line: *musa* is carried over into the next, giving an agreeable **trochaic pause**; and *talis* completes our hexameter. The obvious word to follow *musa* is the iambic *placet*, and for villages we have *pagis* or *vicis*; but here we come to a standstill. Clearly *simplicibus* is impossible; but as clearly, if the villages are simple, and like the song, the song must be simple too; so we are justified in translating *simplicitate sua*.

hic etiam, hic talis non despicienda videtur
musa: placet vicis simplicitate sua.

'Perhaps,' as you see, has gone. *Forsitan* would have disarranged the construction, and then (still worse) only one *hic* could have been used. Let the beginner beware how he suggests *forte*.

but for the court, the country wit
is despicable unto it.

'The court' is not to be translated literally. A Roman in this place would think not of a royal court, but of city society,

[1] The quantity *ă*, not recognized in the dictionaries, occurs in Catullus vi. 8, *sertis ac Syrio fragrans olivo*. The word is rare, and Ovid does not appear to have used it, but that may be accident.

and he would use some such phrases as *urbani coetus* 'society cliques,' or *atria regum* 'the halls of the great,' *reges* in the imperial age being the wealthy and official class. Both these phrases together, with the necessary conjunctions (*sed tamen* and *atque*) will make up a hexameter. *Despiciunt* or *temnunt* will fall in the following line, and *sales*, the obvious word for 'wit,' at the end. But *ruricolae* can only be made useful metrically with a *-que*. However, it is easy to say, 'countrymen and countrymen's wit,' and this gives all we want:

sed tamen urbani coetus atque atria regum
ruricolas temnunt ruricolumque sales.

In the repeated word we feel much the same effect as the alliteration gives in the English.

Stay then at home, and do not go
or fly abroad to seek for woe.

The mind seizes upon 'fly' as a good word for the making of a hexameter: it gives *volando*. 'Do not fly' may be paraphrased 'do not trust yourself to wings,' *ne pennis te crede*; and this we place just before *volando*. We now turn to the beginning of the line, and render, *at remane*; complete it with *neque tu*. (Observe in reading how often *tu* is thus used in imperative phrases: for instance, *nec dulces amores sperne, puer, neque* tu *choreas*, Hor. Od. i. 9. 16.) We may now vary the construction by saying 'what is the use of . . .' *quo tibi* with infinitive (Ovid, Am. iii. 8. 47–48). 'Go abroad' is *ire foras*, which will end the pentameter; 'seek for woe,' *tristitiam petere*, has possibilities. Prefix *sic* to *petere*, and then you have the required dactyl for the second penthemimer:

at remane, neque tu pennis te crede volando.
quo tibi tristitiam sic petere, ire foras?

Contempts in courts and cities dwell,
no critic haunts the poor man's cell.

'Dwell with' is easy Greek (*ξυνοικεῖν*, &c.), but not a Latin metaphor. *Comes* may be used, or the simple *adesse*. The first attempt at translation gives *urbibus et . . . regibus adsunt*, and it is easy to find a suitable word for 'contempts': *fastus*

or *fastidia*. Let now an epithet be added, say *magnis* for *regibus*. For 'critic,' *iudex* will not do alone; it needs a genitive, and so does *arbiter*. *Censura* is not classical in this sense, though Juvenal has it; it usually means 'wealth,' 'fortune.' The word should recall Horace's *nasus aduncus*, and *aget* is a harmless if not telling verb for this subject. Now as *pauperem* is impracticable, we paraphrase the word by a relative sentence, *qui pauper erint* (future because *aget* dominates the sentence).

urbibus et magnis fastidia regibus adsunt;
non, qui pauper erint, nasus aduncus aget.

That man's unwise will search for ill
and may prevent it, sitting still.

Once more we spy a possible bacchius, in 'sitting still': *sedendo*, and 'prevent' may be *vitare*, preceding this word. 'That man's unwise' is best kept for a climax. We therefore finish the sentence begun in the hexameter; 'who does not wish to prevent ills, which he can'—*qui mala* – ∪ ∪ – *non vult* .... The gap will be filled by *quae possit* (generic subjunctive). But now what is to be done with the 'unwise'? We cannot make a whole line of it without a bombastic effect; but the context allows us to complete the thought in the poet's mind, and to sum up the piece, in some such way as this: 'He is a fool; don't be like him. You therefore be wise, and sit still,' or 'sit still, if you are wise.' This gives the necessary matter in a natural way: *si sapis, ergo, sede. stultus* may be backed up by *iudice me*; and then we have finally:

qui mala, quae possit, non vult vitare sedendo
iudice me stultus: si sapis, ergo, sede.

[This quantity of *ergŏ* is of course not usual in Ovid. He has, however, single instances of a number such, which may be seen in the Introduction (p. 30): *nemŏ, tollŏ, Nasŏ* are among them, and these are sufficient to show that he did not exclude it on occasion. The playful character of the piece admits of the liberty for once; but beginners must never use it at all, and verse-writers more accomplished only when they have confidence that their piece as a whole rises above the commonplace.]

XV.

Love's Duel.

CUPID all his arts did prove
to invite my heart to love;
but I always did delay
his mild summons to obey,
being deaf to all his charms.
Straight the god assumes his arms;
with his bow and quiver he
takes the field to duel me.
Arméd like Achilles, I
with my shield alone defy
his bold challenge; as he cast
his golden darts, I as fast
catcht his arrows on my shield,
till I made him leave the field.
Fretting and disarméd then,
the angry god returns again
all in flames, stead of a dart
throws himself into my heart;
useless I my shield require
when the fort is all on fire,
I in vain the field did win
now the enemy's within.
Thus betrayed at last I cry,
Love—thou hast the victory.

THOS. FORDE, 1660.

The piece is obviously one of those where expansion of some kind is necessary. The antithetic form of the thought is so clear in each couplet that compression would not suit the tone of the piece. On the whole, the **Words** present little difficulty, and our attention will be given chiefly to the **Form**.

Cupid all his arts did prove
to invite my heart to love;

Here no great change need be made in the **Form.** The couplet will run: 'Cupid used all his arts against me (or attackt me with them), if perchance (*si forte*),' or 'that (*ut, uti*) I might love.' *Cupido* is the obvious word to end our hexameter; bear in mind that *Cupido* thus personified is masculine. The line may begin with *artibus*, followed up by *cunctis* (as *omnibus* is less likely in view of the final bacchius). Between these two is a space which will be filled by a molossus – – –, or its metrical equivalent – ∪ ∪ –. *Usus* is thus unsuitable, and we take a simple word for 'attack,' *aggreditur*, or (as the past is better) *aggressus*; the *est* is better added, and will come last, with elision. *Me* falls in its place, and an adverb of time, *saepe*, appropriately fills the remaining space. To make the pentameter, it is clear that some paraphrase must be got, since a bacchius, *amarem*, is impossible in that line. Suppose 'love' be made a substantive; then *amor* may be subject to some verb ('besiege' my heart, or the like); or *amore* may be used with a turn of phrase such as 'that my heart might be full of love,' or 'conquered by love.' The question is settled if once *sollicito* come into the mind, as come it should: *sollicitaret amor. Pectus* will begin the line, and this determines *uti* as the conjunction; finally an epithet is added to either noun.

artibus aggressus cunctis me saepe Cupidost
pectus uti mollis sollicitaret amor.

but I always did delay
his mild summons to obey,

Here too the main thing is to determine the **Form.** 'Mild summons,' in the Latin manner, should be personal: 'him mildly summoning,' or 'the bidding of him commanding,' which gives at once *iubens* in an oblique case as final bacchius. Thus the thought of (4) appears better suited to hexameter treatment, and we accordingly turn over 'delay' to the pentameter, and for convenience, in the noun form of *mora*: *me mora* – ∪ *tenet*, with one of the many suitable epithets, say *tarda* or *lenta*. It will

be convenient to make two statements; the first line may run—'I ever despised his commands,' *contempsi – – mandata iubentis*. Now add *lenia* for 'mild,' and place it first, and *semper* in the gap. The pentameter repeats *semper* in a different position, say first this time; and the line may be completed by **reiterating the idea** of *mandata* in a new shape; perhaps as a dependent clause, 'when he urges,' *ubi impellit*.

lenia contempsi semper mandata iubentis,
semper, ubi impellit, me mora tarda tenet.

Tarda is chosen for its alliteration with *tenet*: and observe that we have a desirable rhythm in the trochaic pause, *sēmpĕr* | . Observe also the parallelism:

I neglect—his bidding:
When he urges—I delay;

clause balancing clause, in the figure chiasmus, and the variation in the place of *semper* softening a possibly commonplace effect.

being deaf to all his charms.
Straight the god assumes his arms;

The first of these lines looks back in the English; Latin would prefer it to look forward, thus making the couplet independent. A line often echoes a previous line, or touches it by some hint; but it should be also in some sense self-complete, especially when first of a couplet. Instead therefore of 'being' deaf, say 'I am' deaf. Now recollect that Latin likes a verb that means a good deal, and say, 'I deaf *despise* his charms,' or something to that effect. 'Charms' is *illecebras*, and *sperno surdus* follows naturally enough. The idea implied in 'deaf' and in the preceding lines may now be **redoubled**, as in 'I will not stir,' *noloque moveri*. The sixth line needs only an epithet to make it go; for *arma deus* is quite obvious as an ending, and a dactylic verb *corripit* is ready to hand; 'straight' is *continuo*, and we find without hunting an epithet for 'arms,' *bellica* for example.

illecebras sperno surdus, noloque moveri.
bellica continuo corripit arma deus.

with his bow and quiver he
takes the field to duel me.

Following out the principle of giving each line, as far as may be, a separate verb, we will say 'he takes bow and quiver.' *Pharetram*[1] is a possible bacchius, and the difficulty of deciding what shall precede it is solved if we think of doubling the verb with *que*; – *arcum sumit* ⏑ ⏑ – *sumitque pharetram.* Begin the sentence and the line with *ille,* which is made necessary by the change of person; and add an epithet. 'Golden' and the like would be possible, but meaningless in the context, mere padding in fact; choose we some word which suggests the terrors of the god, 'swift,' 'unerring,' 'fiery': *rapidum.* We now note the word 'duel,' which must be paraphrased; and can be so neatly by translating its meaning. 'Makes war upon me, each alone,' *solus . . . in solum* (the gap is simply filled by *et*). *Bella movet* is a phrase which must now occur to the student, and an obvious epithet is *ferrea.*

ille arcum sumit rapidum sumitque pharetram,
solus et in solum ferrea bella movet.

Armed like Achilles, I
with my shield alone defy
his bold challenge; as he cast
his golden darts, I as fast
catcht his arrows on my shield,
till I made him leave the field.

The sense here breaks up the couplet form completely, and we must first consider how we can get out of it a series of groups more or less balanced. This is how the ideas group themselves: I (*a*) 'I, armed like Achilles, with shield alone, defy (*b*) him when he challenges'; II (*a*) 'On my shield' (or, 'on which,' as in this arrangement it is inelegant to repeat the noun) 'I catch his golden shafts, as fast as he throws them, (*b*) until he flees conquered.' The second pair of thoughts is long, and whether it can be got into two lines remains to be seen; but any other arrangement will necessitate some shameless

[1] It may be useful to mention again the synonym *cōrȳtus.*

padding. If we wrote, for instance, II (*a*) 'On which I catch them (*b*) as fast as he shoots his shafts,' the simple thought 'he flees conquered' would need to be expanded into two lines.

To proceed, then. *Ast ego* must begin the first couplet; for persons change again. 'Like Achilles' may be *instar Achillei*, or *velut alter Achilles*; we may proceed *armatus clipeo*. Here we have almost a line, but not quite: and that miss is as good as a mile. But what of 'challenge'? *Lacesso* is the word, from which we can get *audacter lacessentem*, or (more convenient for our purpose) *dum . . . lacessit*. Now if the adverb be replaced by an adverbial phrase, *audaci voce*, we have a new ending, *dum voce lacessit* | *audaci*. Can we think of a word for Achilles which will scan differently? *Pelides* is that word, and 'like' will then be *velut* or *veluti*. The student will now have no difficulty in arranging the words into a verse, *audaci* beginning the pentameter. But we shall be brought up short at once unless some dactylic phrase can be got out of *clipeus*. This luckily is easy; for we have only to ask what a shield does, to be reminded of *tego*, and then of *tegmen*: *clipei tegmine*. *Armatus* is now out of the question; *tegmine tectus* will perhaps occur to the student, but (if he is wise) only to be dismissed. However, his good angel may suggest *fretus*, and *eo* will do for the verb.

ast ego, Pelides veluti, dum voce lacessit
audaci, clipei tegmine fretus eo.

The succeeding couplet may begin with *quo*, as already hinted. 'As fast' ought to suggest *quotiens*. 'Golden shafts' is best turned by the neuter; for *aurea tela* is clearly more convenient than *aurẽas . . . sagittas*. The verb is *mittit* (or some compound), and a nice ending will be *tela aurea mittit*. Now the natural word for 'catch' is *excipio*, and this goes of course outside the relative sentence, i. e. either before *quotiens* or in the pentameter. The former place is difficult metrically, and the latter is far preferable in taste; for thus the story is told naturally, and the words succeed like as the events. We need be at no loss how to complete the hexameter; the instrumental as usual comes to our aid, *arcu*, and a descriptive epithet such as *infestus* is in point. In the pentameter, *donec* will follow on,

and *victus abit* is a simple ending; we may complete with *nec mora* or *non mora.*

quo, quotiens arcu infestus tela aurea mittit,
excipio: donec (non mora) victus abit.

In these four lines the simple balancing of thought against thought gives place to a structure rather more complex. This comes as a pleasant variation; for never be it forgot, that monotony bores the reader, and that above all things the poet must not bore. The rhythm, too, gains by running over the sense now and again from one line to another.

Passing on, we observe that the break at 'flames' is less real than apparent; the sense cleaves into these parts—I (*a*) 'Fretting and disarmed (*b*) the god returns, II (*a*) yet throws not a dart (*b*) but himself as a flame into my heart.'

Fretting and disarméd then,
the angry god returns again . . .

'Fretting' suggests *fremens*, 'chafing,' and *furens*, 'raging,' at first thoughts; neither seems quite the thing, nor does *indignatus* ('reluctant'). The best turn is *impatiens* with a genitive, 'incapable of enduring'—what? Some such word as 'defeat' gives the required sense; say *repulsae.* 'Disarmed' may be an ablative absolute, such as *armis positis. Mox* may be placed first, and *deus* may fall into the remaining gap: it will however be better to keep *deus* for the next line, filling its place here with *tamen*, 'though defeated, yet he returns again.' We now cast about for some dactylic or trochaic expression for the pentameter. It is simple to change *iratus*, the first word that occurs to one, into *irato pectore*; *rursus* is the trochee, and as this bars *redit*, we may say *adit*, 'attacks.' An object for *adit* is the next thing, and the line will begin forcibly with *me deus*, where note the effect of the simple juxtaposition:

mox positis armis tamen impatiensque repulsae
me deus irato pectore rursus adit.

all in flames, stead of a dart
throws himself into my heart;

In order to fill the line, it will be necessary to amplify 'stead

of a dart': as thus—'Now he does not seize bow or arrow,' or 'not now, as formerly': *non velut ante.* It will be convenient to add *ve* to each of the two, and wind up with *sagittam*; *capit* or *rapit* can then follow after *arcumve*, and an epithet, such as *celerem*, be added to carry the second *ve.* 'Throws himself' may be literally translated; or some word used such as *subit*, *insinuatur.* 'Heart' will give metrical phrases: *in mea corda*, *pectora nostra*, or *iecur* (the seat of love). 'In flames' is most simply *flammans* or *igneus*; but our purpose is better served by *ceu* ∪ ∪ *flamma* ∪ –, with an epithet, say *fera.* *Ipse subit* seems an obvious beginning, and this with *nostrum* for 'my' completes the couplet.

non, velut ante, arcumve rapit celeremve sagittam;
ipse subit nostrum ceu fera flamma iecur.

The student will note that *subit* might have come last, but that the real emphasis lies first on *ipse* (himself, not his darts) and next on *iecur* (in my very heart, the foe in the citadel).

useless I my shield require
when the fort is all on fire,

Now is the time for an exclamation, or some vivid turn: 'Alas! how can my shield help me now?' A metrical phrase for 'help' is *me defendere possum*; *ei mihi* may begin the line, which goes on naturally *quo clipeo iam* . . . For the pentameter a variety of useful words occur to us. The fort is *arx*, or *arx mea*; and then we have *uritur*, *usta ruit*, *ardet*; *ignibus* may be added in the Latin manner. *Ipsa* however seems necessary to the emphasis: *ignibus ipsa ruit.* We now add the **redundant participle**, *suppositis*, and the couplet runs

ei mihi, quo clipeo iam me defendere possim?
arx mea suppositis ignibus ipsa ruit.

I in vain the field did win
now the enemy's within.

The tone of the piece now gets gradually warmer until the climax. We should therefore use question and exclamation in

this couplet, as the last. 'What boots it,' *quid prodest*, 'that I won in the first encounter?' These words suggest such phrases as *primo certamine*, or *Marte secundo*; the latter is rather to be chosen, as it is idiomatic. It will be seen that a verb in the infinitive is sure to occur, and such a one as *decertasse* will go well as the penultimate word in the line; we now substitute *iuvat* for *prodest*, and write

quid iam Marte iuvat me decertasse secundo?

'Within' may be *intus adest*, but a more definite and telling phrase is *in arce*, with *sedet* or some such word last. If we bear in mind that the foe is in 'flames,' *furit* will be more appropriate. *Hostis* completes the penthemimer. We begin the line with *heu*, and from the context add the phrase *vicibus factis*, 'the tables turned':

heu! vicibus factis hostis in arce furit.

Thus betrayed at last I cry,
Love—thou hast the victory.

'Betrayed' should fill the hexameter: 'Ah! I am undone, betrayed by ——' some instrumental, such as *dolo, fraude, arte* with epithets (*fallax, dolosus*, &c.). This gives *a! perii* as the first phrase, and *fallaci proditus arte* as the last; *tandem* or *credo* completes the line. 'Thou hast the victory' is simply *vicisti*, which may be amplified by the idiomatic *do manus*: *doque, amor*, – ∪ *manus*. *Exclamo* may be added in the first half, and *ecce* in the second, and our task is done:

a! perii tandem fallaci proditus arte:
'vicisti!' exclamo, 'doque, amor, ecce, manus.'

Observe how *arte* here recalls *artibus* in the first line, and suggests that after all Love had not tried 'all' his arts, as the deluded man imagined.

XVI.

SISTER, awake! close not your eyes!
The day her light discloses,
and the bright morning doth arise
out of her bed of roses.

See, the clear sun, the world's bright eye,
in at our window peeping:
lo! how he blushes to espy
us idle wenches sleeping.

Therefore, awake! make haste, I say,
and let us, without staying,
all in our gowns of green so gay
into the park a-maying.

THOS. BATESON'S *First Book of Madrigals*, 1604.

In this piece, as the translation of the words involves little difficulty, **Words** and **Form** will be discussed together.

Sister, awake! close not your eyes!
The day her light discloses,

Either 'sister' or 'awake' must begin the line, as these are the words a speaker would naturally use first. To begin *metri gratia* with anything else, say *te precor*, would strike the reader as artificial; he would ask himself, Why begin thus? and the only possible answer would be, Because this is verse. His attention would he called to the shackles of the verse, which it is the aim of the skilful versifier to hide.

'*Surge, soror*,' is the simplest translation, and is at the same time metrical. From the rest of the line nothing arises at first to fill the difficult part of the verse; *ocellos* may come last, but what is to precede it? But *lumina* is a synonym, and *claudas* may now end the line. An epithet suited to the context is 'sleepy,' or 'heavy,' 'languid': *languida, somno gravia*, &c. As these do not fit easily into any place, it is necessary to think whether there are any synonyms of different scansion. Many adjectives have synonymous participles, as *albus*: *albens*, *marcidus*: *marcens*; here too we may think of *languentia*. Placing *ne* at the head of the sentence, we observe that nothing more is needed to fill the gap, than a change of *claudas* to *se claudant*.

'*Discloses*' (i.e. 'opens') may be rendered by any word suit-

able to light: 'sends forth,' 'brings back,' or the like will do, or a paraphrase such as 'illumines all things with her light.' Let us first see what we can get out of a very simple rendering: *dies lucem dat.* This may actually serve as the kernel of the verse. Prefix *clara*, and add *tibi*, and it remains merely to wind up with *surge, soror.*

Surge, soror! ne se languentia lumina condant:
clara dies lucem dat tibi; surge, soror!

and the bright morning doth arise
out of her bed of roses.

We may begin by making a point. It is well, as has been often noted, to give a complete idea in each line for the most part; in other words, in each line a verb. Now what more appropriate than to say 'Rise—for morning rises'? *Surgit enim—.* 'Morning' is of course *Aurora*, and 'bed' is *cubile*: these will be placed together. 'Out of' may be *ex*, but it is more in the Latin manner to express the idea by a verb, *linquit* for instance. Now add *fulgens* for 'bright,' and write

surgit enim fulgens linquitque Aurora cubile.

The only new idea left for the next line is 'roses'; we therefore repeat part of the old matter in another form. *Aurora* we will call *splendida diva* (this you will see carries on the idea 'bright'). Next we choose another verb for 'leave,' bearing in mind that as *roseus* is to follow, the verb must be a molossus or equivalent; such a verb is *deseruit.* Lastly, we put *torum* for 'bed,' and the result is

deseruit roseum splendida diva torum.

See, the clear sun, the world's bright eye,
in at our window peeping:

'World's bright eye' will probably give cause for some blundering. Some are sure to put *mundi lumen*, remembering that *lumina mea* means 'my eyes.' True, so it does: but that is only because I am not incandescent. *Mundi lumen* means merely 'the world's light,' and the metaphor disappears; when-

ever *lumen* can be literally understood, so it is. It so happens that *mundi oculus* is used by Ovid (Met. iv. 228), and if it were not, the phrase would be intelligible. Be careful not to say *oculi mundi*, if you mean the sun only.

The couplet should be divided thus: '(*a*) the sun looks at us, (*b*) he enters our window.' For a verb, *inspicit* is most convenient; and now we must get a word meaning 'bright' that will suit the verse-end: *ardens*. The epithet is strong, as is shown by the repetition of 'bright'; the idea is driven home that all around is light and bright while the sluggard sleeps. Only when thus of importance are epithets allowed at the end of a verse, as at the end of a prose sentence. Now prefix *nos*, and the whole scans, although a molossus still remains to seek for the beginning. There are many exclamatory phrases that may help, e. g. *nonne vides*?

We next fasten upon the word 'window': *fĕnēstrā* as an amphibrachys finds its natural place, or possibly the student may at once think of *nostra fenestra*. Clearly no oblique case will do. Well, if the sun comes through the window, what does the window do to the sun? Lets him in—*immittit* is the first thing that crops up. But *solem* is of no use to us; we want an iambic word to wind up with. Think of any paraphrases for the sun. *Apollo* is obvious, but useless also; but Apollo was a god—will not *deus* do? Clearly it will; and point may be added by choosing for an epithet the very word we used of him in the previous line: *ardentem . . . deum*. The careful student will note that *ardentem immittit* is cumbrous, and will seek for a lighter paraphrase; either an anapaestic epithet (*rutilus*, for instance), or a useful phrase of similar scansion: *dat iter*. We thus get finally

nonne vides? oculus mundi nos inspicit ardens:
ardenti dat iter nostra fenestra deo.

lo! how he blushes to espy
us idle wenches sleeping.

'Blushes' is sure to call up a tag, *erubuere genae*, and this is too good to be wasted. *Genae*, it should be observed, is well enough now we have spoken of the 'god'; but would have been

a little harsh if *sol* had been the word used. Another of the English words is helpful: 'idle' is *inertes*, and *somnus inertes* may do for our ending. Sleep 'holds' us, *nos tenet*; or better, for sake of contrast, *sed tenet . . . nos.* We may now add an epithet to *somnus*, and that will be 'heavy,' 'dull,' even 'idle' as we are: *gravis, lentus, segnis, desidiosus.* Suppose we write *sed tenet* – ⏑⏑ – *nos desidiosus inertes* | *Somnus*; this trochaic break is agreeable to the ear. 'To espy' is 'when he espies': *dum videt* (*cernit*), or since we want an initial vowel, *ubi cernit.* Now make the sentence an exclamation, and use the simple verb *rubere*: —*quam rubuere*; the line scans. In fact, the couplet is done if we can but fill the molossus gap. *Ecce* is, alas! of no avail; but there are other exclamations of horror, e. g. *indignum* 'shame!'

sed tenet—indignum!—nos desidiosus inertes
somnus: ubi cernit quam rubuere genae!

Therefore, awake! make haste, I say,
and let us, without staying,

A couplet should be made out of the two ideas '(*a*) Awake; (*b*) hasten.' This is not hard. We begin *surge igitur*, or *ergo surge, precor* (do not repeat *soror* here; we have had enough of *surge, soror*). Quicken up the action by adding *age.* Now repeat the idea otherwise; 'throw off sleep,' for instance. *Excute somnos* is simple enough; add the usual epithet (some have been already given to choose from): *iam segnes . . .* For the pentameter use as many of the phrases for 'hasten' as you can get in; here are some: *tolle* or *pelle moras, praecipita moras, corripe* – ⏑ *moras, festina, propera.* It is surely easy to make up a line out of these. The student will not fail to notice that in the proper form *festina* makes a molossus, *propera* an anapaest; and that an epithet – ⏑ with *corripe*, or ⏑ – ⏑ with *tolle* will finish the business for him; nor should he be long in seeing that *tardus* is unappropriated so far:

ergo age, surge; precor: iam segnes excute somnos:
festina—propera—corripe, tarda, moras!

all in our gowns of green so gay
into the park a-maying.

'In' is best rendered by 'let us put on.' If *induo* is to be the verb, a subjunctive is impossible; but we do not forget that commands may be expressed by *quin* and indicative: *quin* ϖ *induimur* (middle use). *Vestem viridem* will be placed, one before and one after the verb; *vestem* sounds in elision the better of the two. 'Park' surely must call up the memorable *nemora alta*, and it is a short step to *petamus*. 'Maying' is the only word in the whole piece which is in itself difficult. It ought to recall the *Floralia*; but this we may paraphrase by *Flora vocat* or something of the sort. This once thought of, phrases spring up in plenty: *nos quoque Flora vocat*, *in sua festa vocat*, *veris adest festum*, *iam decet in silvas currere*, and so forth, all easy to complete. Perhaps as good a beginning as any is *it chorus in silvas*, which will give point to *nos quoque*, and will leave *Flora vocat* for a telling climax.

quin vestem induimur viridem? nemora alta petamus:
it chorus in silvas—nos quoque Flora vocat.

XVII.

O DEAR! that I with thee might live,
from human trace removed!
Where jealous care might neither grieve,
yet each dote on their loved!
While fond fear may colour find, love's seldom pleaséd,
but much like a sick man's rest, it's soon diseaséd.

Why should our minds not mingle so
when love and faith is plighted,
that either might the other's know,
alike in all delighted?
Why should frailty breed suspect, when hearts are fixéd?
Must all human joys of force with grief be mixéd?

How oft have we even smiled in tears
our fond mistrust repenting?
As snow when heavenly fire appears
so melts love's haste relenting.
Vext kindness soon falls off and soon returneth:
such a flame the more you quench the more it burneth.

T. CAMPION.

This piece presents some little difficulty, in the irregularity of its metre (from our point of view), and its abstract phraseology. Where the thought and expression are less simple there will be all the more possible ways of rendering it; and that here suggested is only one of these.

O Dear! that I with thee might live,
from human trace removed!

O utinam will naturally begin the first couplet, and a literal translation of the next phrase would be *possem* (or *liceret*) *vivere tecum*. (*Vivere* is occasionally used for 'to pass one's life' in a place or with a person, though it should be avoided by beginners. It is by no means a synonym for *habito*.) Now this has to be expanded, and a simple mode of so doing is to paraphrase *vivere* by a phrase, verb + noun: as *vita currere*. It will be necessary to add the adjectives *mea* and *tua*, and 'with' will most neatly be turned, as so often, by a participle, 'joined with': *coniuncta tuae mea currere vita* followed by *posset* in line 2. This, observe, gives the agreeable **trochaic break**. The sentence may continue paratactically, '*and* that no human beings should be near'; or hypotactically, '*where* . . .': *ŭbī* suits the next place. 'Human trace' is *hominum vestigia*, a hexameter phrase; but other renderings are not to seek. Perhaps the reader will think of that now hackneyed phrase, 'far from the madding crowd,' and if so he will have found one key to the difficulty, and may translate, 'where the crowd should be far away.' From this we can get *longe* and *esset* or *foret* (recollect this useful variant). *Turba* (or *caterva*) *foret*, with an epithet, will give the desired translation. As for the epithet, let

it be chosen in reference to the context; the poet wants to be at peace, so the word should be 'noisy,' or 'hoarse,' or the like.

o utinam conjuncta tuae mea currere vita
posset, ubi longe rauca caterva foret.

The sense will be carried on to the next couplet, as you see, but the conditions of the verse are fulfilled if these lines have their own small share of it complete in itself. It is the rarest thing to find a construction completed in a following couplet, though even this occurs sometimes. **All exceptional liberties should be kept in reserve, to use for some special effect.**

Where jealous care might neither grieve,
yet each dote on their loved!

Words. 'Jealous care': *livor*, suitable epithets *edax*, *mordax*, &c. 'Dote': 'cherish,' *fovere*, will do, or love may 'feed' us, *pascit utrumque*.

Form. Repeating *ubi*, as we should do, we get a beginning at once: *livor ubi mordax*. A strong word for 'grieve' is *vexare*; thus in the hypothetical construction we write *vexaret* ⏑ – ⏑ ⏑ *neutrum*. An instrumental is the thing we now want; and any word for 'sting' or 'tooth' will do: *dente* will not fit, but *acumine* will. The next line must be paraphrased; 'but love may comfort both.' This gives *posset amor* for the ending; and if we look for a dactylic infinitive we shall doubtless before long hit upon *pascere*. Now instead of a literal *ambo* or *uterque* let us put the idea for variety's sake in an adjective, *mutuus*; the antithesis of thought will be clear, and we gain in artistic finish by using a less hackneyed form. Add the conjunction *at* (which however is not necessary), and an epithet, suppose we say *cupidos*, which will give the effect of 'dote.'

livor ubi mordax vexaret acumine neutrum,
mutuus at cupidos pascere posset amor.

While fond fear may colour find, love's seldom pleaséd,
but much like a sick man's rest, it's soon diseaséd.

Words. 'Fond fear': *timor dubius* perhaps, for there seems to be no Latin word that expresses affection and foolishness as

'fond' does. 'Colour find' is *habet causam*; but it is very hard to work this in without making too much of it. It will be sufficient to say 'while there is fear,' or 'while there is (something) to fear,' *dum erit quod timeas* in prose; or 'while fear oppresses,' *premit, urget.* The other words will be discussed below.

Form. If this simple, and somewhat inadequate, rendering be allowed, a metrical phrase appears: *dum timor urget* ∪– *dubius.* To this *enim* may be added. The next phrase is of no use to us unless paraphrased. *Amantes* may end the line, but we get no farther. Let us make the idea positive, and say, 'lovers are displeased,' or 'tormented' even: *cruciantur.* The sixth line contains a simile, which we must examine closely. We have used the personal *amantes* instead of the personified 'love,' and these we must compare not to the sick man's rest, but to the man himself, unless we are content with rough work. But how will such a phrase as *ceu aegrotus* look? There is something crude about it. In fact, do what we will, the simile does not turn out pretty at all. Is there any way, then, in which the comparison may be suggested otherwise? There is, for we may address the sick man parenthetically and ask: 'O sick man, are you ever long at rest?' Now *aegrotus* has, as we saw, a crude and almost professional look, and much the same may be said of *aeger, laborans,* and other such words when used alone. But we may make a far better thing of it by specifying some particular disease, say fever, and taking a phrase like *febre gravatus.* The question now arises, how to link this with the preceding sentence, and to suggest the comparison. This may be done by addressing the sick man in a parenthesis: 'Is your rest long, O fever-stricken man?' *Febre gravate* goes in the second half-verse, with *quies* at the end; and the prosaic *num tua longa est* becomes *num tibi longa venit*:

dum timor urget enim dubius, cruciantur amantes:
(num tibi longa venit, febre gravate, quies?)

This leaves something, but not too much, to the wits of the reader. He will easily see the point of the question, and remember that a reader feels flattered when he is made to think, if the thinking is not beyond his powers.

Why should our minds not mingle so
when love and faith is plighted,

The sentence may be rendered: '(1) O that our minds might be mingled! (2) now love and faith is plighted,' the second part giving the reason for the first. *Utinam* has been used once, so we now have recourse to another form of wish, *a! liceat*, which carries us on naturally to *miscere animas*. Next the same idea may be repeated, *et iungere* or *coniungere mentes*. *Amor* will conveniently end the pentameter, and *pactus* means 'plighted.' Another moment or two will give *promissa fides*, and we soon think of *iam* and *iam quoque* to introduce each:

a! liceat miscere animas, coniungere mentes!
iam promissa fides, iam quoque pactus amor.

That either might the other's know,
alike in all delighted?

'(1) That we may know each other's mind; (2) that we may always rejoice': these sentences can be turned in more ways than one. A fairly literal translation is impossible, for one thing; or we may write with more vividness 'so' instead of 'that.' *Alter —alterum* is however impracticable, though a good line may be made beginning *alter ut alterius*; but it will be better to use *ego te* and *tu me*, these being at once longer and more effective. The line will then be: *sic ego te, tu me* ⏑⏑– *cognoscere possis*, which *pariter* will complete. 'Mind' is obviously not necessary, as the sense is the same; the subjunctive is due to implied condition: 'if this might be, we should be able . . .' The succeeding line will also begin with *sic*, and *gaudia* is sure to prove a useful word; and a paraphrase for 'always' will be 'all times,' this giving *tempus* to follow it. *Agere gaudia* can be said if we say *agere otia* (Verg., Ov.) and the like, so the last half of the line (keeping the same construction as before) is: *gaudia tempus agat. Omne* is not enough for our purpose, so let this be changed to *quodcumque venit*, and we have

sic ego te, tu me pariter cognoscere possis:
sic quodcumque venit gaudia tempus agat.

Why should frailty breed suspect, when hearts are fixéd?
Must all human joys of force with grief be mixéd?

There is a great deal in the eleventh line, which really means: 'Why should we be suspicious, because men are frail, when hearts are fixed?' quite enough for a couplet. But not so 12, which goes easily into one line, though of course it can be expanded into two. It is a difficult question, whether we should compress 11 into one line, getting in as much as we can, or expand 12 at the risk of weakness; but on the whole I prefer the former.

First let us see whether anything like a literal translation can be made. 'Frailty' is *inconstantia*, which looks promising; but no noun 'suspicion' will do at all, and the best we can get is *dubium*. This, however, with a literal translation of 'breed,' will give us a half line: *cur . . . dubium inconstantia gignat?* 'Hearts' need not be laboured, but *si certa fides*, or perhaps some phrase with *foedus*, will serve our turn. The translation is now as comprest as the English, and needs thought to understand it; but it is not more obscure than the English, nor is it in any way impossible. Let us adhere to this, then; offering as an alternative for babes *cur . . . dubium credamus amorem?* The following line at the first sight suggests *tristia mixta*, but we can better that. Remember how frequent is the apposition of *comes*, and mould a sentence 'Why, if joy is given, comes grief necessarily (*or* always) as a companion?' This gives three useful words: *gaudia*, *dolor*, *comes*, and *dantur* is hardly less so. The first half needs no showing, and the second—*cur dolor* – ∪ *comes*—at once suggests *usque* for 'always.'

cur, si certa fides, dubium inconstantia gignat?
gaudia si dantur, cur dolor usque comes?

That the 'frailty' is not these lovers' frailty, but human frailty in general, will surely be clear from the context.

How oft have we even smiled in tears
our fond mistrust repenting?

The 13th line goes literally into Latin: *a! quotiens lacrimas inter surrisimus*, to which *ambo* may be added. The 14th should be cast in the same mould, and contain another *quotiens*;

this is more rhetorical, and an independent construction must be given anyhow, whether in prose or verse, to this kind of English participle: *paenituit quotiens.* 'Mistrust' is easily paraphrased 'to distrust faith,' for instance (the construction is determined by *paenituit*). *Fidem* will come last, and a suitable verb is *dubitare*; add the subject, and write

a quotiens lacrimas inter surrisimus ambo!
paenituit quotiens nos dubitasse fidem!

The perfect implies that the distrust was over and gone.

As snow when heavenly fire appears
so melts love's haste relenting.

Here is another simile, which can be turned literally, or by two independent statements: '(1) Snow melts when the sun appears; (2) haste (i.e. passion, anger) melts when love appears.' 'Melt' is *solvi*, or perhaps the student will remember Horace's *diffugere nives*; the latter has a pretty rhythm, and gives cause for *fugit* as the pentameter ending. Begin then, as Horace does; and now the English ought to call up a metrical phrase, *in aethere flammae*, which just does for the end of the hexameter. All that now remains for this line is to find a suitable verb (what better than *radiant*?) and a conjunction, *ubi*. The 16th line will end *ira fugit*, and *ut fulsit amor* is also metrical. A dactyl is what we want; this may be *sic brevis* (the context suggesting the epithet) with *amor ut fulsit* in the first penthemimer. But *sic* ought really to go first; and now we need a monosyllable to precede *brevis*, or a dactylic epithet. Such an one could be found, no doubt; but the reader will admit an improvement in rhythm and emphasis if we write

diffugere nives, radiant ubi in aethere flammae:
sic brevis, ut fulsit vix amor, ira fugit.

Brevis in this position, and before a parenthesis, gives the mind time to realize its importance; it now means not 'quickly,' but 'in an instant.' A strong effect, too, is made by *amor* and *ira* close together, and by the placing of *amor* at the end of its clause. Contrast, from all these points of view, what might have been written, and would have scanned unexceptionably—*sic, amor ut fulsit, perbrevis ira fugit.*

Vext kindness soon falls off and soon returneth:
such a flame the more you quench the more it burneth.

Words. 'Kindness': *amor, Cupido.* 'Vext': *laesus* (remember *laesa maiestas*). 'Falls off': *fugit* (but that must not be used so soon again in a different sense), *exagitur, agitur.* 'Returneth': *revenit.*

Form. The skeleton of the line is obviously: *saepe agitur revenitque* ⏑ – ⏑ ⏑ – ⏑ *Cupido. Laesus* fits in between the two verbs, and indeed could not well come after the second: *agitur laesus* together imply 'driven away *because* insulted.' Does not the student think of *in vota* as amplification of *revenit*? The two parts of the pentameter will begin *quo magis* and *hoc magis.* To add *exstingues* is simple; but *flamma* or *haec flamma* is impossible, so we substitute its meaning, *amor*, and the couplet finally runs;

saepe agitur laesus revenitque in vota Cupido:
quo magis exstingues, hoc magis ardet amor.

Either 'love' or 'burn' may stand as the last word of the piece; but no other word is possible as a climax.

XVIII.

We will leave this sordid land,
and sail from hence to Greece, to lovely Greece;
I'll be thy Jason, thou my golden fleece:—
where painted carpets o'er the meads are hurl'd,
and Bacchus' vineyards overspread the world;
where woods and forests go in goodly green,
I'll be Adonis, thou shalt be love's queen.
The meads, the orchards, and the primrose lanes
instead of sedge and reeds, bear sugar-canes:
thou in those groves, by Zeus above,
shalt live with me and be my love.

C. Marlowe.
Jew of Malta, IV. 4.

As this piece contains an odd number of lines, it will be well to examine it, before beginning to translate, and see how it may best be got into couplet form. The first two lines make a natural couplet; but the third contains in itself two contrasted ideas, Jason and the fleece. The third line will therefore be made into a couplet; and now all is plain sailing.

We will leave this sordid land,
and sail from hence to Greece, to lovely Greece;

Sordid is *sordidus* or *turpis* (not *vilis*, in verse at all events). It is easy to find two turns of expression different enough to give brightness to the verse, and thus both adjectives will serve us. One may be an exclamation: 'farewell!' instead of 'we will leave.' This gives at once *sordida terra vale.* The other may be a question, the imperative-question with *quin: quin* – ∪ *relinquimus* – –. We want now a neuter noun, with initial vowel, and meaning 'land'; such a noun is *arvum. Turpe* will fill the vacant space. 'Greece' is not at first sight easy to manipulate. The accusative of *Graecia* is excluded by the metre; remain nominative and vocative only. But although *Graecia* can only be used in nominative or vocative, *Hellas* is possible in other cases. The line will run something like this: *et petimus* – – *Hellada* – ∪ ∪ –, which may be expanded by apostrophizing Hellas, and making *campos—tuos* the object. 'Lovely' of landskips is *amoenus*, and this makes our line complete.

sordida terra vale! quin turpe relinquimus arvum,
et petimus campos, Hellas amoena, tuos?

I'll be thy Jason, thou my golden fleece:—

It will be seen that 'Greece' is repeated in the second line, so we shall do well to repeat it here. We cannot use the same words, because there is no room for them all; but recur to *Hellada.* These Greek accusatives are common in Ovid, and the verse-writer will find them useful for the same reason as Ovid did. He has not only accusatives such as *Memnona* and *Cretăs*, but a dative *Troasin* (Her. xiii. 137), and Greek words are even used bodily, as *aelinon* (Am. iii. 9, 23). *Hellada quin*

petimus will echo and at the same time vary the phrases before used. We now place 'Jason' in this line, the 'fleece' in the next. 'Thy Jason' is best rendered 'another Jason to thee,' *tibi* – ∪ ∪ *alter Iason*, and it takes little skill to think of *aurea pellis eris* for the pentameter. The contrasted persons should next come in, *tu mihi* in the second line, and *ego* in the first, and another *altera* may be placed with the golden fleece. But these phrases cannot be arranged metrically. However, we have only to replace *ego* by *nos* in either line, and add a link (*qua*) at the beginning of the sentence, and we have

Hellada quin petimus? tibi qua nos alter Iason,
altera tu nobis aurea pellis eris.

The student will note that 'sail' is not translated fully by *petimus*; *vento* (*ventis*), or *per freta longa*, or something of the kind, should be added. But after all, not much is lost, and if it were put into the third line (the only place possible in our version), *tibi* must needs go out, and thus the balance would be destroyed. By this more would be lost than gained.

where painted carpets o'er the meads are hurl'd,
and Bacchus' vineyards overspread the world;

Words. 'Painted carpets': simply *pictae vestes*, for *tapetia* would sound even more affected in Latin than 'carpets' in English. I strongly suspect that 'hurl'd' is due to the rime, and we need not scruple to use *iacent*. 'Bacchus': *Bacchus*, *Liber*.

Form. We are at liberty to begin with *quaque iacent* (the *que* connecting the two sentences merely), and the sentence runs on without any change, *pictae vestes per prata*. The following sentence will not look well in Latin, and we were best think of some picturesque paraphrase, such as 'all things are full of thy glory, Bacchus'—*Liber honore tuo*. To this noun an adjective may be added which shall suggest 'vineyards,' *pampineo*. Prefix *omnia*, and you have the line. The verb now comes to be considered. No word meaning 'full' is available, unless it be *repletus*; and we have only to write this down to see how flat it falls. Now call up the picture before

your mind's eye, and the ripe clusters ought to suggest at once 'blush' as a word eminently suitable for the place. This gives, with the conjunction, *rubentque*.

quaque iacent pictae vestes per prata, rubentque
omnia pampineo, Liber, honore tuo:

where woods and forests go in goodly green,
I'll be Adonis, thou shalt be love's queen.

Words. 'Go' in Old English quite loses its sense of motion, and in phrases like 'to go brave' or 'go fine' it means simply 'to be drest.'

Form. *qua nemora ac silvae* is but literal. We now think of some phrase for 'to be drest in green'; *ornantur veste* will do well enough, but what then is to be done with *viridi*? A bacchius is what we want, and as there is no such word meaning 'green,' we must find one that means 'dress.' *Amictus* is the missing word. *Viridi* now falls into its natural place after *silvae*, and by using the compound *exornantur* we get the required number of syllables.

We see in the seventh line one very much the same in form as the third. To avoid monotony, let this be differently turned. Instead of using *alter* again, say for example, 'I as Adonis will embrace you as Venus.' The pronouns are necessary, as any one can see; so the line may begin *te Venerem* and end *Adonis ego*. The necessary verb *amplectar* scans, and an epithet may be added to *Adonis*, obviously *laetus*.

qua nemora ac silvae viridi exornantur amictu,
te Venerem amplectar laetus Adonis ego.

A rhythmical point is worth noticing. Where an anapaestic word, such as *viridi*, stands in elision, the word following should be long and sonorous. *Viridi ecce* . . . would be metrically bad; not so *viridi aeterni*, or *viridi aerio*, or the words used above.

The meads, the orchards, and the primrose lanes
instead of sedge and reeds, bear sugar-canes:

Words. 'Orchards': *horti*. 'Sedge': *ulva*. 'Reed':

calamus, arundo, &c. 'Primrose' must be something vaguer, as Latin has no word for it: *flos* or any similar word may be used. 'Sugar-cane' must also be paraphrased; *dulcia mella* (which suggests the Golden Age, *sudabunt roscida mella*) or we may invent a phrase like *calamus mellifer, canna mellifera*. 'Lanes': simply *viae*, not *compita*, &c. Lanes are really almost peculiar to England.

Form. It will be best to break up the sense into several short sentences. Thus we may say 'the meadows are without sedge, gardens and lanes are full of flowers, they produce honey instead of reeds.' Otherwise, the sentence as a whole is bound to be cumbrous. Consider this, for instance:

pro calamo sterili, proque ulva, dulcia mella
submittunt horti, florida prata, viae.

As a translation of the words it is unexceptionable; as a poetical couplet, dull in the extreme. If any one who reads this cannot see it, he must give up the idea of ever becoming a Latin poet. Now let us try the form just suggested. Several of the phrases come out well enough: *prata carent ulva, hortique viaeque, pro calamo dulcia mella ferunt*. The first and second go naturally in the hexameter; and as 'full of flowers' may be rendered *pleni floribus, floridi*, or simply *florent*, it is not difficult to see how to complete the line. The other two, with the addition of a context-epithet, make a pentameter:

prata carent ulva; florent hortique viaeque;
pro calamo sterili dulcia mella ferunt.

thou in those groves, by Zeus above,
shalt live with me and be my love.

The line might begin *perque Iovem*, but two considerations are against this. First, the *que* is otiose in the climax; and secondly, 'Zeus above' is more solemn than 'Zeus' only would be. Some such phrase is called for as *per Iovis horrendum numen*. *Nemoribus* is impossible, so we must use *silvis* or *saltibus* ('forest glades'). An obvious ending for the line is *tu saltibus illis*. Equally obvious is *semper eris mecum*. The remaining idea may perhaps be exprest by *amanda*, or by

some simple paraphrase such as 'Love will be with us also,' or 'will cherish us.' This gives *amor* for the last word, and *fovebit* is an amphibrachys, so that for the final couplet we get

per Iovis horrendum numen, tu saltibus illis
semper eris mecum nosque fovebit amor.

Notice that 'love,' as the keynote of the poem, cannot without loss come anywhere but as the very last word in either original or translation.

XIX.

WHY art thou slow, thou rest of trouble, Death,
to stop a wretch's breath,
That calls on thee, and offers her sad heart
a prey unto thy dart?
I am nor young nor fair; be, therefore, bold;
sorrow hath made me old,
Deformed and wrinkled; all that I can crave
is quiet in my grave.
Such as live happy, hold long life a jewel;
but to me thou art cruel,
If thou end not my tedious misery
and I soon cease to be.

MASSINGER.

This piece, being of a lugubrious temper, admits less than most of the devices which secure liveliness. We shall do well to be sparing with these.

Why art thou slow, thou rest of trouble, Death,
to stop a wretch's breath,

'Slow' is exactly rendered by *cessare*, though *tardus* may be used to drive in the nail: *quid cessas*? 'To stop the breath' may be *animam . . . rumpere*. A literal translation of the next phrase, *requies . . . laborum*, shows that an epithet only is needed to complete the hexameter, *rumpere* then falling in the next line. The context implies a desire for death, and so *optata*

or *optanda* is suitable. 'Death' itself may be personified, but *Libitina* is more picturesque; the word may be placed here, or reserved. As a matter of fact, it will not be easy to fit in just now, whereas there is a nice space for **repeating** 'why so slow?' in another form: as 'why (do you hesitate) to quicken your step?' *accelerare pedem.* If the step wants quickening, it must be *tardus*; then with the plural, for metre's sake, we get

quid cessas animam, requies optanda laborum,
rumpere? quid tardos accelerare pedes?

That calls on thee, and offers her sad heart
a prey unto thy dart?

As usual, 'that calls' reads better as 'I call,' or 'see, I call': *te . . . voco*, 'of my own will' *ultro*: now between *te* and *voco* is just the place for *Libitina* with her trochaic ending. Similarly, 'offers' will become 'I offer': *obicio.* The remainder is literally *pectora praedam telis tuis.* Place *praeda* in apposition with the speaker, and add a **redundant participle** *futura*, 'to be,' and you have *telis praeda futura tuis. Pectora* will then go in the hexameter, and for emphasis, *tibi* will precede it; an epithet *supplex* comes naturally out of the general sense.

ultro te, Libitina, voco: tibi pectora supplex
obicio, telis praeda futura tuis.

I am nor young nor fair; be, therefore, bold;
sorrow hath made old,

A glance at the first line shows that one of the cognates of 'young' will be a bacchius, *iuventus*; and this should decide us to mould the sentence thus, 'neither beauty nor youth remains': *nec forma manet nec* – ⏑ *iuventus*, where the missing word is obviously *prima*, or some epithet such as 'fresh.' This leaves space for a molossus; *aude igitur* would do as equivalent, or the more formal *quin audes.* 'Made me old,' *fecit anum* (a lady speaks, as we see from line 3), will do well for the last part of the pentameter. The line may begin *me dolor*, and such an epithet as 'constant' is fitting, *assiduus.* This

we may turn into an adverbial phrase: the 'weight' of grief is a common metaphor, and we may use *assiduo pondere*, thus getting the required dactyl:

quin audes? nec forma manet nec prima iuventus:
me dolor assiduo pondere fecit anum.

Deformed and wrinkled; all that I can crave
is quiet in my grave.

Again, a complete sentence should be made, hereby applying the epithets *deformis* and *rugosa* to the subject of 'crave' (*peto, quaero*, &c.). The sentence will run 'I ask this only,' or (more in the elegiac manner) 'I ask not much,' with perhaps an independent sentence to follow. These hints give for a beginning *non ego magna peto deformis*. But *rugosa* must be paraphased, and this is simple enough, when we find an adjective such as *horrida* to go with *rugis*. The next line may repeat 'I ask,' or say 'let me have quiet': *sit mihi sola quies*. A more idiomatic sentence may be made with *urna*, the poetical word for 'grave,' 'quiet,' being exprest by an adjective, as the amphibrachys *quieta*. The rest of the sentence will then take the form *contineat cineres ... meos*; or *ut teneat*, explanatory of *peto*.

non ego magna peto, deformis et horrida rugis:
ut teneat cineres urna quieta meos.

Such as live happy, hold long life a jewel;
but to me thou art cruel,
If thou end not my tedious misery
and I soon cease to be.

A break comes in the sense after 9, and in elegiacs the last three lines should go into one couplet. For that now in hand we can get a natural antithesis out of the context: '(1) the happy hold long life a jewel, (2) but thou art the only jewel to the sad.' This gives for the pentameter *sed tu tristibus unus* ∪ –. There seems to be no suitable word for 'jewel'; probably Ovid would have said *pretiosior auro*; and if we use this, we must end the pentameter *una quies*. The 'jewel'

cannot be repeated, and *quies* is also in the context. For the remainder, *qui sunt felices* is hopelessly prosaic. But *quisquis* or *si quis erit felix* has a lighter touch; the two sentences may be connected by *erit huic*. *Longa vita* is impracticable here, but for *vita* we may put *dies*, and write

si quis erit felix, erit huic pretiosior auro
longa dies: sed tu tristibus una quies.

Crudelis will then begin the next line, and 'tedious misery' ought to suggest *taedia luctus* or *taedia vitae*; the latter seems preferable because it makes clear once again that the lady asks not to be made happy, but to die. 'End' offers us no suitable translation, but *levare* will do equally well: *nisi* – ∪ *leves* ∪ ∪ *taedia vitae*. A strengthening epithet is *longa*, and *mihi* fits into the other gap. The only real difficulty in the piece is how neatly to paraphase 'cease to be.' The student will remember Virgil's *fuimus Troes*, and note that *fui* would make an excellent ending to the line; excellent from every point of view, for it sums up the whole prayer. This can be introduced as a quotation. As Ovid says *triste 'tamen,'* 'that sad But,' or *saepe 'vale' dicto*; so we may wind up *dicere posse 'fui,'* 'the power of saying, My life is done.' The verb to introduce this will mean 'grant,' i.e. we write *desque mihi tandem*.

crudelis nisi longa leves mihi taedia vitae,
desque mihi tandem dicere posse 'fui.'

XX.

Spring.

Now the golden morn aloft
waves her dew-bespangled wing,
with vermeil cheek and whisper soft
she wooes the tardy spring:
till April starts, and calls around
the sleeping fragrance from the ground,
and lightly o'er the living scene
scatters his tenderest, freshest green.

New-born flocks, in rustic dance,
    frisking ply their nimble feet;
forgetful of their wintry trance
    the birds his presence greet;
but chief the skylark warbles high
his trembling thrilling ecstasy;
and lessening from the dazzled sight
melts into air and liquid light.

GRAY.

The student must not neglect the **Personification** in the first stanza. We have Morn, Spring, and April. Morn is Eos or Aurora, of course: April may be personified without scruple, if we remember how the months talk to Ovid in his Fasti; but Spring needs care. *Ver* is neuter, and Aurora must not woo an abstraction. We cannot call him Flora, because Aurora must not woo a female. The difficulty may be got over by a paraphrase, such as 'Spring's tardy foot,' or 'the coming of Spring,' or the 'god of Spring.'

Now the golden morn aloft
    waves her dew-bespangled wing,

Words and **Form.** The couplet breaks easily into two clauses: '(1) Now morn rises, *or* shines on high; (2) and shakes her wing.' Morn goes to the front, as the keynote of the piece: *ecce Aurora*, and the line may end with *resurgit* or *refulget*. In front of this *aurata* might come, but it would not sound well so close to *Aurora*; let 'golden' be placed then in the pentameter with the second verb, when the convenient word will be *aurea*. A descriptive epithet is now possible for the first line, say *matutina*. 'Aloft' is *sublimis*, which is of no use here; but the same thought may be exprest by *polo*, which follows *Aurora*. Add *iam* to complete the verse. Turning now to the pentameter, we see that a trochee and an iambus are needed for its ending. The English gives us *rore* ('dew') and *quatit* ('shakes'). *Pennas* is obvious (the singular will not scan), and the line may begin with a repeated *iam*, or *et*, followed by an epithet. This should not be applied to *pennas*,

because it is too close, and because as applied to *rore* it binds the two halves of the verse together. For the epithet we choose one that describes *rore*, such as *madido*:

ecce Aurora polo iam matutina refulget,
iam madido pennas aurea rore quatit.

with vermeil cheek and whisper soft
she wooes the tardy spring:

It were easy to translate this couplet literally: *et roseisque genis -- mollique susurro* . . . But such a line, with its chain of ablatives, would be commonplace, even if a verb be added. How much more vivid to describe the cheeks as in the act of blushing, and the lady as whispering! We may repeat *ecce* or *en*, and thus recall the first line of the piece; then taking the verbal expression of 'vermeil,' *rubeo* or *erubeo*, we choose such form of it as shall have a trochaic ending, and so fit the space before *genae*, i. e. the perfect: *en roseae rubuere genae*. Let the 'whisper' be a verb also, *molle susurrans*, and connect by *dum*. For 'woo' no simple word is to hand, and it must be paraphrased *petit* or *captat amore*. Bearing in mind what was said just now of Spring, we translate this *Veris deum*; and from these words an almost complete pentameter is easily arranged. It remains but to find a molossus for 'tardy'; as the adjective *tardus* is not long enough, we cast about for a participle, which will in the accusative have an extra syllable: *cessantem* or *cunctantem*.

en roseae rubuere genae, dum molle susurrans
cunctantem Veris captat amore deum.

till April starts, and calls around
the sleeping fragrance from the ground,

'Till' has been used; but in any case 'soon' would be more vivid: *mox* ⏑ ⏑ *Aprilis*. A suitable verb is *subit*, but if we could think of none, *mox* might be omitted, and there are dactylic verbs that would serve, e. g. *exsilit*. 'Sleeping fragrance' might be *sopitos* . . . *odores*, and the next line might end *qui*

latuere solo. But a neater way of translating this part is to get more weight into the pentameter. There we may place 'sleeping' in a noun form, *sopore*; and the commonplace *odores* may be turned by a poetical paraphrase, 'whatever of fragrance' (neut. adj.), *quicquid odoriferi.* Then *latet terrā* may be put in another way, *terra tenet*, which completes the pentameter. For the first line remains the principal verb, *vocat* or *evocat.* This will need to be expanded, say into 'bids arise,' *iubet exsurgere.* A subject *ille* will now be added, and *circum* or some ablative of origin, anticipating *terra*, such as *campis.*

mox subit Aprilis: iubet ille exsurgere campis
quicquid odoriferi terra sopore tenet.

and lightly o'er the living scene
scatters his tenderest, freshest green.

'Scene' is a hackneyed metaphor in English, while Latin *scaena* means 'sphere' for the exercise of one's powers: and it is rare at that. The equivalent is *rura, agri, campi* and so forth. This gives at once *per vivida rura* for the verse-end. The rest of it goes without change into Latin: *et leviter spargit.* **Redouble the idea,** and you have *per agros.* Now we want an object: what does he sprinkle? Anything like a noun meaning 'green' is impracticable; we again have recourse to the concrete, and use *gemmas* or *gramina, folia, frondes.* The 'tenderest and freshest' can be worked in by a relative sentence. Now we must remember that a string of adjectives will never do. One we may have, say *tener*, which has no convenient cognates; for 'fresh' there are *vigeo* and *vigor*, for 'green' *vireo.* The form of the sentence will therefore be: 'grass which is green with tender freshness,' *quae tenero vigore virent.* The line, as may easily be seen, is complete all but a trochee; and this may be some epithet for *gramina* which bears out one of the other ideas exprest in the sentence:

et leviter spargit per agros, per vivida rura,
gramina quae tenero laeta vigore virent.

New-born flocks, in rustic dance,
frisking ply their nimble feet;

Words. 'New-born': *Iuvenis* is not the word for this, even could it be well used with flocks. A paraphrase is easy: *proles pecoris*, *spes pecoris*. 'Rustic dance': this brings up phrases *rustica turba choros*, *agrestique modo* (*choro*). 'Frisk': *salio*, *salto*. 'Ply': *urgere opus*, *exercere opus*.

Form. No likely phrase offers itself for the last part of the hexameter; so we seize on the verbal ideas and paraphrase them. *Salire*, for instance, will go into *ludere saltu*, and for the infinitive we can find an excuse in one of the usual auxiliaries *iuvat* and the like. The context, however, describing the spring of the year, suggests *incipiunt*. This we will place first, and next it *pecoris proles*, with *ludere saltu* last. It is possible to place *iam* in the vacant space, but commonplace; we have indeed used *iam* already. *Nova* however enforces the thought of the line, 'new-born.' From the words above given we easily choose *urget opus* for the pentameter ending. Its subject must then be singular, *pes celer*, and the adverbial phrase needs no change.

incipiunt pecoris proles nova ludere saltu,
agrestique choro pes celer urget opus.

forgetful of their wintry trance
the birds his presence greet;

Words. 'Wintry': *hibernus*; or use *hiemps*. 'Trance': *somnus*, *sopor*. 'Greet': *saluto* with object, or *verno* may be used, with an abl. abs. to express the cause, e.g. *deo veniente*; or *carmina fundere*, &c.

Form. The first line is rendered by a couple of phrases, *immemores hiemis* and something like *excutiunt somnos*. The latter, as first in time, will come first, and the line may end *carmina fundunt* with *immemores hiemis* in the pentameter. We notice that *deo* and *veniente* need only to be transposed in order to fit the second penthemimer. The compound *adveniente* would complete this line, but for the short final in *hiemis*; but *iam veniente* will do. The subject will now go best in the hexameter, and the fitting word is *volucres*; and we now write

excutiunt somnos volucres, et carmina fundunt
immemores hiemis iam veniente deo.

but chief the skylark warbles high
his trembling thrilling ecstasy;

Words. 'Chief': *praecipue, ante alias (volucres).* 'Lark': *alauda.* 'Warble': *fundo, cano,* &c. The other words are difficult, except 'trembling,' which is *tremulus.* It is best to think of some phrase for singing, not commonplace; such as *mira arte canit,* or *musam ciet,* or *camenam,* which ought to imply a more than ordinary beauty in song.

Form. Before either of the words offered to translate 'chief,' a dactyl is required; we therefore translate 'but' by *sed tamen,* and choose *ante alias* to follow. The remainder of the verse is got by arrangement of the phrases suggested, one of which is a bacchius: *mira ciet arte camenam. Alauda* falls in the last penthemimer, and we easily get as far as *et tremulum fundit carmen.* The final iambus can be found if we paraphrase *tremulum* by *tremulo sono*:

sed tamen ante alias mira ciet arte camenam
et tremulo fundit carmen alauda sono.

and lessening from the dazzled sight
melts into air and liquid light.

Words. 'Lessening': it is tempting to say *minor atque minor,* on the analogy of *magis atque magis*; but the phrase is not pleasing. The idea may be implied more easily than stated, if we say she 'rises in a dazzling course and at length melts into light.' 'Dazzle': *praestringere oculos* is the literal rendering; but a neater turn is given by *fallo,* a 'course which tricks the sight,' *cursus fallens oculos.* 'Light': *lux,* &c., *iubar* (pentameter word).

Form. Two sentences come naturally out of the English one: '(1) rises into the air; (2) melts into light.' No word suggested is of use for the hexameter ending, but 'rises' reminds us of *supremus,* and we ought not to find difficulty in thinking of *petit usque supremum aethera.* The phrase given

under 'dazzled' above,' in its proper construction, becomes *cursu fallente oculos*, and *dum* will do for a link. 'Melts into liquid light' gives at once in *liquidum solvitur* – ⏑ *iubar*. Add *illa* as subject, and the necessary conjunction, and the couplet runs

dum cursu fallente oculos petit usque supremum
aethera, et in liquidum solvitur illa iubar.

XXI.

O WHAT unhoped for sweet supply!
O what joys exceeding!
What an affecting charm feel I,
from delight proceeding!
That which I long despaired to be,
to her I am, and she to me.

She that alone in cloudy grief
long to me appeared,
she now alone with bright relief
all those clouds hath cleared.
Both are immortal and divine:
since I am hers, and she is mine.

CAMPION.

O what unhoped for sweet supply!
O what joys exceeding!

It is somewhat difficult so to model the first line, with its abstract cast, as to produce natural phrases in Latin. 'Supply,' *copia*, *facultas*, to begin with, will not do alone; it is necessary to add some genitive, such as *voluptatis*, *amoris*, or the like. From this we can get a line: *quanta voluptatis . . . insperata facultas*. But the line is heavy; and it is more natural to omit the word altogether, saying simply *insperata voluptas*. Next, some suitable verb must be found; such as *conceditur* or *datur*. *Quae* will give the exclamation; and for the rest, a dative of interest will serve: 'to one in despair,' or even 'to

one unhappy.' *Depositus* bears the meaning of 'given up, despaired of,' and is a fitting metaphor; this may have *mihi* with it, or better *prope*, since the other would narrow the interest somewhat. With *mihi* attention is called to the person; without, to the state. 'Exceeding' means 'exceeding all things,' 'supreme,' or from another standpoint, 'not to be exceeded': *non exsuperanda*, where we see the word of five syllables which the composer longs for. *Non* may be expanded into *nullo modo*, or *non ullis modis*; which, with change to *haud* for the metre, rounds off the line:

quae prope deposito datur insperata voluptas,
gaudiaque haud ullis exsuperanda modis!

What an affecting charm feel I,
from delight proceeding!

'Charm' may suggest *dulcedo*, which being a dactyl in the ablative meets one difficulty of the hexameter. The idea of feeling needs specializing in Latin. We may say 'my heart reioices,' or 'I am delighted,' *gaudent corda* or *delector*; or our 'liver' may 'burn, or the 'blood leap.' Suppose we begin the line *quam salit*, and end it with *sanguis*. The context implies that the 'charm' was new, for the nonce at least, that is *insolita*; and a **redundant participle** *motus* may be now added. We have now said in several ways 'I am happy,' and yet have to say it again. This we may do by using the phrase *pectora mulcet*, allowing *amor* to stand for 'delight.' *Dum* will connect the sentences, *mea* belongs to *pectora*, and for *amor* we state what the context also implies, that it is now happy, not thwarted as so long: *iam felix*, or *iam dexter*.

quam salit insolita motus dulcedine sanguis,
dum mea iam felix pectora mulcet amor!

That which I long despaired to be,
to her I am, and she to me.

'That which' is quite a usual turn of expression in Latin: *quod . . . id sum factus*. The lady should be addressed in the second person, or else a name chosen. 'Despaired' may be

paraphrased 'the fates forbade me to hope,' since the English form is here unusual in Latin and would be heavy in any case: *fata . . . me sperare vetabant.* An initial dactyl will be got in *quod tibi*, and the iambus *diu* fits after the trochee *fata.* To complete the antithesis, add *fore*, which will now answer to *factus sum.* The next line works out almost complete from the English: *id tibi sum factus, tuque* ⏑ – ⏑ *mihi.* Some name scanning as amphibrachys can easily be found.

quod tibi fata diu fore me sperare vetabant,
id tibi sum factus tuque Corinna mihi.

She that alone in cloudy grief
long to me appeared,

The form must here be changed into a complete simile: '(1) As the clouds gather, (2) so thou didst long make me gloomy.' This gives *ut nebulae . . . glomerantur*, which may readily be completed by epithets (*densae, madidae, tristis, atrae*, or the like), and descriptive phrases such as 'by the winds,' 'in winter.' As neither *bruma* nor *ventis* is of help to the verse, we must run over the names of the special winds. We shall then soon hit on *euris*, which with the preposition *ab* forms a bacchius beginning in a vowel, and gives us the end of the hexameter. *Euris* may be regarded as personified, if you will: but there need be no scruple against using *ab* in the instrumental construction; plenty of authority has been given for this already (p. 22). Add to the wind an epithet of its own, and arrange in the most telling fashion, and this line is done. For the application, let some word be chosen which suits both literal and metaphorical clouds, e.g. *contristo*: this gives *sic contristabas. Diu*, as emphatic, may stand last for once in a way (see p. 32); and 'me' is not hard to paraphrase by some trochee or dactyl, *corda* or *pectora*, to which *nostra* may be added. It will be more artistic, however, to use here a word which shall balance *euris*; 'grief' that is, which does to my heart what the winds do to the sky, covers it with clouds:

ut densae madidis nebulae glomerantur ab euris,
sic contristabas corda dolore diu.

The epithets in the former line are far from meaningless, as must be recognized; the line gives the same effect as this:

'As thick and dank the gathering clouds
Are driven by the blast.'

'Alone' we have found no place for. It means, of course, 'only,' 'she did nothing but this.' *Nil nisi* would accurately translate it, but to get in the phrase would cost more than it is worth. The effect of our emphatic statement is not greatly different, though the form is so.

She now alone with bright relief
All those clouds hath cleared.

In the same way, a simile must be made here also, and one closely answering to the former. It will naturally take some such shape as this: '(1) As the sun dispels the clouds, (2) so thou bringest me light.' 'Relief' means 'you relieve me,' and may be translated *levare dolorem*; but the same thought is exprest by 'dispels.' As it is the sun's heat we wish to lay stress on, *sol ardens* is the proper phrase; and between these we may place a dactyl *dissipat*. *Ut nebulas* completes the translation, but something must be added; and that is obviously the sun's 'rays': *radiis rapidis*. These words have now only to be arranged to form a hexameter verse. For the succeeding line, we get at once *sic mihi das lucem*. *Das* can be expanded into *dare* (or *reddere*) *soles*, and its place filled by *tu* or *iam*: the latter here is the right word, because a contrast has to be brought out between 'then' and 'now.' We may get a pretty antithesis if we call the lady *lux mea*; if so, another verb must be found scanning as a trochee. Such a verb is *ferre*.

ut rapidis nebulas radiis sol dissipat ardens,
sic mihi iam lucem, lux mea, ferre soles.

Soles is only admissible on the supposition that things have completely changed; that this is no isolated joy, but a new condition. This assumption is not necessary, but it is possible, and we therefore make it for our own convenience.

Both are immortal and divine:
Since I am hers, and she is mine.

'Both' is most conveniently exprest, and most neatly, by **breaking it up into its parts**: 'I am divine, you are divine.' *Divinus* helps little, but with *deus* we get an easy beginning: *ecce deus fio, dea tu! Aeternus* will never do for 'immortal.' The idea was implied to Roman ears in *astra*, and we may use the familiar *sic itur ad astra*. 'I am hers' may be exprest by *teneo*, with *tenes* final for 'she is mine.' To complete the line is easy, and means only the insertion of the pronouns and the lady's name:

ecce deus fio, dea tu! sic itur ad astra!
namque ego te teneo, meque Corinna tenes.

XXII.

The Beggars' Holiday.

CAST our caps and cares away:
this is beggars' holiday!
At the crowning of our king,
thus we ever dance and sing.
In the world look out and see,
where so happy a prince as he?
Where the nation live so free
and so merry as do we?
Be it peace, or be it war,
here at liberty we are,
and enjoy our ease and rest:
to the field we are not pressed;
nor are called into the town,
to be troubled with the gown.
Hang all offices, we cry,
and the magistrate too, by!
When the subsidy's increased,
we are not a penny sessed;

nor will any go to law
with the beggar for a straw.
All which happiness, he brags,
he doth owe unto his rags.
JOHN FLETCHER, 1622.

Cast our caps and cares away:
this is beggars' holiday!

The alliteration should be noted and reproduced; this may be done by choosing *ponere* for 'cast away': *pillea ponamus*. The same word can be used metaphorically, as 'cast' in English. Instead of proceeding *curasque*, it will be more effective to **repeat the verb**[1]: *curas ponamus*, and the last word in the line may be a descriptive epithet, provided it has point: *edaces, acerbas*. The second line is conveniently paraphrased by an appositional *turba* or *caterva*, since no plural will help us on with the composition of the verse. For 'beggars' we have *mendicus*, or a vaguer word such as *sordidus*. *Inops* or *egenus* may possibly do, though these mean 'needy' only; but *pauper* certainly will not do; its meaning is merely 'of small means.' This gives *sordida turba*. 'Holiday' suggests such phrases as *en sua festa colunt, iam redeunt festi . . . dies*, or *dies agimus festos*. Out of this material a line may easily be arranged.

pillea ponamus, curas ponamus acerbas,
en agimus festos sordida turba dies.

The first person is used below, and we will do the same here.

At the crowning of our king,
thus we ever dance and sing.

The sentence will take some form such as this: 'When we crown our king,' *dum . . . coronamus regem. Coronamus* finds its proper place after an initial trochee, say *namque, nempe*; and *regem* may be paraphrased *tempora regis*. An instrumental *sertis* may be added, and the conjunction 'when' placed after it. *Dum* or *cum* will fit the space, but *ubi* gives the better

[1] A word repeated often takes the place of a conjunction: as *Her.* xi. 70 **dat** populus sacris, **dat** pater ipse viam.

rhythm. 'Dance' and 'sing' suit the pentameter in the noun form: *carmina, chori.* The shape of the Latin sentence will naturally be 'We give forth songs mixt with dances,' from which we soon extract *carmina mixta choris. Sic damus* may stand initial; and all that now needs doing, is to give the participle to *choris* in a longer form *immixtis,* and add some epithet such as *laeta.*

namque coronamus sertis ubi tempora regis
sic damus immixtis carmina laeta choris.

In the world look out and see,
where so happy a prince as he?

'Look out' seems to demand *circumspice,* which would do well enough; but a more idiomatic turn is the conditional without *si, circumspicias.* If this be used, we must look for another dactyl; and this comes out of a paraphrase such as *circum . . . feras . . . lumina.* 'In the world' may be *per terras, per orbem,* or to suit our line *per totum . . . mundum,* with *lumina* between. We now want a trochee to precede *feras,* and something of the nature of an epithet for *lumina* will meet the case. As the implication is, 'look as long as you will, you will not find,' or 'look till you are weary,' 'with unwearied eyes,' we bethink us perhaps of *indefessa.* The English of the following line gives an amphibrachys *beatus,* which we make comparative by adding *magis* somewhere, or *potius.* It needs little skill to set down next *nostro rege,* and *erit* will be the verb:

indefessa feras per totum lumina mundum,
quis potius nostro rege beatus erit?

Note the strong effect of a word like *ĭndēfēssă.*

Where the nation live so free,
and so merry as do we?

A relative is omitted before 'live,' the common Elizabethan idiom, but this should cause no confusion to the reader. 'Live so free' does not work out literally into Latin. We should say 'live a freer life,' or 'who have (*quibus est, datur*) so free a life,' which gives at once a dactyl, and more: *tam libera vita.* The

line may begin with *quîs datur*. Now to get in the word 'nation.' A noun in apposition must be clumsy, but the thought is equally clear, and more neat, in such a shape as *inter tot populos*. A line is now made, but a heavy one, and inadmissible for that reason. It may be made light and pleasing at once by changing the order, *tot populos inter*, and using *data* for *datur*, with *est* at the end in elision. 'Who so merry' is the thought of the next line; and this suggests *tot gaudia* or *tot iocos*, which we connect by *que*. A verb is now all that we want, *carpit*, in order to write (inserting a parenthetic *rogo*, with short final):

quîs data, tot populos inter, tam libera vitast?
gaudia quis carpit tot, rogo, totque iocos?

Be it peace, or be it war,
here at liberty we are,

The student may be tempted to apply the rule of antithesis here, and say 'If there is peace, we are happy; (2) if there is war, we are free.' But that would make a poor couplet. The first limb lacks all point, because in peace people are expected to be happy; and as a fact, both adjectives apply to both peace and war. We must therefore use *seu—seu*, and keep 'peace' and 'war' together, as in the English. Two sentences will be made out of it, with appropriate verbs: *bella movent* and *pace fruuntur*, with *alii* or some other word as subject. We now want only a short epithet for *bella*, such as *fera*. For 'liberty' avoid using *libera vita* again so soon; the idea comes out with other phrases, such as *curis soluta*. *Pariter* adds point, being conjunctive while the form of the previous line was disjunctive. A verb must now be found to govern *nos*, and to admit of *vita* as its subject: *delectat* is the kind of thing, and a word for the pentameter final, with similar meaning, is *fovet*.

seu fera bella movent alii, seu pace fruuntur,
nos pariter curis vita soluta fovet.

and enjoy our ease and rest:
to the field we are not pressed;

These lines enforce and amplify the thought of line 10; and we will place the parts of it in the opposite order to the parts of 9

with which they are contrasted. 'Ease' and 'rest' call up useful words, *otia* and *quietem* (bacchius). The latter may be expanded *sortesque quietae*, or *serenae* (which sounds better), and we may make the nouns subjects, by using a verb such as *contingunt*. This molossus placed after the dactyl *otia* brings us to the caesura; and *nobis* completes the verse. 'Pressed' is used in its special sense, once too familiar to Englishmen: *vi non cogimur*. Suppose we here **personify** war, and say that the god of war does not compel us: *bellicus* or *armiger haud cogit . . . deus*; then the rest of the sentence will be *bella movere*, or, as that verb has already been used, *ciere*, *subire*, or the like.

otia contingunt nobis sortesque serenae;
armiger haud cogit bella subire deus.

nor are called into the town,
to be troubled with the gown.

To make a long line out of the former of these, we may expand *urbs* by adding a reference to the forum: *non urbem petimus* to begin with, then 'the forum does not worry us,' *lacessit*; which suggests that as there were many such places in Rome, we may use it in the plural, and say *fora plena lacessunt*. *Non* repeated, with the object *nos*, finishes the line. 'Gown' is natural enough in Latin, and is most useful in the nominative. We may write *non toga vexat*; and an **instrumental** may be added, *curis . . . suis*, when the verb will pass into the first penthemimer, and an epithet, such as *longa*, take its place. *Non* and *nos* again repeated complete the couplet.

non urbem petimus, non nos fora plena lacessunt,
non vexat curis nos toga longa suis.

Hang all offices, we cry,
and the magistrate too, by!

'Hang' is in colloquial Latin *i in* (*malam*) *crucem*, *malam rem*, *i dierecte*, or the like. The first can be enlisted into our service, *inque crucem . . . abi*, but is only appropriate to persons; accordingly it will go with the second line, if used at all. A more suave expression must be found for the 'offices'; and

such abound in elegiacs—*nil moror, quid iuvat, quid mihi cum* . . . and so forth. Of course *officia* will not do for 'offices,' meaning as it does 'services,' or 'kindnesses,' 'duties,' and things of that sort. The nearest phrase we can get is *cursus honorum*, which may stand last; it is in the Latin manner to add some reference to particular offices or symbols of power, such as lictor and fasces. The line may run *quid fasces lictorque iuvant*, if the meaning be 'I don't care for these things'; but it may also mean 'I don't fear them,' in which case *terrent* or some synonym must be the verb, or we must use *quid mihi cum lictore*, a phrase vague as the English. Passing on, we note 'by,' an abbreviated oath (for 'by God' or the like) common in Elizabethan English; this would be *per deos, di magni, pro di*, or any customary expletive. It is difficult to get a neat line out of this, because *que* is not natural; otherwise we might translate *inque crucem, pro di! tu fere consul abi*, choosing the consul as the supreme magistrate. Perhaps *te cruce dignor ego* may help us, or Horace's *pasces in cruce corvos*. A line might be made, again, out of phrases used in curses or *dirae*: such as *devoveo Diti carmine*, or *sacro te* to the infernal deities, *detestor, exsecror*. Nothing seems to be quite satisfactory, but perhaps the half line given just now is open to least objection, the other half containing *consul* with the epithet next him which he would most object to, *servilis*:

quid fasces lictorque iuvant, quid cursus honorum?
servili, consul, te cruce dignor ego!

When the subsidy's increased,
we are not a penny sessed;

Taxes in the modern sense were not known in Rome, as the citizens lived on the tribute of others; hence no word, not *decuma, vectigal*, or *tributum* carries quite the same associations. But neither does 'subsidy'; and while *tributum* is a close enough translation of this, the sentence may be made sufficiently wide to cover citizens, if citizens had to be taxed. We may say, that is, 'if *tribŭta* vex other people, they do not vex us.' *Tributa* should come last in the line, as an amphibrachys, which seldom sounds well elsewhere in the hexameter; and *si forte* may

precede it. *Premunt alios* will give verb and object, and it is clear that many participles may stand before *premunt*. 'Increased' we may call 'doubled,' *geminata*; and the sentence may be finally brightened, by turning it into a question with *quid*. 'Sessed' is *censemur*, with the ablative of rate; and the student has doubtless learnt from his Latin Primer (perhaps like Apuleius *aerumnabili labore*) that *stipis* means a small coin. It will soon occur to him then to put down *at non censemur nos stipe*, and the line may be completed by stating bluntly the upshot—*nulla damus*, 'we pay no taxes.'

quid geminata premunt alios si forte tributa?
at non censemur nos stipe: nulla damus.

Nulla now comes into strong contrast with *geminata*, and binds the couplet together.

nor will any go to law
with the beggar for a straw.

The sense must be split up into parts; as thus—'(1) Our property is only straw; (2) who will go to law with us?' Or the first clause may be made relative, 'Whose property,' &c. If this go into the pentameter, as it may, *opes* will be the word to use; if not, *divitiae* or *patrimonia*. Here we have a dactyl, and 'straw' may be expanded into 'a handful of straw,' *stipulae . . . maniplus*, or *fascis*, a 'bundle.' *Nec quibus* gives an initial dactyl, and with *est* added, the line needs only a trochee besides; this may be a suitable epithet for *patrimonia*, *parva* to wit. 'Go to law' is *lege agere*, or *vocare in ius*; and 'any' (after *nec*) will be *ullus* or *ullus homo*. A combination of these phrases in the present tense (for *vocabit* cannot go in, though *aget* can), with *nos* as antecedent for *quibus*, will produce a full pentameter.

nec quibus est stipulae patrimonia parva maniplus
lege agit, aut in ius nos vocat ullus homo.

All which happiness, he brags,
he doth owe unto his rags.

'Rags' should come last, as the climax; *pannis* must therefore be discarded for its diminutive *panniculis*. *Gaudia* will be

a dactyl to precede it, and the rest of the pentameter will be *tantaque* ('all this') *debemus*. The first line will **repeat the idea** in other ways: *hanc laetitiam, hanc vitam beatam* (recalling the earlier part of the piece). 'He brags,' may be rendered by *mihi crede* (of course no phrase in the third person is admissible), and this will naturally precede the bacchius *beatam*. The rest needs only *nos* and a conjunction to complete the piece.

hanc nos laetitiam, hanc vitam (mihi crede) beatam,
tantaque debemus gaudia panniculis.

The student will note that *panniculis*, by its exceptional length, forces itself into prominence, which is just what we want it to do.

XXIII.

Spring.

THE groundflame of the crocus breaks the mould,
Fair Spring slides hither o'er the Southern Sea,
Wavers on her thin stem the snowdrop cold
That trembles not to kisses of the bee:
Come Spring, for now from all the dripping eaves
The spear of ice has wept itself away,
And hour by hour unfolding woodbine leaves
O'er his uncertain shadow droops the day.
She comes! the loosen'd rivulets run;
The frost-bead melts upon her golden hair;
Her mantle, slowly greening in the sun,
Now wraps her close, now arching leaves her bare
To breaths of balmier air.

TENNYSON.

The difficulty of this piece lies mainly in the delicate charm of the phrasing; which, with an artist so refined as Tennyson, must largely vanish in any translation. We will, however, attempt the task, satisfied if our rendering approaches the original

as near as the more stereotyped and matter-of-fact nature of Latin will allow.

The groundflame of the crocus breaks the mould,
Fair Spring slides hither o'er the Southern Sea,

Flamma crocorum, though bold, is not unnatural, and could not fail to convey the right meaning. The rest of the line may be turned into Latin without much change: *rumpitur e gleba.* From the verb we extract *fissa* for epithet, and from the context *nova* to go with the subject. The second line also will scan if literally translated, when 'fair' is left out: *verque* followed by *per austrinum* (or *australem*)...*oceanum*, which only needs a dactylic verb for 'slides,' *labitur*, to complete it. *Oceanum* may here stand last (see p. 29), and the exceptional rhythm has the smooth effect which the sense requires.

rumpitur e fissa gleba nova flamma crocorum,
verque per australem labitur oceanum.

Wavers on her thin stem the snowdrop cold
That trembles not to kisses of the bee:

No word exists in Latin for 'snowdrop,' and we must be content with a paraphrase, *niveus flos* or *flosculus*, eked out by the description here given. 'Stem' is *canna*, *culmen*, *calamus*; the line may end with *tremit*, or 'trembles' may be hinted at by the verb in the preceding line. Perhaps 'droops the cup,' *calicem detorquet*, may serve; it is not easy to find another verb which will come nearer to the English, without harshness. 'To the kisses' is *ad oscula*; and *non apibus* may change into *quique apibus nullis*, the last word giving a final spondee. For the pentameter, we now have *flos tenero niveus*, followed by the only word for 'stalk' which gives a dactyl, *culmine*. If *tremit* be added, there seems to be no word that can precede it; but if we use *adest*, the complementary participle *fultus* will complete our couplet.

quique apibus calicem detorquet ad oscula nullis
flos tenero niveus culmine fultus adest.

Come Spring, for now from all the dripping eaves
The spear of ice has wept itself away,

An initial dactyl comes out at once, *Ver ades.* 'Spear of ice' may be softened into *glacies* (or *stiria*) *pendenti cuspide*; or the contrast hinted between the sharp icicle and soft tears may be made more distinct: 'the icicle, which was once a spear, *quae prius hasta fuit*, dissolves into tears, *solvitur in lacrimas*.' The former would be more usual, and also more commonplace; the latter would strike a Roman as something new, but neither harsh nor incomprehensible. We therefore prefer this, as reproducing in some sort the distinction of the English phrase, which does go beyond the commonplace. The hexameter has now to be finished. We shall find, however, that *solvitur* is wanted below; so let another word be substituted, such as *fluit* or a compound, *effluit*. *Stiria* will furnish the fifth foot; for 'eaves' *a trabibus* will do, or *a madidis tectis*, the construction being completed by *dependens* (or an adjective like *pendula*, if place can be found for it).

Ver ades! a madidis dependens stiria tectis
effluit in lacrimas quae prius hasta fuit.

And hour by hour unfolding woodbine leaves
O'er his uncertain shadow droops the day.

'Hour by hour,' *in horas*, will stand first with *que* added. For 'woodbine' no poetical word is forthcoming, and we are reduced to generalities: 'as the leaves unfold or grow,' *foliis se pandentibus* or *crescentibus*, to which add *silvae* (dat. comm.). Another way would be to particularize oaks or beeches or what not. These words arranged lack but the final foot to make a full verse; and as this must begin with a vowel, we take 'shadow' from the next line: *umbram*. 'Droops o'er' may be *languet ad* with 'uncertain' following, *incertam*, and *dies* will stand last. But *languet* may be paraphrased *vergit ... languida* and if we add a **redundant** *facta*, the couplet is done.

inque horas foliis silvae crescentibus, umbram
vergit ad incertam languida facta dies.

She comes! the loosen'd rivulets run;
The frost-bead melts upon her golden hair;

'She comes' reminds us of 'Come Spring,' and is therefore best translated by some phrase reminding us of *Ver ades.* For this reason *ver adit* or *ver venit*, is better than *ecce venit*, or other such. There is little to choose, but *venit* has the advantage of alliteration, and is almost as close in form, quite as close in the meaning. 'Rivulets run' gives at once *flumina currunt*, to which we may prefix *solutaque* ('loosened') if we couple some other noun with this, say *fontesque.* 'Upon her golden hair' is *in flava . . . coma*, and a convenient word for 'frost' is the amphibrachys *pruina.* 'Bead' seems to be impracticable here, for to introduce *globus* or any such word would make another word necessary for the construction: *globis liquefactis* or the like. We will do what we can with an epithet, *dura* for instance.

Ver venit! en fontesque solutaque flumina currunt,
solvitur in flava dura pruina coma.

Her mantle, slowly greening in the sun,
Now wraps her close, now arching leaves her bare
To breaths of balmier air.

These three lines can hardly be brought within compass of two, so let four be made of them: 'close' will go in one couplet, 'bare' in the other.

'Mantle greening' is translated by *vestis . . virescit*, where we see a verse-final waiting for us. *Sole* will complete the fifth foot, and we may add *ardenti.* With a preposition, not necessary but allowable, we get something that will scan: *vestis in ardenti.* 'Slowly,' *paullatim*, just finishes the line. Having changed 'greening' into a finite verb, we may carry on the sentence with *dum*; though no such link is necessary. 'Wraps,' *tegit*, can be easily paraphrased *tegmina dat*, and 'close' is *arta.* 'Now . . now' is translateable in several ways: *nunc . . nunc, hic . . hic*, or *inde . . inde.* The last gives us a metrical phrase, *inde dat arta*, and 'her' may be rendered by *deae.* A foot is still wanting, and this is got by changing *deae* (dat.) into *membris deae* (gen.).

vestis in ardenti paullatim sole virescit,
tegmina dum membris inde dat arta deae.

Similarly we go on, *inde sinit nudam*, a literal translation. 'Arching' will be 'arch fashion,' *arcus more* or *modo* or the like; but it is easily paraphrased 'if anywhere it rises into an arch,' *si qua consurgit in arcum*. 'Bare to balmier air' implies a purpose, and we may write 'in order that a balmier air' may 'fan' her, or 'recruit' her: *almior ut ventus*. The verb may be *novet* or *renovet*, or by a simple paraphrase *renovare queat*; to which ad *iam*, and we have

inde sinit nudam, si qua consurgit in arcum,
almior ut ventus iam renovare queat.

XXIV.

So far the form of our specimens has been to some extent at least a guide for the translator; at all events, the English poem has served to excite in him some of that interest and brightness which calls up poetic images. It may be useful to see a method of dealing with ideas in their barest form. If the writer has his mind full of Ovidian phrases and imagery, he ought to find no difficulty in making a background for any idea that can be expressed in Latin prose. To show how this may be done, we shall take first a few simple or even dull statements, and then a familiar nursery rhyme.

We choose for our first attempt a sentence which is guiltless of the slightest suspicion of poetry:

'I am a teetotaler.'

There seems to be here nothing that can help us, either in form or suggestion. But let us look more closely. A teetotaler drinks no wine; at once the new word brings life into the sentence. It suggests Bacchus and his attendant revels, and will (if the reader be familiar with Latin literature) call up many a phrase and line from the poets. Now, what is Bacchus to the teetotaler? Obviously the teetotaler is disgusted with Bacchus. It may be that he is a little tempted by him, and consequently hates him all the more. We can imagine him crying out, 'Why do you invite me to your bottle, Bacchus?'

And perhaps he would be astonished to find how easily his exclamation goes into Latin verse: *quid me, Bacche, vocas?* But he has not yet expressed his dislike of the jovial god: *non amo te*, no, that will not quite do. We must think of some synonymous phrase—verb or adjective: *non places* is no better, but *non gratus es mihi* will perhaps do. Now the excited teetotaler dimly perceives that he has nearly got an ending to his pentameter; for with one more syllable, such would be *non mihi gratus ⏑ es*. However, it is easy to turn this into the future *eris*, and the half of both lines is done.

Suppose we finish the pentameter first. *Mihi* suggests the glaring contrast of others, *aliis*, to whom he is *gratus*; and we need only add a contemptuous *sis* to make the line complete. The hexameter offers another possible antithesis. 'Why do you entice me?' is naturally followed up by 'it is of no use,' or better, 'I despise you!' *sperno te*, to which we add *Bacche, vocantem*; and the couplet is done.

quid me, Bacche, vocas? sperno te, Bacche, vocantem!
sis aliis gratus, non mihi gratus eris.

Another simple sentence, and one not in the least poetical, is

'Put some coal on the fire.'

How would a Roman poet say this? We recall Horace's *ligna super foco large reponens*, and out of this it is easy to get *ligna reposta foco*. Personify fire as *Vulcanus*, when of course he will be the natural subject; and give him some such verb as *habeat*. In the hexameter we describe what any one might have said under the circumstances: 'look sharp!' *tolle moras*; 'don't you see the fire is low?' *cernis decrescere flammas?* the two connected by (say) *neque enim*, and here is the couplet:

tolle moras (neque enim cernis decrescere flammas?)
Vulcanusque habeat ligna reposta foco.

Take again the following:

'He swears black is white.'

The abstract form must first be made concrete: and this the poet will do by taking two concrete things, black and white. Such are coals or negroes, and snow or swans. The negro may recall Memnon, a highly poetical personage, sufficient to

give dignity to any verse. And now the pith of the verse will be: 'he swears that swans are as black as Memnon,' or 'of the colour of Memnon,' which gives a rhythmical phrase—*Memnonio* – ∪ *colore* ∪ –. 'Swans' may be *olores* in the hexameter, but for strength of contrast must be placed in the other line; hence we choose *cycnos*. The trochee required may be *esse*, and if 'swears' were but an iambus, we should have a pentameter line. This not being so, suppose we write *refert*, and make 'swears' fill the hexameter. Phrases at once come into the memory: *ille deos testans*, or *numina testatus*, are two out of many. The remainder of the line may be a lament at his shameful perjury: *falsae periuria linguae!* and we have

Ille deos testans (falsae periuria linguae!)
Memnonio cycnos esse colore refert[1].

Or again: take a popular saying, such as this—

'Everything comes to him who waits.'

This goes readily into a pentameter, if we break it up into two sentences: '(1) Wait; (2) everything comes in its time':

exspecta: veniunt tempore cuncta suo.

From this a contrasted idea may be evolved, if necessary, to form a hexameter—something that emphasizes the lapse of time, and hints that 'the time' may be long in coming. 'Time rolls by,' *tempora labuntur*; and then again, with **repetition**, 'the years roll also,' *labuntur et anni*, or 'the cycle of ages rolls,' *saeclorum labitur ordo*:

tempora labuntur, saeclorum labitur ordo;
exspecta: veniunt tempore cuncta suo.

So too with the saying,

'It is a long lane that has no turning.'

This we break up into '(1) Many a lane is long, *or* there are many roads in the world; (2) long tho' it be, it turns at last.' For 'lane' we may use *semita* or *callis*, *via* even; thus *semita ducit* may end the line, and we may complete the idea by such phrases as *per terras*, *per saltus*, *per montes*. Taking a couple of

[1] Compare *Ep. ex Ponto* iii. 3. 96.

these (such as form complements to each other), and adding *plurima*, we get

plurima per montes, per saltus semita ducit.

'Though' may be *sit licet*, or with the adjective, *sit longa*; the latter part of the pentameter will begin *flectitur illa*, and *tamen* (as here very emphatic) may go last. This with *at tandem* gives

longa sit, at tandem flectitur illa tamen

In fact, there is scarcely any ordinary idea which may not be put into the elegiac form. As a further indication of the manner, and proof of the fact, our last exercise shall be a nursery rhyme.

XXV.

THIS is the house that Jack built.
This is the malt that lay in the house that Jack built.
This is the rat that ate the malt.
This is the cat that killed the rat.
This is the dog that worried the cat.
This is the cow with the crumpled horn, that tost the dog that worried the cat.
This is the maiden all forlorn, that milkt the cow with the crumpled horn.
This is the man all tattered and torn, that kist the maiden all forlorn.
This is the priest all shaven and shorn, that married the maiden all forlorn unto the man all tattered and torn.
This is the cock that crowed in the morn, that waked the priest all shaven and shorn.

The piece before us tells a tale, but a tale plain and unvarnished, without semblance of literary form except in the rhythm, and the recurring rimes. It is clear, then, that the

form must entirely change in translation. We have, in fact, to tell the story, not as the simple mind of the child conceives it, a series of pictures with connexion unexplained; but as the polished Latin poet would conceive it, and deck it out with his own favourite tricks and tags.

Some of the scenes can easily be rendered in one line; but that would be to take from their relative importance. The Latin poet goes leisurely on his way, not concerned with strength of impression so much as with variety and grace. To do likewise, it will be best to make one couplet at least out of each scene, to express clearly in words their connexion, and above all to change the recurring 'this' for all possible variety of expression. Nor need we be afraid of the humour of the piece; Ovid could appreciate the mock-heroic on occasion.

This is the house that Jack built.

We will begin in solemn style, *stat domus*. Then instead of a bald *quam struxit Iacchus*, let us imagine Jack in the act; gathering his bricks (*lateres collegit Iacchus*) and laying them carefully in order (*ordine quemque suo*). Or perhaps we may make him the hero of ancient legend, and magnify his deed by calling the house *praecelsa*: recounting how old legends tell that Jack with his own hand built the mighty pile: *ipse sua . . . aedificasse manu*. We have now a noble conception how this couplet ought to work out; it remains to discover the proper words. We want to find some word meaning 'is said,' not a dactyl like *dicitur*, but one ending in a trochee, i. e. of the first, second, or fourth conjugation. Such are *narratur* and *perhibetur*. The latter is more recondite, and better suits the mock heroics we aim at. The couplet will be done, can we but find two spondees or their equivalents, as will be seen when you write down the phrases suggested. Let these be *tantas* in the first and *moles* in the second (*molem* will not scan):

stat praecelsa domus: tantas perhibetur Iacchus
ipse sua moles aedificasse manu.

Perhaps the effect is heightened by reading *artifici* in place of *ipse sua*.

This is the malt that lay in the house that Jack built.

The second picture carries the story along simply, and needs neither introductory particle nor any other aid to the understanding. 'In it there is malt' is what we have to make into our couplet. *Intus habet* is natural for a beginning, but 'malt' (*hordea*) seems perhaps very little to fill a line and a half. No, not so. Malt is a cereal, that is to say, *Cerealia dona*: which phrase is a godsend, for now our hexameter is as good as done. Of course in so noble a pile as the House that Jack built there must be plenteous store of the grain, *largas segetes* that is, which stands at once in apposition. But so far we have only said 'grain,' and we must say 'malt'; how can it be described? Obviously by its use: the grain 'which makes beer.' But the Romans had no beer; we dare not borrow *zythum* from the Egyptians. Still *mustum* is 'fermented liquor' of all sorts, and *lutea musta* comes near enough to beer for any that know it; for those that know it not, how can the precious beverage be described? 'To brew,' *coquere*, gives us our verse-final, *coquunt*; *ex quibus* may begin the line. We are still short of a word or two; surely we may add a dative of advantage in this case: 'for the thirsty'? Although all will not quench their thirst with this draught, we must risk it: *bibulis*. But still a gap is left, and too short for anything but *heu*, which will never do, though the teacher may expect to see it in some copies *metri gratia*. However, *ex quibus* may be shortened into *unde*, and from *coquunt* 'tis but a step to *solent coqui*, and the line is finished.

intus habet largas segetes, Cerealia dona,
unde solent bibulis lutea musta coqui.

This is the rat that ate the malt.

A new figure enters upon the scene. O horror! Is all the architectural ability of Jack, all his domestic prudence, to go for nothing? Am I deceived, or do I see a mouse? *Fallor, an aspicio murem?* I am not deceived—*non fallor!* What is he doing? eating the malt—*est hordea!* and with his tooth, as I clearly see, that greedy tooth—*avido dente*. The reader will perceive that in his excitement a couplet has sprung from his

brain, half-armed at least. That gnawing creature, *mordax pecus!* At the end of the hexameter we will repeat *est mus*, and then all we have left is to change the second *fallor* to the plural:

fallor, an aspicio murem? non fallimur: est mus,
est avido mordax hordea dente pecus!

The student will remember that *pecus* is sometimes used for small creatures; indeed if it were not, the style would permit a licence like that in Shakespeare's 'mice and rats and such *small deer*.'

This is the cat that killed the rat.

But mice do not have it all their own way. If a mouse preys on malt, a cat preys on mice; which rêflexion, so admirably philosophic, suggests a neat antithesis of two phrases with *praeda*: *praeda seges muri* and *mus feli praeda*. The *mus* can go between, and a suitable epithet for the ravening cat will be *feroci*. But this is only reflexion; did it so happen? Yes, there she is—out she leaps: *exsilit haec*. The rest of the story is familiar to each one of us; see, she catches the creature with her claws, *unguibus ecce rapit*. Add *curvis*, and you have:

praeda seges muri, mus feli praeda feroci:
exsilit haec—curvis unguibus ecce rapit.

This is the dog that worried the cat.

Ah, poor pussy, you little thought how you would be rewarded for defending the patrimony of Jack! Why were you so careless? *Heu secura nimis!* Though you did punish crime, *scelerum vindex*, you were unlucky, *infelix*. Fortune has been so kind to us thus far, that *infelix* comes as a shock; no dactyl can be got out of it by hook or by crook. Perhaps we may recollect that *prospera* is a synonym, and that we can negative it by *non* or (better) by *male*. If so, we may pass on to the cause of our lament—'A dog worries the cat.' Still addressing the cat, we proceed: 'O destined in thy turn to be worried by a dog,' or 'torn to pieces,' *dente canis dila-*

nianda invicem; which we make metrical by tmesis, *inque vicem . . . dilanianda canis.* Now change *dente* to *morsu* and our couplet is done:

heu secura nimis, scelerum male prospera vindex,
inque vicem morsu dilanianda canis!

This is the cow with the crumpled horn, that tost the dog that worried the cat.

But even dogs, strong as they are, are dogged by the fates: *at sua fata canes urgent.* A cow with a crumpled horn, *vacca curvo cornu*, tosses him aloft—*torquet in alta canem.* Now the difficulty of the pentameter is met, but no dactyl seems ready for the first line. *Vacca* will help, but needs a bacchius. There is, however, a bacchius which means 'dog,' *Molossus*; and *nam* will give a link for the two sentences. 'Crumpled horn' all but completes the pentameter, and does so quite when we bethink us of the longer adjective *curvatus.* Finally, as *canem* is no longer needed, we add *poli* to help out the neuter plural *alta*:

ast urgent sua fata canes: nam vacca Molossum
curvato cornu torquet in alta poli.

This is the maiden all forlorn, that milkt the cow with the crumpled horn.

The second Act of our drama now begins. We have seen like some tall palm the lordly mansion rise; the destroyer we have seen, and his condign punishment. Fate, in the form of a dog, has issued forth, and with her usual impartiality, punished the innocent, without neglecting the guilty. Now the tragic element has past, and we are to see virtue and modesty rewarded. The captious may object that the unities are not observed, and ask what a maiden all forlorn has to do with the House that Jack built. Perhaps in the original legend Jack was the faithless swain who left her all forlorn; perhaps she and the ragged man lived on malt in solid and liquid form in Jack's house, after the matrimonial ceremony. Anyhow, of one thing we may be sure: the cow with the crumpled horn

deserved a tender milkmaiden to wait upon her. We therefore cannot go wrong if we say to the cow, *est tibi* (*sitque precor*) *virgo quae mulgeat*, which (be it observed) is an almost literal translation, and I do not see how it could occur to the mind otherwise. However, we may be helped further on our way if we add an object *ubera*, and place *virgo* last in the line. The vocative *vacca* may begin the next. The 'forlorn' state of the maiden will be overdone, if we describe her as dissolved in tears and grief, *lacrimis tristitiaque*, tempting though it be. But we are surely justified in assuming that the man she loves, *carus procus* (or the 'false' swain, if you will), does not love her. This, put in the reverse way, becomes naturally enough *non placet illa proco*. We now add a conjunction *sed*; kind though she is to her cow, yet alas! *heu!* she is not dear to her swain:

est tibi (sitque precor) quae mulgeat ubera virgo,
vacca: sed heu caro non placet illa proco.

This is the man all tattered and torn, that kist the maiden all forlorn.

But there is another who will console the forlorn: *at alter*... perhaps *solacia* may be useful; or, we may say he does the duty of the first, plays his part (to use a common metaphor): *partes agit alterius*. These words are readily arranged metrically. What if he be ragged, *pannosus*, *pannis obsitus*? The observant versifier can hardly miss seeing that this has only to be turned into a vocative (with a change to *agis*) to give a dactyl and spondee. 'You kiss her!' *basia rapis*, of course *basia grata*, to both persons as the upshot proves. But such a suitor must have come up unobserved, for who would look in Love's eye at a man all tattered and torn? While the forlorn maiden is at her kindly task, *occupat incautam*. How unfortunate it is that *ŏccŭpās* is a cretic! Never mind; if she was *incauta*, he was *improvisus*, and *adesse* or *adire* will now suit our turn:

alter at alterius partes agis, obsite pannis:
improvisus ades, basia grata rapis!

This is the priest all shaven and shorn, that married the maiden all forlorn unto the man all tattered and torn.

This is the cock that crowed in the morn, that waked the priest all shaven and shorn.

In the last scene of our little melodrama, there is a ὕστερον πρότερον, unless the priest could marry the couple before he woke in the morn. Let us then describe the events in due order. *Mane erat* clearly begins the tale. At the moment when we introduce his reverence to your notice he was fast asleep: in poetic phrase, *sopitus somno*, perhaps even snoring, *stertebat*. In all probability, he was also *in lecto*, and we will call him *sacerdos*, for lack of a better word. He was shaven and shorn; *tonsus capillos* that is, which might do for us, if we made it vocative, but we want a pentameter. If shorn, then on the top of his head, *summo capite* or *vertice* (may we say *nitido vertice*? it is not unlikely), no hair was to be seen: *crinis nullus erat*.

mane erat: in lecto stertebat forte sacerdos,
cui nitido nullus vertice crinis erat.

But hark! the cock crows. The cock, as every one knows, is the prophet of day, *lucis praenuntius ales*, and in Latin he must be made to 'sing,' *at canit*. Such sound sleep as our priest's can only be broken by a loud crow, *arguta voce*. But once awake, the old man knows his duty: *senex surgit*, and gets out of bed, *destituitque torum*.

at canit arguta lucis praenuntius ales
voce: senex surgit destituitque torum.

Off they go to the temple: *itur ad antiquum templum*. The next thing will be to light the nuptial torch, *taeda iugalis*; if *mox* means they did this in broad daylight, it only shows how conservative is religion.

The torch glares red, *dat rutilum lumen*; and the final stage is the chant of the wedding song, *hymenaeus*, which we may put in the vocative with *teque canunt*; and our task is done.

itur ad antiquum templum: mox taeda iugalis
dat rutilum lumen, teque hymenaee canunt.

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