

lovingly with proper rites. So now he gives up the notion of any such escape and calls upon the Nereids to rescue him and to set his sails back to civilization and love.

The poem is delicate, a dreamy, insubstantial tissue. It is the first of three elegies in which the poet plays with the idea of separation from his mistress and various conventions of Latin poetry. Here it is the poetry of sea and storm, the world of the propempticon and such lyrics as the ship odes of Alcaeus and Horace (*Car.* 1.14); in 1.18 it is the world of the bucolic; and in 1.19 the poetry of death. The three form a little sequence and gain by being read together, though they are otherwise unrelated.

I.17. Notes

- 1 *Et merito*: an independent exclamation: "well deserved!" Cf. Horace, *Ser.* 1.6.22; Ovid, *Meta.* 6.687 and 9.585.
- 2 *desertas . . . alcyonas*: "the lonely halcyons." The identification of these sea birds has always been a matter of dispute; they were associated with the sea in its wilder and more desolate aspects (cf. 3.7.61), and their cries were mournful (cf. 3.10.9).
- 3 *Cassiope*: a port in the north part of Corcyra (cf. Cicero, *ad Fam.* 16.9.1; Pliny, *NH* 4.52; Suetonius, *Nero* 22.3) or a port in northern Epirus (cf. Ptolemy 3.13.2 Mueller). Any attempt to make this the constellation Cassiopeia (so Enk) would have to explain what influence this constellation might have that would assure safety.
saluo: so Richmond, for *solito* in the MSS, which can scarcely be right. Among the many suggestions for emendation one is torn between *saluo* and *solidam* (Wyttenbach), either of which will yield good sense.
uisura: sc. *est*.
- 4 *ingrato litore*: "on a thankless coast." For the construction, cf. 1.16.34. He may be ashore unable to leave some cove where they have put in for the night (cf. 2.26.31-2), aboard a ship sheltering in the lee of an island (cf. 3.7.19-20), or on the open sea in sight of a coast. The point is that his prayers for salvation from his danger, instead of ascending to the gods, fall back unheard on the inhospitable coast that will wreck him or starve him to death.
- 5-6 The notion that Cynthia pursues him with accusations of faithlessness (cf. 9-10) that raise the tempest and make the winds her avengers is nicely developed, as it might develop in the poet's mind. At first he sees only that the winds are menacing, and because he feels guilty thinks they are punishment.
- 5 *quin etiam absenti*: to be taken together.
absenti . . . uenti: This rhyme, uncommon in Latin verse except for special effect, may be intended to suggest the gusts of the storm.
- 6 *inrepat*: used of any sudden, sharp sound; here perhaps "crackles out" or "claps out." Cf. Vergil, *Aen.* 9.504.
- 7 *placatae . . . fortuna procellae*: "chance of abating the tempest." *fortuna* is a stroke of luck defined by the genitive *placatae . . . procellae*.
- 8 *haecine parua . . . harena*: This suggests that a small cove with a bit of beach is at least in view.
meum funus: = *meum corpus*.

- 9 *tamen*: i.e. angry though you may be and justly so.
in melius: "to a better quarter." Her complaints now identified with the storm winds, she is thought of as governing them and able to wreck or save his vessel at will.
- 10 *nox*: "the darkness." Cf. e.g. Vergil, *Aen.* 1.89.
iniqua uada: "the shoal-infested shallows."
- 11 *mea fata reponere*: "to store away my death"; i.e. to file it away in her archive once it is accomplished. Many editors prefer to emend *reponere* to *reposcere* (Baehrens) with the sense "ask news about." (Others would like to keep *reponere* and see in it reference to a form of burial with a cenotaph, for which cf. Vergil, *Aen.* 6.505-10, but this would make her perform the proper rites only to lay his ghost, lest it haunt her after she has destroyed him. The whole thought is then too complicated for so simple a statement as that before us.)
- 12 The reference is to the gathering of the bits of bone after the pyre was extinguished; these were then laid down in an urn. Cf. e.g. 4.1.127-8.
- 13 *a pereat*: simply a mild curse, a favorite with P.; cf. e.g. 1.6.12; 1.11.30.
- 14 *inuito gurgite*: locative ablative. For the thought, cf. Horace, *Car.* 1.3.21-4.
- 15 *nonne fuit leuius*: "would it not have been a lighter task . . ." Cf. e.g. 2.25.11.
dominae peruincere mores: "to contend with my mistress' humors until I won my way" (Camps).
- 16 Cf. 2.1.78; 1.8.42.
- 17 *ignotis circumdata litora siluis*: "shores ringed with unexplored forest"; i.e. the forest is not simply an unfamiliar one, but one without a sign of human life.
- 18 *Tyndaridas*: the Dioscuri, Castor and Pollux, putative sons of Tyndareus. These were the patrons of mariners and manifested their presence by the appearance of St. Elmo's fire about the masthead, which presaged a prosperous voyage. Cf. Horace, *Car.* 1.12.25-32; Valerius Flaccus 1.568-73; Pliny, *NH* 2.37.101.
- 19 *illic*: i.e. in Rome with Cynthia.
si qua meum sepelissent fata dolorem: "if any death had buried my suffering." The language is ornate but readily understandable.
- 20 *ultimus . . . lapis*: This can only be the cippus inscribed with the name of the dead that was commonly set up within the *bustum*.
posito . . . amore: ablative absolute ("love laid aside") or locative ablative ("where love has been laid to rest"). For the former, cf. 1.9.8; the latter involves some slight springing of the language, but surely there is more than an overtone of this here. For the use of *ponere* in this sense, cf. Vergil, *Aen.* 6.508; Ovid, *Fast.* 5.480.
- 21 The offering of hair (as a part of oneself) at the pyre of a close relation or friend is at least as old as Homer (*Il.* 23.135-6).
caros: precious for its symbolism as well as because it was one of Cynthia's points of beauty. Cf. 2.1.7-8; 2.3.13.
- 22 *tenera . . . rosa*: singular, as always in P. and most other Roman poets when it is a question of the blossoms. We hear of offerings of flowers at funerals (cf. e.g. 4.7.33-34), but this bedding of the charred bones in rose petals is an unusual touch. Juvenal, however, in 7.207-8 seems to speak of crocuses in a similar connection. (Camps thinks of strewing the grave with roses as a possible alternative, but *molliter* and *tenera* insist on the other interpretation.)

poneret: = *posuisset*. Such illogical changes of tense are not uncommon in P., but pluperfect for imperfect is commoner than the reverse.

- 23 For the crying of the name of the dead at funerals and in lamentations thereafter, which is what P. envisions here, cf. e.g. 2.13.28; 4.7.23-4.
extremo . . . puluere: either locative ablative ("over my final dust") or ablative absolute ("when I was finally only dust"). Note that *puluis* is here masculine, as in 1.19.6 and 22 and 4.2.40, whereas in 1.22.6; 2.13.35 and 4.9.31 it is feminine.
- 24 Cf. Tibullus 2.4.49-50 and the common sepulchral inscription: *sit tibi terra leuis*.
- 25 *aequoreae formosa Doride natae*: "sea Nymphs born of lovely Doris," the Nereids, daughters of Nereus and Doris; cf. 3.7.67-8. *formosa Doride* is ablative of origin; cf. 3.7.67. Note how the sun seems to break out with this verse.
- 26 *candida*: i.e. of good omen; cf. Catullus 64.235 and P. 2.15.1; 4.1.67-8.
felici . . . choro: The dance of the Nereids in the water about a vessel is well known in poetry. Cf. e.g. Sophocles, *Oed.Col.* 716-18; Vergil, *Aen.* 10.219-24.
solute uela: The sails have been furled during the storm. The Nereids themselves could hardly unfurl them; rather the appearance of the Nereids around the ship will be the signal to unfurl them.
- 27 *si quando*: "if ever."
labens: "dipping in his flight."
- 28 "spare one who is your comrade for civilized shores." I take *mansuetis . . . litoribus* as dative replacing *ad* + accusative, a common construction in P. (cf. e.g. 1.15.8; 1.20.32; 2.19.13; 2.33.41). The full expression would then be: *parcite socio uestro ut ad litora mansueta ueniat*. Other editors take it as ablative absolute ("and may your shores be kind to him" Camps) or instrumental ablative (Rothstein), but this is very harsh, since the connexion of the Nereids with the coast is an unwarranted extension of their province, and the implied personification of the shores (that they can change from being *ingrata* to become *mansueta*) would be extraordinary.

I.18. Introductory Note

This is the second of three poems in sequence in which P. plays with the idea of separation from Cynthia; see also the introductory notes to 1.17 and 1.19. Here the escape is to the forest to soothe his anguish with a complaint he dares not utter in her presence, a situation similar to those of the second and tenth *Eclogues* of Vergil, poems to which P. seems to owe a considerable debt. He comes to the forest to ask mournfully why Cynthia now scorns him and to try to find an answer among various possibilities: first that she is jealous and suspects he has been courting another love, then that he has given too little proof of his affection, last that he has been morose and resentful in his behavior. Each he claims is groundless, but the last he cannot entirely deny. So he is left to cry her name through the wilderness.

It is a touching and attractive poem, full of tenderness, with a sensitive development of the landscape by seemingly casual touches. The lover's despair, his gentleness and patience come through with remarkable clarity for so short a poem. He is the simple shepherd caught in a maze of complications and conventions he does not understand, like Theocritus' Polyphemus, but in a rather different situation. We recognize the poet of the other elegies of the first book only hazily, and the

contrast with Cynthia, a ruthless, capricious, and self-assured vixen, is the stronger.

I.18. Notes

- 1 *Haec certe deserta loca*: sc. *sunt*; i.e. the poet has been seeking a spot so solitary he will not be overheard in his lament.
- taciturna querenti*: sc. *mihi*: "they will keep silent while I make my complaint."
- 2 *uacuum*: "otherwise uninhabited." Only the gentlest wind gives the woods a suggestion of life. For the adjective, cf. Horace, *Car.* 3.25.12-14.
3. *licet*: sc. *mihi*.
impune: This may mean either "undisturbed" following on what has gone before (cf. Cicero, *De Leg.Agrar.* 2.4.9) or "without fear of the consequences" anticipating what is to come next (cf. e.g. 2.18.1-4). The vagueness of the poet's fear is one of the central points of the poem. Certainly nothing he has to say seems anything his mistress could take offense at.
- 4 The thought seems to be of danger that the rocks, by re-echoing his words, betray him. Cf. vs. 32 *infra*.
- 5 Cf. Theocritus 2.64-5; Vergil, *Aen.* 4.677.
unde: "from what point."
tuos . . . fastus: "your scornful treatment of me."
repetam: here perhaps best translated "shall I rehearse."
- 6 *flendi*: "for my tearful complaint."
- 7 Cf. 2.17.11-12.
- 8 *in amore tuo*: "in (the course of) my love of you."
cogor habere notam: "I must bear the brand"; i.e. the mark of ignominy and public disgrace. The allusion is to the *nota censoria* set in the censors' lists beside the names of citizens whom they censured for immorality and the like. Cf. L-S s.v. "nota" II.B.2.
- 9 *quid tantum merui*: either "why have I deserved so great a punishment?" or "what as great as this have I deserved?" Cf. Terence, *Heaut.* 83: *quid de te tantum meruisti?*
carmina: "magic spells." That the beloved must be the victim of witchcraft is a common theme in such situations; cf. e.g. 3.6.25-30; 4.7.72. It is also of course just possible that the poet is referring to poems of his at which she might have taken offense though none was intended.
- 10 *noua . . . puella*: not that P. has a new mistress, as he is quick to assure us, but the suspicion that he might have.
- 11-12 For this very common form of asseveration, cf. Catullus 45.13-16.
- 11 *leuis*: This can only be vocative: "you who are so quick to change." The point is that if she has believed this against him, she has done so without evidence. It is thus not an insult, but a mild reproach. Any attempt to construe this as nominative with the first part of the line is balked by the natural phrasing of the verse; any attempt to take it with what follows makes it pointless.
- 11-12 *nostro / limine*: an extraordinary locative ablative: "upon my threshold" or "over my threshold."
- 12 Probably a deliberate reminiscence of Catullus 68.70-72.
- 13 This is ambiguous; it may mean "although this suffering of mine owes you for

many bitter wounds" or "although this suffering of mine owes you much cruel retribution." Both ideas are probably present.

- 14 *uenerit*: a more emphatic equivalent of *erit*: "manifest itself."
 15 *deiectis . . . lacrimis*: parallel to *flendo*.
 17 *an quia*: introducing a question: "or is it that . . .?" Cf. e.g. Catullus 66.31.
parua . . . signa: sc. *amoris*: "too little proof." The phrase may carry some color of the medical use of *signum* = symptom.
mutato . . . colore: Cf. 1.1.22; 1.6.6. Cf. also Ovid, *Am.* 2.7.9-10: *siue bonus color est, in te quoque frigidus esse, / seu malus, alterius dicor amore mori*.
 18 *clamat*: For this use of the verb, cf. Catullus 80.7-8.
 19 *si quos habet arbor amores*: i.e. if any tree has ever been in love. Trees were thought of as having Nymphs, and such stories as those of Daphne and Myrrha were known to everyone. Being themselves experienced in love they would recognize its symptoms in another and could be invoked as sympathetic witnesses (cf. 1.17.27-8). (Camps thinks also of trees "that have the tokens of love carved on them" but that does not come until the next couplet.)
 20 There was a myth of the love of Pan, the god of Arcadia (cf. e.g. Vergil, *Ecl.* 10.26: *Pan deus Arcadiae*), for Pitys (the pine tree), but no such story is known about the beech.
 23 "or is it because your mistreatment of me has given rise to anxiety?" Camps thinks *curas* means "bitter complaints," but P. never gives the word this value elsewhere, and it seems more likely that he means simply troubled and resentful conduct, which he immediately says he has been at pains to avoid.
 24 I.e. he has permitted himself to utter complaint only in *paraclausithyra*, which she must not have heard. Cf. the lover's lament in 1.16.17-44. The indefinite neuter *quae* following on *curas* in 23 is awkward; we must take the whole verse as in apposition to *curas*.
 25 *superbae*: substantive: "of a disdainful woman."
 27 *pro quo*: "instead of which" with the overtone "in return for which."
†diuini† fontes: In the context *diuini* seems highly inappropriate as an epithet for *fontes*, but no emendation so far advanced is convincing. Perhaps the best is SB's *di magni*. Enk makes out a case for regarding *fontes*, as well as *diuini*, as corrupt.
 28 *inculto tramite*: "along an untrodden track." There is no habitation nearby, and the way is overgrown.
 30 *ad argutas . . . aues*: The *ad* construction suggests the birds are not a willing audience and that he cannot see them but simply addresses himself toward the direction of their noise. *argutas* here = "piping."
 31 *sed qualiscumque es*: cf. 3.21.16.
resonet: "let them re-echo."
 32 *'Cynthia'*: For the direct quotation used as a substantive, cf. 2.25.2.
nec . . . uacent: i.e. let them endlessly reverberate.

I.19. Introductory Note

This powerful, emotional poem is the last of a series of three in which the poet contemplates separation from Cynthia and the last poem in this book to mention Cynthia's name. Here he considers separation from her by death and his inevitable faithfulness to her even after death and concludes that they must make the most

of their time while alive. The poem is almost as powerful in its effect as the first poem of the book, but the playfulness implicit in the irony of the conclusion must not be overlooked.

The poem shows a certain neatness of structure: 12 (4 + 8). 12 (8 + 4). 2., but there is nothing forced or mechanical in the development, almost to the final couplet, when the poet by his sudden reversal invites a smile from the reader. Doubtless partly because it is so short a poem, the contemplation of death here does not seem at all morbid; the grisly details of the funeral, on which P. is notoriously fond of dwelling (cf. e.g. 2.13.17-36), are strikingly absent, and the conclusion of the poem is even ebullient. At this point there seems to be no cloud in love's sky, no shadow of a rival. The poet's declaration of his dedication to love is unhesitating and untroubled; the various facets of the suffering and servitude of the lover glimpsed and examined in the poems that precede this become unimportant in the face of this triumphant affirmation. Moreover the poem is remarkably free from sentimentality, and the introduction of a literary conceit from Homer toward the end and the irony of the final couplet make it an intellectual as well as emotional poem.

I.19. Notes

- 1 *Non ego nunc . . . ueeor*: For this beginning, cf. 1.6.1 and also 1.2.25.
tristes . . . Manes: "the gloomy world of the dead." For the usage, cf. Vergil, *Geor.* 1.243; *Aen.* 4.387; Horace, *Car.* 1.4.16.
- 2 The verse allows either of two interpretations; we may take *nec moror* to mean "I shall not try to delay" (cf. 4.7.23-4) or else "I do not care about." The ambiguity seems deliberate.
extremo . . . rogo: Cf. 1.17.20: *ultimus . . . lapis*.
- 3 *mihi funus*: = *meum funus* = *ego mortuus* (Enk); "my dead body." P.'s concern is not for the time of his death and funeral, as it was in 1.17, but for the time after he is dead.
- 4 *ipsis . . . exsequiis*: a slightly macabre touch, evocative of the procession and elaborate ritual of a Roman funeral.
- 5 The notion here seems to be that the tiny image seen in the pupil of the eye, from which it gets its name, is at the moment of falling in love Amor himself, and that the intensity of the emotion is dependent on the security of his position there and the duration of his stay. He is, of course, a winged god and notoriously undependable. For *puer* = *Amor*, cf. e.g. 1.7.15.
- 6 *ut meus oblito puluis amore uacet*: "that my dust would forget my love and be free of it." For *oblitus* with passive sense, cf. Vergil, *Ecl.* 9.53.
- 7 *illic*: i.e. in the Underworld; this is then further described in the pentameter as *caecis . . . locis*.
Phylacides: Protesilaus, the grandson of Phylacus.
- 8 *caecis . . . locis*: locative ablative.
- 9 *falsis*: because he was a ghost.
- 10 *Thessalus*: substantive.
antiquam . . . domum: cf. Vergil, *Aen.* 2.137: *nec mihi iam patriam antiquam spes ulla uidendi* (Sinon).
umbra: predicative: "as a ghost."

- 11 *tua . . . imago*. Here *tua* means "belonging to you." Cf. e.g. Vergil, *Aen.* 4.654: *et nunc magna mei sub terras ibit imago*.
- 12 *fati litora*: For death as a passage by water, cf. 4.11.15-16 and Catullus 65.5-6, as well as the myth of Charon and his boat. The mythology of, and metaphors for, death seem to have allowed many variations.
- 13 *ueniant chorus*: "may come in a company," sc. before me, with the suggestion that they come like a line of dancers. The subjunctive is best understood as jussive. *heroinae*: Note the scansion, and cf. 1.13.31; 2.2.9. This sort of hexameter ending, a Greek word of four long syllables, is Catullian; cf. e.g. Catullus 64.3, 11, 28, 36, etc.
- 14 P. is thinking as much of the prizes from the great forays, such as Briseis and Chryseis, as of the Trojan princesses, Cassandra and Polyxena.
- 16 *uiris*: emphatic: "heroes"; cf. L-S s.v. II.C.
et: = *etiam*.
Tellus hoc ita iusta sinat: "may Earth in her justness permit it so." The earth that receives the ashes in burial is not to claim Cynthia's remains before she has enjoyed a long life. The justness of this is perhaps to be seen as the obligation to beauty, but *iusta* is a natural epithet for Tellus; cf. e.g. Vergil, *Geor.* 2.460.
- 17 *fata senectae*: This phrase seems to have become a poetical commonplace; cf. on 2.13.47.
- 18 *ossa*: *Manes*; cf. 4.5.4; 4.11.20 and 102. But note the pathos produced by the reduction of the lovers to *lacrimis* and *ossa*.
futura: sc. *sunt*.
- 19-20 The couplet is in effect a future less vivid condition, but the protasis is framed as a wish: "O that you could . . ."
- 19 *quae*: i.e. such feelings as I shall have for you even when I am dead.
mea . . . fauilla: a loose ablative of cause, where we might expect the dative, but the ablative carries overtones of the locative and suggests that his ghost will have escaped.
- 20 *non ullo . . . loco*: i.e. wherever I may find myself after death. For P.'s concern with, and speculation about, death and the afterlife, cf. 3.5.39-46; 4.7.55-68. It would appear that, while he doubted the existence of the traditional Underworld, he did not believe in the complete extinction of being and awareness.
- 21-4 The capricious willfulness attributed to Amor in these lines is strongly reminiscent of that of which Helen accuses Aphrodite in *Iliad* 3.399-412.
- 21 *contempto . . . busto*: Why Amor should scorn the grave of the poet who is his devotee is not clear; possibly it is simply because the gods of the upper world have nothing to do with the lower. There is also, of course, the suggestion that it is really not Amor who scorns the grave, but Cynthia, and this is strengthened by the word order.
- 23 *et*: The postponement of *et* to second position gives it the value of *etiam* before *inuitam* over and above the function of connecting *abstrahat* and *cogat*.
- 24 *certa puella*: The adjective is concessive, either "even a girl fixed in her purpose" or "even a girl who can be depended on."
minis: probably deliberately ambiguous; the threats of Aphrodite to withdraw her protection and turn her affection to hatred frightened Helen in the famous scene in the *Iliad* cited above on 21-4, but here P. may also have in mind the threats of a suitor to do violence to her or to himself if she persist in her refusal.

- 25 *quare*: a formula P. was fond of at one time for rounding off his conclusions; cf. 1.5.31; 1.9.33; 2.16.55.
inter nos: "together"; cf. L-S s.v. "inter" II.B.2. The addition of this phrase gives a nice touch of intimacy.
- 26 *non satis*: with *longus*, which is predicative. The facility of the verse should not blind the reader to the brilliance of the irony.

I.20. Introductory Note

The poem is a set piece, the story of the rape of Hylas by the Nymphs cast as a cautionary tale to a certain Gallus who has been guarding his beloved against rivals too carelessly. Whether this is the Gallus of poems earlier in the first book (1.5; 1.10; 1.13) is doubtful and does not greatly matter; but the love affair to which the poet alludes is not that of 1.10 and 1.13. Whether Gallus was involved in a pederastic affair may also be doubted since P. is at pains to keep the name of the beloved out of his poem and allows for ambiguity throughout.

But Gallus and his beloved are merely a pretext for recounting the myth, told in very elliptical style; it is assumed that we know the story and the places involved, and so the poet is free to develop the detail that suits his fancy. The language is difficult, even strained, to produce the richest texture and most lyrical and intricate sound pattern the poet can achieve, particularly rich in exotic effects and Greek words (many in Greek form). And the rich pattern of sound is echoed by a rich pattern of repeated theme and idea: everything at the beginning of the poem suggests water and streams; the picture of the Boreads flying over and about Hylas and stealing kisses is curiously echoed by the picture of Hylas picking flowers, reaching down to draw water, and then slipping into the spring. Verbs reappear in different compounds and contexts; cf. e.g. *composita* (22), *sepositi* (24), *proposito* (40); *suspensis* (27), *pendens* (29), *pendebant* (35). One feels that no effect in the poem is unstudied, that it is very close in technique to Catullus' work in the *Peleus and Thetis* (poem 64).

The narrative follows the story as told by Theocritus (*Idyll* 13) and Apollonius Rhodius (1.1182-1272) so closely that one wonders whether P. had these versions to hand and consulted them while writing. Many of the details of the story he seizes on appear in one or the other, though there is one signal exception, the pursuit of Hylas by the Boreads, which may be P.'s invention or go back to yet a third version. In both Theocritus and Apollonius one is struck by the pictorial quality of the narrative, and there are a number of Pompeian pictures that illustrate the story and suggest it was as popular in art and decoration as it was in literature (cf. Vergil, *Geor.* 3.6: *cui non dictus Hylas puer?*). But P. focusses on the emotional values of the story as well as the pictorial: the terrible grief of Hercules, the heedlessness and simplicity of Hylas, the insouciant impudence of the Boreads and the innocent desire of the Nymphs. It is this that makes the poem a masterpiece, and we may regret that P., who was so deeply interested in mythology, has not left us more pieces of the same sort. Except for the Antiope poem (3.15) and the aetiological poems in the fourth book, this is the only mythological narrative in the collection.

Students interested in the myth will find later treatments of it in Valerius

Flaccus' *Argonautica* (3.481-597), Antoninus Liberalis' *Metamorphoses* (26) (possibly following Nicander), and Dracontius' *Romulea* (2).

I.20. Notes

- 1 *pro continuo . . . amore*: ambiguous; this might be, as it first appears, the friendship between Gallus and the poet, "in accordance with our long-standing friendship" (cf. 1.22.2); or it might be Gallus' love affair, "that your affair may be without disruption."
Galle: It is easier to read the poem without reference to the earlier poems addressed to Gallus (1.5; 1.10; 1.13), and as it is quite different in character from the rest of the poems, we are encouraged to dissociate it from the rest.
- 2 *defluat*: The figure is a common one in Latin, requiring no apology; cf. e.g. Catullus 65.17-18. But there may be a touch of irony in its use in connection with the story of Hylas.
- 3 *fortuna*: here "misfortune," as is suggested by the verb *occurrit*; cf. Horace, *Car.* 3.3.62.
- 4 "the Ascanius, cruel to the Minyans, will tell you this." Ascania was a region of Phrygia apt to be familiar to the Romans from Ascanius, the son of Aeneas, whose name was derived from it. The adjective *Ascanius* was applied to a river (Pliny, *NH* 5.144), a lake near Nicaea (Pliny, *NH* 5.148), a port in the Troad (Pliny, *NH* 5.121), and islands in the Aegean opposite the Troad (Pliny, *NH* 5.138). Here the river must be meant, with the understanding that it was Nymphs of this river who carried off Hylas (cf. Antoninus Liberalis, *Meta.* 26). The spring Pege of vss. 33-4 will then be an affluent or alternative designation of the source of the river. The Minyans are the Argonauts, some of whom at least were descendants of Minyas of Orchomenos. The Argonauts were commonly called Minyans in antiquity; Apollonius Rhodius (1.229-33) says this was because most of them were descendants of the daughters of Minyas, but the existing lists of these heroes do not bear him out. Though P.'s first allusion to the Hylas story may seem almost cryptic, it was probably intelligible to an educated Roman.
- 5 *non nomine dispar*: A variety of interpretations has been given this phrase: (1) that Gallus' beloved was a slave boy called Hylas, which seems unlikely since the name is hardly well attested as a common one for slaves; (2) that the name of Gallus' beloved was in some way similar to the name Hylas, with the change of a letter or two, Hyllus, for example; (3) that *nomen* here has the meaning "fame, reputation," a meaning it often has in P. (cf. e.g. 2.20.19; 3.1.24; 3.2.25). Of these the third is to be preferred as making a better balance with the first half of the verse.
- 6 *Theiodamanteo*: Hylas was the son of Theiodamas, whom Hercules slew; cf. Apollonius Rhodius 1.1213. P. likes rolling Greek names, but he indulges in jaw-breakers like this only occasionally (cf. e.g. 2.1.38; 3.14.13-14; 4.9.1).
ardor: "an object of passion" (BB); cf. e.g. 1.2.17.
- 7 *huic*: a necessary correction of *hunc* in the MSS in view of the syntax of *cupidas defende ruinas* in 11.
leges: For the use of this verb for following any difficult course, cf. 3.22.12. Here it may mean either sailing the winding course of the stream or picking one's way along the bank.

- umbrosae flumina siluae*: Since in the next verses specific waters are mentioned and in vs. 10 the poet rounds out the catalogue with *ubicumque*, many have felt this verse must be corrupt and conceal another specific allusion, probably to Umbria in view of *umbrosae*. Unfortunately none of the corrections proposed recommends itself, but one would like to see here a reference to the Clitumnus, the beautiful stream near P.'s birthplace of which he was especially fond (cf. 2.19.25-6; 3.22.23-4). Alternatively we may perhaps read vs. 8 as defining 7 more precisely and vs. 10 as explaining why Baiae in 9 should be considered as dangerous as the Anio.
- 8 The Anio was considered one of the loveliest rivers of Italy (cf. 3.22.23), especially in its lower reaches around Tibur (cf. 3.16.3-4; 4.7.81). Since Tibur was a fashionable summer resort, P. is probably alluding obliquely to the crowds of predatory rivals who might be encountered there (cf. 2.32.5).
tinxerit: future perfect for future. The verb is regular in Latin for "wet"; cf. e.g. 1.6.32; 3.11.18.
- 9 *Gigantei . . . litoris ora*: i.e. at Baiae. Baiae on the northern promontory framing the Bay of Naples is in the *Campi Phlegraei*, a zone of volcanic activity associated with the defeat of the Giants in their war against heaven (cf. e.g. 3.9.47-8), though not usually thought of as the setting of that battle, rather a place where certain of the defeated Giants lay buried. Again P. chooses a fashionable watering spot for his example; though the region around Baiae does not have familiar navigable streams, it abounds in lagoons, springs, and lakes. The reading *Gigantei* is a correction of *Gigantea* in the MSS; the attachment of the epithet to *ora* rather than *litoris* seems intolerably awkward.
- 10 *uago fluminis hospitio*: an elegant phrase with slight hypallage (*uago* is properly the epithet of *fluminis*) that suggests the treacherousness of even the most innocent appearing water.
- 11 *semper*: best taken with both *cupidas* and *defende*.
- 12 *non minor*: sc. *quam Ascaniis*.
Adryasin: Greek dative (cf. *infra* 32: *Hamadryasin* and 34: *Thyniasin*). The Dryads and Hamadryads were, strictly speaking, wood Nymphs, while the water Nymphs were the Naiads, but the two classes are often confused. Cf. Ovid, *Fast.* 4.231; *Meta.* 1.691. For the association of Hamadryads with springs, cf. *Culex* 95. The reading *Adryasin* is the correction of Struve for *adriacis* in the MSS, but in view of vss. 32 and 45 it can hardly be doubted. Though the word does not occur elsewhere in Latin, it appears in *Anth.Pal.* 9.664 and Nonnus 24.97.
- 13 *ne tibi sint*: "lest your lot be . . ." (Camps). Many editors feel the expression unnatural and alter the text to *ne tibi sit duros*, but throughout the poem the language is strange and stilted, and the text as transmitted is comprehensible.
- 14 *neque expertos*: = *et inexpertos* (BB); i.e. lakes that he has not yet explored. The picture of Hercules wandering inconsolable through the wilderness in his search for Hylas is drawn by Apollonius Rhodius (1.1261-72); P. adds the touch of irony that since Hylas' disappearance, any similar disappearance would be suspected to be the work of the Nymphs and their haunts would have to be given special attention.
- 15 *quae*: "things which . . ." summing up the hardships mentioned in the preceding couplet.
error . . . / Herculis: = *Hercules errans* (Postgate; BB compares 1.13.23-4, where

amor Herculis = *Hercules amans*). The effect of this poeticism is hard to analyze; among other things, by making the action more important than the actor it serves to emphasize a detail the poet wishes to draw our attention to.

perpassus: syntactically passive with *error*, but perhaps best translated as active with *Herculis*.

- 16 *indomito* . . . *Ascanio*: The epithet combines several ideas: that the Ascanius was unmoved by Hercules' grief and did not restore Hylas, that the river was unconquerable and could not, had it so wished, restore Hylas. Some time previously Hercules had fought with the river Achelous for the hand of Dejanira and managed to break off one of the god's bull-like horns. The construction may be either dative or locative ablative.

fleuerat: pluperfect for preterite.

- 17 *namque ferunt olim*: a formula for beginning a story; cf. e.g. Catullus 64.76; *nam perhibent olim* . . .

Pagasae naualibus: The Argonauts embarked at Pagasa (or Pagasae), a port in Thessaly supposed to have got its name from the shipyard created for building the Argo (Apollonius Rhodius 1.238). Thus the allusion to *naualibus*, as though there were a well established building industry, is playful.

Argon: Greek accusative feminine.

- 18 *longe Phasidos isse uiam*: "had gone far on its journey to the Phasis." The adverb, where the adjective is expected, the unusual but Propertian phrase *isse uiam*, and the objective genitive rather than a prepositional phrase (for which, cf. e.g. 2.1.20) make the poet seem to be laboring for expression. Phasis is the great river of Colchis, often used as a metonymy for the country.

- 19 *Athamantidos undis*: the Hellespont, named for Helle, daughter of Athamas, who drowned there. The patronymic reminds us that Helle was a Thessalian princess and that the Argonauts were in quest of the Golden Fleece.

- 20 *Mysorum scopulis*: Lesser Mysia on the Sea of Marmora is meant; the country is rugged and mountainous. The construction is dative with *applicuisse*, a verb that usually takes *ad* + accusative in prose, but cf. Vergil, *Aen.* 1.616.

applicuisse ratem: If we take the subject of the infinitive to be *Argon* in 17, the construction distinguishes the hull of the vessel (*ratis*) from the rest. This is preferable to making *applicuisse* an intransitive infinitive. As Postgate points out, the Argo was semi-divine in ancient legends, "endowed with sentient faculties and the power of speech," which makes the expression more tolerable.

- 21 *placidis* . . . *oris*: locative ablative. The epithet strikes the note that is a theme in the story, the deceptive tranquillity of the place, but it is, of course, also proper to describe a calm harbor.

- 22 One gathers that the Argonauts made themselves beds of leaves on the beach preparatory to dining and sleeping, but P.'s way of saying this is highly elliptical. It may have been so natural an action for ancient sailors that it required no explanation; cf. 2.26.31-2. Postgate and Camps take *mollia* as proleptic, but surely the sandy beach is meant.

- 23 *inuicti iuuenis*: "of the invincible hero," an odd way of introducing Hercules, but perfectly intelligible. There is an echo of *indomito* (16) in the epithet.

processerat: After the historical present of *tegit* in 22 this pluperfect seems particularly harsh, but the notion is clearly that he had set out on his search for water as soon as they disembarked.

ultra: "to some distance," not simply beyond the limits of the encampment.

- 24 *quaerere*: not an infinitive of purpose but a poetic complementary infinitive with *processerat* (an alternative for the supine): "had gone on, searching for . . ." Cf. e.g. 1.1.12; 1.6.33-4.

raram sepositi . . . *fontis aquam*: "the choice water of a distant spring." The adjective *sepositi* serves to explain why the water is choice: the spring is both remote and unspoiled by common use.

- 25-31 In the versions that survive, this part of the story is told only by P. In Apollonius Rhodius (1.1298-1308) it is the Boreads who persuade the Argonauts to give up their pursuit of Hercules when he is searching for Hylas, and for this reason they are killed by him (cf. also Apollodorus 3.15.2). Here one might see suggestion of a version in which they figured as rivals of Hercules and villains in the story.

- 25 *Aquilonia proles*: These are the Boreads, Calais and Zetes, the winged sons of Boreas, the north wind, and Orithyia, daughter of Erechtheus of Athens. The Latin name of Boreas is Aquilo.

sectati: participle.

- 27-8 The picture is of the winged Boreads swooping at Hylas and first snatching kisses by reaching down and turning up his face, then by diving under his ducked head, which he may be presumed to protect with his arms, and turning on their backs to present "supine" kisses.

- 27 *suspensis* . . . *palmis*: Probably all that is meant by this is that they stretch their arms down from overhead, in contrast to *oscula* . . . *supina* in 28.

- 29-30 "Bending forward, he tucks his head as far as he can under his arm and wards off their winged attacks with a branch." The *ala* is that part of the arm where it joins the shoulder; he throws up one arm, presumably the left, and tucks his head as tight as he can underneath. The participle *pendens* is capable of two interpretations: "leaning forward," a natural gesture in the circumstances (cf. e.g. 4.8.21), or "irresolute, uncertain what to do."

- 31 *Pandioniae*: Pandion was either the grandfather or the brother of Orithyia and king of Athens.

- 32 *Hamadryasin*: The MSS have the unintelligible (*h*)*amadrias hinc*, but correction is easy in view of vss. 12 and 45. Often no distinction is made among Dryads, Adryads and Hamadryads. The form is Greek dative.

- 33 *Arganthis* . . . *sub uertice montis*: Mount Arganthus was a well known landmark on the north side of the gulf of Cius in Mysia. Though usually called Arganthon (Antoninus Liberalis) or the Arganthonian mountain (Apollonius Rhodius 1.1178; Strabo 12.564), it is called Arganthos in the Orphic *Argonautica* (641). By *sub uertice* Propertius probably means the spring lay at the foot of the mountain rather than high on its slopes.

Pege: Apollonius Rhodius gives the name of the spring in the plural, Pegai (1.1222), and the MSS of P. give a choice of corruptions: *phege* (NAPDVVo) or *fege* (F). The singular *Pege* seems more graceful than Scaliger's *Pegae*.

- 34 The double epithet, usually avoided by Latin poets, is made easier by the sense: "a pleasant home for the Thynian Nymphs, though a watery one." The adjective *umida* does not here mean "damp"; cf. Vergil, *Geor.* 4.363. *Thyniasin* here = *Bithynis*; Mysia marches with Bithynia in this sector.

- 35 *nullae*: alternate form of the feminine dative, rare in Latin after Terence, but cf. Tibullus 3.12.9: *ullae*.

- curae*: "cultivation."
- 36 *roscida*: Since it is early evening, P. is probably thinking rather of the spray splashed on the fruit than of dew. Cf. Vergil, *Ecl.* 8.37.
desertis . . . sub arboribus: "on trees growing wild."
- 37-8 One might expect lilies in the immediate vicinity of a spring and poppies in a meadow, but a meadow around a spring where poppies mingle with lilies is unusual. For a similar, but more elaborate, color effect, cf. Vergil, *Ecl.* 2.45-50.
- 39 *tenero . . . ungui*: The poet means simply that he is very young, before his nails have hardened and grown horny, as we speak of "tender youth"; cf. Catullus 62.43; Horace, *Car.* 3.6.24.
- 40 *florem*: Latin commonly uses the singular in speaking of blossoms where English would use the plural. Cf. 3.10.16; 4.3.57.
- 41 *nescius*: Best "wondering," i.e. unfamiliar with and curious about the phenomenon of reflection from water; cf. Vergil, *Aen.* 2.307-8 and 7.381-2. There is also the suggestion that Hylas does not know the danger lurking in the spring.
- 42 *errorem . . . tardat*: "he prolonged his absence." The *errorem* is his search for water, which has brought him to the spring.
- 43-4 The boy made ready to draw water from the spring by lying prone at the overhanging edge, and after stretching as far as possible with both hands to get the vessel to the water, doubled his right arm up under his shoulder to get leverage as he tried to draw the full vessel up with his left.
- 43 *haurire . . . flumina*: i.e. to draw water from the spring basin into which veins of water were issuing.
- 44 *plena*: sc. *flumina*, supplied from 43: "a sufficiency."
- 45 *cuius*: Presumably Hylas' is meant, not just his shoulder's.
candore: For whiteness of complexion as a point of beauty, cf. 1.2.19; 2.3.9 etc.
puellae: Enk compares Vergil, *Geor.* 1.11: *ferre simul Fauniquae pedem Dryadesque puellae*. The epithet emphasizes their youth.
- 46 *solitos . . . choros*: This detail appears also in Apollonius Rhodius (1.1222-5) and Theocritus (13.43). For the dances of the Nymphs, cf. 1.17.25-6.
- 47 Note that P. leaves it uncertain to what extent Hylas was the victim of an accident and to what extent of the Nymphs. The adverb *leuiter* may be taken with both the participle *prolapsum* and the verb *traxere*. *facili . . . liquore* is most easily taken as ablative absolute, here "through the yielding water"; cf. 1.11.12, where the epithet's value is probably slightly different.
- 48 *sonitum*: SB points out that this word would hardly be used of a shout or cry, if that was all that was meant. The poet must mean a splash or noise of struggle as well as his cries.
- 49 *Alcides*: The commonest patronymic for Hercules, whose putative father, Amphitryon, was the son of Alceus.
sed: The expression here is elliptical: though Hercules' shouts are reiterated, the only reply is his own name wafted faintly back.
- 50 *nomen ab extremis fontibus aura refert*: "the breeze returns his name from the depths of the spring." I.e. Hylas replies to Hercules' shouts by calling his name, but this is faint and from the heart of the spring, so Hercules is unable to rescue him. The theme of Hylas' replies to Hercules' from the spring appears in Theocritus (13.58-60); Vergil (*Ecl.* 6.43-4) speaks of the shores re-echoing with the name of Hylas, which has led some editors to follow Heinsius in emending

fontibus to *montibus*, but this seems pointless. SB objects to the epithet *extremis*, but Camps points to Ovid, *Her.* 4.70: *acer in extremis ossibus haesit amor*.

51 *his*: summing up what has gone before.

tuos . . . seruabis amores: The message is perhaps deliberately cryptic, but if we are meant to understand it, it must be that Gallus is to keep his love from the watering spots of Italy. We can interpret this in the light of what P. has to say about Baiae in 1.11. We may also ask whether Gallus has not been deliberately parading a boy of great beauty before the world of fashion and is now being taken to task for this by the poet.

52 *uisus*: "for you seem to me to . . ."

I.21. Introductory Note

The poem is an epigram that epitomizes the tragedy of civil war in setting fellow citizens, even members of the same family, against one another. P. chooses as his example the Perusine War of 41 B.C., a tragedy he may have remembered vividly, though he cannot have been past his early teens at the time. At Perugia (modern Perugia) Octavian laid siege to the consul, Lucius Antonius, brother of the triumvir, who had raised a revolt against Octavian at the instigation of Antony's wife, Fulvia, while Antony was away from Italy in the East. The siege was long and particularly hard. The town's situation was naturally very strong and its fortifications virtually impregnable, so Octavian invested the town with elaborate circumvallation to starve it into submission. There were a number of attempts to break through the siege works, (Appian, *Bel.Civ.* 5.36-7), all futile. When the town eventually capitulated, an example was made of the aristocracy of Perugia and the leaders of the revolt—with the exception of Lucius Antonius, who had to be spared out of consideration for his brother. Three hundred Perusine senators were executed in a single day, and there were large confiscations of property, in which P.'s family suffered (cf. 4.1.127-30). Apparently the family was not from Perugia itself, but from the neighborhood (cf. 1.22) and rich and distinguished enough to fall victim in the aftermath.

The poem is a passionate indictment of civil war in a capsule. Everyone loses by it; the survivors have no cause to rejoice; the dead cannot be distinguished as friend and foe. Many critics would like to see Gallus as the relation of P. mentioned in 1.22 as having died in the Perusine War, but that is unlikely; nor can he very well be the friend of 1.5, 10, 13, and 20, since that Gallus is evidently the poet's contemporary and this man would be several years his senior. It is best to take the poem as a fiction and the characters as unidentifiable.

I.21. Notes

- 1 *consortem . . . casum*: i.e. a fate like mine. The adjective occurs only here in P., and he is playing with its meaning, taking it from its derivation.
- 2 *ab Etruscis . . . aggeribus*: i.e. he is a soldier of Octavian's army. For the epithet, cf. on 9-10 *infra*.
- 3 *nostro gemitu*: ablative of cause, "at my groan." The speaker is not only wounded, but exhausted and presumably dying—at all events so badly wounded that he cannot make good his escape from the field. Since both the speaker and the

wounded soldier he addresses seem to be some distance from the fighting, we may think of them as along a road or in the fields around the city.

turgentia lumina: Swelling is usually a sign of anger, but here we must take it to indicate terror, and perhaps also the pain of his wounds. Cf. Suetonius, *Tib.* 7.

4 *pars . . . uestrae proxima militiae*: "am I the next part of your campaigning," i.e. are you about to kill me?

5 *sic te seruato*: not that he must kill the speaker to save himself, but that being wounded and panic-stricken he will strike first and ask questions later.

6 *ne . . . sentiat*: jussive.

soror: From the context we must presume this is the sister of Octavian's soldier and the intended bride of Gallus. It is barely possible the sister of Gallus is meant, in which case she must be the intended bride of this soldier, and the situation remains essentially the same.

acta: here "the facts of the case."

tuis . . . e lacrimis: = *ex te lacrimante* (SB).

7-8 Since Gallus has made his way *per medios . . . Caesaris enses*, he must be a Perusine defender.

8 *agnotas*: The MSS read *ignotas*; if correct this would be not "unknown" but "ignoble," a meaning it sometimes has (cf. e.g. Horace, *Ser.* 1.3.108), but the context makes this difficult. I have therefore written *agnotas*, a form of the participle known from Pacuvius and Sallust.

9 *quaecumque*: "whatever."

9-10 *super . . . montibus Etruscis*: Perugia was properly in Umbria, but most of Umbria was thoroughly Etruscanized by the beginning of the fifth century B.C., and P. thinks of his homeland as both Umbrian and Etruscan. Cf. 1.22.6 and 9. Much of the surrounding country is very rugged.

10 *haec sciat esse mea*: "let her know these are all mine." *haec* is to be taken with *quaecumque*. The speaker wishes his remains to be one with those of all who have fallen in the war. The civil war has separated him from the family of his beloved but made him one with all its victims.

I.22. Introductory Note

This is an epigram in which the poet identifies his origins for his friend Tullus, to whom the first book is, in effect, dedicated. Such a personal, autobiographical note is often found at the end of a work of Latin poetry; as examples one may cite the last eight lines of the fourth book of Vergil's *Georgics*, the last elegy of the third book of Ovid's *Amores*, the last epistle of the first book of Horace and the last ode of the third book. But it was also not unusual to strike the same note at the beginning of a work, as is shown by the first ode of the first book of Horace, and the first poem of the collection of Catullus. Martial's books of epigrams usually both begin and end on this tone. This epigram is in itself good evidence that P. issued this book as a separate work, a point supported by 2.24.1-2 and the name *Monobiblos* preserved in some of the manuscripts and by Martial (14.189).

I.22. Notes

1 *Qualis et unde genus*: sc. *sim*, *genus* being accusative of respect. By the first, if he

is not speaking in generalities, P. must mean the rank and wealth of his family. This he does not go into further in this poem, but we gather from 4.1.127-30 that the family was country gentry.

qui sint mihi . . . Penates: The Penates were the various guardian gods of the family, especially of the store-cupboard. Chief among them were the Genius of the master of the house and the Juno of the mistress. Thus the question again bears on the poet's identity. Cf. 4.1.121: *Vmbria te notis antiqua Penatibus edit*. *Tulle*: presumably the man addressed in 1.1; 1.6; 1.14 and 3.22; in all probability the nephew of Volcacius Tullus, cos. 33 B.C. Cf. on 1.1.9.

2 *pro nostra semper amicitia*: "in the name of our constant friendship"; their long friendship gives him the right to ask; cf. 1.20.1. For *semper* used with a noun, cf. 1.16.47-8.

3 *Perusina . . . patriae . . . sepulcra*: "the Perusine graves of our country"; cf. 2.1.27: *ciuilis busta Philippos*. The civil wars of Rome inspired her poets to phrases that are apt to strike us as contrived. For the Perusine War of 41 B.C., see the introductory note to 1.21.

4 *Italiae*: most naturally taken with *funera*, parallel to and explanatory of *patriae . . . sepulcra*, but it belongs also with *duris . . . temporibus*.

5 *egit*: For P.'s use of this verb in the sense "rule," cf. 1.13.28.

Discordia: here personified, the goddess of civil war, the opposite of Concordia; so also in Lucan 6.780: *effera Romanos agitat discordia Manes*. There may be a deliberate contrast between *Italiae . . . funera* and *Romana . . . Discordia*.

6 *sit*: If the text is right, this will mean "let it be . . .," an apology for the bitterness with which he speaks. Many editors prefer to emend *sit* to *sic* (*dett.*), which hardly recommends itself, or to *sed* (Palmer, Kraffert), which is palaeographically difficult.

puluis Etrusca: For the gender, cf. 2.13.35 and 4.9.31, but P. also uses *puluis* in the masculine (e.g. in 1.17.23). The feminine is evidently an archaism, found also in Ennius. Some read this as vocative (and alter *sit* to *sic*), but it seems more natural as nominative: "let the dust of Etruria be sorrow especially for me." For the description of Perugia as Etruscan, cf. on 1.21.9-10.

7 *tu*: For P.'s propensity for changing to direct address without a vocative, cf. e.g. 2.9.15. Here the address is to the *puluis Etrusca. proiecta mei . . . membra propinqui*: The wording suggests that P.'s kinsman was one of those executed in the reprisals after the capitulation of the city. Although P. avoids stating this clearly and we know nothing about the refusal of burial to the victims, still the fact that P. knows the body was unburied argues this must have been the case. The word *propinqui* may be taken to indicate that this was not a close relation; all things considered, P. and his family would seem to have got through what must have been terrible times for that part of the country with relatively light losses.

8 *contegis*: historical present, but with the action continuing into the present.

9-10 The apodosis to vs. 3: "If you know Perugia, it is a part of Umbria that abuts on its territory that is my birthplace."

9 *supposito*: sc. *Perusiae*. Perugia was a hill town, the arable land lying in the valleys below it. The construction of *supposito . . . campo* may be dative with either *proxima* or (less likely) *contingens*, or a modal ablative with *contingens* (understanding *Perusiam* with *contingens*). Of these the last is easiest and most natural. *contingens*: "bordering on it." Note how P. emphasizes with three words in suc-

cession that he is not of Perusine origin but from not very far away. This has led to considerable, not very fruitful speculation as to precisely where his home was. From 4.1.121-6 we gather that it lay within the territory of Assisi (ancient Asis), but since Assisi was also a hill town, we must presume the family estates lay outside the town.

NOTES: BOOK TWO

II.1. Introductory Note

In this poem, which ranges easily from subject to subject, touching on many but exploring none, P. puts before us a program of subject matter we may expect to find exploited in the poems that follow and an apology that his scope is not more ambitious and varied. The first sixteen lines are addressed to his readers in general, who may find his poems curiously slight and of a single focus; to these he replies that his life shows the same restrictions, that he is entirely taken up with his mistress. The remainder of the poem is addressed to Maecenas and falls into three sections: a *recusatio*, in which he apologizes for not celebrating the victories of Augustus, a feverish essay at accounting for the hold his mistress has on his life and imagination, and a final oblique prayer that Maecenas will forgive him his shortcomings after his death.

The poem invites comparison with 3.9, the only other poem in the corpus addressed to Maecenas. There P. promises to try his hand at historical subjects, but with stringent reservations about the style he will use.

II.1. Notes

- 1 *Quaeritis*: The address is to his readers in general.
unde: both "why" (cf. 3.13.1) and, as we learn a little later, "from what source of inspiration."
- 2 *mollis*: a favorite epithet for the poetry of love; cf. 1.7.19: *mollem . . . uersum*; 2.34.42: *ad molles . . . choros*.
ueniat . . . in ora: sc. *populi*: "comes into people's mouths," i.e. comes to be widely quoted and recited. Cf. 3.1.24; 3.9.32. (N has *in ore*, which is less likely but would yield the sense "comes soft upon my lips," with *mollis* predicative.)
- 3 *Calliope*: the chief of the Muses (Hesiod, *Theog.* 79) and the one P. always looks to as his patroness; cf. 3.2.15-16; 3.3.37-52.
- 5 *Cois*: n. pl.; garments of a gauzy silk-like stuff; cf. 1.2.2 and note.
fulgentem: "radiant"; the epithet seems to combine thoughts of the sheen of the stuff, its splendid color (though this is not specified), and—perhaps especially—its transparency, so that her figure could be glimpsed through it (cf. e.g. Horace, *Ser.* 1.2.101-3).
tcogis†: this can hardly be right, but no satisfactory correction has yet been