

A COMMENTARY ON SELECTED LATIN POEMS BY  
WALTER SAVAGE LANDOR

by

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## ABSTRACT

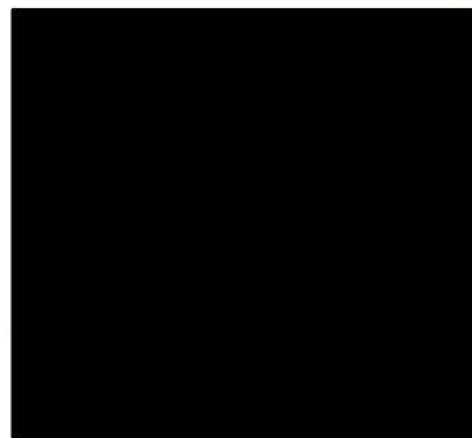
Supervisor: Professor Herbert H. Huxley

Landor wrote a large quantity of Latin verse on which virtually no scholarly work has been done. My selection of thirty poems (about 450 lines) tries to be representative of his different approaches to the subject of women.

The introduction includes a discussion of Landor's classical background for he was exceptionally well read and thoroughly knew all the major classical poets. The bulk of the thesis is a commentary on the texts of individual poems (prose translations of selected poems are included in an appendix). Although the commentary on each poem usually opens with a few general remarks about the interpretation or structure of the poem, it is fundamentally a philological study with special emphasis on prosodiocal and lexicographical features.

A number of general characteristics of Landor's Latin verse arise from this study. He was a great craftsman but occasionally made errors, some of which could easily have been avoided. Although Landor fully utilized his knowledge about the words, phrases and metrical techniques employed by classical poets, his poems never become a patch-work even when he clearly had one specific classical poem in mind.

Many of his poems are free from difficulties of understanding; however a number do contain linguistic and structural obscurities which detract greatly from the overall effect of the work.



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To Nancy

CHAPTER I  
INTRODUCTION

Looking through even recent critical works on Walter Savage Landor and his poetry, a reader would never realize that about one-third of Landor's verse was written in Latin. This fact usually receives simply a bare acknowledgement. Despite this silence on the part of scholars, Landor is at the end of a long tradition of English poets who wrote a significant portion of their poetic corpus in Latin; this group of poets includes major figures such as Campion, Marvell, Herbert, Milton and Thomas Gray. Though the Latin poems of these authors vary greatly in quality, one cannot neglect a whole group of poems which the poets themselves often considered an important part of their output.<sup>1</sup>

Other than a review<sup>2</sup> which appeared between 1822 and 1824 on Idyllia Heroica Decem, no serious commentary appears to have been done on more than a few of Landor's Latin poems. Leicester Bradner<sup>3</sup> in his chapter dealing with the Latin poems of Landor writes: "Until the Latin poems have been studied by scholars from various points of view no satisfactory critical essay upon them can be written." More recently Andrea Kelly, in a chapter entitled "The Latin Poetry of Walter Savage Landor"<sup>4</sup>, points out the need for an annotated edition of especially the shorter poems, whose occasional

nature and sometimes obscure style create major problems of understanding and interpretation.

Although this thesis deals with only a small group of poems from the rudis indigestaque moles of Landor's Latin verse, a sufficiently large amount is studied to arrive at some conclusions about his poetic style in Latin. There were several factors involved in making this selection. The poems discussed are all loosely connected by a common subject, for they are nearly all addressed to, or about, a woman, whether she be a real person, a creation of Landor's imagination or a figure from mythology, such as Pitys in the idyl "Pan et Pitys" (#30). Even though the collection has been given some unity by a common subject and so does not represent the full range of subjects on which Landor wrote, it presents a wide range of poetic tone, examples of many of the metres used by Landor, and poems of greatly differing lengths. Many of the poems are worth reading in their own right; however, several of Landor's less successful poems (with respect to the poetry and to the Latinity) have been included on the principle set forth by Martial (I.16):

Sunt bona, sunt quaedam mediocria, sunt mala plura  
Quae legis hic: aliter non fit, Avite, liber.

It is interesting to note that at one time Landor decided "to publish separately 'with graphical illustrations' those [Imaginary] Conversations in which women were the speakers";<sup>5</sup> no publisher, however, could be found for this collection.

Although many important issues will arise during the course of this study, the thesis will primarily concern itself with the poems themselves. Landor wrote a great deal, both in his Imaginary Conversations and in prose essays and letters, about his attitudes towards the classics in general as well as to a number of specific personages and poets from classical antiquity. For a discussion of these attitudes as reflected in his prose works, the reader may consult relevant books and articles.<sup>6</sup> However, by studying some of the Latin poems and thus seeing which Latin poets Landor chose to echo in his own poetry, one can learn much firsthand from Landor's own poetic practice about the more general question of his relationship with the classics.

Walter Savage Landor was born on January 30, 1775 in Warwick and died in Florence, Italy in 1864. During a long and often turbulent life, he wrote a large quantity of prose and verse including a few poems in Greek. Although there is a full biography by R.H. Super<sup>7</sup>, a brief summary of Landor's classical background will assist our study of the Latin poems.

Landor was at Rugby School from 1783 till 1791. At this time the curriculum was predominantly classical; however, it is not certain which specific classical authors were taught at Rugby during Landor's stay. While providing no evidence for his statement, Super<sup>8</sup> lists a number of poets and prose writers studied then at Rugby; however, the only Golden Latin poet included is Horace. Williamson<sup>9</sup> provides the curriculum

at Rugby under Thomas Arnold who became headmaster in 1828 almost forty years after Landor had left. Besides Horace, this curriculum contains large amounts of Vergil, but again it seems that Catullus, Ovid, Propertius and Tibullus were not taught. The evidence adduced by Super and Williamson suggests that Landor probably studied at Rugby a considerable amount of Horace and Vergil together with Juvenal, Persius, Livy, Tacitus, Cicero as well as a number of Greek authors. Certainly, while he was at school, Landor developed a great love of the classics and exceptional skill in Latin versification. Increasing conflict between the irascible pupil and the headmaster, Dr. Thomas James, eventually led to Landor's withdrawal from Rugby under the threat of expulsion.

Between his departure from Rugby and his arrival at Oxford in 1793, Landor studied under several private tutors. Under a Rev. William Langley<sup>10</sup>, Landor increased his knowledge of Sophocles and Pindar, and what is also important became familiar with Latin poetry written by British poets. He translated Buchanan's Jephthah into English; a number of years later he published an essay in Latin on several neo-Latin writers<sup>11</sup>. Landor had definite views on neo-Latin poets, much of whose work he did not like. A proper discussion of the influence of neo-Latin poets (both English and Continental) on Landor's own Latin verse would be a large study in itself and cannot be undertaken here. Not surprisingly a close study of his Latin poetry indicates a

strong influence derived directly from the classical poets.

While at Trinity College, Oxford, Landor continued his studies of classical Greek and Latin as well as of neo-Latin poetry. During the years of his formal education, either at Rugby or later, Landor developed a thorough knowledge of Ovid and also of Catullus, who became one of his favourite poets. By the time he was rusticated in 1794 from Oxford at the age of nineteen, he had obtained a profound knowledge of classical poetry. His first published Latin poems appeared a year later in The Poems of Walter Savage Landor.

In writing the commentary, I have tried to maintain a distinction between the biographical Landor and his poetic persona. References in the commentary to the "poet" refer to Landor's poetic persona in the individual poem and not necessarily to the writer himself.

The texts of the Latin poems used in this thesis are from Poemata et Inscriptiones (1847), Dry Sticks, Fagoted (1858) and Heroic Idyls with Additional Poems (1863); These three books contain the bulk of Landor's Latin poetry.<sup>12</sup> A few poems were printed only in earlier collections; however, these books are extremely rare and scarcely any copies are known to exist. The poems discussed here are provided with an abbreviation of the book from which the text is taken (PI, DS, and HI), the page number and the number of the poem, if it has one. They have been arranged in a sequence intended to juxtapose similar poems, or poems addressed to the same

person, and have been numbered simply for ease of reference within this commentary. All quotations from Landor's English poems are from the definitive Oxford edition of 1937 edited by Stephen Wheeler. Quotations from Latin poets have been mostly taken from the Oxford Classical Text; one major exception is Ovid for whom Merkel's Teubner text (1881) has been used.

- <sup>1</sup>For a discussion of Landor's views about his own poetry, see Chapter III, p.107-108.
- <sup>2</sup>"in Valpy's Classical Jour. (1822, 1823, 1824)": referred to in Carolyn Washburn Houtchens and Lawrence Huston Houtchens, ed., The Romantic Poets and Essayists: A Review of Research and Criticism, rev. ed. (New York, 1966) p.246. Valpy's work was unfortunately unavailable to the present writer.
- <sup>3</sup>Musae Anglicanae: A History of Anglo-Latin Poetry 1500-1925 (New York, 1940), p.316.
- <sup>4</sup>J.W. Binns, ed., The Latin Poetry of English Poets (London, 1974), p.156.
- <sup>5</sup>R.H. Super, Walter Savage Landor: A Biography (New York, 1954), p.288.
- <sup>6</sup>e.g. Robert Pinsky, Landor's Poetry (Chicago, 1968); Sidney Colvin, Landor (London, 1902), etc. Although considering only Landor's English works, Pinsky makes a number of astute comments also applicable to some of the Latin poems. Further references may be found in Houtchens and Houtchens, ed., op. cit., pp.246-253.
- <sup>7</sup>Super, op. cit.
- <sup>8</sup>Ibid., p.6.
- <sup>9</sup>Eugene L. Williamson, Jr., The Liberalism of Thomas Arnold: A Study of his Religious and Political Writings (Alabama, 1964), pp.223-227.
- <sup>10</sup>Super, op. cit., p.14.
- <sup>11</sup>"De Cultu atque Usu Latini Sermonis", was published in Idyllia Heroica (1820). A later version of this essay, "Quaestio Quamobrem Poetae Latini Recentiores Minus Legantur", appeared in Poemata et Inscriptiones (1847).
- <sup>12</sup>I have had to confine myself to using printed texts as the manuscripts are widely scattered and uncollated (Thomas James Wise and Stephen Wheeler, ed., A Bibliography of the Writings in Prose and Verse of Walter Savage Landor [London, 1919], p.xvii). Most of the printing errors are obvious misspellings, a few of which unfortunately are crucial in determining grammatical points.

## TEXTS AND COMMENTARY

Ad Chlorin Iratam (1)\*

(Pl, 136 xix)

Ibis, Chlori, nec amplius redibis?  
 , Juras? te neque saviū daturam,  
 Unum saviolum! negasne rursus?  
 Id de te, mea Chlori, non rogavi,  
 5 Merens, et veritus diu, repulsam:  
 Sed quum, sic voluêre dii deaeque,  
 Ibis, Chlori, nec amplius redibis,  
 Da mî candidulum, id potes, lapillum,  
 Ut diem memorem vocemque amicos.

\*prose translation in Appendix A

We have here an hendecasyllabic poem written in the style of Catullus. Most of the lines begin with a spondee (line 5 begins with an iamb, and line 9 with a trochee) and so follow Catullus' practice rather than Statius' and Martial's; these latter two poets are the major hendecasyllabic writers after Catullus and consistently began the hendecasyllabic line with a spondee. In only nine lines of verse there are three diminutives, another feature of Catullus' verse; one of these diminutives (line 3 saviolum) appears to have been coined by Catullus. Another Catullan characteristic is Landor's use of elision in his hendecasyllabic lines (e.g. line 8 candidulum, id, line 9 vocemque

amicos); Martial and Statius avoid elision entirely in this metre.

1. The first line immediately reveals the situation of the poem: two lovers separating permanently.

*Chlori*: Greek vocative. Chloris has a good literary pedigree; it is used as a woman's name twice by Horace (Odes II.5.18. and III.15.8, both erotic poems), and also by Ovid (Fasti V.195).

2. *savium*: As he often does elsewhere, Landor uses an unusual spelling of a word (normally suavium). The word, most commonly found in Plautus is used by Catullus twice, LXXVIII<sup>b</sup>.2 and LXXIX.4 (both elegiac poems); Martial never uses it.

It might be thought that savium throws some light onto the character of our fictional Chloris. As osculum is a much more common word than suavium, it would be the most obvious word to use here but would not fit metrically as it would elide with the preceding neque; in addition it has no diminutive which could be used in the next line. Although basium would fit metrically and is very common in Catullus, Landor has preferred to use the much rarer savium. He may have been influenced by Servius' comment on Vergil, Aeneid I.256ff.:

sciendum osculum religionis esse, savium voluptatis; quamvis quidam osculum filiis dari, uxori basium, scorto savium dicant.

The second half of Servius' comment is hardly compatible with Catullus' use of these words however; Landor

probably uses this word to remind us of Catullus' poem which uses the diminutive of savium (see the following note), and possibly to display his erudition.

3. *saviolum*: this diminutive occurs elsewhere only in Catullus IC.2 and 14, an elegiac poem which also admits basia.

6. *sic voluere dii deaeque*: cf. Vergil, Aeneid V.50: sic di voluistis; Statius, Thebaid IV.781: sic Parcae volvere..., etc.

*dii*: in Landor's time, the usual spelling of di or dei.

*dii deaeque*: useful ending in a hendecasyllabic line; cf. Catullus XXVIII.14: ...di deaeque.

- 6-7. *Sed quum, .../Ibis, ...*: Line 7 is a repetition of an earlier line (a feature of hendecasyllables, cf. Catullus XLII.11 and 19, 12 and 20), but is no longer a question but acceptance of what will happen. The poet has moved from half-unbelieving questioning, to renunciation (lines 4-5), and ends in the last two lines by asking for a small memento of their past relationship.

8. *candidulum...lapillum*: Perhaps the poet uses two diminutives to try to emphasize the smallness of his request. Chloris can give him a small stone (id potes), even if she will not give him a kiss. A white stone<sup>1</sup> was traditionally used to note or remember a day by, especially a happy day; cf. Catullus LXVIII.148: quem lapide illa dies candidiore notat; a comment by a scholiast on Persius II.1: ...dies laetos albo lapillo et tristes

Ad Leonillam (2)\*

(PI, 140, xxvi)

Id certe, O Leonilla, non negabo:  
Nobis lumine quum remotiore  
Affulgetis, abestque vis coloris  
Vobis, vixque cuticulâ tepetis,  
5 Tunc exurimur intimâ medullâ,  
Tunc et continuo die camaena  
Ut vos concelebremus invocatur.  
Sed quum sternuit improbus Cupido  
Felix omen amantibus, simulque  
10 Idem cor jaculatus est puellae,  
Omnem tunc strepitum lyrae amovemus.  
Ut quae mane novo canunt volucres,  
Auroraque calent procul rubente,  
Inclinante meridie silescent.

This is a very carefully worked out poem; there are several tricola, including the final simile. Unlike "Ad Chlorin Iratam" (#1), this poem is not made up of short, choppy phrases, but flows smoothly. The first half of the poem is about the poet's unfulfilled love; the second half (line 8 Sed quum...) describes how his love becomes reciprocated and his poetry then ceases.

Metre: hendecasyllables; all lines are spondaic.

1. *Leonilla*: a non-classical fictional name.
- 2-3. *Nobis... / Affulgetis*: plural for singular; cf. vobis line 4; vos concelebremus, line 7.
- 2-6. *quum...Tunc*: tricolon of cum clauses emphatically picked up by two clauses beginning with a repeated tunc. When you are most cool towards me, then I am most pierced by love and resort to song.
4. *cuticulâ*: metrically useful diminutive of cutis; found in Juvenal and Persius.
5. *intimâ medullâ*: cf. Catullus XXXV.15: ignes interiorem edunt medullam.; LXIV.93: funditus atque imis exarsit tota medullis.
6. *...et...*: delayed position in the style of Tibullus and to allow repetition of tunc at the beginning of the line 9, though perhaps only to add emphasis to continuo.  
*camaena*: misspelling of camoena which is an incorrect spelling of camena.
8. *quum sternuit...jaculatus est*: frequentative cum regularly uses the perfect tense in primary time.  
*improbus*: rarely applied to Cupid although often used with Amor; cf. Ovid, Fasti II.331: ...quid non amor improbus audet?  
*sternuit*: cf. Catullus XLV.8-9, 17-18: ...Amor... / ...sternuit; Propertius II.3.24: candidus argutum sternuit omen Amor?
11. *tunc*: picks up quum of line 8.

*strepitum*: also used by Horace of the sound of a musical instrument: Odes IV.3.17-18: o, testudinis aureae / dulcem quae strepitum, Pieri, temperas.

In Landor's poem, however, the word may retain some of its usual meaning (noise, clashing), as the formerly musical sound of the lyre has become so much unwanted noise now that the poet can actually have the girl. Once the poet's love is reciprocated by the girl (who has been struck by Cupid), the poet then has other things to do than play his lyre.

- 12-14. The poem concludes with a bird simile which reflects the change in the poet's actions, as his relationship with Leonilla has changed. The weak light of dawn first thing in the morning links back to lines 2-3: Nobis lumine quum remotiore / Affulgetis ... . In the early morning the birds sing and are warm after the hours of darkness; the poet burns and invokes continual song (lines 5-7). Finally, as the height of day is reached and passed, the birds become silent (line 14) and the poet ceases his music, now that his love is reciprocated and presumably has been fulfilled.
13. *Aurora...rubente*: an expansion of mane nove (line 12); cf. Vergil, Aeneid III.521: rubescebat stellis Aurora fugatis.
14. a three word line, unusual in hendecasyllables.

(PI, 167-168, lxxvi)

Huc te verte, Perilla! cur pudicos  
 Abscondas oculos? malum quod egi,  
 Quum nondum fuerat malum peractum,  
 Condonâsse, precans magis precante  
 5 Et plus mille modis, mihi probabas.  
 Omni suspicione derelictâ,  
 Sacramentum age concipe hoc vetustum.  
 "Sic miti placitum fuat Dionê!  
 Juro per caput hoc meum tuumque,  
 10 Seu quid sanctius est mihi tistique,  
 Invitarum ego morsiuncularum  
 Vindex non ero acerbus audienti."

This poem begins by presenting a "nice" girl; the irony of pudicos ... oculos soon becomes evident, however, as the poet tells how eager in actual fact Perilla is for his amorous attentions. Although it is possible the girl has never shown any sign of bashfulness or constraint, line 6 (Omni suspicione derelictâ), incidentally a three-word line (rare in hendecasyllabic verse) and therefore possibly meant to bear considerable emphasis, indicates that the girl does have a somewhat ambivalent attitude, even if her physical actions reflect absolutely none of this off-again-on-again constraint. (See also my note on the final line.)

The overall structure of this poem is carefully organized:

5,2,5. The first five lines portray the present relationship between the poet and Perilla; the central pair of lines link what has preceded with the oath, which fills the concluding five lines.

Metre: hendecasyllables.

1. *Perilla*: a name used by Ovid once (Tristia II.437) as the pseudonym for Metella, someone's loose mistress; later (Tristia III.7.1 and 29) the name is used for Ovid's chaste step-daughter.
2. *Abscondas*: Although sense could be made of this subjunctive, the form abscondas may well be used metri gratia. In the latter case, perhaps another verb (e.g. occultas) should have been used.
3. *Quum...fuerat*: ante-classical use of the pluperfect indicative after the temporal quum, cf. Terence, Andria III.ii.37-38: ...quom intellexeras / id consilium capere, quor non dixti...?
4. *condonasse*: syncopated perfect.
5. *mihi*: probably to be taken with both probabas and condonasse.
7. *sacramentum...concipe*: often used of the military oath of allegiance, it perhaps here is meant to hint at the militia amoris motif; cf. Tacitus, Historia IV.31. dixit sacramentum...et cum cetera iuris iurandi verba conciperent. As can be seen, Landor has used sacramentum in a context very similar to that of

Tacitus. For the word used as an oath in a non-military context, see Horace, Odes II.17.10.

8. *Sic...*: for a similar prayer formula see Vergil, Eclogue IX.30, etc. Sic tua Cyrneas fugiant examina taxos.

*fuat*: archaic present subjunctive of sum; cf. Plautus, Amphitruo III.iv.2, Lucretius IV.637.

*Dionê*: mother of Venus; cf. Catullus LVI.6: ...si placet, Dionae,; sometimes used, as here, for Venus herself, cf. Ovid, Fasti II.461, etc.

11. This three word line gives additional emphasis to line 6, a verse of similar construction.

*morsiuncularum*: diminutive of *morsus*. The idea of love bites is a common motif in Latin love poetry, cf. Horace, Odes I.13.12 impressit memorem dente labris notam. One of Landor's own poems contains the same motif; the following stanzas are from a poem addressed to a shell ("Darling shell,...") and published in 1806:

Earlier to whose aid she owes  
Teeth like budding snowdrop rows;  
Teeth, whose love-incited pow'rs,  
I have felt in happier hours

On my shoulder, on my neck,  
Still the cherisht mark remains,  
Well pourtray'd in many a speck  
Round thy smooth and quiet veins.

Plautus, Pseudolus 1.1.65: teneris labellis molles morsiunculae.

*invitarum*: The kisses themselves are not unwilling but are rather given to an unwilling person: a transferred epithet.

12. *vindex* ... *acerbus*: Perilla would have to change acerbus to acerba if we are to picture her actually repeating this oath after the poet.
13. *audienti*: the poet. Although both the poet and Perilla are probably meant to be understood as saying this oath to each other, the whole poem places almost the entire emphasis on Perilla's pledge to the poet.

Hiantius et Perilla (4)\*

(HI, 314)

- Olim dixit Hiantio Perilla;  
 "Quum defloruerit mihi venustas,  
 Et forsàn priùs, ardour omnis ille  
 Quo nunc angeris, aut videris angi,  
 5 Ne demum in cinerem cadet timendum est."  
 Tunc Hiantius, ut solent amantes,  
 Jurans plurima, et applicans sigillum  
 Quod semper juvenes habent paratum,  
 "Non credis quod ais, Perilla! crede  
 10 Uni, fallere nescio puellas;  
 Si decreverit ardor ob senectam,  
 Et sunt queis ita contigit, miselli!  
 Mea (ah ne properes eam obsecro te)  
 Ipsa frigida non erit favilla."

This hendecasyllabic poem closely follows Catullus' use of the metre (see introductory note on "Ad Chlorin Iratam", #1). The lines are not all spondaic since two of the fourteen lines (6 and 14<sup>2</sup>) begin with a trochee and one line (13) with an iambus; elision has not been avoided (four examples in three lines: 5, 7 and 13). Diminutives occur in lines 7 and 12.

In addition to these technical similarities with Catullus' verse, Landor's poem reminds one of Catullus XLV (also in hendecasyllables) in which two lovers address each other. (cf. "Dominae Expostulatio", #5, in which Landor uses the same techniques again.)

"Hiantius et Perilla" is a good example of Landor's approach to the writing of Latin poems, at least his better ones. In the true classical tradition he has moulded and reworked themes and phrases from earlier Latin poets in such a way that his poem is not derivative but possesses an originality of its own. "Hiantius et Perilla" is based on two themes common in Latin love poetry: love cools with the arrival of old age (lines 11-12), and our ashes or ghost can feel love after death (lines 13-14). This second theme especially is found in one of Propertius' elegies (I.19) from which Landor borrowed at least one other idea for his poem. (See note on line 13 and lines 13-14). Other poems of Landor are also based on the idea that love can still be felt after death; cf. "Ad Amicam" (#24), "Ad

Flaviam" (#29), etc. Landor's poem charmingly describes a few moments' conversation between a young man and woman. The poet is neither directly involved nor does he himself make specific comments on the love relationship (as Catullus does in the last third of poem XLV), but through his "objective" reporting, the love between these two people can be felt.

1. *Hiantius*: a name borrowed from an adjective referring to Boeotia.

*Perilla*: See note on "Ad Perillam" (#3) line 1. The name has no special significance for this poem and is unlikely to refer specifically to the same "fictional" girl as "Ad Perillam".

3. *ardour*: a printing error for ardor.

5. *cinerem*: cold ashes (cf. favilla, line 14) of death, but here probably to be taken largely metaphorically: the ashes of desire burned out from old age.

*cadet*: misprint for cadat.

6. *Tunc*: continues after olim of line 1.

7. *sigillum*: i.e. a kiss. The singular form of this diminutive does not occur in classical Latin; it is the equivalent of signum. The word is used in its sense of "seal" (σφραγίς); cf. Horace, Epistle I.20.3: odisti clavis et grata sigilla pudico. Although referring to a kiss as a seal which is affixed (applicans) is not classical, the motif is found in English; cf.

Shakespeare, Romeo and Juliet V.iii.113-115:

Arms, take your last embrace! and, lips, O you  
the doors of breath, seal with a righteous kiss  
A dateless bargain to engrossing death!

Also Crashaw, "The Flaming Heart", lines 101-102:

By the full kingdom of that final kiss  
That seized thy parting soul, and seal'd thee His.

11. *Si decreverit*: perfect subjunctive (cf. defloruerit, a future perfect in line 2).
12. *queis*: archaic dative.
13. (*ah ne properes eam obsecro te*): Grammatically eam most naturally refers backwards to senectam (line 11); on the other hand, it may here be meant to refer forward to favilla (line 14). In the latter case, the point is that although Hiantius accepts a potentially cool old age, his ashes nevertheless will not be cold. A parenthetical wish similar to that of line 13 is inserted by Propertius in a poem (I.19.16) mentioned in the introduction to "Hiantius et Perilla" as well as in the following note: ...(Tellus hoc ita iusta sinat).
- 13-14. *mea ... favilla*: in a slightly different context, used by Propertius in I.19.19: Quae tu viva mea possis sentire favilla! Although this Propertian line does not express the same idea as Landor's final line, the theme of feeling love after death has been explicitly used by Propertius earlier in his poem (especially lines 5-6):
 

non adeo leviter nostris puer haesit ocellis  
ut meus oblito pulvis amore vacet.

favilla is often used of the still glowing ashes (cf. cinerem, line 5). This fact gives added emphasis to Hiantius' assertion that when he has died, his ashes will not be cold but will retain some of the warmth from his burning love for Perilla.

Dominae Expostulatio (5)

(PI, 132,xi)

Quid tandem tibi vis? piget vocari  
 Me bellam nimis et nimis pudicam,  
 Verso lumine serioque vultu  
 Si tangor moveorque collocuto;  
 5 At si quid libitum fuit jocari  
 Dum laudes mihi non meas profundis,  
 Duro pectore moribusque fingis  
 Quales forsitan alteram decerent.  
 Quid sodes faciam?" "Pudet fateri,  
 10 Dulcis Ocyrhöe, meum furorem.  
 Hercle nescio! et hoc furoris est pars.  
 Da tantum veniam, et deam rogabo  
 Quae tales amat allevare curas,  
 Quum primum moveare collocuto  
 15 Vel quum sit libitum, ut soles, jocare,  
 Ambo quid faciamus; indicabit;  
 Nec dextro alite nec loquente quercu  
 Nec nutu quatiente totum Olympum  
 Reddat Jupiter ipse certiorum.

The first half of this poem contains Ocyrhoe's complaint against a certain man; he does not appreciate her refinement (lines 1-4) and treats her in a very cavalier fashion (lines 5-8). The second half presents the man's plea for forgiveness as he proclaims his love for Ocyrhoe, together with his hope and trust that they will be shown a way to resolve their problems. (For a poem with a similar structure, see "Hiantius et Perilla", #4).

Metre: hendecasyllables. The only two non-spondaic lines (10 and 11) open with a trochee.

1. *piget*: sc. mihi.

1-2. *vocari* / ...*pudicam*: cf. Juvenal VI.137: ...vocat ille pudicam.

3-4. ie. if with the glance of an eye and a serious expression I am touched and moved by one who speaks

3. *verso lumine*: cf. "Uxor Mansueta" (#13), line 3: ...verso lumine.

4. *tangor moveorque*: duplicatio;  
*collocuto*: used substantively as a dative of agent.

7. *Duro pectore moribusque*: the adjective should be understood with both nouns.

9. *sodes*: colloquial, used by Juvenal, Horace, et al.  
cf. Juvenal VI. 280: dic aliquem sodes hic, Quintiliane, colorem.

10. *Ocyrhoe*: a name borrowed from Ovid (Metamorphoses II.638); its etymological meaning (quick flowing) is of no relevance

in Landor's poem:

11. *Hercle nescio*: cf. Terence, Eunuchus II.3.14: nescio hercle.
12. *Da veniam*: a very common expression.  
*deam*: Venus.
14. *Moveare collocuto*: cf. line 4: ...tangor moveorque collocuto.
15. *sit libitum...jocare*: cf. line 5: at si quid libitum fuit jocari.  
*jocare*: almost certainly a misprint of jocari (line 5) for which it would then be an exact repetition.
- 17-19. As can be seen in the individual notes on lines 17-19, Landor had Vergil very much in mind when he was writing these last three lines which express the man's determination that he and Ocyrhoe will be shown a way out of their troubles in love.
17. *dextro*: a favourable omen.  
*dextro alite*: i.e. aquila; the masculine of ales is sometimes used when referring to the aquila (feminine) of Jupiter. cf. Vergil, Aeneid XII.247: fulvus Iovis ales.  
*loquente quercu*: cf. Vergil, Eclogue VIII.22: pinusque loquentis; and Eclogue I.17: de caelo tactas memini praedicere quercus. The oak tree (particularly of Dodona) was special to Jupiter; cf. Vergil, Georgics III.332: magna Iovis antiquo robore quercus.
18. *nutu quatiente totum Olympum*: cf. Vergil, Aeneid IX.106:

[Jupiter]...totum nutu tremefecit Olympum.

19. *reddat Jupiter ipse certiozem*: i.e. vocem or me; for a similar use of reddo with vox see Vergil, Aeneid I.409 and VI.689: ...audire et reddere voces.

Ad Melittam (6)\*

(DS, 213, #353)

Abesse dicis te dolere plurimum:

Abesse sidolet, Melitta, non abes;

Unā dolentes areta constringit fides.

Metre: iambic trimeter following Catullan rather than Silver Latin usage; there is no resolution and two out of three of the fifth feet are iambic.

*Melittam*: "a nymph who is said to have invented the art of keeping bees" (Lewis and Short sc. "Melissa").

Landor has used a Latin version of the alternate Greek spelling for Μέλισσα.

- 1-3. *Abesse...dolere...abesse...dolet...abes...dolentes*: an example of anadiplosis; cf. "Ad Amicam" (#26) where dolor and two forms of doleo are used within four verses.

3. *unā*: adverb with dolentes and also in sense with constringit.

*areta*: typographical error for arcta, a spelling sometimes used incorrectly for arta.

## Ad Puellam Arcitinentem (7)

(HI, 293)

Hos inter juvenes parata parvum  
 Arcum tendere, non vides ut ista est  
 Ludus virginibus periculosus,  
 Atque ut difficile est tibi et sorori  
 5 Evitare Cupidinis sagittam?  
 Sese abscondit; ego assidens sub ulmo.  
 Talem voce seniliter tremente  
 In aurem monitum edidi; repente  
 Iratus puer irruit. "*Quid audes*"  
 10 Dixit "*in mea jura? tu dolebis.*"

This light-hearted poem has one interesting feature in the larger than usual number of elisions. (3 in line 4, 2 in line 6, etc.).

Metre: hendecasyllables.

*Arcitinentem*: misprint for Arcitenentem; from the Greek epithet *Τοξοφόρος* normally only used of Apollo and Diana. Landor has cleverly transferred this epithet to a "real" girl and to the field of love.

1-2. *parvum / Arcum*: the girl, with only a small bow, reminds one of the carefree Hellenistic Cupid. She does not realize she may be in danger from someone else with a bow - Cupid.

2. *ista*: typographical misspelling of iste.

- est*: normally subjunctive in an indirect question;  
 ante-classical and poetic usage; cf. Catullus LXI.77-78:  
...viden ut faces / splendidas quatiunt comas?
4. *sorori*: indicates that this poem may have been written  
 for a specific but now unknown girl who also had a sister.  
*est*: cf. note on line 2.
6. The poem falls into precisely equal halves. The first  
 half contains the poet's warning to the girl; the second  
 contains the poet's meeting with Cupid. The period after  
ulmo is conceivably a misprint for a comma.
7. *voce seniliter tremente*: ironic, cf. Horace, Odes II.  
 4.22-24:

...fuge suspicari  
 cuius octavum trepidavit aetas  
 claudere lustrum.

8. *In aūrēm*: in the style of Catullus, a non-spondaic  
 opening to the hendecasyllabic line (cf. line 10,  
Dixit in...).

Ad Psychen Cum Catello (8)\*

(HI, 326.)

- Psyche, nobilis es neque es superba,  
 Idcirco tibi quem petis catellum  
 Committo tenerum: hunc scio fovebis,  
 Quantum nescio, nec sciens faterer
- 5 Si mollem in gremio sinas cubare  
 Et narem gelidum applices tepenti.

Priscum est huic genus..id manet legendum  
 In libris veterum sacris..priusquam  
 Nos essemus homunculi, creatum.

10 Forti pectore saepe militabat  
 Insignis genitor, minus fidelis  
 (Aiunt) conjugio: ut pudica proles,  
 Et conjtantiior ut tibi sit uni,  
 Hanc collo injice sericam catenam.

Containing a very careful choice of words (see notes on lines 10 and 14), this poem reflects the careful craftsmanship which Landor tried to put into all his poetry. Although there is a somewhat awkward change of tone between the first six lines and the last three, everything in the poem leads up to the final line which provides the imagined occasion for the poem.

Metre: hendecasyllables.

1. *Psyche*: a useful mythological name; the Greek form of the word was also used as a term of endearment, cf. Martial X.68.5: Κύριέ μου, μέλι μου, ψυχή μου ..., Juvenal 6.195: ζωή καὶ ψυχή.
3. *fovebis*: The word ostensibly means "cherish", but in this poem gains added meaning from the words narem gelidum and tepeti (line 6). cf. Cicero, De Natura Deorum II.129: ut et pennis (sc. pullos) foveant, ne frigore laedantur.

4. *nēsciō*: the final "o" is scanned short, but note sciō (line 3) where one would expect the final "o" to be short.
- 5-6. For classical poems about a pet, see Catullus II and III.
7. *Priscum...genus*: for a similar phrase, cf. Horace, Epode II.2: ut prisca gens mortalium. This line (connected by huic to what has gone before) begins a five-and-a-half line digression which is nonetheless integrated with the total content of the poem. Priscum is explained and emphasized in the following passage down to the end of line 9. This passage (lines 7-9) may have been inserted for pure fun (cf. homunculi, line 9, etc.)
10. *Forti pectore*: an epic cliché; also cf. Horace, Epode I.14: forti sequemur pectore.  
*militabat*: cf. Horace, Epistle I.2.67: militat in silvis catulus...; cf. catellum (line 2 of Landor's poem) the alternative diminutive of canis. Landor is punning on the usual and erotic meanings of milito.
11. *Insignis genitor*: a puppy of distinguished ancestry for a noble girl (line 1).
12. *conjugio*: ironic euphemism for "bitch".
13. *conjtantior*: incorrect spelling of constantior.  
 The poet wants the puppy to be more faithful to Psyche than its father (insignis genitor) was to his mate.

14. *serica catena*: an oxymoron as a catena was usually a heavy chain, certainly nothing as fragile as a silken collar.

*catena*: for a similar use of this word see Martial XII.43.9: Qua plures teneantur a catena. This word reveals to the reader that Landor may have been punning verbally, if not in sense, in his use of catellus which can be the diminutive of canis, or catena. Plautus deliberately made use of this pun, Curculio V.3.13-14: delicatum te hodie faciam, cum catello ut accubes, / ferreo ego dico. cum catello occurs in the title of Landor's poem, and the root of accubes occurs in line 5 (cubare).

Psyche Respondet (9)\*

(HI, 327)

Munus accipio tuum lubenter.

Est auro pretiosior catena

Illa serica quae ligat catellum;

Esset aurea forsitan, sed auri

5 Nullam particulam tenet crumena

Quam nevi tibi, nam latro sacerdos

Et conjux, bene juncta in his latroni,

Omnem surripuere, teque rident.

Psyche's thank-you (lines 1-4) for the puppy and collar,

given to her in "Ad Psychen Cum Catello" (#8), provides an opportunity to make mild fun of the poet and of the treatment he receives from his wife. The change in tone as this poem develops closely parallels the change in "Ad Psychen Cum Catello".

Metre: hendecasyllables. A greater proportion of lines (1, 3 and 4) than is usual in Landor's hendecasyllables begin with a trochee.

1. This self-contained first line clearly reminds the reader about the gift of a puppy in the previous poem.
2. *auro pretiosior*: a phrase very common in classical and later Latin (e.g. Ovid, Amores III.8.3: Ingenium quondam fuerat pretiosius auro). From its first innocent appearance however, Landor goes on to develop his use of the word "gold".
- 2-4. *auro... / ...aurea...auri*: The repetition is important as it links the two sections of the poem together (lines 1-4 and 4-7). For the parallel repetition in a very similar context, cf. Vergil, Aeneid VII.278-279:
 

aurea pectoribus demissa monilia pendent,  
tecti auro fulvum mandunt sub dentibus aurum
8. *omnem*: understand particulam.  
*teque rident*: The poem began seriously enough but these final words confirm its change of direction towards light-hearted mockery.

Ad Lycen (#10)\*

(DS, 218, #369)

Liquit me juvenis tibi

Dilectus nimium, Lyce!

Et tecum introiit casam!

Ecquando est rediturus?

5 Clausae jam strepitum foris

Rumoremque sedilium

Stans extra procul audio

Attractaeque fenestrae.

Et nunc forsitan osculis

10 Heu! labro insatiabili

Percurrit facilem genam!

Ecquando est rediturus?

This poem, unlike most of his other poems addressed to women, is erotic in the same way as many of Catullus' and Ovid's poems. There is no standing back in this poem, but a complete and emotional involvement by the poet (e.g. the repetition, at the end of the first and last stanzas, of the emphatic and impassioned Ecquando est rediturus?).

Metre: a stanza of three glyconics and one pherecratean.

Catullus uses this metre in poem XXXIV. Horace never uses

this specific combination of aeolic verse; however, Landor follows Horace's practice of making the opening two syllables of the glyconic and pherecratean verses invariably long, unlike Catullus' practice.

Catullus' poem XXXIV is a serious hymn to Diana, a virgin goddess. Landor uses the metre here in a poem whose character could not be more opposite to Catullus' hymn to Diana.

*Lycen*: Landor obviously has in mind the Lyce of Horace's Odes III.10 and IV.13. Odes III.10 is a paraclausithyron, a genre which "Ad Lycen" nearly fits. Both Odes III.10 and IV.13 are attacks on Lyce; besides these similarities "Ad Lycen" has some verbal similarities with Odes III.10 (audis...strepitu, line 5 of the Horace poem; and strepitum...audio, lines 5-7 of Landor's).

- 1-2. *tibi*: to be taken with dilectus line 2. Cf. Ovid, Metamorphoses X. 152-153: puerosque... / dilectos superis.
2. *Dilectus nimium*: The poet says that the young man is beloved by Lyce too much because of the great suffering caused the poet when the young man left him. This is the only overt reference to homosexuality in Landor's love poems included in this thesis.
6. *Rumoremque*: Placed in the centre of the poem this word bears a very unusual meaning. Always used of human

speech, it here refers to the "speech" of the personified sedilia. Landor wants us to understand more than just the strepitum of chairs scraping together, for this sound conveys a message to the poet. An alternative but extremely unlikely possibility is that rumorem simply refers to the voices of those sitting on the sedilia.

Ad Mulierem Oris Graveolentis (#11)\*

(PI, 233, liii)

Alma parens rerum tibi certe, Bethama, risit..

Quae mediis culum dentibus inseruit.

The force of this pungent epigram is unfortunately given away by the title. Other examples of crude verse by Landor are "Ad Annam" (#16) and "Virgo Romana Tractata" (#22). "Ad Mulierem..." takes its central idea from an elegiac poem by Catullus, XCVII (lines 1-2):

Non (ita me di ament) quicquam referre putavi,  
Utrumne os an culum olfacerem Aemilio.

Robert Herrick, a poet of English and Latin verse, produced a number of vicious epigrams on various smells from people and so Landor is not the first English poet in this field.

Metre: elegiac couplet.

1. *alma parens rerum*: sc. Venus genetrix; alma becomes sarcastic after the parapsydokian second line is read.

For alma with Venus, see Lucretius, De Rerum Natura I.2:

alma Venus. For alma parens, cf. Vergil, Aeneid II.664, etc.

risit: used as "smiles on" by Lucretius (see previous note) in I.8: tibi rident aequora ponti. In Landor's poem risit comes to have a more malicious meaning: "laughs at".

culum: used by Catullus and Martial; for a use by Catullus see the second line of the poem partially quoted in the introduction to this poem.

Ad Hippolytam Rovelliam (12)\*

(PI 245, lxxxiii)

Sic genetrice patri tenera obversetur imago

Sic fausto amborum lumine crescat amor!

Unica Comensis thalamo contenta pudico,

Das animi casti pignora certa viro,

5 Hippolyta! optatam stringens ad pectora prolem.

Res nova! cur novitas una sequenda parum?

Tristia natorum viderunt funera matres,

Et lacrima externis, si fuit ulla, fuit.

His dirâ ingluvie sus haurit viscera vivis,

10 Deserti mediis hi moriuntur agris:

Hi rediere domum, aversatique ora parentum

Florârunt reditus: hi periêre fame.

Quàm blandi incessus! quàm suavia verba propinquis!

Ut tenera allectat sollicitatque lyram!

15 Ut toto effundit divinos pectore cantus,  
Ut totum inducto nomine torquet amor!  
Ut grata hospitibus..quamvis absente marito!  
Ut verò impatiens sanguinis ipsa sui!  
Quem perhibent pictis morem viguisse Britannis  
20 Cum Druidae populo jura dedere truci,  
Exercent Itali proceres commercia lecti  
Libera: libertas unica gentis, ave!  
Nulla sedet primo nisi quae sit adultera coetu,  
Et numero quaeque est nobilitata virûm.  
25 Hinc, quamvis vitae fuerit melioris, honestum  
Quis genus aut certos quis numerârit avos?  
Cura novae sobolis procul est mandata colono,  
Et teneros artus fascia dura ligat.  
Risibus (heu raris!) nunquam arrisere parentes,  
30 Et nunquam ejectis mors inopina venit.  
Illo quo fuerant orbae nos vidimus ire  
Per plateas matres perque theatra die.  
Vidimus arentes subito componere vultus  
Et facili questus suppressere arte pios.  
35 Linquite nunc pineta, ursae! spelaea, leaenae!  
Urbibus ah quantum quod doceatis abest!  
Unde venire queat reverentia justa parenti  
Sic utriusque caret quum tener exul ope?  
Inde mali mores et nuda superbia cultu,  
40 Pectoribusque feris omnis abacta fides.

Per fastos proavis insignibus ille tumescit;  
     Attamen offendunt limina prima pedes.  
 Inachus esse potest generis vel Dardanus auctor,  
     Nec magis est idem qui putat esse pater.  
 45 Ignotus genitor vicinis montibus errat,  
     Ingenuusque puer pascit egenus oves.  
 Anne peregrinum praeponet rustica nutrix  
     Cum pallere videt, flere, sitire, suum?  
 Cumque recognoscant discrimina nulla potentes  
 50 Anne suam dubitet nobilitare domum?  
 Hic multis madidus lacrimis, ubi volvitur annus,  
     A lare fumoso mittitur, ille manet.  
 At tibi, namque potest, meritam virtutibus, aevi  
     Perpetui laudem nostra Cameona dabit.  
 55 Anteferere aliis quotquot videt Itala tellus  
     Quae soboli nescis esse noverca tuae.

This is one of Landor's longer non-idyllic poems. Although there are no clear structural breaks, the poem can be divided into sections of usually six or eight verses (6, 6, 6, 8, 8, 8, 4, 4, 2, 4). The leisurely development of the poem remains unified by the central theme (praise of Hippolyta) and its two corresponding sub-themes (the lax morals of most Italians, and the rough treatment which most of the children receive).

As will be seen from the notes, this poem has a large number of verbal similarities with passages from Ovid and

reveals the probable influence of at least two other Latin poets. Despite these similarities or "borrowings", in fact that is what they are, the poem is not derivative.

Metre: elegiac couplets

*Hippolytam*: This poem is presumably addressed to a real person disguised behind a mythological name. The mythical Hippolyta referred to is probably the Amazon whose girdle Heracles stole and which later was on display in Argos, whose first king was Inachus (line 43).

*Rovelliam*: unknown significance.

1-2. *Sic...observetur... / Sic...crescat...*: prayer formula which Landor uses elsewhere (e.g. "Ad Perillam", #3, line 8: Sic...placitum fuat...). These two lines have several verbal echoes from two lines in Ovid's Metamorphoses IV.383-384: ...nato date munera vestro / et pater at genetrix, amborum nomen habenti.

1. *genetrice*: a grammatically inexplicable ablative; presumably the word is to be taken as a dative parallel with patri.

*tenera*: also used in lines 14 and 28.

3. The poet here begins his attack on the moral life in Italy.

*Comensis*: For a few weeks after Landor's arrival in Como in 1815, the Princess of Wales was still residing there.<sup>3</sup> She was estranged from her husband and had numerous stories of immorality associated with her.

- thalamo pudico*: in a different context, cf. Ovid, Amores I.8.19: Haec sibi proposuit thalamos temerare pudicos.
4. *Das animi...pignora certa...*: a common group of words in Ovid. Cf. Ex Ponto IV.13.32: Qui dederint animi pignora certa sui; with a few variations also see Ex Ponto III.4.27 and Metamorphoses III.346.
5. *optatam...prolem*: reveals the contrast between Hippolyta and the other mothers in Como who have foisted off their children into the care of others.
- stringens ad pectora*: in a different context, cf. Ovid, Tristia V.6.21: ...tua delicto stringantur pectora nostro.
6. *Res nova! cur novitas...*: see note on lines 21-22.
7. *Tristia natorum viderunt funera matres*: cf. Ovid Amores II.6.41: Tristia Phylacidae Thersites funera vidit. This hexameter (line 7), beginning a new section of the poem, has been very carefully constructed; opening with a dactyl, it has the main caesura between two molossi.
8. *externis*: most likely an ethical dative but possibly a dative of possession.
- 9-12. The strong metaphors of these lines, together with the assertive repetition of hi in three periods each shorter than the previous leading to the stark hi periere fame, characterize the treatment of the children in Como. The

exaggerations of these four lines, like that of unica Comensis (line 3) are of course for rhetorical effect.

9. *ingluvie*: cf. Horace, Satire I.2.8: praeclaram.  
ingrata stringat malus ingluvie rem; perhaps only by coincidence, this Horatian line also contains stringat which Landor used four lines previously (stringens). When writing this poem, Landor may have had in mind Horace's Satire I.2 which is also about improper behaviour.
11. *Hi rediere domum, || aversatique...*: caesura obscured by elision, a not uncommon Vergilian feature; cf. Aeneid VII.623: ardet inexcita || Ausonia...
- 13-18. After the description of what happens to the children of Como, we now have an extended picture of their mothers. This passage is arranged very rhetorically and culminates (line 18) with the fault most important to this poem.
13. *blandi*: used in its pejorative sense.
14. *allectat*: an extremely rare verb.
17. *Ut grata hospitibus quamvis absente marito!*: see note on Comensis line 3.
19. *Quem...morem...*: an idea, common in the past, of orgiastic rites at Stonehenge.  
*pictis...Britannis*: i.e. Picts.
20. *jura dedere*: cf. Vergil, Aeneid I.507: iura dabat

legesque viris,... .

21. *Exercent Itali proceres commercia lecti*: cf. Ovid, *Tristia* V.10.35: exercent illi<sup>1</sup> sociae commercia linguae. This line is the second (see also note on line 7) which has many verbal echoes of a line from Ovid. Both of these lines are a complete reworking of the original.
- 21-22. *commercias... / Libera: libertas*: The second example in this poem of an adjective being immediately picked up by its cognate noun. Cf. line 6: Res nova! cur novitas... .
22. *libertas unica gentis, ave!*: sarcastic.
- 23-24. *...nisi quae sit... / et...quaeque est...*: these parallel clauses normally would be either both subjunctive or indicative. Landor has used this irregular construction so that each verb will metrically fit the line.
25. *Hinc*: i.e. "as the result of all this promiscuity".
27. Cf. the story of Oedipus' childhood.
28. *...fascia dura...*: the children receive physically much rougher treatment than if their parents had kept them.
29. *Risibus ..nunquam arrisere parentes*: cf. Vergil, *Eclogue* IV.62: cui non risere parentes (MSS and Heyne's edition of 1800). The sense of this line is reinforced by the fact that "r", the canine letter (Persius I.109-110: ...sonat hic de nare canina / littera...), occurs six times.

31-32. *Illo quo... / ...die*: separated for exaggerated emphasis.

31. *fuerant orbae*: sarcastic, for the mothers in fact were glad to be rid of their children.

34. *questus...pios*: the twinges of the mothers' own consciences.

36. Bears and lions were normally examples of cruelty; however, here the situation is turned and they are examples of those providing good maternal care, in contrast to the cruel human mothers of Como. A similar idea can be found in Juvenal where a variety of wild animals are presented as being kinder towards their own species than humans are to other men (Satire XV: 159-166):

Sed iam serpentum maior concordia, parcit  
cognatis maculis similis fera. quando leoni  
fortior eripuit vitam leo? quo nemore umquam  
expiravit aper maioris dentibus apri?  
Indica tigris agit rabida cum tigride pacem  
perpetuam, saevis inter se convenit ursis.  
ast homini ferrum letale incude nefanda  
produxisse parum est,...

41. In writing one of the complaints about the character of these poorly raised children, Landor may have had in mind a passage from Ovid which expresses the opposite virtue, Metamorphoses XIII.140-141: Nam genus et proavos et quae non fecimus ipsi / Vix ea nostra voco.

42. The child has risen nowhere in the world. Kicking the threshold was also considered an omen. Cf. Ovid, Epistle XIII.88: pes tuus offenso limine signa dedit.

43. *Inachus*: The first king of Argos and the father of Io and Phoroneus. For Inachus elsewhere used as an exemplar of a famous ancestor, cf. Horace, Odes II.3.21: divesne, prisco natus ab Inacho. Also cf. Ovid, Metamorphoses I.651: pater Inachus.

43-46. These lines expand the idea of line 26; the women are so promiscuous that no one can know for sure who or where his father is.

46. *Ingenuusque puer pascit egenus...*: a careful choice and arrangement of words; the alliteration of puer pascit is surrounded by two words similar in spelling (but unconnected in meaning or derivation).

*Ingenuus...*: one of this word's original meanings was having a known father: cf. Livy 10.8.10:

En unquam fando audistis patricos primo  
esse factos non de caelo demissos sed qui  
patrem ciere possent, id est, nihil ultra  
quam ingenuos?

The word's primary meaning in this poem is "free-born" or "noble", but a strong touch of irony may be meant to underlie this word for though the boy is free-born of at least a "good" mother he most definitely is not ingenuus in Livy's sense.

47-50. *Anne praeponet...Anne dubitet nobilitare*: As the wealthy boy's parents would not know the difference, the nurse wonders whether she should substitute her own child for the one she is looking after. Substitution of

children is a common theme in folklore and mythology.

51. *madidus lacrimis*: used in exactly the same metrical situation in Ovid, Amores III.6.57: Quid fles et madidos lacrimis corrumpis ocellos. The rustic nurse weeps over her son as she sends him away to the rich parents of the other child.

*ubi volvitur annus*: when her time of wet-nursing the rich parents' son ends.

56. This final line sums up the whole point of the poem.

Uxor Mansueta (13)

(PI 188, xxv)

"Aгна, marite dure, sum mansuetior

Fuique semper, idque tu nōsti" .. ferox

Clamavit uxor: ille, verso lumine,

"Vos, tale quum videtis agnorum genus,

5 Lupi! cavete; et tu fuge, O custos canis!

This clever squib presents a most felicitously written poem. The Latinity is good and the thought briefly and wittily presented. Much of the success depends on the ironic contrasts, for instance between the wife's description of herself as a lamb when in reality she is the ferox uxor. Even the poor sheep-dog must flee the ferocity of such a lamb.

Metre: iambic trimeter in the same style as "Ad Melittam" (#6).

- 1-2. *sum mansuetior / Fuique semper*: cf. "Ad Eandem" (#19),  
line 1: Mitis es, at metuo; nam mitior ante fuisti.
3. *verso lumine*: "Dominae Expostulatio" (#5), line 3:  
verso lumine...
5. *O custos canis*: Canis is vocative in apposition to  
custos which was used by Vergil et al. to refer to a  
guard dog, e.g. Georgics III.406-407.

Ad Rosam, Liberos Suos Docentem (14)

(HI, 297-8)

- Toto in filiolis die occupata,  
Sed non immemor inter hos amici,  
Ut horas ages, O Rosa, innocentes!  
Tales semper erant, erant beatae
- 5 Semper, at minus antequam doceres  
Quî sulcus traheretur, exarantem  
Plus unâ maculâ oblitum libellum,  
Palparesque genam et manum obsèquenti.
- Te revisere Fata mî negârunt;
- 10 "Unum hoc maceror," at tua ora menti  
Auferre haud potuere, nec loquelam  
Castam illam ingenuo lepore tinctam.  
Una vocula me parum dolebat  
Quae nunc excruciat; valere jussus
- 15 Novi vespere crastino futurum  
Ut priûs fuit; heu! procul remotum  
Nullo vespere me jubes valere.

Si verè mihi sola tu maneres  
 Ipsa, nec fugitura mox imago,  
 20 Esse non sineres gravem senectam;  
 Nunc tantum obveniunt, favente somno,  
 Isti currere seriam atque inertem  
 Acri garrulitate provocantes,  
 Pultantes humerum aut pedam trahentes,  
 25 Id silens nemus, illa querna sedes,  
 Et candens domus hospitis, supràque  
 Hortus pensilis adfluenta rivo.  
 Ristormel,\* Rosa! liberi, valete!

\*Ristormel, domus in Cornubiâ.

This poem, addressed to a real person in an actual situation, retains a basic simplicity of approach. In this respect it contrasts with poems written solely as literary works (e.g. "Ad Puellam Arcitinentem", #7). The Rose of this poem is the "second" Rose of Landor's English and Latin poetry; she is Rose Paynter who in 1846<sup>4</sup> married Charles B.G. Sawle who had a home at Restormel where Landor at least once visited the couple. Rose Paynter's mother was a half-sister of Rose Aylmer (cf. introductory note on "Virginis Capilli", #25).

Metre: hendecasyllables.

1. *filiolis*: The Rose of this poem, among any other children, had a daughter also called Rose - Rose the

- third of Landor's poems (cf. "Ad Rosam, De Natali", #15).
3. *ages*: a misprint for agis.
  4. *erant, erant...*: asyndeton.
  - 6-7. ...*sulcus*, ...*exarantem* / ...*libellum*: a very clever pun on the basic meaning of sulcus (furrow) and exarantem (ploughing) and their extended meanings of "line" and "writing". The use of sulcus here refers to writing on tablets or to carving, in both of which procedures an actual furrow would be left in the material.
  9. Landor spent the final years of his life as an exile in Italy (1858-1864) where he may well have written this poem. The collection in which it was printed (Heroic Idyls) was published in 1863.
  10. "*Unum hoc maceror*": cf. the words of Caesar about Terence in Suetonius' Life of Terence 5.2: unum hoc maceror et doleo tibi deesse.
  12. *tinctam*: a not common, but effective use of this verb; cf. Quintilian IV.2, 117: verba sensu tincta; Martial III.20,9: lepore tinctos Attico sales...
  13. *vocula*: a rare but classical diminutive. i.e. vale; cf. note on lines 14-17 as well as "Ad Amicam" (#24).
  14. *excruciat*: used by Catullus, e.g. LXXVI.10: quare iam te cur amplius excrucies?  
*valere jussus*: cf. Cicero, Epistulae ad Atticum 5, 2,2: post etiam jussi valere.

- 14-17. *valere jussus...jubet valere*: The positioning of these repeated words at the end of their lines emphasizes the contrast Landor is drawing between the ordered and happy times when he was visiting Rose in Cornwall, and the present time when his location in far away Italy prevents Rose from saying farewell at the end of each evening.
- 18-19. Landor has only a fleeting memory of Rose's face and appearance left.
20. *gravem*: proleptic.  
*senecta*: Landor is now well over eighty years of age.
21. *favente*: absolute use is rare.
22. *seriam atque inertem*: sc. senectam (line 20).
24. *Pultantes*: ante-classical collateral form of pulso.  
*pedam*: misprint for pedem.
- 25-27. This list of the poet's favourite places at Restormel reminds one of his English poem "Restormel" published previously in 1858:

#### Restormel

Summer is come, and must I never see  
Thro' its dense leaves, Restormel, aught of thee?  
Never the time-defying castle-wall,  
The fragil bridge, the sparkling waterfall?  
Ah there are other sights, how far more dear  
Than castle, bridge, or river swift and clear,  
Of that green meadow, or that dim retreat  
Under the oaks, or that broad garden-seat,  
Where thoughts were many and where words were few..  
Must I, Restormel, bid all these adieu?  
Above the river's ever-restless flow  
I hear one soothing voice; it whispers *no*.

28. Unlike the English poem of 1858, Landor here does say farewell to Restormel and its inhabitants.

Ad Rosam de Natali (15)

(DS 209, #346)

In caput infantis vergebat Aquarius urnam,

Et violam cunis saeva negabat Hyems:

Sed quo flore caret tua lustrans ora Juventus?

Quo Venus ornatu? quâ face mutus Amor?

This brief poem, published in Dry Sticks, Fagoted (1858), was earlier published in Poemata et Inscriptiones (1847) under a different title, "De Natali Puellae" (p.215,X). The Rose of "Ad Rosam de Natali" is "Rose the Third" (cf. "The Three Roses", Landor's Poetical Works, vol. I, p.88) who apparently was born about 1853 (cf. "To Rosina", op. cit. vol. I, p.96, first published in 1863); she was the daughter of Rose Paynter to whom "Ad Rosam, Liberos Suos Docentem" (#14) was addressed.

Metre: elegiac couplets.

1. *Aquarius*: the Water-bearer, a sign of the zodiac (January 20 to February 18); mid-winter hence saeva...  
Hyems, line 2. Cf. Horace, Satires I.1.36: ...simul inversum contristat Aquarius annum.
- 3-4. rhetorical questions.
3. *flore*: flower of beauty, elegance; a pun on Rose's

name. Although there are no flowers on her birthday in winter, flowers are not missed for she has them all within herself.

4. *face*: torch of Cupid.

Ad Annam (16)\*

(PI 134, xiv)

Nostra carmina non placere dicis,  
 Anna! cur ita? nulla vis fateri?  
 Dicam; sic placeam! Salax catella  
 Dum marem petit haud odora currit:  
 Is tecum furor est, neque est medendus.

This sarcastic (sic placeam line 3) and disparaging poem contrasts with most of Landor's other poems addressed to women. The poem breaks neatly in half with the second half providing a metaphorical explanation of sic (line 3). The poet's songs do not satisfy Anna, but his body would. Metre: hendecasyllables. Three lines (1, 2, and 4) begin with a trochee, in the style of Catullus.

- 3-4. For a passage with a similar theme, cf. Lucretius IV.

1203-1205:

in triviis quam saepe canes, discedere aventes  
 diversi cupide summis ex viribu' tendunt,  
 cum interea validis Veneris compagibus haerent!

3. *salax*: more commonly used of a male animal.  
 4. *haud odora*: In connection with dogs, odora usually

referred to their ability to follow a scent well;

cf. Vergil, Aeneid IV.132: ...odora canum vis.

5. *neque est medendus*: cf. Ovid, Heroides V.149: ...quod amor non est medicabilis herbis.

"Non quod eras.." (17)\*

(HI, 321)

Non quod eras formâ praestantior omnibus, Anna,

Exsequias sequerer corde dolente tuas,

Non quod Saxonibus de regibus esset origo

Et poteras priscum nobilitare genus,

5 Sed quia pauperibus solatia ferre solebas

Et grave, depulsâ morte, levare caput.

The Anna of this poem is almost certainly Nancy Jones who died in 1806 (see introductory comments to "Virginis Capilli", #25). Two possible objections exist to this identification however; Nancy Jones was Welsh, not Saxon, and from what little is known<sup>5</sup> about her life she does not appear to have been a wealthy lady. If true, both these objections are nonetheless removed if we accept the work as a romanticized poem set by Landor before Nancy's death but actually written years later (for it was not published until 1863).

Except for a possible problem of syntax in line 3, this short elegy is one of Landor's most successful poems. The poem is simple, clear in its sentiment and carefully arranged; the first two couplets, each presenting a rejected

reason, lead to the climax of the poem in the third couplet where the true reason for Landor's affection and respect for Anna are presented: her compassion.

Metre: elegiac couplets.

1. *eras*: indicative in a rejected reason which is in itself true. cf. note on line 3.
2. *Exsequias sequerer*: probably an intentional word play. For a similar English word play by Landor, see the passage from Forster's Walter Savage Landor quoted in the note on line 66 of "Pan et Pityis" (#30).  
*sequerer*: The protasis is suppressed: "If you were now dead."
3. *esset*: The subjunctive is used metri gratia; the verb parallels eras (line 1) and poteras (line 4), unless of course Landor wanted to imply that Anna was not of Saxon descent, an unlikely implication when line 4 is considered.
4. *priscum...genus*: cf. "Ad Psychen Cum Catello" (#8), line 7: Priscum est huic genus.
5. *Sed quia*: common introduction of a real reason after a series of rejected ones. The different conjunction here emphasizes the presentation of the true reason why the poet would grieve at Anna's death.

## Ad Ianthen (18)

(PI 220, xxi)

Non ut ames, ut amere peto; da dulcis Ianthe!

Est mihi, si merear plura, datura dies.

"Ad Ianthen", a small elegiac epigram, provides a good example of Landor's skill with this compressed and succinct genre. Ianthe is Jane Sophia Swift, the third real woman (excluding the young Rose, "Ad Rosam De Natali", #15) to whom Landor addressed poems which have been collected in this study. Like Nancy Jones, Jane Swift appears to have been truly loved by Landor in at least one part of his life. The name "Ianthe" was earlier used by Ovid, Metamorphoses IX.715.

Metre: elegiac couplet.

1. *Non ut ames, ut amere peto*: adversative asyndeton between the active and passive moods; a twist is given to a phrase from Martial (VI.11.10): ...ut ameris, ama.
2. *datura*: verbal echo of da in the first line.

## Ad Eandem [Ianthen] (19)\*

(PI 220, xxii)

Mitis es, at metuo; nam mitior ante fuisti;

Et quid eras posthac et quid eram memini.

Fluminis herba notis atque imbribus horret obortis,

Stare loco nescit, nescit abire loco.

5       Atque iterum caelo quum rident prata sereno  
           Haud ita praecipites palpitat inter aquas.

This short and sensitive poem cleverly hints at the inner complexities of the poet's relationship with Ianthe.

Metre: elegiac couplets

1. cf. "Uxor Mansueta" (#13), lines 1-2: sum mansuetior / Fuique semper...  
*Mitis...mitior*: also used of Ianthe in another poem ("Ad Ianthen", #20, line 11).
2. *memini*: The short and simple words of line 2 help present a strong understatement. The poet does indeed remember the dreadful things which had happened before.  
*eras...eram*: These two verbs in indirect questions should be in the subjunctive. They are another example of Landor's sloppy use of the subjunctive, often governed solely by metrical considerations.
- 3-6. The bulk of this poem is a metaphorical description of what happens when Ianthe's feelings of anger and passion are roused.
3. The implication is that the wind and squalls have happened before; the poet is not likely to be caught totally unawares by Ianthe's fit of anger.
4. ...*loco nescit, nescit...loco*: chiasmus. cf. Vergil, Georgics III. 84: stare loco nescit, micat auribus et tremit artus.

5. *caelo...sereno*: a common expression. cf. Lucretius VI. 247: ...caelo...sereno; Vergil, Georgics I.260, etc. *rident prata*: for similar expressions, cf. Lucretius I. 8: ...tibi rident aequora ponti; Horace, Odes II. 6.13-14: ille terrarum mihi praeter omnis / angulus ridet.

Ad Ianthen (20)\*

(PI 156, lxi)

Nec possum tibi nec tuis amicis  
 Quod summo mihi pendet usque labro  
 Proferre; heu cadit illud, intimoque  
 Fundo pectoris omnibusque fibris  
 5 Exardet, solitos vetans labores,  
 Cumque hos distulero negans quietem.  
 Cur quod rejicis ipsa, cur Ianthe  
 Me nec mittere nec sinis levare?  
 Cur tristi jubeas revolvere unam  
 10 Solitudine cogitationem,  
 Tu nec mitior audias amantem  
 Nec felicior? hoc sinas dolere!

This poem divides into exactly equal halves. Although both halves are addressed directly to Ianthe, the first is more concerned with the poet's tortured feeling, whereas the second consists of questions more directly concerned

with Ianthe's feeling. Despite this division, the poem must be seen as a continuing expression of the poet's reaction to the refusal by Ianthe to hear his protestations of love. She will not even let him mention love.

Metre: hendecasyllables

2. *quod*: the message or expression of the poet's love for Ianthe.  
*...summo...labro*: cf. Seneca Epistle 10.3: non a summis labris ista venerunt.
3. *Pr̄ōf̄er̄re; heu...*: a strong elision (characteristic of Catullus)  
*illud*: picks up quod (line 2).
4. *pectoris omnibusque fibris*: Besides going with fundo, pectoris is almost certainly also to be taken directly with fibris; cf. Ovid, Metamorphoses VI.391: ...in pectore fibras.
7. *quod*: the quod of line 2. The poet cannot even utter the message of his love for Ianthe; instead, his emotion must remain bottled up and burning inside him.
10. This is an unusual two word line, especially as neither word is particularly common in classical hendecasyllables. In addition, this line is the only one in the poem which does not begin with a spondee. The poet seems to have wanted to put great emphasis on these two words and the ideas behind them.
11. *Mitior*: used positively of Ianthe in "Ad Eandem" (#19).

12. *sinas*: picks up sinis in line 8.

Ad Poetam Amore Laborantem (21)

(HI, 313)

Quum cupidineo igne torquearis,  
 Cur versus scythico crepat rigore?  
 Cor mihi dolet intimum, unde versus  
 Tam plenus fluit et fluet perennis.

The writer of this poem asks a fellow poet to explain the inconsistency between his being warmed by love and the coldness of the verse which he writes.

Metre: hendecasyllables. Lines 1 and 3 begin with a trochee.

1. *torquearis*: For a similar use of this verb by Landor, in a verse which also contains cor and dolendo (cf. line 3 of this poem), see "Ad Amicam", (#26).

2. *scythico...rigore*: For the use of rigor as "cold" in contrast with fire (cf. cupidineo igne, line 1), see Ovid, Metamorphoses XIV.794-795:

...et Alpino modo quae certare rigori  
 Adebatis aquae, non ceditis ignibus ipsis.

Also cf. Lucretius V.640: gelidumque rigorem, Horace, Odes IV.5.25.: gelidum Scythen.

3. *cor intimum*: For a similar use of the adjective by Landor, cf. "Ad Ianthen" (#20), lines 3-4: ...intimoque / Fundo pectoris...

*mihi*: The second "i" is irregularly scanned long.

*unde*: i.e. ex quo dolore.

Virgo Romana Quomodo Tractata (22)

(DS 214, #357)

Res haud nova est: nam more patrum carnifex

Vitiavit ante quàm cecidit virginem.

The occasion, real or imagined, of this poem is obscure.

Metre: iambic trimeter. The resolution (vītiāvīt) at the beginning of the second line is non-Catullan as is the spondaic fifth foot.

1. *more patrum*: ironic as the phrase reminds us of mos majorum with its connotations of public duty and uprightness.

*carnifex*: If this word is translated as the public executioner, more patrum must mean "in the custom of our ancestors".

2. *vitiavit...virginem*: cf. Terence, Eunuchus IV.4.37: iam sat' certumst virginem vitiatam esse?, etc.

*virginem*: The key word of this pungent epigram is saved till the very end.

## De Virginis Immatura Morte (23)\*

(HI 284)

Saeva procella tu cadis obruta

Florente vita: virginibus parum est

Iniqua sors; flevere nunquam

Degenerem peperisse prolem,

5 Hae saepe fregit pectora fortibus

Ipsis, quibuscum Gloria constitit

Domi forisque; heu! saepe pravis

Succubuere animi viriles.

The title of this poem is deliberately misleading and serves merely to provide an occasion for elaborating on the motif of children unworthy of their parents. This motif, in a variety of forms, occurs frequently in classical Greek and Latin poetry, and of course, is originally connected with Hesiod's account of man's decline from the Golden Age to the Iron Age of the present day. One example of this motif is from an ode by Horace (Odes III.6.45-48):

damnosa quid non imminuit dies?  
 aetas parentum peior avis tulit  
 nos nequiores, mox daturos  
 progeniem vitiosiore.

(This Horatian ode is in Alcaic stanzas as is the poem by Landor). The reverse of this motif is found in "Ad Hippolytam Rovelliam" (#12) where the poet attacks mothers who do not look after their children.

Metre: Alcaic stanzas, with several non-Horatian features (see notes).

1. *saeva procella*: metaphorical, possibly for a disease.  
*obrŭtā*: The final syllable is scanned short; final aneeps is rare in the Alcaic stanza.
- 2-3. ...*virginibus parum est / Iniqua sors*...: paraprosdokian. After the title and opening clause the poem takes a totally unexpected turn. The remainder of the poem provides reasons for the statement in lines 2-3.  
*parum... / Iniqua*: parum together with a negative adjective is sometimes used to provide a strong positive.
3. *Iniqua sors; || flevere nunquam*: The caesura after the fourth foot of this line is not usual Horatian practice.
4. *Degenerem...prolem*: cf. Lucan VIII,692-693: ...stirpis perituraque proles / Degener... .
5. *Hae*: an error for Hoc which refers to line four, or possibly for Haec referring to degener proles. The poet presents a picture of great men who are nevertheless burdened with children morally unworthy of their parents.
7. *Domi*: This is the second line of the poem (also line 3) which does not have a long syllable in this variable opening location. A short syllable in this position is rare and occurs in only 10 out of 317 lines in Horace.  
*forisque; heu*: For a similarly strong elision, see "Ad Ianthen" (#20), line 3.  
*saepe pravis*: Only eight times does Horace end this line with two disyllabic words; in five of the eight instances the first word is repeated in the next line

(e.g. Odes II.13.27-28: ...dura navis, / dura...).

- 7-8. Pravis (animis) echoes degenerem...prolem (line 4),  
as animi viriles does fortibus (line 5).

Ad Amicam (24) \*

(PI 236, lxxv)

Sis memor absentis, castè dilecta puella!

Nec pigeat manes voce ciere meos;

Si qua genas lacrima irroret, detergeat illam

Haud iterum flentis flente premenda manus.

5 Insolitum nulli est, doleat neque dicere, verbum.

Dixisti sero vespere saepe, *Vale!*

Unlike many of his poems which are addressed to women after their death, this touching poem is to be read by a girl upon the death of the poet (cf. introductory note on "Ad Amicam", #26). "Ad Amicam" (#24) has a clear connection with the central idea in Propertius I.19. As was noted earlier, "Hiantius et Perilla" (#4) as well as other of Landor's poems contain the similar motif of love felt after death.

The poem retains a gentle and calm tone throughout; this is partly achieved by the frequent use of subjunctives which tend to lift the poem out of hard reality. By the final line the poem has clearly returned to the real situation. The conclusion, however, contains no complaint but only a warm memory of past evenings of love. Although Vale is here a final

farewell, on this occasion to a corpse, its finality is tempered by the memory of former partings late in the evening.

Metre: elegiac couplets

1. This heavily spondaic first line sets the mood of the poem; the strong sense pause at the main caesura also helps to slow down the line.
2. *manes voce ciere meos*: Ciere is possibly also used of invoking manes in Vergil, Aeneid IV.490: nocturnosque ciet Manis...; however, there is a manuscript problem here and we possibly should read movet. Ciere is elsewhere used with voce, cf. Lucretius IV.575-576: comites ... / ...magna dispersos voce ciemus.; Vergil, Aeneid III.67-68: ...animamque sepulchro / condimus et magna supremem voce ciemus.
3. *lacrima irroret, detergeat illam*: cf. Ovid, Metamorphoses IX.368-369: Lacrimae misero de corpore factis / Inrorant foliis...; "De Sponsa Recens Mortua" (#27), line 6: Deterget lacrimas Amor,...
4. *flentis flente*: polyptoton, a common poetic technique elsewhere used by Landor (cf. "Pan et Pitys", #30, line 5: vigiles vigili ). cf. Ovid, Tristia I.3.17: Uxor amans flentem flens acrius ipsa tenebat; Vergil, Aeneid III.329, IV.83, V.569, etc. Flente is ablative as the more common dative of agent with the gerundive would not fit metrically.

- 5-6. For a related idea, see "Ad Rosam, Liberos Suos Docentem" (#14), lines 13-17.
5. *neque*: position delayed for metrical reasons.
6. *Vale*: sometimes used of farewell to the dead, cf. Catullus CI.10, also Vergil and others. In this poem, the word is also to be seen both as the poet's farewell to his friend and as a reminder of past farewells when the poet was still alive.

Virginis Capilli (25)\*

(DS 219, #370)

Promissae precibus toties, totiesque moratae,  
 Exuviae suaves virginei capitis!  
 Venistis tandem; haud fugientes oscula, collo  
 Haeretis, nullo tempore deciduae.

5 Qui nostrum haud metuent olim violare sepulchrum  
 Cassa viri invenient ossa, caputque viri,  
 Atque hos foemineos, ubi colla fuere, capillos..  
 His pascant oculos abstineantque manus.

This poem, originally published (1847) in a slightly altered version under a different title, may refer to a lock of hair from Nancy Jones (cf. "Non quod eras...", #17). Landor appears to have kept this lock of hair with him for many years after Nancy's death in either 1806 or just a few years earlier. The following poem first appeared with a

letter dated in 1839:

Nancy's Hair

Beauty's pure native gems, ye quivering hairs!  
 Once mingled with my own,  
 While soft desires, ah me! were all the cares  
 Two idle hearts had known.

How is it, when I take ye from the shrine  
 Which holds one treasure yet,  
 That ye, now all of Nancy that is mine,  
 Shrink from my fond regret?

Ye leaves that droop not with the plant that bore ye,  
 Start ye before my breath?  
 Shrink ye from tender Love who would adore ye,  
 O ye who fear not Death!

A version of this poem was printed in Drysticks, which contains "Virginis Capilli". Incidentally, Nancy is the Ione of several other English poems by Landor. According to a younger brother, Robert Landor, Walter Landor lived with Nancy Jones in Swansea for a period of time until the birth of a child.<sup>6</sup> If Robert Landor is to be trusted, virgo might be an unexpected description of Nancy Jones.

On the other hand, Landor published an English poem in 1853 which refers to a lock of hair from Rose Aylmer who had died unmarried in 1800<sup>7</sup>:

Rose Aylmer's Hair, Given By Her Sister

Beautiful spoils! borne off from vanquisht death!  
 Upon my heart's high altar shall ye lie,  
 Moved but by only one adorer's breath,  
 Retaining youth, rewarding constancy.

"Beautiful spoils" definitely reminds one of exuviae suaves in "Virginis Capilli", but this may have no more significance than a verbal resemblance.

This biographical discussion has a direct bearing on the interpretation of the poem, for one must view the poem differently if it is about Rose Aylmer with whom Landor seems to have had no true romantic relationship, rather than Nancy Jones whom Landor seems in fact to have loved and whose memory he probably held very dear for years afterwards. Many of Landor's poems addressed to women are largely works of the imagination rather than works based on biographical reality. If this poem is about a lock of hair from Nancy Jones, it becomes one of the few love poems which do not reflect a basically imaginary and romanticized mood created by the poet, and independent of reality. Unfortunately though, Landor in an English poem ("Will you not come, my little girl!") also claims to have had a lock of hair from Ianthe. Locks of hair were very common motifs in Landor's poems about women and it cannot be decided definitely whose lock of hair Landor refers to in "Virginis Capilli" although the most likely choice is Nancy Jones.

The original version of "Virginis Capilli" is included below so that the changes can be seen which Landor presumably considered an improvement.

Capilli Dati

(PI 237, lxx)

Promissae precibus toties, totiesque moratae,

Suaves exuviae virginei capitis!

Quales post grates, post oscula qualia, collo

Haeretis! neque vos auferet ulla dies.

5 Qui nostrum haud metuent olim violare sepulchrum,

Cassa viri invenient ossa, caputque supra,

Atque hos femineos, ubi colla fuere, capillos..

His pascant oculos abstineantque manus.

The major variation occurs in the second couplet; the later version removes the rhetorical structure of line 3 which Landor perhaps felt provided too much artifice after the careful balancing of words in the first and indeed also second line. The revised version also increases the personification of capilli in collo / Haeretis.

Whatever biographical data may lie behind this poem, it remains one of Landor's successful elegiac epigrams.

Metre: elegiac couplets.

1-2. Both lines are examples of chiastic order.

2. a four word pentameter as in line 4.

*exuviae*: used twice by Catullus (in an elegiac poem).

Catullus LXVI.14: quam de virgineis gesserat exuviis;

it is here used as "military spoils" - her clothing.

In the second instance exuviae refers to a lock of hair;

Catullus LXVI.61-62: ...sed nos quoque fulgeremus /

devotae flavi verticis exuviae. cf. Vergil, Aeneid

IV.651: dulces exuviae...

4.. *deciduae*: an adjective apparently not found in Latin poetry of the classical period. cf. "Nancy's Hair"

(quoted above), line 9: "Ye leaves that droop not with the plant that bore ye,".

7. *colla fuere*: plural for singular.
8. *pascant oculos*: cf. Ovid, Amores III.2.6: ...atque oculos pascat uterque suos.

Ad Amicam (26)\*

(PI 215, xii)

Cor torquere meum mea desine fata dolendo

Id quod eris alii non potes esse mihi.

Uni igitur flendum: tua quando aliunde dolebunt

Pectora, erit nobis mutuus iste dolor.

Although this poem might be addressed to a girl from the poet in his grave (cf. "Ad Amicam, #24), it is probably a response of the poet to being deserted by his lover. In this latter case, the first line would indicate that the woman still has some residual feeling for the poet and that this feeling pains the poet.

Metre: elegiac couplets.

1. *Cor torquere*: cf. "Ad Poetam Amore Laborantem" (#21).
2. *erīs*: Usually short, the "i" is here scanned long; cf. Tibullus I.4.27: at si tardus erīs errabis. transiet aetas. In Landor's poem, where the lengthened vowel does not occur at the main caesura, the reason for the unusual scansion is probably because the ictus of the verse falls

on the syllable. For two other possible explanations see M. Platnauer's Latin Elegiac Verse (Cambridge, 1951), p.61.

*alii*: the "lucky rival"

4. *iste dolor*: Her love for another is not returned.

Dolor picks up two occurrences of its cognate verb (dolendo and dolebunt) which also occur at the end of their respective lines. This word, important elsewhere in Landor (e.g. "Ad Melittam", #6), occurs twice (dolitura, line 11; dolor, line 16) in an Horatian epode (XV) which in a completely different way deals with a similar situation. The poet reacts to being deserted by a woman for another man, who in turn rejects her. cf. Catullus VIII. 14. Tibullus I.9.79, and Propertius II.5.8.

De Sponsa recens Mortua (27)\*

(PI 146, xl)

Noli flere, resuscitare noli.

Si quaeris quid agat, quia absit, edam.

Hanc conspexit Amor sinu jacentem

Materno; aggrediens repente, prima

- 5 Inter oscula somnus occupavit.

Deterget lacrimas Amor, sepulcro

Per noctem gelido accubans, aitque

"Quanquam hic possidet, ipse non relinquam."

This poem may have been written on the death of a friend's wife, but more likely was for no particular occasion.

Metre: hendecasyllables.

1. *Noli flere, resuscitare noli*: chiasmus.
5. *Int̄er oscula*: the only non-spondaic opening of a line.  
*somnus*: probably "death" rather than "sleep"; cf.  
 Horace, Odes III.11.38-39: surge, ne longus tibi somnus  
 ... / ...detur .
6. *Deterget lacrimas*: cf. Ovid, Metamorphoses XIII.745-746: ...lacrimae... /Quas...detersit...; "Ad Amicam" (#24), line 3, Si qua genas lacrima irroret, detergeat illam.
- 6-8: reminiscent of the exclusus amator motif.
8. *hic*: ie. somnus, (line 5).

Mors Nuptae (28)

(HI 310)

Mors, illa advena pluribus  
 Importuna, toro institit  
 Pyrrhae, quae timuit parum  
 Acclinem faciem deae.  
 5 Sed dilexerat Aciden  
 Ab ludis puerilibus,  
 Atque illum propiùs videns,

Protentâ male dexterâ  
 Inquit, difficili halitu,  
 10 "Fletûs desine inutilîs,  
 "Te solabitur altera,  
 "Cuius par sit amor meo!  
 "Me specta..viden..haud fleo.  
 "Eheu! nescio cur mihi  
 15 "Sic implent lacrymae sinum."  
 His dictis gemuit semel,  
 Mors pulchrum tetigit caput,  
 Et constant lachrymae gelu.

"Mors Nuptae" structurally consists of a four line opening about personified Death, a large central section concerned with Pyrrha and Acis, and a two line conclusion which returns to describing the activity of Death.

Metre: glyconics. Landor makes the opening foot of this metre spondaic in the style of Seneca and Horace (the glyconics in his *Asclepiad* stanzas) and not in the style of Catullus (poems XXXIV and LXI), who often opens the verse with a trochee (more rarely with an iamb).

1-2 *Mors... /Importuna*: cf. Ovid, Amores III.9.19: scilicet omne sacrum mors importuna profanat. For the converse, cf. Tacitus, Agricola 45.3: ...felix...opportunitate mortis, etc.

3. *Pyrrhae*: a useful mythological name of no particular

significance to this poem. It certainly refers neither to Horace's Pyrrha (Odes I.5.3.) nor necessarily to the colour of the girl's hair.

4. *deae*: Mors is also personified as a goddess by Vergil, Aeneid XI.197: multa boum circa mactantur corpora Morti.

*acclinem*: Death is leaning over Pyrrha's bed.

5. *Aciden*: Greek accusative of a river god. According to one source (Ovid, Metamorphoses XIII.750ff.), he was the son of Faunus and beloved by Galatea for his beauty.

13-15. This is a touching passage, for Pyrrha unwittingly weeps at the same time as she tries to comfort Acis by telling him to watch how well she is facing her imminent death and separation from him.

13-14. ...*meo* / ...*fleo*: disyllabic rhyme at the end of the lines, probably accidental.

15. *implent*: incorrect. The mood must be subjunctive in the indirect question. Landor could easily have written impleānt instad of sic implent or have retained sic by using the very rare verb pleo: sic pleānt.

18. *constant*: After the perfects (gemuit and tetigit) this present tense emphasizes the continuing finality of death. All action has ceased and a "frozen" scene (as in a film) remains.

*gelu*: here used of the coldness of death; cf. Lucan IV.

652-653: pectora pigro / stricta gelu, also Horace,

Odes II.8.11-12: gelidaque... /morte, etc.

Ad Flaviam (29)

(PI 215, xi)

Si quid amicitiae liceat sentire sepultis,  
 Flavia; tu nobis haud miseranda jaces.  
 Stant circum taciti, ut nuper morientis, amici,  
 Sacra pudicitiae laurus obumbrat humum.

For another poem by Landor concerned with feeling love after death, see "Hiantius et Perilla" (#4).

Metre: elegiac couplets. In a poem concerned with death, one might expect to find a greater number of spondees in order to make the verse more solemn. (Spondees occur only in the fourth foot, line 1; the second foot, line 2; and the first and third feet, line 3.)

1. *Si quid amicitiae*: Landor may have had in mind Catullus' XCVI: Si quicquam... (amicitias, line 4); Catullus' poem, which is also in elegiac couplets, is concerned with communication between friends or lovers separated by death.
2. *Flavia*: an unidentifiable fictional name.
3. *...taciti...amici*: monosyllabic rhyme between the first and second halves of the line.
4. *Sacra pudicitiae laurus*: possibly a reference to Daphne's metamorphosis into a laurel tree; Ovid,

Metamorphoses I.452-567, especially I.486-487: "Da mihi perpetua, genitor carissime," dixit / "Virginitate frui...". For a laurel tree overshadowing a grave, see Propertius II.13b.33: et sit in exiguo laurus super addita busto.

Pan et Pitys (30)

(PI 33-36)

[Pitys Pana objurgat ut qui ipsam deseruerit, deinde Lunam fefellerit. Fabellam ille a Borea confictam exprobrat. Boreas vero, dum Nympha crudelitatem ejus ac suum enarrat odium, desuper saxum jacit, quo caesa est.]

Desine fata deûm vanis urgere querelis  
 Seu mors abripuit seu (durius!) alter amores;  
 En etiam Arcadias Stygis illaetabilis oras  
 Unda lavit lacrimis, superantque altissima Curae!

5 Pan Boreasque unam simul appetière puellam,  
 Dicta Pitys fuit, et sylvas montesque colebat,  
 Fugerat hunc, illum tenero suspexit amore,  
 Increpitansque fidem tali est exorsa querelâ.  
 "Cur homines, cur dii, qui clarius omnia cernunt,  
 10 Devincire velint aeterno foedere dextram?  
 Quae petitur toties insana per aequora merces  
 In portu calcata perit; quibus omnia constant  
 Cetera, caelicolis amor est mutabilis ipsis,  
 Et levior nebulâ rapitur dominator Olympi.

15 Ah! nimis incertum genus est genus illud amantum,  
 Incertique magis queis decantantur amores,  
 Tu verò ante alios, O Pan! Quo foedere Lunam  
 Fallebas, nivei custos gregis! Arsit arundo  
 Perdita mille modis atque ingeniosa dolorum,  
 20 Insonuère cavae ploranti murmure rupes,  
 Sed domini curas aegri restrinxit ovile.  
 An dubitas ut fama meas pervenit ad aures?  
 Cur aperis oculos, simulans nescire, paratus  
 Cuncta redarguere et fontes celare Selini?  
 25 False, vacillantesne vadosi fluminis herbas  
 Et lapides nescis laeves ut in aede deorum,  
 Cumque lavaretur pavidum elapsumque sinistrâ  
 Ablatumque ducem gregis, hirsutumque magistri  
 In silices cecidisse genu proclivè sequacis,  
 30 Atque hederâ cinctum ne causa patesceret albi?  
 Dimidiumne gregem Lunae tribuisse negabis?  
 Occuluisse deae meliorem rupibus altis?  
 Pulvere sordentem demum eduxisse videnti  
 Et simulâsse malum, dum lota in margine pejor  
 35 Velleribus prostans amplis candore nitebat?  
 Sic cupidam poteris inhonesto fallere dono!"  
 Erubuit deus, inque auctorem crimina torsit.  
 "Quis tibi praeteriti fabellam retulit aevi?  
 Aequior ipsa quidem et multo felicior esses  
 40 Si fugeres falsos si rideresve fugaces.

Vasto cum fremitu Borean rude carmen hiantem  
 Audivi, scopulumque supra calcare capellas  
 Et pavidos oculos haedorum lambere vidi:  
 Te quoque, te dilecta, simul vidisse putavi  
 45 Aversam: poteras invisi credere dictis?  
 Iste mihi, iste meis asperrimus omnibus hostis.  
 Nulla petens Lunam convicia tanta mererer,  
 Illa (tui absimilis!) miserescit saepe dolentûm,  
 Stramineis tectis habitent aut turribus altis  
 50 Assidet illa toris et amica silentia servat,  
 Et vigiles vigili delinit lumine sensus.  
 Lunam non petii, petiit me Luna, nec illi  
 Cuncta placent, inamoena fugit laetisque tenetur:  
 Ante aliâs illi curâe est philomela volucres,  
 55 Illam populei per rura Padana susurri  
 Flaventesque vocant buxi nutante Cytoro;  
 Illam oleae rutilaeque Lycaeis montibus orni,  
 Et vitrei fontes et templa vetusta deorum,  
 Et mare, marmoreâ quando Hesperus exiit aulâ  
 60 Tethyos, ac liquidae surgunt ad litora voces;  
 Illam non Boreas." Subrisit Nympha locuto,  
 Et "tibi quae voces!" inquit, "vix nôrit amator  
 Ipse suum Boreas vehementiûs edere nomen.  
 Dic, vafer et versute, modum quo fallere divas  
 65 Gestis, muneribusque parum macrescat ovile."  
 "Mene iterum tali crucias Pity dura loquelâ!

Munera non ut amans, at amatus ut ipse, rependi,  
 Quae voluit sine lite dedi, sine lite dedissem  
 Omnia, dimidium tantum gregis illa rogavit:  
 70 In binas ideo placuit secernere partes,  
 Haec, male pinguescens, notissima fronte protervâ,  
 Fulgebat candore procul, sed durior hirco  
 Lana fuit, longis implet balatibus agros,  
 Pascua semper avens et olens olidissima semper:  
 75 Cynthia conspexit geminas improvida sortes  
 Deteriusque tulit caecata cupidine vellus.  
 O Pity, tu quassas caput: O incredula virgo,  
 Cur fatear? cur nulla fides ita vera fatenti?  
 Cur malesanus amem quae temnit et odit amantem?  
 80 At tu dum loquerer quondam arridere solebas  
 Et, cum desinerem, Baccho data tegmina lyncis  
 Saepe manu tenerâ, pensans mea dicta, fricabas  
 Inscia, virgineo mentem perculsa pudore  
 Frondibus implicito si quid nudarer amictu.  
 85 Tum placui, poteramque loqui poteramque silere,  
 Vel dominâ caros aliquando avertere vultus,  
 Et simulare manum me nescivisse locatam  
 Quâ curvata volens extendere genua sederes,  
 Vel resupinus humi patris ultima lumina Phoebi  
 90 Aspicere, atque animas haurire halantibus herbis,  
 Dum formis nebulae vivis per inane volabant

Rarave caeruleum verrebant retia campum.  
 Tu reducum interea corvorum rauca notabas  
 Agmina, quae notisque plagis ac tempore certo  
 95 Aetheris intervalla secant nictantibus alis:  
 Tunc manifesta fides, at erat laetata fatendo,  
 Tunc segura suâ requievit messe voluptas.  
 Quid placeat nudâ pallens oleaster arenâ,  
 Quid cytisi aeriam celantiaserta cavernam  
 100 Et pellucidulis errans labrusca racemis,  
 Aut quondam hinnuleis malefida genista gemellis;  
 Quî voce arboreâ fruerer lymphaeque cachinno,  
 Vel tremulo terrae super aequora suda vapore,  
 Ni Pitys arreptâ monuisset cernere dextrâ,  
 105 Carmineque, haereret quum fistula nostra, levâsset!"  
 Sic ille, hirsuto collum amplexante lacerto  
 Ac flavum digito crinem fingente, profatur.  
 Finierat; "Cape Pan!" inquit Pitys, "ecce cicutas;  
 Utque referre juvat quae laetior egerit aetas,  
 110 Tu spatium decurre vetus quo lusimus ambo,  
 Ipsa canam Boreae, quos usque aversor, amores.  
 Ille suos animos, ille eruta robora jactet,  
 Turbatumque canat glomeranti grandine caelum,  
 Ut properata tuis aliquando incendia regnis  
 115 Irruerint, fremerentque fero nemora alta fragore,  
 Incutiente supra nigras formidine pennas;  
 Ille rates pelago fractas immissaque Olympo  
 Aequora, praereptumque Jovis de fratre tridentem;

Et reducem lusisse virum sit gloria saevo  
 120 Rupe sub Ismariâ, dum lumina lassa quietem  
 Quaerebant, vigili dum mens arrecta dolori  
 Plaudere sentiret revocatâ conjuge manes.  
 Namque leves miseris somnos agitare procellâ  
 Non auferre juvat; mendacibus omnia formis,  
 125 Omnia pervertit terroribus aucta nefandis.  
 Quid metuis? quid talis amans ab Amore meretur?"  
 Audiit haec Boreas; inter fruticeta latebat  
 Summo monte prius: furor occupat, inque puellam  
 Saxum immane rotans quatiensque cacumina plantâ,  
 130 "Temnar?" ait: volat id de vertice, quam-que petebat  
 Obruit, amentem conspergens sanguine Pana.  
 Arboribus cruor haesit; eâ sub rupe sedere,  
 Compellare Pityn, Pityn auscultare vocatam,  
 Et labio abreptâ lacrimam delere cicutâ  
 135 Et solitus nigrâ est incingere tempora fronde.

The text of "Pan et Pityn" used here was published sixth  
 in a collection of hexameter idyls<sup>8</sup> published in Poemata et  
Inscriptiones (1847); however, the poem first appeared in 1815  
 (Idyllia Nova Quinque). Along with other idyls, Landor trans-  
 lated "Pan et Pityn" into English; the first version of "Pan  
 and Pityn"<sup>9</sup> appeared in the 1847 edition of his Hellenics,  
 not in the 1846 collection of virtually all his English poetry  
 written to that date. It may be worth noting that Heroic Idyls

(1863) has no connection with Idyllia Nova Quinque or Idyllia Heroica Decem (1820). This English version of "Pan et Pityts" (a later one was published in 1859) follows the Latin closely with a few exceptions, some of which are noted in the commentary. Prior to writing the Latin idyls Landor had written and published a long Latin hexameter narrative, the epic Gebir, of which he also produced an English version.

Except for the rather philosophical and in fact pessimistic opening (see especially lines 3-4 and the plot summary) together with the concluding paragraph of violence, Landor has written a pleasant, if wordy, pastoral poem. Several factors, other than the handling of the subject matter, support the idea that Landor intended this poem to be seen in the pastoral tradition. As noted above, "Pan et Pityts" is part of a collection of poems all called idyls; he has named them in the tradition of Theocritus' collection of poems, all of which were called idyls but only some of which are what have since been considered pastoral.<sup>10</sup> Secondly, the names Pan as well as Pityts tie the poem firmly to pastoral poetry; see my notes on lines 5-6. There are several references to Pan's pipe and music, an essential part of the pastoral landscape (e.g. fistula, line 105). The responsive song is typical of much pastoral poetry. Finally, the poem, like all the rest of the idyls, is written in dactylic hexameters, the sole metre of Greek and Latin pastoral poetry.

The narrative develops slowly. Throughout most of the

poem there is an undercurrent of unhappy love, a not uncommon feature in love poetry. The emotional climax of the poem occurs in part of a speech by Pan (lines 77-105). This is the only passage in which one feels Landor has exploited the possibilities in the story for real dramatic and emotional development. For most of the poem the story flows on pleasantly, but only here does Landor successfully convey emotion to the reader, as he appears more able to do in his shorter poems. On the other hand, the first speeches of the poem capture well the pastoral temperament of the characters, who have a certain naïveté and self-centeredness.

Until line 127, the poem consists mostly of speeches by Pan and Pity's; in the last nine lines, however, only one word is spoken and this is by Boreas. Violence enters the poem and destroys the renewed understanding between Pity's and Pan. Beginning with audii, the style of writing abruptly changes from pastoral to epic as the brute elemental force of Boreas exerts itself. Despite this vicious and non-pastoral episode, the poem ends in a typically pastoral vein as Pan laments his lost love. These last lines remind one of Vergil's Eclogue II in which Corydon laments and calls upon the absent Alexis (of course, in Vergil's poem, the loved one is not dead but simply does not return Corydon's love). For further specific similarities between "Pan et Pity's" and Vergil's eclogues, as well as in fact all Vergil's poetry, see the notes on individual lines.

There are a few classical references to the love between Pan and Pitys; e.g. Propertius I.18.20: Arcadio pinus amica deo. In Nonnus' version of their love (Dionysiaca Book XLII, 258ff.) Pitys rejects Pan's love, flees from him and turns into a tree planted in the earth. The story occurs in a speech by Pan to Bacchus. Elsewhere in Nonnus (Book II, lines 118 and 119) Pitys is mentioned together with Syrinx and Echo who both were loved by Pan (see note on divas line 64). Landor may or may not have known Nonnus; if he did use Nonnus, Landor radically changed the story and the relationship between Pan and Pitys into one of mutual, if troubled, love.

From Landor's story about the deception of Luna, it seems he had either read Probus, a first century grammarian and commentator on Vergil, or had possibly seen his notes in an eighteenth century edition of Vergil's Georgics; see the notes on lines 17 and 35.

#### Lines Plot Summary

- 1-4 Introduction: tragedies of love can happen even in Arcadia, the home of idyllic life.
- 5-8 Pan, Boreas and Pitys are introduced
- 9-36 Pitys' speech to Pan
  - she complains of the uncertainty of love and of Pan's deception of Luna.
- 37-61 Pan to Pitys
  - 38-46 He expresses his hatred of Boreas and surprise

that Pity's has been influenced by Boreas.

47-61 He begins his explanation of what happened with Luna and also of what sort of person she is.

61-65 Pity's to Pan

- She asks how he could deceive Euna without depleting his flock of sheep.

66-106 Pan to Pity's

66-76 He explains how Luna herself chose the worse half of his flock.

77-79 Pan complains about Pity's' incredulity at his explanation and asks why he should bother explaining if he is not believed.

80-97 Pan recalls better times in the past with Pity's.

98-105 He asks what good various pleasant things now are - Pity's was necessary for him to enjoy them.

106-107 Transition.

108-126 Pity's to Pan

- She explains how Boreas is no competition to Pan for her affections, for Boreas turns any subject matter into blood and guts epic.

127-131 Boreas reacts to what Pity's has said; he kills her.

132-135 Pan remains overcome by grief at the loss of Pity's.

Pan et Pity's

The Argument:

"Pity's rebukes Pan because he deserted her, and then

deceived the Moon-goddess. He casts reproach upon a story made up by Boreas. While the Nymph describes in detail his cruelty and her hatred, Boreas in fact throws down from above a rock which kills her."

[translation of Landor's Latin preface to the poem].

Unless otherwise specified, the quoted English renditions of Latin phrases are from Landor's "Panand Pity's".

Metre: dactylic hexameters.

1. *Desine fata deum vanis urgere querelis:* cf. Vergil, Aeneid VI.376: *desine fata deum flecti sperare precando;*  
Aeneid IV.360: *desine meque tuis incendere teque querelis.*
2. *Seu mors abripuit...seu alter amores:* Death and the rival (or at least a third person) are common themes in Landor's Latin poetry; e.g. "Mors Nuptae" (#28), line 11 Te solabitur altera; the first two lines of "Ad Amicam" (#26). In this particular poem mors abripuit describes what actually happens, whereas alter amores [abripuit] refers to Boreas but does not describe what is to follow. The double seu is common in Vergil, e.g. Georgics IV.25: *...seu stabit iners seu profluet umor durius:* a one-word comment on the whole clause. For a different word used in a similarly parenthetical sense, cf. Vergil, Aeneid VI.20-22: *...tum pendere poenas / Cecropidae iussi (miserum!) septena quotannis / corpora natorum...*

3-4. *Arcadias ... / ...lacrimis*: corresponds to the first half of line 2: Seu mors abripuit. This line and a half provides us with the setting of the poem and is important to the overall interpretation of the poem as mentioned in the introduction.

*superantque altissima Curae!*: corresponds to the second half of line 2 seu (durius!) alter amores[abripuit].

*Stygis*: For the location of the Styx in Arcadia see Seneca, Quaestiones Naturales III.25:1:

Quaedam aquae mortiferae sunt nec odore  
notabiles nec sapore. Circa Nonacrin in  
Arcadia Styx appellata ab incolis advenas  
fallit,...

See also Herodotus VI.75, et al.

*illaetabilis oras*: Although these words are not grammatically connected, this phrase is a reminiscence of the end of a Vergilian line, Aeneid III.707: inlaetabilis ora. illaetabilis grammatically could agree with unda in the following line but must surely be taken as a genitive with Stygis.

4. *lavit lacrimis*: cf. Ovid, Ars Amatoria III.746: lacrimis vulnera saeva lavat, etc. lacrimis must undoubtedly be understood as the tears of dead souls and possibly also of those affected by grief from the death of a loved one, rather than of the Styx which was unfeeling.

*Curae*: Landor translates this meaningful Latin word simply as personified "Care". In line 21 (curas), how-

ever, Landor makes it quite clear that he is fully aware of the application of this word specifically to the worries and anxieties of love. In line 4 it can only be understood as referring to these anxieties and pains of love. cf. Propertius III.21.3: crescit enim assidue spectando cura puellae; in a slightly different but related sense, cf. Vergil, Eclogue X.22: tua cura Lycoris.

5. *Pan*: the principal deity of pastoral poetry.  
*Boreas*: the north wind, often personified.
6. *Pitys*: personification of the Greek word for pine tree.  $\pi\acute{\iota}\tau\upsilon\varsigma$  occurs in Theocritus' first pastoral idyl (Idyl I.1): 'Αδύ τι τὸ ψιθόρισμα καὶ ἡ πίτυς ...
7. *Fugerat hunc, illum ...suscepit...*: generally chiasmic order. This line simply defines the relationship between Pitys, Pan and Boreas.
8. *Increpitans fidem*: i.e. rebuking his lack of faithfulness.  
*tali est exorsa querelâ*: cf. line 1: ...vanis urgere querelis.
10. *foedere*: elsewhere used of a marriage contract, cf. Ovid, Metamorphoses VII.403: thalami quoque foedere iungit.  
*dextram*: For the Romans, the right hand was symbolic of fidelity and friendship.

11-12. *calcata*: sc. merces.

*merces*: sc. merx for which merces is found as a nominative singular in Sallust (Catalinae Coniuratio 21, see Charisius, Ars Grammatica I.42); a rather cynical use of the word with reference to love.

The attitude expressed in these two lines towards marriage is not uncommon today. Once love is tied down by the chains of marriage it gradually disappears.

13. *caelicolis amor est mutabilis ipsis*: for a variation of this idea, cf. Landor's "Ad Ianthen" (PI 209-212,iv) lines 117-118: Quis speravit adhuc contendere vincula vobis / Aut deus aut vates!

*ipsis*: emphatic.

14. *levior nebulâ rapitur*: nebulâ is to be taken with levior. Two distinct meanings of levior exist here; that of physical lightness (gods were normally considered to be heavy), together with that of fickleness (continues the idea in the preceding two lines). rapitur sc. ab amore.

15-17. A triple gradation of shiftiness: genus amantum, queis decantantur amores, and Pan.

15-16. *incertum genus...genus...* / *Incerti*: anadiplosis.

16. *queis*: dative of agent after the passive verb.

17. *Tu...ante alios*: i.e. ante alios, tu es incertus.

*Lunam*: i.e. "Cynthia" (line 75). In the English version, Landor expands Lunam to "the chaste maid of night/Cynthia".

*foedere*: here not used of marriage, see note on line 10. For the story of Pan's deception of Luna, see Vergil, Georgics, III:391-393:

munere sic niveo lanae, sic credere dignum est,  
Pan deus Arcadiae captam te, Luna, fefellit  
in nemora alta vocans; nec tu aspernata vocantem.

More importantly, see Probus on Georgics III.391ff:

Pan, Mercurii filius, cum Lunam concupisset, et haberet optimum pecus, poscente ea partem pecoris pro concubitu dicitur pollicitus, et duas partes fecisse gregem, quarum alteram candidiorem, sed lanae crassioris: Lunam deceptam candore deterius pecus abduxisse poeta significat.

For a further discussion see Will Richter's edition of Vergil's Georgics and the references there given.

18. *nivei custos gregis*: cf. Vergil, Eclogue X.36: custos gregis, etc. For nivei, cf. Georgics III.391 quoted in the preceding note.

*Arsit arundo*: pathetic fallacy, his reed pipe "burned" with his love.

19. *perdita*: can be used as "destroyed by love"; cf. Plautus, Cistellaria I.ii.13: contra amore eum haec perdita est.

*ingeniosa dolorum*: i.e. ingeniously adapted for expressing the pains of love. Dolorum is a vague post-Augustan genitive after ingeniosa.

20. *Insonuere cavae ploranti murmure rupes*: cf. Vergil, Aeneid II.53: insonuere cavae gemitumque dedere cavernae.

21. *aegri*: i.e. sick with love. Cf. Vergil, Georgics IV. 464: aegrum...amorem.  
*ovile*: normally a sheepfold, but also for goats, cf. Ovid, Metamorphoses XIII.828: aliis in ovilibus haedi.
22. *meas pervenit ad aures*: cf. Vergil, Aeneid II.81: tuas pervenit ad auris. The indicative after ut in an indirect question is ante-classical and poetic.
24. *fontes...Selini*: "The fountain of Selinos"; Landor may be humorously punning on Selini which is not greatly different from the Greek for the moon (σελήνη).  
 He probably does not have a particular river in mind as Selinus was a common river-name in antiquity.
- 25-26. description of where Pan washed his sheep in order to deceive Luna.
25. *vacillantes...herbas*: The participle is usually used of people. For a somewhat similar description by Landor, see "Ad Eandem" (#19), line 3: Fluminis herba notis atque imbribus horret obortis.
26. *laeves*: standard misspelling of lēvis.  
*nescis*: governs two objects (herbas line 25, and lapides line 26), then accusative infinitive constructions: pavidum, elapsumque ... / ablatumque ducem [esse] and cecidisse, genu (line 29).
- 27-30. These obscure four lines have little or no bearing on the story of this basically narrative poem; Landor has been carried away by his own complicated thought.
27. *Cumque lavaretur*: sc. dux gregis.

- 28-29. *hirsutumque genu magistri*: Pan.
29. *proclivè*: proleptic adjective with genu.  
*sequacis*: i.e. following the one getting away.
30. *albi*: noun not adjective; cf. Vergil, Eclogue II.41:  
capreoli, sparsis etiam nunc pellibus albo. Landor  
 appended a note to the end of line 30: Albescunt a  
 vulnere pili animalium; caprinis cruribus Pan.
31. *Dimidiumne*: This -ne picks up the -ne in line 25.
32. *deae*: non videnti. dative of disadvantage.
33. *videnti*: deae.
34. *simulâsse malum*: i.e. simulâsse esse malum gregem.  
*lota*: alternative form of lavata. Cf. lavaretur  
 line 27. Although lota metrically could be ablative  
 with marginè, the sense becomes difficult for the worse  
 half of the flock is shining white, not because the  
 shore is lapped by waves, but because this part of the  
 flock has been washed, in contrast to the other half  
 (pulvere sordentem line 33). Lota is then best taken  
 as nominative singular possibly with grex understood  
 (sometimes feminine e.g. Lucretius II.663); this is an  
 awkward construction, however, as earlier in the same  
 line gregem has been understood with the masculine  
malum; in addition the masculine form of gregem was  
 used in line 31. The other possibility is to say that  
 Landor was mixed up in his own mind and though that he  
 had earlier referred to the individual halves of the

flock as pars gregis rather than grex. The feminine pars (binas partes) is in fact used in line 70.

35. *prostans*: initially referring only to the visual prominence of the worse half of the flock, but also meaning "exposed for sale" (cf. Horace, Epistles I.20.1-2: liber ... / ...prostes). In this case Pan is trying to buy Luna (prosto was also often used of prostitution), cf. Probus quoted in note on line 17: ...poscente ea partem pecoris pro concubitu dicitur pollicitus...
36. *Sic cupidam poteris inhoneste fallere dono!*: Sic is sarcastic. The reader has now been given an answer in the preceding lines to lines 17-18: Quo foedere Lunam / Fallebas.  
*cupidam*: see note on line 76.
37. *inque auctorem crimina torsit*: i.e. he reversed the charges against her who had made them.
38. *fabellam*: "idle fable"; cf. Horace, Satires II.6.77-78: anilis / ...fabellas.
40. *Si...si...-ve*: cf. the Vergilian seu...seu, line 2. The apparent tmesis of sive appears to be unexampled; si... sive is itself mostly ante-classical.  
*fugaces*: Landor translates fugaces as "flighty"; when writing the Latin he may have had "flighty" in mind and then worked backwards into the Latin fugaces whose meaning is strained in this Latin verse. In addition fugaces

allows Landor to continue the alliteration of "f" begun with fabellam (line 38) and also to provide the alliterative couplet falsos...fugaces; cf. Cicero Philippics XII. 7: spe falsa atque fallaci. It is unusually used of a lover; however for a somewhat parallel use see Horace, Odes II.5.17: dilecta quantum non Pholoe fugax. Dilecta, though not a rare word, besides occurring in this Horatian line occurs only four lines (line 44) after fugaces in Landor's poem. There is one more indication that Landor was consciously or unconsciously in mind of Horace's ode; proterva / fronte (Odes 5.15-16) occurs as fronte proterva in line 71 of "Pan et Pitys".

41. *carmen hiantem*: cf. Propertius II.31.6: marmoreus tacita carmen hiare lyra. In Landor's poem, however, hiantem has retained part of its original meaning of gaping and spewing out, especially appropriate for a personified wind.
- 41-43. *audivi ... / ...vidi*: These two perfects both come at the end of their clauses; the symmetry goes no further though as the constructions dependent on them are different.
44. *te dilecta*,: the sense of dilecta (vocative) becomes much clearer if a comma is placed after the preceding te. See note on fugaces in line 40.

47. *petens Lunam*: equivalent of a si clause in a conditional sentence contrary to fact (cf. line 52).
48. *tui absimilis*: a poor phrase. Absimilis is non-poetic and was normally used with the dative (usually in conjunction with non: non absimilis). Landor uses absimilis with the genitive as parallel to similis with the genitive, an ante-classical usage, and to dissimilis which was used by Vergil and others with the genitive. Landor should have used the common classical word dispar which occurs regularly in poetry, can take the genitive and requires no metrical alteration to the verse.

Pan complains that Pitys has little feeling for those who suffer, in his case from the pangs of love. This line is the first mention of Pan's suffering in love for Pitys, although we earlier heard Pitys' complaints against Pan. Little mutual understanding exists between these two lovers.

49. *stramineis tectis*: stramineus is a rare word but is found in Propertius, and in Ovid, Amores II.9.18: Stramineis esset nunc quoque tecta casis.  
*habitent*: i.e. suppose they live ...; hortatory subjunctive used concessively.  
*turribus altis*: common Vergilian expression often as a line ending; cf. Aeneid IX.470: ingentisque tenent fossas et turribus altis.
50. *Assidet illa toris*: i.e. tends the bed; adsideo is

sometimes used of tending the ill, cf. Ovid Heroides XIX.137: adsidet aegrae.

*amica silentia*: cf. Vergil, Aeneid II.255: per amica silentia lunae. For a discussion on this expression see the notes on line 255 in R.G. Austin's commentary of Book II of the Aeneid (Oxford, 1964).

51. *vigiles vigili*: polyptoton (for the use of this term see Longinus, De Sublimitate XXIII.1 and Quintilian IX.3.37); cf. "Ad Amicam" (#24), line 4: flentis flente and the note on this line.

*delinit*: i.e. delenit.

52. *Lunam non petii, petiit me Luna*: chiasmus. This line picks up petens Lunam (line 47).

54-61. Explaining laetis (line 53), Landor supplies a catalogue of scenes and sounds which please Luna. Pan's speech concludes with a reference to Boreas, who in contrast to the items of the preceding lines, does not attract Luna.

54. *ante alias*: cf. line 17: ...ante alios.

*philomela*: the nightingale, famous for its song.

55. *populei per rura Padana susurri*: cf. Ovid, Amores II.17.32: populiferque Padus. Padana is found only in later Latin.

56. *buxi nutante Cytoro*: cf. Vergil, Georgics II.437: ...udantem buxo spectare Cytorum. Cytorus is a mountain in Paphlagonia, famous for its boxwood.

57. *Lycaeis montibus*: Lycaeus was a mountain in Arcadia where Pan was worshipped.
58. *vitrei fontes*: cf. line 24: fontes. vitreus is often effectively used of water, e.g. Vergil, Aeneid VII.759: ...vitrea...unda.  
*templa vetusta deorum*: cf. line 26: in aede deorum; cf. Vergil Aeneid II.713-714: templumque vetustum / ...Cereris. The two verbal flashbacks in this line to previous lines link the description of those things which attract Luna with those which Pitys accuses Pan of concealing.
- 59-60. *marmoreâ ... / Tethyos*: i.e. when evening has come.  
*marmoreâ ...aulâ / Tethyos*: the sea, for which marmoreus is a common epithet; e.g. Vergil, Aeneid VI.729: ...marmoreo...aequore.  
*Tethyos*: a sea goddess (Greek genitive).
60. *liquidâe...voces*: "liquid sounds"; however in this context liquidus more often means "clear". cf. Vergil, Georgics I.410: tum liquidas corvi presso ter gutture voces, Lucretius, Horace, et al.
61. *Illam non Boreas*: sc. vocat from vocant of line 56:  
*Nympha*: sc. Pitys.  
*locuto*: in this context a rare use of this participle by itself. Vergil normally supplies a direct object (cf. Aeneid VIII.404: ea verba locutus), or supplies an ablative of manner, or adverbial expression, referring

to what has been said (cf. Aeneid IV.276: tali Cylleni-  
ius ore locutus).

- 61-63. Pitys mockingly objects to Pan's implied praise of himself (tibi quae voces, line 62) in lines 60-61: ... liquidae surgunt ad litora voces; / Illam non Boreas.
62. *nôrit*: syncopation of noverit: potential perfect subjunctive.
64. *vafer et versute*: mildly sarcastic. For another linking of vafer and versutus possibly remembered by Landor, see Cicero, De Officiis III.13.57:

[hominis] non aperti, non simplicis, non ingenui, non justi, non viri boni, versuti potius, obscuri, astuti, fallaces, malitiosi, callidi, veteratoris, vafri.

- 64-65 *Dic...modum quo... / Gestis...macrescat*: modum quo simply introduces a relative clause requiring the indictative. The subjunctive macrescat should be interpreted as deliberative, unless Landor wished the reader to understand quomodo from the preceeding modum quo (literally: Tell me the way in which you are eager to deceive goddesses and the way in which the goat-fold is not to be thinned out by your gifts). These two lines refer to possible future deceptions as well as to his past deception of Luna.

*divas*: plural possibly simply for emphasis, or in reference to Syrinx and Echo.

66. *Mene*: the enclitic -ne requires a question not an ex-

clamation mark after loquela.

*crucias*: elsewhere Landor uses a compound of this verb also with reference to the pain caused by a word or words; cf. "Ad Rosam, Liberos Suos Docentem" (#14) line 14: [Una vocula]quae nunc excruciat.

*Pity dura*: Landor may well have intended several puns on this phrase. Visually an English reader is likely to see a personification of "pity" (as well as the Latin meaning) for which dura becomes an impossible epithet. Within a culture with a Christian background, crucias may well remind one of the cross, in which case Pity dura comes to be the equivalent of robur. The final and of course most obvious and basic purpose of this phrase is to describe Pity's character. Some of these puns on Pity dura may seem farfetched; however, Landor was quite capable of intentionally writing such verse. John Forster in his Walter Savage Landor (London, 1879) p.viii writes:

There were seven boys in the school[Rugby]  
of the name of Hill.

The boys wanted a half-holiday, and came to Landor. 'Write to old James [the headmaster] for one', said they. Landor consented, and wrote a copy of verses, wherein he compared Rugby to Rome, because it was built on Seven Hills.

The boys were granted the holiday.

*tali...loquelâ*: cf. line 8: ...tali...querela.

67. *repenti*: Pan does not here specify for what he is

- paying back Luna, perhaps simply for care and attention to himself and other needy people (lines 48-51). If emphasis is placed on the actual "deception" of Luna (cf. Lunam / Fallebas, lines 17-18; fallere divas / Gestis, lines 64-65), perhaps we are to understand that Pan is paying back Luna pro concubitu (see the reference to Probus in the note to line 17).
68. *sine lite dedi, sine lite dedissem*: studied repetition for emphasis, as also in the previous line: Munera non ut amans, at amatus ut ipse... This line may be a conscious reminiscence of the verbs in Vergil's Aeneid II.136: delitui dum vela darent, si forte dedissent.
69. *omnia, dimidium...*: asyndeton between these two clauses. *dimidium...gregis*: Landor has here used the substantive (dimidium) although he used the adjective in line 31, despite the fact that metrically gregis could have replaced gregem in line 31. Both uses of dimidium are common in poetry.
71. *notissima fronte protervâ*: see note on fugaces in line 40. The large, noticeable foreheads of the worse half (incidentally also bold and shameless, proterva) make the animals from a distance appear whiter and better than the other half. For this reason, Luna chose the worse half of Pan's flock as she was eager for the "better" half. Belatedly, Pan has now explained Pitys' unintentionally ironic reference to Luna as

- cupidam (line 36). Cf. also cupidine, line 76.
74. *olens olidissima semper*: olidissima is either nominative used adverbially to intensify olens, or it is a neuter plural object. The chiasitic order of the line supports the latter explanation.
75. *Cynthia*: the name can refer to Luna as well as Diana.  
*improvida*: a key word in Pan's explanation.
76. *cupidine*: cf. cupidam of Luna in line 36.
77. *O...O...*: the line is divided by the anaphora into two parts, each containing exactly three feet; cf. Vergil, Aeneid II.281: O lux Dardaniae, spes o fidissima Teucrum.  
*quassas caput*: common epic phrase; cf. Vergil, Aeneid VII.292: quassans caput.
78. *vera*: acc.pl.
79. *malesanus*: an adjective created by Landor in the fashion of malesuadus, etc. (cf. Vergil, Aeneid IV.8: male sana). It here refers to mental not physical soundness; cf. Plautus, Mercator II.3,108-109: insanior / ex amore.  
*amen quae*: omission of antecedent of relative pronoun.
- 80-97. Pan gives us an idyllic picture of his former worry-free and amorous existence with Pitys.
80. *dum loquerer*: for the subjunctive, cf. Vergil, Georgics IV.457-459: ...dum te fugeret... / ...non vidit...
81. *Baccho data tegmina lyncis*: Either a has been omitted in the printing (metrically, it would elide with desin-

- erem) in which case Baccho could be ablative after data, or Baccho syntactically should be construed as an indirect object, not the much rarer dative of agent. If Landor wanted Baccho read as a dative of agent, as indeed his English version and the sense of this passage indicate, the syntactical ambiguity with data is poor Latin. Bacchus was said sometimes to be drawn by a team of lynxes; in a passage addressed to Bacchus, cf. Propertius III.17.8: lyncibus ad caelum vecta Ariadna tuis. Cf also Vergil, Aeneid I.323: ...tegmine lyncis.
83. virgineo...pudore: cf. Tibullus I.4.14: virgineus pudor.
84. si quid nudarer: frequentative construction.
85. poteramque...poteramque: repetition of auxiliary verb for metrical ease.
88. gēnuā: consonantal "u"; cf. Vergil, Aeneid V.432 and XII.905: genua labant...
89. patris lumina Phoebi: This line is wholly dactylic. Pater Phoebus is rare. Lumen is often used of the sun (e.g. Lucretius II.162: lumina solis). Phoebos is an old Greek epithet and the name for Apollo meaning "bridge" or "radiant". In Latin, Phoebus came to be used for the sun, cf. Horace, Odes III.21.24: dum rediens fugat astra Phoebus.
90. halantibus: correction (from the corrigenda) for fragrantibus whose first "a" is always scanned long

before the "gr" and thus does not fit metrically.

In addition halantibus provides a triple alliteration.

For a similar use of halo (be fragrant), cf. Vergil,

Georgics IV.109: invitent croceis halantes floribus horti.

- 91 *per inane*: cf. Lucretius I.1018: copia ferretur magnum per inane soluta. Landor retains the same metrical position in the line for this phrase as Lucretius and Vergil.
92. noble five word line; heavy alliteration of "r", "c", and "v".
- 93-94. *reducum...corvorum rauca...* / *Agmina*: the return of the crows (presumably at nightfall) serves simply as a transition from the description of smells and the air (lines 90-92) to night when (tunc line 96) mutual love was shared.
94. *notisque plagis ac tempore certo*: chiasmus.
95. a very pictorial and effective line. Cf. Vergil, Georgics I.406: ...secat aethera pennis.  
*nictantibus*: rare word. Cf. Lucretius VI.182: nictantia fulgura flammae.
- 96-97. *Tunc...* / *Tunc*: The repetition emphasizes the climax of their former harmony and peace.  
*manifesta fides*: cf. Vergil, Aeneid II.309: manifesta fides.
97. *secura suâ requievit messe voluptas*: This carefully worked and effective line culminates the idyllic des-

cription. A description somewhat parallel to Landor's can be found in Vergil's Eclogue V where Vergil presents a picture of the pastoral or idyllic ideal (lines 56-61):

Candidus insuetum miratur limen Olympi  
 sub pedibusque uidet nubes et sidera Daphnis.  
 ergo alacris siluas et cetera rura uoluptas  
 Panaque pastoresque tenet Dryadasque puellas.  
 nec lūpus insidias pecori, nec retia ceruis  
 ulla dolum meditantur: amat bonus otia Daphnis.

98ff. Pan continues an idyllic description, but asks what use these things are now.

98-101. internal monosyllabic rhyme: nudâ...arenâ / ...  
aeriam...cavernam / ...pellucidulis...racemis / ...  
hinnuleis...gemellis. Three of these four lines

have the rhyme between the caesura and the end of the hexameter. This Leonine rhyme was avoided by classical poets but cultivated by their medieval successors.<sup>11</sup>

100. *pellucidulis*: a ῥῆμα found only in Catullus 69.4. This is the first of three diminutives in lines 100-101, cf. hinnuleis and gemellis. Taken together they help to create an idyllic picture.

*labrusca racemis*: cf. Vergil, Eclogue V.6-7: aspice,  
ut antrum / silvestris raris sparsit labrusca racemis.

101. *hinnuleis*: rare; used by Horace also in a love context, Odes I.23.1: Vitas inuleo me similis, Chloe.

105. *carmineque, haeret*: -que attached after a short "e" is rare in the work of conscious metricians, but it is then followed by an elision.

106. This deliberately spondaic line suits Pan, after the previous more gentle and dactylic lines.
107. *profatur*: present tense for perfect; cf. line 8 est exorsa, line 37 erubuit.
108. *Finierat*: the pluperfect emphasizes the total completion of Pan's speaking in this poetic episode.  
*ecce*: possibly added simply metri gratia, as it adds little to the sense after Cape.  
 Alliteration is a common feature in this poem; see also lines 115, 120, 134.
110. *spatium decurre*: a metaphor from racing; for a similar use, cf. Plautus, Stichus I.2.24: decurso aetatis spatio.
112. *jactet*: may he boast of...
113. *glomeranti grandine*: cf. Livy I.31.2: grandinem venti glomeratum.  
*turbatumque...caelum*: line enclosed by epithet and noun.
114. *incendia*: the vehemence of his windy force as well as a reference to the fire of his love.
116. *formidine*: personified.
117. *Ille*: sc. ille canat.
118. *Jovis de fratre*: Neptune.
119. *reducem...virum*: sc. Orpheus. Reducem is ironic, for Orpheus did not successfully bring Eurydice back (revocata conjuge, line 122).

*sit gloria saevo*: let it be the savage one's boast.

*saevo*: sc. Boreas.

120. *Rupe sub Ismaria*: Ismarus is a mountain in Thrace where Orpheus lived; cf. Vergil, Eclogue VI, 29-31:

nec tantum Phoebos gaudet Parnasia rupes,  
nec tantum Rhodope miratur et Ismarus Orphea.

- 120-122. *dum... / Quaerebant...dum... / ...sentiret*:

change of mood in two apparently parallel clauses.

Sentiebat is metrically impossible.

121. *dolori*: dative probably replacing ad dolorem; cf.

Livy VIII.37: arrecti ad bellandum animi sunt.

- 123-126. Pitys concludes her ridicule of Boreas by stating in general terms what the specific examples from line 111 to 122 have implied.

126. *Quid metuis?*: tragically ironic, for Boreas soon kills Pitys.

127. *Audiât*: This word is frequently used in epic as a first foot dactyl, directly after the formulation of a prayer, and so introduces the deity's reaction to that prayer. Instead of the reaction of a deity, audit here introduces the reaction of an enemy and rival.

- 127-128. *latebat / ...priùs...*: These words underline the hint of treachery in the preceding passage (lines 112-126).

128. *furor occupat*: Landor uses two major meanings of furor: the blind, unreasoning rage of battle and also the mad-

ness of love. For the first use of furor, cf. Vergil, Aeneid I.149-150:

...saevitque animis ignobile vulgus  
iamque faces et saxa volant, furor arma ministrat.

Moreover, Aeneid I.150 is an obvious parallel to the idea behind Landor's Saxum immane rotans (line 129). It is interesting to note that a few lines earlier, Landor uses arrecta (line 121) which also occurs in the Vergilian simile (line 152). The reader is probably meant to compare the furor of Boreas with amentem Pana (line 131).

For a similar use of occupat, cf. Ovid, Metamorphoses III.40: ...tremor occupat artus; Vergil, Georgics IV.190: ...sopor suus occupat artus.

130. *Temnar?*: the one word spoken by Boreas in the whole poem.

*petebat*: has a double meaning. Boreas was seeking Pitys with the boulder, but had also been seeking her in courtship.

130-131. The bloody and violent action of Boreas reflects his type of poetry, which Pitys had ridiculed.

131. This noble five word line (cf. note on "Ad Hippolytam Rovelliam" #12, line 7) closes the epic episode and facilitates the transition back to the pastoral conclusion.

*conspergens sanguine*: for the expression in a different context, cf. Lucretius IV.1236-1237: multo sanguine

maesti / conspergunt aras... .

132-135. *sedere / Compellare ... , auscultare... / delere.../*

*Et solitus...est incingere:* Landor tries to build up a climax of feeling at the end of the poem by presenting several infinitives, but not the governing verb until the final line.

132. ...*haesit; || eâ...*: the weak main caesura followed by a strong pause is common in highly emotional passages.

cf. Vergil, Aeneid, XII.936-937:

...vicisti et victum tendere palmas  
Ausonii videre; tua est Lavinia coniunx

See also Aeneid I.199 and VI.131. The trochaic caesura is considerably more frequent in pastoral than epic; cf. Vergil, Eclogue IX.64 and 65; X.76.

133. Echo is an important feature of the pastoral world of Pan; in a totally different context, cf. Vergil, Eclogue I.5: formosam resonare doces Amaryllida silvas. In the Vergil passage, as in Landor's, a girl's name is made to echo.

...*Pityn, Pityn...*: cf. Vergil, Eclogue VII.70: ex illo Corydon Corydon est tempore nobis.

## FOOTNOTES TO CHAPTER II

- <sup>1</sup>see "calculus" in A. Otto, Die Sprichwörter und Sprichwörtlichen Redensarten der Römer (Hildesheim, 1962), p.64.
- <sup>2</sup>For a discussion of the scansion of the final "a" of ipsa followed by the "fr" of frigida, see D.S. Raven, Latin Metre (London, 1965), p.25.
- <sup>3</sup>R.H. Super; Walter Savage Landor: A Biography (New York, 1954), p.136.
- <sup>4</sup>Ibid., pp.358-359.
- <sup>5</sup>Ibid., p.34.
- <sup>6</sup>Ibid., p.34.
- <sup>7</sup>Ibid., p.37.
- <sup>8</sup>For consistency, I shall follow Landor's spelling of the English "idyl".
- <sup>9</sup>For a copy of this poem, see Appendix B.
- <sup>10</sup>For Landor's own opinion of Theocritus, see the passage translated by Super (op. cit., p.41) from part of Landor's essay, "Quaestio Quamobrem Poetae Latini Recentiores Minus Legantur", in Poemata et Inscriptiones (pp.348-349).
- <sup>11</sup>L.P. Wilkinson, Golden Latin Artistry (Cambridge, 1963), p.34.

## CHAPTER III

## CONCLUSION

The greater part of this study has been concerned with the technical aspects of Landor's Latin verse and with his indebtedness, where it exists, to classical poets. Before drawing together a number of points scattered throughout the commentary and arriving at some general conclusions, I shall consider closely the wider question of how well Landor's Latin verse succeeds as poetry. It goes without saying that his Latin poems cannot be approached in the critical style appropriate to English poetry of this period, for Landor's Latin poems (indeed many of his English ones) were written strictly in the tradition of classical poetry, with respect not only to treatment of themes and to classical allusions but also to the very choice of words and use of metres. Granted that twentieth and nineteenth century critical conceptions, for example, of originality must not be blindly applied to Landor's Latin poems, the fact remains that although a poem to be considered good must demonstrate skilful versification, the ultimate test resides in something larger. To quote Horace (Ars Poetica 47-48),

dixeris egregie notum si callida verbum  
reddiderit iunctura novum...

More than skill in versification lies behind the difference in poetic worth between the Eclogues of Vergil and those of Calpurnius Siculus, and between the Aeneid of Vergil and the Punica of Silius Italicus.

Much of Landor's verse reflects his primary interest in the mechanics of composition. Writing of Landor's English poetry, one scholar<sup>1</sup> makes an immoderate attack on Landor's alleged lack of feeling, lack of organizational skill, insecurity of tone, and interest concentrated solely in technique. Looking at Landor's Latin poetry, one can to some extent justify these accusations from the lack of continuity in "Pan et Pityis" (#30, lines 27-30 and the rest of the poem), or the insecurity of tone in "Ad Psychen Cum Catello" (#8). It is equally clear, however, that a good number of Landor's Latin poems do show some feeling and are poetically valuable additions to the corpus of Western literature.

Landor's own comments about his attitude to the writing of poetry are to be found in a variety of sources. Most famous is his comment that "poetry was always my amusement, prose my study and business."<sup>2</sup> Referring to an emotionally moving epitaph for Rose Aylmer, originally published in 1806 and incidentally much loved by Charles Lamb, Landor said that the poem was written "when I was cleaning my teeth before going to bed."<sup>3</sup> From these and other such comments

a credible impression can be obtained of his general approach to his poetry. The task Landor set himself in Simonidea (1806) may well be taken to reflect in microcosm his attitude to poetry; in this book, he sought to imitate Simonides of Ceos, whose "characteristics were simplicity, brevity, tenderness; and an assiduous accuracy of description."<sup>4</sup> As has been seen, Landor achieved these different goals with varying degrees of success.

One interesting and important question concerns the extent to which Landor's Latin poetry reflected current (e.g. Romantic) attitudes towards poetry. Because of his profound knowledge of the classics and his temperament so sympathetic to classical literature in general, Landor remained largely isolated from the development of English Romantic literature. A related question concerns the extent to which the attitudes and qualities discussed by critics of Landor's English poems are found in his Latin poems. This question has been partly answered already, for even without a detailed study of his English poetry it is clear that several of the complaints made about his English verse are equally applicable to the Latin poems. On the other hand, it will shortly be seen that some of the comments about Landor's literary originality are totally inapplicable to his Latin verse.

Pinsky<sup>5</sup> writes that "the [English] poems which this personality [Landor] produced should be cherished for their

unique forging together of learning with Romantic sensibility, of passion with conscious art." Certainly there is much "learning" and "conscious art" in Landor's Latin poems. For all the "Romantic sensibility" and "passion" of poems such as "Ad Amicam" (#24) and "Hiantius et Perilla" (#4), so many classical poems follow similar modes of thought that Landor's Latin poems give us no "unique forging" of erudition and feeling. Though this discussion merits fuller treatment than space here allows, it is possible to say, nevertheless, that some of Landor's verse is extremely well written, presents genuine feeling (even if reflecting no biographical reality<sup>6</sup>), and hence fulfills two major criteria of good poetry.

Having discussed in general terms the effectiveness of Landor's Latin verse, we should now turn our attention to specific poems and try to decide whether some types of Landor's Latin poems are more successful than others. With the exception of the idyl "Pan et Pitys", one definitely has the feeling that Landor's short poems are more pleasing than longer ones such as "Ad Hippolytam Rovelliam" (#12); the main fault of this latter poem is obscurity, both in Latin style and in continuity of thought. Colvin sums up the problem of discontinuity well when he writes (again referring only to the English poems) that Landor

is so anxious to avoid saying what is superfluous that he does not always say what is necessary. As

soon as he has given adequate expression to any idea, he leaves it and passes on to the next, forgetting sometimes to make clear to the reader the connexion of his ideas with one another.

In the shorter poems, Landor has less opportunity to befuddle the reader by presenting lines whose connection with the rest of the poem appears tenuous, although the connection presumably was clear to Landor. On the other hand Landor sometimes deliberately and successfully incorporates incongruities into the basic structure of a poem. One poem of eight lines ("De Virginis Immatura Morte", #23), exploits for its poetic effect the disparity between the opening lines and the bulk of the poem which follows so unexpectedly.

Without a detailed structural analysis of each poem, it is clear that Landor did not favour any particular structural form. As noted in the commentary, a few of the poems divide into related halves, particularly those poems in which two people are speaking, e.g. "Dominae Expostulatio" (#5); others have a line or more at the end which neatly wraps up what has gone before, e.g. "Ad Leonillam" (#2). More commonly, however, the poems develop in linear sequence as one passage simply leads into the next.

As will be noted later, Landor was thoroughly saturated in Latin verse and often used rare words and rare metrical practices, possibly to display his learning and skill but sometimes, one fancies, merely to circumvent awkward problems of prosody. As was noted in the commentary, Landor's

syntax is occasionally suspect. His use of the subjunctive frequently appears dictated by metrical considerations; there are a few oddities which can only be described as mistakes, some of which Landor's agility in versification could easily have corrected. Taken together, problems of structural continuity and occasionally of Latinity are responsible for the obscurity in some of these poems.

On the other hand, some of the shorter hendecasyllable and elegiac poems can stand alongside anything written in their genre. These poems often movingly express feelings associated with love and death. One of many good examples is "Ad Amicam" (#24) with its controlled tone and careful use of words.

A feature of Landor's Latin verse which immediately strikes one on studying the poems is the number of words and phrases borrowed from the classical poets. As was pointed out above, Landor's use of earlier poets follows the classical tradition and does not reflect a lack of originality. His poems are not a patchwork of indiscriminate borrowings, but a careful use of expressions and metrical practices in a new poem. Western literature may be viewed as a whole in which a poet builds on what has been done before, but at the same time adds something new. Needless to say this view of literature has not always been and is not now universally accepted.

Landor several times made comments about erudite scholars; for instance in his "Citation of William Shakespeare", he castigates those who over-ingeniously search for classical references in the most "unlikely places".<sup>8</sup> Despite this and similar assertions, it is equally clear that Landor was indebted to classical Latin poets and that his own statements must be accepted with caution. In this connection, it is worth quoting one critic in order to show some of the totally erroneous statements which have been made about Landor's verse:

So strong, indeed, was this instinct of originality in Landor that he declines to fall in with the thoughts or to repeat the words of others even when to do so would be most natural. Though an insatiable and retentive reader, in his own writing he does not choose to deal in the friendly and commodious currency of quotations, allusion and reminiscence.<sup>9</sup>

This remark as a general statement of Landor's approach to writing is patently false when one examines his Latin verse.

As was seen in the commentary, Landor made use of a wide range of classical poets. The most prominent ones are Plautus, Lucretius, Catullus, Vergil, Horace and Ovid; of these Catullus was his favourite poet.<sup>10</sup> Landor's poems often reflect one classical poet more than another. Sometimes the reflections are simply verbal; (for example, the last three lines of "Dominae Expostulatio", #5, echo a number of Vergilian phrases and passages); at other times it appears that the whole poem was inspired by a specific

classical poem (e.g. "Ad Mulierem Oris Graveolentis", #11, by Catullus XCVII). As would be expected in one of Landor's learning and ability, he does not slavishly copy one particular poet but borrows here and there for his own purposes. On the other hand, one often feels that Landor had reread a classical poem not long before writing one of his own, for his poem will use more words from a given classical poem than strict chance would indicate, though the use of these particular words does not necessarily have any special significance. The words simply seem to have been closer to the surface of his mind than usual.

Landor was normally very careful in his choice of words; for this reason partly, his occasional lapses stand out all the more. In a number of poems, Landor employed diminutives in the style of Catullus.

Catullus himself has employed them [diminutives] much more sparingly than Cicero, or than Plautus, and always with propriety and effect. The playful Ovid never indulges in them, nor does Propertius, nor does Tibullus....In Catullus no reader of a poetical mind would desire one diminutive less.<sup>11</sup>

Occasionally Landor uses a form of a word which has survived only in inscriptions or is at any rate extremely rare. An obvious example is sigillum in "Hiantius et Perilla" (#4); once more, it is difficult to decide whether Landor simply tried to display his erudition here or whether he used the singular form of this word as being a logical extension of the word's classical usage in the plural, and at the same time as being metrically useful.

Appendix C, a metrical index of Landor's poems studied here, indicates little if any correlation between a poem's metre and either its length or subject matter. Nor, for example, are all Landor's poems with echoes of Ovid written in elegiac couplets, or all with Vergilian echoes in dactylic hexameters. Landor was very conscious of the various metrical techniques he used; as with his choice of words, his occasional metrical lapses are thus all the more unexpected for he was obviously well aware of classical practices, and took great pride in his metrical skill.

Any general comments about non-philological differences and similarities between Landor and specific classical poets must needs be subjective and open to divergent opinions. Although Landor shows few differences of outlook, for instance, from Catullus, his favourite poet, Landor's poems usually remain distinctively his own. One distinctive feature is the sentimentality commonly found in his poems. Catullus certainly wrote sentimental poems; however this characteristic is more prominent in Landor's verse or at least in his verse concerned with women. Nonetheless, Landor is equally capable of producing crude or harsh verse which rivals any produced by Catullus or Martial (e.g. "Ad Mulierem Oris Graveolentis", #11, "Ad Annam", #16 and "Virgo Romana Tractata", #22).

One very telling view of Landor is summed up by Pinsky<sup>12</sup> when he writes that Landor

has always been a poet's poet. Wordsworth, Southey, Shelley, Swinburne, Browning, Hopkins, Frost, Pound, Yeats--nearly everybody has visited the slightly out-of-the-way shrine.

Landor's English poetry has never been popular and rarely well-liked except by those who themselves are poets. Little of Landor's Latin poetry is even read, but some reveals material of lasting value to those who do trouble to read it.

In conclusion, I hope that this study has provided useful and interesting comments about a few of Landor's Latin poems and has at least hinted at a number of questions which need further work and discussion.

## FOOTNOTES TO CHAPTER III

- <sup>1</sup>"The Writer [must] feel very distinctly the mood he wishes to impart, and see in a given light and in a given sequence the thing he wishes us to look at. This very simple condition Landor by no means always fulfills. And when it is not fulfilled, nothing, not the clearest intelligence, the richest invention, the most faultless judgment, is a bit of good. All the powers of style are wasted if you do not care for what you are talking about." Vernon Lee, "The Rhetoric of Landor", The Handling of Words, reprint of 1927 edition (Lincoln, 1968), p.164.
- <sup>2</sup>T. Earle Welby, ed., Complete Works of Walter Savage Landor, vol. VI, reprint of 1927 edition (New York, 1969), p.37.
- <sup>3</sup>from a letter written in 1831; referred to in R.H. Super, Walter Savage Landor: A Biography (New York, 1954), p.37.
- <sup>4</sup>from Landor's preface to Simonidea, quoted in R.H. Super, "Landor's Rose Aylmer", The Explicator vol III., no. 3, #31.
- <sup>5</sup>Landor's Poetry (Chicago, 1968), p.185.
- <sup>6</sup>"Let [the reader] beware of hoping he can trace any object within his view, the source of those affections he may discover here and there. He will be wrong; that is certain." from Landor's preface to Simonidea p.ix, quoted by Super, Walter Savage Landor, p.59.
- <sup>7</sup>Sir Sidney Colvin, Landor (English Men of Letters Series) (London, 1881), p.3.
- <sup>8</sup>Elizabeth Nitchie, Vergil and the English Poets (New York, 1919), p.12.
- <sup>9</sup>Colvin, op. cit., p.2.
- <sup>10</sup>For some of Landor's views on Catullus and other Latin poets, see "The Poems of Catullus", The Complete Works of Walter Savage Landor, vol. XI, ed. T. Earle Welby, reprint of 1927 edition (New York, 1969), p. 177 ff.
- <sup>11</sup>Ibid., p.181.
- <sup>12</sup>Robert Finsky, Landor's Poetry (Chicago, 1968); p.3.

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## APPENDIX A

Literal prose translations of selected poems.

## To an Angry Chloris (1)

Chloris, will you go and return no more? You swear?  
...that you will not give a kiss, not even one little kiss!  
You are refusing me again? My dear Chloris, I have not  
asked for a kiss from you, since I deserve rejection and  
have indeed feared it for a long time. But when, as the  
gods and goddesses have ordained, you go and will return  
no more, give me a small shining white stone--something  
you can do. In this way I may recall the day, and summon  
my friends.

## To Leonilla (2)

This fact certainly, O Leonilla, I shall not deny.  
When you shine on me with a more distant light, when the  
colour is washed from your face and when your skin is  
barely warm, then am I inflamed to the core of my being,  
and then throughout the whole day the muse is invoked  
so that I may praise you. But whenever shameless Cupid  
sneezes an omen auspicious for lovers and, at the same  
time, aims at the heart of my girl, then I banish all  
sound of the lyre. In the same way, birds sing first

thing in the morning, are warm as Aurora reddens from  
from afar, but grow silent as midday passes.

### To Perilla (3)

Turn towards me, Perilla! Why would you hide your eyes in bashfulness? The wrong that I have done, even at the time when it had not been completed, you would prove to me that you had pardoned by supplicating me more ardently than a suppliant and in more than a thousand ways. Abandon all mistrust and come, repeat this ancient oath after me, "So may it please gentle Venus! I swear by this my life and by yours, or by anything else more holy in your eyes and mine, I shall not harshly punish for love bites taken unwillingly him who listens to this oath."

### Hiantius and Perilla (4)

Perilla once said to Hiantius, "When my beauty has faded, or perhaps even before, it is to be feared that finally into ashes will fall all that ardent desire with which you are now tormented, or seem to be tormented." Then Hiantius swearing many oaths, as lovers are accustomed to do and applying that seal which young men always have ready, replied, "You do not believe what you say, Perilla! Believe one person alone, I do not know how to deceive girls. If my burning desire should have dimin-

ished because of old age--and there are some to whom this has happened, poor wretches!--my very ashes (ah, I implore you not to hasten my old age) will not be cold."

To Melitta (6)

You say that you grieve very much that you are absent; if being absent grieves you, Melitta, then you are not absent. A tight bond binds together those who grieve.

To Psyche with a Puppy (8)

Psyche, you are nobly born but not proud; therefore I am entrusting to your care the young puppy for which you ask. You will look after him, I know. How much you will do this I do not know; even if I did know, I would not acknowledge it if you were to allow the gentle puppy to lie asleep in your lap and were to put his cold nose near your warm one.

He comes of ancient descent; that descent remains to be read in the holy books of the ancients and was created before we weakly men were born. With a brave heart, his distinguished father often used to war but was unfaithful in marriage (so they say). Put this silken collar around his neck so that he may be a chaste offspring and be more constant to you alone.

## Psyche Replies (9)

I accept your gift with pleasure. That silken collar which binds the puppy is more precious than gold; perhaps it would have been golden, but the purse which I wove for you contains no particle of gold, for the thief, priest and even your wife--well linked with the thief in these matters--have stolen every particle and now laugh at you.

## To Lyce (10)

A young man too greatly beloved by you has left me, Lyce, and has entered the cottage with you! Does he intend ever to return?

Standing some way off, I hear the noise of the door now closed, as well as the tell-tale scrape of seats and of a window drawn shut.

And now perhaps he ranges over your willing cheek with lips which, alas, no kisses can satisfy! Does he intend ever to return?

## To a Woman with an Ill-smelling Mouth (11)

The loving mother of everything has certainly smiled on you Bethama, for she put your backside between your teeth.

## To Hippolyta Rovellia (12)

So may your delicate image appear to your mother and

father; so may love increase with the auspicious light of both. The one and only woman of Como satisfied with a chaste marriage, you give sure pledges of a pure mind to your husband, Hippolyta! for you draw your longed for child tightly to your breast. An unexampled circumstance! Why is this novelty of experience not to be followed?

Mothers have seen the sad funerals of their children, and if there was any tear, it was for strangers. With its fearful maw, a boar devours the insides of some children while they are still living; these die deserted in the middle of the fields. Others have returned home and, after turning away from the faces of their parents, have lamented their return. Still others have died from hunger.

How seductive is her walk! How sweet are the words for her relatives! How the young woman inspires and awakes the lyre! How she pours forth divine songs from her whole heart; how love twists her whole heart when a certain name is introduced! How pleasing she is to guests-- although of course her husband is absent! How truly impatient she is of her own flesh and blood.

They say a custom flourished among the painted Britons when the Druids administered law to the savage people; the Italian nobles practice this custom as free commerce of the bed. The unique freedom of the nation, Hail! No woman sits down in the most important assembly

except she who is an adulteress and each who has been made notorious by the number of her men. Therefore, although someone may have been of a better way of life, who could reckon on an honourable descent or definite ancestors?

The care of new offspring has been entrusted to a farmer from afar and a rough band ties up tender limbs. Parents never smiled at their children's smiles (alas infrequent!), and death never comes unexpectedly to those who have been cast out. On that very day on which the mothers had been bereaved, we have seen them go through the streets and theatres. We have seen tearless women suddenly compose their dry faces and put a stop to pious complaints with a ready skill.

She-bears, leave now your pine groves and lionesses your caves! . Ah, how much which you could teach is absent in the cities. From where can just respect for a parent come when the tender exile thus lacks the assistance of both parents? From this lack of parental control come bad morals and pride bare of refinement, as well as trust entirely driven away from savage breasts. That child glories in his ancestors distinguished in the calendar; nevertheless his feet stumble on the first threshold.

Inachus or Dardanus might be the founder of the race, and the same man is no more the father who thinks he is. An unidentifiable father wanders in the neighbouring

mountains, and a noble boy feeds the sheep although he is destitute himself. Or will a country nurse put a strange child first when she sees that her own is pale, weeps and is thirsty? Or, since the powerful recognize no distinction, should she hesitate to make her own home famous? When the year comes, her child wet with many tears is sent from a smoky home, that one remains.

But to you my poem will give the everlasting praise deserved by your virtues, for it has the power to do this. You will be preferred to as many other mothers as the land of Italy sees, for you do not know how to be a step-mother to your own offspring.

To Anna (16)

You say that my poems do not please you, Anna. Why is this? Are you willing to admit that none of my poems please you? I shall tell you. I would please you on these terms! A small lustful bitch runs around smelling strongly, while she woos a male. This is the madness within you, and it is not to be cured.

"Not because you were more beautiful..." (17)

Not because you were more outstanding in beauty than all others, Anna, would I follow your funeral procession with a grieving heart; not because your descent was from Saxon kings and you could shed distinction on an ancient race;

but because you used to bring relief to the poor, and after death had been driven away, support a heavy head.

To the Same Girl [Ianthe] (19)

You are gentle now; I am afraid however, for you were more gentle before. After that occasion, I remember both what you were and what I was. The river grass trembles when southern winds and rain showers have arisen; it does not know how to stay in its location, nor does it know how to leave its location. However, when the fields again smile under a serene heaven, it waves among waters no longer so rapid.

To Ianthe (20)

Neither to you nor to your friends can I reveal what is continually hanging from the edge of my lip. Alas it falls and burns both in the inmost depth and the very being of my heart; it forbids my usual labours, and when I have deferred them, still denies me rest.

Why, Ianthe, do you allow me neither to utter nor to lighten the message you yourself reject? Why should you order me to turn over and over a single thought in a dreary state of loneliness? Why should you not hear the lover more gently and more favourably? Allow me to express this grief.

## On the Untimely Death of a Maiden (23)

Overwhelmed by a savage storm, you die in the bloom of your life. This fate is not unjust for young women. They have never lamented that they have given birth to unworthy offspring. This fact often broke the hearts of even the brave, with whom Glory has stood at home and abroad. Alas! Courageous spirits have often succumbed to vicious ones.

## To a Friend (24)

Purely beloved girl, may you be mindful of him who is absent, and may it not trouble you to call upon my departed spirit by name with your own voice. If any tear should moisten your cheeks, let your hand, as you weep, wipe it away, the hand which is not again to be squeezed by one who weeps. No one is unaccustomed to this word, and may it not hurt you to say it; late in the evening you have often said it, FAREWELL.

## Hair of a Maiden (25)

Sweet spoils of a maid's head, so often you have been promised to my prayers and so often delayed, but finally you have come. Not fleeing kisses you cling to my neck and will never fall off. Those who hereafter will not fear to violate my grave, will find the lifeless bones of a man and the head of a man; they will moreover find these woman's hairs where my neck was....Let them feed their eyes on these

but keep away their hands.

To a Friend (26)

Stop torturing my heart by lamenting my fate; what you will be to another you cannot be to me. Therefore one only should weep; when your breast grieves on account of another, then that grief of yours will be shared with me.

On a Bride Recently Dead (27)

Do not weep, do not rouse her again. If you ask what she is doing, or why she is absent, I shall tell you. Love caught sight of her lying on her mother's lap; approaching suddenly, sleepy death took possession of her during the first kisses. Love wipes away his tears and lies beside the cold tomb during the night; he says, "Although death now has her, I myself shall not leave her."

## APPENDIX B

## Pan and Pity's

Cease to complain of what the Gods decree,  
 Whether by death or (harder!) by the hand  
 Of one prefer'd thy loves be torne away,  
 For even against the bourn of Arcady  
 5 Beats the sad Styx, heaving its wave of tears,  
 And nought on earth so high but Care flies higher.

A maid was wooed by Boreas and by Pan,  
 Pity's her name, her haunt the wood and wild;  
 Boreas she fled from; with more placid eye  
 10 Lookt she on Pan; yet chided him, and said..  
 "Ah why should men or clearer-sighted Gods  
 Propose to link our hands eternally?  
 That which o'er raging seas is wildly sought  
 Perishes and is trampled on in port;  
 15 And they where all thing are immutable  
 Beside, even they, the very Gods, are borne  
 Unsteddily wherever love impels;  
 Even he who rules Olympus, he himself  
 Is lighter than the cloud beneath his feet;  
 20 Lovers are ever an uncertain race,  
 And they the most so who most loudly sing  
 Of truth and ardour, anguish and despair,  
 But thou above them all. Now tell me, Pan,

How thou deceivedst the chaste maid of night,  
 25 Cynthia, thou keeper of the snow-white flock!  
 Thy reed had crackled with thy flames, and split  
 With torture after torture; thy lament  
 Had fill'd the hollow rocks; but when it came  
 To touch the sheep-fold, there it paus'd and cool'd.  
 30 Wonderest thou whence the story reacht my ear?  
 Why open those eyes wider? why assume  
 The ignorant, the innocent? prepared  
 For refutation, ready to conceal  
 The fountain of Selinós, waving here  
 35 On the low water its long even grass,  
 And there (thou better may'st remember this)  
 Paved with smooth stones, as temples are. The sheep  
 Who led the rest, struggled ere yet half-shorn,  
 And dragged thee slithering after it: thy knee  
 40 Bore long the leaves of ivy twined around  
 To hide the scar, and stil the scar is white.  
 Dost thou deny the giving half thy flock  
 To Cynthia? hiding tho' the better half,  
 Then all begrimed producing it, while stood  
 45 Well-washt and fair in puffy wooliness  
 The baser breed, and caught the unpracticed eye."  
 Pan blusht, and thus retorted.

"Who hath told

That idle fable of an age long past?

More just, perhaps more happy, hadst thou been,  
50 Shunning the false and flighty. Heard I have  
Boreas and his rude song, and seen the goats  
Stamp on the rock and lick the affrighted eyes  
Of their young kids; and thee too, then averse,  
I also saw, O Pitys! Is thy heart,  
55 To what was thy aversion, now inclined?  
Believest thou my foe? the foe of all  
I hold most dear. Had Cynthia been prefer'd  
She would not thus have taunted me: unlike  
Thee, Pitys, she looks down with gentle glance  
60 On them who suffer; whether they abide  
In the low cottage or the lofty tower  
She tends them, and with silent step alike  
And watchful eye their aking vigil soothes.  
I sought not Cynthia; Cynthia lean'd to me.  
65 Not pleased too easily, unlovely things  
She shuns, by lovely (and none else) detain'd.  
Sweet, far above all birds, is philomel  
To her; above all scenes the Padan glades  
And their soft-whispering poplars; sweet to her  
70 The yellow light of box-tree in full bloom  
Nodding upon Cytoros. She delights  
To wander thro' the twinkling olive-grove

"Why shake thy head? incredulous! Ah why,  
When none believe the truth, should I confess?  
100 Why, one who hates and scorns the lover, love?  
Once thou reposedst on the words I spake,  
And, when I ceast to speak, thou didst not cease  
To ponder them, but with thy cool plump palm  
Unconsciously didst stroke that lynx-skin down  
105 Which Bacchus gave me, toucht with virgin shame  
If any part slipt off and bared my skin.  
I then could please thee, could discourse, could pause,  
Could look away from that sweet face, could hide  
All consciousness that any hand of mine  
110 Had crept where lifted knee would soon unbend.  
Ah then how pleasant was it to look up  
(If thou didst too) from the green glebe supine,  
And drink the breath of all sweet herbs, and watch  
The last rays run along the level clouds,  
115 Until they kindle into living forms  
And sweep with golden net the western sky.  
Meanwhile thou notedst the dense troop of crows  
Returning on one track and at one hour  
In the same darkened intervals of heaven.  
120 Then mutual faith was manifest, but glad  
Of fresh avowal; then securely lay  
Pleasure, reposing on the crop she reapt.

"The oleaster of the cliff; the vine  
 Of leaf pellucid, clusterless, untamed;  
 125 The tufts of cytisus that half-conceal'd  
 The craggy cavern, narrow, black, profound;  
 The scantier broom below it, that betray'd  
 Those two white fawns to us..what now are they?  
 How the pine's whispers, how the simpering brook's  
 130 How the bright vapour trembling o'er the grass  
 Could I enjoy, unless my Pity's took  
 My hand and show'd me them; unless she blew  
 My pipe when it was hoarse; and, when my voice  
 Fail'd me, took up, and so inspired, my song."  
 135 Thus he, embracing with brown brawny arm  
 Her soft white neck, not far from his declined,  
 And with sharp finger parting her smooth hair.  
 He paus'd.

"Take now that pipe," said she "and since  
 Thou findest joyance in things past, run o'er  
 140 The race-course of our pleasures: first will I  
 The loves..of Boreas I abhor..relate.  
 He his high spirit, his uprooted oaks,  
 And heaven confused with hailstones, may sing on:  
 How into thine own realms his breath has blown  
 -145 The wasting flames, until the woods bow'd low  
 Their heads with heavy groans, while he alert

Shook his broad pinions and scream'd loud with joy.  
He may sing on, of shattered sails, of ships  
Sunk in the depths of ocean, and the sign  
150 Of that wide empire from Jove's brother torn;  
And how beneath the rocks of Ismaros  
Deluded he with cruel sport the dream  
That brought the lost one back again, and heard  
The Manes clap their hands at her return.  
155 Always his pastime was it, not to shake  
Light dreams away, but change them into forms  
Horrorific; churl, from peace and truth averse.  
What in such rival ever couldst thou fear?"  
Boreas heard all she spoke, amid the brake  
160 Conceal'd: rage seiz'd him: the whole mountain shook.  
"Contemn'd!" said he, and as he said it, split  
A rock, and from the summit with his foot  
Spurn'd it on Pitys. Ever since, beneath  
That rock sits Pan: her name he calls; he waits  
165 Listening, to hear the rock repeat it; wipes  
The frequent tear from his hoarse reed, and wears  
Henceforth the pine, her pine, upon his brow.

## APPENDIX C: A METRICAL INDEX

<u>Hendecasyllables</u>	<u>no. of lines</u>
Ad Chlorin Iratam (1)	9
Ad Leonillam (2)	14
Ad Perillam (3)	12
Hiantius et Perilla (4)	14
Dominae Expostulatio (5)	19
Ad Puellam Arcitinentem (7)	10
Ad Psychem Cum Catello (8)	14
Psyche Respondet (9)	8
Ad Rosam, Liberos Suos Docentem (14)	28
Ad Annam (16)	5
Ad Ianthen (20)	12
De Sponsa Recens Mortua (27)	8
 <u>Elegiac Couplet</u>	
Ad Mulierem Oris Graveolentis (11)	2
Ad Hippolytam Rovelliam (12)	56
Rosam, De Natali (15)	4
"Non quod eras..." (17)	6
Ad Ianthen (18)	2
Ad Eandem (19)	6
Ad Amicam (24)	6
Virginis Capilli (25)	8
Ad Amicam (26)	4
Ad Flaviam (29)	4

Iambic Trimeterno. of lines

Ad Melittam (6)	3
Uxor Mansueta (13)	5
Virgo Romana Tractata (22)	2

Dactylic Hexameter

Pan et Pitys (30)	135
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Alcaic Stanza

De Virginis Immatura Morte (23)	8
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Glyconic

Mors Nuptae (28)	18
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Stanza of 3 Glyconics and 1 Pherecratean

Ad Lycen (10)	12
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