

APPENDIX. VI

SHORT LIVES OF ROMAN AUTHORS

DECIMUS MAQNUS AUSONIUS, 309-392 A.D.

1. Life.

AUSONIUS, Born at Burdigala (*Bordeaux*), and carefully educated. At the age of thirty appointed professor of rhetoric in his native University, where he became so famous that he was appointed tutor to Gratian, son of the Emperor Valentinian (364-375 A.D.), and was afterwards raised to the highest honours of the State (Consul, 379 A.D.). Theodosius (Emperor of the East, 378-395 A.D.) gave him leave to retire from court to his native country, where he closed his days in an honoured literary retirement.

2. Works. '

A very voluminous writer both in prose and verse.

1. Prose : The only extant specimen is his *Gratiarum Actio* to Gratianus for the Consulship.

2. Verse : Of this we have much : it has little value as poetry, but in point of contents and diction it is interesting and valuable. Some of his *Epigrammata* and *Epitaphia* are worth preserving, but his claim to rank as a poet rests on his *Mosella*, a beautiful description of the R. Moselle, which is worthy to be compared with Pliny's description of the R. Clitumnus (*Ep.* viii. 8).

' In virtue of this poem Ausonius ranks not merely as the last, or all but the last, of Latin, but as the first of French poets.'-Mackail.

GAIUS JULIUS CAESAR, 102 (or 100?)—44 B.C.

1. Important Events in Caesar's Life.

CAESAR. B.C. 102. Gaius Julius Caesar, nephew of Marius, born July 12th.

B.C. 83. Marries Cornelia, daughter of Cinna, the friend of Marius.

APPENDIX. VI

SHORT LIVES OF ROMAN AUTHORS

DECIMUS MAQNUS AUSONIUS, 309-392 A.D.

1. Life.

AUSONIUS, Born at Burdigala (*Bordeaux*), and carefully educated. At the age of thirty appointed professor of rhetoric in his native University, where he became so famous that he was appointed tutor to Gratian, son of the Emperor Valentinian (364-375 A.D.), and was afterwards raised to the highest honours of the State (Consul, 379 A.D.). Theodosius (Emperor of the East, 378-395 A.D.) gave him leave to retire from court to his native country, where he closed his days in an honoured literary retirement.

2. Works. '

A very voluminous writer both in prose and verse.

1. Prose : The only extant specimen is his *Gratiarum Actio* to Gratianus for the Consulship.

2. Verse : Of this we have much : it has little value as poetry, but in point of contents and diction it is interesting and valuable. Some of his *Epigrammata* and *Epitaphia* are worth preserving, but his claim to rank as a poet rests on his *Mosella*, a beautiful description of the R. Moselle, which is worthy to be compared with Pliny's description of the R. Clitumnus (*Ep.* viii. 8).

' In virtue of this poem Ausonius ranks not merely as the last, or all but the last, of Latin, but as the first of French poets.'-Mackail.

GAIUS JULIUS CAESAR, 102 (or 100?)—44 B.C.

1. Important Events in Caesar's Life.

CAESAR. B.C. 102. Gaius Julius Caesar, nephew of Marius, born July 12th.

B.C. 83. Marries Cornelia, daughter of Cinna, the friend of Marius.

- B.C. 81-78. Served with distinction in Asia.
- „ 76. Studies oratory at Rhodes.
- „ 68. Begins his political career as Quaestor, partly at Rome, partly in Spain.
- „ 65. Curule Aedile. Incurs enormous debts by his splendid shows.
- „ 61. Proprætor in Spain : conquers Lusitanians : amasses wealth.
- „ 60. Coalition of Pompeius, Caesar, and Crassus : First Triumvirate.
- „ 59. Consul. The *Leges Iuliae*.
- „ 58-50. Subjugation of Gaul and two invasions of Britain (55 and 54).
- „ 56. Meeting of Triumvirate at Luca.
- „ 50. The trouble with Pompeius begins.
- „ 49. Crosses the Rubicon. Civil war with Pompeius, Dictator a first time.
- „ 48. Pharsalus. Defeats Pompeius. Dictator a second time.
- „ 46. Thapsus. Defeats Scipio, Sulla, and Afranius. Declared Dictator for ten years.
- „ 45. Munda. Defeats Gn. Pompeius and Labienus. Dictator and Imperator for life.
- „ 44. Assassinated in the Senate House on the Ides of March.

2. Works.

(1) *THE DE BELLŒ GALLICO*.- This work describes Caesar's operations in Gaul, Germany, and Britain during the years 58-52 B.C., the events of each year occupying a separate Book.

- BOOK I. B.C. 58. The Helvetii and Ariovistus the German defeated.
- „ II. „ 57. The Nervii, the bravest Belgian tribe, almost exterminated.
- „ III. „ 56. Conquest of the coast tribes of Brittany (Veneti, &c.) and of the South-West (Aquitani).
- „ IV. „ 55. Inroad of Germans into Northern Gaul repulsed. Caesar crosses the Rhine a first time. First invasion of Britain.

- BOOK V. B.C. 54. Second invasion of Britain. Fresh risings of the Gauls put down by Labienus and Q. Cicero.
- „ VI. „ 53. Caesar crosses the Rhine a second time. Northern Gaul reduced to peace.
- „ VII. „ 52. Uprising of the Gauls under Vercingetorix. Siege and capture of Alesia. Surrender of Vercingetorix. He is taken in chains to Rome, to adorn Caesar's triumph.
- „ VIII. „ 51 (added by **HIRTIVS**). Final subjugation of Gaul.

Caesar's object was threefold :-

- (i) To provide materials for professed historians.
- (ii) To justify the conquest he describes.
- (iii) To vindicate in the eyes of the world his opposition to the Senate and the Government.

(2). **DE BELLO CIVILI**.—This work, in three Books, is similar in plan to the *De Bello Gallico*. It describes the events of the Civil War during the years 49-48 B.C. Book III. ends abruptly' with the words :

Haec initia belli Alexandrini fuerunt.

- BOOK I. B.C. 49. Caesar crosses the Rubicon. Follows Pompeius to Brundisium and conquers Afranius in Spain.
- „ II. „ 49. Caesar takes Massilia. Submission of Varro in Further Spain. Defeat and death of Curio before Utica.
- „ III. „ 48. Caesar follows Pompeius into Illyria. The lines of Dyrrachium and the Battle of Pharsalus. The beginning of the Alexandrine War.

(3) **OTHER WORKS**.—All Caesar's other writings (Speeches, Poems, &c.) have been lost, with the exception of a few brief Letters to Cicero.

3. Style.

Remarkable for brevity, directness, and simplicity. The simplest facts told in the simplest way. *Ars est celare artem*.

‘Caesar’s Commentaries are worthy of all praise ; they are unadorned, straightforward, and elegant, every ornament being stripped off as if it were a garment.’—CICERO.

MARCUS PORCIUS CATO, 234-149 B.C.

1. Life.

CATO. For his military and political career, his Consulship (195 B.C.), his famous Censorship (184 B.C.), and his social reforms, see some good history, e.g. Mommsen, vol. iii.

2. Works.

His chief works are :-

(1) His treatise *De Re Rustica* or *De Agri Cultura* (his only extant work).—A series of terse and pointed directions following one on another, somewhat in the manner of Hesiod, and interesting ‘as showing the practical Latin style, and as giving the prose groundwork of Vergil’s stately and beautiful embroidery in the *Georgics*.’—Mackail.

(2) *The Origines*.—‘The oldest historical work written in Latin, and the first important prose work in Roman literature.’—Mommsen. Nepos, *Cato*, 3, summarises the contents of the seven books.

Cato struggled all his life against Greek influence in literature and in manners, which he felt would be fatal to his ideal of a Roman citizen. In a letter to his son Marcus he says *Quandoque ista gens suas litteras dabit, omnia corrumpet*. He was famous for his homely wisdom, which gained him the title of *Sapiens*, e.g. *Rena tene : vesba sequentur*—‘Take care of the sense : the words will take care of themselves.’

GAIUS VALERIUS CATULLUS, circ. 84- 54 B.C.

1. Life.

CATULLUS Born at Verona, of a family of wealth and position, as is seen from his having estates at Sirmio :—

Salve, o venusta Sirmio, atque ero gaude (C. 31)

and near Tibur : *o funde noster seu Sabine seu Tiburs* (C?. 44). His father was an intimate friend of Caesar. He went to Rome early, where he spent the greater part of his short life,

*Romae vivimus : illa domus,
Illa mihi sedes, illic mea carpitur aetas* (C. 68),

with the exception of an official journey to Bithynia, 57 B.C. to better his fortunes: cf. *Iam ver egelidos refert tepores . . .* *Linguantur Phrygii, Catulle, campi* (C. 46). After a life of poetic culture and free social enjoyment he died at the early age of thirty, 'the young Catullus,' *hedera juvenilia tempora cinctus* (Ovid, *Am.* III. ix. 61).

2. Works.

116 poems written in various metres and on various subjects, Lyric, Elegiac, Epic.

'The event which first revealed the full power of his genius, and which made both the supreme happiness and supreme misery of his life, was his love for Lesbia (Clodia).'-Sellar.

'Catullus is one of the great poets of the world, not so much through vividness of imagination as through his singleness of nature, his vivid impressibility, and his keen perception. He received the gifts of the passing hour so happily that to produce pure and lasting poetry it was enough for him to utter in natural words something of the fulness of his heart. He says on every occasion exactly what he wanted to say, in clear, forcible, spontaneous language.'-Sellar.

'The most attractive feature in the character of Catullus is the warmth of his affection. If to love warmly, constantly, and unselfishly be the best title to the love of others, few poets in any age or country deserve a kindlier place in the hearts of men than "the young Catullus."' -Sellar.

MARCUS TULLIUS CICERO, 106-43 B.C.

1. Important Events in Cicero's Life, and chief Works.

CICERO. B.C. 106. Born at Arpinum. Birth of Pompeius.

B.C. 102. Birth of Quintus Cicero, and of Caesar.

„ 91. assumes the *toga virilis*. Q. Mucius Scaevola the augur becomes his tutor in civil law. Writes an heroic poem in praise of Marius.

„ 89. Serves his first and only campaign under Pompeius Strabo.

„ 87. Studies Rhetoric at Rome under Apollonius Molo of Rhodes.

- B.C. 81. Delivers his first speech (*causa privata*) Pro P. Quinctio.
- „ 80. Delivers his first speech (*causa publica*) **Pro S. Roscio Amerino**.
- „ 79-7. Studies at Athens and Rhodes. Marries Terentia.
- „ 75-4. Quaestor at Lilybaeum in Sicily.
- „ 70. The six speeches In C. Verrem.
- „ 69. Curule Aedile. The Pro Caccina.
- „ 68. Date of the earliest extant letter.
- „ 67. Praetor. The Lex Gabinia.
- „ 66. The De Imperio Cn. Pompeii (**Pro Lege Manilia**).
- „ 64. Birth of his son Marcus. Marriage of Tullia to C. Piso Frugi.
- „ 63. Consul. The four speeches In Catilinam. The **Pro Murena**.
- „ 62. Cicero hailed ‘pater patriae.’ The Pro **Sulla** and Pro Archia.
- „ 60. Poem ‘De consulatu meo.’
- „ 59. The First Triumvirate (Caesar, Pompeius, and Crassus). The Pro **Valerio** Flacco.
- „ 58-7. Cicero in Exile, The four speeches Post Reditum.
- „ 56. The Pro Sestio and De Provinciis Consularibus (his recantation).
- „ 55. The De Oratore and De temporibus **meis**.
- „ 52. The Pro Milone. The De **Legibus**: the De Republica.
- „ 51-50. Proconsul of Cilicia. Is granted a *supplicatio*.
- „ 49. Joins Pompeius at Dyrrachium.
- „ 47. Becomes reconciled to Caesar.
- „ 46. The Brutus and Orator.
- „ 45. Death of Tullia. The De Finibus and Academics.
- „ 44. The Tusculanae **Disputationes**: the De Natura Deorum: De Divinatione: De Amicitia: De Senectute: De **Officiis**.
Philippics i-iv.
- „ 43. Philippics v-xiv. The Second Triumvirate (Antonius, Octavianus, and Lepidus). Murder of Cicero.

2. Works.

(1) Speeches—We possess 57 speeches, and fragments of about 20 more, and we know of 33 others delivered by Cicero.

‘As a speaker and orator Cicero succeeded in gaining a place

beside Demosthenes. His strongest point is his style; there he is clear, concise and apt, perspicuous, elegant and brilliant. He commands all moods, from playful jest to tragic pathos, but is most successful in the imitation of conviction and feeling, to which he gave increased impression by his fiery delivery.'—Teuffel. Quintilian says of him that his eloquence combined the power of Demosthenes, the copiousness of Plato, and the sweetness of Isocrates.

(2) Philosophical Works.—The chief are the *De Republica* (closed by the *Somnium Scipionis*): the *De Legibus*: the *De Finibus Bonorum et Malorum*: the *Academica*: *Tusculan Disputations* with the *De Divinatione*: the *De Senectute and De Amicitia*: *De natura Deorum*, and the *De Officiis*.

As a philosopher Cicero had no pretensions to originality. He found the materials for most of these works in the writings of the Greek philosophers. 'I have to supply little but the words,' he writes, 'and for these I am never at a loss.' It was however no small achievement to mould the Latin tongue to be a vehicle for Greek philosophic thought, and thus to render the conclusions of Greek thinkers accessible to his own countrymen.

(3) Rhetorical treatises.—The chief are the *De Oratore* (in 3 Books), perhaps the most finished example of the Ciceronian style: the *Brutus* or *De Claris Oratoribus*, and the *Orator* (or *De optime Genere Dicendi*).

(4) **Letters**.—Besides 774 letters written by Cicero, we have 90 addressed to him by friends. The two largest collections of his Letters are the *Epistulae ad Atticum* (68-43 B.C.) and the *Epistulae ad Familiares* (62-43 B.C.).

These letters are of supreme importance for the history of Cicero's time. 'The quality which makes them most valuable, is that they were not (like the letters of Pliny, and Seneca, and Madame de Sévigné) written to be published. We see in them Cicero as he was. We behold him in his strength and in his weakness—the bold advocate, and yet timid and vacillating statesman, the fond husband, the affectionate father, the kind master, the warm-hearted friend.'—Tyrrell.

The style of the Letters is colloquial but thoroughly accurate. 'The art of letter-writing suddenly rose in Cicero's hands to its full perfection.'—Mackail.

(5) Poems.—The fragments we possess show that verse-writing came easily to him, but he never could have been a great

poet, for he had not the *divinus afflatus*, so finely expressed by Ovid in the line *Est Deus in nobis, agitante calescimus illo*.

‘Cicero stands in prose like Vergil in poetry, as the bridge between the ancient and the modern world. Before his time Latin prose was, from a wide point of view, but one among many local ancient dialects. As it left his hands it had become a universal language, one which had definitely superseded all others, Greek included, as the type of civilised expression.’—Mackail.

CLAUDIUS CLAUDIANUS, flor. 400 A.D.

1. Life.

CLAUDIUS. Born probably at Alexandria, where he lived until, in the year of the death of Theodosius 395 A.D., he acquired the patronage of Stilicho, the great Vandal general, who, as guardian of the young Emperor Honorius, was practically ruler of the Western Empire. He remained attached to the Court at Milan, Rome and Ravenna, and died soon after the downfall of his patron Stilicho, 408 A.D.

2. Works.

In his historical epics he derived his subjects from his own age, praising his patrons Stilicho (*On the Consulate of Stilicho*) and Honorius (on the *Consulate of Honorius*), and inveighing against Rufinus and Eutropius, the rivals of Stilicho. Of poems on other subjects, (his three books of the unfinished Rape of Proserpine are among the finest examples of the purely literary epic.—Mackail.

‘Claudian is the last of the Latin poets, forming the transitional link between the Classic and the Gothic mode of thought.’—Coleridge,

3. Style.

‘His faults belong almost as much to the age as to the writer. In description he is too copious and detailed: his poems abound with long speeches : his parade of varied learning, his partiality for abstruse mythology, are just the natural defects of a lettered but uninspired epoch.’—North Pinder.

QUINTUS ENNIUS, 239-169 B.C.**1. Life.**

ENNIUS. He was born at Rudiae in Calabria (about 19 miles S. of Brundisium), a meeting-place of three different languages, that of common life (Oscan, cf. *Opici*), that of culture and education (Greek), that of military service (Latin). Here he lived for some twenty years, availing himself of those means of education which at this time were denied to Rome or Latium. We next hear of him serving as centurion in Sardinia, where he attracted the attention of Cato, then quaestor, and accompanied him to Rome, 204 B.C. Here for some fifteen years he lived plainly, supporting himself by teaching Greek, and making translations of Greek plays for the Roman stage, and so won the friendship of the elder Scipio. In 189 B.C. M. Fulvius Nobilior took Ennius with him in his campaign against the Aetolians, as a witness and herald of his deeds. His son obtained for Ennius the Roman citizenship (184 B.C.) by giving him a grant of land at Potentia in Picenum. *Nos sumus Romani, qui fuimus ante Rudini.* The rest of his life was spent mainly at Rome in cheerful simplicity and active: literary work.

2. Works.

The chief are :-

(1) Tragedies.-Mainly translations, especially from Euripides. A few fragments only remain. 'It was certainly due to Ennius that Roman Tragedy was first raised to that pitch of popular favour which it enjoyed till the age of Cicero.'—Sellar.

(2) Annales.-An Epic Hexameter poem, in 18 books, which dealt with the History of Rome from the landing of Aeneas in Italy down to the Third Macedonian War (Pydna, 168 B.C.). About 600 lines are extant.

'In his Annals he unfolds a long gallery of national portraits. His heroes are men of one common aim—the advancement of Rome; animated with one sentiment, devotion to the State. All that was purely personal in them seems merged in the traditional pictures which express only the fortitude, dignity and sagacity of the Republic.'—Sellar.

3. Style.

For the first time Ennius succeeded in moulding the Latin language to the movement of the Greek hexameter. In spite of imperfections and roughness, his *Annals* remained the foremost and representative Roman poem till Vergil wrote the *Aeneid*. Lucretius, whom he influenced, and to whom Vergil owes so much, says of him :

*Ennius ut noster cecinit, qui primus amoeno
Detulit ex Helicone perenni fronde coronam,
Per gentes Italas hominum quae clara clueret ;*

‘ As sang our Ennius, the first who brought down from pleasant Helicon a chaplet of unfading leaf, the fame of which should ring out clear through the nations of Italy.’

And later, Quintilian, X. i. 88 : ‘ Ennium sicut sacros vetustate lucos adoremus, in quibus grandia et antiqua robora iam non tantam habent speciem quantam religionem : Let us venerate Ennius like the groves, sacred from their antiquity, in which the great and ancient oak-trees are invested, not so much with beauty, as with sacred associations.’-Seller.

FLAVIUS EUTROPIUS, fl. 375 A.D.

1. Life.

EUTROPIUS. Very little is known of his life. He is said to have held the office of a secretary under Constantine the Great (ob. 337 A.D.), and to have served under the Emperor Julian in his ill-fated expedition against the Persians, 363 A.D.

2. Works.

His only extant work is his *Breviarium Historiae Romanae*.-A brief compendium of Roman History in ten books from the foundation of the city to the accession of Valens, 364 A.D., to whom it is inscribed.

3. Style.

His work is a compilation made from the best authorities, with good judgment and impartiality, and in a simple style. Its brevity and practical arrangement made it very popular.

FLORUS, *circ.* 120 (or 140?) A.D. (temp. Kadrian).

1. Life.

FLORUS. L. Julius (or Annaeus) Florus lived at Rome in the time of Trajan or Hadrian. Little else is known of his life.

2. Works.

An Epitome of the Wars of Livy, in two Books :—

- BOOK I. treats of the good time of Rome, 753-133 B.C. (the Gracchi).
 ,, II. treats of the decline of Rome, 133-29 B.C. (Temple of Janus closed).

3. Style.

A pretentious and smartly written work abounding in mistakes, contradictions, and misrepresentations of historical truth. It was, however, popular in the Middle Ages on account of its brevity and its rhetorical style. Florus is useful in giving us a short account of events in periods where we have no books of Livy to guide us.

S. JULIUS FRONTINUS, *circ.* 41-103 A.D.

1. Life.

FRONTINUS, He was *praetor urbanus* 70 A.D., and in 75 succeeded Cerealis as governor of Britain, where, as Tacitus tells us, he distinguished himself by the conquest of the Silures : *sustinuit molem Iulius Frontinus, vir magnus, quantum licebat, validamque et pugnacem Silurum gentem armis subegit* : 'Julius Frontinus was equal to the burden, a great man as far as greatness was then possible (i.e. under the jealous rule of Domitian), who subdued by his arms the powerful and warlike tribe of the Silures.'

In 97 he was nominated *curator aquarum*, administrator of the aqueducts of Rome : the closing years of his life were passed in studious retirement at his villa on the Bay of Naples. Cf. Mart. X. lviii.

2. Works.

Two works of his are extant :—

(1) De **Aquis** Urbis Romae.—A treatise on the Roman water-supply, published under Trajan, soon after the death of Nerva, 97 A.D. ; a complete and valuable account.

(2) **Strategemata.**—A manual of strategy, in three books, consisting of historical examples derived chiefly from Sallust, Caesar, and Livy.

3. Style.

Simple and concise : 'he shuns the conceits of the period and goes back to the republican authors, of whom (and especially of Caesar's Commentaries) his language strongly reminds us.'—Crutwell.

As a mark of his unaffected modesty, Pliny (*Ep.* ix. 19) tells us : *vetuit exstrui monumentum : sed quibus verbis ? 'impensa monumenta supervacua est : memoria nostri durabit, si v i t a meruimus.'*

AULUS GELLIUS, **circ.** 123-175 A.D.

1. Life.

GELLIUS, All that is known about his life is gathered from occasional hints in his own writings. He seems to have spent his early years at Rome, studying under the most famous teachers, first at Rome and afterwards at Athens, and then to have returned to Rome, where he spent the remaining years of his life in literary pursuits and in the society of a large circle of friends.

2. Works.

The **Noctes Atticae** (so called because it was begun during the long nights of winter in a country house in Attica) in twenty books consists of numerous extracts from Greek and Roman writers on subjects connected with history, philosophy, philology, natural science and antiquities, illustrated by abundant criticisms and discussions. It is, in fact, a commonplace book, and the arrangement of the contents is merely casual, following the course of his reading of Greek and Latin authors. The work is, however, of special value to us from the very numerous quotations from ancient authors preserved by him alone.

3. Style.

His language is sober but full of archaisms, which he much affected (he gives, therefore, no quotations from post-Augustan writers). His style shows the defects of an age in which men had ceased to feel the full meaning of the words they used, and strove to hide the triviality of a subject under obscure phrases

and florid expression. Yet, on the whole, he is a very interesting writer, and the last that can in any way be called classical.

‘*Vir elegantissimi eloquii et multae ac facundae scientiae.*’—St. Augustine, 400 A.D.

QUINTUS HORATIUS FLACCUS, 65-8 B.C.

1. Important Events in the Life of **Horace**.

HORACE. B.C. 65. Born at Venusie (*Venosa*) on the confines of Apulia and Lucania.

B.C. 53-46. Educated at Rome under the famous *plagosus Orbilius*.

„ 46-44. At the University of Athens.

„ 44-42. Served under Brutus as *tribunus militum*: fought at Philippi.

„ 42-39. Pardoned by Octavianus and allowed to return to Rome. His poverty compelled him to write verses, prob. *Sat.* I. ii. iii. iv., and some *Epodes*. Through these he obtained the notice of Varius and Vergil, who became his fast friends and

„ 38. introduced him to Maecenas, the trusted minister of Augustus.

„ 35. **Satires, Book I** published. (Journey to Brundisium described, *Sat.* I. v.)

„ 33. Maecenas bestowed upon him a Sabine farm (about 15 miles N.E. of Tivoli). For fullest description see *Epist.* I. xvi.

„ 31. **Satires, Book II**, and *Epodes* published.

„ 23. *Odes*, Books I-III published.

„ 20. *Epistles*, Book I published.

„ 17. **Carmen Saeoulare** written at the request of Augustus for the *Ludi Saeculares*.

„ 13. *Odes*, Book IV published.

„ 12. *Epistles*, Book II published.

„ 8. Died in the same year as his friend and patron Maecenas.

2. Works.

(1) *Odes*, in four books, and **Epodes**.—The words of Cicero (pro *Archia* 16) best describe the abiding value of the four Books of the *Odes*—*Adolescentiam alunt* (strengthen), *senectutem oblectant*, *secundas res ornant*, *adversis perfugium ac*

solacium praebent, delectant domi, non impediunt foris, pernoscant nobiscum, peregrinantur, rusticantur. In them we see a poet, as Quintilian says, *verbis felicissime audax*—most happily daring in his use of words—and endowed, as Petronius says, with *curiosa felicitas*, a subtle happiness of expression—‘ what oft was thought but ne’er so well express’d.’

(2) Satires (Sermones) in two Books.—Horace’s chief model is Lucilius, whom he wished to adapt to the Augustan age. To touch on political topics was impossible ; Horace employed satire to display his own individuality and his own views on various subjects. Book I (his earliest effort) is marred by faults in execution and is often wanting in good taste ; but in Book II ‘ he uses the hexameter to exhibit the semi-dramatic form of easy dialogue, with a perfection as complete as that of Vergil in the stately and serious manner. In reading these Satires we all read our own minds and hearts.’—Mackail.

(3) The Epistles (Sermones) in two Books, and Are **Poetica** (*Ep. ad Pisones*).—These represent his most mature production. As a poet Horace now stood without a rival. Life was still full of vivid interest for him, but years (*fallentis semita vitae*) had brought the philosophic mind. ‘ To teach the true end and wise regulation of life, and to act on character from within, are the motives of the more formal and elaborate epistles.’—Sellar.

The **Ars Poetica** is a *résumé* of Greek criticism on the drama.

3. Style.

‘With the principal lyric metres, the Sapphic and Alcaic, Horace had done what Vergil had accomplished with the dactylic hexameter, carried them to the highest point of which the foreign Latin tongue was capable.’—Mackail.

‘ As Vergil is the most idealising exponent of what was of permanent and universal significance in the time, Horace is the most complete exponent of its actual life and movement. He is at once the lyrical poet, with heart and imagination responsive to the deeper meaning and lighter amusements of life, and the satirist, the moralist, and the literary critic of the age.’—Sellar.

JUSTINUS, **cir.** 150 A.D. (temp. Antoninus Pius).

1. Life.

JUSTINUS, We know nothing positively about him, though probably he lived in the age of the Antonines. ‘Teuffel says ‘Considering his correct mode of thinking and the

style of his preface, we should not like to put him much later than Florus, who epitomised Livy.'

2. Works.

Epitoma Historiarum **Philippicarum** Pompei Trogi, in forty-four Books.—An abridgment of the Universal History of Pompeius Trogus (*temp.* Livy). The title *Historiæ Philippicæ* was given to it by Trogus because its main object was to give the history of the Macedonian monarchy, with all its branches, but he allowed himself, like Herodotus, to indulge in such large digressions that it was regarded by many as a Universal History. It was arranged according to nations ; it began with Ninus, the Nimrod of legend, and was brought down to about 9 A.D.

3. Style.

Justinus (as he tells us in his Preface) made it his business to form an attractive reading-book—*breve veluti florum corpusculum feci* (an anthology)—and his chief merit is that he seems to have been a faithful abbreviator.

DECIMUS JUNIUS JUVENALIS, 55-138 A.D.

1. Life.

Of Juvenal's life very little is certainly known. **JUVENAL.** Thirteen lives of him exist, which are confused and contradictory in detail. From the evidences of the Satires we learn that he lived from early youth at Rome, but went for holidays to Aquinum, a town of the Volscians (where perhaps he was born in the reign of Nero) ; that he had a small farm at Tibur, and a house in Rome, where he entertained his friends in a modest way; that he had been in Egypt; that he wrote Satires late in life ; that he reached his eightieth year, and lived into the reign of Antoninus Pius. He complains frequently and bitterly of his poverty and of the hardships of a dependent's life. In short, the circumstances of his life were very similar to those of Martial, who speaks of Juvenal as a very intimate friend.

The famous inscription at Aquinum—which Duff considers does not refer to the poet but to a wealthy kinsman of his—indicates that he had served in the army as commander of a Dalmatian cohort, and, as one of the chief men of the town,

was superintendent of the civic worship paid to Vespasian after his deification.

All the Lives assert that Juvenal was banished to Egypt—Juvenal himself never alludes to this—for offence given to an actor who was high in favour with the reigning Emperor (Hadrian according to Prof. Hardy), and that he died in exile.

2. Works.

Saturae, sixteen, grouped in five Books.

Books I-III (Satires 1-9) are sharply divided both in form and substance from Books IV-V (Satires 10-16), which are not satires at all, but moral essays, in the form of letters. The first nine satires present a wonderfully vivid picture of the seamy side of life at Rome at the end of the first century. We must, however, read side by side with them the contemporary Letters of Pliny, in which we find ourselves in a different world from that scourged by the satirist.

‘His chief literary qualities are his power of painting lifelike scenes, and his command of brilliant epigrammatic phrase.’—Duff. Nothing, for instance, could surpass his picture of the fall of Sejanus (Sat. x. 56-97). His power of coining phrases is seen in these *sententiae*: *nemo repente fuit turpissimus*—*expende Hannibalem: quot libras in duce summo invenies*: *maxima debetur puero reverentia*: *mens sana in corpore sano*—which are familiar proverbs among educated men.

Juvenal tells us that he takes all life, all the world, for his text:

*Quidquid agunt homines, Votum, Timor, Ira, Voluptas,
Gaudia, Discursus, nostri est farrago libelli*
(the motley subject of my page).—*Sat.* i. 85-6.

TITUS LIVIUS PATAVINUS, circ. 59 B.C.-17 A.D.

1. Life.

LIVY. Livy was born at Patavium (*Padua*) between the years 59 and 57 B.C. Little is known of his life, but his aristocratic sympathies, as seen in his writings, seem to suggest, that he was of good family. Padua was a populous and busy place, where opportunities for public speaking were abundant and the public life vigorous; thus Livy was early trained in eloquence, and lived amid scenes of

human activity. About 30 B.C. he settled at Rome, where his literary talents secured the patronage and friendship of Augustus. But though a courtier he was no flatterer. 'Titus Livius,' says Tacitus (*Ann.* iv. 34), 'pre-eminently famous for eloquence and truthfulness, extolled Cn. Pompeius in such a panegyric that Augustus called him Pompeianus, and yet this was no obstacle to their friendship.' He returned to his native town before his death, 17, A.D., at the age of about 75.

2. Works.

History of Rome (*Ab urbe condita Libri*), a comprehensive account in 142 Books of the whole History of Rome from the foundation of the City to the death of Drusus, 9 A.D. It is probable that he intended to continue his work in 150 Books, down to the death of Augustus in 14 A.D., the point from which Tacitus starts. The number of Books now extant is 35, about one fourth of the whole number, but we possess summaries (*Periochae or Argumenta*) of nearly the whole work. The division of the History into decades (sets of ten Books), though merely conventional, is convenient. According to this arrangement the Books now extant are :

Books I-X, 754-293 B.C., to nearly the close of the Third Samnite War.

Books XXI-XXX, 219-201 B.C., the narrative of the Second Punic War.

Books XXXI-XLV, 201-167 B.C., describe the Wars in Greece and Macedonia, and end with the triumph of Aemilius Paulus after Pydna, 168 B.C.

3. Style.

His style is characterised by variety, liveliness, and picturesque-ness. 'As a master of style Livy is in the first rank of historians. He marks the highest point which the enlarged and enriched prose of the Augustan age reached just before it began to fall into decadence. . . . The periodic structure of Latin prose, which had been developed by Cicero, is carried by him to an even greater complexity and used with a greater daring and freedom. . . . His imagination never fails to kindle at great actions; it is he, more than any other author, who has impressed the great soldiers and statesmen of the Republic on the imagination of the world.'-Mackail.

4. The Speeches.

‘The spirit in which he writes History is well illustrated by the Speeches. These, in a way, set the tone of the whole work. He does not affect in them to reproduce the substance of words actually spoken, or even to imitate the colour of the time in which the speech is laid. He uses them rather as a vivid and dramatic method of portraying character and motive.’—Maokail. ‘Everything,’ says Quintilian (X. i. 101), ‘is perfectly adapted both to the circumstances and personages introduced.’

5. The Purpose of his History.

The first ten books of Livy were being written about the same time as the *Aeneid*; both Vergil and Livy had the same patriotic purpose, ‘to celebrate the growth, in accordance with a divine dispensation, of the Roman Empire and Roman civilisation.’—Nettleship. Livy, however, brought into greater prominence the moral causes which contributed to the growth of the Empire. In his preface to Book I, § 9, he asks his readers to consider *what have been the life and habits of the Romans, by aid of what men and by what talents at home and in the field their Empire has been gained and extended*. Only by virtue and manliness, justice and piety, was the dominion of the world achieved.

‘In ancient Rome he sees his ideal realised, and *romanus* hence signifies in his language all that is noble. He thus involuntarily appears partial to Rome, and unjust to her enemies, notably to the Samnites and Hannibal.’—Teuffel.

‘As the title of *Gesta Populi Romani* was given to the *Aeneid* on its appearance, so the *Historiae ab Urbe Condita* might be called, with no less truth, a funeral eulogy—*consummatio totius vitae et quasi funebris laudatio* (Sen. *Suas.* VI. 21)—delivered, by the most loving and most eloquent of her sons, over the grave of the great Republic.’—Mackail.

M. ANNAEUS LUCANUS, 39-65 A.D.

1. Life.

- LUCAN.** Important Events in the Life of **Lucan.**
 A.D. 39. Born at Corduba (Cordova) on the
 R. Baetis (*Guadalquivir*).
 A.D. 40. His father migrates with his family to Rome.
 „ 54-68. Nero Emperor.

- A.D. 55. Lucan under Cornutus, the tutor also of Persius.
 „ 57-9. At the University of Athens.
 „ 60. Wins the favour of Nero, who begins to hate Seneca.
 „ 61. Lucan quaestor : famous as a reciter and pleader.
 „ 62. Disgrace of Seneca. Pharsalia I-III. published. Death of Persius.
 „ 63. Marries Polla Argentaria, a marriage of affection.
 „ 64. Nero, from jealousy, forbids Lucan to publish poems or to recite them.
 „ 65. Pisonian conspiracy discovered. Lucan compelled to die.

Lucan was a nephew of M. Annaeus Novatus (the Gallio of Acts xviii. 12-17), and of Seneca, the philosopher and tutor of Nero. 'Rhetoric and Stoic dogma were the staple of his mental training. For a much-petted, quick-witted youth, plunged into such a society as that of Rome in the first century A.D., hardly any training could be more mischievous. Puffed up with presumed merits and the applause of the lecture-room and the salon, he became a shallow rhetorician, devoted to phrase-making and tinsel ornament, and ready to write and declaim on any subject in verse or prose at the shortest notice.'—Heitland. Silenced by Nero, in an enforced retirement—probably in the stately gardens spoken of by Juvenal vii. 79-80 *contentus fama iaceat Lucanus in hortis Marmoræis—Lucan may repose in his park adorned with statues and find fame enough*—he brooded over his wrongs, and despairing of any other way of restoration to public life, joined the ill-fated conspiracy of Piso.

2. Works.

The Pharsalia (or *De Bello Civili*), an epic poem in ten Books, from the beginning of the Civil War down to the point where Caesar is besieged in Alexandria, 49-48 B.C. His narrative thus runs parallel to Caesar's *De Bello Civili*, but it contains some valuable additional matter and gives a faithful picture of the feeling general among the nobility of the day.

3. Style.

'To Lucan's rhetorical instincts and training, and the influence of the recitations which Juvenal *Sat.* iii. tells us were

so customary and such a nuisance in his day, are due the great defects of the *Pharsalia*. We see the sacrifice of the whole to the parts, neglect of the matter in an over-studious regard for the manner, a self-conscious tone appealing rather to an audience than to a reader, venting itself in apostrophes, digressions, hyperbole (over-drawn description), episodes and epigrams, an unhappy laboriousness that strains itself to be first-rate for a moment, but leaves the poem second-rate for ever.'—Heitland.

The general effect of Lucan's verse is one of steady monotony, due to a want of variety in the pauses and in the ending of lines, and a too sparing use of elision, by which Vergil was able to regulate the movement of lines and make sound and sense agree.

'In spite of its immaturity and bad taste the poem compels admiration by its elevation of thought and sustained brilliance of execution ; it contains passages of lofty thought and real beauty, such as the dream of Pompeius, or the character which Cato gives of Pompeius, and is full of quotations which have become household words ; such as, *In se magna ruunt—Stat magni nominis umbram—Nil actum reputans si quid superesset agendum* (a line which rivals Caesar's energy).—Mackail.

The brief and balanced judgment of Quintilian (*Inst. Orat.* X. i. 90) sums up Lucan in words which suggest at once his chief merits and defects as a poet : *Lucanus ardens et concitatus et sententiis clarissimus et magis oratoribus quam poetis imitandus—Lucan has fire and point, is very famous for his maxims, and indeed is rather a model for orators than poets.*

GAIUS LUCILIUS, circ. 170–103 B.C.

1. Life.

LUCILIUS. Lucilius was born in the Latin town of Suessa of the Aurunci, in Campania, of a well-to-do equestrian family. Velleius tells us that the sister of Lucilius was grandmother to Pompeius, and that Lucilius served in the cavalry under Scipio in the Numantine war, 134 B.C. Lucilius lived on very intimate terms with Scipio Africanus Minor and Laelius, and died at Naples (103 B.C.), where he was honoured with a public funeral.

2. Works.

Saturnae in thirty Books, in various metres. Fragments only are extant.

'After Terence he is the most distinguished and the most important in his literary influence among the friends of Soipio. The form of literature which he invented and popularised, that of familiar poetry, was one which proved singularly suited to the Latin genius. He speaks of his own works under the name of *Sermones* (talks)-a name which was retained by his great successor and imitator Horace ; but the peculiar combination of metrical form with wide range of subject and the pedestrian style of ordinary prose received in popular usage the name *Satura* (mixture).'-Mackail.

Satura quidem tota nostra est, in qua primus insignem laudem adeptus Lucilius.—Quint. X. i. 93.

'The chief social vices which Lucilius attacks are those which reappear in the pages of the later satirists. They are the two extremes to which the Roman temperament was most prone : rapacity and meanness in gaining money, vulgar ostentation and coarse sensuality in using it.'-Sellar.

Juvenal says of him (*Sat.* i. 165-7) :

'When old Lucilius seems to draw his sword and growls in burning ire, the hearer blushes for shame, his conscience is chilled for his offences, and his heart faints for secret sins.'

T. LUCRETIUS CARUS, circ. 99-55 B.C.

1. Life.

LUCRETIUS. Very little is known of his life. The subject of his poem prevented him from telling his own history as Catullus, Horace, and Ovid have done, and his contemporaries seldom refer to him. The name Lucretius suggests that he was descended from one of the most ancient patrician houses of Rome, famous in the early annals of the Republic. He was evidently a man of wealth and position, but he deliberately chose the life of contemplation, and lived apart from the ambitions and follies of his day. Donatus, in his life of Vergil, tells us that Lucretius died on the day on which Vergil assumed the *toga virilis*, Oct. 15, 55 B.C.

2. Works.

The *De Rerum Natura*, a didactic poem in hexameter verse in six Books. The poem was left unfinished at his death, and Munro supports the tradition that Cicero both corrected it and superintended its publication. The object of the poem is to

deliver men from the fear of death and the terrors of superstition by the new knowledge of Nature :

*Hunc igitur terrorem animi tenebrasque necessest
Non radii solis neque lucida teladie
Discant, sed naturae species ratioque.*

This terror of *the soul, therefore, and this darkness must be dispelled, not by the rays of the sun or the bright shafts of day, but by the outward aspect and harmonious plan of nature.*—S.

The source of these terrors is traced to the general ignorance of certain facts in Nature—ignorance, namely, of the constitution and condition of our minds and bodies, of the means by which the world came into existence and is still maintained, and, lastly, of the causes of many natural phenomena. Thus :

Books I and II uphold the principles of the Atomic Theory as held by Epicurus (*A.* 300 B.C.).

Book I states that the world consists of atoms and void. At line 694 is stated the important doctrine that the evidence of the senses alone is to be believed—*sensus, unde omnia credita pendent, the senses on which rests all our belief.*

Book II treats of the *motions* of atoms, including the curious doctrine of the *swerve*, which enables them to combine and makes freedom of will possible : then of their *shapes* and *arrangement*.

Book III shows the nature of mind (*animus*) and life (*anima*) to be material and therefore mortal. Therefore death is nothing to us :

*Nil igitur mors est ad nos neque pertinet hilum,
Quandoquidem natura animi mortalis habetur.
Death therefore to us is nothing, concerns us not a jot,
Since the nature of the mind is proved to be mortal.*—(M.)

Book IV gives Lucretius' theory of vision and the nature of dreams and apparitions.

Book V explains the origin of the heavens, of the earth, of vegetable and animal life upon it, and the advance of human nature from a savage state to the arts and usages of civilisation.

Book VI describes and accounts for certain natural phenomena—thunderstorms, tempests, volcanoes, earthquakes, and the like. It concludes with a theory of disease, illustrated by a fine description of the plague at Athens.

Professor Tyrrell says : ' It is interesting to point to places

in which Lucretius or his predecessors had really anticipated modern scientific research. Thus Lucretius recognises that in a vacuum every body, no matter what its weight, falls with equal swiftness ; the circulation of the sap in the vegetable world is known to him, and he describes falling stars, aerolites, etc., as the unused material of the universe.' The great truth that matter is not destroyed but only changes its form is very clearly stated by Lucretius, and his account (Book V) of the beginnings of life upon the earth, the evolution of man, and the progress of human society is interesting and valuable.

3. Style.

'Notwithstanding the antique tinge (e.g. his use of archaism, assonance, and alliteration) which for poetical ends he has given to his poem, the best judges have always looked upon it as one of the purest models of the Latin idiom in the age of its greatest perfection.'-Munro.

'The language of Lucretius, so bold, so genial, so powerful, and in its way so perfect.'-Nettleship.

*Carmina sublimis tunc sunt peritura Lucreti,
Exitio terras cum dabit una d&.-Ovid. Am. I. xv. 23.*

'But till this cosmic order everywhere
Shattered into one earthquake in one day
Cracks all to pieces . . . till that hour
My golden work shall stand.'-Tennyson, *Lucretius*.

MARCUS MANILIUS, fl. 12 A.D.

1. Life.

MANILIUS. Nothing is known of his life. That he was not of Roman birth (perhaps a native of N. Africa) is probable from the foreign colouring of his language at the outset, which in the later books becomes more smooth and fluent from increased practice.

2. Works.

The *Astronomica* in five Books of hexameter verse. The poem should rather be called *Astrology*, as *Astronomy* is treated only in Book I. He is proud of being the first writer on this subject in Latin literature. A close study of Lucretius is obvious from several passages : he often imitates Vergil, and in the legends (e.g. of Perseus and Andromeda) Ovid.

3. Style.

He is not a great poet; but he is a writer of real power both in thought and style. In his introductions to each Book, and in his digressions, he shows sincere feeling and poetical ability.

M. VALERIUS MARTIALIS, *circ.* 40-102 A.D.

1. Life.

MARTIAL. He was born at Bilbilis in Hispania Tarraconensis (E. Spain), a town situated on a rocky height overlooking the R. Salo :

*Municipes, Augusta mihi quos Bilbilis acri
Monte creat, rapidis quem Salo cingit aquis.*

X. ciii. 1-2.

His father gave him a good education, and at the age of twenty-three (63 A.D.) he went to Rome. After living there for thirty-five years, patronised by Titus and Vespasian, he returned to Bilbilis soon after the accession of Trajan (98 A.D.), where he died *circ.* 102 A.D.

At Rome he for a time found powerful friends in his great countrymen of the house of Seneca (Lucan and Seneca were then at the height of their fame), and from '79 to 96 (temp. Trajan and Domitian) he received the patronage of the Court, and numbered among his friends Pliny the Younger, Quintilian, Juvenal, Valerius Flaccus, and Silius Italicus. His complaints of his poverty are incessant. It is true that he lived throughout the life of a dependent, but it is probable that Martial was a poor man who contrived to get through a good deal of money, and who mistook for poverty a capacity for spending more than he could get.

2. Works.

Epigrammata in fourteen Books (Books XIII and XIV, *Xenia* and *Apophoreta*, are two collections of inscriptions for presents at the Saturnalia) ; also a **Liber** Spectaculorum on the opening of the grand Flavian amphitheatre (the Coliseum) begun by Vespasian and completed by Titus.

3. Style.

‘Martial **did** not create the epigram. What he did was to differentiate the epigram and elaborate it. Adhering always to

what he considered the true type of the literary epigram, consisting of i. the preface or description of the occasion of the epigram, rousing the curiosity to know what the poet has to say about it; and, ii. the explanation or commentary of the poet, commonly called the *point*—he employed his vast resources of satire, wit, observation, fancy, and pathos to produce the greatest number of varieties of epigram that the type admits of. . . . What Martial really stands convicted of on his own showing is of laughing at that which ought to have roused in him shame and indignation, and of making literary capital out of other men's vices.—Stephenson. Among his good points are his candour, his love of nature, and the loyalty of his friendships.

Pliny says of him : *Audio Valerium Martialem decessisse et moleste fero. Erat homo ingeniosus, acutus, acer, et qui plurimum in scribendo et salis haberet et fellis, nec candoris minus*—I hear with regret that V. Martial is dead. He was a man of talent, acuteness, and spirit : with plenty of wit and gall, and as sincere as he was witty.—Pliny, *Ep.* iii. 21.

‘The greatest epigrammatist of the world, and one of its most disagreeable literary characters.’—Merrill.

CORNELIUS NEPOS, circ. 100–24 B.C.

1. Life.

NEPOS. Nepos was probably born at Tiouinium on the R. Padus. He inherited an ample fortune, and was thereby enabled to keep aloof from public life and to devote himself to literature and to writing works of an historical nature. In earlier life he was one of the circle of Catullus, who dedicated a collection of poems to him (*Catull. C. i.*) : ‘To whom am I to give my dainty, new-born little volume? To you, Cornelius.’ He was also a friend and contemporary of Cicero, and after Cicero's death (43 B.C.) was one of the chief friends of Atticus.

2. Works.

Of his numerous writings on history, chronology, and grammar we possess only a fragment of his **De Viris Illustribus** (originally in sixteen Books), a collection of Roman and foreign biographies. Of this work there is extant one complete section, **De Excellentibus Ducibus Exterarum Gentium**, and two lives,

those of Atticus and Cato the Younger, from his De **Kistoricis Latinis**.

3. Style.

Nepos is a most untrustworthy historian, and his work possesses little independent value. But his style is clear, elegant, and lively, and he did much to make Greek learning popular among his fellow-citizens.

PUBLIUS OVIDIUS NASO, 43 B.C.-18 A.D.

1. Life.

OVID. Ovid's own writings (espec. *Tr.* IV. x.) supply nearly all the information we possess regarding his life. He was born at Sulmo, a town in the cold, moist hills of the Peligni, one of the Sabine clans, situated near Corfinium, and about ninety miles E. of Rome. He was of an ancient equestrian family, and together with his elder brother received a careful education at Rome, and studied also at Athens. He was trained for the Bar, but in spite of his father's remonstrances preferred poetry to public life. 'An easy fortune, a brilliant wit, an inexhaustible memory, and an unflinching social tact soon made him a prominent figure in society; and his genuine love of literature and admiration for genius made him the friend of the whole contemporary world of letters.'-, Mackail. Up to his fiftieth year fortune smiled steadily upon Ovid: his works were universally popular, and he enjoyed the favour and patronage of the Emperor himself. But towards the end of 8 A.D. an imperial edict ordered him to leave Rome on a named day and take up his residence at the small barbarous town of Tomi, on the Black Sea, at the extreme outposts of civilisation. Augustus proved deaf to all entreaties to recall him, Tiberius remained alike inexorable, and Ovid died of a broken heart at the age of sixty, in the tenth year of his banishment.

2. Works.

(1) **Amores**, in three Books, poems in elegiac verse, nearly all on Corinna, who was probably no real person, but only a name around which Ovid grouped his own fancies, and wrote as the poet of a fashionable, pleasure-loving society. The *Mors Psittaci* is pleasing and the *Mors Tibulli* is a noble tribute to a brother poet.

(2) *Heroides*, twenty letters in elegiac verse, feigned to have been written by ladies or chiefs of the heroic age to the absent objects of their love (15-20 are in pairs, e.g. Paris to Helen and Helen to Paris, and are probably spurious). 'The Letters 1-14 are thoroughly modern: they express the feelings and speak the language of refined women in a refined age, and all exhibit an artificiality both in the substance and the manner of their pleading.'-Sellar.

(3) *Ars Amatoria*, in elegiac verse in three Books. This is an ironical form of didactic poetry in which Ovid teaches the art of lying quite as much as the art of loving.

(4) *Remedia Amoris*, in elegiac verse, while professing to be a recantation of the *Ars Amatoria*, shows, if possible, a worse taste.

(5) *Metamorphoses*, in hexameter verse in fifteen Books, containing versions of legends on transformations (*mutatae formae*) from Chaos down to Caesar's transformation into a star. In some respects this is his greatest poem : Ovid himself makes for it as strong a claim to immortality as Horace does for his Odes :

*Quaque patet domitis Romana potentia terris,
Ore legar populi perque omnia saecula fama,
Siquid habent veri vatum praesagia, vivam.*

Met. xv. 877-end.

'The attractiveness of this work lies in its descriptions ; but the attempt to divest it of the character of a dictionary of mythology by interweaving stories, after the fashion of the Arabian *Nights*, is only partially successful.'-Tyrrell.

(6) **Fasti**, in elegiac verse in six Books, a poetical calendar of the Roman year. Each month has a Book allotted to it, and Ovid probably sketched out Books vii-xii, but his exile made it impossible for him to complete the work. It contains much valuable information on Roman customs and some exquisitely told stories (e.g. the Rape of Proserpine), but leaves the impression of being an effort to produce on the reader the effect of a patriotism which the writer did not feel.

(7) Poems Written in Exile.

(i) *Tristia*, in elegiac verse in five Books: letters to Augustus, to Ovid's wife (for whom he had a deep affection) and to friends, praying for pardon or for a place of exile nearer Rome,

(ii) *Epistulae ex Ponto* : similar to the *Tristia*.

'These poems are a melancholy record of flagging vitality and failing powers.'—Mackail.

3. **Style.**

The real importance of Ovid in literature and his gift to posterity lay in the new and vivid life which he imparted to the fables of Greek mythology. 'No other classical poet has furnished more ideas than Ovid to the Italian poets and painters of the Renaissance, and to our own poets—from Chaucer to Pope, who, like Ovid,

' "Lisped in numbers, for the numbers came." '

AULUS PERSIUS FLACCUS, 34-62 A.D.

1. **Life.**

PERSIUS, He was born at Volaterrae in Etruria, and was the son of a Roman knight of wealth and rank.

At twelve years of age Persius was removed to Rome, where he placed himself under the guidance of the Stoic Cornutus, who remained his close friend to the end of his short life. Persius (*Sat.* v.) touchingly describes his residence with Cornutus, and the influence of this beloved teacher in moulding his character :

*Pars tua sit, Cornute, animae, tibi, dulcis amice,
Ostendisse iuvat :*

'My delight is to show you, Cornutus, how large a share of my inmost being is yours, my beloved friend.'—C.

He was nearly related to Arria, daughter of that 'true wife' who taught her husband Paetus how to die (*Mart.* I. xiii. ; *Pliny Epist.* i. 16). In the consistent life of Thræsea (the husband of Arria), who was a Cato in justice and more than a Cato in goodness, Persius had a noble example to follow. So during the short span of his life the poet lived and worked, a man of maidenly modesty, an excellent son, brother, and nephew, of frugal and moderate habits.

2. **Works.**

Saturae, six Satires in hexameter verse. The first, devoted to an attack upon the literary style of the day, is the only real Satire : the other five are declamations or dogmas of the Stoic system (e.g. *Sat.* ii., on right and wrong prayers to the gods), interspersed with dramatic scenes. It was to Lucilius that

Persius owed the impulse that made him a writer of Satire, but his obligations to Horace are paramount. 'He was what would be called a plagiarist, but probably no writer ever borrowed so much and yet left on the mind so decided an impression of originality. Where he draws from his own experience, his portraits have an imaginative truth, minutely accurate yet highly ideal, which would entitle them to a distinguished place in any portrait gallery.'-Nettleship.

3. Style.

'The involved and obscure style of much of his work is the style which his taste leads him to assume for satiric purposes. He feels that a clear, straightforward, everyday manner of speech would not suit a subject over which the gods themselves might hesitate whether to laugh or weep. As the poet of Stoicism, using the very words of Vergil, he calls upon a benighted race to acquaint itself with the causes of things : to an inquiry into the purpose of man's being, the art of skilful driving in the chariot-race of life, and the ordained position of each individual in the social system.'-Nettleship.

'Persius is the sole instance among Roman writers of a philosopher whose life was in accordance with the doctrines he professed.'-Cruetwell.

Multum et verae gloriae quamvis uno libro Persius meruit.—
Quint. *Inst. Orat.* X. i. 94.

PETRONIUS ARBITER, obiit 66 A.D.

1. Life.

PETRONIUS. He is probably the Petronius of whose life and character Tacitus has given us a brilliant sketch in the *Annals*, xvi. 18. 19. 'His days were passed,' says Tacitus, 'in sleep, his nights in the duties or pleasures of life : where others toiled for fame he had lounged into it. Yet, as governor of Bithynia, and afterwards as consul, he showed himself a vigorous and capable administrator ; then relapsing into the habit or assuming the mask of vice, he was adopted as *Elegantiae Arbitrator* (the *authority on taste*) into the small circle of Nero's intimate companions. No luxury was charming or refined till Petronius had given it his approval, and the jealousy of Tigellinus was roused against a rival and master in the science of pleasure.' Petronius anticipated his inevitable fate by committing suicide.

2. Works.

Satirae (or Satiricon), a character-novel, often called, from its central and most entertaining incident, *The Supper of Trimalchio*. 'This is the description of a Christmas dinner-party given by a sort of Golden Dustman and his wife, people of low birth and little education, who had come into an enormous fortune. The dinner itself, and the conversation on literature and art that goes on at the dinner-table, are conceived in a spirit of the wildest humour.'—Mackail.

The chief interest of the *Satiricon* for us is the glimpse—which it affords of everyday manners and conversation under the Empire among all orders of society, from the-highest to the lowest.

PHAEDRUS (*temp.* Augustus to Nero).

1. Life.

PHAEDRUS. The Latin Fabulist, of whom we know nothing except what may be gathered or inferred from his fables. He was originally a slave, and was born in Thrace, possibly in the district of Pieria. He was brought to Rome at an early age, and there became acquainted with Roman literature. His patron appears to have been Augustus, who gave him his freedom. After publishing two books of fables he incurred the resentment of Augustus and was imprisoned. This was due probably to the bold outspokenness of many of his fables. He survived the attacks made on him, and Book V was written in his old age.

2. Works.

Fables, in five Books, written in iambic *senarii*, like those of Terence and Publius Syrus. The full title of his work is *Phaedri Augusti liberti fabularum Aesopiarum libri*. 'Phaedrus constantly plumes himself on his superiority to his model Aesop, but his animals have not the lifelike reality of those of the latter. With Phaedrus the animals are mere lay-figures : the moral comes first, and then he attaches an animal to it.'

Tyrrell.

'The chief interest of the Fables lies in the fact that they form the last survival of the *urbanus sermo* (the speech of 'Terence) in Latin poetry.'—Mackail.

'Phaedrus is the only important writer during the half-

century of literary darkness between the Golden and the Silver Age.'—Tyrrell.

T. MACCIUS PLAUTUS, **circa**, 254-184 B.C.

1. Life.

PLAUTUS. Plautus was born in the little Umbrian town of Sarsina, of free but poor parents. He came to Rome and made a small fortune as a stage-carpenter, but lost it by rash investment. He was then reduced to working for some years in a corn-mill, during which time he wrote plays, and continued to do so until his death.

2. Works.

Comedies. About 130 plays were current under the name of Plautus, but only 21 (*Fabulae Varronianae*) were, as Varro tells us, universally admitted to be genuine. Of these, all except one are extant.

Though his comedies are mainly free versions of Greek originals—of Philemon, Diphilus and Menander, the writers of the New Comedy 320-250 B.C.—the characters in them act, speak, and joke like genuine Romans, and he thereby secured the sympathy of his audience more completely than Terence could ever have done.

'In point of language his plays form one of the most important documents for the history of the Latin language. In the freedom with which he uses, without vulgarising, popular modes of speech, he has no equal among Latin writers.'—Sellar.

For Horace's unfavourable judgment of Plautus see *Epist.* I. i. 170-176, and *A. P.* 270-272; Cicero's criticism is more just: *Duplex omnino est iocandi genus: unum illiberale petulans flagitiosum obscenunr (vulgar, spiteful, shameful, coarse), alterum elegans urbanum ingeniosum facetum (in good taste, gracious, clever, witty). Quo genere non modo Plautus noster et Atticorum antiqua comoedia (i.e. of Aristophanes), sed etiam philosophorum Socraticorum libri referti sunt.*—*De Off.* I. civ.

GAIUS PLINIUS SECUNDUS, 23-79 A.D.

1. Life.

PLINY THE ELDER. Born at Comum (Como) in the middle of the reign of Tiberius, Pliny passed his life in high public employments, both military and civil, which took him successively over nearly all the provinces

of the Empire. He had always felt a strong interest in science, and he used his military position to secure information that otherwise might have been hard to obtain. Vespasian (70-78 A.D.), with whom he was on terms of close intimacy, made him admiral of the fleet stationed at Misenum. It was while here that news was brought him of the memorable eruption of Vesuvius in 79 A.D. 'In his zeal for scientific investigation he set sail for the spot in a man-of-war, and lingering too near the zone of the eruption was suffocated by the rain of hot ashes. The account of his death, given by his nephew, Pliny the Younger, in a letter to the historian Tacitus (*Ep.* vi. 16), is one of the best known passages in the classics.'—Mackail.

2. Works.

A *Natural History*, in thirty-seven Books, is Pliny's only extant work. (For his numerous other writings see Pliny the Younger, *Ep.* iii. 5.) 'It is a priceless storehouse of information on every branch of natural science as known to the ancient world.'—Mackail.

His work has been called the first popular encyclopedia of natural science.

Plinius Aetatis Suae Doctissimus.—Gellius.

C. PLINIUS CAECILIUS SECUNDUS, 62-113 A.D.

1. Life.

PLINY THE YOUNGER. Pliny the Younger was the son of C. Caecilius and of Plinia, the sister of the elder Pliny. He was born at Comum (Coma), also the birthplace of his celebrated uncle. His father died when he was eight years old, and he was placed under the care of a guardian, Verginius Rufus, one of the most distinguished Romans of the day, since he had held the crown within his grasp and had declined to wear it, 68 A.D. Verginius was not much of a student, but Pliny learned from him high ideals of duty and noble thoughts about the Rome of earlier days, and never lost his unbounded admiration and respect for his guardian (*Ep.* ii. 1). Under his uncle's watchful care he received the best education Rome could give, and studied rhetoric under the great Quintilian. His bachelor uncle on his death in 79 left him his heir, adopting him in his will. Gifted with wealth, enthusiasm, taste for publicity, and a wide circle of influential friends, Pliny could not be content,

with the career of a simple *equus*. Accordingly he began the course of office that led to the Senate and the Consulship, and finally in 111 A.D. was appointed by Trajan governor of Bithynia, where he discharged his duties with skill and ability. His service seems to have been terminated only with his death.

2. Works.

Epistulae, Letters in nine Books, to which is added Pliny's correspondence with Trajan during his governorship of Bithynia. 'These and his Panegyricus, in praise of Trajan, are his only extant works.

It is on his Letters that Pliny's fame now rests, and both in tone and style they are a monument that does him honour. In many cases they were written for publication, and thus can never have the unique and surpassing interest that belongs to those of Cicero, but they give a varied and interesting picture of the time. 'In the Letters the character of the writer, its virtues and its weakness, is throughout unmistakeable. Pliny, the patriotic citizen,-Pliny, the munificent patron,-Pliny, the eminent man of letters,-Pliny, the affectionate husband and humane master,-Pliny, the man of principle, is in his various phases the real subject of the whole collection.'-Mackail.

'Pliny is an almost perfect type of a refined pagan gentleman.'-Cruftwell.

SEXTUS PROPERTIUS, circ. 50-15 B.C.

1. Life.

PROPERTIUS. Of his life little or nothing is known, except what is recorded by himself. He was an Umbrian by birth, and probably a native of Asisium (*Assisi*), a town on the W. slope of the Apennines, not far from Perugia. Like Vergil and Tibullus, he lost his family property in the confiscation of lands by the Triumvirs in 42 B.C. ; but his mother's efforts secured for him a good education, to complete which she brought him to Rome. He entered on a course of training for the Bar, but abandoned it in favour of poetry (IV. i. 131-4).

*Mox ubi bulla rudi dimissa est aurea collo,
Matris et ante deos libera sumpta toga,
Tum tibi pauca suo de carmine dictat Apollo
Et vetat insano verba tonare foro.*

His earliest poems (Book I, *Cynthia*), published at the age of about twenty, brought him into notice and gained him admission to the literary circle of Maecenas. He lived in close intimacy with Vergil, Ovid, and most of his other literary contemporaries, with the remarkable exception of Horace, to whom the sensitive vanity and passionate manner of the young elegiac poet were alike distasteful. He died young, before he was thirty-five, about 15 B.C.

2. Works.

Elegies, in four Books. (Some editors divide Book II into two Books, El. 1-9 Book II, and El. 10-34 Book III, so that III and IV of the MSS. and of Postgate become IV and V.)

Books I and II are nearly all poems on Cynthia.

Book III contains, besides poems on Cynthia, themes dealing with friendship (El. 7. 12. 22) and events of national interest (El. 4. 11. 18). The poet struggles to emancipate himself from the thralldom of Cynthia and to accomplish work more worthy of his genius.

Book IV contains poems on Roman antiquities (El. 2.4.9. 10), written at the suggestion of Maecenas, the paean on the great victory at Actium (El. 6), and the noblest of his elegiacs, the Elegy on Cornelia (El. 11).

3. Style.

The aim of Propertius was to be the Roman Callimachus : Umbria **Romani patria** Callimachi (IV. i. 64).

The flexibility and elasticity of rhythm of the finest Greek elegiacs he made his own. The pentameter, instead of being a weaker echo of the hexameter, is the stronger line of the two, and has a weightier movement. In Book I he ends the pentameter freely with words of three, four, and five syllables, and we find long continuous passages in which there is scarcely any pause : e.g. in I. xx. 33-37 :

*Hic erat Arganthe Pege sub vertice montis
Grata domus Nymphis umida Thyriasin,
Quam supra nullae pendebant debita curae
Roscida desertis poma sub arboribus,
Et circum irriguo surgebant lilia prato
Candida purpureis mixta papaveribus.*

¹ In some respects both Tibullus and Ovid may claim the advantage over Propertius : Tibullus for refined simplicity, for

natural grace and exquisiteness of touch ; Ovid for the technical merits of execution, for transparency of construction, for smoothness and polish of expression. But in all the higher qualities of a poet Propertius is as much their superior.'—Postgate.

AURELIUS PRUDENTIUS CLEMENS, 348-circ. 410 A.D.

1. Life.

PRUDENTIUS, Prudentius (as he tells us in the brief metrical autobiography prefixed to his poems) was born in the N. of Spain, and, like so many of the Roman poets, began his public life as an advocate. He was afterwards appointed by Theodosius (379-395 A.D.) judge over a district in Spain. His active and successful discharge of this office induced Theodosius (or Honorius, 395-423 A.D.) to promote him to some post of honour about the Emperor's person. His later years he devoted to the composition of sacred poetry, and published his collected works 405 A.D., after which date we know no more of his history.

2. Works.

His best known works are his *Cathemerina*, a series of poems on the Christian's day and life, of which the most graceful and pathetic is the *Funeral Hymn*, e.g.

*Iam maesta quiesce querella,
Lacrimas suspendite matres,
Nullus sua pignora plangat,
Mors haec reparatio vitae est,*

and his *Peristephanon* (περὶ στεφάνων *liber*) in praise of Christian martyrs. 'These represent the most substantial addition to Latin lyrical poetry since Horace.'—Mackail. We also have his *Contra Symmachum* in two Books of indifferent hexameter verse, in which he combats Symmachus (Consul 391 A.D.), the last champion of the old faith, and claims the victories of the Christian Stilicho as triumphs alike of Rome and of the Cross.

'Prudentius has his distinct place and office in the field of Latin literature, as the chief author who bridged the gulf between pagan poetry and Christian hymnology.'—North Pinder.

MARCUS FABIVS QVINTILIANVS, circ. 35-95 A.D.

1. Life.

QVINTILIAN. Quintilian is the last and perhaps the most distinguished of that school of Spanish writers (Martial, the two Senecas, and Lucan) which played so important a part in the literary history of the first century. Born at Calagurris, a small town on the Upper Ebro, he was educated at Rome, and afterwards returned to his native town as a teacher of rhetoric. There he made the acquaintance of the proconsul Galba (68-9), and was brought back by him to Rome in 68 A.D., where for twenty years he enjoyed the highest reputation as a teacher of eloquence. Among his pupils were numbered Pliny the Younger and the two sons of Flavius Clemens, grand-nephews of Domitian, destined for his successors. In 79 A.D. he was appointed by Vespasian professor of rhetoric, the first teacher who received a regular salary from the imperial exchequer. Domitian (81-96 A.D.) conferred upon him an honorary consulship, and the last ten years of his life were spent in an honoured retirement, which he devoted to recording for the benefit of posterity his unrivalled experience as a teacher of rhetoric.

2. Works.

Institutio Oratoria, the *Training of an Orator*, in twelve Books. This great work sums up the teaching and criticism of his life, and gives us the complete training of an orator, starting with him in childhood and leading him on to perfection.

Thus :—

Book I gives a sketch of the elementary training of the child from the time he leaves the nursery. Quintilian rightly attaches the greatest importance to early impressions.

Book II deals with the general principles and scope of the art of oratory, and continues the discussion of the aims and methods of education in its later stages.

Books III-VII are occupied with an exhaustive treatment of the *matter* of oratory, and are highly technical. 'Now that the formal study of the art of rhetoric has ceased to be a part of the higher education these Books have lost their general interest.'—Mackail.

Books VIII-XI treat of the *manner* (style) of oratory. In Book X, cap. i, in the course of an enumeration of the Greek

and Latin authors likely to be most useful to an orator, Quintilian gives us a masterly sketch of Latin literature, 'in language so careful and so choice that many of his brief phrases have remained the final words on the authors, both in prose and verse, whom, he mentions in his rapid survey.'—Mackail.

Book XII treats of the moral qualifications of a great speaker. The good orator must be a good man.

'Quintilian with admirable clearness insists on the great truth that bad education is responsible for bad life, and expresses with equal plainness the complementary truth that education, from the cradle upwards, is something which acts on the whole intellectual and moral nature, and that its object is the production of the good *man*.'—Mackail.

3. Style.

The style of Quintilian is modelled on that of Cicero, whom he is never tired of praising, and is intended to be a return to the usages of the best period. In spite of some faults characteristic of the Silver Age (e.g. his excessive use of antithesis) 'for ordinary use it would be difficult to name a manner that combines so well the Ciceronian dignity with the rich colour and high finish added to Latin prose by the writers of the earlier empire.'—Mackail.

For the death of his son, aged ten, a boy of great promise, for whose instruction he wrote the work, see Preface to Book VI.

*Quintiliane, vagae moderator summe inventae,
Gloria Romanae, Quintiliane, togae.*

Mart. II. xc. 1-2.

*Nihil in studiis parvum est.
Cito scribendo non fit ut bene scribatur, bene scribendo fit ut cito.*
—Quintilian.

GAIUS SALLUSTIUS CRISPUS, 86-35 B.C.

1. Life.

SALLUST. A member of a plebeian family, Sallust was born 86 B.C. at Amiternnm, in the country of the Sabines. As tribune of the people in 52 B.C. he took an active part in opposing Milo (Cicero's client) and the Pompeian party in general. In 48 B.C. he commanded a legion in Illyria with-

out distinction, and next year Caesar sent him to treat with the mutinous legions in Campania, where he narrowly escaped assassination. He afterwards followed Caesar to Africa, and apparently did good service there, for he was appointed in 46 the first governor of the newly formed province of Numidia. In 45 he returned to Rome a very rich man, and built himself a magnificent palace, surrounded by pleasure grounds (the famous Gardens of Sallust, in the valley between the Quirinal and the Pincius), which in after years emperors preferred to the palace of the Caesars. After Caesar's death Sallust retired: from public life, and it is to the leisure and study of these ten years that we owe the works that have made him famous.

2. Works.

(1) *De Catilinae Coniuratione* (or *Bellum Catilinae*), a monograph on the famous conspiracy, in which Sallust writes very largely from direct personal knowledge of men and events,

(2) *Bellum Iugurthinum* (111-106 B.C.) The writing of, this monograph involved wide inquiry and much preparation.

(3) *Historiae*, in five books, dealing with the events from 78 B.C. (death of Sulla) to 67 B.C., of which only a few fragments are extant.

3. Style.

'Sallust aimed at making historical writing a branch of literature. He felt that nothing had yet been done by any Roman writer which would stand beside Thucydides. It was his ambition to supply the want. That could only be done by offering as complete a contrast to the tedious annalist as possible, and Sallust neglected no means of giving variety to his work. From Thucydides he probably borrowed the, idea of his introductions, the imaginary speeches and the character portraits ; from Cato the picturesque descriptions of the scenes of historical events and the ethnographical digressions.'-Cook.

'The style of Sallust is characterised by the use of old words and forms (especially in the speeches). He makes use of alliteration, extensively employs the Historic Infinitive, and shows a partiality for conversational expressions which from a literary point of view are archaic. His abrupt unperiodic style of writing (rough periods without particles of connexion) has won for Sallust his reputation for brevity. 'His style is, however, the expression of the writer's character, direct,

incisive, emphatic, and outspoken ; to have been a model for Tacitus is no slight merit.'--Cook.

Nec minus noto Sallustius epigrammate incessitur :

'Et verba antiqui multum furate Catonis,
Crispe, Iugurthinae conditor historiae.'

Quint. VIII. iii. 29.

'The last of the Ciceronians, Sallust is also in a sense the first of the imperial prose-writers.'--Mackail.

Primus Romana Crispus in Historia (Mart. XIV. cxci.)

L. ANNAEUS SENECA THE YOUNGER, circ. 4 B.C.-65 A.D.

1. **Life.** '

SENECA. The son of Seneca the Elder, the famous rhetorician, was born at Corduba (*Cordova*), in Spain, and brought to Rome by his parents at an early age. His life was one of singularly dramatic contrasts and vicissitudes. Under his mother Helvia's watchful care he received the best education Rome could give. Through the influence of his mother's family he passed into the Senate through the quaestorship, and his successes at the bar awakened the jealousy of Caligula (37-41 A.D.). By his father's advice he retired for a time and spent his days in philosophy. On the accession of Claudius (41-54 A.D.) he was banished to Corsica at the instance of the Empress Messalina, probably because he was suspected of belonging to the faction of Agrippina, the mother of Nero. After eight years he was recalled (49 A.D.) by the influence of Agrippina (now the wife of Claudius), and appointed tutor to her son Nero, then a boy of ten. When Nero became emperor, at the age of seventeen (54 A.D.), Seneca, in conjunction with his friend Burrus, the prefect of the praetorian guards, became practically the administrator of the Empire. The mild and enlightened administration of the earlier years of the new reign, the famous *quinquennium Neronis*, may indeed be largely ascribed to Seneca's influence ; but this influence was based on an excessive indulgence of Nero's caprices, which soon worked out its own punishment.'--Mackail. His connivance at the murder of Agrippina (59 A.D.) was the death-blow to his influence for good, and the death of Burrus (63 A.D.) was, as Tacitus says (*Ann.* xiv. 52), 'a blow to Seneca's power, for virtue had not the same strength when one of its

'champions, so to speak, was removed, and Nero began to lean on worse advisers.' Seneca resolved to retire, and entreated Nero to receive back the wealth he had so lavishly bestowed. The Emperor, bent on vengeance, refused the proffered gift, and Seneca knew that his doom was sealed. In the year 65, on the pretext of complicity in the conspiracy of Piso, he was commanded to commit suicide, and Tacitus (*Ann.* xv. 61-63) has shown his love for Seneca, in spite of all his faults, by the tribute he pays to the constancy of his death.

2. Works.

His chief works are :-

(1) **Dialogorum** Libri XII, of which the most important are the *De Ira* and the *Consolatio* to his mother Helvia, whom he tenderly loved.,

(2) **De Clementia**, in three Books, addressed to Nero, written in 55-6 A.D., to show the public what sort of instruction Seneca had given his pupil, and what sort of Emperor they had to expect.

(3) **De Beneficiis**, in seven Books. Seneca proves that a tyrant's benefits are not kindnesses, and sets forth his views on the giving and receiving of benefits.

(4) *Epistulae morales ad Lucilium*. 124 letters are extant, and form the most important and most pleasing of his works.

(5) Tragedies. Nine are extant, derived from plays by Sophocles and Euripides. The only extant Latin tragedies.

'As a moral writer Seneca stands deservedly high. Though infected with the rhetorical vices of the age his treatises are full of striking and often gorgeous eloquence, and in their combination of high thought with deep feeling have rarely, if at all, been surpassed.'-Mackail.

'Seneca is a lamentable instance of variance between precept and example.'-Cruftwell.

SILIUS ITALICUS, circ. 25-100 A.D.

1. Life.

SILIUS. A letter of Pliny (iii. 7) is the chief source of our knowledge of the life of Silius. Pliny tells us that Silius had risen by acting as a *delator* (informer) under Nero, who made him consul 68 A.D. He goes on to say 'He had gained much credit by his proconsulship in Asia (under

Vespasian, *circ.* 77 A.D.), and had since by an honourable leisure wiped out the blot which stained the activity of his former years.' Martial also, who has the effrontery to speak of him as a combined Vergil and Cicero, tells us of his luxurious and learned retirement in Campania, and of his reverence for his master Vergil, 'whose birthday he kept more religiously than his own.' According to Martial (xi. 49) the tomb of Vergil had been practically forgotten, and was in the possession of some poor man when Silius bought the plot of ground on which it stood:

*Iam prope desertos cineres et sancta Maronis
Nomina qui coleret, pauper et unus erat.
Silius optatae succurrere censuit umbrae,
Silius et vatem, non minor ipse, colit.*

2. Works.

The *Punica*, an Epic poem in seventeen Books, on the Second Punic War, closes with Scipio's triumph after the Battle of Zama, 202 B.C.

Silius closely followed the history as told by Livy, and without any inventive or constructive power of his own copies, with tasteless pedantry, Homer and Vergil. 'He cannot perceive that the divine interventions which are admissible in the quarrel of Aeneas and Turnus are ludicrous when imported into the struggle between Scipio and Hannibal. Who can help resenting the unreality when at Saguntum Jupiter guides an arrow into Hannibal's body, which Juno immediately withdraws, or when, at Cannae, Aeolus yields to the prayer of Juno and blinds the Romans by a whirlwind of dust?'—Cruickwell.

The *Punica* is valuable for its historical accuracy, but it is one of the longest and one of the worst Epic poems ever written.

Scribebat carmina maiore cura quam ingenio.

Pliny, *Epist.* iii. 7.

P. PAPINIUS STATIUS, *circ.* 60–100 A.D.

1. Life.

STATIUS. Statius was born at Naples, but early removed to Rome, where he was carefully educated and spent the greater part of his life. His father was a scholar, rhetorician, and poet of some distinction, and acted for a time as tutor to Domitian. Statius had thus access to the Court,

and repaid the patronage of Domitian by incessant and shameless flattery. After the completion of his *Thebais* he retired to Naples, which was endeared to him by its associations with Vergil, and there satisfied his real love of nature.

2. Works.

(1) The *Thebais*, an Epic poem in twelve Books, on the strife between the brothers Eteocles and Polynices, and the subsequent history of Thebes to the death of Creon.

The *Thebaid* became very famous : Juvenal (*Sat.* vii. 82-4)
t e l l s u s

Curritur ad vocem iucundam et carmen amicae

Thebaidos, laetam cum fecit Statius urbem

promisitque diem (i.e. for a public recitation of his poem).

‘ Its smooth versification, copious diction, and sustained elegance made it a sort of canon of poetical technique. Among much tedious rhetoric and cumbrous mythology there is enough imagination and pathos to make the poem interesting and even charming.’ -Mackail.

(2) The *Silvae*, in five Books, are occasional poems, descriptive and lyrical, on miscellaneous subjects. These may well be considered his masterpiece. ‘ Genuine poetry,’ says Niebuhr, ‘ imprinted with the character of the true poet, and constituting some of the most graceful productions of Roman literature.’

Among the best known are the touching poem to his wife Claudia (iii. 5), the marriage song to his brother-poet Arruntius Stella (i. 2), the *Propempticon Maecio Celeri* (iii. 2), the *Epicedion* (funeral song) on the death of his adopted son (v. 5), and the short poem (v. 4) on Sleep.

The greatest poet of the Decline.

GAIUS SUETONIUS TRANQUILLUS, circ. 75-160 A.D.

1. Life.

SUETONIUS. The little we know of his life is chiefly gathered from the Letters of Pliny the Younger, and from scattered allusions in his own works. The son of an officer of the Thirteenth Legion, Suetonius in early life practised as an advocate, and subsequently became one of Hadrian’s private secretaries (magister *epistularum*), but was dismissed from office in 121 A.D. After his retirement from the service

of the Court he devoted the rest of his long life to literary research and compilation, and published a number of works on a great variety of subjects, so that he became famous as the Varro of the imperial period.

2. Works.

His extant works are :

(1) *De Vita Caesarum*, the Lives of the Twelve Caesars, in eight Books (I-VI Julius-Nero ; VII Galba, Otho, and Vitellius; VIII Vespasian, Titus, and Domitian). This is his most interesting and most valuable work. His Lives are not works of art : he is simply a gatherer of facts, collected from good sources with considerable care and judgment. ' He follows out with absolute faithfulness his own theory, which makes it necessary to omit no possible detail that can throw light upon the personality of his subject.'-Peck.

(2) *De Viris Illustribus*, a history of Latin literature up to his day. The greater part of the section *De grammaticis et rhetoribus* is extant, as well as the Lives of Terence, Horace, and Lucan (partly), from the section *De poetis*, and fragments of the Life of Pliny the Elder from the section *De historicis*.

Extracts made from this work by Jerome (*circa* 400 A.D.) in his Latin version of Eusebius' Chronicles are the source from which much of our information as to Latin authors is derived.

'Suetonius is terse, and in that respect he resembles Tacitus; he is deeply interesting, and there he shows some likeness to Livy; but his style is one of his own creation. His chief desire is to present the facts stripped of any comment whatever, grouped in such a way as to produce their own effect without the adventitious aid of rhetoric; and then to leave the reader to his own conclusions.'-Peck.

Probissimus, honestissimus, eruditissimus vir.

Pliny, *Epist. ad Trai.* 94.

PUBLILIUS SYRUS, *circa* 45 B.C.

1. Life.

SYRUS. All we know of him is that he was an enfranchised Syrian slave, a native of Antioch, and wrote for the stage *mimes* (farces) which were performed with great applause. Mime-writing was also practised at this time by the Knight Laberius, and Caesar is said to have patronised these writers in the hope of elevating their art.

2. Works.

Sententiae (*Maxims*). We possess 697 lines from his mimes (unconnected and alphabetically arranged), a collection made in the early Middle Ages, and much used in schools. As proverbs of worldly wisdom, and admirable examples of the terse vigour of Roman philosophy, they are widely known, e.g.

Civis potest accidere quod cuiquam potest.

CORNELIUS TACITUS, circ. 54–120 A.D.

1. Life.

TACITUS. The personal history of Tacitus is known to us only from allusions in his own works, and from the letters of his friend the younger Pliny. He was born early in the reign of Nero, probably in Rome ; his education, political career, and marriage into the distinguished family of Agricola prove that he was a man of wealth and position. He studied rhetoric under the best masters (possibly under Quintilian), and had, as Pliny tells us (*Epist.* II. i. 6), a great reputation as a speaker. He passed through the usual stages of an official career and was appointed *consul suffectus* under Trajan, 98 A.D., when he was a little over forty. From 89 to 93 A.D. he was absent from Rome, probably in some provincial command, and during these years he may have acquired some personal knowledge of the German peoples. In 100 A.D. he was associated with Pliny in the prosecution for extortion of Marius Priscus, proconsul of Africa, of whom Juvenal says (*Sat.* viii. 120) :

Cum tenues nuper Marius discinxerit Afros.

Since *Marius* has so lately stripped to their girdles (i.e. thoroughly plundered) *the needy Africans*.

From this date Tacitus seems to have devoted himself entirely to literary pursuits and to have lived to or beyond the end of Trajan's reign, 116 A.D.

2. Works.

(1) **Dialogus de Oratoribus**, an inquiry into the causes of the decay of oratory, his earliest extant work. In the style of this work the influence of Quintilian and Cicero is strongly seen.

(2) *De Vita et Moribus Iulii Agricolae liber*, an account of the life of his father-in-law, particularly of his career in Britain.

published shortly after the accession of Trajan, 98 A.D. 'The Sallustian epoch of Tacitus finds its expression in the *Agricola* and *Germania*.'—Teuffel.

The *Agricola* is perhaps the most beautiful biography in ancient literature.

(3) The *Germania*, or *Concerning the Geography, the Manners and Customs, and the Tribes of Germany*, published in 98 or 99. 'The motive for its publication was apparently the pressing importance, in Tacitus' opinion, of the "German question," and the necessity for vigorous action to secure the safety of the Roman Empire against the dangers with which it was threatened from German strength.'—Stephenson.

'The **Germania** is an inestimable treasury of facts and generalisations, and of the general faithfulness of the outline we have no doubt.'—Stubbs.

(4) *Historiae*, consisting originally of fourteen Books, is a narrative of the events of the reigns of Galba, Otho, Vitellius, Vespasian, Titus, and Domitian, 69-96 A.D. Only Books I-IV and the first half of Book V are extant, and give the history of 69 and most of 70 A.D.

'The style of the *Historiae* still retains some traces of the influence of Cicero : it has not yet been pressed tight into the short *sententiae* which were its final and most characteristic development, but shows in a marked degree the influence of Vergil.'—Cruwell.

In the *Historiae*, as Tacitus himself says, 'the secret of the imperial system was divulged—that an emperor could be made elsewhere than at Rome'; or, in other words, that the imperial system was a military and not a civil institution.

(5) The **Annales**, ab **excessu divi Augusti**, in sixteen Books, containing the history of the reigns of Tiberius, Caligula, Claudius, Nero, 14-68 A.D. There are extant only Books I-IV, parts of V and VI, and XI-XVI.

'The old criticism, tracing the characteristics of the style of Tacitus to poetic colouring (almost wholly Vergilian) and to the study of brevity and of variety, is well founded. They may be explained by the fact that he was the most finished pleader of an age which required above all that its orators should be terse, brilliant, and striking, and by his own painful consciousness of the dull monotony and repulsive sadness of great part of his subject, which needed the help of every sort of variety to stimulate the flagging interest of the reader.'—Furieux.

'His aim as an historian is best given in his own words :
'I hold it the chief office of history to rescue virtue from oblivion,
and to hold out the reprobation of posterity as a terror to evil
words and deeds' (*Ann.* iii. 65).

The greatest of Roman historians.

PUBLIUS TERENTIUS AFER, *circ.* 185-159 B.C.

1. Life

TERENCE. Terence was born probably at Carthage, reached Rome as a slave-boy, and passed there into the possession of a rich and educated Senator, P. Terentius Lucanus, by whom he was educated and manumitted, taking from him the name of Publius Terentius the African. 'A small literary circle of the Roman aristocracy admitted young Terence to their intimate companionship; and soon he was widely known as making a third in the friendship of Gaius Laelius with the first citizen of the Republic, the younger Scipio Africanus. Six plays had been subjected to the criticism of this informal academy of letters and produced on the stage, when Terence undertook a prolonged visit to Greece for the purpose of further study. He died of fever in the next year, 159 B.C., at the early age of twenty-six.'-Mackail.

2. Works.

Comedies.-All the six plays written and exhibited at Rome by Terence are extant. They are the *Andria* (exhibited 166 B.C., when the poet was only eighteen years of age), the *Heauton Timoroumenos*, *Eunuchus*, *Phormio*, *Hecyca*, *Adelphoe*.

'With Terence Roman literature takes a new departure. The Scipionic circle believed that the best way to create a national Latin literature was to deviate as little as possible, in spirit, form, and substance, from the works of Greek genius. The task which awaited Terence was the complete Hellenising of Roman comedy : accordingly his aim was to give a true picture of Greek life and manners in the purest Latin style. He was not a popular poet, in the sense in which Plautus was popular : he has none of the purely Roman characteristics of Plautus in sentiment, allusion, or style ; none of his extravagance, and none of his vigour and originality.'-Sellar. Terence is, accordingly, in substance and form, as Caesar styles him, a *dimidiatus Menander* (*halved Menander*) :

*Tu quoque, tu in summis, o dimidiate Menander,
Poneris, et merito, puri sermonis anzator.*

A Roman only in language, but as *puri sermonis amator* worthy to be ranked by the side of Caesar himself and the purest Latin authors.

ALBIUS TIBULLUS, circ. 54-19 B.C.

1. Life.

TIBULLUS, Tibullus was a Roman *eques*, and was probably born at Pedum, a Latin town just at the foot of the Apennines, and a few miles north of Praeneste, where his father possessed an ample estate. Much of his inherited property was lost; and it is possible that, like Vergil, Horace, and Propertius, he was a victim to the confiscations of the Triumvirs in 42 B.C. He, however, retained or recovered enough to afford him a modest competence. In 31-30 B.C. he served on the staff of his life-long friend and patron M. Valerius Messalla, the eminent general and statesman, not less distinguished in literature than in politics. The rest of his short life the poet spent on his ancestral farm at Pedum, amid the country scenes and employments congenial to his nature and habits.

2. Works.

Elegies, in four Books (or three, Postgate). Tibullus published in his lifetime two Books of elegiac poems : after his death a third volume was published, containing a few of his own poems, together with poems by other members of the literary circle of Messalla. Books I and IV consist mainly of poems addressed to Delia and to Nemesis (cf. Ov. *Am.* III. ix. 31-32) :

*Sic Nemesis longum, sic Delia nomen habebunt ;
Altera cura recens, altera primus amor,*

And to Messalla, e.g. *El.* I. vii. 55-6 :

*At tibi succrescat proles, quae facta parentis
Augeat et circa stet veneranda senem.*

3. Style.

'Tibullus is pre-eminently Roman in his genius and poetry. He is the natural poet of warm, tender, and simple feeling. Neither Greek mythology nor Alexandrine learning had any attractions for his purely Italian genius. His language may be limited in range and variety, but it is terse, clear, simple, and popular. His constructions are plain and direct.'—North Pinder.

‘To Tibullus belongs the distinction of having given artistic perfection to the Roman elegy.’-Seller.

Elegia quoque Graecos provocamus, cuius mihi tersus atque elegans maxime videtur auctor Tibullus. ‘In elegy also we rival the Greeks, of which Tibullus appears to me the purest and finest representative.’ Quint. *Inst. Or.* X. i. 93.

‘Tibullus might be succinctly and perhaps not unjustly described as a Vergil without the genius.’-Mackail.

‘Tibullus and Vergil are alike in their human affection and their piety, in their capacity of tender and self-forgotten love, in their delight in the labours of the field and their sympathy with the herdsman and the objects of his care.’-Cellar.

*Quid voveat dulci nutricula maius alumno,
Qui sapere et fari possit quae sentiat, et cui
Gratia, fama valetudo contingat abunde,
Et mundus victus, non deficiente crunaena !*

Horace to Tibullus, *Epist.* I. iv. 8-11.

*Si tamen e nobis aliquid nisi nomen et umbra
Restat, in Elysia valle Tibullus erit.*

*Ossa quieta, precor, tuta requiescite in urna,
Et sit humus cineri non onerosa tuo.*

Ovid, *Am.* III. ix. 59-60, 67-S.

C. VALERIUS FLACCUS, fl. 70 A.D.

1. Life.

VALERIUS FLACCUS. He lived in the reign of Vespasian (70-78 A.D.), to whom he dedicated his poem, in which he refers to Vespasian's exploits in Britain and to the capture of Jerusalem by Titus, 70 A.D. There are also references to the eruption of Vesuvius in 79 A.D. Quintilian is the only Roman writer who mentions him (*X. i. 90*): *Multum in Valerio Flacco nuper amisimus*, which shows that he must have died *circa* 90 A.D.

2. Works.

The *Argonautica*, an Hexameter poem in eight Books, apparently unfinished. The poem is in part a translation, in part a free imitation of the Alexandrine epic of Apollonius Rhodius (222-181 B.C.) ‘His descriptive power, particularly

shown in touches of natural scenery, his pure diction and correct style have inclined some critics to set Valerius Flaccus above his Greek model.—North Pinder. The rhetorical treatment of the subject, so characteristic of the period of the decline, is, however, too prominent throughout his work. Both his rhythm and language are closely modelled on Vergil.

VALERIUS **MAXIMUS**, fl. 26 A.D.

1. Life.

**VALERIUS
MAXIMUS.** All that we know of him is that he visited Asia in company with Sextus Pompeius (the friend of Ovid and of Germanicus), *circ.* 27-30 A.D.

2. Works.

Facta et Dicta Memorabilia, in nine Books. Each Book is divided into chapters on separate subjects (e.g. *De Severitate*, *De Verecundia*, *De Constantia*), under each of which he gives illustrations from Roman history and from the history of other nations, in order to show the native superiority (as he thinks) of Romans to foreigners, and especially to Greeks. As an historian he is most untrustworthy, but there are many gaps in Roman history (e.g. owing to the lost books of Livy) which he helps to supply. His style shows all the faults of his age and rhetorical training; his work was probably intended to be a commonplace-book for students and teachers of rhetoric.

M. TERENCEIUS VARRO, 116-27 B.C.

1. Life.

VARRO. Born at Reate, in the Sabine territory, which was the nurse of all manly virtues, Varro was brought up in the good old-fashioned way. 'For me when a boy,' he says, 'there sufficed a single rough coat and a single under-garment, shoes without stockings, a horse without a saddle.' Bold, frank, and sarcastic, he had all the qualities of the country gentleman of the best days of the Republic. On account of his personal valour he obtained in the war with the Pirates, 67 B.C., where he commanded a division of the fleet, the naval crown. In politics he belonged, as was natural, to the constitutional party, and bore an honourable and energetic part in its doings and sufferings. On the outbreak of the Civil

War he served as the legatus of Pompeius in command of Further Spain, but was compelled to surrender his forces to Caesar, 69 B.C. When the cause of the Republic was lost Caesar, who knew Varro's worth, employed him in superintending the collection and arrangement of the great library at Rome designed for public use. After Caesar's death Varro was exposed to the persecution of Antonius, whose drunken revels and excesses at Varro's villa at Casinum are vividly described by Cicero (*Phil.* ii. 103 sqq.) Through the influence of his many friends Varro obtained the protection of Octavianus, and was enabled to live at Rome in peace until his death, 27 B.C., in his ninetieth year.

2. WORKS.

Of all the works of Varro, embracing almost all branches of knowledge and literature, only two have come down to us :

(1) The *De Re Rustica*, in three Books, in the form of a dialogue, written in his eightieth year. It 'was a subject of which he had a thorough practical knowledge, and is the most important of all the treatises upon ancient agriculture now extant. Book I treats of agriculture ; Book II of stock-raising ; Book III of poultry, game, and fish.

(2) *De Lingua Latina*, in twenty-five Books, of which only V-X have been preserved. These contain much valuable information not found elsewhere, but Varro's notions of etymology are extremely crude.

Of his other works, we have much cause to regret the loss of his *Antiquities of Things' Human and Divine*, the standard work on the religious and secular antiquities of Rome down to the time of Augustus, and his *Imagines*, biographical sketches, with portraits, of seven hundred famous Greeks and Romans, the first instance in history of the publication of an illustrated book.

'Varro belongs to the genuine type of old Roman, improved but not altered by Greek learning, with his heart fixed in the past, deeply conservative of everything national, and even in his style of speech protesting against the innovations of the day.'—Cruetwell.

Omnium facile acutissimus, et sine ulla dubitatione doctissimus.—Cicero.

Studiosum rerum tantum docet, quantum studiosum verborum Cicero delectat.—St. Augustine.

VELLEIUS PATERCULUS, **circ.** 19 B.C.-31 A.D.

1. Life.

All we know of him is derived from his own **PATERCULUS.** pages. He was descended from a 'distinguished family in Campania, and his father was a Praefectus equitum. He accompanied C. Caesar, the grandson of Augustus, on his mission to the East, and was present at the interview with the Parthian king. Two years afterwards, 4 A.D., he served under Tiberius in Germany' as Praefectus equitum. For the next eight years Paterculus served under Tiberius in Pannonia and Dalmatia. Tiberius' sterling qualities as a soldier gained him the friendship of many of his officers, and Velleius by his energy and ability secured that of Tiberius in return. The last circumstance of his life that he records is the election to the praetorship of his brother and himself as candidates of Caesar (Tiberius) in 14 A.D.

2. Works.

The *Historia Romana* in two Books. The beginning of Book I is lost ; chapters 1-8 in our text are occupied with a rapid survey of universal history, especially of the East and of Greece. Chapter 8 breaks off at the rape of the Sabine women, and there is a great gap in the text before we reach in c. 9 the defeat of Perseus at Pydna in 168 B.C. Chapters 9-13 carry the narrative down to the destruction of Carthage and Corinth in 146 B.C. Book II continues the history and ends at the death of Livia 27 A.D.

'The pretentiousness of his style is partly due to the declining taste of the period, partly to an idea of his own that he could write in the manner of Sallust. It alternates between a sort of laboured sprightliness and a careless, conversational manner full of endless parentheses. Yet Velleius has two real merits : the eye of a trained soldier for character, and an unaffected, if not a very intelligent, interest in literature.'—Mackail.

P. VERGILIUS MARO, 70-19 B.C.

1. Important Events in Vergil's Life, and Chief Works.

VERGIL. B.C. 70. Born at Andes, near Mantua.
 ,, 65. Birth of Horace.
 B.C. 55. Assumes the *Toga Virilis* at Cremona. Death of Lucretius.

- B.C. 53. Studies philosophy at Rome under the Epicurean Siron.
- „ 42. **Eclogues II, III, V, and perhaps VI**, written.
- „ 41. Suffers confiscation of his estate. Takes refuge in Siron's villa. Estates restored by Octavianus through Pollio. **Eclogue I.**
- „ 40. Vergil evicted a second time. **Eclogues IV, VI, IX.**
Becomes a member of the literary circle of Maecenas.
- „ **39. Eclogues VIII and X.**
- „ 38. Introduces Horace to Maecenas.
- „ 37. Begins the **Georgics** at the suggestion of Maecenas.
- „ **29. Completed** Georgics read to Octavianus. **Aeneid** begun.
- „ 27. Augustus Emperor.
- „ 26. Banishment and death of his friend Gallus.
- „ 25. Marriage of Marcellus to Julia, daughter of Augustus.
- „ 23. Death of Marcellus : **Aeneid, Book VI**, read to the Imperial family.
- „ 19. Journey of Vergil to Greece: is taken ill, dies at Brundisium, and is buried at Naples :
- Mantua me genuit, Calabri rapuere, tenet nunc
Parthenope : cecini pascua, rura, duces.*

2. Works.

(1) **Bucolica** (Pastoral Poems), ten Eclogues (selected pieces), written 42-39 B.C. These are closely modelled on Theocritus, and have all the weaknesses of imitative poetry. 'The Eclogues of Vergil have less of consistency but more of purpose than the Idylls of Theocritus. They are an advocacy of the charm of scenery and the pleasures of the country addressed to a luxurious and artificial society of dwellers in a town.'-Myers.

(2) **Georgica**, in four Books, written 37-30 B.C., at the suggestion of Maecenas, 'the Home Minister of Augustus, and public patron of art and letters in the interest of the new government.'-Mackail. 'The details of his subject Vergil draws mainly from his Greek predecessors, Hesiod, Xenophon, Aratus, and Nicander, but it is to Lucretius he is chiefly indebted. The language of Lucretius, so bold, so genial, so powerful, and in its way so perfect, is echoed a thousand times in the Georgics.'-Nettleship.

Book I treats of, agriculture, Book II of the cultivation of trees, Book III of domestic animals, Book IV of bees (including the Myth of Aristaeus, 11. 315-558).

The *purpose of the Georgics* is to ennoble the annual round of labour in which the rural life was passed and to help the policy of Augustus by inducing the people to go back to the land.

'The motto of the *Georgics* might well be said to be *Ora et labora.*'—Tyrrell.

The *Georgics* represent the art of Vergil in its matured perfection, and in mere technical finish are the most perfect work of Latin literature.'—Mackail.

(3) The *Aeneid*; in twelve Books, written 29-19 B.C.

The choice of the *subject* was influenced by the wish of Augustus to establish the legendary tradition of the connection of the gens *Iulia* with Aeneas through his son Iulus, and by Vergil's own desire to write an epic on the greatness of Rome, in the manner of Homer. Thus 'the centre of the mythical background was naturally Aeneas, as Augustus was the centre of the present magnificence of the Roman Empire. *We surpass all other nations*, says Cicero (*De Nat. Deor.* ii. 8), *in holding fast the belief that all things are ordered by a Divine Providence.* The theme of the *Aeneid* is the building up of the Roman Empire under this Providence. Aeneas is the son of a goddess, and his life the working out of the divine decrees.'—Nettleship.

*Tu regere imperio populos, Romane, memento ;
Hae tibi erunt artes ; pacisque imponere morem.*

Aen. vi. 851-2.

'At a verse from the *Aeneid*, the sun goes back for us on the dial; our boyhood is recreated, and returns to us for a moment like a visitant from a happy dreamland.'—Tyrrell.

'In merely technical quality the supremacy of Vergil's art has never been disputed. The Latin Hexameter, *the stateliest measure ever moulded by the lips of man*, was brought by him to a perfection which made any further development impossible.'—Mackail.

'As Homer among the Greeks, so Vergil among our own authors will best head the list ; he is beyond doubt the second epic poet of either nation.'—Quint. X. i. 85.

'The chastest poet and royalest, Vergilius *MARO*, that to the memory of man is known.'—Bacon.

