

Epistolae ex Ponto are addressed to different individuals, for the most part persons residing at Rome and connected with the Court, who are implored to use their good offices with the Emperor and the different members of the royal family.

IX. Ibis. Six hundred and forty-six lines in Elegiac verse, consisting of a series of maledictions poured forth against an enemy whose name is concealed, written immediately after the banishment of the poet, as we learn from the commencement,

‘Tempus ad hoc, lustris iam bis mihi quinque peractis,
Omne fuit Musae carmen inerme meae.’

It is an imitation of a lost poem by Callimachus, directed against Apollonius of Rhodes, and bearing the same title. The origin of the appellation is unknown.

X. Halieuticon Liber. A mutilated fragment, in Hexameter verse, of a Natural History of Fishes. One hundred and thirty-two lines only have been preserved.

XI Medicamina Faciei. Another fragment, in Elegiac verse, of a didactic poem on the composition and use of cosmetics. Of this one hundred lines remain.

Two other pieces are frequently found in MSS. of Ovid, but the best critics are of opinion that both must be attributed to some other author or authors. The first of these, ‘Consolatio ad Liviam Augustam,’ is a sort of dirge on the Death of Drusus, who perished in Germany, 9 B.C. It is in Elegiac verse, and extends to four hundred and seventy-four lines. The other, also in Elegiac verse, and containing one hundred and eighty-two lines, is entitled ‘Nux,’ and is a lamentation poured forth by a walnut-tree on account of the indignities offered to it by travellers and passers by, followed up by a declamation against the avarice and profligacy of the age in general.

Ovid in early life cultivated dramatic literature, and, it would seem, with marked success, for his tragedy ‘Medea’ is highly extolled by Quintilian.