THE EXILE'S ELEGIAC CHANT: *TRISTIA* BY OVID, SOME *CANÇÕES* AND *ELEGIAS* BY CAMÕES

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Introduction

The Latin elegy, with Catullus, Gallus, Propertius, Tibullus and Ovid, collects and transforms the Greek legacy by their own originality, since the archaic (Mimnermus) and classic poets (Antimachus) to the Hellenistic period (Callimachus, Philetas). Especially the love elegy has a personal mark, experienced by a pathetic subject.

Tristia, by Ovid, overpasses some artificial aesthetics, inherited from neoteric poetry, like in *Amores*. The poem clearly reflects the painful experience of the compulsory exile, since 8 AD. The five books, sent one after another to Rome, describe an autobiographic experience since 8 AD.

Some *Canções* and *Elegias* by Camoes reflect the atmosphere, tone and message of Ovid's elegiac chant.

To analyse the approach between *Tristia* by Ovid and *Canção 9* and *Elegia 3* by Camoes is the aim of this paper.

1. *Tristia*

"*Tristium* Liber Primus" is written before Ovid's arriving in Tomis. In the prologue the author confides to the little book the care of representing him in Rome, because he can't go there: "Parue— nec inuideo— sine me, liber, ibis in urbem: / ei mihi, quod domino non licet ire tuo!" (*Tr.,* I, 1-2). The expressions of lamentation and misfortune invade all the text: "infelix habitum temporis huius habe" - *Tr.,* I, 1, 4). The sorrow is the fundamental tone, as the title indicates. Personified, the book will go there with a negligent look (*incultus*), according to his exiled situation: "Uade, sed incultus, qualem decet exulis esse" - *Tr.,* I, 3). The ornaments of any book, like the purple colour ("nec te purpureo uelent uaccinia fuco" (*Tr.,* I, 1, 5), or the cedar oil ("nec cedro charta notetur" (*Tr.,* I, 1, 7), or the ivory extremities ("candida nec nigra cornua fronte geras" - *Tr.,* I, 1, 8), will be suppressed ("felices ornent haec instrumenta libellos" - *Tr.,* I, 1, 9) as a sign of mourning ("non est conueniens luctibus ille color" - *Tr.,* I, 1, 6) and tears ("qui uiderit illas, / de lacrimis factas sentiat esse meis" - *Tr.,* I, 1, 13-14).

The first mission confided to the book is to greet his own city ("uade, liber, uerbisque meis loca grata saluta" - *Tr.,* I, 1, 15), the unique form for the author to penetrate there ("contingam certe quo licet illa pede" - *Tr.,* I, 1, 16). Ovid is waiting for some people to be curious about him ("siquis, ut in populo, nostri non inmemor illi, / si
quis, qui, quid agam, forte requirat, erit" - *Tr.,* I, 1, 17-18). Then the book will tell them the good news about the author's life or survival ("uiuere me dices, saluum tamen esse negabis" - *Tr.,* I, 1, 19), as a God's gift ("id quoque, quod uiuam, munus habere dei" (*Tr.,* I, 1, 20), but nothing more ("atque ita tu tacitus" - *Tr.* I, 1, 21). He invites the reader to read his book to get more news ("quaerenti plura legendum" - *Ib.*). Ovid's fame may even grow in a negative way ("protinus admonitus repetet mea crimina lector, / et peragar populi publicus ore reus" - *Tr.* I, 1, 23-24); but some will cry, touched by the reading ("inuenies aliquem, qui me suspiret ademptum, / carmina nec siccis perlegat ista genis" - *Tr.,* I, 1, 27-28) and will wish the Cesar's clemency ("et tacitus secum, ne quis malus audiat, optet, / sit mea lenito Caesare poena leuis" - *Tr.,* I, 1, 29-30).

The literary self-critic is lucidly observed when the poet asks the question about the inferiority of this book to the rest of his work ("ut peragas mandata, liber, culpabere forsan / ingeniique minor laude ferere mei" - *Tr.,* I, 1, 35-36). Remitting the question to an independent judge ("iudicis officium est ut res, ita tempora rerum / quaerere; quaesito tempore tutus eris" - *Tr.,* I, 1, 37-38), from a meta-literary view, he sketches the conditions to produce a good poem: the serenity, the free mind, the leisure ("carmina proueniunt animo deducta sereno: / nubila sunt subitis pectora nostra malis. / Carmina secessum scribentis et otia quaerunt" - *Tr.* I, 1, 39-41). These conditions are opposite to the poet's life, metaphorically expressed by the tempest, the wind, the waves ("me mare, me uenti, me fera iactat hiems" - *Tr.* I, 1, 42). The fear is symbolized by a sword cutting a throat ("carminibus metus omnis obest: ego perditus ensem / haesurum iugulo iam puto iamque meo" (*Tr.,* I, 1, 43-44). Even Homer should be yielded under such violence ("da mihi Maeoniden et tot circumice casus, / ingenium tantis excidet omne malis" - *Tr.,* I, 1, 47-48).

The Roman sense of Glory ("donec eram sospes, tituli tangebar amore, / quaerendique mihi nominis ardor erat" - *Tr.,* 1, 54-55) is removed with bitter irony ("non ita se praebet nobis Fortuna secundam, / ut tibi sit ratio laudis habenda tuae" - *Tr.,* I, 1, 51-53), because the exile was caused by his talent ("carmina nunc si non studiumque, quod obfuit, odi, / sit satis; ingenio sic fuga parta meo" - *Tr.* I, 1, 56-57) and by the Prince:

> forsitan expectes, an in alta Palatia missum
> scandere te iubeam Caesareamque domum.
> Ignoscant augusta mihi loca dique locorum.

Uenit in hoc illa fulmen ab arce caput. (*Tr.* I, 1, 70-73).

Despite the propitious Gods, the poet is afraid of the noxious ("esse quidem memini mitissima sedibus illis / numina, sed timeo qui nocuere deos" - *Tr.,* I, 1, 74-75), like the pigeon toward the eagle ("terretur minimo pennae stridore columba, / unguibus, accipiter, saucia facta tuis" - *Tr.,*I, 1, 76-77), like the ewe toward the wolf ("nec procul a stabulis audet discedere, siqua / excussa est auidi dentibus agna lupi" (*Tr.,* I, 1, 78-79). The myths of Phaeton ("uitaret caelum Phaethon, si uiueret, et quos / optarat stulte, tangere nollet equos" - *Tr.,* I, 1, 80-81) and Icarus ("Icarus, aequoreis nomina fecit aquis" - *Tr.,* I, 1, 91) illustrate this Prince's (Jupiter) fear ("me quoque, quae sensi, fateor Iouis arma timere" - *Tr.,* I, 1, 82). The same way, the image of the shipwrecked running away from the fatidic place expresses the deep trauma of the exiled:

> quicumque Argolica de classe Capherea fugit,
> semper ab Euboicis uela retorquet aquis;
> et mea cumba semel uasta percussa procella
> illum, quo laesa est, horret adire locum. (Tr., I, 1, 84-87).

Ware of the unique solution to his pain ("namque ea uel nemo, uel qui mihi uulnera fecit / solus Achilleo tollere more potest" - *Tr.,* I, 1, 100-101), like the cure of Telephus by Achilles[1], the poet, however, has more fear than hope ("nam spes est animi nostra timore minor" - *Tr.,* I, 1, 103). In Rome, the book will join the other Ovid's works ("cetera turba palam titulos ostendet apertos, / et sua detecta nomina fronte geret" - *Tr.,* I, 1, 110-111), but the author advises him to keep away ("hos tu uel fugias" - *Tr.,* I, 1, 114) from the three poems ("tres procul obscura latitantes parte uidebis: / hi quia, quod nemo nescit, amare docent" - *Tr.,* I, 1, 112-113) about Love[2], or to resist them ("ne quemquam, quamuis ipse docebit, ames" - *Tr.,* I, 1, 117), like Oedipus[3] and Telegonus[4] have fight the father[5]. The own title *Metamorphoses* of the main Ovid's work symbolizes his real changing of life: the fortune in misfortune:

> Sunt quoque mutatae, ter quinque uolumina, formae,

[1] Telephus, son of Hercules, was blessed by Achilles. An oracle predicts that his cure must be done by him whom has blessed him. Achilles has agreed to put his sword on his wounds and he was cured. In exchange, he has guided the Greek to Troy war.
[2] *Amores, Remedia Amoris, Ars Amatoria.*
[3] Oedipus has killed Laius ignoring his identity.
[4] Telegonus has killed Ulysses, his father, ignoring his identity.
[5] These myths symbolize the cause of Ovid's exile.

nuper ab exequiis carmina rapta meis.
His mando dicas, inter mutata referri
fortunae uultum corpora posse meae,
namque ea dissimilis subito est effecta priori,
flendaque nunc, aliquo tempore laeta fuit. (*Tr.,* I, 118-123)

The impressive description of his maritime storm can be collected in the best epic anthologies. The elegiac expression *me miserum* (*Tr.,* I, 2.21) gives the tone to this dramatic scenery, while exclamation sentences emphasize the kinetic images of the ship on the waves, moved like a toy by the winds:

Inter utrumque fremunt inmani murmure uenti.
nescit, cui domino pareat, unda maris.
Nam modo purpureo uires capit Eurus ab ortu,
nunc Zephyrus sero uespere missus adest,
nunc sicca gelidus Boreas bacchatur ab Arcto,
nunc Notus aduersa proelia fronte gerit. (*Ib.,* 2, 27-32),

the pendulous movement from the hills to the valleys:

Quanti montes uoluuntur aquarum!
Iam iam tacturos sidera summa putes.
Quantae diducto subsidunt aequore ualles!
Iam iam tacturas Tartara nigra putes.
Quocumque aspicio, nihil est, nisi pontus et aer,
fluctibus hic tumidus, nubibus ille minax. (*Ib.,* 21-26)

The elegiac scenery goes on with the evocation of the exile night: wife's and friend's tears, a pathetic choir of expressive key-words: *illius tristissima noctis imago* (*Tr.,* I, 3. 1.), *dolor* (*Ib.,* I, 3. 13), *maestos* [...] *amicos* (*Ib.,* I, 3. 15), *uxor amans flentem flens* (I, 3. 17) , *luctus gemitusque* (*Ib.,* I, 3. 20), *funeris* (I, 3. 21), *lacrimas* ("inque domo lacrimas angulus omnis habet" - *Ib.,* I, 3. 23).

In this context, he hyperbolizes the universe of his pains, comparing them to the heaven stars or the sea sands *topoi*: "tot mala sum passus, quot in aethere sidera lucent / paruaque quot siccus corpora puluis habet" (*Tr.,* I, 5. 47-48). His capacity to support these pains is super-human: "multaque credibili tulimus maiora ratamque, / quamuis acciderint, non habitura fidem." (*Ib.,* 49-50). He feels particularly the friend's desertion ("nunc mihi sunt propriis cognita uera malis. / Uix duo tresue mihi de tot superestis amici: / cetera Fortunae, non mea turba fuit" - *Ib.,* 32-34) and the

persecution by Cesar. So he emphasises his suffering in comparison with Ulysses. The Greek hero has wandered on Mediterranean Sea:

> Ille breui spatio multis errauit in annis
> inter Dulichias Iliacasque domos:
> nos freta sideribus totis distantia mensos
> sors tulit in Geticos Sarmaticosque sinus. (*Ib.,* 62-65);

he has conserved his friends ("ille habuit fidamque manum sociosque fideles: / me profugum comites deseruere mei" - *Ib.,* 66-67), he has got his homeland like a winner ("ille suam laetus patriam uictorque petebat: / a patria fugi uictus et exul ego." - 68-69) and he was Athena's favourite, while the poet is persecuted by Jupiter (Cesar):

> Bellatrix illi diua ferebat opem.
> Cumque minor Ioue sit tumidis qui regnat in undis,
> illum Neptuni, me Iouis ira premit. (*Ib.,* 79-80)

Declaring his book as a sad family image of father's orphan, the exiled poet invites the reader to welcome it in Rome: "orba parente suo quicumque uolumina tangis, / his saltem uestra detur in urbe locus" (*Ib.,* I, 7, 38-39). The prophecies of Nature subversion

> In caput alta suum labentur ab aequore retro
> flumina, conuersis Solque recurret equis:
> terra feret stellas, caelum findetur aratro,
> unda dabit flammas, et dabit ignis aquas,
> omnia naturae praepostera legibus ibunt,
> parsque suum mundi nulla tenebit iter,
> omnia iam fient, fieri quae posse negabam,
> et nihil est, de quo non sit habenda fides. (*Ib.,* I, 8, 1-8)

are used to express his deep deception for the friends' abandon: "haec ego uaticinor, quia sum deceptus ab illo, / laturum misero quem mihi rebar opem" (*Ib.,* 9-10). Friendship has lost the ancient and honourable name to be converted in a so vile thing: "illud amicitiae sanctum et uenerabile nomen / re tibi pro uili sub pedibusque iacet?" (*Ib.,* 15-16). Mythical examples of friends like Orestes and Pylades, Achilles and Patroclus, Theseus and Pirithous, Nisus and Euryale (See *Ib.,* I, 9, 27-34), are evocated to establish a contrast with his friends ("donec eris sospes, multos numerabis amicos: / tempora si fuerint nubila, solus eris." - *Ib.,* 5-6) and the crowd's inconstancy:

utque comes radios per solis euntibus umbra est,
cum latet hic pressus nubibus, illa fugit,
mobile sic sequitur Fortunae lumina uulgus (*Ib.,* 11-13).

The experience of the death is underlined again by the way of shipwreck: "quocumque aspexi, nihil est nisi mortis imago" (*Ib., Tr.,* I, 11, 23). But after *mare tenebrosum*, it overcomes the fear of pilgrimage: "barbara pars laeua est auidaeque adsueta rapinae, / quam cruor et caedes bellaque semper habent" (*Ib.,* 31-32). The maritime storm is a pale reflex of the heart torment: "cumque sit hibernis agitatum fluctibus aequor, / pectora sunt ipso turbidiora mari." (*Ib.,* 33-34).

Tristium Liber Secundus presents the writing as a talent fruit ("Quid mihi uobiscum est, infelix cura, libelli, / ingenio perii qui miser ipse meo?" (*Tr.,* II,1-2), but also as true passion and madness: "tanta meo conies est insania morbo" (*Ib.,* 15). That's why the poet complaints to the Muses: "Cur modo damnatas repeto, mea crimina, Musas?" (*Ib.,* 3). He recognizes his fault toward the Prince,

Carmina fecerunt, ut me cognoscere uellet
omine non fausto femina uirque meo:
carmina fecerunt, ut me moresque notaret
iam demi iussa Caesar ab Arte meos. (*Ib.* 5-7),

but also he presents his self defence, considering Greek (*See Ib.,* 354-397) and Latin examples of erotic poets (*See Ib.,* 397-467). The sacred Hope accompanies all his elegiac books as a true magic secret of inner fortress:

0 pater, o patriae cura salusque tuae!
Non ut in Ausoniam redeam, nisi forsitan olim,
cum longo poenae tempore uictus eris,
tutius exilium pauloque quietius oro,
ut par delicto sit mea poena suo. (*Ib.* , 548-552)

Tristium Liber Tertius, after the invocation to Muses,

Nec uos, Pierides, nec stirps Letoia, uestro
docta sacerdoti turba tulistis opem.
Nec mihi, quod lusi uero sine crimine, prodest,
quodque magis uita Musa iocata mea est (*Tr.,* III, 2, 3-6)

expresses a complaint against solitude and continuous cold in Ponto: "plurima sed pelago terraque pericula passum / ustus ab assiduo frigore Pontus habet" (*Ib.,* 7-8). However, he could have the strength to support the

insupportable: “sufficit atque malis animus; nam corpus ab illo / accepit uires, uixque ferenda tulit (*Ib.,* 13-14). In this context the image of the tears invades the text like spring snows: “nil nisi flere libet, nec nostro parcior imber / lumine, de uerna quam niue manat aqua.” (*Ib.,* 19-20). The worse of his exile is loved wife’s absence: “Te loquor absentem, te uox mea nominat unam; / nulla uenit sine te nox mihi, nulla dies.” (*Ib.,* III, 3, 17-18). If she would be present he could resuscitate:

> Si iam deficiam, subpressaque lingua palato
> uix instillato restituenda mero,
> nuntiet huc aliquis dominam uenisse, resurgam,
> spesque tui nobis causa uigoris erit. (*Ib.,* 21-24)

But the sad scenery with a death without anybody to weep him

> Tam procul ignotis igitur moriemur in oris,
> et fient ipso tristia fata loco;
> nec mea consueto languescent corpora lecto,
> depositum nec me qui fleat, ullus erit;
> nec dominae lacrimis in nostra cadentibus ora
> accedent animae tempora parua meae (*Ib.,* 37-42)

inspires the desire to be buried in Rome: “hic ego qui iaceo tenerorum lusor amorum / ingenio perii Naso poeta meo” (*Ib.,* 73-74).

Then he could compose his own epitaph as a lover poet, killed by his talent: “hic ego qui iaceo tenerorum lusor amorum / ingenio perii Naso poeta meo” (*Ib.,* 73-74). His books will bring to him the future glory:

> Etenim maiora libelli
> et diuturna magis sunt monimenta mihi,
> quos ego confido, quamuis nocuere, daturos
> nomen et auctori tempora longa suo. (*Ib.,* 77-80)

Nevertheless, the contrast between Tomis and Rome has been emphasized. Tomis (from the Greek verb tšmnw, *témno,* to cut) is the place where Medea killed her own brother with a sword to help Jason to get the Golden Fleece: “Inde Tomis dictus locus hic, quia fertur in illo / membra soror fratris consecuisse sui.” (*Ib.,* III, 9, 33-34). Pontus Euxinus (Euxine Sea) is an antiphrastic name, because EÜxeinos (*euxeinos*) in Greek means *benevolent* and the poet feels himself prisoner there: “Euxinus falso nomine dictus, habet.” (*Ib.,* III, 13, 29). Rome is the place of Cesar’s triumphs:

> Is, precor, auditos possit narrare triumphos

Caesaris et Latio reddita uota Ioui,
teque, rebellatrix, tandem, Germania, magni
triste caput pedibus supposuisse ducis. (*Ib.,* III, 12, 45-48)

Tristium Liber Quartus reports the second and third years of exile. The melancholy is growing up: "exul eram, requiesque mihi, non fama petita est, / mens intenta suis ne foret usque malis." (*Ib.,* IV, 1, 3-4). Elegiac chant is compared to the slave's ("hoc est cur cantet uinctus quoque compede fossor, / indocili numero cum grave mollit opus." (*Ib.,* 5-6), the rower's

Cantat et innitens limosae pronus harenae,
aduerso tardam qui trahit amne ratem;
quique refert pariter lentos ad pectora remos,
in numerum pulsa brachia iactat aqua (*Ib.,* 7-10),

the shepherd's ("fessus ubi incubuit baculo saxoue resedit / pastor, harundineo carmine mulcet oues." (*Ib.,* 11-12) and the servant's chant: "cantantis pariter, pariter data pensa trahentis, / fallitur ancillae decipiturque labor." (*Ib.,* 13-14). Musa comforts the poet, helping him against adversity and understands his error:

Me quoque Musa leuat Ponti loca iussa petentem:
sola comes nostrae perstitit illa fugae;
sola nec insidias, nec Sinti militis ensem,
nec mare nec uentos barbariamque timet.
Scit quoque, cum perii, quis me deceperit error (*Ib.,* 19-23).

Otherwise, he is aware of Muses' mysteries danger. So paradoxically he loves this mystery:

Pieridum sacris inposuisse manum.
Sed nunc quid faciam? uis me tenet ipsa sacrorum,
et carmen demens carmine laesus amo. (*Ib.,* 28-30).

Time is passing ("cuncta potest igitur tacito pede lapsa vetustas / praeterquam curas attenuare meas." (*Ib.,* IV, 6, 17-18) and the pain is becoming more difficult to support: "nec quaesita tamen spatio patientia longo est, / mensque mali sensum nostra recentis habet." (*Ib.,* 21-22). Unique consolation is to wait the death: "una tamen spes est quae me soletur in istis, / haec fore morte mea non diuturna mala." (*Ib.,* 49-50).

The swan-song starts *Tristium Liber Quintus*:

Utque iacens ripa deflere Caystrius ales

dicitur ore suam deficiente necem,
sic ego, Sarmaticas longe proiectus in oras,
efficio tacitum ne mihi funus eat. (*Ib.,* V, 1, 11-14).

This book is sad like his author: "Flebilis ut noster status est, ita flebile carmen, / materiae scripto conueniente suae." (*Ib.,* 5-6). We have just arrived to the elegiac climax of the work. But why there are so sad chants? They are the echo of much probation: "Si tamen ex uobis aliquis tam multa requiret, / unde dolenda canam, multa dolenda tuli." (*Ib.,* 25-26). So the poet exclaims: happy who can sing his ills! ("Felix, qui patitur quae numerare potest!" - *Ib.,* 30). A repressed pain doubles its violence: "Strangulat inclusus dolor atque exaestuat intus, / cogitur et uires multiplicare suas." (*Ib.,* 63-64). Bacchus is the archetype ("Me quoque, si fas est exemplis ire deorum, / ferrea sors uitae difficilisque premit." (*Ib.,* V, 3, 27-28) of his implacable Destiny:

Nec patria est habitata tibi, sed adusque niuosum
Strymona uenisti Marticolamque Geten,
Persidaque et lato spatiantem flumine Gangen,
et quascumque bibit decolor Indus aquas. (*Ib.,* 20-23).

That's why the god inspires his chant

Fer, bone Liber, opem: sic altera degrauet ulmum
uitis et incluso plena sit uua mero,
sic tibi cum Bacchis Satyrorum gnaua iuuentus
adsit, et attonito non taceare sono (*Ib.,* 35-38),

as a former time he was among the poets who have adored the god:

Illa dies haec est, qua te celebrare poetae,
si modo non fallunt tempora, Bacche, solent,
festaque odoratis innectunt tempora sertis,
et dicunt laudes ad tua uina tuas.
Inter quos, memini, dum me mea fata sinebant,
non inuisa tibi pars ego saepe fui (*Ib.,* 1-6).

The feeling of unhappiness is becoming increasingly stronger: "Sum miser, haec breuis est nostrorum summa malorum" (*Ib.,* V, 7, 7). The poet sees himself as the men's vilest ("Non adeo cecidi, quamuis abiectus, ut infra / te quoque sim, inferius quo nihil esse potest." (*Ib.,* V, 8, 1-2) facing the errant, voluble and terrible Fortune:

Nec mala te reddunt mitem placidumque iacenti
nostra, quibus possint inlacrimare ferae;
nec metuis dubio Fortunae stantis in orbe
numen, et exosae uerba superba deae.
Exigit a dignis ultrix Rhamnusia poenas:
inposito calcas quid mea fata pede? (*Ib.,* V, 8, 5-10).

The time is becoming slow

Stare putes, adeo procedunt tempora tarde,
et peragit lentis passibus annus iter.
.....
Cumque meis curis omnia longa facit.
An peragunt solitos communia tempora motus (*Ib.,* V, 10, 5-6. 10-11),

painful: "stantque magis uitae tempora dura meae?" (*Ib.,* 12). The Nature is changing: "Scilicet in nobis rerum natura nouata est" (*Ib.,* 9). The death is more and more wished: "O duram Lachesin, quae tam graue sidus habenti / fila dedit uitae non breuiora meae!" (*Ib.,* 45-46). However, the poet celebrates Cesar as a hope of liberation of this situation (*relegatio*)

Caesareum numen sic mihi mite fuit.
Ipse relegati, non exulis utitur in me
nomine: tuta suo iudice causa mea est.
Iure igitur laudes, Caesar, pro parte uirili
carmina nostra tuas qualiacumque canunt:
iure deos, ut adhuc caeli tibi limina claudant,
teque uelint sine se, comprecor, esse deum. (*Ib.,* V, 11, 20- 27),

because his life, his goods and his civic rights have been conserved ("Nec uitam nec opes nec ius mihi ciuis ademit, / qui merui uitio perdere cuncta meo." (*Ib.,* 15-16), hope anyway never confirmed by Prince's forgiveness.

2. Camoes's elegiac chant

The most explicit reference of Camoes's poetry to Ovid's exile is "Elegia, 3" (Camões 1994, 240). The Portuguese poet evokes the Latin's poet mind, suffering his wife, children and homeland separation:

sua cara mulher desamparando,
seus doces filhos, seu contentamento,
de sua pátria os olhos apartando (*Ib.,* 2nd strophe).

He imagines his refuge in Nature, sharing with the elements his fair complaints

> não podendo encobrir o sentimento,
> aos montes e às águas se queixava
> de seu escuro e triste nacimento (*Ib.,* 3th strophe),

contemplating the natural order, in responsive disposition with the geographic orientation,

> O curso das estrelas contemplava
> e como, por sua ordem, discorria
> o céu, o ar e a terra adonde estava (*Id*., 4th strophe, 240-241),

observing the species variety in their *habitat*

> Os peixes pelo mar nadando via,
> as feras pelo monte, procedendo
> como seu natural lhes permitia (*Ib.,* 5th strophe, 241),

giving poetic expressivity to the objective rivers flow

> De suas fontes via estar nascendo
> os saudosos rios de cristal,
> à sua natureza obedecendo (*Ib.,* 6th strophe),

looking at his sad situation on hyperbolic way

> Assi só, de seu próprio natural
> apartado, se via em terra estranha,
> a cuja triste dor não acha igual (7th strophe),

just accompanied by his Muse:

> Só sua doce Musa o acompanha,
> nos versos saudosos que escrevia,
> e lágrimas com que ali o campo banha (*Ib.,* 8th strophe).

The same situation is testified by Camoes by the way his own exile in Asia. He feels exiled from past good

> Destarte me afigura a fantasia

a vida com que vivo, desterrado
do bem que noutro tempo possuía (*Ib.,* 9th strophe).

Then the representation of the past

Ali contemplo o gosto já passado,
que nunca passará pola memória
de quem o tem na mente debuxado (*Ib.,* 10th strophe).

is linked to the reflection about human glory caducity and life fugacity

Ali vejo a caduca e débil glória
desenganar meu erro, coa mudança
que faz a frágil vida transitória (*Ib.,* 11th strophe).

in an inner debate about error and guilty, irrationality and pain:

Ali me representa esta lembrança
quão pouca culpa tenho, e me entristece
ver sem razão a pena que me alcança (*Ib.,* 12th strophe).

Philomela's mythical complaints symbolize his elegiac chant on sunshine scenery

Quando a roxa manhã, fermosa e bela,
abre as portas ao Sol, e cai o orvalho,
e torna a seus queixumes Filomela (*Ib.,* 14th strophe),

reinforcing the vigil care in an oneiric situation:

este cuidado, que co sono atalho,
em sonhos me parece; que o que a gente
para descanso tem, me dá trabalho (*Ib., 15th* strophe).

The hill connotes a spiritual belvedere

"E, despois de acordado, cegamente
(ou, por melhor dizer, desacordado,
que pouco acordo tem um descontente)

dali me vou, com passo carregado,
a um outeiro erguido, e ali me assento,
soltando a rédea toda a meu cuidado" (*Id.,* 16th-17th strophes).

where he can contemplate the contrast between a dysphoric present and a graceful and flowered past:

> "Depois de farto já de meu tormento,
> dali estendo meus olhos saudosos
> à parte onde tenho o pensamento.
>
> Não vejo senão montes pedregosos;
> e os campos sem graça e secos vejo
> que já floridos vira e graciosos" (*Ib.,* 18th-19th strophes).

Tagus is the homeland absent synecdoche, pure, sweet, brand:

> Vejo o puro, suave e brando Tejo,
> com as côncavas barcas que, nadando,
> vão pondo em doce efeito seu desejo.
>
> Ũas com brando vento navegando,
> outras cos leves remos, brandamente
> as cristalinas águas apartando (*Ib.,* 20th-21st strophes).

The river waters, carrying out his tears, connote the nostalgic impossibility of returning process:

> Dali falo coa água, que não sente
> com cujo sentimento a alma sai
> em lágrimas desfeita claramente.
>
> Ó fugitivas ondas, esperai!
> que, pois me não levais em companhia,
> ao menos estas lágrimas levai,
>
> até que venha aquele alegre dia
> que eu vá onde vós is, contente e ledo.
> Mas tanto tempo quem o passaria? (*Ib.,* 22th-24 strophes).

The menacing death can impede that wish:

> Não pode tanto bem chegar tão cedo,
> porque primeiro a vida acabará
> que se acabe tão áspero degredo.

Mas esta triste morte que virá,
se em tão contrário estado me acabasse,
a alma impaciente adonde irá? (*Ib.,* 25-26th strophes).

Ironically Tantalus's and Tycius' punishments in Hades are seen as glorious toward poet's pains:

Que, se às portas tartáreas chegasse,
temo que tanto mal pola memória
nem ao passar do Lete lhe passasse

Que, se a Tântalo e Tício for notória
a pena com que vai que a atormenta,
a pena que lá têm terão por glória (*Ib*., 27th-28th strophes).

Finally, a thousand pains will be his daily food:

Esta imaginação me acrescenta
mil mágoas no sentido, porque a vida
de imaginações triste se sustenta (*Ib.,* 29th strophe).

Then two solutions are possible: or the glory proceeding from the euphemistic eternal night, or the happy and desired day returning:

Que, pois de todo vive consumida,
porque o mal que possue se resuma,
imagina na glória possuída,

até que a noite eterna me consuma,
ou veja aquele dia desejado,
em que a Fortuna faça o que costuma;
se nela há i mudar um triste estado (*Ib.,* 30th-31st strophes).

The exile dysphoric experience of Camoes is well focused in *Canção 9,* in Arabia Felix. The scenery is completely hostile, underlined by a gradation of seven adjectives that characterize the hill as antiphrasis called Felix: dry, feral, sterile, inutile, uncovered, bald and unformed. That's a place where no bird flies, no beast lives, no river flows, no fountain boils, no green branch does a pleasant noise:

Junto de um seco, fero e estéril monte,
inútil e despido, calvo, informe,
da natureza em tudo aborrecido,

onde nem ave voa, ou fera dorme,
nem rio claro corre, ou ferve fonte,
nem verde ramo faz doce ruído,
cujo nome, do vulgo introduzido,
é Félix, por antífrase infelice (*Canção IX,* 1st strophe, *in Ib.,* 220).

However, the place marks the intercontinental route crossed by the poet:

Aqui, no mar, que quer apressurado
entrar pela garganta deste braço,
me trouxe um tempo e teve
minha fera ventura.
Aqui, nesta remota, áspera e dura
parte do mundo, quis que a vida breve
também de si deixasse um breve espaço,
porque ficasse a vida
pelo mundo em pedaços repartida (*Ib.,* 2nd strophe, 220-221).

Unhappiness is the general feeling in that place, which days are emphasized by the adjectives: sad, forced, bad, solitaire, hard, painful, and furious:

Aqui me achei gastando uns tristes dias,
tristes, forçados, maus e solitários,
trabalhosos, de dor e d'ira cheios,
não tendo tão somente por contrários
a vida, o sol ardente e águas frias,
os ares grossos, férvidos e feios (*Ib.,* 3th strophe, 221).

The contrast between the glorious and ephemeral past and the miserable present is obvious:

mas os meus pensamentos, que são meios
para enganar a própria natureza,
também vi contra mi,
trazendo-me à memória
algũa já passada e breve glória,
que eu já no mundo vi, quando vivi,
por me dobrar dos males a aspereza,
por me mostrar que havia
no mundo muitas horas de alegria (*Ib.*).

Time erosion is linked to vain contentment and soul's suffering, forsaken by superb, inexorable and importune Fortune:

> Aqui estiv'eu co estes pensamentos
> gastando o tempo e a vida;
> os quais tão alto
> me subiam nas asas, que caía
> (e vede se seria leve o salto!)
> de sonhados e vãos contentamentos
> em desesperação de ver um dia.
> Aqui o imaginar se convertia
> num súbito chorar e nuns suspiros,
> que rompiam os ares.
> Aqui a alma cativa,
> chagada toda, estava em carne viva,
> de dores rodeada e de pesares,
> desamparada e descoberta aos tiros
> da soberba Fortuna;
> soberba, inexorável e importuna (*Ib.,* 4th strophe).

Only the angelical figure of his dreams can dulcify and sweeten the continuous pressing on own pains:

> Ah! Senhora, Senhora, que tão rica
> estais, que cá tão longe, de alegria
> me sustentais cum doce fingimento!
> Em vos afigurando o pensamento,
> foge todo o trabalho e toda a pena.
> Só com vossas lembranças me acho seguro e forte
> contra o rosto feroz da fera Morte,
> e logo se me ajuntam esperanças
> com que a fronte, tornada mais serena,
> torna os tormentos graves
> em saudades brandas e suaves (*Ib.,* 7th strophe, p. 222).

Then Nature, so inhospitable at the beginning, converts in human beings, in solidarity with the poet:

> Aqui co elas fico, perguntando
> aos ventos amorosos, que respiram
> da parte donde estais, por vós, senhora,
> às aves que ali voam, se vos viram,

que fazíeis, que estáveis praticando,
onde, como, com quem, que dia e que hora (*Ib.,* 8th strophe).

Then the holy Hope to win Fortune and Pain is coming to illuminate and animate the tired mind in order to serve his Lady:

Ali a vida cansada, que melhora,
toma novos espíritos, com que vença
a Fortuna e Trabalho, só por tornar a ver-vos,
só por servir-vos e querer-vos (*Ib.,* 223).

Then, finally, the classic and medieval topic of love death justifies the poet's way of living:

Assi vivo; e se alguém te perguntasse,
Canção, como não mouro,
podes-lhe responder que porque mouro (*Ib. Commiato*).

Conclusion

Every exile, even voluntary, always represents a violent rupture with personal order and tranquillity.

Ovid's exile gave him the experiential raw material to pass to future an impressive poetical production on this sense. *Tristia* is the most important masterpiece of Latin elegiac and the highest reference to the European exile's elegiac chant.

Camoes is one Portuguese example of this personal experience in the 16th century. His lyric production, especially some *Canções* and *Elegias,* reflects the atmosphere, tone and message of Ovid's elegiac chant. In this chant the dysphoric scenery is invited to be a privilege confident of the poet's pain. Then the nostalgic atmosphere expresses the traditional *Saudade* like a Portuguese cultural key-word.

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