A COMMENTARY ON CVID, AMXRES ii. 1-10.

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A Commentary on Ovid, Amores ii. 1-10. Joan Booth

ABSTRACT

This thesis attempts to provide for the first time an English commentary on poems from the second book of Ovid's Amores. Included is a text of poems 1-10, to which the present commentary is confined. No independent collation of the manuscripts has been attempted in view of the meticulous work already done in this area by modern scholars, and the text offered would not claim to be a new recension; the readings of the codex Hamiltonensis 471 (Y), however, a manuscript of only fairly recently recognized antiquity, have been taken into account and are documented along with those of P and S, the other antiquiores, in a select apparatus which is intended for use in conjunction with the critical notes in the commentary.

The commentary proceeds on a line by line basis, dealing in detail with specific points of literary, linguistic and textual interest as they arise; wider issues, however, such as the conventions of poetic diction and the use of particular ranges of imagery, also find a place in discussion. The interpretations and elucidations of the older editors have been accorded special attention, and the ipsissima verba of those such as Heinsius and Burman are regularly cited. Striking features of Ovidian style are naturally noted throughout.

Each poem has in addition an introduction which gives an outline of its content and structure, and endeavours to place the piece in its literary and contemporary social setting. Particular attention is paid to the contribution made by Ovid's work to the elegiac tradition established by Tibullus and Propertius, and an attempt is made to assess the extent of Ovid's originality and the measure of his achievement in individual elegies. A select bibliography for each poem is also offered.

The thesis as a whole, therefore, aims to illuminate and to enrich the reading of Amores ii. 1-10 in particular, and in so doing to make some contribution also to the critical assessment and appreciation of Ovid's poetry in general.
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PREFACE

As an undergraduate in the University of London studying Latin elegy as a special option and feeling particularly attracted to the amatory works of Ovid, I often fervently wished for the assistance of an English commentary on this most witty and appealing, but, contrary to popular opinion, none too easy poet. In subsequently attempting to fulfil my own wishes - partially, at any rate - in this thesis, I hope that I have at least not done him a disservice.

I should like to take the opportunity of recording my gratitude to all those who have helped, some without their even knowing it, towards the completion of this project. I hope that the friends and colleagues in the Universities of London and of Wales, whose store of knowledge I have plundered and whose good nature I have prevailed upon, will forgive me if I do not name them all, for they are so many. I should wish to thank particularly, however, Professor Alan Watson for making available to me an unpublished paper on legalisms in Ovid, Professor F.R.D. Goodyear, who first led me towards research and of whose stimulating teaching I continue to reap the benefit, and most of all my supervisor, Dr J.B. Hall, not only for his scholarly guidance and wise counsel, but also for his unfailing patience and kindness.

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ABBREVIATIONS etc.

The names of Latin authors and their works (and modern collections) are abbreviated wherever possible as in *The Oxford Latin Dictionary*, Fasc. I. ix-xxi (the works of Ovid are generally cited without the author's name), those of Greek authors and their works (and modern collections) as in Liddell and Scott's *Greek-English Lexicon* (9th edn. 1940) xvi-xlv (with additions and corrections in the *Supplement* (1968), vii-xi). References are generally to the Oxford Classical Text or to the Teubner text, and where confusion could arise, the name of the editor is given.

Editions, commentaries and translations are normally cited by the name of the editor, commentator or translator alone. References to 'Heinsius', 'Micyllus' etc. relate to Burman's variorum edition of 1727.

References to other works by author's name alone, or author's name and short title (after the first citation in full), may be elucidated from the bibliography.

Titles of periodicals are abbreviated according to the conventions of *L'Année Philologique*.

The abbreviations of *op. cit.*, *loc. cit.*, *art. cit.* refer either to the select bibliography which precedes each poem (or pair of poems) or to an item previously cited in the same note; 'p.' and 'pp.' refer to the pages of this thesis.

In addition the following abbreviations are used:

CAH = The Cambridge Ancient History 12 vols., Cambridge 1923-
CLE = Carmina Latina Epigraphica (Anthologia Latina II.
1 and 2), ed. F. Buecheler, Leipzig 1921, 1897.
Daremberg and Saglio = C. Daremberg and E. Saglio, Diction-
naire des antiquités grecques et romaines d'après
les textes et les monuments, Paris 1877-1919.
Hofmann-Szantyr = J.B. Hofmann. Lateinische Syntax und
Stylistik, revised by A. Szantyr, Munich 1965.
69 (1965), 1-107.
Kenney, Notes = E.J. Kenney, 'Notes on Ovid', CQ n.s.
8 (1958), 54-66.
of Ovid's Amores, Ars Amatoria and Remedia Amoris',
CQ n.s. 12 (1962), 1-31.
Kühner-Stegmann = R. Kühner and C. Stegmann, Ausführlicher
Grammatik der lateinischen Sprache. 3rd edn. revised
by A. Thierfelder, 2 vols., Darmstadt 1955 (reprinted
1966).
LSJ = H.G. Liddell and R. Scott, A Greek-English Lexicon,
9th edn. revised by H. Stuart Jones and R. McKenzie,
Neue-Wagener = F. Neue and C. Wagener, Formenlehre der
RE = Pauly-Wissowa, Realencyclopdie des classischen
Altertumswissenschaft, Stuttgart 1893- .
Roscher, Lexicon = W.H. Roscher, Ausführliches Lexicon der
griechischen und römischen Mythologie, Leipzig, 1884-
ThLL = Thesaurus Linguae Latinae, Leipzig 1900- .
INTRODUCTION

Ovidian Love Elegy and Modern Scholarship

'He is rather a rhetorician than a poet ... there is little feeling in his poems ... He seems to have been a very good fellow: rather too fond of women ...'

Such was the verdict of Lord Macaulay after reading 'the whole of Ovid's works'¹. It is not difficult to see how he might have justified his remarks by reference to the Amores alone - the three books² of love elegies featuring a woman named Corinna³. 'Who

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1. The remark is reported by W. Stroh, Ovid im Urteil der Nachwelt. Eine Testimonialensammlung (Darmstadt 1969), 112-13; the book provides a fascinating collection of judgements of Ovid from Velleius to Pound.

2. The prefatory epigram to the Amores reveals that the first edition of an Ovidian collection of poems under that title consisted of five books, the three-book collection which we know being a second edition revised by the poet himself. The possible differences between the two, together with their respective dating, have been the subject of endless scholarly speculation with very little positive result (a comprehensive survey of the major contributions and a fair statement of the problems is provided by H. Jacobson, Ovid's Heroides (Princeton 1974), 300ff; for the general question of second editions see H. Emonds, Zweite Auflage im Altertum (Leipzig 1941)). The only two poems in the Amores which provide us with any evidence at all for the date of their composition are i. 14, in which lines 45-50 are usually taken to refer to Augustus's diplomatic triumph over the Sygambri in 16 B.C. (though some have thought that the reference is to one of the later defeats of the same tribe by Drusus or Tiberius in 11 or 8 B.C. respectively), and iii. 9, a funeral elegy for Tibullus, presumably written soon after his death, which is generally thought to have occurred in 19 B.C. Thus we can at least say with reasonable certainty that Ovid was working on the collection in or around 18 B.C., the year in which Augustus's lex Julia de adulteriis coercendis was passed - a fact of some importance, I think, for the appreciation of one or two of the poems (see 2. 47-60, 5. 7-12, 13-14nn.).

3. She is generally thought to be an imaginary, composite figure, but some have firmly believed in her reality (see e.g. S. D'Elia, Ovidio (Naples 1959), 104; D'Elia provides
could dispute', he might have said, 'that a poet who one moment swears eternal fidelity to a single girl and the next claims to be attracted by every woman he sees, who writes of abortion, impotence and death in coitu, who composes a formal dirge for a dead parrot and expends his energy on proving that love is the same as war - who could dispute that such a poet, full of sententious wit and verbal acrobatics, deserves to be labelled shallow, raffish and rhetorical?'

Certainly nobody did dispute it in any substantial way until the earlier part of the twentieth century, when something of an international reappraisal of Ovid began.

a convenient bibliography of opinion on both sides at n. 95. We must now add P. Green, Essays in Antiquity (London 1960), 118ff., J.P. Sullivan, TAPhA 92 (1961), 522-36.

I cannot help feeling that the matter has had more attention than it deserves.

4. Am. i. 3 and ii. 4; see introduction to 4 below, pp.174-7.

5. Am. ii. 13 and 14, iii. 7, ii. 10 (for the last see below, pp. 413-25

6. Am. ii. 6; see below, pp. 273-81.

7. Am. i. 9.

8. The English poet Christopher Marlowe, who translated the Amores some three centuries earlier, clearly appreciated Ovid's love elegy much more keenly; though he made mistakes (see 4. 14n.), he captured the spirit of Ovid's verse better than anyone after him until Guy Lee (Ovid's Amores (London 1968)) - surely the happiest of all Ovid's translators.
Articles by E.K. Rand, T.F. Higham and E. Reitzenstein, and a light, but sensitive, book by E. Hipert showed modern scholars looking for the first time for possible reasons behind Ovid's aggressively unemotional treatment of romantic love and finding them in the poet's constant desire to create his own novel brand of humour by witty reminiscence and subtle parody of the themes and situations familiar to his readers from the poetry of his elegiac predecessors, Tibullus and Propertius. Ovid's very removal of the element of emotional involvement from the Latin love elegy was thus recognized, as it never had been in the nineteenth century, to be not a mark of his inadequacy, but an important indication of his originality.

But Ovid had not yet fully emerged as the enfant-terrible of Augustan Rome with whom we are well acquainted today; it was left to Brooks Otis in an article of 1938 to point out the special piquancy of Ovid's humour when considered not only against the elegiac background, but also in the wider Augustan literary and political setting.

10. 'Ovid, some aspects of his character and aims', CR 48 (1934), 105-16.
11. 'Das neue Kunstwollen in den Amores Ovids', RhM 84 (1935), 62-86.
13. 'Ovid and the Augustans', TAPhA 69 (1938), 188-229.
The ideas which emerged from the 'new criticism' of Ovid's love poetry, were eventually consummated in only the second modern study of the poet in English. L.P. Wilkinson's *Ovid Recalled*, one of a number of works which appeared in the years just before and after the time when the bimillennium of Ovid's birth was celebrated in 1958 (it could hardly have fallen more opportunely, given the renewed interest that the twentieth century had begun to show in the nequitiae poeta). Wilkinson's book, panoramic rather than detailed, succeeded in highlighting the essential element of calculated outrageousness in the face of contemporary morals and literary conventions which characterizes Ovidian love elegy; scholars who have subsequently written on Ovid have, by and large, followed in his footsteps, though there have been some changes of emphasis, notably the frequently implicit suggestion - and a very valid one too - that Ovid, for all the frivolity and playfulness he shows in the persona of the elegiac amator, deserves to be taken seriously as a creative artist.

14. The first was H. Fränkel's idiosyncratic volume, *Ovid: a Poet between two Worlds* (Berkeley 1945, reprinted 1956); see the review by B. Otis, *CPh* 42 (1947), 57-61.


16. In particular two collections of essays were published to mark the occasion: *Ovidiana: recherches sur Ovide*, ed. N.I. Hesescu (Paris 1958), *Atti del convegno internazionale Ovidiano* (2 vols., Rome 1959). The first is rather more valuable than the second, but both are infinitely more useful than the curious compilation which resulted from a more recent conference on Ovid in Rumania: *Ovidianum. Acta conuen-tus omnium gentium ovidianis studiis fouendis*, ed. N. Barbu et al. (Bucharest 1976).

Ovid's love poetry, then, has enjoyed a merited rehabilitation in relatively recent years, but there is now a danger that, having rescued him from his detractors, the modern critic will flog him to death by producing constant general re-examinations and restatements of his aims and achievements. Much more useful now are studies of specific aspects of Ovid's work, such as J.-M. Frécaut's detailed investigation of his verbal wit and W. Stroh's stimulating and scholarly examination of his and the other elegists' notions of the 'practical usefulness' of the type of poetry they write.

There is one specific aspect of Ovid's work, however, which has never lacked detailed study, and that is the quality of style and presentation which led Macaulay to comment that he was 'rather a rhetorician than a poet.' Now it is true not only that Ovid's general mode of expression and procedure has a flavour which could be loosely described as 'rhetorical' in the modern sense of the word - the poet's love of the witty phrase and the clever twist of argument certainly makes the term seem apposite - but also that


19. L'Esprit et l'humeur chez Ovide (Grenoble 1972); the first half is the more helpful.


his tendency towards systematic exposition of a certain point of view, often with a seemingly endless string of examples and illustrations, is specifically reminiscent of the standard method of procedure in Roman declamations, whilst his treatment of some themes seems to be very largely in accordance with the principles enunciated in the pro-
gymnas mata of the late Greek rhetoricians. In the light of this alone, it is tempting to conclude that Ovid was strongly influenced by contemporary rhetorical theory and practice, but when the elder Seneca also supplies the information that he did in fact undergo formal rhetorical training, and indeed even declaimed in public, that conclusion seems almost irresistible, and many have duly arrived at it. But I am by no means convinced that it is right to have done so. First, the postulation of the

22. These were the advanced rhetorical exercises which were part of a higher education designed to train a young man for a career in oratory; see S.F. Bonner, Roman Declamation (Liverpool 1949). Ovid's Heroides seem to have the strongest affinity with declamation, being not unlike suasoriae, exercises which required the argument of a case on behalf of some particular person (often a mythological or historical figure), but some of the poems of the Amores have also been thought to display declamatory characteristics; see introductions to 2 and 7 below, p. 103 n. 45 and p. 331.

23. These were elementary school exercises in rhetoric; see S.F. Bonner, Education in Ancient Home (London 1977), 256-60. See introductions to 6 and 10 below, p. 279, n. 5 and pp. 421-2.

24. Con. ii. 2. 8-12, 9. 5. 17.

25. See e.g. A.A. Day, The Origins of Latin Love Elegy (Oxford 1938), 71ff.; P. Tremoli, Influssi retorici e ispirazione poetica negli Amores di Uvidio Fac. di. lett., Ist. di. filol. Class. I (Trieste 1955), and, most recently, Sabot 27ff. The alleged influence of pro-gymnas mata on Ovid was the subject of a dissertation by C. Brück at the beginning of the century (De Ovidio Scholasticarum declamationum imitatore (Giessen 1909).
influence of progymnasmata on the poetry of Ovid is very suspect when it relies on the evidence of the nature of such exercises provided by rhetoricians writing in the second, third and fourth centuries A.D.\textsuperscript{26}, since we cannot be sure how similar (if at all) are the progymnasmata they set out to those practised in the schools in Ovid's time or how much the rhetoricians were themselves indebted to extant literature for their catalogues of themes and exempla\textsuperscript{27}. And second, all that we know from Seneca about Ovid's declamation suggests that the 'rhetorical' elements which we find in his poetry are due to the natural inclinations of his intellect rather than to any formal training, for Seneca implies that for the purposes of declamation Ovid actually had to restrain his innate facility and gave free rein to it only in his poetry, where his imagination could work unfettered\textsuperscript{28}.

\textsuperscript{26} E.g. Hermogenes, Theon, Aphthonius and Libanius.

\textsuperscript{27} The same uncertainty tends to undermine the generic theories of Francis Cairns (Generic Composition in Greek and Roman Poetry (Edinburgh 1972)), which also rely too heavily on retrospective application of the principles of the late Greek rhetoricians to the poetic composition of earlier centuries. 'Generic' labels (see introduction to \textsuperscript{1} below, p. 45, n. 11) are useful enough if they remain descriptive (i.e. if they are made to function simply as a shorthand mode of reference to certain themes and forms common in ancient literature), but when they become almost prescriptive, as they do in the work of Cairns, it is time to question their acceptability.

\textsuperscript{28} Tum autem cum studeret habebatur (Ovidius) bonus declamator ... (Con. ii. 2. 9) Verbis minime licenter usus est nisi in carminibus, in cuibus non ignoravit utia suae, sed amavit (Con. ii. 2. 12). Cf. introduction to \textsuperscript{2} and \textsuperscript{7} below, p. 103 n. 45 and p. 331.
It seems much more likely that the style of utterance which came naturally to Ovid made him into a good student of rhetoric than that his declamatory training made him into a rhetorical poet.

Just how successful a poet is Ovid in the *Amores*, how appealing his humour and how effective his 'rhetoric', will, of course, be for the individual reader to judge for himself. Modern works of literary criticism alone will not enable him to do so; he will need first a sound critical text and a helpful commentary. With the former, at least, he has generally been well provided over the last thirty years or so. The high standards of textual scholarship on Ovid's *Amores* established by Heinsius and Burman, whose wisdom and sensibility we still ignore at our peril, have been revived in the twentieth century by F. Munari and E.J. Kenney, each of whom has produced a fine edition based on meticulous collation of the MSS and careful study of the tradition; the recent discovery of the previously

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29. Still the most sensible discussion of the whole question is that of T.F. Higham, 'Ovid and Rhetoric', *Ovidiana* 32-48.


unsuspected antiquity of the *codex Hamiltonensis (Y)*\(^{31}\), however, and its affiliation to the branch of the tradition to which the other *antiquiores, P* and *S*, belong, has meant that additions might be made to the apparatus of both.
The position is not so healthy when it comes to the modern reader's other basic requirement - a commentary. Only Book i of the *Amores* is catered for at all in English, and that in a volume primarily intended for undergraduates\(^{32}\), while the best commentary covering all three books is still Paul Brandt's, published in 1911\(^{33}\), which is sadly deficient on the literary side. It is, therefore, in the hope of helping to meet a real need that I offer the present commentary on poems from Book ii.

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My text with select apparatus criticus, intended for use in conjunction with the notes in the commentary, is essentially based on Kenney's corrected Oxford edition of 1965; occasionally, however, I have supplemented it with material from the apparatus to Munari's edition of 1970, and I have added documentation of the readings of the Hamiltonensis (Y), using Munari's collations. I follow Kenney in using the significations α and β to denote the two main branches of the MS tradition, i.e. the antiquiores (PSY) and the manifold recentiores, and the term Itali with reference to readings found in late renaissance MSS, which are probably to be attributed to humanist conjecture; with regard to orthography, I standardize to assimilated forms following G.P. Goold. My commentary is as linguistic as it is literary, and I think justifiably so, since Ovid's usage is neither as trite nor as facile as is generally believed, but often bold and inventive. For each poem (or pair of poems) I offer a critical introduction and select bibliography to provide the reader with a sample of views and opinions against which to measure his own. My hope is simply that those who use the commentary will feel closer to Ovid and enjoy him more.

34. Il codice Hamilton 471 di Ovidio 19-56.

35. The use of the term β to denote the whole class of recce. is purely a convenience and not intended to suggest that all the recce. descend from a single source (cf. E.J. Kenney, The Classical Text (Berkeley - Los Angeles - London 1974), 134. Perhaps it may also be noted here that the descent of all our extant MSS of the Amores from a single 'archetype' which survived the Dark Ages seems unlikely (thus Kenney, Man. Trad. 26, but cf. Goold, Amat. Crit. 3, id., AJP 86 (1965) 89, R.P. Oliver in Studies presented to B.E. Perry 140ff.).

**S I G L A**

**Codices in uno quoque loco laudantur:**

\[P = \text{Parisinus Latinus 8242 (Puteaneus), saec. ix/x}\]

\[P = \text{eiusdem manus secunda (saec. xi) uel tertia (saec. xii/xiii)}\]

\[S = \text{Sangallensis 854, saec. xi}\]

\[Y = \text{Berolinensis Hamiltonensis 471, saec. xi}\]

\[Y = \text{eiusdem manus secunda (saec. xi/xii) uel tertia (saec. xiii/xiv)}\]

\[Y^C = \text{G. Pontani in eodem marginalia (saec. xv)}\]

**Hic illic aduocantur:**

\[A^b = \text{Londiniensis Mus. Brit. Add. 21169, saec. xiii}\]

\[A^c = \text{Londiniensis Mus. Brit. Add. 11975, saec. xiii}\]

\[B = \text{Bernensis 478, saec. xii/xiii}\]

\[D = \text{Diuionensis 497, saec. xiii ex.}\]

\[E^a = \text{Coll. Etonensis 91 (Bk. 6.18), saec. xiii}\]

\[F = \text{Francofurtanus Barth. 110, saec. xii/xiii}\]

\[H = \text{Londiniensis Mus. Brit. Add. 49368 (olim Holkhamicus 322), saec. xiii}\]

\[N = \text{Neapolitanus Bibl. Nat. IV. F. 13 (Borb. 261), saec. xii/xiii}\]

\[O^b = \text{Oxoniensis Bibl. Bodl. Canon. class. Lat. 1, saec. xiii}\]

\[P^a = \text{Parisinus Latinus 7993, saec. xiii}\]

\[P^b = \text{Parisinus Latinus 7994, saec. xiii}\]

\[P^c = \text{Parisinus Latinus 7997, saec. xv}\]

\[P^d = \text{Parisinus Latinus 8430, saec. xiii}\]

\[P^e = \text{Parisinus Latinus 8245, saec. xiii}\]

\[Q = \text{Antuerpiensis Plant. Lat. 68, saec. xii/xiii}\]

\[T = \text{Turonensis 879, saec. xiii in.}\]

\[V^a = \text{Vaticanus Barb. Lat. 26, saec. xiii}\]

\[V^b = \text{Vaticanus Palat. Lat. 1655, saec. xiii}\]

\[W = \text{Perpinianensis 19, saec. xiii}\]

\[X = \text{Lipsiensis Rep. I, fol. 7, saec. xiii ex.}\]

\[Z = \text{Lentiensis 329, saec. xii/xiii}\]
\omega = \text{codices praeter }\text{PPYY}^{\text{e}}\text{ omnes uel plures}
\varsigma = \text{eorundem aliquot uel pauci}

Florilegia et excerpta

\text{e} = \text{Escorialensis Q. I. 14, saec. xiv in.}
\text{p1} = \text{Parisinus Latinus 7647, saec. xii ex.}
\text{p2} = \text{Parisinus Latinus 17903, saec. xiii}
\varphi = \text{horum consensus}
\text{p6} = \text{Parisinus Latinus 8069, x/xi}

\text{exc. Put.} = \text{excerpta Puteani } \quad \text{ab Heinsio laudata}
\text{exc. Scal.} = \text{excerpta Scaligeri)
Hoc quoque composui Paelignis natus aquosis,
ille ego nequitiae Naso poeta meae.
hoc quoque iussit Amor; procul hinc, procul este, seuere:
non estis teneris apta theatra modis.
me legat in sponsi facie non frigida virgo
et rudis ignoto tactus amore puer;
atque aliquid iuuenum, quo nunc ego, saucius arcu
agnoscat flammae conscia signa sua,
miratusque diu 'quo' dicat 'ab indice doctus
composuit casus iste poeta meos?'
ausus eram, memini, caelestia dicere bella
centimanumque Gygen - et satis oris erat -
cum male se Tellus ulta est ingestaque Olympos
ardua deuexum Pelion Ossa tulit:
in manibus nimbos et cum Ioue fulmen habebam,
quod bene pro caelo mitteret ille suo.
clausit amica fores: ego cum Ioue fulmen omisi;
excidit ingenio Iuppiter ipse meo.
Iuppiter, ignoscas: nil me tua tela iuuabant;
clausa tuo maius ianua fulmen habet.
blanditias elegosque leuis, mea tela, resumpsi:
mollierunt duras lenia uerba fores.
carmina sanguineae deducunt cornua lunae
et reuocant niueos solis euntis equos;
carmina dissiliunt abruptis faucibus angues
inque suos fontes uersa recurrit aqua;
carminibus cessere fores, insertaque posti,
quamuis robur erat, carmine uicta sera est.
quid mihi profuerit uelox cantatus Achilles?
quid pro me Atrides alter et alter agent,
quique tot errando quot bello perdit annos,
raptus et Haemoniis flebilis Hector equis?
at facie tenerae laudata saepe puellae,
ad uatem, pretium carminis, ipsa uenit.
magna datur merces. heroum clara ualete
nomina; non apta est gratia uestra mihi.
ad mea formosos uultus adhibete, puellae,
carmina, purpureus quae mihi dictat Amor.

19 tela T, Itali uerba PSY\textcopyright: bella \textcopyright 30 quid pro
me atrides \textcopyright: quid uero atrides \textcopyright: quidue romethides
(uel quidue rome thides ut censet Munari) P: quidue ro
methides \textcopyright: et quid tytides S: quid pro me aiaces \textcopyright:
quid uero aiaces \textcopyright: quidue (-que \textcopyright) mihi aiaces \textcopyright
33 at facie (corr. ex -ies), cod. Romanus Casanatensis
2227 teste Munario, Heinsius: at (et H\textsuperscript{1}) facies
codd. cett. laudata PS\textcopyright (-a eras.): laudate \textcopyright:
ut laudata est \textcopyright: laudata est \textcopyright: laudataque \textcopyright
saepe puellae PS\textcopyrightw: semper amices \textcopyright at facie tenerae
laudata edd. plerique Heinsium secuti: ut facies
tenerae laudast \textcopyright
Quem penes est dominam seruandi cura, Bagoe,
dum perago tecum pauc, sed apta, uaca.
hesterna uidi spatiantem luce puellam
illa quae Danai porticus agmen habet.
protinus, ut placuit, misi scriptoque rogavi;
rescripsit trepida 'non licet' illa manu,
et cur non liceat quaerenti reddita causa est
quod nimium dominae cura molesta tua est.
si sapis, o custos, odium, mihi crede, mereri
desine: quem metuit quisque, perisse cupit.
uir quoque non sapiens: quid enim seruare laboret
unde nihil, quamuis non tueare, perit?
sed gerat ille suo morem furiosus amori
et castum multis quod placet esse putet;
huic furtuia tuo libertas munere detur,
quam dederis illi reddat ut illa tibi.
conscius esse uelis? domina est obnoxia seruo -
conscius esse times? dissimulare licet.
scripta leget secur: matrem misisse putato;
uenerit ignotus: postmodo notus erit;
si sapis, o custos, odium, mihi crede, mereri
uir quoque non sapiens: quid enim seruare laboret
unde nihil, quamuis non tueare, perit?
ibit ad affectam quae non languebit amicum:
uisat; iudiciis aegra sit illa tuis.
si faciet tarde, ne te mora longa fatiget,
imposita gremio stertere fronte potes.
nec tu linigeram fieri quid possit ad Isin
quaesieris, nec tu curua theatra time.
conscius assiduos commissi tollet honores:
quis minor est autem quam tacuisse labor?
ille placet uersatque domum neque uerbera sentit,
ille potens; alii, sordida turba, iacent.

huic, uerae ut lateant, causae finguntur inanes,
atque ambo domini, quod probat una, probant.
cum bene uir traxit uultum rugasque coegit,
quod uoluit fieri blanda puella facit.
sed tamen interdum tecum quoque iurgia nectat
et simulet lacrimas carnificemque uocet;
tu contra obicies quae tuto diluat illa;
tu ueris falso crimine deme fidem.

21 affectam w: afflictam pv2s: effectam (-ectam \textit{V_b})
22 uisat iudiciis s: uisaque iudiciis \textit{P-Pc}: uisa
et iudiciis \textit{X}: uisat et indicis \textit{pV2w}: uisere; iudiciis
Heinsius 23-4 seclusit Kenney, sed iniuria, ut opinor.
25 linigeram ed. Ald. 15C2, exc. Put., Heinsii unus
Moreti: lanigeram \textit{pV2w}: niligenem \textit{g} Isin Heinsius;
isim codd. 30 potens alii \textit{Py5}: potens dominae \textit{Sw}:
placet dominae s: sordida turba iacent \textit{PSY5}: sordida
turba iacet s: cetera turba iacet w 31 finguntur \textit{Ps}:
fingentur \textit{SyA T}: finguntur s: fingunt \textit{Y} inanes \textit{pSyw}:
honores \textit{PYD} 37 obicies (ab- \textit{Y}, corr. \textit{Y}) \textit{PSYw}: obiciens
Itali, prob. Heinsius 38 tu ueris falso \textit{Kenney} eleganti-
tissime, sed res non omnino certa est: et ueri falso \textit{PQ}:
et ueri in falso \textit{T}: in ueri falso \textit{A_B}: in uerum falso
(inuerum \textit{Y}) \textit{Py5}: in uero falso \textit{pSw}: in falso uero s:
in falso ueri \textit{E_a-b}: in falso uerum \textit{Y}: i ueris falso
Heinsius: et ueris falso \textit{Ewald}: in ueris falso \textit{Magnus}
sic tibi semper honos, sic alta peculia crescent;
haec fac, in exiguō tempore liber eris.
aspicis indicibus nexas per colla catenas?
squalidus orba fide pectora carcer habet.
quaeerit aquas in aquis et poma fugacia captat
Tantalus: hoc illi garrula lingua dedit;
dum nimium seruat custos Iunonius Io,
ante suos annos occidit; illa dea est.
uidi ego compedibus liuentia crura geremem
unde uir incestum scire coactus erat;
poena minor merito. nocuit mala lingua duobus:
uiρ doluit, famae damna puella tuit.
crede mihi, nulli sunt crimina grata marito,
nec quemquam, quamuis audiat, illa iuuant:
seu tepet, indicium securas ad sures;
siue amat, officio fit miser ille tuo.
culpa nec ex facili quamuis manifesta probatur;
judicis illa sui tuta favore uenit.
uiderit ipse licet, credet tamen ille neganti
damnabitque oculos et sibi uerba dabit.
aspiciat dominae lacrimas, plorabit et ipse
et dicet 'poenas garrulus iste dabit!'
quid dispar certamen inis? tibi uerbera uicto
adsunt, in gremio judicis illa sedet.
II

Ei mihi, quod dominam nec uir nec femina seruas,
mutua nec Veneris gaudia nosse potes.
qui primus pueris genitalia membra recidit,
uulnera quae fecit debuit ipse pati.
mollis in obsequium facilisque rogantibus esses,
si tuus in quauis praetepuisset amor.
non tu natus equo, non fortibus utilis armis,
bellica non dextrae conuenit hasta tuae.
ista mares tractent; tu spes depone uiriles:
sunt tibi cum domina signa ferenda tua.
hanc impie meritis, huius tibi gratia prosit;
si careas illa, quis tuus usus erit?
est etiam facies, sunt apti lusibus anni;
indigna est pigro forma perire situ.
fallere te potuit, quamuis habeare molestus:
non caret effectu quod uoluere duo.

III ad eunuchum custodem dominae P (litt. grand) Sc praecedenti continuât Y (separuit y) cod. Hauniensis Bibl. Reg. Ny Kpl. Saml. 219b; re uera cum ea con-
ingendam censuerunt Scaliger, Bentleius, edd. nonnulli rec. 6 quauis PYς: quamuis Sc 9 tractent PSYς: tractant ç
aptius at fuerit precibus temptasse: rogamus,
dum bene ponendi munera tempus habes.

IV

Non ego mendosos ausim defendere mores
falsaque pro uitiis arma mouere meis.

confiteor, si quid prodest delicta fateri;
in mea nunc demens crimina fassus eo.

odi, nec possum, cupiens, non esse quod odi;
heu, quam, quae studeas ponere, ferre graue est!
nam desunt uires ad me mihi iusque regendum;
auf eror ut rapida concita puppis aqua.

non est certa meos quae forma inuitet amores:

centum sunt causae cur ego semper amem.

siue aliqua est oculos in se deiecta modestos,
uror, et insidiae sunt pudor ille meae;
siue procax aliqua est, capior quia rustica non est
spemque dat in molli mobilis esse toro;

17 aptius at fuerit Heinsius: aptius ut fuerit (fuerat
N, fieret Y) PSW: aptus erat fuerit Y temptasse
PSYW: temptare Yd rogamus PSYW: rogabo Y
IV ad se quod multas amet P (litt. grand.) YF (de se)
Z (ad se om.): ad se quod multas amicas (habeat) S
praecedenti continuat Y, separauit Y 5 non esse Y:
non nosse PSY: odisse 5; non odisse 9 inuitet
PSYW: irritet Y uel Y in marg., EA prob. Heinsius
11 in se 5, prob. Heinsius: in me PSYW: in humum
Timpanaro, olim Heinsius dubitanter.
aspera si uisa est rigidasque imitata Sabinas,
uelle sed ex alto dissimulare puto;
siue es docta, places raras dotata per artes;
siue rudis, placita es simplicitate tua.
est quae Callimachi prae nostris rustica dicat
carmina: cui placeo, protinus ipsa placet;
est etiam quae me uatem et mea carmina culpet:
culpantis cupiam sustinuisse femur.
molliter incedit: motu capit; altera dura est;
at poterit tacto mollior esse uiro.
haec quia dulce canit flectitque facillima uocem,
oscula cantanti rapta dedisse uelim;
haec querulas habili percurrit pollice chordas:
tam doctas quis non possit amare manus?
illa placet gestu numerosaque bracchia ducit
et tenerum molli torquet ab arte latus:
haec querulas habili percurrit pollice chordas:
tam doctas quis non possit amare manus?
illa placet gestu numerosaque bracchia ducit
et tenerum molli torquet ab arte latus:
haec querulas habili percurrit pollice chordas:
tam doctas quis non possit amare manus?
illa placet gestu numerosaque bracchia ducit
et tenerum molli torquet ab arte latus:
haec habilis brcuitate sua est: corrumpor utraque; 35
conueniunt uoto longa breuisque meo.
non est culta: subit quid cultae accedere possit;
ornata est: dotes exhibet ipsa suas.
candida me capiet, capiet me flaua puella;
est etiam in fusco grata colore uenus.
seu pendent niuea pulli ceruice capilli,
Leda fuit nigra conspicienda coma;
seu flauen, placuit croceis Aurora capillis:
omnibus historiis se meus aptat amor.
me noua sollicitat, me tangit serior aetas:
haec melior specie, moribus illa placet.
denique quas tota quisquam probat Vrbe puellas,
noster in has omnis ambitiosus amor.

V

Nullus amor tanti est - abeas, pharestrate Cupido! -
ut mea sint totiens maxima uota mori.
uota mori mea sunt, cum te peccasse recordor,
o mihi perpetuum nata puella malum.

39 capiet semel tantum PY (add. y) 46 moribus
VbW: corporis PSYw placet (eras. Y) PSYw: sapit y
(in ras) s 47 probat PSYw: probet s
V ad amicam corruptam S 3 peccasse PSYw: peccare
P 4 o Q, Itali, probb, Heinsius, Bentleius: ei
PSYw: in Ker
non mihi deceptae nudant tua facta tabellae
non data furtiue munera crimen habent.
o utinam arguerem sic ut non uincere possem!
me miserum, quare tam bona-causa mea est?
felix, qui quod amat defendere fortiter audet,
cui sua 'non feci' dicere amica potest!
ferreus est nimiumque suo fauet ille dolori,
cui petitur uicta palma cruenta rea.
ipse miser uidi, cum me dormire putares,
sobrius apposito crimina uestra mero.
multa supercilio uidi uibrante loquentes;
nutibus in uestris pars bona uocis erat.
non oculi tacuere tui conscriptaque uino
mensa, nec in digitis littera nulla fuit.
sermonem agnoui, quod non uideatur, agentem
uerbaque pro certis iussa valere notis.
iamque frequens ierat mensa conuiua relict.
compositi iuuenes unus et alter erant:
improba tum uero iungentes oscula uidi
(illa mihi lingua nexa fuisse liquet),

5 mihi deceptae PSYw: mihi decepto s: mihi
delatae H: mihi deleteae Heinsii optimus Palatinus
(Vat. Pal. Lat. 910): male deleteae uel interceptae
ue1 mi interceptae Heinsius, alii alia
qualia non fratri tulerit germana seuero,
  sed tulerit cupido mollis amica uiro;
qualia credibile est non Phoebo ferre Dianam,
  sed Venerem Marti saepe tulisse suo.
'quid facis?' exclamo 'quo nunc mea gaudia defers?
  iniciam dominas in mea iura manus.'
haec tibi sunt mecum, mihi sunt communia tecum:
  in bona cur quisquam tertius ista uenit?
haec ego, quaeque dolor linguae dictuit; at illi
  conscia purpureus uenit in ora pudor.
quale coloratum Tithoni coniuge caelum
  subrubet, aut sponso uisa puella nouo;
quale rosae fulgent inter sua lilia mixtae
  aut, ubi cantatis, Luna, laborat equis;
aut quod, ne longis flauescere possit ab annis,
  Maeonis Assyrium femina tinxit ebur:
his erat aut alici color ille simillimus horum,
  et numquam casu pulchrior illa fuit.

27 Phoebo ... *Dianam Bentleius*: phoebum ...
dianae *codd*. 29 defers σ, *exc. Scal.*: differs
  *PSYw* 34 pudor *PSYw*: rubor *PF^2_5* 41 his *PSYw*:
is σ: *hic* σ *alici* *PF^2_5* ([in ras.]): *aliqui*
  *FYA_* 4: *aliquis* *Syw* 42 *casu codd.*: *uisu*
  Housman
spectabat terram: terram spectare decebat;
maesta erat in uultu: maesta decenter erat.
sicut erant (et erant culti) laniare capillos
et fuit in teneras impetus ire genas;
ut faciem uidi, fortis cecidere lacerti:
defensa est armis nostra puella suis.
qui modo saeuus eram, supplex ultroque rogaui
oscula ne nobis deteriora daret.
risit et ex animo dedit optima, qualia possent
excutere irato tela trisulca Ioui.
torqueor infelix, ne tam bona senserit alter,
et uolo non ex hac illa fuisse nota.
haec quoque quam docui multo meliora fuerunt,
et quiddam uisa est addidisse noui.
quod nimium placuere malum est, quod tota labellis
lingua tua est nostris, nostra recepta tuis.
nec tamen hoc unum doleo, non oscula tantum
iuncta queror, quamuis haec quoque iuncta queror:
illa nisi in lecto nusquam potuere doceri;
nescioquis pretium grande magister habet.

51 optima PYç: oscula Sw 53 senserit PSyw:
Heinsius
Psittacus, Eois imitatrix ales ab Indis, occidit: exsequias ite frequenter, aus
te, piae uolucres, et plangite pectora pinnis et rigido teneras ungue notate genas; horrida pro macstis lanietur pluma capillis,
pro longa resonent carmina uestra tuba.
quod scelus Ismarii quereris, Philomela, tyranni,
explata est annis ista querela suis;
alitis in rarae miserum deuertere funus:
magna sed antiqua est causa doloris Itys.
omnes quae liquido libratis in aere cursus,
tu tamen ante alios, turtur amice, dole.
plena fuit uobis omni concordia uita
et stetit ad finem longa tenaxque fides:
quod fuit Argolico iuuenis Phoceus Orestae,
hoc tibi, dum licuit, psittace, turtur erat.
quid tamen ista fides, quid rari forma coloris,
quid uox mutandis ingeniosa sonis,

VI psitaci alitis epitaphium P (ut Kenneio uid.; litt. grand.) SD (e. p. a.) 1 imitatrix ales PS¥: ales mihi missus w: ales transmissus Y (in ras., Y incert.) 5 ab indis PS¥: ab undis N² (ex oris) 0: ab oris 5 2 ite PS¥: ferte Y²ω 6 uestra PS¥ω: nostra Heinsii Arondelianus unusque Mediceus 7 quod PS¥I (ut Kenneio uid.): quid Yω 8 annis Yω: animis PS¥: numeris Bentleius suis 5: tuis PS¥ 9 deuertere Heinsius: deuertite (¬ice Y) PY¥: diuertite Sq 11 libratis P (ut Kenneio uid.) SY¥: libratis 5 cursus PSω: pennas (¬is Y, ¬as Y) Yν 12 alios PS¥: alias 5 15 orestae PYN: oresti Sq
quid iuuat, ut datus es, nostrae placuisse puellae?
infelix auium gloria nempe iaces.
tu poteras fragiles pinnis hebetare smaragdos
tincta gerens rubro Punica rostra croco.
non fuit in terris uocum simulantior ales:
reddebas blaeso tam bene uerba sono.
raptus es inuidia: non tu fera bella mouebas;
garrulus et placidae pacis amator eras.
ecce, coturnices inter sua proelia uiiunt,
fortis tam et fiant inde frequenter anus.
plenus eras minimo, nec prae sermonis amore
in multos poterant ora uacare cibos:
nux erat esca tibi causaeque papauera somni,
pellebatque sitim simplicis umor aquae.
uiuit edax uultur ducensque per aera gyros
miluus et pluuiae graculus auctor aquae;
uiuit et armiferae cornix inuisa Mineruae,
illa quidem saeclis uix moritura nouem.
occidit ille loquax humanae uociis imago
psittacus, extremo munus ab orbe datum.

21 fragiles PSYW: uirides N 25-32 uersuum ordo
varie temptatus, sed frustra 27 sua PSYW: fera $\xi$
28 fiant PY: fiunt $\omega$: fient $\xi$: 30 poterant SY5:
poteras PY5, fortasse recte 33 ducensque DF, Itali:
ducitque PSYW 34 miluus (miluius $\nu5$) et PY5: miluus
et est (et in H) SA_HNVa graculus (grag- PY, corr.
$\gamma$) PY5: garrulus $\xi$: 37 ille $\varsigma$: illa PSYW
optima prima fere manibus rapiuntur auaris;  
implentur numeris deteriora suis:  
tristia Phylacidae Thersites funera uidit  
iamesque cinis uiuis fratribus Hector erat.  
quid referam timidae pro te pia uota puellae,  
uota procellosa per mare rapta Noto?  
septima lux uenit non exhibitura sequentem,  
et stabat uacuo iam tibi Parca colo;  
nec tamen ignauo stupuerunt uerba palato:  
clamauit moriens lingua 'Corinna, uale.'  
colle sub Elysio nigra nemus ilice frondet  
udaque perpetuqo gramine terra uiret.  

si qua fides dubiis, uolucrum locus ille piarum  
dicitur, obscenae quo prohibentur ausc:  
illic innocui late pascuntur clores  
et uiuax phoenix, unica semper aus;  
explicita suas ales Iunonia pinneas,  
oscula dat cupido blanda columba mari.  
psittacus has inter nemorali sede receptus  
conuertit uolucres in sua uerba pias.

39 manibus om. S, habent PYw: Parcis Müller  
auaris PYw: amaris cod. Vat. Lat.1602, teste  
Munario: auernis Heinsius: ab atris Baehrens  
46 uacuo PSYs: uacua w 55 ipsa suas ales  
(ales om. S) PSYs: uasales ipsas Y: atque  
suas ales ç
ossa tegit tumulus, tumulus pro corpore magnus,
quo lapis exiguus par sibi carmen habet:

COLLIGOR EX IPSO DOMINAE PLACVIGSE SEPVLCHRO.
ORA PVERE MINI PLVS AVE DOCIA L0:VI.

VII

Ergo sufficiam reus in noua crimina semper?
ut uincam, totiens dimicuisse piget.
siue ego marmorei respexi summa theatri,
elitis e multis unde dolere uelis;
candida seu tacito uidit me femina uultu,
in uultu tacitas arguis esse notas;
si quam laudaui, miseros petis uelis capillos,
si culpo, crimen dissimulare putas;
siue bonus color est, in te quoque frigidusesse,
seu malus, alterius dicor amore mori.
atque ego peccati uellen mihi conscius essem:
aequo animo poenam, qui meruere, ferunt.
nunc temere insimulas credendoque omnia frustra
ipsa uetas iram pondus habere tuam:
aspice, ut auritus miserandae sortis asellus
adsiduo domitus uerbere lentus eat.

VII AD ANCREM ANCILLE PELICES P: ad amorem ancille
pelicis uel excusatio ancille ad dominam S: excusacio
amoris ancille D: excusacio amoris ancille ad dominam
F: excusatio ancille 2 1 ergo PSY: ergo ego ω
7 miseros ω: miserop PSY 8 culpaω: cui pro
PY: cui do Sc 11 essem PSY: esse ω
ecce, nouum crimen: sellers ornare Cypassis obicitur dominae contemerasse torum.
di melius, quam me, si sit peccasse libido,
sordida contemptae sortis amica iuuet!
quis Veneris famulae conubia liber inire tergaque complecti uercbere secta uelit?
adde quod ornandis illa est operosa capillis et tibi per doctas grata ministra manus:
scilicet ancillam, quae tam tibi fida, rogarem?
quid, nisi ut indicio iuncta repulsa foret?
per Venerem iuro puerique uolatilis arcus me non admissi criminis esse reum.

VIII

Ponendis in mille modos perfecta capillis,
comere sed solas digna Cypassi deas,
et mihi iucundo non rustica cognita furto,
apta quidem dominae, sed magis apta mihi,
quis fuit inter nos sociati corporis index?
sensit concubitus unde Corinna tuos?
num tamen erubui? num uerbo lapsus in ullo
furtiuæ Veneris conscia signa dedi?
quid quod, in ancilla si quis delinquere possit,
illum ego contendi mente carere bona?
Thessalus ancillae facie Eriseidos arsit,
serua lycenaeo Phoebas amata duci:
nec sum ego Tantalide maior nec maior Achille;
quod decuit reges, cur mihi turpe putem?
ut tamen iratos in te defixit ocellos,
uidi te totis erubuisse genis.
at quanto, si forte refers, praesentior ipse
per Veneris feci numina magna fidem!
(tu, dea, tu iubeas animi periuria purl
Carpathium tepidos per mare ferre Notos.)
pro quibus officiis pretium mihi dulce repende
concubitus hodie, fusca Cypassi, tuos.
quid renuis fingisque nouos, ingrata, timores?
umum est e dominis emeruisse satis.
quod si stulta negas, index ante acta fatebor
et ueniam culpae proditor ipse meae,
quoque loco tecum fuerim quotiensque, Cypassi,
narrabo dominae quotence quibusque modis.

7 num S: nam P: nunc P: nec D: non Yw num PSY:
num(ero collapsus in ullo) H: nec w: non S 9 ancilla
PSY: ancillam w 13 nec sum ego PSY: non sum ego S:
non sum w: non ego S. 19 puri PY, Heinsii Arondelianus:
nostri Yw 24 emeruisse PSY (domini semeruisse Y,
corr. Y) S: promeruisse S: demeruisse W
O numquam pro me satis indignate Cupido,
o in corde meo desidiose puer,
quid me, qui miles numquam tua signa reliqui,
laedis, et in castris uulneror ipse meis?
cur tua fax urit, figit tuus arcus amicos?
gloria pugnantes uincere maior erat.
quid? non Haemonius, quem cusptide perculit, heros
confossus medica postmodo iuit ope?
uenator sequitur fugientia, capta relinquit,
semper et inuentis ulteriora petit.
nos tua sentimus, populus tibi deditus, arma;
pigra reluctanti cessat in hoste manus.
quid iuuat in nudis hamata retundere tela
ossibus? ossa mihi nuda relinquit amor.
tot sine amore uiri, tot sunt sine amore puellae:
hinc tibi cum magna laude triumphus eat.

Roma, nisi immensum uires promosset in orbem,
stramineis esset nunc quoque tecta casis.
fessus in acceptos miles deducitur agros,
mittitur in saltus carcere liber equus,
longaque subductam celant nualia pinum,

tutaque deposito posciturn ense rudis:

me quoque, qui totiens merui sub amore puellae,

defunctum placide uiuere tempus erat.

IX (B)

'Viue' deus 'posito' si quis mihi dicat 'amore',
deprecer: usque ade dulce puella malum est.
cum bene pertaesum est, animoque relanguit ardor,

nescioquo miserae turbine mentis agor.

ut rapit in praeceps dominum spumantia frustra

frena retentamentur durior oris equus,

ut subitus prope iam prensa tellure carinam

tangentem portus uentus in alta rapit,

sic me saepe refert incerta Cupidinis aura

notaque purpureus tela resumit Amor.

21 pinum PSgp^p^; puppim ǣ; de Y incert.  22 cum
20 commutant Ʃφ  23-4 amore puellae defunctum codd.,
puellae fortasse ex u. 15' oriundum: Amore, periclo
(periclis iam Bentleius) defunctum Goold: Amore, puella
defunctum Burmannus, puella uel ablatiuo uel uocatiuo
casu intellegens: Amore, duello defunctum Markland
25 nouam elegiam incipere censuit L. Müller, quem
secuti sunt edd. plerique  27. animoque PSYVb:
animoque ſω relanguit Itali, Heinsius ex P (ut ili
uisum est) et Arondeliano: resan/uit (resannuit Y, n
pr. exp. ſ)PY: reuanuit SYw: euanuit  31 prensa
PSYw: pressa ſ
fige, puer: positis nudus tibi praebeo armis; 35
hic tibi sunt uires, hic tua dextra facit,
huc tamquam iussae ueniunt iam sponte sagittae;
uix illis prae me nota pharetra sua est.
infelix, tota quicumque quiescere nocte 33
sustinet et somnus praemia magna uocat!
stulte, quid est somnus gelidae nisi mortis imago?
longa quiescendi tempora fata dabunt.
me modo decipiant uoces fallacis amicae
sustinet et somnus praemia magna uocat!
(stipendo certe gaudia magna feram),
et modo blanditiias dicat, modo iurgia nectat;
saepe fruar domina, saepe repulsus eam.
quod dubius Mars est, per te, priuigne Cupido, est,
et mouet exemplo uitricus arma tuo;
tu leuis es multoque tuis uentosior alis
et mouet exemplo uitrices arma tuo;
tu leuis es multoque tuis uentosior alis
quod dubius Mars est, per te, priuigne Cupido, est,
et mouet exemplo uitricus arma tuo;
tu leuis es multoque tuis uentosior alis
et mouet exemplo uitricus arma tuo;
tu leuis es multoque tuis uentosior alis
sei tamen exaudis pulchra cum matre, Cupido,
indeserta meo pectore regna gere;
accedant regno, nimium uaga turba, puellae;
ambobus populis sic uenerandus eris.
Tu mihi, tu certe, memini, Graecine, negabas
uno posse aliquem tempore amore duas.
per te ego decipior, per te deprensus inermis
ecce duas uno tempore turpis amo.
utraque formosa est, operosae cultibus ambae,
artibus in dubio est haec sit an illa prior;
pulchrior hac illa est, haec est quoque pulchrior illa,
et magis haec nobis et magis illa placet.
erro uelut uentis discordibus acta phaselos,
diuiduumque tenent alter et alter amor.
quid geminas, Erycina, meos sine fine dolores?
non erat in curas una puella satis?
quid folia arboribus, quid pleno sidera caelo,
in freta collectas alta quid addis aquas?
sed tamen hoc melius quam si sine amore iacerem:
hostibus eueniat uita seuerâ meis;
hostibus eueniat uiduo dormire cubili
et medio laxe ponere membra toro.
at mihi saeuus Amor somnos abrumpat inertes
simque mei lecti non ego solus onus;

X quod duae (dēe S) simul amentur P (litt. grand.) SZ
3 ego om. Sc: habent PYw 4 turpis (eras. Y) PSYς:

solus y (in ras.)ω 7 hac ... haec ς: haec ... haec
PSYω: haec ... hac ς 9 erro uelut Camps: errant ut

PSYς: errat et ut ς: errat ut a Pb: errat ut in Z:
erramus Führer audacter: auferor ut Bentleius 17 uiduo
(b-P)PYς: uacuo pSYω 18 laxe (-xo S) PSYς: late pw
mea disperdat nullo prohibente puella,
si satis una potest, si minus una, duae,
sufficiam: graciles, non sunt sine uiribus artus;
pondere, non neruis, corpora nostra carent.
et lateri dabit in uires alimenta uoluptas:
decepta est opera nulla puella mea;
saepe ego lasciue consumpsi tempora noctis,
utilis et forti corpore mane fui.
felix quem Veneris certamina mutua perdunt;
di faciant, leti causa sit ista mei!
induat aduersis contraria pectora telis
miles et aeternum sanguine nomen emat;
quaerat auarus opes, et quae lassarit arando,
eaquora periuro naufragus ore bibat;
at mihi contingat Veneris languescere motu,
cum moriar, medium soluar et inter opus;
atque aliquis nostro lacrimans in funere dicat
'conueniens uitae mors fuit ista tuae.'

23 sufficiam PY: sufficient Sw: sufficiunt s:
sufficient H 27 lasciue Pw: lasciuae SYP,g
consumpsi tempora PSYs: consumpto tempore s.
29 perdunt PYw, prob. Heinsius: rumpunt PSs
33 lassarit PYw: lassarat Sf: lassuit pΦp
arando Y, Heinsius ex arundo P: eundo pSwφ
An elegiac manifesto. After presenting his poetic credentials (1-2), Ovid specifies the section of the public at which his work is aimed, i.e. the young (3-10); then he recounts how he abandoned an epic on the battle of the giants and the gods when he found that it had a disastrous effect on his love-life, and returned to writing elegy, which immediately remedied the situation (11-22); this leads to a brief eulogy of the power of carmina (23-8), followed by a return to the theme of contrast between the effectiveness of epic and elegy in the cause of love (29-36), and, finally, a restatement of the nature of the poetry which is to come, with a particular invitation to the puellae of Rome to give it their attention (57-8).

The classical practice of announcing theme and intent at the beginning of a poem or collection of poems in essence dates back to the Homeric epics, and the poet's

1. Il. i, 1-2 Μῆνυν ἔσινε, θεά, Πηληνίδες Ἀχιλῆος/ συλλομένην, βρυγήν 'Ἀχαιοῖς ἔλεγ' Ἐθνή. Od. i, 1-2 Ἀνδρα μοι ἐννέας, Μοθοῦς, πολύτροπον, δὲ μᾶλα πολλὰ/ πλάγχυσε, ἔπελ Τροίης ἱερὸν πολιοτέρον ἔπερσε. See further Korzeniewski, art. cit. 182.
claim to direct divine mandate has a similarly long history, as too does his pose as the servant or priest of the commissioning deity or deities. These ancient traditions, it seems, culminated, in the Augustan period, in the 'programmatic' poem or passage with a profoundly religious flavour. The sacerdotal, or rather mock-sacerdotal, element in the opening lines of the present elegy is clearly perceptible and has duly been remarked upon by Korzeniewski and Luck, line 3, especially, exciting comment because of its Callimachean and Vergilian associations. But unless I am mistaken, there is a particularly close, and hitherto unnoticed, parallelism between Ovid's opening verses (1-10) and the celebrated

2. See e.g. Hes. Th. 22-34 (with West's note), Call. Aet. fr. 2 (Pfeiffer).

3. See e.g. Thgn. 769 (West) Μουσαν θεράποντα καὶ γγελον; cf. Hor. Carm. iii. 1. 3 Musarum sacerdos, Prop. iv. 6. 1 sacra facit uates; see further Misbet-Hubbard on Hor. Carm. i. 31. 2.

4. See especially Prop. iii. 1. 1-4, Hor. Carm. iii. 1. 1-4.

5. Art. cit. 189.

6. Art. cit. 469.

7. See n. below ad loc.
first stanza of Hor. Carm. iii. 1:

odi profanum uulgus et arceo;
fauete linguis: carmina non prius
audita Musarum sacerdos
uirginibus puerisque canto.

For not only does Ovid, like Horace, claim divine sanction for his work (his overlord Amor (2) being the equivalent of Horace's patronal Musae), but, also like him, first, with priestly utterance, warns off a section of the populace with which he is not in sympathy (his work being no more suitable for the seueri ('puritans', 3) than Horace's is for the profanum uulgus ('the uninitiated')), and then specifies his intended readers (5-6), who are in fact precisely those whom Horace aims to reach (i.e. uirgines puerique). And, as Horace in his newly exalted role stresses the novel nature of the poetry he is about to produce (carmina non prius / audita), so Ovid, the proud nequitiae poeta8, emphasizes his adherence to familiar territory. The parallelism surely cannot be entirely coincidental. Ovid's flippant, almost blasphemous, counterpart to Horace's solemn and sacred proem9, culminating in his declared intention to address on the subject of romantic love the very audience at which Horace would direct his exhortations to moral purity, throws into the sharpest possible relief the 'neue Kunstwollen'—the introduction of a humorous and playful element into

8. See 2n. below.
Latin love elegy, often by way of light-hearted treatment of conventionally serious literary motifs and sober contemporary ideals - which Erich Reitzenstein so clearly recognized as characteristic of the *Amores* as a whole\textsuperscript{10}.

The new Ovidian spirit is equally perceptible in the second section of the elegy (11-22) which takes up another conventional *topos*: the so-called *recusatio*\textsuperscript{11}. The Alexandrian poet Callimachus, in claiming that he was deterred from writing epic in the grand manner by the intervention of the god Apollo, who personally instructed him to stick to a Μούσαν λεπτολέγη\textsuperscript{12}, unknowingly started a fashion among Roman writers of non-epic poetry; in the Augustan period we almost tire of hearing how their pastoral, elegy or lyric was produced only after they had been warned off epic by some divine agency\textsuperscript{13}. Callimachus originated the motif as a picturesque expression of his adherence to a revolutionary literary creed\textsuperscript{14}, but the

\textsuperscript{10} Art. cit.

\textsuperscript{11} It is worth remembering that this term, like a considerable number of other 'generic' labels in fashionable use (e.g. propempticon, paraclausithyron, anathematicon) was not used by the ancient authors to whose work it is applied, but belongs to the critical jargon of modern scholars; see further general introduction p. 13, n. 27.

\textsuperscript{12} Aet. fr. 1. 24 (Pfeiffer).

\textsuperscript{13} See Verg. Ecl. 6. 3-5, Prop. iii. 3. 1-16, Hor. Carm. iv. 15. 1-4. Wimmel's somewhat turgid volume (\textit{op. cit.}) examines the history and development of the *recusatio* motif in minute detail.

Augustan poets generally turned it into an urbane excuse for not writing the national epic which Augustus apparently so desired; by allowing the admonishing deity to forbid their epic enterprises on grounds of talent unequal to the demands of that genre, they enabled themselves to shelter behind a decorous, if to us utterly transparent, show of modesty. Not, however, Ovid in the *Amores*, as we realize immediately on reading the opening lines of the very first poem of his first book - perhaps his earliest variation on the *recusatio* motif. All the basic ingredients of the *recusatio* - intention to write epic, divine intervention and subsequent renunciation of epic - are present there, but Ovid's commitment to his 'neue Kunstwollen' has led him to replace the traditional admonitor Apollo, the dignified god of poetry, with Cupid, the mischievous god of love, who, instead of warning off the aspiring epic poet in the conventional manner, allows him to write two noble hexameters, then promptly steals a foot from the second one to leave the author with an elegiac couplet. In our poem, however, the gracious *recusatio* has been subjected to even more irreverent treatment, for Ovid has dispensed with the admonishing deity altogether and substituted a mere girl (*amica*, 17), who deflects him


16. The disclaimer of epic ability is not confined to the context of the 'Callimachean' *recusatio*; see e.g. Prop. ii. 1. 17ff., Hor. *Carm.* i. 6. 5-12 (with Nisbet-Hubbard's introduction to that poem).
from his epic undertaking simply by slamming her door in his face! No Callimachean ideals, no Augustan diffidence, not even a tiresome godlet here, but simply an amatory emergency - the comic deflation is superb!

Of course, the championship of elegy against epic on grounds of its greater usefulness in the cause of love is nothing new, and lines 29ff. here bring to mind in particular Prop. i. 9, 9-12, as most scholars who discuss this poem rightly note. Stroh, however, argues with considerable plausibility that the whole of the passage 11-36 should be seen as a comic re-working of all the sentiments expressed in Prop. i. 7 and 9, where the elegist extols to the epic poet Ponticus the utility of elegy in love. There is, Stroh points out,

17. The situation is similar at Am. ii. 18. 3ff., where Ovid presents yet another mischievous version of the recusatio:

nos, Macer, ignaua Veneris cessamus in umbra, 
et tener ausuros grandia frangit amor. 
saepe meae 'tandem' dixi 'discede' puellae: 
in gremio sedit protinus illa meo ... 
uincor et ingenium sumptis reuocatur ab armis 
resque domi gestas et mea bella cano.

18. Stroh designates the theme 'Nützlichkeitstopik' and makes it the subject of special study in his fine book (see general introduction p. 11).


20. Loc. cit. The possibility is not, of course, ruled out by the fact that variation on the recusatio motif recalls different poems of Propertius as well as passages of other authors; suggestion of a number of different antecedents at the same time is common in Ovid (cf. introduction to 10, p. 424), and Morgan (8-9) rightly observes that Ovid's imitation of Propertius in his programmatic poems is particularly diverse and complex.
a subtle humour in Ovid's 'Übertriebenen Veranschaulichung und Konkretisierung' of Propertius's arguments in i. 7 and 9: while Propertius contents himself with intimating that pretty girls are unimpressed with epic poetry, Ovid actually demonstrates it by making his writing of epic the cause of his becoming an *exclusus amator* - the encapsulation of frustrated love\(^{21}\) - and while Propertius simply asserts the utility of elegy in general terms, Ovid makes it manifest by claiming that his resumption of *leuæ elegi* solved the immediate and practical problem of the closed door. Elegy in fact, Ovid gives us to understand, is not merely routinely efficient in such circumstances - it acts like magic (23-8)\(^{22}\). But the poet is quick to undercut his own hyperbole. The 'magical' powers of elegy are easily explained: a pretty girl is always susceptible to this type of poetry because it provides her with what she most wants - praise (33-4)\(^{23}\).

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21. See 17n. below.

22. The pun on *carmina* (both 'poems' and 'spells') makes Ovid's point; see n. below ad loc.

23. Ovid rarely misses the opportunity to prick the bubble of Propertian conceit and may well be attempting something of the kind here; for while Propertius, again dealing with the 'Nützlichkeitstopik' (see n. 18 above), asserts at ii. 34 (B). 57-8 that his success in love is due to his outstanding talent as an elegist (*ut regnem mixtas inter conjiua puellas / hoc ego, quo tibi nunc eleuor, ingenio*), Ovid makes it clear that the efficacy of elegy is not so much a matter of 'talent' as one of simple psychology.
Obviously, then, there is much in this poem which may be interpreted as parody of the conventional 'Programmgedicht', but the piece is none the less a 'Programmgedicht' in its own right, for it makes two points which are of fundamental importance for the understanding of Ovid's approach to love elegy:

(i) his concern is with the universal aspects of love rather than any unique personal experience. We see immediately that he does not even pretend to be forced into composing love elegy by devotion to, or admiration for, one celebrated woman; the so-called amor for an unnamed, unsung amica which impels him to write elegy is a far cry from the traditional grande passion of the erotic poet.

(ii) he rejects the Augustan convention of apology for the choice of a non-epic genre. This, of course, Ovid does not tell us directly, but his frivolous treatment of the recusatio motif with the substitution of the argument from expediency for the standard claim of inadequate talent leaves no alternative conclusion. It is perfectly


25. Cf. especially Prop. ii. 1, a poem which Neumann (loc. cit.) mistakenly sees as the chief model for the present elegy.

26. Neither in this piece nor in any other of his programmatic poems (i.e. Am. i. 1, ii. 18, iii. 1) does Ovid ever profess inability to write anything other than elegy, but rather quite the opposite; both here and in Am. i. 1 he claims that he had actually begun an epic and a good one - when he was rudely interrupted (see Am. i. 1. 1-4 and especially 11-16, 12 nn. below).
clear that this poet chooses elegy for the moment because it suits him and is not in the least embarrassed about it.

A poem which may at first seem to be not much more than an amusing piece of nonsense thus emerges as a bold statement of a literary and political outlook of robust independence.

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27. It may be noted that Ovid does not at any point rule out epic for the future.

28. Ovid's initial (and final) claim to have been coerced into writing elegy by the semi-personified Amor (see 3n. below) need not deceive us; it simply strikes a pose and is no indication of the real extent of the poet's emotional involvement.

1-10. Ovid's declaration of intent; see introduction above, pp. 42-5.

1-3. hoc quocue composui ... / hoc quocue iussit Amor: a clear indication that Ovid expected his readers to be familiar with some earlier amatory work (cf. Am. iii. 12. 7). The reference is almost certainly to Am. i (see 3n. below), and is generally taken to signify that the five books of the first edition of the Amores at least (see general introduction p. 7, n.2) were published separately (see T. Birt, PhW 33 (1913), 1228). G. Williams, however (Tradition and Originality in Roman Poetry (Oxford 1968), 517-8), points out rightly enough that there is still no absolute proof that this was the case.

1. Paelignis natus acuosis: throughout his literary career Ovid repeatedly drew attention to his birthplace and its people (cf. Am. iii. 15. 3 (elegi) quos ego composui, Paeligni ruris alumnus; Fast. iv. 685 Paelignos, natalia rura, Tr. iv. 10. 3 Sulmo mihi patria est, Pont. iv. 14. 49 rens mea Paeligni regiisque domestica Sulmo) and not without anticipating the fame that they would sooner or later owe to his poetic reputation (see Am. iii. 15. 7-8 Mantua Vergilio gaudet, Verona Catullo; / Paelignae dicar gloria gentis ego).

The ancient Paeligni (Paelignis here must mean 'the land of the Paeligni' (cf. Fast. iv. 685, Plin. Nat. xi. 14. 33), though the word also regularly denotes the people themselves (see e.g. Pont. iv. 14. 49, Caes. Civ.)
inhabited a fertile valley in the modern province of the Abruzzi, about 100 miles east of Rome. It is watered by three rivers, which, unlike many of those in Italy, do not dry up in summer—
a pleasant feature which the adjective acquosis will have immediately evoked for Ovid's Roman readers (cf. 6. 50n.).
The unusual abundance of water in his native land was obviously something which Ovid himself keenly appreciated
(cf. Am. ii. 16. 2. 5-6, Fast. iv. 685-6, Tr. iv. 10. 3).
(For the history of the Paeligni see E.T. Salmon, 'S.M.P.E.',
Ovidiana 10-20, and for more general discussion of Ovid's homeland, M. Besnier 'Sulmo, Patrice d'Ovide' in Mélanges Boissier (Paris 1903), 57-63, G. Highet, Poets in a Landscape (London 1957), 177ff.).

2. ille ego: a favourite identificatory formula of Ovid's,
used with exuberant confidence here, mock-solemnity at
Am. iii. 8. 23 (ille ego Musarum purus Phoebique sacerdos)
and unmistakable poignancy at Tr. iv. 10. 1 (ille ego qui
fuerim tenerorum lusor amorum). It may have partially inspired the pseudo-Vergilian ille ego qui quondam
gracili modulatus auena, the first line of an interpolated prefatory quatrain to the Aeneid preserved by Servius and Donatus; see E. Paratore, Ovidiana 360-61, R.G. Austin,
'ille ego qui quondam ... '; CQ n.s. 18 (1968), 107-15.

nequitiae: a word whose censorious Republican tone (see e.g. Cic. Catil. i. 4. iam me ipse inertiae
nequitiaeque condemno,  S. Kosc. 46. 134 officina
nequitiae ac deuersorium flagitiorum omnium) had already
been somewhat weakened by Horace and Propertius (see
e.g. Hor. Carm. iii. 15. 2 (to a flirtatious wife) tandem
nequitiae fire modum tuae, Prop. i. 6. 25-6 (expressing
the poet's devotion to a life of love) me sine ... / hanc
animam extremae reddere nequitiae) before Ovid adopted it
to denote the 'naughtiness', the gay, frivolous immorality,
which he saw as the hallmark of his elegy (cf. Am. iii.
l. 17 and see further Luck, art. cit. 446-7, Otis, art.
cit. 199-200 (= Wege zu Ovid 238-9), E. Burck, Hermes 80 (1952), 172

Naso: Ovid's usual form of reference to his own name.
Ouidius is intractable in dactylic verse except in the
vocative and contracted genitive, and the poet seems to
have preferred not to use these forms; Cuidi never occurs.
Other poets (including Catullus, Tibullus and Propertius)
were luckier in the metrical character of their own names,
and Propertius used his as something of a stock hexameter
ending (Properti occurs seven times at the end of the
line in his work).

Ovid, like other Latin poets, uses his own name
readily enough for formal purposes (i.e. in 'signatures'
of the kind we have here (cf. Am. Epirr. 1), dedications
(e.g. Am. i. 11. 27, ii. 13. 25), epitaph (Tr. iii. 3.
74, 76; cf. 6. 61-2n.) and letters (e.g. Tr. v. 13. 1,
Pont. i. 1. 1, 3, 1 and passim in the poems from exile)),
and the tone in a number of these cases is one of undis-
guised pride (e.g. Rem. 71-2 Naso legendus erat tum cum
didicistis amare; / idem nunc uobis Naso legendus erit; cf. Ars ii. 744, iii. 812, but never in his amatory works does he use his own name in pathetic self-address or pathetic reference to himself in the third person - a favourite device of his fellow love-poets (see e.g. Catul. 8.1, 58.2, 72.1, 79.2, 3, Prop. ii. 8.17). D. Donnet (LEC 33 (1965), 261) is clearly right to see this distinctive feature as an indication of the less emotional tone of Ovid's love elegy in general. One may also observe that Ovid uses his own name in the exile poems approximately four times as often as in the rest of his work put together; probably he took care to insert it there as frequently as possible partly in the hope of thus ensuring that it was not forgotten by his public in Rome (the epistolary form was, of course, ideal for this purpose), but no doubt he included it also for pathetic effect.

3. hoc quoque iussit Amor: editors are right to print Amor and not amor, for the statement is a clear reference to Am. i. 1. 23-4 (Cupido) lunuit ... genu sinuosum fortiter arcum / 'quod'que 'canas, uates, accipe' dixit 'opus' (see introduction above pp. 45-6), but Ovid undoubtedly has 'both the god and the emotion' (Morgan 14) in mind here (cf., however, introduction above p. 50, n. 28). Kenney comments appositely on the occasional drawbacks of modern capital letters at Notes 61.

procul hinc, procul este seueri: 'Away, away with you, puritans!' The phraseology recalls the ritual warning-
off of the impure or uninitiated at religious ceremonies and sacrifices; cf. especially Call. Ap. 2 ἐνας, ἐνας ὅτις ἀληθής, Verg. A. vi. 258 procul, o procul estē profani (for the humorous irreverence of Ovid's sacerdotal pose (especially in the light of Hor. Carm. iii. 1. 1-4) see introduction above pp.42-5). The general notion of love as a religion is not new: cf. Prop. ii. 34 (ι). 26 solum te nostros laetor adire deos.

The poet's words do not necessarily indicate, as Lenz believes, that some previously published poems of the Amores had met with hostile criticism; Ovid says only that the seueri will not find the present volume to their taste and should not approach it (after his downfall he ventured to claim that it was not his fault if those who were offended by his poetry insisted on reading it: Tr. v. 1. 69-70 'at mala sunt.' fateor. quis te mala sumere cogit? / aut quis deceptum ponere sumpta uetat? Cf. Mart. i. pr. 15ff.).

seueri: the derogatory sense of the word, 'puritanical', 'strait-laced', is very much a usage of the erotic poets; cf. Am. ii. 10. 16 hostibus eueniat uita seuerae meis, Catul. 5. 2 rumores ... senum seueriorum, 27. 6-7 ad seueros/ migrate, Prop. ii. 34 (A). 23 numquam uitae fallet me rupe seuerae. Generally the adjective simply means 'stern' or 'solemn' and sometimes even carries a tone of approbation - 'morally upright'; see e.g. Hor. Carm. iii. 6. 39-40 seuerae / matris ad arbitrium (cf. Am. ii. 5. 25 fratri ... seueri).
(The variant seuerae, which found favour with Heinsius and most editors before Nunari, will no doubt have arisen from false analogy with the warning specifically addressed to women at Ars i. 31-2: 
este procul, uittae tenues, insignis pudoris, / quaeque tegis medios instita longa pedes; Ovid's words in lines 5-6 here make it quite clear that he envisages his work being read by members of both sexes, and the generalizing masculine is indubitably right. Wimmel (op. cit. 305, n. 3) is alone amongst modern scholars in his lingering regard for Merkel's hideous conjecture seuera (agreeing with theatra in line 4).

4. teneris ... modis: i.e. 'love elegy'. Tener is a favourite elegiac adjective. Applied to puellae and pueri and their physical attributes, and to Amor and Amores, it is largely an ornamental epithet, 'tender', 'gentle' (R. Pichon, (Index Verborum Amatoriorum (Hildesheim 1966)) collects many examples s.v.), but used of poets and poetry, it is sometimes, as here, almost a technical term for 'erotic' or 'elegiac'; cf. Rem. 757 teneros ne tange poetas, Ars iii. 333 teneri carmen ... Properti, Catul. 35. 1 poetae tenero, meo sodali. For modi = 'measures' or 'poetry' in general cf. Hor. Carm. ii. 1. 40 quaere modos leuiore plectro, 12. 3-4 mollibus / aptari citharae modis.
theatra: for theatrum of a reading public cf. Pont. i. 5. 69
hoc mea contenta est infelix Musa theatro, and see further
Luck, art. cit. 469, n. 7.

5-10. Ovid seems to be echoing Propertius in looking upon young
men and women in love as potentially the most appreciative
readers of his poetry and in expecting them to find some­
thing to identify with in it; cf. especially Prop. i. 7.
13-14 me legat assidue post hoc neglectus amator, / et
prosint illi cognita nostra mala, 23-4 nec poterunt iuuenes
nostro reticere sepulcro / 'Ardoris nostri magne poeta,
iaces', ii. 34 (B). 81-2 non tamen haec (i.e. carmina
mea) ulli uenient ingrata legenti, /siue in amore rudis, siue
peritus erit. But Ovid differs from Propertius in intimating
that it is his specific intention to depict amatory ex­
periences and emotions which are primarily typical rather
than personal (see further introduction above p. 49).

5. The exact meaning of this line is not entirely clear. It
may be best to take in sponsi facie very closely with non
frigida and construe 'Let my reader be the girl who thrills
at her sweetheart's face' (i.e. 'on seeing her sweetheart's
face') - the construction with in + ablative denoting the
object or cause of emotion is common enough; cf. Am. ii.
7. 9 in te ... frigidus, Ep. i. 14 nomine in Hectoreo pallida
(Goold supplies further parallels at Amat. Crit. 30; see
also 3. 6n.). This, at any rate, is how the syntax of the
line is understood by Némethy and Goold (loc. cit.), though
both of them seem determined to interpret facie as something other than simply 'face', Némethy explaining '(uirgo) quae mouetur pulchritudine sponsi' and Goold, 'the girl who blushes at the gaze of her betrothed'. But I can find no parallels at all for facies = 'gaze', and whilst it does sometimes mean 'good looks' as well as 'countenance' or 'appearance' (see e.g. Am. i. 8. 33 est etiam facies, quae se tibi comparét, illi, Ars iii. 105 cura dabit faciem; facies neclecta peribit and further ThLL 6. 48. 54ff.), there is really no reason why it should do so here; a young man can arouse a girl's passion without necessarily being good-looking!

Kenney offers a completely different interpretation. He takes in sponsi facie = coram sponso (see his apparatus and Notes 59) and would apparently construe 'Let the ardent girl read me in front of her sweetheart'. Now clearly this is open to serious objection: Prop. iii. 3. 19-20 ut tuus in scamno iactetur saepe libellus/ quem legat exspectans sola puella uirum (Apollo addressing the poet) suggests that the reading of love poetry was, as one would expect, a private occupation (cf. Strat. AP xii. 208), and the average young girl would surely in any case have better things to do 'in the presence of her sweetheart' than read a book (cf. Lenz ad loc., R.P. Oliver in Classical Studies presented to B.E. Perry 139, n. 4):

It is, however, possible to understand in sponsi facie as coram sponso and still extract tolerable sense from the line if the phrase is construed closely not with me legat...
but with *non frigida virgo*: 'Let my reader be a girl who thrills in the presence of' (or perhaps 'sight of') 'her sweetheart' (so Munari and Harder-Marg) - a girl, in other words, who thrills when her sweetheart sees her (cf. Am. ii. 5. 36 (*quale subrubet* *sponsu uisa puella nouo*) rather than when she sees him (thus the alternative construction).

The actual difference between the two interpretations which are not discountenanced by sense and usage is clearly not very great and perhaps only of interest to the reader who cares for splitting hairs. Whether Ovid himself was aware of the element of ambiguity in his words obviously none can tell, but we may at least be sure that such difficulties as there may be in this line are purely interpretational and do not result from any kind of textual corruption, as was seriously suggested by D.A. Slater (Cr 27 (1913), 257; Lenz devotes far too much space to Slater's clumsy and unnecessary conjecture).

*sponsi*: a number of scholars have obviously been troubled by what they take to be mention of a 'fiancé' here and remark upon Ovid's boldness in identifying the situation of an officially betrothed young man or woman with that of one involved in the kind of illicit love-relationship celebrated in the Amores (see e.g. Harder-Marg, Lenz ad loc., cf. Fränkel 184-5, n. 43). The indications are, however, that while *sponsus* sometimes does mean 'fiancé' or 'bridegroom' (cf. 5. 36n., Hor. Carm. i. 29. 6) it does not necessarily imply any such formal attachment; Horace uses it of Penelope's suitors (Ep. i. 2. 28) and Catullus of a girl's secret lover.
(65. 19 *missum sponsi furtiuo munere malum* - if the sponsus here had been an official fiancé, there would hardly have been any need for the girl to hide away his present or feel any embarrassment when it fell to the floor in front of her mother). It may thus well be that Ovid meant the word here to denote nothing more than 'sweetheart' or, in modern parlance, 'boyfriend'.

*non frigida*: i.e. 'responsive' (for the litotes cf. *Am.* i. 6. 67 *non laetis ... capillis*). So accustomed are we to the use of 'frigid' to indicate specifically sexual unresponsiveness that it comes as a slight surprise to learn that the equivalent use of *frigidus* is relatively uncommon in Latin (and this despite the frequency of metaphors of heat and fire to indicate the opposite pole of emotion; see 8n. below). Unless one counts *Verg.* G. iii. 97 *frigidus in Venerem senior* (of an ageing horse), Ovid is the first to use the adjective in this way, and even he does so sparingly - only here and at *Am.* ii. 7. 9 *in te ... frigidus* and *Rem.* 492 *frigidior dominae facuidesare tuae*. Cf. *Mart.* iii. 34. 2 *frigida es et nigra es* (and see further *ThLL* 6. 1329. 73ff.).

6. Ovid's emphasis on the special interest of his poetry for the young man who has never been in love before reveals that he sees himself even at this stage as something of a *praecceptor amoris*; in contrast, Propertius's stance at ii. 34 (B). 81-2 (*supra cit.* 5-10n.), a couplet which Ovid may well have had in mind here, is not in the least pedagogic.
rudis: a favourite elegiac epithet for the newcomer to
the experience of love; cf. Ars iii. 559 hic rudis
et castris nunc primum notus Amoris, Prop. ii. 34 (B).
82 siue in amore rudis siue peritus erit, i. 9. 8, ii. 6.
30, iii. 15. 5.
tactus amore: for the expression cf. Ars iii. 588 exclusum
te quoque tanget amor, Prop. i. 1. 2 contactum nullis ante
cupidinibus, Pl. Cist. 298 uideo ego te Amoris ualde tactum
toxico. The stark simplicity of this phrase also characterizes
a number of the others which the Roman elegists use in
description of the onset or departure of love; cf. Am.
i. 6. 13 uenit amor, ii. 9 (B). 25 posito ... amore (see
further H. Tränkle, Die Sprachkunst des Properz und die
Tradition der lateinischen Dichtersprache, Hermes Einzel-
schriften 15 (Wiesbaden 1960), 18).

7. aliquis iuuenum, quo nunc ego, saucius arcu: for the standard
portrayal of the lover as a man wounded by Cupid in action
with bow and arrows see introduction to 9 (A) and (B)
below, p. 376.

8. flammae ... suae: 'his own passion'; cf. Ars i. 525-6
hie quoque (i.e. Liber) amantis adiuuat et flammae, qua
calct ipse, fauet, Rem. 734 flamma redardescet, quae modo
nulla fuit. For the very extensive use of heat and fire
imagery in descriptions of love see A.S. Pease on Verg. A.
iv.2.
conscia signa: not 'geheimen Zeichen' (thus Luck, art. cit. 472), but surely 'tell-tale signs'; cf. Am. ii. 8. 7-8 num verbo lapsus inullo / furtiuæ Veneris conscia signa dedit? [Quint.] Decl. 4. 16 futuras tempestates ... conscium nemorum murmureluntiat, Tib. i. 8. 3 conscia fibra deorum.

9. indice: there can be little doubt that Ovid was largely responsible for establishing the word index in the Latin poetic language; it is attested only once in earlier poetry (Acc. trag. 493) and then 26 times in his work. Whatever the reason for his predilection, the present instance suggests that it cannot have been entirely a desire to exploit the legal connotations of the word (cf. 4. 1-4, 8. 5, 25mn.).


11-16. Did Ovid really write a substantial part of a Gigantomachia (for this designation see 11-14n. below)? There is no independent ancient testimony to the existence of such a work (as there is to that of Ovid's lost tragedy Medea; see Quint. Inst. x. 1. 98, Tac. Dial. 12) and
certainly none has come down to us. Nor do other passages in which Ovid professes to have once attempted epic (Am. i. 1. 1-2, ii. 18. 11-12, Tr. ii. 335-7) corroborate his claim here (though a number of scholars have argued strongly that they do; see especially H. de La Ville de Mirmont, 'La Gigantomachie d'Ovide', RPh 28 (1904), 103-21, S.G. Owen, Ouidius, Tristium Liber II (Oxford 1924, reprinted Amsterdam 1967), 63-81, S. D'Elia, Ovidiana 214-15). For at Tr. ii. 335-7 Ovid's assertion is that he attempted not a Gigantomachia, but a poem - presumably an epic - on the deeds of Augustus: diuitis ingenii est immania Caesaris acta / condere, materia ne superetur opus. / et tamen ausus eram; he simply mentions the Gigantomachia immediately before this as an example of epic subject-matter which is too demanding for him: Tr. ii. 333-4 at si me iubeas domitos Louis igne Gigantas / dicere, conantem debilitabit onus (La Ville de Mirmont (art. cit.), however, argues (to my mind quite unconvincingly) that the juxtaposition of this comment with a claim to have attempted epic couched in exactly the same terms as that in our passage (i.e. ausus eram) is one of a number of things which suggests that Ovid in fact celebrated the deeds of Augustus allegorically in an epic on the battle of the giants and the gods - in other words, that his claims in our passage and at Tr. ii. 335-7 refer to one and the same poem). And the authenticity of the other two professions to have attempted epic (Am. i. 1. 1-2 and ii. 18. 11-12) is immediately made
suspect by the fact that they appear in passages which form part of Ovidian variations on the so-called recusatio motif where claims of this kind are standard (see introduction above pp. 45-7).

It is, of course, the fact that Ovid's specific claim to have attempted a Gigantomachia occurs in precisely such a context which gives us real cause to doubt the poet's word on the subject in the first place (see F. Pfister, 'Hat Ovid eine Gigantomachie geschrieben?', RhM 70 (1915), 472-7; cf. E. Reitzenstein, RhM 84 (1935), 87-8). Certainly, the traditional nature of the claim does not in itself prove that it is entirely fictional, but there are here additional factors which seem to point very strongly to that conclusion: the Gigantomachia is a stock example of the epic subject-matter which lyric and elegiac poets traditionally reject (cf. Hor. Carm. ii. 12. 5-12, Prop. ii. 1. 17-20, 39-42) and the parenthetical memini (line 11) is a device regularly used by Ovid to lend an air of authenticity to a questionable assertion (Cf. Am. i. 6. 43, ii. 10. 1, Tr. II. 89, and see M.S. Santirocco, 'Metamorphosis in Ovid's Amores', CB 45 (1969), 83-4, 95, J.B. Hofmann Lateinische Umgangssprache (Heidelberg 1926, 3rd edn. 1958), 198). It might be argued that Ovid's unequivocal claim (ausus eram) to have actually begun a Gigantomachia rather than to have been about to begin one, or contemplating beginning one, when he was deterred from his undertaking by outside interference (cf. Call. Ael. fr. 1. 21-2 (Pfeiffer), Verg. Ecl. 6. 3-5, Prop. iii. 3. 1ff., Hor. Carm. iv. 15. 1-4) suggests that his essay at epic was indeed
substantial and not merely a conventional fiction (thus Owen, *op. cit.* 69, Luck, *art. cit.* 476-7). But there is an obvious reason why Ovid may have stretched the traditional fantasy to this length: it could easily have been in order to emphasize his rejection of the Augustan poet's regular excuse of inadequacy of talent for his failure to write epic (see introduction above pp. 45-6) that he ventured to assert that, far from being deficient in epic ingenium, he had a fine Gigantomachia already well advanced when his girlfriend's displeasure (not a divine admonition!) forced him to desist. (*Ausus eram* at *Tr.* ii. 337 is probably a similarly conscious piece of poetic licence; Ovid may well have been simply attempting to make the assertion of his basic willingness to celebrate the deeds of Augustus more effective by claiming that he had once actually tried.)

Almost certainly, then, we need not mourn even a partially complete Ovidian Gigantomachia. This is not to say, of course, that Ovid never toyed with epic themes in his youth, but only that his claim here to have made substantial progress with a particular epic should in all probability not be taken very seriously.

11-14. The epic which Ovid claims to have abandoned may be loosely described as a Gigantomachia, but he clearly has in mind here not simply the battle of the Giants and the gods (see Roscher, *Lexicon* II. 1639 ff.) but a mêlée involving the Hekatoncheiroi (see 12n. below), the Titans (see 13n. below)
and the two Aloadae, Otus and Ephialtes (see 14n. below).
Confusion of the myths concerning two or more of these is extremely common in Greek and Latin literature (cf. Met. i. 15ff., Prop. ii. i. 19-20, Hor. Carm. iii. 4. 42ff., Call. Del. 14ff; see further Roscher, Lexicon II. 1642-3, Owen, Ovidius, Tristium Liber II, 70-71, Bömer onFast. v. 35).

11. ausus eram: 'I had ventured ... ', i.e. 'I once ventured before I undertook the present composition ... '. The idiomatic use of the more precise pluperfect for the perfect (or imperfect) is particularly common in elegy, where it is often metrically convenient; cf. Am. i. Epigr. 1 qui modo Nasonis fueramus quinque libelli, Prop. iii. 3. 1 uisus eram molli recubans Heliconis in umbra (see further Kühner-Stegmann II. i. 140-41, Fordyce on Catul. 10. 28, 64. 158).

memini: see 11-16n. above.

12. centimanum ... Gygen: one of the three hundred-handed giants imprisoned in the depths of the earth by their father, Uranus, on account of their frightening power. After being temporarily released through the intervention of their mother, Gaia (see 13n. below), they were imprisoned in the earth again by Cronos, but finally released by Zeus to help in the battle against the Titans (see Hes. Th. 714ff.)


Gygon, the reading transmitted by the majority of our MSS must be reinstated in place of Scaliger's conjecture Gyen, adopted by Showerman, Kenney and all subsequent editors. Forms of Gyges (Γύγης) appear as MS variants for the name of the hundred-handed giant at Tr. iv. 7. 18, Hes. Th. 149, 618, 714 and Apollod. i. 1. 1, and some scholars, being most immediately familiar with the name Gyges as that of the ancient king of Lydia (see especially Hdt. ii. 8-12), have consequently felt, with varying degrees of certainty, that Gyges could in fact be the correct name of the mythical giant (compare Heinsius's reservation in accepting Scaliger's emendation ('Sed cum ceteri auctores ... Γύγης appellent, ... Apollodorum potius ex his emendandum, quam hos ex Apollodoro parum abest quin censeam') with Goold's cavalier dismissal (Amat. Crit. 12) of the mainstream of MS tradition ('The spelling of the hundred-handed giant Gyges ... is corrupted everywhere in our manuscripts of Horace, Ovid and Priscian')).

The case for Gyges would seem to be strengthened by the observation that the first syllable of Gyges is normally scanned long in both Greek and Latin poetry (see Bentley on Hor. Carm. ii. 17. 14) whereas the metre requires a short syllable here. M.L. West, however, in a most informative note on Hes. Th. 149 (with a full list of attestations of Γύγης / Gyges as the name of the giant) points to a remark of Herodian (ii. 678. 27 (Lentz)) which reveals that the ancients themselves not only recognized Gyges as the name
of both the king of Lydia and the hundred-handed giant, but also recognized a prosodical distinction between the two: Ρύγης Ρύγου καὶ Ρύγητος ἐπὶ τοῦ γίγαντος. Ὁ τε ἐδὲ ἐπὶ τοῦ βασιλέως τῆς Λυδίας λέγεται, ὁπονδεικακὸν ἐστὶ καὶ ἱσοσυλλάβως κλινεῖται; cf. Kiessling-Heinze on Hor. Carm. ii. 17. 14. And the occurrence of the form Ρύγης at Hes. Th. 714 and 734 in a papyrus of the first century A.D. (F Mich, inv. 6828; see West 51) confirms that the appearance of Ρύγης / Gyges in so many of our MSS is not simply due to some mediaeval perversity or aberration. All points to one conclusion: whether Gyges was or was not ab initio the 'correct' name of the hundred-handed giant, it was very probably what Ovid and his contemporaries wrote.

For some suggestions on the origin of the form Ρύης see West's note on Hes. Th. 149. Gyans, incidentally, which Daniel Heinsius (and not Jahn or Merkel, as reported by Kenney and Munari respectively) extracted from giam, is not a competitor; the name Gyas is quite distinct from those discussed above, and clearly attested as that of a Trojan character in Virgil's Aeneid (i. 222, v. 118, 152ff.), of a Latin killed by Aeneas (x. 318), and of a minor figure on the Theban side in Statius's Thebaid (ii. 610, v. 223, vii. 715).
et satis oris erat: with an untranslatable pun on os (see A.G. Lee, CR n.s. 2 (1952), 176), Ovid declares that he showed himself to possess the necessary qualifications for writing epic - both 'eloquence' or here, perhaps, 'grandiloquence' (cf. Ars i. 206 magno nobis ore sonandus eris (with Hollis's note), Tr. ii. 73 te celebrant alii, quanto decet ore, Sil. xi. 65 praecellens Virrius ore) and 'cheek' or 'nerve' (cf. Ep. 16. 102 nec tibi plus cordis, sed magis oris, adest, Cic. Rab. Post. 34, quod habent os, quam audaciam)—the latter being especially required in the face of exacting Augustan standards!

13. Presumably a reference to the castration of Uranus by the Titans at the instigation of Gaia, enraged by Uranus's imprisonment of their sons, the Hekatoncheiroi (see 12n. above); see Hes. Th. 147ff.

male: with ulcisci, something of a stock adverb, 'cruelly', 'savagely'; cf. Met. vii. 397 ultaque se male mater Iasonis effugit arma, Am. i. 7. 9. uindex in matre patris, malus ultor, Crestes, Hor. Carm. iv. 12. 7-8 quod male barbaras / regum est ulta libidores.

13-14. ingesta ... Olympo / ardua deuexum Pelion Ossa tuit: one of the most celebrated attacks on the Olympian gods (often confused with the Gigantomachia proper; see e.g. Met. i. 152-6, Fast. iii. 439-42, Pont. ii. 2. 9-12, and cf. 11-14n. above) was that of Otus and Ephialtes, the two gigantic sons of Iphimedeia by Aloeus (or Poseidon). They attempted to
reach the sky by piling the mountains Pelion, Ossa and Olympus on top of each other (Hom. Od. xi. 305ff.) and, according to Libanius (Narr. 37 (Foerster)) were struck down by Zeus with a thunderbolt (cf. 15-16 below); for alternative accounts of their death, however, see Eust. Comm. on Od. xi. 314, Pi. P. 4. 88ff. The mountains are generally said to have been piled up in the order given here, i.e. Pelion on Ossa on Olympus (cf. Fast. i. 307, iii. 441, Prop. ii. 1. 19-20, Hom. Od. xi. 315-16), but at Met. i. 152 Ovid gives Olympus on Pelion on Ossa, and Vergil at G. i. 281 Olympus on Ossa on Pelion (cf. Aetna 49).

15. Of the alternatives offered by the MSS to the unmetrical reading given by PY the most satisfactory is clearly t's in manibus nimbos et ...; nimbos suits the context perfectly, complementing fulmen well (cf. Pont. iv. 8. 59-60, Verg. G. i. 328-9) and recalling the Homeric νεφεληγερέτα Zeus (II. i. 511 and passim), and it is easy to see how the juxtaposition of -nibus nimbos could have resulted in the omission of nimbos by haplography.

There are two possible ways of interpreting this line:
(i) 'I had storm clouds in hand, Jupiter and a thunderbolt', i.e. one may assume a syllepsis, with in manibus nimbos et cum Ioue fulmen = in manibus Iouem et cum Ioue nimbos fulmenque and take in manibus ... habebam in its figurative sense, 'I was occupied with' (thus Showerman, Bornecque, Munari and Lee - and also, it would seem, those scribes whose fumbling attempts to restore the metre resulted in
Sw's Jupiter in manibus et and B's in manibusque Iouem); (ii) 'Along with Jupiter I held in my hands storm clouds and a thunderbolt', i.e. one may understand cum Ioue ἀπὸ κοινῶν and take in manibus ... habebam literally (thus Kenney (Man. Trad. 28, n. 1), Harder-Marg Stroh 15Q, n. 3). In view of what follows, (i) on the whole seems preferable: it means that cum Ioue may be taken in exactly the same sense both here and in 17 below, which is surely desirable (but cf. Kenney, loc. cit. and see further n. ad loc.), and it does not disallow the pun on omisi in the same line ('I dropped' (i.e. both 'let fall from my hands' and 'abandoned my writing on') 'the thunderbolt and Jupiter as well'), which clearly exploits the element of ambiguity in in manibus ... habebam. Positively against (ii) may be counted the fact that the line so construed does not cohere very well with the subsequent pentameter ('Along with Jupiter I held in my hands ... a thunderbolt, which he might launch ...').

16. quod bene ... mitteret: Kenney (Man. Trad. 28, n. 1) is probably right to dismiss the 'conventional renderings' of bene (e.g. 'si à propos' (Bornecque), 'opportunamente' (Munari), 'wohlgezielt' (Lenz)) as 'feeble', and his own suggestion that Ovid really meant a thunderbolt of a kind which Jupiter might worthily launch in defence of his heaven - in other words, a thunderbolt of truly epic standard! - is certainly very persuasive.

17. clausit amica fores: a splendid piece of bathos (see introduction above pp. 46-7), and not only a dramatic gesture, of
course, but also a highly symbolic one in the light of the ancient poetical tradition of having the disappointed lover bewail his misfortunes outside the door of his beloved, which for one reason or another remains firmly closed to him (see E. Haight, *The symbolism of the house-door in classical poetry* (New York 1950) and further 22n. below).

Ovid's experience seems to have something in common with Tibullus's at ii. 6. 9-12:

castra peto, ualesque Venus ualeantque puellae:
et mihi sunt uires et mihi laeta tuba est.
magna loquor, sed magnificae mihi magna locuto
excultunt clausae fortia ueria fores.

Tibullus too, it appears, would have us believe that his grandiose plans (not for writing epic but for enlisting in the army, an equally serious and non-elegiac undertaking) were shattered by the clausae fores. Tibullus's treatment of the commonplace, however, with its conspicuous word-play and unmistakable odi et amo spirit, creates an effect of pathos of which there is not a trace in Ovid's version; he makes no attempt at all to give any impression of emotional conflict, but is clearly intent only on producing a striking and amusing picture - a fine example of his habitual treatment of stock elegiac themes in an emotionally detached manner. (Cf. E. Burck, *Hermes* 80 (1952), 185-6.)

*mic*: the use of the generic term rather than a proper name at this point is almost certainly not without significance; see introduction above p. 49.
'Saepissime uero amica pro domina (ponitur)' claims Pichon s.v. amica in his Index Verborum Amatoriorum; this is not precisely true (it should perhaps be said here that Pichon's index, though often helpful in providing a convenient list of instances of a particular elegiac term, must be used with caution, for it is not always accurate and some of its author's classifications, if not demonstrably wrong, are at least questionable).

Domina was originally closely associated with domus and in pre-Augustan Latin it most frequently denotes the mistress of a household and/or the slaves in it; e.g. Pl. Cist. 772-3 quid<est>nomen tuae/dominae? Ter. Hau. 300-301 disciplinast eis demunerarie/ ancillas primum ad dominas quia adfectant uiam, Catul. 68. 156 (sitis felices) et domus ipsa in qua lusimus et domina. It is subsequently used often in Latin literature with all the honorific connotations of ἀρέτια (as is clearly demonstrated by the examples of the word used with reference to uxor, mater, filia, soror, regina, imperatrix and dea given by ThLL at 5. i. 1939. 40ff.). And it remains, on the whole, a word of some dignity when employed by the elegists as a term for 'mistress' in the amatory sense (the elegiac usage may in fact have been anticipated by Lucilius: see 730 (Marx) cum mei me adeunt servuli, non 'dominam'appellem meam?). On many occasions it retains its specific associations with power over slaves (see e.g. Am. ii. 17. 5 utinam dominae miti quoque praeda fuisse, Tib. ii. 3. 79 ad imperiua dominae sulcabimus agros, 4. 1 hic mihi seruitium uideo dominamque paratum, Prop. i. 7. 6 aliquid duram quaerimus in dominam;
for the stock elegiac image of love as a form of slavery
see F.O. Copley, 'Servitium amoris in the Roman elegists',
_TAPhA_ 78 (1947), 285-300, S. Lilja, _The Roman Elegists' 
_Attitude to Women_ (Helsinki 1965), 76-83, J.P. Hallet, 
_Arethusa_ 6 (1973), 111-14, Stroh 217-26), and on others, at
least its basically respectful tone (see e.g. _Am._ i. 7. 3
nam furor in dominam temeraria brachia mouit, Prop. i. 3.
17 non tamen ausus eram dominae turbare quietem; though
Catullus never uses domina in this way, he does so use
its synonym era (68. 136 rara uercundae furta feremus
erae), but this word for some reason did not find favour
with the Augustan elegists).

_Amica_, on the other hand, is throughout its history
at best a neutral term for 'mistress' and at worst a
distinctly derogatory one. In comedy it invariably
functions as a euphemism for 'prostitute', denoting a
woman hired for money - usually on a short-term basis -
from a _lano_ (see e.g. _Pl._ _Mer._ 545 _emptast amica clam uxorem,
_Trin._ 651 _in foro operam amicis da, ne in lecto amicae_, _Ter._
_Eu._ 494-5 _haud conuenit / una ire cum amica imperatorem in
uia_) and in Catullus it appears to signify an independent
kind of courtesan (see 110.1-2 _Aufillena, bonae semper
laudantur amicae: / accipiunt pretium, quae facere
instituunt; cf. 41. 4). Catullus makes it quite clear
that the word does not adequately convey the esteem in which
he holds his Lesbia (72. 3-4 _dilexi tum te non tantum ut
uulgus amicam / sed pater ut gnatos diligit et generos;
cf. R. Reitzenstein, _SHA, Phil.-Hist. Kl._ 3 (1912), 12
_Abb.,15ff._), and Cicero exploits the coarser connotations
which it obviously must have had in a splendid pun describing
the character of the notorious Clodia (Cael. 32 ea quam omnes semper amicam omnium potius quam cuiusquam inimicam putauerunt). In elegy amica is frequently used, like the ubiquitous puella (cf. 33n. below), as a fairly neutral term for 'girlfriend' (see e.g. Am. i. 9. 19-20 hic durae limen amicae / obsidet, ii. 5. 10 (felix) cui sua 'non feci' dicere amica potest, Ars i. 465 quis, nisi mentis inops, tenerae declamat amicae? Prop. ii. 30 (B). 23 una contentum pudeat me uiuere amica?), but on a number of occasions the basically sexual associations of the word are clearly uppermost in the poet's mind (see e.g. Am. iii. 7. 20 nec iuuenem nec me sensit amica uirum, Prop. i. 6. 9-10 illa meam mihi se iam denegat, illa minatur, / quae solet ingrato tristis amica uiuo, ii. 6. 41-2 nos uxor numquam, numquam seducet amica: / semper amica mihi, semper et uxor eris (what Propertius means is that Cynthia in his eyes holds the status of a wife and at the same time satisfies him sexually as fully as a professional amica)).

The elegists do not attempt to invest amica with extra dignity or tenderness by the addition of a possessive adjective as they often do with the rather colourless puella (see 33n. below), and Ovid employs it once with a highly pejorative tone (Am. ii. 7. 19-20 di melius, quam me ... / sordida contemptae sortis amica iuuet! 'God forbid that I should take to a common whore like her!'). Neither he nor Propertius uses the word with anything akin to the tone of respect and deference so often perceptible in domina, and the sentimental and idealistic Tibullus does not use it at all - no doubt precisely because it smacks of a kind of love
too casual and commercial for his romantic taste.

Certainly the distinction between amica and domina in elegy becomes blurred as time progresses (cf. 9 (E). 46n.), and indeed it seems to have disappeared entirely in passages such as Ars ii. 287-96:

\[
\text{at quod eris per te facturus et utile credis,}
\text{id tua te facito semper amica roget:}
\text{libertas alicui fuerit promissa tuorum;}
\text{hanc tamen a domina fac petat ille tua,}
\text{si poenam seruo, si umcula saeua remittis,}
\text{quod facturus eras, debeat illa tibi,}
\text{utilitas tua sit, titulum donetur amicae;}
\text{perde nihil, partes illa potentiis agat,}
\text{sed te, cuicumque est retinendae cura puellae,}
\text{attonitum forma fac putet esse sua.}
\]

What has happened, however, is not that amica has taken on the meaning of domina, as Pichon implies (see above p. 73), but rather the opposite: the honorific domina has been weakened until it has become synonymous with the most neutral sense of amica; cf. E. Burck, Hermes 80 (1952), 179, n.2.

ego cum Ioue fulmen omisi: cf. 15 above and see n. ad loc.

Lenz is unduly impressed with Wimmel's notion (op. cit. 304) that Ovid means here not only 'I dropped the thunderbolt and Jupiter as well' (i.e. I abandoned my epic), but also 'I, like Jupiter, dropped the thunderbolt' (i.e. I dropped epic (to take up love elegy again) just as Jupiter put aside his thunderbolt (to pursue his amatory interests)). There is nothing whatsoever in the text to justify the second of these interpretations, and line 18 Juppiter ingenio excidit ipse meo makes it perfectly clear that the first was the one which Ovid intended.

fulmen omisi: Burman firmly rejects the vulgate fulmina misi
'cum quia praecedenti uersu fulmen est, quod hic non recte in fulmina transire uidetur; tum praecipue, ut ambiguitas uitetur, quia fulmina mittere sollemnis est locutio pro jacere, ex coelo demittere, et hoc Poetae menti repugnat' (cf. Kenney, Man. Trad. 28, n. 1). Goold (Amat. Crit. 4) questions with some justification Kenney's repeated contention (preface to his edition ix, n. 1, Man. Trad. 28, Gnomon 33 (1961), 480, n. 1) that we owe the reading fulmen omisi to tradition rather than emendation; indeed, it could even be a pure fluke, but its correctness can hardly be in doubt in the light of Burman's wise remarks. Lenz (ad loc.), however, seems impervious to them.

19. Iuppiter ignoscas: Ovid's jocular plea for forgiveness from the almighty will no doubt have been intended to amuse (and perhaps shock) the contemporary reader who would surely recall the seriously apologetic stance vis à vis the Princeps and his associates generally adopted by those Augustan poets who chose to write light verse rather than epic (see e.g. Prop. ii. 1. 1-42, iii. 9. 1-6, Hor. Carm. i. 6. 1-12, and further introduction above pp. 45-6).

For the subjunctive ignoscas replacing the imperative see 5. ln.

tela: another reading of obvious truth (tua tela here is essential to the contrast with mea tela in 21 below), but uncertain pedigree (cf. 17n. above). Its appearance in some renaissance MSS could be due to humanist conjecture, but the Itali could equally well have taken it from some lost mediaeval MS or directly from the thirteenth century.
Turonensis where it also appears, and whether there as a result of faithful copying or fairly simple mediseval emendation none can tell (cf. Kenney on Am. ii. 18. 3 at Man. Trad. 29). A similar confusion involving tela, bella and uerba occurs in the MSS at Ars i. 592.

For tela of a rather different kind used to overcome the problem of the closed door, with which the poet-lover is so frequently confronted, see Hor. Carm. iii. 26. 6-8

hic, hic ponite lucida / funalia et uectis et a r r y s / oppositis foribus minaces; cf. Tib. i. 1. 73-4 nunc leuis est tractanda uenus, dum frangere postes / non pudet et rixas inseruisse iuuat.

20. tuo maius ... fulmen: for the role of the ablative of comparison in Latin poetry of the Augustan period see E. Lofstedt, Syntactica I (Lund 1928, 2nd edn. 1942), 314ff.

fulmen: did Ovid intend, as first proposed by J. van Wageningen ('Fulmen', Mnemosyne n.s. 45 (1917), 135-9; cf. A.G. Lee, CR n.s. 2 (1952), 176), that fulmen here (and at Am. i. 6. 16 tu, me quo possis perdere, fulmen habes) should suggest fulmentum and hence 'bolt of a door' as well as 'bolt' in its general metaphorical sense 'deadly weapon'? Certainly the dropping of noun-endings in -tum for metrical convenience was a well established practice in Latin poetry (we find, for instance, stramen for stramentum (Met. v. 447, Verg. A. xi. 67, Sil. x. 562) and tegimen for tegimentum (Ars.iii. 112, Met. iii. 52, Verg. A. iii. 594, vii. 666); see further O. Skutsch, STFC 27-8 (1956), 537 (= Studia
Enniana (London 1968), 145-6), and in general J. Perrot, Les dérivés latins en -men et -mentum (Paris 1961), but fulmentum normally means 'prop' or 'support' (e.g. Vitr. v. 1. 9 contra capitula ex fulmentis dispositae pilae sunt conlocatae, Cels. ii. 15. 4 uni pedi subiciendum fulmentum est, atque ita lectus huc et illuc manu impellendus) and examples of it meaning 'bolt' or 'bar' are to seek. The use of the verb fulcire at Am. i. 6. 28 roboribus duris ianua fulta sera and Ars ii. 244 opposita ianua fulta sera, however, suggests that such a meaning for fulmentum, and hence fulmen, is not impossible. One may also add that it is difficult to imagine why at Am. i. 6. 16 Ovid should have chosen to use fulmen at all unless it had been to create a pun of the kind postulated (normally when fulmen is used simply for 'deadly weapon' we are given a clearer idea of what the 'deadly weapon' is: see e.g. Met. x. 550 fulmen habent acres in aduncis dentibus apri, Stat. Silv. v. 2. 102 (cum) castum uibraret Iulia fulmen) and in our passage the presence of puns and word-play in the almost immediate vicinity (see 12, 15, 17nn. above, 23-8n. below) would seem to make yet another pun at this point all the more likely. (For further discussion and bibliography see Perrot, op. cit. 60-63, and for arguments against assuming a pun here G. Dittmann and H. Rubenbauer, 'Fulmen = Stütze?', Philologus 76 (n.s. 30) (1920), 351ff. A fascinating, but, I think, unlikely, alternative explanation of ianua fulmen habet, based on superstitious ritual, is offered by K. Kerényi, 'Thunderweapon bei Ovid', ARW 28 (1931), 395-8.)
21-2. The mock Augustan recusatio reaches its impudent conclusion as this most un-Augustan poet declares that he abandoned epic for elegy not because the latter was less demanding, but because it was expedient in the cause of love (in Stroh's terminology, 'nützlich'; see introduction above pp. 47-8, and cf. 29-36 below).

21. blanditias: the standard elegiac term for the lover's wooing words (e.g. Ars i. 619 blanditiis animum furtim deprendere nunc sit, Tib. i. 1. 71-2 decebit / dicere nec cano blanditias capite, Prop. ii. 19. 3-4 nullus erit castis iuuenis corruptor in agris, / qui te blanditiis non sinat esse probam) and the endearments and caresses of love-making (e.g. Am. iii. 7. 11 et mihi blanditias dixit dominumque uocauit, Ars ii. 465-6 quae modo pugnarunt, iungunt sua rostra columbae, / quarum blanditias uerbaque murmura habet, Tib. i. 9. 77 blanditiasne mea aliis tu uendere es ausus?). Blanditiae take their place in the front rank alongside Error and Furor at the triumph of Cupid at Am. i. 2.35 and are, not surprisingly, part of the stock-in-trade of the exclusus amator (e.g. Rem. 35-6 et modo blanditias rigido, modo iurgia, posti / dicat et exclusus flebile cantet amans, Prop. i. 16. 16 arguta referens carmina blanditias; cf. Am. i. 6. 15-16, Rem. 507). Sometimes, as here, the word may virtually stand for 'love-poetry' itself; cf. Am. iii. 1. 46 haec est blanditiis ianua laxa meis, Tib. i. 4. 71 blanditiius uult esse locum Venus ipsa (and see Stroh 19-20).

elegos ... leuis: as the adjective grauis conventionally
denotes the 'higher' poetic genres of epic and tragedy (cf. Am. i. 1. 1-2 arma graui numero uiolentaque bella parabam / edere and see Brink on Hor. Ars 14), so leuis regularly indicates the 'lower' ones of elegy and lyric; cf. Am. i. 1. 19 nec mihi materia est numeris leuioribus apta, Tr. ii. 339 ad leue rursus opus, iuuenalia carmina, ueni, Prop. ii. 12. 22 haec mea Musa leuis gloria magna tua est, Hor. Carm. ii. 1. 40 (Musa procax) quaere modos leuiore plectro.

22. Ovid refers here (and at 27-8 below), of course, to the poetic plea or lament traditionally uttered at the house-door of the beloved by the exclusus amator (see especially Am. i. 6, Tib. i. 2, Prop. i. 16, Hor. Carm. i. 25, iii. 10, Asclep. AP v. 189, Posidipp. AP v. 213). Modern scholars have designated it the genre paraclausithyron (for the use of such terms see introduction above p. 45, n.11) and it has been the subject of many special studies, of which the fullest and one of the most recent, but unfortunately the most arid and wearying, is F.O. Copley's Exclusus Amator (Baltimore, Md. 1956); see also H. de La Ville de Mirmont, 'Le Paraclausithyron dans la littérature latine', Mélanges L. Havet (Paris 1909), 571-92, H.V. Canter, 'The Paraclausithyron as a literary theme', AJPh 41 (1920), 355-68, O. Garte, Paraclausithyri historia e litteris Graecis et Romanis illustratur (Diss. Leipzig 1924), E. Burck, 'Das Paraklausithyron', HG 43 (1932), 186-200, Haight, The symbolism of the house-door in classical poetry, C.M. Bowra, 'A love-duet', AJPh 79 (1958), 376-91, C. Soria, 'El Paraclausithyron como presupuesto cultural de la elegia latina', REC 8 (1963), 55-94,

Callida junctura is at work in this line with *duras* cleverly placed between *mollierunt* (for the shortened *e* see W.F. Jackson Knight, *Ovidiana* 109) and *lenia*, as if the very fact of enclosing it with these words could weaken its force (cf. 5. 31, 58, 10. 7-8nn.); for the striking juxtaposition of antithetical words in general see E. Moser, *Entsprechung benachbarter Worte und Begriffe in der Sprache der römischen Elegiker* (Diss. Munich 1935).

*duras*: both 'strong' and 'obdurate'; the epithet frequently used of the owner or guardian of the door is here transferred to the door itself (cf. *Am. i*. 6. 62 *o foribus durior ipse tuis*, 74 *dura ... conservae ligna, ualete,fores*).

*lenia uerba*: i.e. versus elegiaci; cf. *Prop. i*. 9. 12 *carmina mansuetus lenia quaerit Amor* (some MSS give *leuia*). *Mollis* is a more common synonym for *lenis* in this sense; see e.g. *Prop. i*. 7. 19 *frustra cupies mollem componere uersum* and further Stroh 18-20.

23-8. *carmina ... carmine ... carminibus ... carmine*: Ovid exploits the double meaning of *carmen* — both 'poem' and 'spell' (see introduction above p. 48). The striking anaphora, which is common in passages of Latin poetry dealing with magic and witchcraft (cf. *Am. i*. 8. 9-10, *Tib. i*. 2. 47ff., 8. 19-21), may well be intended to bring to mind real magical formulae and incantations, for such meagre evidence of these as we have from the ancient world suggests that an element of verbal
repetition (often producing gibberish of the 'abracadabra' variety) was a standard feature of them (see e.g. POSl. I. 70-71 ὰewitness μακερ-phase ἔτομον μακερ-phase ἔτομον μακερ-phase ἔτομον μακερ-phase μακερ-phase, Cato Agr. 160. motas ueta daries dardares astataries dissunapiter, and further A.D. Nock, PBA 17 (1931), 251ff., A.-M. Tupet, La magie dans la poésie latine (Paris 1976), 166ff., Stroh 151, nn. 37, 38. The use of a refrain in poems relating to magic is no doubt intended to produce the same effect (see e.g. Theoc. 2, Verg. Ecl. 8; for a relatively modern example of the identical device we need look no further than the celebrated chant of Shakespeare's witches at Macbeth Act 4, Scene 1).

23-6. Ovid's examples of the power of carmina are but a few of the strange phenomena conventionally attributed to the effects of magic; its capacity to cleave open the ground, influence the weather, and raise the dead are also frequently mentioned (see K.F. Smith on Tib. i. 2. 45-6 and 49-50, A.S. Pease on Verg. A. iv. 489, Bömer on Met. vii. 199ff.). The locus classicus in Latin poetry for all forms of magic and witchcraft is Luc. vi. 438-569.

23. Ovid seems to have confused a natural phenomenon traditionally thought to be the result of magic, i.e. the reddening of the moon (sanguineae ... lunae) during an eclipse (see 5. 38n.), with the alleged use of spells to draw the moon down to earth (cf. Ep. 6. 85, Tib. i. 2. 43, Prop. i. 1. 19, Verg. Ecl. 8.69, Hor. Epod. 5. 45-6, 17. 77-8, Ar. Nu. 750, Pl. Grk. 513A, A.R.
iii. 533); see Tupet, *La magie* 93-103, G. Luck, Hexen und Zauberei in der römischen Dichtung (Zurich 1962), 55-6, Bömer on Met. vii. 207-8.

sanguineae: not just a graphic epithet; the redness of the moon during an eclipse was apparently actually thought to be caused by blood (cf. Am. i. 8. 12 purpureus Lunae sanguine uultus erat).

24. For the power of spells to 'call back the horses of the sun' (i.e. to cause the sudden darkness which is the result of a total eclipse) cf. Ep. 6. 86 nititur (i.e. Medea) et tenebris abdere solis equos; see further Tupet, *La magie* 387, Bömer on Met. vii. 209.

niueos ... equos: for the horses of the sun see 5. 38n. Niusius is a favourite poetic epithet of horses (see Bömer on Fast. vi. 724) and is regularly applied to the team of the sun and moon (cf. Rem. 258 in niueis Luna uehetur equis, Fast. iv. 374 (cum) niueos Luna leuarit equos; also Theoc. 13. 11 λευκώμπος ...'Αλτ. No doubt the epithet is used here, hard on the heels of sanguineae in 23, partly for the sake of producing a suggestion of the red/white colour contrast so beloved of the Roman poets (see 5. 35-42, and cf. W. Kroll, *Studien zum Verständnis der römischen Literatur* (Stuttgart 1924, reprinted, Darmstadt 1964), 277).

solis euntis: 'the sun in its course'; for ire of the sun
cf. Met. iv. 264-5 tantum spectabat euntis / ora dei, Man. i. 186 idem Phoebus eat caeli de partibus isdem, and similarly of the moon, Luc. i. 77-8 fratri contraria Phoebe / ibit.

25. For the power of spells to split open snakes (whose bones were frequently used in magical ritual; cf. Shakespeare, Macbeth 4.1. 'Fillet of a fenny snake/in the cauldron boil and bake') cf. Met. vii. 203 uipereas rumpo uerbis et carmine fauces, Verg. Ecl. 8. 71 frigidus in pratis cantando rumpitur anguis, and see Tupet, La magie 363-4, Bömer on Met. vii. 203.

26. The miraculous phenomenon of streams and rivers flowing backwards is one of those most often alleged by the Roman poets to be the result of magic cf. Tib. i. 2. 44 fluminis haec rapidi carmine uertit iter, Am. i. 8. 6, Prop. i. 1. 23, Verg. Ecl. 8. 4, A. iv. 489, and see Bömer on Met. vii. 199-200. But this particular reversal of the laws of nature is not confined to passages dealing with magic; it is a favourite poetic μοναρινον in all manner of contexts (cf. Pont. iv. 5. 43-4 (prius) flumina ... in fontes cursu reditura supino / gratia quam meriti possit abire tui, Prop. ii. 15. 31ff. prius ... / ... / flumina ... ad caput in- cipient reuocare liquores / ... / quam possim nostros alic transfixer dolores, Hor. Carm. i. 29. 10-12 quis neget arduis / pronos relabi posse riuos / montibus et Tiberim reuerti ... ? (with Nisbet-Hubbard's note for further discussion and bibliography on the device μοναρινον in general)).
27-8. carminibus cessere fores ... / ... carmine uicta sera est:

note the subtle transition to the perfect tense after the
prexists deduction (23), reuocant (24), dissiliunt (25), and re-
currit (26): the diverse power of carmina, Ovid implies,
is known to be remarkable, and now even a door with a bar
of oak has yielded to it.

Possibly Ovid wished to bring to mind here not only
the literary pleading of the exclusus amator (see 22n. above)
but also an ancient 'Open sesame' type of door charm; cf.
POSIL. 312ff. αυνων νη / αυνων τυκελλομ / δυφυηπητι / δυφυηπητι
καλεστρον. An incantation of this kind could well have
been the basic inspiration of Pl. Cur. 147-8 (a young man
addressing the bolts of a door) pessuli, heus pessuli, uos
saluto lubens / uos amo, uos uolo, uos peto atque opsecro
and perhaps also the hypnotic refrain in Am. i. 6: tempora
noctis eunt; excute poste seram (see further Copley,
Exclusus Amator 30-31).

29-36. The 'Nützlichkeitstopik' in a more conventional guise (cf.
21-2n. and see introduction above pp. 47-8). Tibullus (at
ii. 4. 15-20) first gave succinct expression to the elegist's
traditional view that the only worthwhile kind of poetry is
that which functions as an aid to success in love and which
can be called upon by the exclusus amator:

ite procul, Musae, si non prodestis amanti:
non ego uos, ut sint bella canenda, colo,
nec refero Solisque uias et qualis, ubi orbem
compleuit, uersis Luna recurrit equs.
ad dominam faciles aditus per carmina quaero:
itate procul, Musae, si nihil ista ualent.

Ovid's phraseology and use of epic exempla, however, are
particularly reminiscent of Propertius's version of the motif at i. 9. 9-12:

quid tibi nunc misero prodest graue dicere carmen
aut Amphioniae moenia flere lyrae?
plus in amore ualet Minnermi uersus Homero:
carmina mansuetus lenia quaerit Amor.

Cf. Prop. i. 7. 19, ii. 34 (B). 43ff. Ovid uses the present passage to reiterate in theoretical fashion the truths he has already presented dramatically in lines 11-22: a string of traditional heroes as possible epic subject-matter takes the place of the abandoned Gigantomachia and the anticipation of a girl responding well to elegy contrasts with the poet's experience of having one slam her door on his epic pretensions (see further Stroh, loc. cit.).

Both Ovid and Propertius do in fact find a role for Achilles, Agamemnon, Hector etc. in their poetry, but an extremely un-traditional one: the actions of these mighty epic heroes are impudently used as exempla in various love-situations (see e.g. Am. i. 9. 33-8, ii. 8. 11-14, Ars ii. 709-14, Prop. ii. 8. 29-38, 22 (A). 29-34).

29. uelox: of Achilles, of course, = ποδόμης.

30. quid pro me Atrides?: the truth survives in 5 (for the rare elision of a long final e before a long initial a see M. Platnauer, Latin Elegiac Verse (Cambridge 1951), 76), but a comparison of the readings of P and Y on the one hand and S on the other provides a clear example of the generally higher degree of deliberate scribal interpolation to be found in S (see Kenney, Man. Trad. 8-9); the readings
of P and Y by the very fact of their being nonsensical as they stand, and yet not far from the truth, can be assumed to be reasonably faithfully copied from their exemplar.

*alter et alter*: i.e. *duo* (Agamemnon and Menelaus).

This very uncommon alternative to *unus alterque* (see *ThLL* l. 1741. 18ff.) is found twice elsewhere in Ovid: Am. ii. 10. 10 *diuiduum* ... *tenent alter et alter amor*, Fast. v. 225-6 *Narcisse* ... / *infelix quod non alter et alter eras*.

31. *errando*: for the popularity of the ablative of the gerund with Augustan writers see Tränkle 14. The reference is of course to Odysseus.


*et*: for the postponement of the connective see 10.36n.

*Haemoniis ... equis*: cf. Prop. ii. 8. 38 *fortem illum Haemoniis Hectora traxit equis*. Haemonius, 'Thessalian', is a favourite poetic epithet of heroes from Thessaly and their attributes (see OLD s.v. 2); it relates particularly
frequently (as here) to Achilles (cf. Am. ii. 9(A). 7, Met. xii. 81, Fast. v. 400, Tr. iii. 11. 28).

flebilis: 'piteous'; cf. Sen. Tro. 784-5 flebilius aliquid Hectoris magni nece / muri uidebunt (see further ThU 6. 890. 83ff., Nisbet-Hubbard on Hor. Carm. i. 24. 9.).

33. at facie ... laudata: modern editors, with the exceptions of Ehwald and Brandt, adopt Heinsius's at facie ... laudata, which, by the omission of a single letter, changes the unacceptable text offered by PS into perfect sense. As Heinsius himself realized ('Quantilli negotii erat ueram inde lectionem nobis reddidisse'), the very simplicity of the emendation is highly persuasive. Ehwald later inclined towards acceptance of Heinsius's text (see JAW 167 (1914), 187), but his own ut facies ... laudast perhaps deserves a word. For it gives good sense, and it is not difficult to imagine how it could have been corrupted in transmission: at for ut would be an easy slip (a and u are amongst the most commonly confused letters in minuscule script) and a progression of error laudata est saepe > laudatae saepe > laudata saepe seems likely enough. But the construction produced is undeniably more pedestrian than that which emerges from Heinsius's emendation, and the lack of an adversative particle is keenly felt, for the argument in lines 29-34 runs clearly thus: 'What good will celebrating the deeds of epic heroes do me? (i.e. It will do me no good at all.) Celebrating a woman's beauty on the other hand will bring me the woman herself.' At is plainly needed to point the very strong contrast intended here (see OLD s.v. 1, and cf. 10. 19, 35nn.), and Heinsius's emendation must stand. For facies = 'good looks', 'beauty' see 5n. above.
puellae: by far the most common and the most versatile of the terms used by the elegists for an eligible woman, puella is equally capable of carrying the meretricious overtones of amica (see 17n. above and cf. Am. iii. 7. 1
at non formosa est, at non bene culta puella? 5-6 nec
potui cupiens, pariter cupiente puella, inquinis effeti
parte iuuante frui, Prop. iv. 8. 83-4 dein quemcumque
locum externae tetigere puellae suffiit; this usage
is already well established in comedy (see e.g. Pl.
Rud. 44-5 ad lenonem deuenit, / minis triginta sibi puellam
destinat, 59 puellam ab eo (i.e. lenone) emerat) and
Catullus (see e.g. 41. 1 Ameana puella defututa) and,
especially when qualified by a possessive adjective, the
tender or reverential ones of domina (see 17n. above
and cf. Am. i. 7. 4 flet mea uesana laesa puella manu,
Catul. 3. 17-18 meae puellae flendo turpiduli rubent
ocelli, Tib. i. 10. 59-60 a lapis est ferrumque, suam
quicumque puellam uerberat, Prop. ii. 26 (B). 29-30
seu mare per longum mea copitet ire puella, hanc seguar).
Both within and without elegy puella may signify a young,
as opposed to mature, woman (e.g. Ep. 1. 115-16 certe
ego, quae fueram te discedente puella, / protinus ut
uenias, facta uidebor anus, Prop. ii. 18 (B). 17 cum
sene non puduit talen dormire puellam, Pl. Cas. 48-9 eam
puellam hic senex amat efflictim) and even a young wife
(e.g. Prop. iii. 13. 23-4 hoc genus infidum nuptarum, hic
nulla puella / nec fida Euadne nec pia Penelope, Catul.
17.14 uiridissimo nupta flore puella, Hor. Carm. iii. 22.
2-3 quae laborantis utero puellas (ter vocata audis),
and in epic it functions as a metrically convenient synonym
for the highly dignified uirgo (see B. Axelson, Unpoetische
Wörter (Lund 1945), 58 and cf. Liv. iii. 44ff.). Clearly
puella is a word which very much takes its tone from the
context, and the many appearances of it in elegy simply =
'girl' or 'girlfriend' with no specially derogatory or
laudatory connotations (for a vast collection of examples
see Pichon's last category s.v.) amply testify to its
essential neutrality.

34. uatem: Newman (Augustus and the New Poetry 183) suggests
that Ovid is here directly challenging the Augustan 'concept
of uates' (the word is a quasi-religious one, originally
meaning 'seer', but adopted and transformed by Vergil
and the other Augustans into a special term for an inspired
poet of serious and high-flown themes; see Newman 99ff.,
Nisbet-Hubbard on Hor. Carm. i. 1. 35, Brink on Hor. Ars
400) by intimating that the light love-poet who succeeds
in impressing a pretty girl has a legitimate claim to this
elevated title. I doubt it. Though Ovid does often
show his awareness of the specialized Augustan meaning of
uates (see e.g. Am. ii. 18. 18 cothurnato uate, 35 uati
... arma canenti, iii. 1. 67 exiguum uati concede, Tragœdia,
tempus, Fast. i. 101 uates operose dierum), and indeed
occasionally exploits it to create a subtle self-mockery
(e.g. Am. i. 1. 5-6 'quis tibi, saeue puer, dedit hoc in
carmina iuris? / Pieridum uates, non tua, turba sumus',
23-4 lunaut (i.e. Cupido) ... genu sinuosum fortiter arcum / 'quod'que 'canas, uates, accipe' dixit 'opus'),
he also uses the word sometimes as a generally honorific term for 'poet' (e.g. Am. iii. 9. 17 sacri uates et diuum cura uocamur, 41 sacer uates (of Tibullus, who, as Georg Luck remarks (The Latin Love Elegy (London 1959, 2nd edition 1969), 81), could hardly be considered 'a bard in full attire, lyre in hand') and sometimes (as, I think, here), without any perceptible distinction from the basically more mundane poeta (cf. Am. ii. 4. 21 est etiam quae me uatem et mea carmina culpet, iii. 15. 1 quaere novum uatem, tenerorum mater Amorum, Ars ii. 739, Rem. 3).

34-5. pretium carminis, ipsa uenit. / magna datur merces: pretium and merces are virtually synonymous: 'the reward for a poem' (which praises a girl's beauty; see 33 above) 'is the girl herself — and a handsome reward it is!'

35-6. heroum clara ualete / nomina: Ovid's words are, as Burman points out, strongly reminiscent of Anacreont. 23. 10-12 χαίροιτε λοιπὸν ἡμῖν / ἤρωες: ἡ λύρη γάρ / μόνους ἔρωτας ἔδει. It is difficult to avoid the conclusion that one of these writers directly imitated the other and probably the Greek poet should be credited with priority, but the Anacreontea are of varied and uncertain date and though the group to which 23 belongs has been thought to contain poems from as early as the second century B.C. (see J. M. Edmonds, Anacreontea (with Elegy and Iambus II) (London and New York 1931), lff.), it has also been assigned to the Christian era (see O. Crusius, RE l. 2047). Cf. also
Am. i. 1. 28 ferrea cum uestris bella ulete modis.

36. non apta est gratia uestra mihi: 'Your gratitude is no good to me.' No mythical epic hero could ever present Ovid with a token of appreciation for celebrating him in his poetry to compete with that which a pretty girl can offer for the same service!

37-8. Ovid's repeated specification of his readers (cf. 5-10n. above) takes on a new dimension against the background of the 'Nützlichkeitstopik' (see 29-36n. and introduction above p. 48, n. 23); he directs his invitation towards young women alone rather than young people of both sexes, and we now know that it is not only their interests that he has at heart!

37. formosos: see 10. 5n. and for the whole class of adjectives in -osus, 4. ln.

38. carmina ... quae mihi dictat Amor: a direct link with line 3, hoc quoque iussit Amor (see introduction above pp.43-5). For the expression cf. CLE 937. 1 scribenti mihi dictat Amor mostratque Cupido, Prop. iv. 1. 133 tum tibi pauca suo de carmine dictat Apollo.

purpureus: not 'dressed in purple clothes' (thus Harder-Marg and Lenz), for Amor is traditionally naked (cf. Am. i. 10. 15-16 et puer est et nudus Amor, sine sordibus annos / et nullas uestes, ut sit apertus, habet), but
'rosy'; cf. Rem. 701 purpureas pueri (i.e. Cupidinis) ... alas, Apul. Met. v. 22 (Cupidinis) cervices lacteas genasque purpureas, Anacreont. 2. 3 πορφυρή Αφροδίτη. When used of persons, especially deities, and their features the adjective clearly indicates a youthful vigour and radiant beauty (see OLD s.v. 3b, and for a detailed analysis of the wide range of meanings of purpureus in Latin, J. André, Études sur les termes de couleur dans la langue latine (Paris 1949), 93ff.).
An attempt to persuade a eunuch, whose task it is to keep his mistress apart from fond admirers like Ovid, not to take his duties too seriously.

After setting the scene for his readers in his opening remarks to the eunuch-guard (1-8), Ovid tells him that he is simply stupid — as stupid as the girl's uir1 who employs him — if he even attempts to do his job efficiently instead of seeking to establish a mutually advantageous relationship with his mistress (9-16). He proceeds to expatiate at length, first on the benefits to be had from aiding and abetting the mistress in her amatory adventures (17-40), the while taking care to forestall any objections from the eunuch on grounds of the risks involved (18-26, 31-8), and then conversely on the potentially dire consequences of not accepting the accomplice's role (41-62). Finally, confident in the strength of his arguments, he puts forward his personal request for access to the girl in the eunuch's charge (63-6).

Scaliger (according to Heinsius), Bentley2 and a

1. See p. 226, n. 1 and n. 27 below.

number of latter-day Ovidian scholars\(^3\) have thought that this piece and the following one, 3, which \(P, S\) and most of the \textit{recce.} present as a separate elegy\(^4\), should be conjoined, as indeed they \textit{are} in \(Y\) and the fifteenth century Hauniensis, to form a single poem. And reasons in favour of such a view—other than the appearance of 2 and 3 as a continuous piece in two of our MSS\(^5\)—are certainly not far to seek. The common form, subject-matter and addressee of the two pieces as they stand (both are dramatic monologues directly addressed to a eunuch\(^6\), which culminate in a request for access to the woman he officially chaperons) and the unusual brevity of the second (it is in fact the shortest poem in the whole of the \textit{Amores}) would seem to give cause enough for questioning the traditional presentation of them as separate elegies.


4. The \textit{Vetustus Politiani} and its descendants (see Munari xxxvii) give 3 after Am. ii. 16, and one fifteenth century Oxford MS (which Munari designates e; see his edition, \textit{loc. cit.}) gives it after Am. i. 12.

5. No advocate of unity could rely entirely on the testimony of the late and undistinguished Hauniensis, and the evidence of \(Y\) is worthless here since that MS joins not only Am. ii. 2 and 3 but also i. 1-3, 8-11, 13-15, ii. 1-4, and 18-19.

6. See 1n. below, Barco. Williams (\textit{Tradition and Originality} 517) strangely seems disposed to think that poems 2 and 3 are \textit{not} in fact addressed to the same person.
In support of retaining the conventional division of the two poems it is argued that the second exhibits a change of approach and tone too violent and too abrupt to allow it to be simply a continuation of the first. That there is a change in approach and tone I would certainly agree. In poem 2 Ovid's attitude is 'matter-of-fact' and, despite the occasional touch of menace, fairly amicable, and in particular he tactfully avoids all direct reference to the eunuch's lack of manhood; in poem 3, however, I perceive a sustained note of wounding mockery in what masquerades as pity as the poet dwells on the eunuch's sexual deficiency in painfully emotive language with a distinct suggestion of obscene double-entendre. But change of tone in itself no more proves the independence of the two pieces than similarity in subject-matter alone proves their unity, for Ovid in the Amores can be seen to be averse neither to change of tone within a single poem nor to juxtaposition of two poems on the same theme. Clearly any decision on the matter will also have to take into account his techniques of structure and arrangement.

7. See especially Lenz, loc. cit. None of those who would join the two poems have seen fit to offer any arguments at all in favour of doing so, though the burden of proof surely lies with them.


9. Only the initial vocative Bargoe tells us that the addressee is a eunuch; see 2.In.

10. See 3, 1, 5-6, 7-8, 11-12nn. It should, of course, be acknowledged that views on the tone of any particular piece are to a certain extent bound to be subjective; there will no doubt be those who see genuine sympathy in Ovid's remarks to the eunuch in poem 3.
We may observe immediately that other pairs of poems closely related in subject-matter, but different in tone, which stand juxtaposed in Ovid's Amores represent two stages in a particular sequence of events, and that the change of tone from one to the other is directly prompted by a change of scene or circumstances; the complimentary address to Corinna's maid, Nape, who is to take her mistress a request from Ovid for an assignation in Am. i. 11 is replaced by round abuse in i. 12 where we discover that the request has been refused; the poet's disgust at the idea of having an affair with a slave girl when Corinna accuses him of consorting with her hairdresser, Cypassis, in Am. ii. 7 contrasts with his flattering and conciliatory approach to the self-same Cypassis in ii. 8 when Corinna has apparently departed; and the distraught lover's anxiety when his mistress lies at death's door after a self-induced abortion in Am. ii. 13 gives way to anger at the foolishness of girls who thus put themselves at

11. See e.g. Am. i. 14. 51 and especially i. 6. 27, 41. Jäger concedes this point and gives further examples (op. cit. 31, 37), but does not successfully refute it in arguing against unity.

12. See Am. i. 11 and 12, ii. 7 and 8, 13 and 14.

13. Infelix hodie littera posse negat (Am. i. 12. 2).

14. Sensit concubitos unde Corinna tuos? (Am. ii. 8. 6); see further below pp. 328-31.
risk in ii. 14 when Corinna is out of danger.\(^{15}\) Shall we not then look upon Am. ii. 2 and 3 as a similar 'Klein­drama in zwei Akten',\(^{16}\) poem 2 making a particular request, and poem 3 showing Ovid's piqued reaction to having it refused? It seems reasonable - especially in the light of Am.i. 11 and 12, which also present a sequence of request - refusal - reaction.

But whereas the treatment in separate poems of two 'scenes' such as those of Am. i. 11 and 12, between which a substantial lapse of time must be imagined, seems natural enough, similar treatment of two 'scenes' like those of Am. ii. 2 and 3, which are more or less continuous, seems rather inappropriate. The situation does not change at all from the first of these pieces to the second\(^{17}\), and the lapse of time between them can only be imagined as momentary - just long enough for the eunuch to utter one word or make one gesture which signifies to Ovid that his rational arguments are getting him nowhere. The circumstances are in fact almost identical to those in Am. i. 6,

\(^{15}\) Di, faciles peccasse semel concedite tuto; / et satis est: poenam culpa secunda ferat (Am. ii. 14. 43-4).

\(^{16}\) Jäger 31.

\(^{17}\) Lenz argues (art. cit. 122-3) that the situation has in fact changed substantially in poem 3. He claims that lines 15-16 in that poem, fallere te potuit, quamuis habeare molestus: / non caret effectu quod uoluere duo, indicate that Ovid and the girl have already by this time had an assignation, whereas in the previous piece the poet has only just set eyes on her (2. 3 hesterna uidi spatientem luce puellam). But this seems to me to press the tense of potuit at 3. 15 much too closely; I would prefer to take it not as a genuine aorist, 'she found it possible to deceive you', (thus Lenz, art cit. 123), but as the apodosis in an unfulfilled condition with protasis suppressed, i.e. 'she could have deceived you (if she had tried)'. 
another dramatic monologue addressed to a janitor who stands between Ovid and his puella. There, each of the poet's attempts to cajole the unobliging slave into compliance gives way to a cry of frustration when he meets with no success, and before each outburst of annoyance we must imagine, as between poems 2 and 3, a momentary pause as Ovid awaits the doorkeeper's reaction18. If, then, a single poem can accommodate several changes of tone of this nature, why not the one change which takes place in similar circumstances here19?

The case for unity now certainly begins to look stronger, but the counter-arguments have not yet been exhausted, for it may be pointed out that poems 2 and 3 display distinct traces of a technique of composition habitually employed by Ovid in pairs of juxtaposed poems which show two separate stages of a particular action or treat the same theme from two different angles, i.e. the recapitulation in the second piece of specific points made in the first. For instance, full of hope in Am. i. 11, Ovid spends the first twelve lines of that poem in elaborate flattery of Nape, the 'go-between' who is to

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18. I.e between lines 26 and 27, 40 and 41, 60 and 61; for the affinities between Am. i. 6 and ii. 2 and 3, see further below p. 107.

19. Margaret Hubbard (Propertius (London 1974), 51ff.) suggests that Roman readers acquainted with the mime, which presented a series of rapidly changing scenes without any apparent break, would not have been disturbed even to find a single poem treating in continuous succession two (or more) scenes in which the situation did change considerably from one to the other.
carry a message to his mistress; in i. 12, however, following the rejection of his request, the self-same Nape feels the sharp edge of the poet's tongue.

Similarly, most of Am. i. 12 is devoted to abuse of the writing tablets upon which the message to Corinna was written and which were promised everlasting gratitude and honorific dedications in i. 11. To some extent Am. ii. 2 and 3 seem to follow the same pattern. Both pieces begin with a direct address to a eunuch which indicates his sexual status; in the first it is simply Bagoe, but in the second, the far more cutting nec uir nec femina, and the link between the two openings is reinforced by an echo in phraseology: quem penes est dominam seruandi cura (2.1.), dominam ... seruas (3.1.). And whilst Ovid argues in both pieces that if the eunuch obliges his mistress the benefits will be mutual, at 2.18 he intimates that the slave's goodwill is indispensable to her (domina est obnoxia seruo), but at 3.12 that her goodwill is indispensable to him (si careas ilia, quis tuus usus erit?). Never in single poems exhibiting changes of tone does Ovid go over old ground in this manner.

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20. Cf. especially Am. i. 11. 1-2 colligere incertos et in ordine ponere crines / docta neque ancillas inter habenda Nape with i. 12. 5-6 missa foras iterum limen transire memento / cautius atque alto sobria ferre pedem.

21. Cf. Am. i. 12. 7-30 with i. 11. 25-8. For another example of the 'recapitulation' technique see introduction to 7 below p. 330, n. 9.

22. See 2. ln.

23. See 3. ln.

24. Unless, of course, Am. ii. 9 (A) and (B) and iii. 11 (A) and (B) are to be regarded as single poems; see further introduction to (A) and (B) below pp. 372-5.
The strikingly disparate length of our two pieces, however, may still seem to remain a serious objection to regarding them as a pair of separate, but closely related, elegies like Am. i. 11 and 12 and ii. 7 and 8, for the two poems of both those pairs, though antithetical in sentiment, are roughly even in length\textsuperscript{25}. But it could reasonably be countered that there is something to be gained from disproportion in this case - that garrulity and expansiveness are in keeping with Ovid's persuasive attitude in the first piece, whilst caustic brevity is appropriate to his exasperation in the second.

For a final point we must return to the evidence of the MSS. The odds against the accidental separation of poems 2 and 3 seem not insignificant when one considers that erroneous division of poems by the vast majority of MSS, such as is postulated here, is unparalleled in the tradition of the Amores.

What, then, are we to conclude? The arguments in favour of regarding 2 and 3 as a single poem seem strong indeed, but they cannot be said to be entirely convincing, and there are enough counter-arguments to suggest that the traditional division of the two elegies should be retained, if with some reservation. That said, however, I would seriously submit that the whole issue is in fact by no means as important as it may appear to be; Ovid

\textsuperscript{25} Am. i. 11 has 28 lines and i. 12 30 lines, Am. ii. 7 and ii. 8 both have 28 lines. Note also that Am. ii. 9 is generally divided into two pieces of 24 lines and 30 lines, and iii. 11 into two of 32 lines and 20 lines.
clearly intended that these two pieces should be read consecutively, and whether they are or are not, physically conjoined is really of little consequence for the reader's ultimate appreciation of them. At least, though, it will be clear that in respect of their content poems 2 and 3 can, and should, be considered together.

The elegiac poets would have us believe that the puellae with whom they consorted were regularly placed under guard by their husbands, lovers, or keepers; and whilst it would be unwise to assume solely on the evidence provided by Latin elegy, riddled as it is with conventional motifs, that the practice actually existed, remarks

26. Cf. U. von Wilamowitz-Moellendorff, Hellenistische Dichtung (Berlin 1924) I. 235, n.1. The matter does, of course, along with the problem of whether to divide or not to divide Am. ii. 9 and iii. 11 and whether to condemn iii. 5 as unauthentic, have some bearing on the question (much-discussed in general studies of the structure of the Amores; see introduction to 5 below p. 227, n. 3) of the likely number of poems in each book. It would be wrong to allow any preconceptions in this area to dictate the relationship of our two poems, but we may at least note that if they are regarded as separate and poem 9 below is divided into two, the satisfying round number of twenty emerges for Book ii (multiples of five were standard in Augustan books of poems; cf A. Cameron, CQ n.s. 18 (1968), 329-30). G. Luck, however, who would join poems 2 and 3 (but divide poem 9), suggests not implausibly (in Antike Lyrik, ed. W. Eisenhut, 464, n. 1) that the round number may have alternatively been made up by an epilogue, now lost, which corresponded with those ending Books i and iii.

27. For the purposes of the elegists it matters not which; see introduction to 5 below p. 226, n. 1. Pichon collects many examples of the custodia motif in Roman elegy in his Index, s.v. custos.

28. The danger of basing general conclusions about the life of Roman women on the dubious testimony of the
made from time to time elsewhere do suggest that the appointment of official chaperons to guard the fidelity of women - especially married women of dubious morality - may not have been unknown. But be that as it may, there can be little doubt that the scene which Ovid envisages in the present pair of poems reflects not so much a state of affairs common in Augustan life as the poet's interest in the themes and situations of New Comedy. There is in particular an unmistakable similarity between the advice and warnings which Ovid gives to the eunuch at 2. 17ff. below and those given by the slave Palaestrio in Plautus's Miles Gloriosus to a fellow-slave from a different household who has been allotted the task

elegiac texts has not always been avoided; J.P.V.D. Balsdon's Roman Women: their history and habits (London 1962) is particularly unsatisfactory in this respect. Lilja does at least attempt to distinguish between the Roman women of literature and those of real-life (see id. 18ff.), though the nature of her generally very sound and useful book makes it easy to lose sight of that distinction. Two fairly recent articles examine specifically the relationship between the traditional role of the elegiac puella and that of the Roman woman in real-life: J.P. Hallett, 'The role of women in Roman elegy', Arethusa 6 (1973), 103-24 (a perceptibly feminist approach); G. Luck, 'The woman's role in Latin love poetry', in Perspectives of Roman Poetry, ed. G.K. Galinsky (Austin, Texas 1974), 17-31.

29. See Hor. S. i. 2. 97-8, Juv. 6. 235, Q 29-34, Tac. Ann. xi. 35. 3. Not much store can be set by Juvenal's references to custodia, one must admit, in view of their appearance in a poem pullulating with topoi which, for all their Juvenalian trappings and tone, are in essence recognizably elegiac. I think particularly of the themes of female willingness to follow a lover overseas despite the discomforts of a sea voyage (92-102; cf. Prop. i. 8 (A)), capacity to influence the
of guarding his master's concubine\textsuperscript{30}. And the position of power and prestige, with immunity from punishment, which Ovid promises to the eunuch at 2.29ff., if he plays the accomplice, was not one generally enjoyed by the contemporary real-life slave, but rather the prerogative of the \textit{callidus servus} of New Comedy\textsuperscript{31} – the resourceful rogue who so very often acts as an indispensable aide to his love-sick young master, or, if his master is old, to the enamoured son of the household\textsuperscript{32}. That there are affinities in subject-matter between Roman comedy and Roman love elegy has, of course, long been recognized and much discussed\textsuperscript{33}, but nowhere are they more immediately apparent than in the present pair of poems.

way a man treats his slaves (219-223; cf. 31-4 below), use of cosmetics (461-73; cf. Ars ii. 209-18, Rem. 351-6), abuse of maidservants (487-93; cf. Am. i. 14. 13-18) and readiness to resort to abortion (592-601; cf. Am. ii. 13 and 14).

30. See 476-7.


33. The suggestion that the themes and situations of New Comedy came to Latin elegy via a corpus of subjective Alexandrian love elegy now lost was first advanced by Leo (\textit{Plautinische Forschungen} 126ff.). Most scholars, however, in broad outline following F. Jacoby (whose justly famous article, 'Zur Entstehung der römischen Elegie', \textit{RHM} 60 (1905), 38-105, specifically set out to challenge Leo's
But if Ovid's basic ingredients are familiar, the way in which he uses them is not. By casting his material in the form of a dramatic monologue addressed by the lover himself to the slave who guards his beloved—in other words, by having the elegiac amator (who contrasts sharply with the spineless adulescens of New Comedy) take over the role of instructor in the art of connivance—he is able to produce a new variation on the traditional theory, now believe that the influence of comedy on the Roman elegists was probably direct. There is a vast bibliography on the subject (mostly dating from the earlier part of this century) from which I select some of the more notable items prompted by the work of Leo and Jacoby: V. Röelzer, De poesi amatoria a comicis Atticis exculta (Diss. Marburg 1899), R. Bürger, De Ovidi carminum amatoriorum inuentione et arte, Guelerbyti 1901, T. Gollnisch, Quaestiones Elegiaceae (Diss. Breslau 1905), P. Troll, De elegiae Romanae origine (Diss. Göttingen 1911-12), E.A. Barber in The Elegies of Propertius, ed. H.E. Butler and E.A. Barber (Oxford 1933), introduction xlviii-1, A.A. Day, The Origins of Latin Love Elegy (Oxford 1938) (with copious bibliography at 141-6), A.-M. Guillemin, 'Sur les origines de l'élégie latine', REL 17 (1959), 282-92 (see also n. 35 below); for more recent studies see Stroh 197, n. 2 (Stroh himself investigates the general question of the development of Latin love elegy from a refreshingly new angle at 197-226).

34. A favourite device of the Alexandrians which became popular with Catullus, Horace and the elegists; see Williams, Tradition and Originality 220-21, Wisbey-Hubbard's introduction to Hor. Carm. i. 27. Ovid is in general an expert at dramatic monologue, but perhaps his most accomplished pieces in this form are Am. ii. 7 and 8 (see introduction to 7 below pp. 223-30 and iii. 2; see further V.A. Tracy, 'Dramatic elements in Ovid's Amores', Latomus 36 (1977), 496-500.

35. The didactic role more frequently assumed by the elegiac poet is that of preceptor amoris to those actually engaged in love. A.L. Wheeler, 'Erotic teaching in Roman elegy and the Greek sources', CPh 5 (1910), 440-50, 6 (1911), 56-77) argues persuasively that in taking it up the Latin elegists directly adapted material from New Comedy, introducing an element of originality by casting themselves in the teaching role which the comic poets normally reserved for the lena or meretrix (cf. E. Burck, Hermes 80 (1952), 186).
exclusus amator theme. Ovid has already exercised his ingenuity on this motif in Am. i. 6, where instead of addressing himself directly to the beloved, or her door, he turns his attention to the doorkeeper (whose role is presumably much the same as that of the eunuch here); now, in our two poems, he has (apparently) dispensed with the doorstep setting and introduced a special kind of custos - a eunuch - whose personal shortcomings provide the frustrated lover with a new line of attack when all the arguments which could be addressed to any kind of slave have been exhausted. In this version of the exclusus amator motif, the centre of interest has thus been shifted from the lover himself to the custos, the domina and the uir.

Ovid seems to be working on much the same principles here in giving to himself a slightly different kind of didactic part which had previously been played by a roguish slave (cf. p. 105 above).

36. See 1. 17, 22nn.
37. Cf. Call. AP v. 23, Hor. Carm. iii. 10.
38. Cf. Tib. i. 2. 7-14, Prop. i. 16. 17-48.
39. See 2. 1n. below Bagoe.
40. Another different version appears in Am. iii. 4, where the addressee of the exclusus amator is the uir himself; at ii. 19 he is again the addressee in an even more enterprising version in which the visiting amator finds to his dismay that the uir has not taken steps to guard the domina and exclude her lovers.
Poems 2 and 3 have never been among the most highly rated of Ovid's amatoria\textsuperscript{41}, though they are not entirely devoid of humour or artistic merit. 2 has good moments as Ovid shows his usual penetrating insight into the psychology of heterosexual relationships\textsuperscript{42}, while 3 may amuse by its malicious mockery and sly innuendo\textsuperscript{43}; and whether the two pieces are taken as one continuous elegy or as an unusual kind of diptych\textsuperscript{44}, the change of tone and tactics from one to the other - facilitated by the dramatic format - is an interesting feature. But on the whole they have not been unfairly judged; technically and intellectually accomplished pieces though they may be\textsuperscript{45}, they fail to excite or to charm.

\textsuperscript{41} See e.g. Brandt 28 '... die beiden Gedichte, die nicht zu den Perlen der Ovidischen Erotik gezählt werden können und deren Verlust, zumal des zweiten, wir unschwer ertragen könnten.'

\textsuperscript{42} Cf. D'Elia, loc. cit.

\textsuperscript{43} Ovid's special talent for 'rubbing in' painful truths is demonstrated rather more attractively in Am. i. 14 where, after Corinna has ruined her own hair, Ovid dwells on its former beauty with an abundance of undeniably appealing Schadenfreude!

\textsuperscript{44} See pp. 95-103 above.

\textsuperscript{45} Jäger (25-6) goes so far as to maintain that poem 2 is constructed along the lines of a formal suasoria. Certainly the arguments which Ovid produces could be utilized in the rhetorical exercise of that name, but it is arguable that the poet's presentation of them in a dramatic setting with a series of swift transitions owes more to his own facility and imagination than to any rhetorical training. See further general introduction pp. 11-14.
1-8. Ovid puts us in the picture with a brief outline of events to date, ostensibly for the benefit of his addressee. Though the situation he presents is different, he surely had in mind here Propertius's lines at ii. 23. 3-6:

ingenuus quisquam alterius dat munera seruo,
ut promissa suae uerba ferat dominae?
et quaerit totiens 'Quaenam nunc porticus illum integit?' et 'Campo quo mouet illa pedes?'

1. quem penes: 'You who have the special responsibility.'
The preposition is used in both mundane and elevated contexts (see e.g. Cic. Agr. ii. 52 eos agros quorum adhuc penes Cn. Pompeium omne iudicium ... debet esse xuiri, Caes. Gal. vii. 21. 3 quod penes eos ... summam victoriae constare intellegebant; Fast. i. 119 me penes est unum uasti custodia mundi, Verg. A. xii. 59 decus imperiumque Latini te penes) and is not, as Lenz claims, archaic or in itself particularly grandiloquent; if it has any special force, it is that of conveying exclusive control or responsibility. For its position following the word it governs cf. Hor. Ars 71-2 usus / quem penes arbitrium est et ius et norma loquendi (with Brink's note).

dominam seruandi: here simply 'looking after your mistress', but cf. 3. ln. There is no real reason to doubt the reading of the majority of the MSS, since the gerund with object accusative replaces the more generally
preferred gerundive construction, particularly in the
genitive case, with increasing frequency from Sallust
onwards; see Hofmann-Szantyr 596, Kühner-Stegmann II. i.
735.

Bagoe; Bagous (or Bagoas; see below) was the name of
several notorious Persian eunuchs (see RE 2.2771-2)
which eventually became synonymous with eunuchus itself
(see Plin. Nat. xiii. 41). Ovid's use of it here serves
to tell us that his addressee is a eunuch, but relieves
him of the need to make any explicit reference to the
fact in the present poem (see introduction above p. 97 and

Eunuch slaves were common figures in the ancient
world from the earliest times to the late Roman and
Byzantine periods. In Rome they became increasingly
prominent from the end of the Republic onwards and were
influential figures in the late Empire in the east (see
M.K. Hopkins, 'Eunuchs in the later Roman Empire', PCPhS
19 (1963), 62-80, and in general RE, Suppl. 3. 449ff.).
The specific situation which Ovid presents here certainly
seems to be rooted in literature rather than reality (see
introduction above pp.103-4), but there are a number of
references not only in literary but also in historical
texts to eunuchs in demeaning roles as ladies' maids
(see e.g. Ter. Eu. 167-9, 583ff., Juv. 6. 0 15-20, Claud.
in Eutr. i. 106-9, Amm. Marc. xviii. 4. 4, Hist. Aug.,
We may be sure that they were openly despised (see e.g. Hor. Carm. i. 37. 9-10, Epod. 9. 13, Sen. Ben. v. 16. 6, Mart. v. 41, Juv. 6. 513-15, 14. 91, Claud. in Eutr. i. 330ff. - lack of physical strength is a particularly frequent taunt (see e.g. Ter. Eu. 231, 357, Mart. iii. 58. 32, Juv. i. 22; cf. Am. ii. 3. 7-8)), and it comes as no surprise when Ovid's tone of at least moderate civility in the present poem gives way to one of sneering sarcasm in the sequel, 3 below (see introduction above p. 97).

(Kenney's emendation of the spelling of the vocative here to Bagoa (Notes 59-60) has won the support of all subsequent editors. There is certainly something to be said for it; for by far the most commonly attested forms of the name are the Greek Βαγώς (D.S. xvii. 5, Plu. Moralia 337E, 340B, Alex. 67, App. Mith. 10, Arr. Ind. 18. 8, Luc. Eun. 4. 5, J. AJ xvii. 44, Ael. VH iii. 23, Hld. Aeth. viii. 12, POxy I. 12. ii. 12; a minor variant Βαγώς appears in a Greek papyrus from Egypt (Sammelb. I. 378)), and its Latin equivalent Bagoa (Quint. Inst. v. 12. 21, Plin. Nat. xiii. 41 (genitive Bagou; for this termination, see Neue-Wagener I.207-8), Curt. vi. 3. 12 (genitive Bagoae), 4. 10, 5. 23, x. 1. 2). Bagous, which would give the vocative Bagoe, is to be paralleled only by Βαγώς at Strabo xv. 3. 23. Not much faith, it is true, can be placed in the MSS of Strabo, which are, as Kenney reminds us (Notes 59, n.9), of 'notorious badness'; but though their readings cannot for that reason be used to support readings in other texts, neither can they disable
them if the latter have independent merit. We should examine first, therefore, the credentials of the reading Bagoe in Ovid's Amores, a text of which the tradition is, as it happens, relatively 'good'.

Bagoe in our passage in fact has excellent MS support (for the minor variant Bagoge, see Goold, Amat. Crit. 12); and, what is more, error such as is postulated here (i.e. false declension of a proper name with virtually complete consensus codicum) is unparalleled in the tradition of the Amores, Ars and Remedia (indeed, 'unusual' vocatives in particular may be seen to have been faithfully transmitted by all the MSS: e.g. Borea at Am. i. 6. 53, Aeacide at Ars i. 691). On internal grounds, then, Bagoe would seem to be unimpeachable, and, by virtue of its independent strength, even to lend support to the otherwise doubtful Baγςος in Strabo.

Even the external evidence is perhaps not as damning as it might at first appear; for the name we are dealing with is in origin neither Greek nor Latin, but Persian (see below, and further F. Justi, Iranisches Namenbuch (Marburg 1895, reprinted, Hildesheim 1963), 59-60), and some variation in its Hellenized, and subsequently Latinized, form is therefore surely not at all unlikely (for some examples of variant forms of foreign proper names found in Greek papyri, see F. Presigke, Namenbuch (Heidelberg 1922), 'Anhang', 503-26). Clearly we must assume, leaving aside a number of variants obviously descended from Semitic sources (see Justi, loc. cit.), that the form in -ας / -as
had become standard by the first century A.D., but it is possible that a parallel form in -os / -us (cf. the attestation of both Ἀρκάδιας and Ἀρκάδιος, and Γονδαβούνας and Γονδαφούνδος (ap. Justi 26, 120)) was known and used at an earlier time, the two attestations of the name in Ovid and Strabo, interestingly, being amongst the earliest we possess in either form.

The case for the vulgate Bagoes, then, would seem to be strong enough to warrant its retention, and Kenney's Bagoa, though remaining a possibility, cannot be considered a necessity.)

2. 'Pay attention while I go over just a few pertinent points with you.' Ovid prepares the eunuch for an important and (he hopes!) convincing lecture. For peragere in this sense cf. Fast. v. 680 peragit solita fallere uoce preces, Liv. i. 32. 6 peragit deinde postulata, and for the absolute use of uàcare (instead of the usual construction with the dative) cf. Prop. iv. 6. 13-14 Caesar / dum canitur, quaeso, Iuppiter ipse uaces.

3-4. The colonnades of Rome, where young women were apparently in the habit of taking leisurely strolls, feature prominently in Ovid's guides in the Ars to the best hunting-grounds for aspiring lovers on the look-out for a congenial partner; see i. 67-8, 71-4, iii. 387ff.; cf. i. 491ff.; Rem. 627-8, Catul. 55. 6, Prop. ii. 23. 5-6, 32. 11-12,
iv. 8. 75. The particular portico to which he refers here adjoined the temple of Palatine Apollo which Octavian had vowed in return for his victory over Sextus Pompey in 36 B.C. and which was dedicated in October 28 B.C. (see Suet. Aug. 29. 3 templum Apollinis in ea parte Palatinae domus excituit quam fulmine ictam desiderari a deo haruspices pronuntiarant; addidit porticus cum bibliotheca Latina Graecaque; cf. Aug. Anc. 19, Vell. ii. 81. 3, D.C. liii. 1. 2); we are told by the scholiast on Pers. 2. 56 that a row of statues between the columns of the portico represented the fifty daughters of Danaus (cf. Danai ... agmen, 4) and that opposite them in the open air stood equestrian statues of the fifty sons of Aegyptus who, with one exception, were murdered by their wives, the Danaids (for the story see Roscher, Lexicon I. 949-52, Enk on Prop. ii. 31. 4, Brandt on Ars i. 73ff.).

The temple and portico, which were among the most splendid buildings of Augustan Rome (for further description see S.B. Platner and T. Ashby, A Topographical Dictionary of Ancient Rome (Oxford 1929), 16-17, Nisbet-Hubbard on Hor. Carm. i. 31. 1), are the subject of serious appreciation by the poets elsewhere (see Tr. iii. 1. 59-62 and especially Hor. Carm. i. 31, Prop. ii. 31), and undoubtedly Ovid's depiction of the portico here simply as the promenade of eye-catching women will have done nothing to endear him to the Augustan establishment.

4. illa quae ... porticus ... habet: i.e. illa porticu quae ... habet. Juggling with the position of the antecedent is
one of Ovid's favourite stylistic ploys (see Barsby 26); here its two components (illa and porticus) are split between the main clause and the relative clause.

5-8. Ovid is at pains to make his attempt to secure an assignation seem fraught with as much difficulty as possible, laboriously reporting no less than four stages in the process: he made his request; the girl told him she was not at liberty to grant it; he asked why; she gave the reason. It is a calculated build-up to cura molesta tua est (8) which completes Ovid's scene-setting introduction.

5. placuit: see 4. 17n.

misi scriptoque rogaui: some editors have been troubled by the use of mittere here. Brandt, Harder-Marg and Lenz understand puerum misi (cf. Pl. Per. 165-6 puerum uolo / mittere ad amicam meam, ut habeat animum bonum; see further ThLL 8. 1181. 41ff.), but the absolute use of mittere = epistulam (uel. sim.) mittere is well attested (cf. Cic. Att. xii. 12. 2 institui cotidie mittere, and for further examples see ThLL 8. 1184. 79ff.). For the general use of letters in courtship cf. Am. i. 11 and 12, Ars i. 437-86, iii. 469-98.

The crudely explicit noctemque, which appears in some later MSS for scriptoque, perhaps emanates from a gloss on rogaui and could have been substituted in the text for scriptoque by a scribe who understood well enough
the absolute use of *mittere* but not that of *rogare*; the latter is, of course, frequently used absolutely as an erotic euphemism (cf. 7. 25n.).

6. *non licet*: 'I can't', 'I'm not at liberty to (comply)'; cf. Ter. An. 804-5 *sic (agimus) / ut quimus ... quando ut uolumus non licet*.

8. *nimium ... cura molesta tua est*: 'Your tutelage is too oppressive', 'makes things too difficult' (cf. Ars iii. 601-2 *incitât et ficti tristis custodia serui / et nimium duri cura molesta uirii*). Ovid takes up this point at Am.ii.3. 15-16, but whereas here he makes it possible for the *custos* to believe that his vigilance is a deterrent of some significance, there he maintains that it has nuisance-value only and presents no real obstacle to determined lovers. Cf. introduction above p. 101.

9-16. The sequence of thought is (I think) as follows: 'You are a fool, *custos*, if you do not keep on the right side of those who matter (9-10) - the girl's *uir* is a fool too in imagining that there is any point in guarding her (11-12). but let him have his silly ideas (13-14) - *she* is the one who can reward you for your services' (15-16). The remark on the foolishness of the *uir* seems to be the beginning of a digression which Ovid abruptly cuts short: 'Her *uir*, incidentally... but never mind about him.'
9-10. *si sapis* ... *desine*: a note of controlled menace, contrasting with Ovid's fairly bland tone in much of the rest of the poem (but cf. 41-50, 61-2 below), arises from skilful choice of words and word-order. The strong *odium* ...

... *merere* demands our attention in the hexameter, but the sense is not complete until we reach *desine* at the beginning of the pentameter - a literally and metaphorically arresting use of enjambement (cf. 63-4 below, 6. 2nn.) - and the admonitory tone is heightened by the use of the impassioned *o* with the vocative (see 9 (A). 1-2n.) and the basically colloquial expressions *si sapis* and *mihi crede* (see Hofmann, Lateinische Umgangssprache 126, 134, 199-200), to which the Latin poets often resort when a ring of extra intensity is required (the precise tone varies according to the context; see Tränkle, Sprachkunst 9-10).

10. The sentiment is proverbial; cf. Enn. *Trag.* 348 (Jocelyn)

*quem metuunt oderunt: quem quisque odit, periisse expetit*

(see further A. Otto, Die Sprichwörter und sprichwörtlichen Redensarten der Römer (Leipzig 1890, reprinted, Hildesheim 1962), 252).

*perisse*: here the perfect infinitive may be preferred to the present (which appears in some MSS) simply on account of its temporal significance, since a 'pure' perfect is obviously entirely appropriate (*perisse cupit = 'wishes him dead' (literally 'to have died')) , and indeed it seems probable that it was standard in expressions of this
particular sentiment (note the fragment of Ennius cited above and also Lucil. 184 (Marx) ut per(i)isse uelis, quem uisere nolueris. Cf., however, 7.19n.


non sapiens: the type of stupidity which Ovid sees fit to abuse in the elegiac *uir* is, as usual, his inability to reason out the best way of treating his puella. Of course, Ovid finds fault with whichever line of action the unhappy man decides upon: here and in *Am.* iii. 4 his strict vigilance is naïve and tiresome, whilst in *Am.* ii. 19 his easy compliance spoils the fun.

11-12. *quid enim seruare laboret / unde nihil, quamuis non tueare, perit*: 'Why else' (*enim*: see below) 'should' (or 'would') 'he bother to guard what loses nothing even if one leaves it unguarded?' Doubtless a veiled reference to the sexual parts of a woman's body; cf. *Ars* iii. 89-90 *ut iam decipiunt* (uir) *quid perditis? omnia constant;/ mille licet sumant, deperit inde nihil, *Priap.* 3. 1-2 (Buecheler: obscure *poteram tibi dicere: da mihi, quod tu / des licet assidue, nil tamen inde perit* (a piece attributed to Ovid by the elder Seneca at *Con.* i. 2. 22). See further Brandt, 'Anhang' 212.

11. *enim*: an idiomatic use of the conjunction (particularly common in rhetorical questions) to introduce an explanation
for the previous statement; here a conditional clause is suppressed: 'The uir too has no sense, for (if he had) why would he bother ... '; cf. Petr. 97. 9 scio te ... ad occidendum me uenisse, quo enim secures attulisti? See further OLD s.v. 3b, F. Hand, Tursellinus seu de particulis Latinis commentarii (Leipzig 1829-45, reprinted, Amsterdam 1969) II. 390.

laboret: there would seem to be little to choose between the laboret of PS₅ and the laborat of Y₅, since both suit the rhetorical question equally well. But laboret (deliberative or potential subjunctive; see Hofmann-Szantyr 571, E.C. Woodcock, A New Latin Syntax (London 1959), 133) seems the more elegant (also the less immediately comprehensible and therefore the more open to corruption).

Some of the recc. give second person singular (labores, laboras) instead of third. Doubtless the combination of third person in line 11 with ideal second person (tueare) in line 12 baffled not a few scribes, who consequently resorted to 'emendation' by the most obvious method.

13-14. Not only the uir stultus but every elegiac lover is prone to self-delusion (cf. 47-60n. below) when the fidelity of his puella is in doubt; cf. Am. i. 4. 69-70, iii. 14, [Tib.] iii. 20, Prop. ii. 32. 25-6 and see further 5. 7-12 nn.
13. gerat ille suo morem ... amori: 'Let him indulge his passion'. For the construction cf. Cic. Quint. 9
Sex. Naeui studio et cupiditati morem gerunt; see further ThLL 6. 1942. 41ff., OLD s.v. mos 6.

furiosus: the description of love as furor, 'madness', is a favourite poetic cliché (see Serv. A. iv. 69 'furor enim est amor in quo nihil est stabile'; cf. Catul. 64. 54 indomitos in corde gerens Ariadna furores, Verg. A. i. 658-60 ut ... Cupido / ... furentem / incendat reginam, Prop. i. 1. 7 mihi iam toto furor hic non deficit anno, and especially Am. i. 2. 35 where Furor takes part in Cupid's triumph as a member of his entourage; Pichon collects further examples s.v.), but I have found no parallels for the related adjectival use of furiosus, and probably the word is simply meant as a hyperbolical synonym for stultus here (see ThLL 6.1620.15ff.). The epithet normally used of the madness of love is insanus (see e.g. Ep. 12. 193, Ars i. 372, ii. 563, Tib. ii. 6. 18, Prop. ii. 14. 18, iii. 17. 3).

For adjectives in -osus see 4. ln.


castum: not 'chaste' but, as often in elegy with reference to both wives and mistresses, 'faithful'; cf. Am. iii. 4. 3,
Tib. i. 3. 83, Prop. iii. 12. 15 (further examples at ThLL 3. 566. 53ff.; see also G. Luck in Perspectives of Roman Poetry 20ff.).

quod: we might expect quae, but the more general neuter suits the gnomic nature of the sentiment. Cf. 5. 9n.

placet: see 4. 17n.

15-16. The custos is to grant his domina freedom to indulge in erotic adventures, with a view to getting her in return to grant him freedom proper (cf. 39-40 below, Am. i. 6. 25-6). Ovid carefully avoids any direct qualification of libertas in 15 in order that he may exploit fully the humorous potential of the idea of a slave being able to grant freedom to his mistress, and in 16 the notion of reciprocation is neatly reflected in the construction of the line (Christopher Marlowe renders the couplet well in English: 'Stol'n liberty she may by thee obtain, / Which giving her, she may give thee again'); cf. 1. 22, 5. 31, 57-8, 10. 8nn., Frécaut 35.

huic ... / ... illi ... illa: huic in 15 indicates the puella as opposed to ille, the uir, in 13. Illi and illa in 16, however, refer again to the puella. When these two demonstrative pronouns are used in close proximity they do not, generally speaking, designate the same person, as they do in the present couplet (see Hofmann-Szantyr 475), but the poets use them with considerable flexibility; see
E. Wölfflin, 'Zur Geschichte der Pronomina demonstrativa', *All 12* (1902), 239-46.

15. *furtiuas*: for the clandestine element in elegiac love-affairs see 8. 8n.

16. Though a Roman woman *sui iuris* may herself manumit a slave with the consent of her *tutor* (see W.W. Buckland, *A Textbook of Roman Law from Augustus to Justinian* (Cambridge 1921), 166-9), the most likely method of obtaining freedom for her favourite would be by interceding with the *dominus* on his behalf. But doubtless Ovid's conception of slavery and emancipation here owes more to literature than to real-life (see introduction above pp. 104-5).

17-40. Ovid now proceeds to emphasize for the *custos* the potential advantages of aiding and abetting his mistress's illicit love-affairs, with detailed instructions on how to play the part of the accomplice without putting himself in any danger. There is a lot that he can do in a passive role, the poet claims, simply by turning a blind eye and asking no questions (18-26), but he can actively help things along a little by getting himself a reputation for making false accusations (35-8); in return, he will be able to lord it in his own household without fear of recrimination (29-34), and ultimately he may hope to win his freedom (39-40).

The whole passage has a flavour which smacks strongly of New Comedy (see introduction above pp. 104-7).
17. *conscient esse uelis?:* a sudden direct question ensures that the attention of the *custos* does not wander. The 'accomplice' or 'confidant' (*conscius*) in elegy is normally a woman: see *Ars* i. 353-4, iii, 621ff.

*domina est obnoxia seruo:* a startling reversal of the conventional relationship; cf. 15-16 above, 3. 11-14nn.

18-27. These lines constitute one of three passages in the *Amores* (the other two being i. 13. 11-14 and 33-4) which are present in the *recc.,* but not in the original text of any of our oldest MSS (i.e. they are transmitted by the β, but not the α, branch of the tradition; for the use of these significations see general introduction, p. 16). Their authenticity has consequently been in dispute - denied on the one hand by Munari (pref. xxii-xxiv) on the basis of arguments presented by Lenz (*RAL* s. 6, vol. 13 (1937), 392-3 and *JMW* 264 (1939), 75-8), and defended on the other in part (i.e. with the exception of the couplet 23-4) by Kenney (*CR* n.s. 5 (1955), 13-14 and *Man. Trad.* 9), and in entirety by e.g. K. Büchner (*loc. cit. *), Jäger (*op. cit.* 27-9) and now, in a recantation of his earlier view, even Lenz himself (edition 207-8).

An acute observation by Kenney has given us good reason to suppose that at least one of the disputed lines (27) was present in a MS from which the common ancestor of our oldest witnesses *PSY* (i.e. α) was directly or indirectly copied: 'At 31 P has *honores* for *inanæs.* The corruption is by no means an obvious one, and can have
come from nowhere but the honores of 27, which must therefore have stood in P's ancestor (CR n.s. 5 (1955), 14 (Kenney's italics; cf. Man. Trad. 9)). If Kenney's theory is correct (see further 3ln.), we may be reasonably sure of two things: (i) that the β MSS do, as is generally believed, descend from the 'archetypal' text independently of the α group, which means that their testimony is indispensable to the modern editor, and (ii) that line 27 at least was not the work of a mediaeval forger. We cannot, however, purely on the basis of this, say anything about 18-26, for it does not necessarily follow from the strong probability that 27 was contained in some ancestor of P's that the rest of the disputed lines were contained there also; nor can we even be certain that 27 is authentic, since, theoretically at any rate, it (and indeed the whole passage) could have been interpolated in antiquity.

But there are other grounds for believing that line 18 as well as line 27 is unlikely to have been interpolated in mediaeval, or in fact in ancient, times; for it is most improbable that interpolators in either period were 'astute enough to provide a sound palaeographical reason why their forgeries should appear liable to be omitted by scribes' (A.G. Lee, CR n.s. 2 (1952), 175; cf. Madvig, Adversaria Critica I, 92). 'Saut du même au même' (from conscius in 17 to conscius in 27) would clearly account for the accidental omission of 18 and 27 and also, of course, 19-26 if they were present in the exempla but we still cannot know for certain whether they were or not.

Lines 19-26 in fact form a self-contained and, prima
facie at any rate, an eminently insertable passage - a string of exempla inspired by dissimulare licet in 18 - and the devil's advocate might easily conjecture that 19-26 were indeed interpolated, either at a pre-archetypal stage, if these lines were in the exemplar of α, or, if they were not, at a later stage and in one branch of the tradition only. If 18 and 27 alone were genuine, we should read thus:

\[
\begin{align*}
17 & \quad \text{conscius esse uelis? domina est obnoxia seruo} \\
18 & \quad \text{conscius esse times? dissimulare licet.} \\
27 & \quad \text{conscius assidues commissi tolet honores:}
\end{align*}
\]

The sense is quite acceptable, and anaphora at the beginning of three successive lines is not unparalleled in Ovid's elegiacs (cf. Ep. 2. 49-51, Pont. ii. 6. 21-3, iv. 3. 15-17, 7. 7-9). All highly speculative, of course, but not impossible, and enough to emphasize that only the sense and style of the passage, as Kenney indeed has intimated, can be decisive in the end.

In sense, lines 18-27 are perfectly apt, both in themselves and within their immediate context: the section 17-40 shows Ovid attempting to win the eunuch's cooperation by persuading him of the benefits to be gained by being a confidant and of the ease with which he might enact that role; twice, however (18-26 and 31-8), he breaks off to allay the slave's natural fear of being found out and suffering accordingly (cf. Pl. Mil. 305-12). It could be argued that 28 coheres well with 17, but how much better it coheres with 27, and how much more
pointed it is in the wake of 19-26!

In style, so typical is the disputed passage of Ovid's manner of composition that, had it come down to us under no ancient author's name, few scholars, I suspect, would have hesitated to attribute it to the poet from Sulmo. It might, for instance, be observed:

(i) that we are intended, as often in Ovid, to picture for ourselves from the poet's own words - usually a sudden direct command or question, and here conscius esse times? (18) - the reaction of his silent addressee; cf. Am. ii. 8. 9-10, 23-4, iii. 2. 21-4.

(ii) that the use of anaphora to point some kind of contrast (conscius esse uelis? ... / conscius esse times?) is a recognizably Ovidian trait; cf. Met. i. 470-71 quod facit auratumst ... / quod fugat obtusumst.

(iii) that the paratactical structure of lines 19-21 is closely paralleled by that of Am. ii. 4. 19-24 and 37-8; cf. also Ars ii. 299-304.

(iv) that Ovid is noticeably fond of (a) dissimulare (18) beginning the second half of a pentameter (14 times in all), and (b), when in didactic or semi-didactic vein, the so-called future imperative in -to (putato, 19); cf. Am. i. 4. 29 iubeto, 35 sinito, 8. 85 timeto, 95 caueto, Ars i. 139 sedeto, 353 uideto; (further examples are collected by A. Zingerle, Ovid und sein Verhältnis zu den Vorgängern und gleichzeitigen römischen Dichtern (Innsbruck 1869-71, reprinted Hildesheim 1967), I. 13).

One is almost tempted to say that any forger who was capable of producing such an accumulation of Ovidian
features within such a short space deserved to succeed; but clearly the rational conclusion must be that these lines present the *ipsissima verba* of Ovid (for a detailed defence of 23-4, separately suspected by Kenney, see below *ad loc.*).

18. *conscius esse times?*: see above p. 126.

*dissimulare*: see 4. 16n.

19-26. The catalogue of female ruses which Ovid here instructs the *custos* how to ignore, he extends and instructs the *puella* how to use at *Ars* iii. 61f.


*misisse ... / ... erit*: in sense there is nothing to choose between these readings, which are given by ç, and those which are given by w (*scripsisse ... / ... eat*); the latter, however, produce a slightly more heavy-handed effect, and since style is the only criterion by which we can judge here, ç's readings may be preferred.

19. *putato*: the archaic 'future imperative' in -to occurs most frequently in legal language (see Kühner-Stegmann
II. i. 196), and Ovid makes good use of its authoritative tone in didactic and semi-didactic contexts (see above p. 126). *Putare* is one of the verbs which most frequently employ this form of the imperative, though *puta* is also found (see Kühner-Stegmann II.i.199).

20. *ignotus ... notus*: Ovid's verbal wit and dexterity frequently manifests itself in the form of paronomasia (the use of cognate terms to give a sense of balance or antithesis); cf. *Am. i. 9. 4 senex ... senilis, ii. 4.*

21-2 *culpet / culpantis, 23-4 molliter ... / ... mollior,*

25-6 *canit ... / ... cantanti,* and see further Frécaut 37-9.

21-2. The claim to be visiting the house of a friend or relative - especially one who pretends to be sick - is frequently cited as one of the regular feminine ruses used to contrive a rendezvous with a paramour (who will of course be waiting at the house in question); cf. *Ars iii. 641-2 fallax aegrotet amica / et cedat lecto quamlibet aegra suo,* Mart. xi. 7. 7-10 *aegram simulabis amicam? / haerebit dominae uir comes ipse suae, ibit et ad fratrem tecum matremque patremque,* Juve. 6. 235-8 *tum corpore sano / aduocat (mater) Archigenen onerosaque pallia iactat. / abditus interea latet et secretus adulter / inpatiensque morae silet et praeputia ducit.*

21. *affectam*: both *affectam* and the variant *afflictam* would seem to give the requisite sense here, but investigation
reveals that *afflictus* requires a causal ablative such as *morbo* when it is used adjectivally with the meaning 'ill' (see *ThIL* 1. 1234. 42-50) and that the absolute use of it as the equivalent of *aegrotans* is unclassical (see *ThIL* 1. 1238. 65-74); *affectus*, on the other hand, is used in this sense both with a causal ablative and absolutely, as here; cf. Prop. ii. 28 (A). 1 Iuppiter, *affectae tandem miserere puellae*, Sen. Con. ii. 4. 4 misit ad me affectus, aeger (see further *ThIL* 1. 1206. 40ff.).

22. The general sense of this line is clear enough - the *custos* is to go along with the 'sick friend' story - but the precise wording is open to dispute.

The second foot of the verse, where the MSS are divided between *judiciis* and *indicuis* (a common confusion; cf. *Tr.* ii. 80, and see further *ThIL* 7. 1145. 78), may profitably be considered first. 'According to your evidence, let her (the *amica*) be sick' (i.e. 'You can say that she is sick') seems to be the interpretation of those editors who favour *indicuis* (see e.g. the translations of Bornecque, Munari and Lenz; that of Harder-Marg is masterly in its ambiguity!). This may seem unobjectionable, but it is doubtful whether testimony favourable to the 'defendant', as that of the *custos* obviously would be here, could be described as *indicium*, since that word, when used in a legal or quasi-legal context such as we should be obliged to assume if we accepted it, normally
refers to incriminating evidence (see ThLL 7. 1146. 2ff, and cf. 53n.) proffered by an index (i.e. not merely a 'witness', but an 'informer'; see indicibus, 41, and 7.25n.). Indiciis, on the other hand ('in your eyes' or 'as far as you are concerned (let her be sick)'), allows Ovid's specific recommendation here to point to the same general expedient as all the others in the passage 19-26, namely, the undemanding practice of self-deception. For the expression cf. Ep. 3. 104 semper iudiciis ossa uerenda meis, Ars ii. 416, Pont. iii. 5. 52, iv. 3. 16 (all of which exhibit the use of the ablative plural, instead of the more common singular for metrical convenience).

Now we may return to the first foot of the line. A paratactical presentation of hypothesis (21) and reply (22) is obviously desirable (cf. the construction of lines 19 and 20) and the clumsy uisaque and uisa et can accordingly both safely be eliminated. The adoption of iudiciis rather than indiciis automatically, of course, rules out uisat et - clearly an attempt to restore the metre after iudiciis was corrupted to indiciis. We are left with the simple and perfectly tolerable uisat: 'let her make the visit; as far as you are concerned she can be sick' (for the asyndeton cf. Ars ii. 294 perde nihil; partes illa potentis agat).

Heinsius's uisere, which he supports by citation of numerous parallels for the Graecism ire uisere ad aliquem (cf. especially Ter. Hec. 188-9 aegram esse simulat mulierem. / nostra ilico it uisere ad eam), is palae-
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graphically plausible, and undeniably attractive, but it is not demonstrably necessary, and should perhaps be regarded as an example of his 'weakness for those "elegant" conjectures which seem aimed at correcting the author rather than his copyists' (E.J. Kenney, The Classical Text 58; cf. 4. 23-4, 6. 6m.).

The sense and Latinity of these, rather than any other, lines within the disputed passage 18-27 (see above pp.123-7) have given editors cause to doubt Ovidian authorship. Lenz based his original condemnation of the whole passage largely on the 'oddities' of this couplet (RAL s. 6, vol. 13 (1937), 393 and JAW 264 (1939), 77; cf. Munari, 38(app. crit.), and Kenney has seen fit to reject it alone (CR n.s. 5 (1955), 13).

Lenz's initial objection to the sense of the couplet - that it recommends in *imposita gremio stertere fronte* something physically impossible - is surpassed in absurdity only by his subsequent attempt, in his volte face on the question of authenticity, to defend the recommendation of the impossible after all (edition 207-8). Kenney's objection on grounds of content, however, is more substantial; he points out that 'the rest of the passage consists of variants on *dissimulare*, while this couplet is a recipe against boredom'. Certainly, the simple meaning of 23-4 must be, 'If she is slow about it, so
that the long wait does not weary you, you can put your head down and snore away', and one could perhaps agree that a remark which appears prima facie to display concern for the personal comfort of the custos seems a trifle out of place here (though I would not find the couplet for this reason alone as totally unacceptable as Kenney obviously does; cf. id., CR n.s. 7 (1957), 16). I do wonder, however, whether what lies behind the suggestion for avoiding boredom - or perhaps better 'impatience', (see ThLL 6. 349. 73ff.) - is the thought that if the custos should become tired of waiting, he might well go to investigate the delay and thus inevitably discover something which would, from his point of view, be best left undiscovered. If this interpretation is possible, and, though it makes some demand upon the reader's powers of imagination, I believe it is, the couplet 23-4 is in sense perfectly in line with the rest of the passage in that it suggests yet another means by which the custos can avoid direct confrontation with the truth.

Objections to the language of the couplet have concerned the use of (a) si faciet tarde (23) and (b) stertere (24). The former has now been vindicated by one of its erstwhile attackers (Kenney (CR n.s. 7 (1957), 16) discovered that facere + adverb is not, as Lenz had claimed (and he and Munari had agreed) unclassical; see ThLL 6. 120. 21ff., and cf. Jäger, op. cit. 27), but the latter deserves further discussion.
Munari and Lenz originally took exception to *stertere* as a word of low stylistic level, being for the most part confined to comedy and satire. It never occurs in Vergil, Silver Latin epic, Seneca's tragedies, Horace's lyrics, Catullus, Tibullus or Propertius, but is found five times in Petronius, three times each in Plautus, Horace's hexameter works and Martial, and once each in Terence, Lucretius and Juvenal (in addition *destertere* occurs once in Persius); in Ovid it is attested once elsewhere as a variant (Ep. 8.21), but within a couplet which has also been condemned as an interpolation by Munari amongst others (see e.g. Palmer's note ad loc., but contra A. Ker, Ovidiana, 227-8). The work of scholars such as Axelson (*Unpoetische Wörter*, Ch. 2) and Tränkle (*Sprachkunst*, Chs. 1 and 2), however, has shown that poets writing in the 'higher' genres of Latin verse, Ovid included, do on occasion admit words of a low stylistic level for reasons sometimes obvious and sometimes not, and it would certainly be rash to adjudge the couplet 23-4 un-Ovidian simply because it contains an apparent vulgarism.

Is it possible to detect any special reason for the admission of the unrefined *stertere* here? Lenz has suggested, again in his recantation (edition 208), that the use of the word may represent a conscious attempt to address a common sort of fellow in his own language ('in seinem Jargon'), but this seems doubtful, since, if it were true, one might reasonably expect to find a
considerable number of vulgarisms appearing throughout the poem; the only other word of demonstrably low stylistic level I can identify, however, is plorabit in line 59 (see n. below ad loc.). I think we must rather consider whether the word was capable of carrying any particular nuance(s) appropriate to the context. A study of the circumstances in which this fairly uncommon word is used elsewhere reveals that its tone is most often contemptuous (e.g. Hor. S. i. 3. 17-18. noctes uigilabat ad ipsum / mane, diem totum stertebat; cf. Lucr. iii. 1048, Mart. vii. 10. 6) but sometimes simply jocular (e.g. Mart. xi. 104. 15-16 et quamuis Ithaco stertente pudica solebat / illic Penelope semper habere manum; cf. Hor. S. i. 5. 19), and hence it seems possible that Ovid could have chosen to use it here to introduce a light-hearted, bantering note. Interestingly, stertere is occasionally used to indicate not that a person is indeed sound asleep, but that he is making ostentatious pretence of being asleep; e.g. Juv. l. 57 doctus et ad calicem uigilanti stertere naso; cf. Pl. Mil. 819-20, Petr. 22, 85 (most of us will have witnessed snoring put to that effect!) It would certainly not be surprising to find stertere so used in a context such as the present one where pretence is of the essence; Ovid might easily advise the custos to feign sleep in order to be able to claim ignorance of any suspicious behaviour on the part of his mistress. But this interpretation of stertere in line 24 does not cohere well with line 23 as we have it,
and since the textus receptus yields tolerable sense, I am content to accept it.

25-6. nec tu ... / ... nec tu: for the admonitory force of the personal pronoun cf. Hor. Carm. i. 11. 1 tu ne quaesieris, scire nefas ... (with Nisbet-Hubbard’s note).

25. The cult of the Egyptian goddess Isis in Rome (for which in general see Roscher, Lexicon III. 403-7, F.V.M. Cumont, Les religions orientales dans le paganisme romain (Paris 1906, 3rd edn. 1929), 127-58, K. Latte, Römische Religionsgeschichte (Munich 1960), 282-4, R. Merkelbach, Isisfeste in griechisch-römischer Zeit (Meisenheim am Glan. 1963)) required her devotees to attend twice-daily rituals and twice-yearly festivals, for which they prepared with a period of retreat in the temple and abstinence from sexual relations (secubitus; see K.F. Smith on Tib. i. 3. 25); obviously, therefore, it was almost tailor-made for a woman who wanted to avoid obliging a lover (see e.g. Am. i. 8. 74, Prop. ii. 33 (A), iv. 5. 34) or deceive a custos, as here (cf. Ars iii. 635-6 (quid faciat custos) cum sedeat Phariae sistris operata iuencae, / quoque sui comites ire uetantur, eat). The religion of Isis seems to have become particularly popular with women in the Augustan period (it was not, however, a cult from which males were entirely excluded: the most important priests were men (see J.G. Griffiths on Apul. Met. xi. 9)), and
there may well be some truth in the poets' explanation of its special attraction (cf. Tac. Ann. ii. 85, J. AJ xviii. 65-80).

linigeram: it was customary for the priests and worshippers of Isis to wear linen garments (see Met. i. 747, Tib. i. 3. 30, Hdt. ii. 37 (with A.B. Lloyd's note)), and the adjective is sometimes transferred to the goddess herself; cf. Ars i. 77, and for the Greek equivalent λυνδόνιος, Hymn. Is. 1. Here we have an example of one of the early editions preserving a true reading, which it took, perhaps, from an original copy of the text now lost — the journey to the printing press was at that time one from which many MSS did not return.

ad Isin: i.e. ad templum Isidis (cf. Catul. 10. 26-7 uolo ad Serapim / deferri; see further ThLL 1.481.63ff.). The temple stood on the Campus Martius adjoining that of Serapis (see Platner and Ashby, Topographical Dictionary 283-5). For the spelling Isin see Kenney, Notes 60.

26. nec tu curua theatra time: cf. Ars iii. 633 quid faciat custos, cum sint tot in Vrbe theatra? The theatre is one of the places which Ovid specifically recommends to men looking for a girlfriend: sed tu praecipue curuis uenare theatris (Ars i. 89) ... theatra / nunc quoque formosis insidiosa manent (Ars i. 133-4). But though the
girl might hope to be spotted there by some amorous young blood (cf. *Ars* i. 99 *spectatum ueniunt* (i.e. *puellae*), *ueniunt spectentur ut ipsae*) there could be little fear of serious misdemeanour, since men and women were not even allowed to sit together at the theatre in Augustan times (something which Ovid clearly overlooks at *Am.* ii. 7. 3-4; see n. ad loc.).

27-8. Ovid sums up succinctly the advantages of being the passive type of *conscius*: the role is profitable (27) and, moreover (*autem*: for the force of the particle see *OLD* s.v. 3), it is easy (28).

27. *honores*: 'tips'; cf. *Cic.* *Fam.* xvi. 9. 3. *Curio misi*, *ut medico honos haberetur* (see also 39 below). What is elsewhere acknowledged as bribery (see *Ars* iii. 651-6 and cf. 3. 16n.) is here represented simply as proper remuneration.

28. *quis minor est ... quam tacuisse labor?*: cf. *Ars* ii. 603 *exigua est uirtus praestare silentia rebus*, and especially *Pl. Mil.* 476-7 where an overconscientious *custos* is given the following advice: *ergo, si sapis, / mussitabis: plus oportet scire servum quam logui* (see further introduction above pp.104-5). Perhaps Ovid was not entirely unaware that one of Augustus's favourite sayings (according to Plutarch, *Mor.* 207c) was Simonides's ΞΩΤΙ ΚΑΙ ΣΥΓΗΣ ΑΧΛΙΝΟΥΝΥ ΓΕΡΑΣ (fr. 77 (Page)).
tacuisse: an idiomatic use of the perfect infinitive with present meaning; cf. Pont. iv. 10. 82 quis labor est puram non temerasse fidem? (see further 7. 19n.).

29-34. A further attempt to convince the eunuch that he need have no fear of punishment at the hands of the uir.

29-30. Doubtless there were a few slaves in real-life who managed to carve a comfortable niche for themselves by underhand practices, but Ovid's words evoke more readily the fictional world of New Comedy (see introduction above, pp. 104-7) and especially bring to mind the remarks of the ill-used slave Sceledrus à propos of his more fortunate colleague Palaestrio at Pl. Mil. 349-51 sed hic illi subparasitatur semper, hic eae proxumust, / primus ad cibum uocatur, primo pulmentum datur; / nam illic noster est fortasse circiter triennium / neque quoiquam quam illic in nostra meliust famulo familia.

29. Cf. CLE 1276. 5 (of a freed slave) officiis uicit [do]minum nec uerbera sens[it; the writer clearly knew Ovid.

placet: the absolute use of placere = 'to find favour', 'win approval' normally relates to sexual attractiveness (see 4. 17n.), and I have found no close parallels for the general sense in which it appears here.

uersat ... domum: 'turns the house upside-down'; for the expression cf. Verg. A. vii. 335-6 tu potes ... / ... odiis uersare domos.
neque uerbera sentit: flogging was one of the standard punishments for erring slaves (see Sen. Dial. iii. 3. 32, Plu. Cat. Ma. 21. 3, and further R. H. Barrow Slavery in the Roman Empire (London 1928), 29ff., 41-2n. below) and less easily avoided in real life than in comic drama (see 29-30n. above), where slaves are frequently threatened with beatings (see e.g. Pl. Mil. 501-3 (the addressee is the slave Sceledrus) at ita me di deaeque omnes ament / nisi mihi supplicium uirgarum de te datur / longum diutinumque, a mani ad uesperum; cf. id. ibid. 156-7, Epid. 121) but in the event rarely subjected to them (see Duckworth, Nature of Roman Comedy 288-90, Spranger, Historische Untersuchungen 47-51).

30. 'He's the king-pin - the other servants mere dirt' (Lee). PY give the correct text and the provenance of the false readings which appear in other MSS is easily imaginable. For the root cause of difficulty in this line seems very likely to be the use of alii to contrast with ille, which, though in fact fairly common (see E. Wölfflin, ALL 12 (1902), 244-5 and cf. 15-16n.), would doubtless not have been immediately obvious to a copying scribe with no editorial punctuation to help him. Potens + genitive would probably have been a construction familiar to him (though the absolute use of potens is of course quite normal; cf. Prop. ii. 26(P). 22 tota dicar in urbe potens; for further examples see OLD s.v. 4), and puzzled by alii (dare one suggest that this could even have been mistaken for a genitive?), he no doubt thought dominae in sense and syntax
an excellent emendation (cf. 17 above). In fact, not only is it syntactically unnecessary, but also in point of sense inappropriate, for the context shows that Ovid is thinking of a more widely effective kind of power than that exercised over the domina.

But this would seem to have been only the beginning of scribal tinkering with the transmitted text; placet for potens could be a genuine error (ille placet repeated from the beginning of the preceding line), but it looks much more like a particularly clumsy and misguided attempt at further 'improvement' on potens dominae; iacet for iacent is the inevitable result of sordida turba being left as the only subject for the following verb once alii has been jettisoned; and cetera for sordida must surely represent an attempt (based no doubt on knowledge of Ovid's liking for the collocation cetera turba; e.g. Met. iii. 236, 564, Fast. iii. 628, Pont. i. 8. 8, Tr. i. 1. 109) to make good the deficiency of a word to contrast directly with ille (this too created by the loss of alii).

Almost certainly, then, an example of a chain of corruption begun by one false correction (cf. 6. 33-4n.).

sordida turba: sordere alicui = 'to be beneath someone' (see e.g. Catul. 61. 129 sordebant tibi uilicae), and so sordida turba here = 'an inferior bunch'. Turba does not, as one might imagine, necessarily imply large
numbers, nor is it in itself derogatory: cf. Ars ii.

doctae, rarissima turba, puellae.

iacent: 'are laid low', 'in eclipse'; cf. Fast. i.

217-18 dat census honores, / dat census amicitias;
pauper ubique iacet, Cic. Att. vi. 1.18. num igitur iacet
Theophrastus?

31. P gives the correct reading for the penultimate word of the line (only the present indicative finguntur co-ordinates well with atque ... probant which follows), but we have to turn to S and the recc. for the last word, where inanes is the only possible choice. Thus, then, the whole verse: 'For the benefit of the uir' (huic is an ironical dative of advantage) 'false reasons are invented to conceal the true ones.'

But reasons for what? Not for the mistress's own suspicious activities and excursions, as one might perhaps at first be inclined to think (if that were the case, the remark would be more appropriate immediately following lines 19-26), but for granting honores to the custos (note 27-30 above). These presumably would have to come ultimately from the uir, and Ovid maintains that the puella usually manages to persuade him to make donations without letting her real reasons for wanting to favour the slave be known (quod uluit fieri blanda puella facit (34)).
(It seems possible that an attempt to elucidate causae could have resulted in honoris being written in the margin or above the line in some ancestor of α (the ninth century Oxoniensis, which contains (inter al.) Ars i, is a good example of a MS with much explanatory material between the lines; see the page facsimile in E.L.M. Chatelain, Paléographie des classiques latins (Paris 1884-1900) II, pl. 93), from where it could easily have crept into the text in place of inanes.

The subsequent transmutation of honoris into honores (the nonsensical reading of PYD) through visual confusion with honores in the identical position in line 27 above (see Kenney's remark cited on pp.23-4 above) would then be perfectly understandable; otherwise the wandering of the copyist's eye from inanes in 31 to the completely dissimilar honores in 27 must simply be counted a curious aberration.)

32. ambo domini: i.e. both the dominus and the domina, una later in the line referring, of course, to the latter; cf. 8. 24n.

33. 'When her uir has pulled a long face and forced a frown'; a splendid picture of an adoring consort doing his best to look stern and disapproving.

34. blanda: 'wheedling' or, perhaps 'disarming'; cf. 1. 21n.
35. *sed tamen:* the double adversative marks a new departure (cf. 10. 15n.) as Ovid now turns to consider what kind of active measures the *custos* should take in order to establish himself as a reliable accomplice.

*iurgia nectat:* 'let her pick a quarrel'; cf. 9 (B). 45n.

36. *simulet lacrimas:* according to Ovid, an invaluable skill for both sexes to acquire; see *Ars i.* 659-662, and for the effects of feminine tears in particular, Lilja 193-4. Cf. 59 below.

*carnificem:* a frequent term of abuse for slaves in Roman comedy (cf. Pl. *Am.* 518, *Mer.* 618, *Ps.* 707, Ter. *Ad.* 777), which, like *carcer, crux, furcifer, mastigia, uerbero* etc. (see further A. Müller, 'Die Schimpfwörter in der römischen Komödie', *Philologus* 72 (1913), 492-502, I. Opelt, *Die lateinische Schimpfwörter* (Heidelberg 1965), 59-61) may have been coined because terrible punishments and their execution did often fall to slaves; eventually, however, these words came to serve simply as spontaneous expressions of anger (see S. Lilja, *Terms of Abuse in Roman Comedy* (Helsinki 1965), 56, Hofmann, *Lateinische Umgangssprache* 85-9).

37-8. Ovid seems to be suggesting that the *custos* should make the odd patently false accusation, pre-arranged with the *puella,* of course (37), so as to destroy his credibility
when he is speaking the truth (cf. Phaed. i. 10. 1-2 quicumque turpi fraude semel innotuit / etiam si uerum dicit, amittit fidem).

The text of our oldest MSS is corrupt at the beginning of line 38, and none of the numerous variants offered by the recce. provides the requisite sense. Editors have therefore generally resorted to conjecture, the suggestion most frequently adopted being Ehwald's et ueris falso. (The 'Sarrauvianus' of Heinsius (P₄) gives et ueri falso, and the loss of the final s of ueris by haplography seems possible, since it and the initial f of falso could easily have been taken for the same letter, the two being very similar in minuscule script.) Veris must then be taken as dative of disadvantage with deme: 'And by a false accusation rob the true ones of their credibility'; cf. Tac. Hist. ii.50 uulgatis traditisque demere fidem. The plural ueris also seems better than the singular, since Ovid would appear to be thinking of a whole string of real misdemeanours being concealed by one occasional trumped-up accusation.

But the future indicative obicies (37) and the imperative deme (38) are most unhappily joined by the conjunction et - something only Némethy (281) has seen fit to remark upon, though Heinsius must have realized it (see below), and doubtless also those editors who adopt the conjecture of H. Magnus BPhW 19 (1899), 1019) in ueris. 'In the case of false accusations', however, which must be the meaning of in ueris (Lenz accordingly translates 'bei
wahren Anschuldigungen entkräftete falsche die Glaubwürdigkeit') not only deprives deme of the desirable dative of disadvantage but also produces nonsense, since true accusations and false ones obviously could not be made simultaneously!

Némethy himself adopts Heinsius's obiciens for obicies in 37 and continues with et ueris in 38, interpreting 'Bringing up against her something she can easily explain away, by a false accusation rob even true ones of credibility'. But the appearance of obiciens in a couple of renaissance MSS is almost certainly due to editing by the Itali, and et = 'even' is not natural or obvious here; indeed, it is distinctly laboured. Heinsius himself clearly felt this and suggested obiciens ... / i, ueris falso - undeniably ingenious, but not, I think, probable.

Of all the solutions offered, I find Kenney's tentative tu ueris falso by far the most attractive; it dispenses with the ugly et, it necessitates no tampering with obicies, and it produces a nice rhetorical balance with the hexameter (37) which also begins with tu. Palaeographically, it is at least plausible. I should not wish to assert on the strength of this that Ovid certainly wrote tu ueris falso, but I think it possible that he may have done; on the other hand, I feel fairly sure that he did not write in or et ueris falso, and I have therefore decided to adopt Kenney's conjecture.

It is, incidentally, worthy of remark that, if the text does mean what it appears to mean here, Ovid's desire to
miss no opportunity for a new twist of argument and a touch of rhetorical cleverness has led him into some inconsistency; for having spent virtually the entire poem up to this point saying, or at least implying, that the custos should never feel obliged to tell his master the truth about the activities of the puella, he now makes a recommendation based on the assumption that some of the time, at any rate, he will be doing precisely that!

37. obicies: the future indicative in commands is more insistent than the imperative or perfect subjunctive; see Tränkle, Sprachkunst 154.

39-40. Ovid finally returns to his starting point: by acting the confidant, the custos may hope eventually to win his freedom (cf. 15-16 above).

39. honos: see 27n. above.

sic alta peculia crescent: 'Thus will your pile (of money) grow high.' Alta taken proleptically gives excellent sense (see Lenz, art. cit. 121-2), and the conjectures curta and arta (based on D's orta) made by Heinsius and Burman respectively, are quite unnecessary.

The corruption of peculia is S and the rec. is hardly surprising; the word is a fairly technical one (see n. below), and the temptation to replace it with the much more
familiar pecunia must have been irresistible in some cases. A compounding of error results, however, (cf. 30n. above), since the loss of the plural subject makes subsequent adjustments to the verb inevitable.

peculia: 'savings', 'assets'. A slave's peculium was the nearest thing he ever had to private property (strictly speaking, it belonged to his master). Once acquired, the peculium might be used by a slave in a variety of ways (for one splendidly bizarre example see Petr. 75. 4), including negotiations for obtaining his freedom. Normally only part of it needed to be surrendered to this end, and often a master made a slave a present of his peculium on manumission. See G. Micolier, Pécule et capacité patrimoniale (Lyons 1932), Barrow, Slavery in the Roman Empire 53, 100-104, Spranger, Historische Untersuchungen 67-9.

The plural of peculium is not normally used to refer to the assets of one person only, but metrical necessity is enough to account for it here (see Löfstedt, Syntactica I. 44ff.).

40. fac: the older editors press very strongly for face in preference to fac on every possible occasion (see Heinsius and Burman ('ubique face esse reponendum') on Ep. 2. 98, and Marius and Ciofanus on the present passage). But the imperatives face, dice and duce are common only in comedy.
(see Neue-Wagener III.304-8, W.M. Lindsay, The Latin Language (Oxford 1894), 518-9), and even there they are by no means invariably used. In classical Latin the shortened forms fac, dic and duc become standard (Vergil's edice at A. xi. 463 is regarded by the grammarian Diomedes (341 Keil) as a conscious archaism), and the form face, though it appears often enough as a variant and enjoys full MS support at V. Fl. vii. 179 and Juv. 5. 112, is certified by metre only once later than Plautus and Terence (i.e. at Catul. 36. 16). Thus, whilst it would be untrue to say that Ovid could not have used face here or anywhere else, there is not a scrap of positive evidence to suggest that he did. It seems more likely that there was at some time a scribal 'vogue' for writing face for fac wherever the metre would allow it.

Lenz's promotion of facis (for fac in), it should perhaps be said, is most unpersuasive. In + ablative of time is not in the least 'ungewöhnlich', as Lenz claims, (cf. Met. i. 411-12 inque breui spatio ... saxa / ... faciem traxere uirorum; see further OLD s.v. 35c, Kühner-Stegmann II. i. 358), and it is very difficult to understand facis here as the equivalent of si feceris. The simple imperative, on the other hand, frequently replaces the protasis of a conditional sentence in Ovid (see e.g. Am. i. 8. 45-6, 9. 9-10, 10. 64, ii. 4. 32, Ars i. 270).
in exiguō tempore: 'in no time at all'; cf. Cic. Agr. iii.2 paruam exiguī temporis usūram ... postulo, Lucr. i. 1016 exiguum ... horai ... tempus. For the construction see n. above.

41-62. Ovid turns to consider the other side of the coin - what the custos can expect if he does attempt to carry out his task conscientiously.

41-2. The punishment of slaves in Roman antiquity was often capricious and excessively harsh. Incarceration for minor misdemeanours was only too common, and fettering and flogging regular; see W.W. Buckland, The Roman Law of Slavery (Cambridge 1908, reprinted, 1970), 93, Barrow, Slavery in the Roman Empire 30-32, W.L. Westermahn, The Slave Systems of Greek and Roman Antiquity (Philadelphia 1955), 76, Spranger, Historische Untersuchungen 84-7.

41. aspicis?: a formula regularly used, particularly in didactic contexts, to draw attention to some significant truth; cf. Rem. 235-6 aspicis ut prensos urant iuga prima iuuencos / et noua uelocem cingula laedat equum? and see further E.J. Kenney, Ovidiana 203.

indicibus: 'informers'; cf. 8. 25n.

nexas per colla catenas: for the construction cf. Fast.
ii. 739 fuis per colla coronis, Verg. A. v. 558-9 it pectore summo / flexilis obtorti per collum circulus auri.

42. orba fide pectora: Ovid's concept of fides is very subjective here: in breaking faith with his mistress, the custos would obviously be showing loyalty to his master!

43-6. Ovid is unusually restrained here in his citation of exempla (cf. Wilkinson 73). He contents himself with two - both well-known - and his use of asyndeton gives them a striking incisiveness (see Frécaut 145-6).

43-4. Ovid mentions two of the three celebrated punishments of Tantalus: perpetual thirst and hunger with water and food in sight, but ever out of reach (for the third punishment see E. Or. 5-7, Lucr. iii. 981, Sen. Thy. 76 and for a list of occurrences of all three, separately and together, K.F. Smith on Tib. i. 3. 77-8). Ovid naturally takes up the version of the myth which has the tortures imposed because Tantalus divulged the secrets of the gods (hoc illi garrula lingua dedit (44); cf. Am. iii. 7. 51, Ars ii. 605-6, E. Or. 8-10, Pi. Q1. 1. 56ff.), but the cause of his punishment is alternatively reported as his serving up of the flesh of his sons to the gods (see e.g. E. IT 386ff.; and for the full story Roscher, Lexicon V. 78-80).

Ovid's expression seems to owe something to Horace S. i. 1. 68-9 Tantalus a labris sitiens fugientia captat /
flumina, but the witty aquas in aquis is an importation of his own.

43. quaerit ... captat: note the present tenses: Tantalus's punishment was an eternal one.

44. garrula lingua: garrulitas need not always be a vice; cf. Am. ii. 6. 26!

45-6. The exemplum of the precipitate death of the hundred-eyed Argus (custos Lunonius), whom Juno set to guard Io, a girl beloved by Jupiter and turned into a cow by him to protect her from the wrath of his wife (cf. Am. i. 3. 21, ii. 19. 29 and for full details, Roscher, Lexicon III. 263-7), is illustrative of the penalties of over-conscientious vigilance rather than of tale-telling, and so, though appropriate enough in the wider context, is a little inapposite coupled with the Tantalus myth in 43-4.

45. Io: Goold (Amat. Crit. 13) puts forward an unanswerable case for adopting the spelling Io here (a simple transliteration of the Greek accusative 'Iω). I can add nothing of importance to his general discussion of the evidence relating to the Latin orthography of third declension Greek nouns in -ω and -ων; Kenney's Oxford Classical Text of the amatory poems requires correction also at Am. ii. 16. 31 (Hero for Heron) and Ars i. 323 (Io again for Ion) in the light of it.
46. *ante suos annos occidit*: 'He died before his time.'
Argus was killed by Mercury after his hundred eyes had been charmed into sleep (for his fate after death see 6. 55n.). For *suos annos* see 6. 8n.

*illa dea est*: with Argus dead, Io escaped, and after many wanderings pursued by Juno's gadfly, she eventually reached Egypt where she regained her human form and became identified with the goddess Isis; cf. Prop. ii. 28 (A). 17-18 *Io uersa caput primos muguerat annos: nunc dea, quae Nili flumina uacca bibit*, and for the cult of Isis in Rome see 25n. above.

47-60. Ovid now relates his general observations on the punishments meted out to indices to the position of the custos vis-à-vis the uir. The latter, he argues, is only too willing to deceive himself where the fidelity of his puella is concerned (cf. 13-14n. above) and resents it when the slave's conscientious reporting of her misdemeanours robs him of his refuge of self-delusion; he will even go to the lengths of refusing to believe the evidence of his own eyes in order to avoid acknowledging her guilt (57-8).

If Ovid's poem was in circulation in or around 18 B.C. (and the odds are that it was; see general introduction p.7, n.2), his words will almost certainly have had a special interest for his contemporary readers. For it is generally thought to have been in that year that
Augustus's celebrated lex Julia de adulteriis coercendis was passed (see dig. xlviii. 5, Gaius Inst. ix. 9, and, for bibliography, P.E. Corbett, The Roman Law of Marriage (Oxford 1930), 133, n. 6), and we know that the law contained a clause which stated that a husband in possession of clear evidence of his wife's adultery must either divorce her immediately or run the risk of being prosecuted himself for connivance (lenocinimum; see dig. xlviii. 5. 30, H. Last, CAH X. 446, Corbett, op. cit. 142-3). And when the husband personally witnessed the crime, divorce proceedings were obligatory and severe penalties imposed for failure to institute them (see 5. 13-14n.). Although the relationship of the uir and the puella in Ovid's poem is probably not to be understood as that of man and wife (see introduction above p.303,n.27), it is tempting to conclude that his remarks here provide an impudent comment on the strong psychological disincentives to comply with the Augustan legislation, for all its stern penalties (see M. Pokrowskij, Philologus, Suppl. 11 (1907-10), 363ff.). The legal metaphor which runs all the way through the passage (notice crimina (51), indicium (53), culpa ... manifesta probatur (55), iudicis ... fauore (56) damnabit (58)) perhaps lends weight to the suggestion that Ovid had the law very much in mind as he wrote (cf. 5. 7-12, 13-14nn.).

47. uidi ego: a common way of introducing some admonitory
illustration, especially in didactic poetry (see E.J. Kenney, *Ovidiana* 202). It is intended to give a ring of authenticity, but often merely reproduces a piece of popular wisdom; cf. Am. i. 2. 11-12 *uidi ego iactatas mota face crescere flammis / et uidi nullo concutiente mori*, Rem. 101-2 *uidi ego, quod fuerat primo sanabile, uulnus / dilatum longae damna tulisse morae*, and see Tränkle, *Sprachkunst* 24. Cf. the Greek use of *εἶδον* at Thgn. 915 (West), S. El. 62.

*compedibus liuentia crura gerentem:* for the construction cf. Verg. A. ii. 277-8 *concretos sanguine crinis ... gerens* (further parallels at ThLL 6. 1932. 11ff.). For the chaining of slaves see 41-2n. above, and cf. Pl. Mil. 294-5.

48. *unde:* = *ex* or *a quo,* see Kühner-Stegmann II. ii. 284-5, cf. 7.4n.

*incestum:* a prosaic and technical word used especially of the unchastity of Vestal Virgins (see e.g. Cic. Inv. i. 73 *concubuit ... cum uiro ... fecit ipitur incestum,* and further ThLL 7.895. 23ff.) and admitted in poetry only by Ovid here, with the more general meaning 'infidelity' or possibly 'adultery'. The technical ring of the word suits the legalistic context (see 47-61n. above).
49-50. Marlowe's translation captures well the brisk note produced by Ovid's sentence-structure: 'More he deserved; to both great harm he framed; / The man did grieve, the woman was defamed.'

51. *crede mihi*: see 9-10n. above.

*marito*: not necessarily 'husband' (the word is also used of a 'suitor' (e.g. *Verg. A.* iv. 35 aegram nulli quondam flexere mariti) and of a 'mate' in the animal world (e.g. *Fast.* i. 451-2 ergo saepe suo coniunx abducta marito / uritur Idaliis alba columba focis); see further *ThLL* 8. 404. 70ff.), but surely chosen by Ovid here because it may mean husband, and so will have encouraged the Augustan reader to think in the present context ('No man likes to hear charges made (57) and they don't do anyone any good, even if he listens to them (58)') of the drastic action demanded by the *lex Julia de adulteriis coercendis* of the man confronted with evidence of his wife's infidelity (see 47-60n. above).

53-4. *seu ... / siue*: see 4. 11-18n.

53. *tepet*: here 'cool in his love' and contrasted with *amat* (54), but often used also of a growing passion; see e.g. *Hor. Carm. i.* 4. 19-20 tenerum Lycidan ... quo calet iuuentus / nunc omnis et mox uirgines tepebunt (with Nisbet-Hubbard's note) and cf. 3. 6n. *praetepuisset*. For the general use of heat imagery in amatory contexts see 1. 8n.
indicium securas perdis ad aures: I have not found any parallels for perdere ad = 'to waste on', and we should perhaps assume some kind of ellipse here, e.g. operam perdis (see OLD s.v. perdere 6b), securas ad aures indicium ferens (see OLD s.v. ad 2b): 'You waste your time telling tales to unimpressionable ears.' At any rate perdis is obviously to be preferred to prodis (adopted by Ehwald, Edwards and Showerman), a variant emanating perhaps from a misreading of the conventional abbreviations for per and pro, but possibly representing an attempt to simplify the construction (cf. Am. i. 6. 41 for the confusion of perdere and prodere).

indicium: 'information' in the fullest sense of the word; see 8. 25n.

54. officio: a nice touch of irony (completely missed by the variant indicium): 'He is made miserable by you doing your "duty".' Cf. Pl. Aul. 593-4 hoc serui esse officium reor, / (erum) retinere ad salutem.

55-6. The legalistic note perceptible in 51-4 is now sounded more clearly as Ovid proceeds to include precise legal terms; not only do we have the fairly versatile culpa, (55) and iudicis (56) - both of which, despite their juridical connections, are often found in non-juridical contexts - but also the more technical manifesta probatur 155), 'is conclusively proven' (see A. Berger, Encyclopaedic
Dictionary of Roman Law, TAPhS n.s. 43, part 2, 1953 (reprinted 1968), s.v. probationes manifestissimae).

Fauore (56), too, possibly has something of a technical ring - 'the benefit of the doubt being given (by the judge)' (see Berger, op. cit., s.v.).


56. uenit: 'comes off'; cf. Prop. i. 4. 9-10 nedum ... / inferior duro iudice turpis eat.

57-8. See 47-60n. above, and cf. Am. iii. 14. 43-6, Tib. i. 2. 55-6, Pl. Mil. 187-8, Truc. 190-92.

58. sibi uerba dabit: 'he will deceive himself'; cf. Am. ii. 19. 49-50 speraui saepe futurum, / cum bene seruasses, ut bene uerba darem.

59. aspiciat: the jussive subjunctive, lectio difficilior here, gives an elegant paratactical construction very similar to that in line 40 above (see n. ad loc.): 'Let him just see his mistress in tears - he will howl himself and say ... '.

lacrimas: see 36n. above.

plorabit: plorare is a vulgar word meaning 'bawl' rather
than 'weep' and is generally avoided by the writers of 'Kunstprosa', but from time to time admitted in relatively elevated poetry such as lyric and elegy (see Axelson, Unpoetische Wörter 28-9 for a collection of examples). Perhaps it is used here for special effect - to emphasize the indecorum of the man's behaviour - but it seems that its tone, though obviously not grandiose (the verb is excluded altogether from epic and tragedy), cannot always be positively derogatory, for a word which could only mean 'bawl' or 'howl' would hardly be appropriate in the first line of Ovid's funeral elegy for Tibullus, Am. iii. 9.1 (Memnona si mater, mater plorauit Achillem).

61. dispar certamen: 'an unfair contest'; certamen is regularly used of legal as well as military or sporting conflicts (see e.g. Cic. Ver. 2. 177 aequa ... contento, aequum certamen proponitur, Tusc. v. 78 in certamen iudiciumque ueniunt).

uerbera: 'see 29n. above.

62. in gremio iudicis illa sedet: Ovid finds the action he describes one of the most disarming of female ploys: see Am. ii. 18. 5-12.

63-6. Ovid at last returns to his own interest in situation. His sustained use of the first person plural (aggredimur, coimus (63), quaerimus, possimus (65)), indicates here that his request is being made on behalf of the puella as well.
63-4. **non ... non ... / ... non**: the striking anaphora serves to emphasize the absence of crime and violence in what Ovid and the *puella* have in mind.

**non ad miscenda coimus / toxica**: a splendidly effective use of enjambement. Both *miscere* and *coire* may mean 'to unite sexually' (see e.g. *Fast.* iii. 193 *cum pare quaerque suo coeunt uolucresusque feraeque*, *Lucr.* iv. 1055 *gestit ... (mulier) coire*, *Cic.* *Div.* i. 60 *cum matre corpus miscere*, *Verg.* *A.* vii. 661 *mixta deo mulier*), and we may well imagine the *custos*, on hearing *non ad miscenda coimus* at the end of the hexameter, thinking with relief, 'So they don't want to meet to make love after all!' only to have his hopes dashed immediately when *toxica*, rather than *corpora* (*vel. sim*) follows at the beginning of the pentameter!

65. 'We ask that you grant us your permission to love unmolested.' Ovid does his best to make his request seem as innocuous as possible by choosing the blandest of words (*tuto ... amare*) combined with an accumulation of politenesses (*quaerimus ... per te possimus*).

66. The poem concludes on an unmistakable note of diminuendo. Lenz points out that Ovid's final remark complements well that addressed to the *custos* in 28 above (*quis minor est autem quam tacuisse labor?*). The two together sum up his line of argument perfectly: 'It's a little thing we ask for and it won't cost you much to oblige us; so why are you making such a fuss?'
Cf. introduction to 2 above pp. 95-103. Here, in a piece which, if not actually part of the preceding elegy, is obviously an exceptionally close sequel to it, Ovid attempts to secure the connivance of his beloved's eunuch-guard by a different approach.

Attributing the eunuch's unsympathetic attitude to his lack of manhood and hence his inability to enjoy the fruits of love himself (1-6), the poet argues that as all the normal manly roads to esteem and prestige are closed to him, the only worthwhile and profitable thing that he can do is oblige his mistress (by admitting her lover) (7-14); and so to give him one last chance to do himself a favour, Ovid repeats his request for access to the puella in his charge (15-18).¹

¹ For the position of eunuchs in general see 2. In. Bagge.

1. *ei mihi*: a strong cry of anguish or dismay freely used throughout the whole range of Latin poetry (see ThLL 5. ii. 300. 11ff., Hofmann, *Lateinische Umgangssprache* 13). Ovid employs it often for genuinely pathetic effect (see e.g. *Met.* vi. 227-8 'ei mihi' conclamat medioque in pectore fixa/tela gerit; cf. *Met.* vii. 843, viii. 491, *Ep.* 3. 14, 11. 112, *Tr.* i. 9. 36, *Pont.* i. 2. 7), but on several of the occasions when he uses it in the *Amores* and *Ars* the tone is clearly one of mock distress or dismay (see e.g. *Am.* ii. 18. 20 *ei mihi,* praeeptis urgeor ipse meis, *Ars* i. 672 *ei mihi,* rusticitas, non pudor ille fuit; cf. *Am.* i. 14. 54, ii. 19. 34), and I am inclined to think that this was what Ovid intended to convey here (see introduction to 2 above p. 97).

dominam ... seruas: an echo of 2. 1 quern penes est dominam seruandi cura and similarly a reference to the eunuch's official duty of 'guarding his mistress', but the subsequent pentameter here, *mutua nec Veneris raudia nosse potes,* suggests a double-entendre exploiting the common use of *domina* for 'mistress' in the amatory sense as well as 'mistress of a slave' (cf. 1. 17n.); 'What a shame!', Ovid seems to be saying, 'Here you are, with a *domina* in your sole charge and not able to take advantage of her - no wonder you're so sour!' (cf. 5-6 below).
Lee's translation (of lines 1-2) captures the tone well: 'Poor you! Neither male nor female, unable to share / the joys of sex, and yet keeping a mistress!'.

nec uir nec femina: a particularly cruel mode of reference to the eunuch's sexual deficiency (for the expression cf. Ib. 453 de ... uiro fias nec femina nec uir, ut Attis E. Or. 1528 οὕτε γὰρ γυνὴ πέψωμαι—οὕτ' ἐν ἀνδρῷ ὡσ' οὗ γ' εἶ; also V. Max. vii. 7. 6, CLE 129. 5-6).
Cf. 2. In. Bagoe and see further introduction to 2 above pp. 97-101.

2. 'You are unable to share in the pleasures of love'. There might be thought to be some special point in mutua gaudia, for it would not be entirely impossible for the eunuch to take part in sexual activity - Juvenal (6. 366-78) would have us believe that some women actually preferred to copulate with castrati - but only for him to derive any satisfaction from it himself, whereas normal sexual intercourse could be expected to give some pleasure to both partners (cf. Lucr. iv. 1205-6 quod facerent numquam nisi mutua gaudia nossent/quaе iacere in fraudem possent uinctosque tenère, v. 853-4 femina ... ut maribus coniungi possit, habere / mutua qui mutent inter se gaudia uterque). On the whole, however, this seems unlikely, since Ovid would surely not have wished to imply that his own puella would have called upon the eunuch's services; probably mutua gaudia simply became something of a cliché (cf. Am. iii. 6.
87-8 quid mutua differs / gaudia, quid coeptum, rustice, rumpis iter?).

nosse: for the syncopated form see W.F. Jackson Knight, Ovidiana 109.

3-4. Abuse of the πρῶτος εὑρετής of an implement, skill or practice is a literary commonplace which dates back to Euripides (see Hipp. 407-9 ὃς δλοιτο παγνάκως / ἢτις πρῶς ἄνδρας ἐρεῖγι αἰσχύνειν λέχη / πρῶτη θυραίουσι) and one which became particularly popular with the Roman elegists; cf. Am. ii. 14. 5-6, Tib. i. 10. 1-2, Prop. ii. 6. 31, and for further references see J.-P. Boucher, Études sur Properce: problèmes d'inspiration et d'art (Paris 1965), 419, Sabot 282-3. Useful bibliography is supplied by Nisbet-Hubbard on Hor. Carm. i. 3. 12.

The practice of castration appears to have originated in the East; according to Ammianus Marcellinus (xiv. 6. 17) it was introduced by Semiramis, according to Claudian alternatively by the Parthians (in Eutr. i. 339-45) and according to Hellanicus (ap. Don. Ter. Eu. 168) by the Babylonians. It was declared a serious crime and subject to severe penalties under Domitian, Nerva and Hadrian, but as a rule Roman hatred was directed against the victims, not the perpetrators, of this barbarity (see RE 3. 1772-3, Suppl. 3. 454-5) and even Ovid's apparently sympathetic comment here is arguably ironic (cf. introduction to 2 above p. 97). Brandt ('Anhang' 212) supplies bibliography on the technicalities of castration.
3. recidit: Brandt's reference to Petr. 23 Deliaci manu recisi (with Burman's note) supports his suggestion that recidere is here being used in a technical sense as a synonym for castrare; cf. also Claud. in Eutr. i. 47-8 Armenian ... mucrone recisos / edoctus mollire mares.

5-6. See introduction to 2 above p. 97. Ovid teases his readers a little here with the suggestion of a prurient double-entendre in the hexameter which comes to nothing in the pentameter. First we may be momentarily misled by the initial mollis (5), for the preceding four lines almost inevitably bring to mind the use of the word as a regular epithet of castrati (see e.g. Ib. 454 quatias molli tympana rauca manu, Pl. Aul. 422 fustibus sum mollior magi' quam ullu' cinaedus and further ThLL 8.1379.26ff.), but we soon realize, of course, that here it means 'easily swayed' (the construction with in (rather than ad) + accusative is apparently unique; see further ThLL 8.1380.56ff.) and that the whole line may be construed 'You would be easily persuaded into compliance and responsive to requests' (for facilis cf. Pont. iv. 6. 32 supplicibus facilem, sotibus esse trucem, and see further ThLL 6. 63. 12ff.). There is, however, an obvious possibility of a second dimension, for obsequium may indicate specifically sexual compliance (see e.g. Curt. x. 1. 25 Bagae spadoni, qui Alexandrum obsequio corporis deuinxerat sibi), rogare the requesting of specifically sexual favours (see 7. 25n.) and facilis the tendency to respond positively to such requests (see
e.g. Ars iii. 475 neque te facilem iuueni promitte roganti, and further Pichon s.v.). We are puzzled. What can Ovid mean by it? Where is he leading us? Up the garden path, it seems, because when we reach the pentameter we discover that for once there is no double-entendre; Ovid is simply saying that if the eunuch had ever been in love himself he would be only too keen to help other lovers (perhaps, though, we may still understand in rogantibus both 'those who come to ask you a favour' and 'those who come to ask your mistress a favour'). The type of double-entendre at which Ovid hinted is left for Claudian to capitalize upon; see in Eutr. i. 358-70 - a passage which Maurice Platnauer, the Loeb translator, describes rightly enough as 'a mass of obscene innuendo'.

6. Though Ovid implies the opposite here, Martial (iii. 91) and Juvenal (6. 374-5) lead us to believe that castration did not necessarily stifle the sexual appetite; for further discussion of the subject see Brandt, 'Anhang' 213.

sit tuus ... praetenuisset amor: 'if your love had grown very warm', i.e. 'if you had felt the burning passion of love'. The verb is a striking rarity (I have not been able to find any other instances of it) and one of a number of uncommon compounds in prae which Ovid alone of the Augustan poets is prepared to admit. Some, including
praetepescere, he may even have coined, for they appear for the first time in his work (cf. praeacutus (Met. vii. 131), praeacutus (Fast. vi. 674), praefrigidus (Pont. iv. 12. 35), praeacutus (Am. i. 4. 33), praeacutus (Tr. iii. 4. 5), praeacutus (Met. xv. 800), praeacutus (Am. iii. 1. 13. 7), praecelerare (Am. iii. 13. 11), praefrigidus (Met. vii. 123), praeacutus (Met. xiv. 55)). For Ovid's predilection for rare compounds in general cf. 5. 36, 56, 7. 18, 9 (B) 52n.

Tepere and tepelescere and their compounds may indicate both a waxing and a waning erotic passion; for the former cf. Hor. Carm. i. 4. 19-20 quo calet iuventus / nunc omnis et mox uirgines tepebunt, Stat. Silv. i. 2. 139-40 ipsam iam cedere sensi / inque uicem tepuisse uiro and for the latter 2. 53n. For the general use of heat and fire imagery in love poetry see 1. 8n.

quauis: without doubt the correct reading. In ablative following verbs of emotion is well attested in Horace and the elegists (see Tränkle, Sprachkunst 90-91), and with verbs of 'burning' and 'growing warm' etc., which are constantly used metaphorically in erotic poetry (see n. above), it regularly indicates the object of passion; cf. Am. i. 9. 33 ardet in abducta Briseide maestus Achilles, and see also 1. 5n.
7-14. See p. 160 above.

7-8. Ovid's insistence on the eunuch's inability to distinguish himself in the military sphere paves the way for a variation on the standard military metaphor of the elegists in line 10 below (see n. ad loc.) and accommodates a series of obscene double-entendres hard on the heels of the one which suggested itself in the previous couplet, but failed to develop into anything coherent (cf. 5-6n.); see nn. below.

The fact of being a slave would not necessarily have prevented Ovid's addressee from serving in the army in any case; in times of emergency slaves were occasionally freed and enlisted in the legions (see P.A. Brunt, Italian Manpower 225 B.C. - A.D. 14 (Oxford 1971), 64, 228ff., 484, 499-500, 648-51). But no doubt Ovid was not troubled by such technicalities.

7. non tu natus equo: prima facie the phrase means, of course, 'You are not made for the cavalry' (natus must be understood rather loosely as 'destined', since the eunuch was obviously not born a eunuch. Ovid's phraseology was probably influenced by Prop. i. 6. 29 non ego sum laudi, non natus idoneus armis), but it also brings to mind the equestrian metaphor common in descriptions of sexual intercourse; Ovid seems to be thinking of the normal σχήμα συνοπτάω with the man as 'rider', (e.g. Ar. fr. 329 (Kock) ἀναβηκάται τῆν γυναῖκα βούλομαι), but the equestrian image is most frequently found in descriptions of the σχήμα known as κέλης in which the positions of the man and
woman were reversed (cf. Hor. S. ii. 7. 49-50 quaecumque exceptit turgentis uerbera caudae, / clunibus aut agitauit equum lasciua supinum, ar. V. 501-2 δι θε λήμασι 'κέλευον (ἡ πόρνη) δευμήτιον μοι / ἤρετ' et τήν 'Ιππίου κατισταμαί τυραννίδα (with Blaydes's note), Asclep. AP v. 202, 203, and see further J. Taillardat, Les images d'Aristophane (Paris 1965), 105-6).

non fortibus utilis armis: not only 'unsuited to heavy arms' (cf. Prop. iii. 9. 19 hic castrensibus utilis armis), but also 'useless with the weapon of manhood'; for arma = mentula cf. Am. i. 9. 25-6 nempe maritorum somnis utuntur amantes / et sua sopitis hostibus arma mouent, Mart. vi. 73. 6 nec deuota focis inguinis arma geram, Petr. 130 paratus miles arma non habui (the same idea is present at Am. iii. 7. 71 tu dominum fallis, per te deprensus inermis), and for a full discussion of the mentula militans image see A. Spies, Militât omnis amans, (Diss. Tübingen 1930),Ch. 4), and for fortis and utilis = 'sexually vigorous' cf. Am. ii. 10. 28 utilis et forti corpore mane fui (and see n. ad loc.).

8. bellica ... hasta: the 'spear' of bellum proper and also of bellum amoris, i.e. the membrum uirile; cf. Priap. 43. 1 uelle quid hanc dicas ... hastam, Aus. Cent. Nupt. 117 (Peiper) intorquet summis adnixus uiribus hastam (telum and gladius are used similarly from Plautus onwards; see further Spies, Militât omnisamans, Ch. 4).
9. *ista mares tractent*: 'Leave that kind of thing (i.e. both war and sex; see 7-8nn. above) to Men' (some MSS give *tractant*, but the context clearly favours the jussive subjunctive). *Mares* is a semi-technical term meaning 'those whose manhood is unimpaired' (cf. Catul. 16. 13 *male me marem putatis?*  Hor. Ep. i. 1. 64, Claud. in *Eutr.* i. 462), and it is applied with cruel precision here.

tu: for the admonitory use of the pronoun cf. Hor. *Carm.* i. 11. 1 (with Nisbet-Hubbard's note).

*spes ... uiriles*: the expression again covers both military and sexual ambitions (cf. nn. above).

10. The notion of *militia amoris* (see introduction to 9 (A) and (B) below, p. 376) now takes over completely from that of *militia* proper. The participant in the war of love is frequently presented as a carrier of standards, but the *signa* are normally either his own (see e.g. Am. i. 11. 12, ii. 12. 14) or those of Cupid (Am. ii. 9 (A). 3, 12. 28, *Ars* ii. 233-4, Tib. ii. 6. 6); all that the eunuch can hope for is the dubious distinction of carrying someone else's standards - and a woman's at that!

11-14. Taking up his point in the previous line, Ovid argues, as at 2. 15-40, that the eunuch can enjoy a profitable symbiotic relationship with his mistress. Here, however, his
tone is harsher, as he makes it clear that it is the eunuch who has the most to lose by opting out of it (see introduction to 2 above p. 101).

11-12. 'Heap favours upon her' (hanc imple meritis; for the construction cf. Met. vii. 428 muneribus ... deos implet) ... 'there's no role for you except with her'. (si careas illa, quis tuus usus erit?). Possibly there is yet another indecent double-meaning here (cf. 1, 5, 7-8nn. above), for implere + accusative may mean 'to make pregnant' (cf. Met. vi. 110-11 ut ... pulchram / Iuppiter implet gemino Nycteida fetu) and usus has connotations of specifically sexual capability as well as general usefulness (see 7n. above and 10. 28n.): 'See that your mistress is 'served' with favours ... you can be of no 'service' at all except to her.'


13. For the expression cf. Ep. Sapph. 21 est in te facies, sunt apti lusibus anni. For facies = 'good looks' see 1. 5n.

lusibus: 'love-making'; cf. Prop. i. 10. 9 non tamen a uestro potui secedere lusu, Catul. 68. 156 domus ... in qua lusimus.

14. The idea of sexual abstinence leading to the decline of physical attractiveness (cf. Am. i. 8. 53 forma, nisi
admittas, nullo exerceente senescit, Ars iii. 79-80 carpit florem, / qui, nisi carptus erit, turpiter ipse cadet, Stat. Silv. i. 2. 165-6 ueniet iam tristior aetas. / exerce formam et furientibus utere donis) is a variation on the ancient and proverbial notion that beauty is ephemeral; cf. Prop. iii. 25. 11-16, Hor. Carm. i. 25 (with Nisbet-Hubbard's introduction), Call. AP v. 23. 5-6, and see further Otto, Sprichwörter 141.

forma: see 4. 9n.

situ: 'decay' or 'disuse'; cf. Am. i. 8. 51-2 aera nitent usu, uestis bona quaeirit haberi, / canescunt turpi tecta relicta situ.

15-18. Ovid ends with a fairly transparent piece of bluff: 'The girl and I could have got together whether you co-operated or not, but I thought it would be better to try asking you nicely; so really it's up to you - I'm giving you one more chance to make a bit of capital.'

15. fallere te potuit: the technique of deceiving guards was an essential one for the elegiac lover to acquire; cf. Ars iii. 611ff., Tib. i. 2. 15, 6. 9-10, ii. 1. 75-8.

quamuis habeare molestus: 'although you make yourself' (literally 'are found to be') 'a nuisance'; for habere
in this sense cf. Met. v. 559 optastis facilesque deos habuistis, Prop. iv. 11. 13 non minus immitis habuit Cornelia Parcas, and for molestus see 2. 8n.

16. 'Where there's a will there's a way' is Lee's splendid translation.

17. aptius at fuerit precibus temptasse: the paradosis aptius ut fuerit ... will yield no tolerable sense, but a surprising number of modern editors have clung to it. Pontano (if we are right to identify the hand Y as his; see B.L. Ullman in F. Munari, Il codice Hamilton 471 di Ovidio, Appendix 1, 73-6) almost rewrote the whole line (aptius ut fieret precibus temptare, rogabo) in the attempt to make it intelligible, but Heinsius had a much more economical, and surely correct, emendation to offer: simply at for ut (a conjecture printed by Némethy (who claims it as his own), Harder-Marg, Munari, Kenney, Lee and Lenz). Fuerit will stand perfectly well independently ('It will be' (literally, 'will have been') 'more satisfactory to have tried persuasion') and a strong adversative particle such as at is obviously desirable after the remarks in the preceding couplet 15-16 (for the postponement of the connective see 10. 36n.). Corruption of at to ut will no doubt have occurred for simple palaeographical reasons (see 1. 33n.).

18. The common theme of the susceptibility of custodes to
monetary bribery has its origins in the myth of Danae; see Hor. Carm. iii. 16, Juv. 6.9 29-34, Paul. Sil. AP v. 217, and cf. especially Ars. iii. 651-8.

*bene ponendi munera*: a metaphor from business language. *Pecuniam poenere* or *collocare* is the standard expression for 'invest money' (see e.g. Hor. Epod. 2. 70, Ars 421), and so here *bene ponendi munera* = 'capitalize on your favours'.
Ovid first declares that he has a weakness which he cannot control (1-8); it is the attraction he feels to women of every kind (9-10). He then proceeds to enumerate the female types which stimulate his passion (11-46), summing up the situation in a final succinct couplet (47-8).

The lover's susceptibility to a widely differing range of charms is a common theme in ancient erotic poetry of all periods. The Hellenistic and later Greek epigrammatists muse on the attractions of various kinds of boys¹, while the competing charms of different women claim the attention of the Latin elegists². Ovid's phraseology in his treatment of the theme here suggests that he particularly had in mind as he wrote Prop. ii. 22 (A): both poets call their weakness _uitium_³ and both refer to the problem in which it results as _semper amare_⁴. Ovid's selective imitation of

1. See e.g. Rhian. _AP_ xii. 93, Mel. _AP_ xii. 94, 256, Strat. _AP_ xii. 244.

2. See e.g. Prop. ii. 22 (A). 1-18, 25. 41-6, [Tib.] iii. 8. 7-14; Tibullus uses the motif with reference to male homosexual love at i. 4. 9-14. For its appearance in Greek erotic epistolography see Aristainet. i. 1.

3. See Prop. ii. 22 (A). 17 and cf. line 2 below; Ovid, of course, uses the plural _uitiis_, but perhaps only for metrical convenience.

4. See Prop. ii. 22 (A). 18 and cf. line 10 below. Cf. also Prop. ii. 22 (A). 5-6 and lines 29-30 below. Neumann (loc. cit. and Morgan (loc. cit.) also see in Ovid's poem conscious reminiscence of Prop. ii. 25, but this seems to me to be less certain. I am sure that Ovid's intentions in imitating Propertius were not nearly as intricate as Morgan suggests.
Propertius, however, produces an elegy of quite a different character. He does not, like Propertius, confess, and attempt to account for, his uitium to a favoured confidant, but publicly admits to his weakness like a defendant formally pleading guilty, and expresses his disapproval of his fault and his attempts to correct it with such conspicuous wit that we cannot for one moment take it seriously. He sets himself up not as the helpless victim of amor, but as a kind of Augustan Cherubino, whose natural propensities to love are ever seeking an outlet; his confession is a warning to the puellae at large and their uiri of what to expect from him.

But if Ovid's attitude here is amusingly impudent per se, it is positively outrageous seen against the background of Am. i. 3, where the self-same poet professes his eternal devotion to one woman and one only: non mihi mille placent, non sum desultor amoris: / tu mihi, si qua fides, cura perennis eris. As on several other occasions in the Amores,

5. The material from Propertius ii 22. (A) which Ovid does not recall in this poem he turns to instead in Am. ii. 10; see introduction to 10 below, pp. 415-25.


7. See 1-4n. below.

8. See 5-6n. below.

9. See 9n. below inuitet.

10. See 47-8 below. Luck (loc. cit.) completely misconceives the nature of this poem. It is not an 'elegant specimen of self-analysis' and it certainly does not 'explore seriously the root of an almost metaphysical longing!'

11. Am. i. 3. 15-16.
Ovid has thus created a pair of poems which treat a particular subject from two different angles\textsuperscript{12}, and the present pair inevitably, perhaps, raises the question of which is the real Ovid. The answer is almost certainly 'neither'; the poet's intentions were not to produce a faithful portrayal of his own amatory disposition and his own experience of love, but, as he comes near to stating quite explicitly in this very poem\textsuperscript{13}, to set forth in his poetry all the amatory situations familiar to his readers both from real-life and from literature, with himself as the protagonist every time, and thus he may play the roles of the faithful and the unfaithful amator with equal facility\textsuperscript{14}.

The most memorable feature of this poem, and the one upon which it is inevitably judged, is, of course, the catalogue of contrasting types of women which Ovid produces to illustrate the all-embracing nature of his amatory tastes\textsuperscript{15}.

\textsuperscript{12} See introduction to 5 below, pp.227-8, n. 3.
\textsuperscript{13} See 41-4n. below.
\textsuperscript{14} Cf. introduction to 1 above p. 49, and see in general A. W. Allen, 'Sincerity and the Roman Elegists', \textit{CPh} 45 (1950), 145-60.
\textsuperscript{15} The catalogue as an independent poetical form has a long history. The earliest surviving examples are Hesiod's Theogonia and the fragmentary Eoeae attributed to him. The form was particularly popular with the Alexandrians; Callimachus produced his Aetia, Antimachus his Lyde and Nicaenetus of Samos, interestingly, a Catalogue of Women.
It is a considerable tour de force in every respect — even potential faults the poet manages to see as virtues\textsuperscript{16} — and few, I think, would dispute that Ovid nowhere writes with more fluency and grace, more wit and ingénuiy, and more exemplary logic and lucidity. But nowhere, it has to be admitted, is his major fault more obvious: \textit{nescit quod bene cessit relinquere}\textsuperscript{18}. In this poem Ovid's intellectual inventiveness and linguistic facility become tedious through over-use\textsuperscript{19}.

\textsuperscript{16} He spells out the way to do this at Ars ii. 657-62 and conversely the way to make minor imperfections seem like major faults at Rem. 315ff., in both cases re-utilizing the material he presents here (cf. Lucr. iv. 1153-72). Cf. R. Verdière, 'L'euphémisme amoureux dans les sobriquets féminins à Rome', \textit{GIF} 11 (1958), 160-66.

\textsuperscript{17} See 11-46, 39-40, 45nn. below.

\textsuperscript{18} Sen. Con. ix. 5. 17; cf. \textit{id. ibid.} ii. 2. 12, Quint. \textit{Inst.} x. 1. 98. The fault is probably to be attributed to Ovid's own nature rather than an excessive use of the techniques of rhetorical elaboration fostered by his education; see general introduction pp. 11-14.

\textsuperscript{19} Luck (\textit{loc. cit.}), however, considers this elegy a much better piece than Am. ii. 10 (see p. 174, n.4 above). My own view is that Am. ii. 10 is by far the more stimulating poem; see introduction to 10 below, pp. 424-5.
1-8. Ovid seems to be keeping us in suspense as to the precise nature of his 'weakness' (cf. pp. 225 and 426 below on the opening of poems 5 and 10), but mendosos mores in line 1 may well prompt the reader who knows him to recall sine crimine mores at Am. i. 3. 13 and hence to guess that we are about to hear the confessions of a desultor amoris (Am. i. 3. 15; see introduction above pp. 175-6).

1-4. The poet expresses his feelings in legalistic terms. Si quid prodest delicta fateri in line 3 suggests that he may even have remembered that under the terms of Roman law there was indeed in certain types of dispute some point in admitting guilt, since extra-harsh treatment in the form of double penalties would result, if one could not prove one's innocence (see dig. xlii, Gaius Inst. iii. 216, iv. 9 and also Buckland, Textbook of Roman Law 332, 617-18), and demens (Lee translates 'reckless') in line 4 could indicate that he was thinking of the fact that such an action nevertheless had its drawbacks, because a confessus was to a certain extent already condemned by his own admission (see dig. xlii. 2. 1 confessus pro iudicato est, qui quodammodo sua sententia damnatur). But I should not wish to press the point, for in the circumstances the legal metaphor is a perfectly natural one for Ovid to use (cf. 7. 1-2n.) and any apparent reflection of the formal confessio may be coincidental.

Generally, however, it has to be acknowledged that Ovid shows a fondness for legalistic imagery to a degree not noticeable in other Latin poets and that his work does appear to contain occasional traces of legal formulae and allusions
to legal processes (see 5. 30-32 nn.). Could there be any particular reason for it? Two possibilities immediately suggest themselves: (i) that Ovid was considerably influenced by his early juristic experience (we know from his own testimony (Tr. ii. 93-6, iv. 10. 33-4) that he once embarked on a legal career) and (ii) that his training in the schools of declamation (see general introduction pp. 11-14), which encouraged the working-out of quasi-legal problems (see S. F. Bonner, Roman Declamation 31ff.), made its mark upon him in this way. Kenney (Ovid and the Law', YCIS 21. (1969), 243-63) reasonably doubts that the influence of declamation can have been very strong, 'since we have it on Seneca's authority (Con. ii. 2. 12) that he (Ovid) tended to shirk that type of exercise in which the argument turned on points of law' (art. cit. 250; cf., however, id. 'Liebe als juristisches Problem', Philologus 111(1967), 212-32), and he argues persuasively that Ovid's own experience in the courts is the factor most likely to account for the prominence of the legal element in his language and thought. It should perhaps be noted, however, that Ovid, for all his use of technical terms, cannot have been attempting to demonstrate any juristic expertise he may have had, for none of his legalisms require more knowledge than the educated layman might have been expected to possess and much of his terminology is used imprecisely; at Ars i. 585-8, for example, he fails to distinguish between procuratio and mandatum, processes which were still separate in his time even though they became more or less merged in the later second century A.D. (see A. Watson, The Contract of Mandate in Roman Law (Oxford 1961), 50; I am grateful to Professor Watson for information on this
point privately communicated to me), and at Am. ii. 5.  
29-32 he seems to have two different types of property dispute 
in mind at the same time (see nn. ad loc.). In most cases 
Ovid seems to have turned to legal imagery for the sake of 
novelty in expression (it can hardly be doubted that he was 
responsible for giving many basically technical legalistic 
words a place among the metaphors of stylistically elevated 
poetry for the first time; see Kenney YCIS 21 (1969), 254 
and cf. 1. 9, 8. 5nn. index, 7. 2n. dimicuisse), but sometimes 
there is reason to suppose that he may have done so with the 
intention of specifically bringing to mind pieces of 
contemporary legislation (see 2. 47-60, 5. 7-12nn.).

1. mendosos: a rare word in poetry (ThLL cites only 5 classical 
instances at 8. 710. 5ff.). It is used by Ovid elsewhere 
only of physical imperfection (Met. xii. 399-400 nec equi 
mendosa sub illo / deteriorque uiro facies; cf. Am. i. 5. 18. 
in toto nusquam corpore menda fuit), but Horace, like our 
poet here, uses it of moral shortcomings at Ep. i. 16. 39-40 
mendax infamia terret / quem nisi mendosum et mendicandum?

The adjectives in -osus are a very curious category 
providing almost limitless scope for investigation, and only 
the briefest discussion of some of the questions they raise 
will be possible here.

The exact derivation of these adjectives is uncertain, 
but it is generally supposed that the termination -osus 
attempts to represent the Greek -ωςης or -ςεις in Latin 
(see M. Leumann, 'Die lateinische Dichtersprache', MH 4 (1947), 
130 (= M. Leumann, Kleine Schriften (Zürich and Stuttgart
A useful collection of most of the adjectives in -osus is provided by A. Ernout, Les adjectifs latins en -osus et -ulentus (Paris 1949); Ernout does not, however, attempt to comment on the usage of individual authors.

There is evidence to show that -osus adjectives were coined prolifically in the archaic period (Gel. iv. 9 cites the following examples from Cato: disciplinosus, consiliosus, victoriosus) and in later times the technical prose of Varro, Vitruvius, Celsus and the elder Pliny was one of the most fertile breeding grounds for them (e.g. carnosus and oleosus). Poetry, however, does not shun the -osus adjectives. Some of the ones most common in general do not for metrical reasons appear in dactylic verse (e.g. periculosus, otiosus), but some are found throughout the whole range of Latin literature from Vergilian epic and 'Kunstprosa' on the one hand to elegy and satire on the other (e.g. animosus, uentosus). Some seem to be largely avoided in epic and tragedy but relatively common in elegy and satire (e.g. formosus, rugosus); some are popular with certain authors but avoided by others even within the same genre (e.g. furiosus is used 12 times by Ovid but never by Tibullus and Propertius).

The greater general frequency of some of the -osus adjectives is obviously partly due to the fact that the more highly technical of them would naturally tend to appear less often. But this does not explain the preferences of individual authors; it does not explain why Vergil uses a total of 26 -osus adjectives some 80 times (A. Ernout supplies a complete list at RPh 21 (1947), 65 = Philologica II (Paris 1957), 79), why Ovid avoids a few of these altogether, uses most of them
with equal frequency in the *Metamorphoses* and the elegiac works and admits a good many more that Vergil excludes, and why Propertius appears to like -*osus* adjectives so much (see Tränkle, *Sprachkunst* 59-60) whilst Tibullus and Tacitus (see F. R. D. Goodyear, *JRS* 58 (1968), 26, 30) largely avoid them.

Clearly as a group these adjectives defy conventional classification as prosaic, poetic, colloquial, archaic etc. Some scholars, however, have attempted to determine whether they have a quality or tone peculiar to themselves which makes them particularly appropriate or inappropriate in any given context. Axelson (*Unpoetische Wörter* 60-61) suggests that they have a 'trivial' ring which makes them generally unsuitable for the higher stylistic genres, but he cites no evidence in support of this view, and indeed the number of -*osus* adjectives in Vergil's *Aeneid* alone would seem to tell against it. D. O. Ross (*Style and Tradition in Catullus* (Harvard 1969), 53-60) alternatively suggests that there may be some difference in tone between those adjectives in -*osus* formed on nominal stems and those formed on adjectival stems, the latter being more colloquial, but Ovid's usage gives the lie to this argument since neither the -*osus* adjectives which he uses more frequently in his elegiacs (*damnosus, formosus, furiosus, ingeniosus, operosus*) nor those which he avoids entirely in the *Metamorphoses* (*desidiosus, famosus, imperiosus, litigiosus, lucrosus, morosus, numerosus, odiosus, officiosus, ruinosus, uentosus, uinosus, uitiosus*) are formed exclusively on adjectival stems.

One is left with little choice but to conclude that in
the case of -osus adjectives it was the writer's individual taste for this formation rather than any stylistic norm which decided whether he included them freely or not. As many of these adjectives seem to have been coined in semi-literary, technical prose, the termination itself may have been felt to be new-fangled or simply ponderous by some - the generally fastidious Tibullus, for example. If this was the case, it is not surprising that Propertius, renowned for his linguistic boldness, should have been particularly fond of adjectives in -osus and that he should even have apparently coined some of the more recherché specimens himself (e.g. hederosus, paludosus, plumosus, pecorosus). Ovid, on the other hand, is neither over-fastidious nor over-audacious in his diction and could consequently be expected to take the kind of middle-line on -osus adjectives which the statistics for his work suggest.

ausim: 'I should not venture'; the archaic form of the perfect subjunctive is regularly used in so-called modest assertions (cf. Met. vi. 561 uiux ausim credere and see Hofmann-Szantyr 343-4) - though there is not a lot of modesty in Ovid's assertion here!

2. falsa ... arma mouere: 'to resort to defensive action with spurious (or 'disingenuous') weapons'; arma had already been used in a similar figurative sense by Cicero at e.g. de Orat. i. 172 etiam si hac scientia iuris nudata sit (uis ingeni), posse se facile ceteris armis prudentiae tueri atque defendere, but Ovid's falsa ... arma has a more distinctly military ring; cf. Ep. i. 17 siue Menoetiaden falsis cecidisse sub armis/
Tac. Hist. iv. 32 ut absisteret bello neue externa falsis armis uelaret. Possibly there is more evidence here to suggest that Ovid had the legal *confessio* in mind in his opening lines (see 1-4n. above), for it appears that the penalty of double damages against the accused, if found guilty after pleading innocence, was designed to discourage the bringing of groundless defences; see Buckland, Textbook of Roman Law 617.

uitiis: here simply 'faults' (cf. Prop. ii. 22 (A). 17 *uni cuique dedit uitium natura creato* and see introduction above p. 174), but sometimes used more specifically of amatory crimes; see e.g. Am.iii. 4. 11 *desine ... uitia irritare uetando*, Prop. i. 16. 47-8 *sic ego nunc dominae uitiiis et semper amantis / fletibus aeterna differor inuidia*.

3. confiteor ... fateri: see 1-4n. above. Both these legalistic terms are much more common in Ovid than in other poets; there are 28 occurrences of *confiteri* in his work as opposed to 7 in Lucretius, 2 in Propertius, 1 each in Catullus and Vergil and none in Horace and Tibullus, and 123 of *fateri* as opposed to 22 in Lucretius, 15 in Vergil, 11 in Horace, 3 in Propertius, 2 in Catullus and 1 in Tibullus.

delicta: here simply 'crimes', but cf. 8. 9n.

4. demens: see 1-4n. above.

in mea ... crimina ... eo: probably, 'I turn to accusing
myself' (or, as Lee well puts it, 'conduit my own prosecution') with in + accusative indicating the action to which one resorts (cf. Verg. A. iv. 413-14 ire iterum in lacrimas .../ cogitur, Sen. Ben. i. 10. 2 nunc in crudelitatem ibitur. Mea in this case must be taken to stand for an objective genitive; cf. Cic. Rab. Perd. 10 nam de perduellionis iudicio, quod a me sublatum esse criminari soles, meum crimen est, non Rabiri. (I can find nothing at all to authorize Munari's interpretation, 'ricado come un pazzo nelle mie mancanze'.)

5. A number of scholars have misconstrued this line. Bornecque ('Je la (i.e. 'ma faiblesses') hais et ne puis m'empêcher de désirer ce que je hais'), Munari ('Io le (i.e. 'mie mancanze') odio ma non posso non essere bramoso di ciò che odio') and Lenz ('Ich verabscheue, und kann nicht ohne Verlangen nach dem sein was ich verabscheue') all take cupiens non esse as the equivalent of non cupere, and quod odi as its direct object, to extract the sense 'I hate (my weakness), but I cannot be undesirous of what I hate'. But we should surely take cupiens concessively, as do Showerman ('I hate what I am and yet, for all my desiring, I cannot be but what I hate'), Lee ('I hate what I am but can't help wanting to be myself') and Luck (Latin Love Elegy 168; 'I hate what I am and yet, for all my striving, I can only be what I hate'); cf. Am. iii. 7. 5 nec potui cupiens, pariter cupiente puella, Cic. Phil.1. 7 urbs me cupiens retinere non potuit (the use of cupiens + esse as the equivalent of cupere is in fact late and ecclesiastical; see ThLL 4. 1432. 83ff.).
Clearly Ovid had Catullus's celebrated *odi et amo* (85. 1) in mind here, but not only does he differ from Catullus in tone, as all scholars duly note (see especially Luck, *Latin Love Elegy* 168, O. Weinreich, *Die Distichen des Catull* (Tübingen 1926), 70), his characteristic verbal wit (notice the artistic framing of the hexameter with the repeated *odi*) robbing his supposed inner conflict of all seriousness (cf. 5.51-62n.), but also - and this is not generally recognized - in his basic sentiment; unlike Catullus, he is not here torn between love and hate for a woman, (this is rather the situation at *Am.* iii. 14. 39-40), but frustrated by his own disapproval of what he is (i.e. an habitual lover) and yet his inability to be otherwise. It is not true, as Weinreich (*loc. cit.* ) asserts - I think misconstruing in the manner described above - that Ovid has replaced Catullus's *amo* with *nec possum cupiens non esse* with the intention of transferring Catullus's emotional sentiment to the purely sensual sphere.

(The true reading *non esse*, incidentally, survives in a few B MSS (from which Pontano (see 3. 17n.) was presumably able to make his correction of Y). The erroneous *non nosse* of *PSY* is probably the result of an initially accidental corruption (*nonesse* > *nonosse*; misreading of the minuscule *e* for *o* and *vice versa* is common enough) subsequently prompting a deliberate scribal alteration (*nonosse* > *nonnosse*). Other variants which appear in the *recc.* look like pure interpolations).

6. *heu*: the elegists' favourite interjection for expressing
dismay (11 instances in Propertius, about 20 in Tibullus (the text is in doubt in some cases) and 36 in Ovid (excluding the Metamorphoses where heu appears 12 times)). Heu is weaker and apparently less colloquial than eheu, which is largely avoided in elevated poetry including elegy (see Tränkle, Sprachkunst 149ff., Hofmann, Lateinische Umgangssprache 14).

quam, quae studeas ponere, ferre graue est!: another assertion which recalls an anguished comment of Catullus, difficile est longum subito deponere amorem (76. 13) but which is more remarkable for its conscious artistry than for its emotional depth (cf. 5n. above); observe the witty juxtaposition of the two antithetical terms ponere and ferre (cf. 1. 22n.). For ponere with reference to the casting aside of love see 1. 6n. tactus amore.

7. uires ad me ... iusque regendum: for the postponement of -que see Platnauer 91-2. Ius, 'self-discipline', is used here with a sense almost equivalent to that of uires with which it is coupled; cf. Pers. 5. 176-7 ius habet ille sui, palpo quem ducit hiantem/cretata ambitio.

8. auferor: both 'I am swept away' in anticipation of the image of the buffeted ship which is immediately to follow (cf. Rem. 264 abstulit aura rates, Ars ii. 91 pater o pater, auferor) and, more generally, 'I am robbed of my reason' (cf. Rem. 343 auferimur cultu, Verg. Ecl. 8. 41 ut me malus abstulit error). The figurative use of auferre is particularly common in Silver Latin; see ThLL 2. 1330. 67ff.
ut rapida concita puppis aqua: for the simile cf. Am. ii.
10. 9 erro, uelut uentis discordibus acta phaselos (and see n. ad loc.). For marine imagery in general see 9 (B). 31-2n.

rapida: a conventional epithet of wind and water; cf. Am. iii. 6. 80, Catul. 70. 4. Here it has obvious point, but sometimes it is purely ornamental; see e.g. Met. vii. 6 rapidas limosi Phasidos undas.

puppis: a poetical metonym for nauis. Ovid favours puppis rather than nauis in both the Metamorphoses and the elegiac poems (20 instances of puppis and 9 of nauis in the Metamorphoses, and 57 of puppis and 38 of nauis in the elegies). Tibullus, Lucan, Silius, Statius, Valerius and Seneca (in his tragedies) share his preference, whilst Catullus, Vergil, Propertius, Juvenal and Martial hardly show any preference at all, and Ennius, Lucretius, Plautus and Terence all favour nauis (Lucretius uses puppis only in its technical sense, 'stern'). Obviously nauis was originally the regular word for 'ship' in all types of composition, but puppis was already making a few appearances as a synonym in Republican poetry; in the Augustan period (notably in Vergil's Aeneid) it gained equal footing with nauis and finally in Silver Latin epic it ousted nauis altogether (the latter is totally excluded by Lucan, Silius, Statius and Valerius). Never, however, did it become generally acceptable in prose; in a fair cross-section of prose writers (Caesar, Livy, Tacitus, Petronius, Quintilian) there is an overwhelming preference for nauis (see Quint. Inst. viii. 6. 20). Ovid's choice between nauis and puppis is sometimes influenced by considerations of euphony (see
e.g. Tr.iv. 8. 17 with note on 9 (A). 21 below), but here he will no doubt have consciously used it as the more elevated word, since his level of diction frequently tends to rise in similes and exempla (see 9 (A). 19-22n.).

9-10. Ovid at last makes explicit the precise nature of his uitium, and the rest of the poem is devoted to exhaustive illustration of the sentiment expressed in this couplet (see introduction above pp.176-7). Munari aptly compares Maximian i. 75ff.

9. certa: a 'set' type, i.e. one and one only. This meaning of certus is largely confined to late Latin (see ThLL 3. 903. 78 ff.), but for similar classical usages cf. Ars iii. 187-8

lana tot aut plures sucos bibit: elige certos,/nam non conueniens omnibus omnis erit, Lucr. iii. 98 sensum animi certa non esse in parte locatum.

forma: a carefully chosen word which embraces several apposite meanings here: (i) 'appearance' (cf. Ars i. 509 forma uiros neclecta decet), (ii) 'beauty' (cf. Prop. ii. 33 (B). 33 uino forma perit), (iii) 'a beautiful woman', 'a beauty' (cf. Prop. ii. 28 (C). 53 quot Troia tulit ... et quot Achaia formas).

inuitet: Heinsius's preference for the variant irritet suggests that he failed to consider this line in the wider context of the whole poem. Amores irritare is certainly an expression used by Ovid with the meaning 'to provoke love'
or 'induce love' (see Met. i. 461-2 tu face nescioquos esto contentus amores / irritare tua (with Bömer's note), and cf. Met. ix. 133 where irritamen amoris = 'a love-charm'), and if this were an introspective poem in which he was brooding on the fact that his susceptibility caused him to suffer excessively from the traumas of love (cf. Am. ii. 10. 1-14), he might well have written meos ... irritet amores here: 'women of all kinds bring on my passion'; but in this elegy Ovid examines his weakness from quite a different angle, declaring that such is the natural vitality of his amorous inclinations and such the catholicity of his tastes that there is no woman alive who will not be the object of his desires (see further introduction above p.175 ). Thus he writes here meos ... inuitet amores: 'woman of all kinds invite my passion' (i.e. 'attract it to themselves'). For this sense of inuitare cf. Tr. iii. 14. 37 librorum, per quos inuiter alarque.

meos ... amores: 'my feelings of love' or perhaps, in combination with inuitet here (see n. above), 'my amorous advances'; the use of the plural is idiomatic in contexts such as this; cf. Tib. ii. 2. 11 uxoris fidos optabis amores (with K. F. Smith's note).

10. Ovid's complete reversal of the image he presented in Am. i. 3 (see introduction above pp.175-6) is thrown into outrageously sharp relief by direct reminiscence of that poem here: centum sunt causae recalls non mihi mille placent at i. 3. 15 and cur ego semper amem is an exact echo of the phrase in the
11-18. *siue ... siue ... si... siue ... siue:* Latin writers show a great degree of variation in the frequency with which they use *siue ... siue, seu ... seu and siue ... seu* (or *seu ... siue*) when presenting a series of alternatives. Cicero uses

vastly different context of i. 3. 2 (the technique is a standard one in 'pairs' of Ovidian elegies; see introduction to 2 above, pp.100-101). Cf. also Tib. i. 4. 9-10 o fuge te tenerae puerorum credere turbae: / nam causam iusti semper amoris habent, Prop. ii. 22 (A). 18 mi fortuna aliquid semper amare dedit.

11-46. The catalogue of female types which occupies all the rest of the poem except for the final couplet is a show-piece for Ovid's wit, ingenuity and talent for systematic exposition (cf. introduction above p.127). Not only does he methodically divide the various sources of attraction into three distinct categories - traits of character (11-16), accomplishments (17-30) and physical appearance (33-46) - but he also for the most part arranges the differing types within these categories in antithetical pairs. A good deal of artistic *variatio* is perceptible in the different ways in which he presents his examples: he rings the changes agreeably with narrative (11-16, 19-26, 29-32, 35-46), apostrophe (17-18 (see n. below ad loc.), 33-4) and rhetorical question (27-8) and points contrasts by the use of *siue/si/seo* (11-18, 42-4) *est quae/est quae* (19-21) and emphatic demonstrative and personal pronouns (25-30, 33-6, 46). Sentence-length and sentence-structure too are skilfully varied throughout. Compare Ovid's management of the catalogue of poets at *Am.* i. 15. 9-30.
siue ... siue regularly but seu ... seu only rarely, while Caesar uses the latter frequently. Siue ... seu is more common in the Augustan period and in poetry generally, but poets too differ in their usage. Ovid shows a marked preference for siue ... siue or siue ... seu (over 60 instances altogether) rather than seu ... seu (only 11 instances). Propertius seems equally happy with all three combinations, but Horace and Tibullus clearly favour seu ... seu. It seems that usage was in this case largely determined by personal taste, some writers, as always, being more consistent in their habits than others. With poets, however, metrical considerations cannot be discounted and surely explain Ovid's switch to his markedly third-choice seu ... seu at 41-4 below. See further Hofmann-Szantyr 677, Kühner-Stegmann II. ii. 435ff.

11-14. The shy (11-12), the forward (13-14) and the prudish girl (15-16). Cf. Rem. 329-30, Tib. i. 4. 13-14.

11. Oculos in se deiecta modestos: in me, the reading of PSYw could only be construed 'in my case' (i.e. me ablative; see OLD, s.v., in, 42, R. P. Oliver, CPh 51 (1956) 60-61), and though this is not entirely impossible here (Harder-Marg and Lenz do in fact retain it), it seems rather pointless, as Ovid is quite obviously thinking of modest behaviour in relation to himself. It is also more natural to take in closely with deiecta and the word it governs as an accusative, since in + accusative is one of the commonest constructions with deicere (see
OLD, s.v.) In se, on the other hand, which appears in a few recce. and has the support of Heinsius, allows this construction to be assumed and gives excellent sense: 'If a girl looks modestly down at herself.' Goold (Amat. Crit. 31) greets the adoption of this reading with nothing short of derision, warning no-one to cite in support of it Am. i. 8. 37 cum bene deiectis gremium spectabis ocellis, Ep. 11. 35 gremio... pudor deiecit ocellos or Ep. 20. 113 lumina ... in gremio ueluti defixa tenebam, where 'gremium(-o)', he asserts, 'is not of course the same as se'; cite them I do, however, since I fail to see how gremium(-o) could possibly be anything but the same as se (or the other appropriate reflexive pronouns) in these passages.

Goold himself, along with Munari, favours the conjecture in humum. It was first firmly advanced by S. Timpanaro (A & R 3 (1953), 98), though the possibility of it, in view of oculos in humum deiecta modestos at Am. iii. 6. 67, had also occurred to Heinsius. He, however, was wise not to press the idea as strongly as some of his twentieth century successors have done, for it is difficult to see (and Goold's palaeographical postulations do not make it any easier) how in humum could ever have been corrupted to in me (or in se, for that matter). The corruption of in se to in me seems, to my mind at least, a good deal easier to imagine: the initial letter of se could simply have been difficult to read in some pre-Carolingian 'archetype' (see general introduction, p. 16, n. 35) and me could have been the erroneous guess of a scribe impressed by the poem's pre-occupation with the first person up to this point. At any rate, in se has claims to authenticity a good deal stronger than those of in humum, which must surely be relegated to the ranks of unnecessary conjectures.
11-12. oculos ... modestos / ... pudor: a becoming shyness is what Ovid has in mind and not an air of chastity, which is rather the characteristic he deals with in 15-16; for modestus with this meaning cf. Am. i. 4. 15-16 uultu comes ipsa modo / ibis and for pudor, Am. i. 5. 7-8 illa uerecundis lux est praebenda puellis, / qua timidus latebras speret habere pudor, Ars i. 672, Tib. i. 4. 14. Am. i. 8. 35-8 shows that Ovid was not in the habit of taking female coyness too seriously!

uror: cf. Am. i. 1. 26 uror, et in uacuo pectore regnat Amor. For fire imagery in erotic poetry see 1. 8n. flamma.

insidiae ... meae: here the meaning must be 'my downfall', but I have found no parallels for a possessive adjective with insidiae replacing an objective rather than a subjective genitive (cf. 4n. above); at Mart. iv. 56. 4, for instance, qui potes insidias dona uocare tuas, tuas insidias = 'traps set by you', not 'for you'.

13-16. For a more choosy lover than Ovid here cf. Rufin. AP v. 42 μισώ τὴν ἄφελῃ, μισώ τὴν σώφρονα λίαν·/ ἢ μὲν γὰρ βραδέως, ἢ δὲ θέλει ταχέως.

13. procax: 'forward'; the tone is light-hearted here, but the epithet is generally very derogatory when used of a woman (see e.g. Cic. Cael. 49 non solum meretrix sed etiam proterua meretrix procaxque, Liv. xxxix. 43. 4 scorti procacis.
capior: 'I am ensnared'; a regular figurative usage which exploits common ground between the ranges of military imagery and hunting imagery so familiar in erotic contexts (see Spies, Militât omnis amans 26); cf. Am. i. 10. 10 nec facies oculos iam capit ista meos (Pichon collects more examples s.v.).

rustica: see 8. 3n.

14. in molli ... toro: i.e. a lover's bed; see 10. 17n. cubili. mobilis: one of a number of erotic euphemisms which Ovid seems to have invented (see 10. 25n.). It was probably suggested to him by the well-established use of mouere and motus as euphemisms for coire and coitus; see e.g. Am. i. 10. 35-6 uoluptas / quam socio motu femina uirque ferunt, ii. 10. 35 Veneris languescere motu. Tib. i. 9. 65-6 nec tu ... sentis, / cum tibi non solita corpus ab arte mouet. Lee translates splendidly here, 'lively company in bed', and Marlowe, though he blunders with procax, does as well as Lee with mobilis: 'And she that's coy I like for being no clown, / Methinks she would be nimble when she's down.'

15. aspera: cf. Hor. Carm. i. 33. 6-7 Cyrus in asperam / declinat Pholoen. The adjective sometimes stands for, or is coupled with, seuera (see e.g. Sen. Med. 87 virginis asperae (i.e. Diana), Quint. Decl. 343 p. 357 puellam seuernam uidebam et asperam.
rigidas ... imitata Sabinas: 'as prudish as a Sabine'.
Sabine chastity was proverbial; see Juv. 6. 163-4. intactior omni/...Sabina, Mart. ix.40. 4-5. (puella simplex)/quam castae quoque diligunt Sabinae and further Otto, Sprichwörter 304.
The tone of references to the strict morality of the Sabines is often eulogistic (e.g. Hor. Carm. iii. 6. 37-41) but Ovid, predictably, is especially fond of treating proverbial Sabine chastity with scant respect; cf. Am. i. 8. 39-40 forsitan immundae Tatio regnante Sabinae / noluerint habiles pluribus esse uiris, Am. iii. 8. 61. Med. 11. The pièce de résistance along these lines is Ars i. 100-132.

16. A slightly puzzling line, but it seems best to assume a combination of hyperbaton and brachyology, i.e. uelle ex alto (i.e. penitus) sed dissimulare (sc. uelle ex alto) puto: 'I think that deep down she is willing, but she won't show that she is'. For ex alto = 'deep down', 'secretly', cf. Lucr. iv. 72-4 nam certe iacere ac largiri multa uidemus, / non solum ex alto penitusque ... / uerum de summis ipsum quoque saepe colorem and see also Verg. A. i. 26-7 manet alta mente repostum iudicium / Paridis (with Servius's note) (Micyllus's alternative interpretation of ex alto as 'a longinquus', 'superbe' is ingenious, but not probable).
Some take ex alto closely with dissimulare rather than uelle (see e.g. Burman, 'profunde simulans', Munari 'dissimula profondamente'), but this seems rather odd to me; 'dissimulation' itself does not take place 'secretly' within a person, but rather gives the superficial impression that one does not feel what one really feels in secret.
For the ellipse of the accusative *ea* after *dissimulare*
cf. Am. ii. 7. 8. *si culpò, crimen dissimulare putas,*
and see n. ad loc.

"uelle:" a standard erotic euphemism, 'ready to make love';
cf. Ars i. 274 *haec quoque, quam poteris credere nolle, uolet*
(Pichon collects more examples s.v.). Cf. 7. 25, 8. 25nn.

dissimulare: Ovid regards the element of *dissimulatio* as
one of the stock ingredients of the elegiac love situation
(see Am. ii. 7. 8, iii. 11. 24, 14. 4, Ars iii. 210, 353),
and his comments on the matter sometimes provide a good
illustration of his insight into the psychology of love
see e.g. Ars i. 276 *uir male dissimulât, tectius illa cupid.*

17-32. Ovid now moves on from consideration of feminine *mores* to
feminine *artes.* First, simply the cultured and the not-so-
cultured (17-18), then, more specifically, women of literary
discernment - the fan and the critic (19-22), next the girl
with good, and the girl with bad, deportment (23-4), after
that, the musical girl (25-8), and finally the one who can
dance (29-32). The whole passage is characterized by verbal
wit, in the form of repetition and paronomasia: 17-18 places

... / ... placita es; 20 placeo ... placet, 21-2 culpet /
culpantis, 23-4 molliter ... motu ... / ... mollior, 25-6
canit ... / cantanti; see Frécaut 27-35, 37 and cf. 5. 2-3n.

17-18. Either we must adopt second person readings throughout this
couplet (following PSYC in 17, and two thirteenth century MSS
in 18, which give placita es where PY give the unmetrical places (obviously from 17) and S gives the false correction placeas) or third person readings throughout (following ω in 17 and Pa Vb in 18). Both give acceptable sense, but the desirability of artistic variatio (see 11-46n. above) tips the balance in favour of the second person readings. The third persons could have all crept in accidentally (the scribe who introduced them having line 15 at the forefront of his mind as he wrote), or one could have come in accidentally and the rest have been introduced deliberately to restore consistency. Two of the wilder variants which appear in the recc. are easily explicable: capior in 18 will have come from 13 above and D's mea at the end of the same line will be the result of placita es being taken for a genuine passive (the use of the past participle placitus with active meaning is of course well attested; cf. Ars i. 37 placitam exorare puellam, Ep. 19. 37, Met. vii. 226, Verg. G. ii. 425, Stat. Theb. x. 769).

17. docta: the docta puella, accomplished in literature and music (cf. raras . . ar tes below) is a stock character i n Latin love elegy; cf. Ars iii. 319-20 nec . . citharam tenuisse . ./ nesciat arbitrio femina docta meo. Prop. i. 7. 11 me laudent doctae solum placuisse puellae, ii. 11. 6, 13.(A) 11, [Tib.] iii. 12. 2. Propertius's Cynthia appears to be the classic example judging from i. 2. 27-30 cum tibi praesertim Phoebus sua carmina donet / Aoniamque libens Calliopea lyram, / unica nec desit iucundis gratia uerbis, / omnia quaque Venus, quaque Minerua probat. See E. Burck, Hermes 80 (1952), 87 n.2, Lilja 133ff.
places: placere = amabilis uideri occurs a few times in comedy (see e.g. Pl. Per. 564 quom hanc magi' contemplo, magi' placet, Poen. 1417, Ter. Hau. 1066, Ad. 622) and in Horace (see e.g. Carm. iii. 7. 23-4 ne ... / plus iusto placeat caue, ii. 14. 21, but the elegists make it into a standard term of the sermo amatorius cf. Ars i. 42, tu mihi sola places, Am. i. 3. 15 non mihi mille placent Tib. i. 8. 15, Prop. i. 2. 26. Martial and Juvenal also use the word regularly in this manner (see e.g. Mart. i. 10. 4. quid ergo in illa petitur et placet? cf. vii. 87. 10, Juv. 3. 135).

raras ... artes: cf. Am. ii. 10. 6 artibus in dubio est haec sit an illa prior. The artes to which Ovid is alluding are those which he proceeds to describe in lines 17-32: literary sensitivity, deportment, music, dancing (cf. docta above). Here he professes himself to be indifferent to the possession or lack of these talents in women, but at Ars iii. 311-80 he cites them at much greater length (adding at 353ff. the art of successful gambling!) as almost indispensable qualities for the aspiring mistress.

Raras here = 'exceptional' and an elegiac sweetheart endowed with any or all of these accomplishments is often designated rara puella. Propertius's Cynthia, especially, is favoured with the description: i. 8. 42 Cynthia rara mea est; cf. i 17. 16.

dotata: the adjectival use of dotatus, even in its primary sense of 'rich', is rare and appears to belong mainly to the colloquial language, occurring most frequently in comedy,
but in the broader sense 'endowed with' it is used in the classical period only by Ovid here and at Met. xi. 301 Chione ... dotatissima forma (see ThLL. 5. i. 2057. 47ff.).

18. rudis: not here in the common elegiac sense rudis in amore (see 1. 6n.) but in opposition to docta (17), i.e. not accomplished in any of the rarae artes. Cf. Ars i. 111 rudem praebente modum tibicine Tusco.

simplicitate: 'simplicity' in a complimentary sense. Ovid's use of the noun here is akin to Horace's use of the adjective (but with reference to physical appearance) at Carm i. 5. 5 simplex munditiis (see Nisbet-Hubbard ad loc.). Sometimes elsewhere Ovid uses the word with a more pejorative meaning similar to that of rusticitas (see 8. 3n); see e.g. Ars iii. 113 simplicitas rudis ante fuit.

19-22. Juvenal has some harsh words for the woman with a literary bent at 6. 434-7.

19-20. Callimachi prae nostris rustica dicat / carmina: the adjective rustica indicates that the point of comparison Ovid had in mind was style, not subject-matter; cf. Catul. 36. 18-20 uos .../ pleni ruris et inficetiarum / annales Volusi. Ovid's remark at Am. i. 15. 14 à propos of Callimachus, quamuis ingenio non ualet, arte ualet, shows that he himself admired his Greek predecessor for this quality. Refinement in style was, of course, one of Callimachus's own proudest claims for his poetry; see Aet. fr. 1. 17-18 (Pfeiffer) αὖθι δὲ τέχνη / κρίνετε ... τὴν σοφίην; cf. id. Ap. 105-12, and
see introduction to 1 above p. 45 , n. 14.

Ovid never directly claims Callimachus as a model, but in Am. i. 15 the echoes in phraseology between lines 7-8 mihi fama perennis / quaeiritur, in toto semper ut orbe canar and 13 Battiades semper toto cantabitur orbe suggest that Ovid hoped to vie with him in acclaim.

19. prae: the use of the preposition (generally + personal pronoun, as here) = 'in comparison with' is very rare in poetry other than comedy, though it occurs in prose of all types and periods (see Kühner-Stegmann II. i. 513). Ovid, however, uses it three times; cf. Am. ii. 9 (B). 38, Met. xi. 155.

20. placeo ... placet: a play on two different meanings of placere used here first in its literal, and then in its amatory sense; cf. the play on apta at Am. ii. 8. 4 (with n. ad. loc.).

21. uatem: perhaps the idea of 'poetic pretensions' is present in the use of this word here, but see 1. 34n.

21-2. culpet/culpantis: see 17-32n. above and on the stylistic device of a participle taking up a finite verb in general, Hofmann-Szantyr 830-31.

sustinuisse: for the idiomatic use of the perfect infinitive see 7. 19n.

sustinuisse femur: cf. Am. iii. 14. 22 nec femori impositum sustinuisse femur. Poetic allusions to sexual intercourse
often use femur in a semi-euphemistic manner; e.g. femur femori committere (Am. i. 4. 43) supponere (Am. iii. 7. 10, cf. Catul. 69. 2) conserere (Tib. i. 8. 26). It seems likely, as Brandt remarks on Am. iii. 2. 30, that the poets had a definite schema Veneris in mind (in late and ecclesiastical Latin femur becomes used for membra genitalia proper; see ThLL 6. 472. 68ff.).

It is difficult to judge the stylistic level of the above expressions. Given their meaning, one might reasonably expect that they belong to the popular erotic jargon of the colloquial language, and the presence of one of them in a short lampoon of Catullus (loc. supra cit.) amidst a number of colloquial words and expressions would tend to strengthen that view; on the other hand, their absence from comedy and the epigrams of Martial and their admission by the fastidious Tibullus would suggest the opposite.

23-4. If we read incedit in 23 (PSY have the obvious error incessit, prompted perhaps by the perfect infinitive sustinuisse in the line immediately preceding) and at in 24 (an adversative particle is clearly needed, and sed, the only other one offered by the MSS, looks like an attempted correction of ac or et, to which at will easily have been corrupted), we have a text which gives excellent sense: 'A girl walks gracefully: her movement charms me; another is stiff: she, however, can be loosened up by the touch of a man.' Ovid does not specify the sense in which altera is dura ('stiff', 'clumsy'), and at first we assume it is in her physical carriage, just as her opposite number is mollis
'supple', 'graceful') in the same respect; but when we hear that the attraction of the dura puella is that she can be made mollior 'by the touch of a man', we perceive, tacto uiro obviously being a euphemism for sexual intercourse (and one apparently confined to Ovid; cf. 10. 25n.), that the adjective mollis now relates not simply to gait, but to sexual disposition (i.e. it means 'obliging', 'complaisant'; cf. Am. ii. 5. 26 mollis amica and see Pichon s.v.) - what 'the touch of a man' will really be able to teach the 'stiff' girl is not how to carry herself better (though this might well be an incidental result!), but how to be more relaxed and seductive in bed. For the verbal wit see 17-32n. above.

(Heinsius's proposal to emend the text to altera dure (sc. incedit): / at poterat tacto mollius isse uiro (Bentley subsequently suggested ire for isse) deserves comment if only for its illustration of the dangers of paying more attention to the demands of strict linguistic logic than to the evidence of the MSS. For the proposed alteration certainly produces a 'tidier' and 'tighter' couplet, with adverb taken up by adverb (molliter ... dure/... mollius) and verb by (synonymous) verb (incedit ... incedit (understood)/ ... isse), but by insisting on absolute precision and consistency it destroys completely the subtle transition from aesthetic appreciation to sexual pleasure which is so clearly exhibited by the transmitted text. The looseness which Heinsius and Bentley seek to eliminate is to be attributed not to the carelessness of Ovid's copyists but to the highly effective design of the poet himself.)
molliter incedit: motu capit: for the whole question of the importance of a graceful and seductive gait cf. Ars iii. 298-306. Heinsius also aptly compares Petr. 126.

For the appreciation of musical expertise in women cf. Phld. AP. v. 131. 1-3. ψαλμός, καὶ λαλή, καὶ κωτίλον ὑμα, καὶ ψή/ θανθίππης...;/δ ψυχή,φλέξει σε, id. ibid. 132. (where the poet asserts that a girl's physical attractions offset the fact that amongst other things, she does not 'sing Sappho'!); for the denigration of it, on the other hand, see Juv. 6. 379-88. Singing and playing the lyre are regularly cited as the chief branches of musical ability (cf. Ars iii. 311-28, (where Ovid deals with both in advising the puella on the artes she needs to acquire), Prop. i. 2. 27-32 (where the poet maintains that natural musical talents outweigh all artificially produced comeliness), ii. 1. 9, 3. 19-20; the general popularity of the lyre in particular is amply attested by the numerous iconographical representations of lyre-players from the ancient world. [see Daramberg and Saglio III. 1438ff.]). We may note also that Ovid considers singing a useful accomplishment for a male lover at Ars i. 595.

25. haec: Heinsius's huic, syntactically elegant and palaeographically plausible, is very attractive. Goold strongly supports it, asserting that haec, the reading of all the MSS, 'unnecessarily deprives the sentence of smoothness' and is 'merely the interpolation of someone who thought a nominative necessary to balance the nominative in verse 27' (Amat. Crit. 32-3). Possibly, but (i) although, if we read haec, the construction of 25-6 admittedly takes
a somewhat unexpected turn, it is nevertheless perfectly intelligible; (ii) the examples cited by Goold of the use of different cases of the same word to introduce separate but related statements do not occur in passages truly comparable with ours (and the 'identical error' at Ars iii. 145 is in fact not identical, for *huic*/hanc (as opposed to *hanc*/ hanc) in 145-7 is transmitted by most of the MSS and the case variation is confirmed by the appearance of *alterius*/ altera immediately before in 141-3); (iii) several pairs of exempla in the long catalogue (11-46) which occupies most of our poem have each of their members introduced by precisely the same word or words: 11-13 *siue aliqua est*/siue *aliaqua est*, 19-21 *est quae*/est *quae*, 41-3 *seu pendent*/seu *fluent*, 45 *me sollicitat*/me *tangit*; *haec*/haec in 25-7 would obviously conform to this general pattern. I am thus inclined to retain *haec*, but not without some hesitation.

dulce: the neuter accusative of the adjective is used adverbially in classical prose only in the case of adjectives of quality or degree such as *multum*, *plus*, *tantum*, but the poets extend the usage to other adjectives (cf. Am. iii. 1. 4 *dulce queruntur aues*, Verg. A. vi. 288 *horridum stridens*, Hor. Carm. ii. 12. 64 *lucidum fulgentes* (with Nisbet-Hubbard's note)) and it even appears in prose at a later stage (see e.g. Tac. Ann. iv. 60 *falsum renidens*).

flectit ... uocem: 'modulates her voice'; for the expression cf. Tib. i. 7. 37 *uoces inflectere cantu*, Lucr. v. 1406
ducere multimodis uoces et flectere cantus.

facillima: the predicative adjective stands for an adverb, 'very skilfully'; cf. Hor. Carm. iii. 1. 34-5 hoc frequens / caementa demittit redemptor, Prop. i. 6. 12 a pereat, si quis lentus amare potest! See further Löffstedt, Syntactica II. 368ff., Kühner-Stegmann II. i. 234ff. and cf. numerosa (29), multa (34) below.

26. oscula ... rapta dedisse: cf. Ep. Sapph. 44 oscula cantanti tu mihi rapta dabas. 'To give stolen kisses' seems a somewhat paradoxical expression, but it is understandable enough when one considers that there is inevitably a certain amount of 'give' and 'take' in every kiss; the English 'snatch' conveys Ovid's meaning well. For a different use of the phrase cf. Tib. i. 4. 55 (oscula) rapta dabit primo, post offeret ipse roganti (with K. F. Smith's note).

dedisse uelim: the use of the perfect instead of the present infinitive in negative expressions of wish (see e.g. Pl. Poen. 872 nolito edepol deuellisse and further Hofmann-Szantyr 351-2) seems to have been a native Latin idiom. The extension of the usage to positive expressions of wish and, eventually, many others too, may, however, have developed partly under the influence of the Greek use of the aorist infinitive in a similar manner. See further 7. 19n.

27. querulas ... chordas: 'the plaintive strings' (sc. of the lyre). Stringed instruments were introduced to Rome from
Greece, and one of the three original modes of Greek music, the 'Lydian' was apparently characterized by its plaintive tone (see Pl. R. iii. 398E τίνες οὖν ὑφηγώδεις ἀρμονίαι; ... Μεξολυδιστῇ, ἔφη, καὶ συντονολυδιστῇ καὶ τοιαύτᾳ τίνες); hence, no doubt, the lyre is often designated querulus, but the epithet becomes almost conventional of any kind of music and is also applied to the sound of native Latin wind instruments (see e.g. Hor. Carm. iii. 7. 30 querulae ... tibiae, Prop. iv. 3. 20 querulas ... tubas).

habili ... pollice: Heinsius, comparing Mart. iii. 82. 13 percurrit agili corpus arte tractatrix, and noting MS confusion between habilis and agilis also at Am. i. 9. 45 and Ars ii. 661, favours the variant agili. Certainly it gives excellent sense with percurrit pollice chordas (cf. Lucr. ii. 412-3 musaeæ mele, per chordas organici .../mobilibus digitis expergefacta), but since habilis may mean 'easily put to use', 'easily performing a function' (cf. Sen. Con. vii. pr.2 nullum habile membrum est, si corpori par est, Verg. G. iv. 418 habilis membrius uenit uigor), habili ... pollice virtually = agili ... pollice (a thumb which 'easily performs a function' can hardly be anything but 'deft'); thus habili as lectio difficilior, may reasonably be preferred here.

Strumming the lyre with the thumb was obviously a normal method of playing (cf. Met. v. 339 Calliope querulas praetemptat pollice chordas, Met. x. 145 ut satis impulsas temptauit pollice chordas, Tib. ii. 5. 3 nunc te uocales impellere pollice chordas), but the use of a plectrum was clearly common too (see e.g. Ep. Sapph. 198 plectra dolore tacent, muta dolore lyra est, Stat. Ach. ii. 157-8 Apollineo
... fila sonantia plectro / cum quaterem).

28. doctas ... manus: see 17n. above.


Σχήματα, 'postures' (cf. gestu, 29) and δείξεις 'arm-movements' (cf. numerosa ... brachia ducit, 29) would seem to have been more important than movements of the feet in ancient dance, for they are mentioned with much greater regularity (see e.g. Ars i. 595, ii. 305, iii. 350, Rem. 334, Prop. ii. 22 (A). 4-5, Stat. Silv. iii. 5. 66, Autom. **AP v.** 129. 2-4 (supra cit.) and especially Ath. xiv. 629B, F, 631B; see also **RE** 4. A. 2. 2244-7). It has been claimed that ancient dancing was something akin to our classical ballet (see e.g. Brandt on Ars i. 595, L. Friedländer, *Roman Life and Manners under the Early Empire*, trans. J. H. Freese and L. A. Magnus (London 1913) II, 100-117) and indeed there is a remarkable similarity between some of the postures shown in artistic representations of the ancient dance and those of ballet (see especially Daremberg and Saglio IV. 1047, fig. 6074), but one wonders whether the insistence upon supple movement of the body and arms rather than 'steps' and the obviously sensual qualities of the dance in Greek and Roman literature might suggest a closer affinity with oriental, especially Indian, dancing.

Though Ovid could have seen public exhibitions of dancing
in Rome from the latter part of the first century B.C. onwards (see Friedländer, loc. cit.), it seems more likely that he has in mind here the performance of dancing, usually by professionals, both male and female, as entertainment at private dinner parties (see Daremberg and Saglio IV. 1053-4). Dancing by private individuals was never favourably regarded in Rome; it was considered thoroughly contemptible in men (see Cic. Mur. 13) and a most undesirable accomplishment for the respectable Roman matrona (see Sal. Cat. 25. 1, G. Williams, JRS (1962), 37-8). Ovid, however, recommends the acquisition of expertise in dancing to both the male and the female recipients of his instructions for success in love at Ars i. 595 and iii. 349ff. respectively.

For the expression in this couplet cf. Prop. ii. 22 (A) 4-5 siue aliquis molli diducit candida gestu / bracchia and see introduction above p. 174.

29. numerosa: 'rhythmic'; cf. Pont. iv. 2. 33 in tenebris numerosos ponere gestus, Prop. iv. 7. 61 numerosa fides (i.e. the lyre). Here the adjective is used as the equivalent of an adverb; cf. 25n. above facillima.

30. tenerum: see 1. 4n.

molli: 'supple' and perhaps also 'sensuous'; cf. 23-4n. above.

torquet ... latus: a reference to one of the gestus of the ancient dance (see 29-30n. above); cf. Ars iii. 351 where artifices lateris = 'dancers'.
ab arte: a or ab + ablative appears to be used in place of the simple modal/instrumental ablative on a number of occasions in both prose and poetry (see Hofmann-Szantyr 435, ThLL 1. 28. 83ff. and 34 59ff.) and with notable frequency in Ovid (see Bömer on Fast. ii. 764). Scholarly opinion differs on the nature of this usage: on the one hand it is claimed to be generally indistinguishable in sense from the modal/instrumental ablative without preposition (thus Rothstein on Prop. i. 16. 14) and on the other to be intended on most occasions to import an extra shade of meaning (thus K. Guttmann, Sogenanntes instrumentales ab bei Ovid (Dortmund 1890)). Tränkle (Sprachkunst 87ff.) argues that the latter is true of Propertius but not of Ovid or Tibullus, who, he thinks, use the instrumental ab largely for metrical convenience.

I do not find Tränkle's arguments convincing, at least in the case of ab arte. The appearance of this expression in the prose of Varro (R. i. 59. 2) and Vitruvius (v. 4. 3) and its admission by Tibullus, who does not use a modal/instrumental ab with any other ablative, rather suggests that it was an established phrase sui iuris.

31-2. A brief, pithy exemplum introduces a welcome variation in Ovid's method of exposition; cf. 6. 15-16n.

31. ut taceam de me: 'not to speak of myself ...'. An idiomatic use of the final ut; cf. Cic. Caec. 95 ut ... nihil de calamitate rei publicae querar ..., Mur. 87 ut leuissime dicam ...; see Lewis and Short s.v. 5c.
qui causa tangor ab omni: 'who am impressed by every claim'; for causa in this sense cf. Liv. ix. 10. 1 mouit patres conscriptos cum causa tum auctor. The use of ab + ablative here with an impersonal noun is understandable enough: though the 'claims' are impersonal, those who make them (sc. all the puellae encountered by Ovid) are, of course, personal.

32. For the neat paratactical structure cf. Am. i. 9. 9-10 mitte puellam, / strenuus exempte fine sequetur amans, ii. 2. 40 haec fac, in exiguo tempore liber eris (with n. ad. loc.).

Hippolytum ... Priapus: the former the supreme exemplum of chastity (cf. Prop. iv. 5. 5 docta ... Hippolytum Veneri mollire negantem; see also Roscher, Lexicon II.2681-2), the latter of lechery (see H. Herter, De Priapo (Giessen 1932), Roscher, Lexicon VI. 2967ff). Cf. Priap. 19. 5-6 (Buecheler) haec sic non modo te, Priape, posset / priuignum quoque sed mouere Phaedrae.

33-46. Physical appearance is the last of the three categories of female charms which Ovid considers. Once more he groups the types in antithetical pairs: the tall and the short (33-6), the unadorned and the chic (37-8), the fair and the dark (39-44), the old and the young (45-6). Ovid shows in practice here the theory of Ars ii. 657ff. and Rem. 317ff. that beauty is in the eye of the beholder. (cf. Lucr. iv. 1153-72).

33-4. Ancient ideas on the ideal female figure could hardly be more different from those of the modern western world; the petite
and sylph-like woman was not generally admired, while the tall (*longa*) and well-built (*multa*) one certainly was (but cf. Ter. *Eu.* 313ff.). This distinct preference for women of generous proportions stems to some extent, as Ovid's own remark *ueteres heroidas aequas* (33) shows, from the ancient anthropomorphic conception of deity which distinguished gods from men only by their greater size and strength. Thus goddesses, who, of course, epitomized beauty, were thought of as big, and hence largeness of stature became evocative of divinity and so a mark of beauty in mortal women (see e.g. Hom. *Od.* vi. 149ff. (Odysseus's opening words to Nausicaa)

\[\text{*longa es*} \]  
\[\text{S alone has the erroneous *longas*. Errors peculiar to S (of which a fair sample may be found in the Appendix to Kenney's edition) tend to betray in their author a basic lack of discernment and sensibility as well as a constant readiness to contaminate and interpolate his text. Here, for instance, it seems that the scribe of S (or perhaps one of S's immediate ancestors), almost certainly finding *longaes* in \[\alpha\] and being neither astute enough to introduce the correct word-division, as did P, nor content to reproduce what he} \]
found, as was Y (and probably R (Parisinus Latinus 7311, saec. ix (see Kenney, Man. Trad. 6-7), since faulty word-division is a characteristic of the portion of R which is extant), he deliberately altered it to longas, looking no further than ueteres heroidas, and so replaced a reading only minutely incorrect with one which distorted the sense and construction of the whole sentence.

ueteres heroidas aequas: cf. Stat. Silv. iii. 5. 44-5
nota fides ... /qua ueteres Latias Graias heroidas aequas.
For the complimentary comparison of the elegiac puella with mythological heroines cf. Prop. i. 4. 5-8:

tu licet Antiopae formam Nycteidos, et tu
Spartanae referas laudibus Hermionae,
et quascumque tuit formosi temporis aetas;
Cynthia non illas nomen habere sinat.

34. in toto ... toro: see 10. 17n. cubili.

multa: Ovid means, I think, that the big woman will take up an impressive amount of room in bed! For the adverbial use of multus cf. Am. i.15.42 pars...mei multa superstes erit, Verg. A. i.,419-20 collem qui plurimus urbi / imminet.
The Greek πολύς is used in a similar manner; see e.g. D.H. ii. 42 ὑμνὴ ... σώματος πολύς, E. Ba.300 ἐταν ... ὕ θεος ... ἐλθεὶ πολύς. See further Kühner-Stegmann II. i. 236.

35. habilis: 'a "manageable" size', i.e. a woman one can easily make love to without too much physical strain! Cf. Ars ii. 661 dic 'habilem' quaecumque breuis. Shortness of stature always tends to provoke some half-apologetic comment;
cf. Phld. AP v. 121. 1-2 μικρὴ καὶ μελανεβὸσα ψυλαίνουν, ἀλλὰ σελίνων/οδολοτέρη.

corrumpor utraque: 'Both types are my undoing'. The strong corrumpere is used tongue-in-cheek here to remind us of Ovid's original mock-serious designation of his weakness as a uitium (2 above). Cf. the milder expressions at Prop. ii. 25.42 ducit uterque color and 44 utraque forma rapit.

36. uoto ... meo: 'my desires' or here almost 'my taste'; cf. Ars i. 90 haec loca sunt uoto fertiliora tuo.

37-8. Cultus for Ovid means 'personal grooming' and in particular attention to coiffure and facial make-up; he alone of the elegists makes the distinction between these cosmetic operations and other forms of adornment such as the wearing of expensive fabrics and jewels and the use of perfume (see e.g. Tib. i. 8. 9-14, Prop. i. 2), recommending the one (in his Medicamina faciei femineae and at Ars iii. 102ff.; cf. Am. i. 8. 26) and deprecating the other (at Am. i. 10. 49ff., Ars iii. 129-32). Here he professes to be untroubled by lack of cultus, but at Ars iii. 121-8 he compares contemporary chic very favourably with ancient rusticitas.

37. For the sentiment cf. Met. i. 497-8 spectat inornatos collo pendere capillos / et 'quid, si comantur?' ait.

38. ornata est: here, I think, 'got up' in a general sense. Ornare may be used of making up the face (see e.g. Tib. i. 8.
11), but it usually refers to hairstyling (see 7. 23n.).

dotes exhibet ipsa suas: 'shows off her natural endowments';
 cf. Ars iii. 105 cura dabit faciem. For dotes of physical endowments cf. Ars iii. 258 est illis sua dos, forma sine arte potens. For the formulaic ipsa suas see 6. 55n.

39-44. The respective attractions of fair and dark beauty. As usual, the colour of both complexion (39-40) and hair (41-4) comes into consideration (for the elegiac preoccupation with these two features see Lilja 119-32).

uidistis fuscam: ducit uterque color; see introduction above p. 174, n. 4.

39. candida: one of the favourite complimentary epithets of the elegiac puella, often meaning simply 'beautiful' (see 7. 5n.), but here used with specific reference to the colour of the skin. It signifies a 'whiteness' of a healthy kind as opposed to the sickly pallor normally denoted by albus or pallidus (see André, Termes de couleur 325). Cf. Fast. iii. 493 praeposita est fuscae mihi candida paelex.

me capiet, capiet me: repetition of a word in mid-line is one of Ovid's favourite stylistic devices (it obviously prompted a text-book error in α here; P and Y both give capiet only once, but S has corrected the deficiency, probably by reference to some β source). Ovid varies his
use of the device considerably, sometimes simply repeating
one word within the line immediately, either in the same
case (e.g. Am. i. 2. 41 tu pinnas gemma, gemma uariante
capillos; cf. Am. ii. 6. 59) or in a different case (e.g.
Rem. 484 et posita est cura cura repulsa nova; cf. Am. i. 8.
80), and sometimes repeating also another word in the line,
either to create a perfect chiasmus (ABBA) as here, or a
slightly distorted one (e.g. Am. ii. 5. 43 spectabat terram:
terram spectare decebat (A^BBA^; see n. ad loc., and cf.
Ars i. 99), Am. iii. 2. 81 sunt dominae rata uota meae, mea
uota supersunt (AB^B^A). See 5. 2-3n.

flaua: flauus applied to physical characteristics is most
frequently used in description of the colour of the hair (see
André, Termes de couleur 128 and cf. flauent, 43 below) and
ThLL (6. 888. 72ff.) cites flaua here as an example of that
usage. But the question of hair colouring is dealt with in
41-4 and the present couplet obviously relates to the colour
of the complexion, candidus being used only of grey or white
hair (see e.g. V. Fl. vi. 60) and fuscus not being used
of hair at all. What kind of hue, then, is denoted by flaua,
the adjective often used of ripe corn (see e.g. Verg. G. i.
73; 316)? André (op. cit. 129-30) suggests that it may
indicate a bronzed or sun-tanned appearance with a rosy tinge,
H. Magnus (BPhW 19 (1899), 1022), an ivory complexion. Of the
two I would favour the latter, since such colouring is not
uncommon in Mediterranean and near-Eastern peoples
(cf. Strato's use of μελίχρωσθης at AP xii. 5. 1 and μελίχρωσις
at xii. 244. 1 to signify an intermediate kind of skin tone).
The precise colour is of little importance, however, here; the point is that *flaua* indicates a complexion which is neither *candida* nor *fusca*; cf. Am. iii. 7. 23-4 at nuper bis *flaua* Chlide, ter *candida* Pitho, / ter Libas officio continuata meo est (where Libas perhaps suggests Libs, 'Libyan', and hence *fusca*? See n. below), Sen. Ep. 58. 12 (genus hominum) habet...colorum albos, nigros, flauos.

40. *fusco*: 'dark', and usually not merely 'swarthy', but 'black', with reference to negroes (see Mor. 32-3 *Afra* genus.../*...fusca colore*, André, *Termes de couleur* 123-4); Ovid's words at Ars ii. 657-8 'fusca' uocetur,/ nigrior Illyrica cui pice sanguis erit (cf. Rem. 327) suggest that it was a more complimentary term than *niger*. The attractions of black girls as mistresses are frequently mentioned in Greek and Latin erotic poetry, usually not without a note of defensiveness on the part of the speaker (see e.g. Asclep. AP v. 210. 3 εί δὲ μέλανα, τί τούτο; καὶ ἄνθρωπες: cf. 8. 22n., and for a good collection of further examples see Nisbet-Hubbard on Hor. Carm. ii. 4. 3), which might tend to suggest that negroes were disliked or despised, but all the evidence suggests that colour prejudice of this kind was unknown in the ancient world (see F. M. Snowden, *Blacks in Antiquity* (Harvard 1970), 169ff.); preference for black or white girls must have been purely a matter of personal taste.

41-4. 'Show me a blonde, show me a brunette', says Ovid, 'and I think of Aurora and Leda: my love adapts itself to all the stories'
(omnibus historiis se meus aptat amor, 44). Thus the familiar motif of the attractiveness of women's hair (cf. [Tib.] iii. 8. 9-10 seu soluit crines; fusis decet esse capillis: / seu comspt, comptis est ueneranda comis; for Ovid's own special interest in hair and hairdressing see Am. i. 14, Ars iii. 133-68 and cf. 8. 1n.), as Ovid presents it here, leads to a statement which gives his readers a clear indication of the fundamental nature of his love poetry: we must expect him to deal with the classic situations of love rather than any truly individual experience and to adapt his own persona accordingly.

41. *niuea pulli ceruice capilli:* note the artistic word-order with the juxtaposition of the antithetical *niuea* and *pulli* reflecting something of the actual colour contrast which Ovid envisages (cf. 1. 22n.). For the respective nuances of *niueus* and *pullus* (both poetic epithets) see André, Termes de couleur 39-40, 71-2.

41-3. *capilli/... coma/... capillis:* *coma* is the most common word for hair in Ovid's elegies (125 instances, as opposed to 96 of *capilli* and 28 of *crinis*) and *capilli* in the Metamorphoses (64 instances as opposed to 32 of *coma* and 38 of *crinis*). In non-Ovidian epic and tragedy, however, *coma* and *crinis* are very much more common than *capilli* (see Axelson, Unpoetische Wörter 51), whilst no marked preference for any one of the three words is discernible in Tibullus, Propertius and the lyrics of Horace. Obviously there can be little difference between them in stylistic level and Ovid's
general preference for capilli must be attributed to personal taste (a factor which Axelson tends generally not to take into account as much as he should).

42. Leda ... nigra conspicienda coma: for Leda's chief claim to fame see Am. i. 10. 3-4 qualis erat Lede, quam plumis abditus albis / callidus in falsa lusit adulter aue, and further Roscher, Lexicon IV. 1922ff. She does not seem to be elsewhere renowned for having black hair; indeed she is, as Brandt points out, on at least one occasion called Εαυθή (Anon. AP v. 65. 2). Perhaps Brandt is right in suggesting that Ovid, following up the antithesis of niuea and pulli in the previous line, here gives her black hair to contrast with the whiteness of the swan by which she was deceived.

Black hair, being not at all singular in Mediterranean countries, is not often remarked upon in classical literature (see André, Termes de couleur 326 and cf. 43n. below flauent), but when the hair is described as niger the epithet is usually complimentary; see e.g. Hor. Carm. i. 32. 11-12 Lycum nigris oculis nigroque / crine decorum.

conspicienda: verbs with a gerundive in -spicienda appear frequently in the second half of Ovid's pentameters; conspicienda, for example, is used also at Ars iii. 308, 780, Rem. 680, Fast. ii. 310 (see Bömer's note ad. loc.), v. 28, 552. Cf. aspicienda at Fast. vi. 788, inspicienda at Tr. i. 5. 26.
This verb formed from *flauus* is fairly rare, occurring most frequently in epic (see André, *Termes de Couleur* 276), and there only in participial form (see e.g. *Verg. A. iv. 590 flauentis ... comas*). Used of hair it indicates fairness of an auburn rather than Nordic type and roughly the same as the Greek ξανθός. Such colouring, rare in Southern Europe, draws admiring comment most frequently from Greek and Roman writers (see Pease on *Verg. A. iv. 590*, André, *op. cit.* 326-7, 353). There is ample evidence to show that women in the ancient world resorted to the use of wigs and dyes to achieve the desirable effect that they saw in fair hair; see *Juv. 6. 120*, *Anon. AP v. 26*, and further *Barsby* 147, n. 1.

*Croceis Aurora capillis:* for Aurora see 5. 35n. *Croceus* technically means 'saffron', i.e. yellow tinged with red (see André, *Termes de Couleur* 153-5) and so denotes much the same range of colour as *flauus*. Gods and heroes in ancient literature traditionally had blond hair, but *croceus* is used of many other attributes of Aurora (e.g. *genae* (*Fast. iii. 403*), *amictus* (*Ars iii. 179*), *rotae* (*Met. iii. 150*), *cubile* (*Verg. G. i. 447*), evoking, of course, the colour of the dawn sky.

*Historiis:* 'myths', 'legends' sc. about beautiful women: *(cf. 41-4n. above); cf. Prop. i. 15. 24 (to Cynthia)*

uti fieres nobilis historia.

45. Note the careful structure: the two antithetical clauses are linked by anaphora (me ... me), then verb follows adjective in the first (noua sollicitât), adjective verb in the second (tangit serior) and finally comes the subject which does duty for them both (aetas). For serior aetas cf. Ars i. 65 sera et sapientior altas, ii. 667 utilis aut haec aut serior aetas; aetas noua, seems to be a unique expression.

46. The alternative reading to that printed, haec melior specie, moribus illa placet, is haec melior specie corporis, illa sapit. Neither version is a thoroughbred offspring of α or β, and only 'sense and rhetoric', as Kenney rightly says (Notes 60) can decide between them. And the issue is a nicely balanced one, for sense seems to point one way and rhetoric the other.

Haec melior specie corporis, illa sapit is the reading preferred by most editors, including Heinsius. 'Sapit', says Burman, 'hic explicari debet ex II Art. Am. 675 et seqq.': there, women 'of riper years' (serior aetas (667; see 45n. above) are commended in the following terms:

adde quod est illis operum prudentia maior,
solus, et, artifices qui facit, usus adest.  
illae munditiis annorum damna repondunt  
et faciunt cura, ne uideantur anus,  
utque uelis, Venerem iungunt per mille figuras:  
inuenit plures nulla tabella modos.  
illis sentitur non irritata uoluptas;  
quod iuuat, ex aequo femina uirque ferant.

Thus Heinsius's version of our line may be construed 'The one (i.e. the young woman) has the better physical appearance, the other (i.e. the older woman) has the "know-how"' — excellent sense in the context.
But a line with corresponding clauses of such disparate length seems to follow rather unhappily the preceding verse with its perfectly balanced antithesis. Lenz (supported by G. Lörcher, *Der Aufbau der drei Bücher von Ovids 'Amores'* (Amsterdam 1975), 65-6) contends that the imbalance is deliberate, the shortness of *illa sapit* being intended to stress, *nequitiae causa*, a particularly important advantage offered by the older woman. This I totally fail to see.

_Haec melior specie, moribus illa placet_ at least gives the line its expected symmetry, and the array of examples provided by Kenney (*Notes* 60), the champion of this version, demonstrates that *mores*, contrary to what Burman thought ('non recte uero Naso his pulchritudinem opponere moribus uidetur, quia illi pro pudicitia saepius sumuntur'), need not mean anything more than 'character' here. (*CIL* 4592, *Eutychis Graeca a. II moribus bellis*, certainly supplies another nail for Burman's coffin, but, to anticipate my next paragraph, it is difficult to agree that 'the case for *moribus* is clinched' by it (Kenney, *CQ* n.s. 9 (1959), 240).) Kenney's suggestion that *corporis* emanates from a gloss on *specie* is plausible enough too (and once *moribus* was lost, *sapit* could easily have come in to restore the sense).

There remains, however, the objection to this version made by Lenz that whilst 'appearance' on the one hand and 'character' on the other may be an effective antithesis in itself (see e.g. *Am. iii. 11 (B). 38, Ep. 12. 177, Met. vii. 655, 696*), it does not make much sense in contrasting a
young woman with an older one, since a young woman too might have an agreeable character. There is obviously something in this, but I wonder whether Ovid, rather than making a simple comparison of the attractions of a young woman with those of an older one, might be attempting to say here, in a compressed and elliptical manner, 'Both young women and older women attract me (because I do not insist upon both good species and good mores): the young woman has good looks (and consequently I am not troubled about her character, be it good or bad), but the older woman can win me over just by her character (if it is good, in which case her looks are immaterial).'

In the end, then, I follow Kenney, though not with total confidence.

haec ... illa: here = 'the former' ... 'the latter' rather than vice versa, as is more common, but cf. 2. 15-16n.

47-8. Ovid ends on a note of exuberant bravado.

47. denique: 'to sum up'; the word signals the formal conclusion of Ovid's exposition.

quas tota quisquam probat Vrbe puellas: with exquisite timing, Ovid reveals that he has not simply been reflecting on his amatory inclinations in uacuo, but imagines as the specific setting for all his nefarious activities the city of Augustan Rome - the Rome currently undergoing extensive moral and religious reform (see introduction to 10 below p.425, n.26)!
(The variant probet, approved by Heinsius, is weak in comparison with PSYω's probat here: Ovid's amor will embrace not 'all the girls in Rome that anybody might admire', but 'all the girls in Rome that anybody does admire', i.e. nobody's girl is safe from his advances (cf. 9n. and see introduction above p. 175).

ambitiosus: a masterly choice of epithet; not only does it mean generally 'eager for' (cf. Tr. v. 7. 28 Musa nec in plausus ambitiosa mea est), whilst suggesting at the same time 'embracing' in the literal sense (cf. Hor. Carm. i. 36. 18-20 nec Damalis nouo / diuelletur adultero / lasciuis hederis ambitiosior), but it also has political associations, being applied to one who canvasses, or is canvassed, for votes by a candidate for office (Gel. ix. 12. 1 ut 'ambitiosus' (dici potest) qui ambit et qui ambitur), and so impudently implies that amor, like politics, is a career which a man can follow in Rome!
Ovid begins with a protracted cry of anguish, grieving over the fact that he possesses irrefutable evidence of his loved one's infidelity, but temporarily withholding the details of it from the reader (1-12); at length, however, he relieves the suspense with a vivid account of how, at a dinner party, he saw his puella sensuously kissing another man, which naturally provoked him to an angry outburst (13-32); but then he recalls the sudden melting of his anger by the girl's beauty in her state of embarrassment, and his subsequent request for one of her kisses for himself (33-50); his request was granted, he tells us, but as a result he now has good reason to believe that a rival has been enjoying not only her kisses, but also her company in bed (51-62).

Any notion we may have had of this poem's being a genuine cri de coeur from a man reduced to suicidal despair by the unfaithfulness of his beloved is shattered when we discover in lines 13-32 that the poet apparently so sadly wronged and painfully betrayed has in fact merely been given a stiff dose of his own medicine. For the situation which Ovid describes in these lines immediately brings to mind Am. i. 4, where the poet is to be seen giving his puella detailed instructions on how to dupe the man to whom she is officially attached at a banquet, so that, despite his presence, he (Ovid) and she may enjoy each other's company. In our passage, exchanging the role of amator which he played in Am. i. 4 for that
of uir\(^1\), Ovid, with splendid wit, makes himself, trick for trick, the victim of his own ruses\(^2\). The poet's liking for treating the same situation from different angles is well known, and the pair of poems Am. i. 4.

1. Vir is the term used to describe the woman's escort in Am. i. 4, and I use it for convenience here. It is frequently argued on the strength of evidence from the text of Am. i. 4, ii. 2, 19 and iii. 4 that the uir in those poems is to be regarded as the lawful husband of the puella in question (see e.g. Barsby 165, Lee 182, DuQuesnay 2, 40), but here, even though Ovid has apparently changed places with the man in Am. i. 4, his role is clearly not that of husband (his use of the word amica (see l. 174.) in line 10 when comparing unfavourably his own position with that of other men involved in similar liaisons shows that he is without doubt thinking of a non-marital situation). Here, then, is a clear indication of how pointless it is to look for consistency in the position of the uir (and hence, of course, in the social status of his puella) as conceived by Ovid at least, and perhaps by the other elegists too, though many scholars have not hesitated to do so (see e.g. Williams, Tradition and Originality 529-42, who thinks that the puellae of Latin elegy are to be imagined as Roman married ladies (cf. Barsby 13-14), W.Y. Sellar, The Roman Poets of the Augustan Age: Horace and the Elegiac Poets 211-2, K.F. Smith on Tib. i. 6, 67-8, Barber in The Elegies of Propertius (ed. Butler and Barber), introduction xxi, Copley, Exclusus Amator 100-104, Wilkinson 25, Balsdon, Roman Women 226-9, who all take the more popular view that the elegiac puella is to be seen as a superior kind of courtesan - either a freeborn woman or a libertina - and her uir as the patronus with whom she lives or the reigning lover of the moment). All that we are really required to believe in is a character who thinks that his relationship with the puella, official or unofficial - it matters not which - gives him some rights to her favours, of which he can consequently be deprived (cf. Lilja 37-41, A.W. Allen, CPh 45 (1950), 151). The role is thus obviously one which Ovid himself could play here as easily as any other man. (It may, incidentally, also be noted that the Roman distinction between marriage and concubinage was in any case by no means as clear-cut as we might imagine; cohabitation counted as marriage in the eyes of the law (see H.F. Jolowitz and B. Nicholas, A Historical Introduction to the Study of Roman Law (Cambridge 1932, 3rd edn. 1972), 234-5, J. A. Crook, Law and Life of Rome (London 1967, 100-107), and hence a variety of non-marital liaisons might for all practical purposes be 'as good as' marriage.)

2. See 13-22nn. below. Possibly Ovid's original inspiration for the amusing turnabout was a couplet of Tibullus: ipse miser docui, quo posset ludere pacta / custodes: heu heu nunc premor arte mea (i. 6, 9-10). Notice too that Ovid's reaction 29-32) to seeing kisses being given to a rival amator is exactly that which he, as the intruding amator himself, threatens at Am. i. 4, 39-40 if he should see them being given to the girl's official partner.
and ii. 5 is a superb example of its comic effectiveness. Not only is there humour in the fact that the tables are turned on Ovid, but also in the revelation of the fatal flaw in his own earlier advice - its failure to take account of the possibility that the uir might not obligingly get drunk and go to sleep, but be as cunning as his would-be deceivers and simply pretend to do so. We are amused too to note that what Ovid himself sees as the supreme advantage enjoyed by the uir in Am. i. 4 - his undoubted ability to claim the girl's favours when he and she are alone - is here seen to be not such an advantage after all, for the kisses which Ovid eventually receives do not satisfy him, but give him new cause for concern.

3. Cf. Am. ii. 7 and 8, ii. 9 (A) and (B), ii. 19 and iii. 4. Ovid's reasons for placing the two poems of the pairs i. 4 and ii. 5, and ii. 19 and iii. 4 apart in different books of the collection remain a mystery. Many attempts have been made to explain the disposition of the poems in the Amores, some of them resulting in the invention of preposterously complicated schemata for the arrangement of poems within individual books (see e.g. J. Michelfeit, RhM n.f. 112 (1969), 347ff., G. Lörcher, Der Aufbau der Drei Bücher von Ovids Amores; see Lörcher 1-11, however, for a useful survey of earlier studies on the structure of the Amores), but no wholly satisfactory answer has ever been offered to the question of why a poet so obviously aware of the advantages of juxtaposing a related pair of poems (e.g. Am. i. 11 and 12, ii. 2 and 3 (see above pp. 95-103), ii. 13 and 14) should choose to place two clearly complementary pieces in different books. It is difficult to imagine that Ovid did so simply for the sake of novelty or variation (but sic W. Port, Philologus 18 (1926), 452, n.219; cf. G. Luck, Die Römische Liebesellegie (Heidelberg 1961) 96). A. Cameron (OQ 18 (1969), 329-30) alternatively suggests that the separation of the two poems of a pair may result from Ovid's failure to rearrange his elegies completely after excising a number of pieces from his first edition of five books see general introduction p. 7, n. 2; ii. 5 and iii. 4, thinks Cameron, could originally have been written to fill out the later books of the first edition as they appeared. But it seems to imply an astonishing lack of initiative on Ovid's part to assume that he missed the unique opportunity afforded by a second edition of rearranging his poems in the most logical and effective order. (Williams, Tradition
But the elegy's special relationship with Am. i. 4 is only one of two fundamental factors which prevent us from taking its author's supposed jealousy and distress seriously; the other is the general attitude towards infidelity which underlies it. For the real disaster in Ovid's eyes is clearly not the unfaithfulness of his beloved per se, but the fact of being able to prove it\(^6\). Catullus and Propertius, it is true, from time to time assert their willingness to tolerate their mistress's misdemeanours on certain conditions\(^7\), but Ovid has amusingly extended and distorted this traditional notion of tolerance to form one of the basic rules of the private, sophisticated game which he calls love: all infidelity can be cheerfully ignored provided that the victim never actually comes face to face

and Originality 517-18) claims that Ovid did take the opportunity of making some telling juxtapositions, one of them being that of ii. 4 and ii. 5; of the separation of ii. 5 and iii. 4. from their obvious partners i. 4 and ii. 19, however, Williams amazingly says nothing\(^4\)). Cameron's suggestion is probably in the end the most plausible.

4. See Am. i. 4. 61-4.
5. See 51-62 below; also M. Sappa, RF (1883), 358-9.
6. See 5-6, 7-12nn. below.
with clear evidence of it. The humorous appeal of a moral code which makes nonsense of the standard ideal of amatory fides (and also seems to operate on principles not entirely unlike those of a notorious piece of Augustan moral legislation) is quite obvious. It is moreover Ovid's unorthodox attitude towards unfaithfulness in general which explains why at the end of the poem, where he records the suspicion that his mistress has committed an act of infidelity far more serious than that which he has himself witnessed, his mood is distinctly brighter than at the outset; for by the end, the tolerable, almost pleasurable, pain of merely suspecting a misdemeanour, albeit a major one, has replaced the unspeakable horror of actually knowing about a relatively minor one.

8. This, of course, requires the co-operation of the guilty puella who must at least attempt to conceal her breaches of faith, as Ovid points out in Am. iii. 14. I cannot agree with Luck (The Latin Love Elegy 173-9) that this poem shows Ovid earnestly begging his mistress to preserve the appearance of fidelity so that he may have the opportunity to demonstrate his own love and loyalty by believing in it at all times (cf. Lenz ad loc. and SIFC 13 (1934-5), 228-35, Lilja 169-71). I find it impossible to accept that anything so grave and serious was ever intended to be conveyed by a poem whose ending is so much in keeping with its author's sense of, and delight in, the absurd, and is too similar for comfort to that of the patently frivolous piece Am. i. 4. Line 40 too is surely a pointer to Ovid's real attitude: his mistress's admissions of guilt make him wish that he were dead - provided, of course, that she were dead as well and keeping him company! Lee's translation of 37ff. captures the right spirit: 'These endless confessions bring me out in a cold sweat - / honestly, they're killing me ... I'd gladly die - if only you'd die with me.' Ovid seems to me simply to be saying that his puella is spoiling the fun by not abiding by the rules of the 'game'. Cf. D'Elia 107.


10. The lex Julia de adulteriis coercendis; see 7-12, 13-14nn. below.
Ovid's humorous treatment of a traditionally serious topic, then, is one of the most original features of this poem, and the humour of individual passages (especially 13-28, 43-6 and 55-62) is duly singled out for comment in many general discussions, but the unusual structural features of the elegy have not on the whole been given as much attention as they deserve. The poem must, I think, be understood as a soliloquy: only this form will accommodate easily the alternation between direct address to the girl (1-18, 57-8) and simple narrative in which she is spoken of in the third person (33-56; the passage 19-32 could conveniently belong to either mode). Within the soliloquy, Ovid gives an account of a dramatic episode, the events of which he makes directly responsible for his own changes of mood (13-52). Now the poet's basic theme, the lover's complaint of his partner's infidelity, is common in earlier Greek and Latin erotic poetry, and it is occasionally given full dramatic treatment by Ovid's Roman elegiac predecessors in a type of confrontation scene.

11. See 51-62n. below.

12. Cf. 62n. below, Jäger loc. cit. For a rather different, but I think unconvincing, interpretation of the ending of the poem see Büchner, Studien viii, 196-7.

13. E.g. Duquesnay 5, Wilkinson 61-5, Ripert 53, D'Elia 107-8; Fränkel (30), however, has missed the humorous element altogether.


15. E.g. Theoc. 2. 154-8 (on male infidelity), Mel. AP v. 175, 184, 187, Diosc. AP v. 52, Posidipp. AP v. 186, Catul. 11, 70, 72, Tib. i. 8, 9 (on the infidelity of the boy Marathus), ii. 6. 51-4, Prop. i. 15, ii. 8, 9 (A); see further Lilja 157-69.

16. See especially Tib. i. 8, Prop. i. 15; cf. introductions to 2 above and 7 below pp. 103 and 330.
which would be perfectly at home in the New Comedy of Plautus and Terence, where episodes of deception and discovery figure very largely\(^17\). The love-stricken man's emotional conflict or instability is similarly frequently encountered, and not least in poems which take the form of a soliloquy\(^18\). But Ovid's apparent combination of these conventional themes and forms, and especially his use of a progressing situation to account for his shifts of feeling\(^19\), is a considerable stroke of invention on his part\(^20\).

It may be noted that the 'dramatic' episode in this poem embraces two distinct scenes (the 'banquet' and the 'kiss') which one would not normally expect to form a continuous sequence in a drama proper, as they apparently do in Ovid's poem. One could perhaps argue that Ovid's own words in line 33 (haec ego, quaeque dolor linguae dictavit) indicate that his tirade lasted for some considerable time, during which we might assume that the unfortunate amator made a hasty departure, leaving Ovid and the girl more or less alone (most of the guests had already gone - iam ... frequens ierat ... conuia (21) - and the few who remained were lost to the world - compositi iuuenes unus et alter erant (22)). But there is really no need to overwork the imagination in an attempt to manufacture some

18. E.g. Mel. (or Phld.) \(\text{AP v. 24, Catul. 85, Prop. i. 1,}\) and for the soliloquy, Catul. 8, 76, Tib. ii. 6.
19. Generally the kind of emotional vacillations which figure in a soliloquy are either totally devoid of context (e.g. Catul. 8, 76; cf. Am. ii.9 (A) and (B), iii. 11 (A) and (B)) or are sparked off by a single incident which is then allowed to fade into insignificance (e.g. Tib. ii.6).
20. Ovid's technique is similar in Am. i. 7, a piece which
kind of dramatic unity\textsuperscript{21}, for in a reflective poem of this kind it seems quite natural that once Ovid has reached the point in his recollections at which his change of attitude was supposedly triggered by the course of events he should waste no time tying up the loose ends of that particular scene but proceed straight to the incidents which initiated his next arch of emotion.

The elegy is, then, a most intricate and inventive piece in which Ovid effectively satirizes the conventional fides and emotional instability of the poetic lover. Skilful structure allows an unexpectedly large amount of action and surprise, and the poem's special relationship with \textit{Am.} i. 4 introduces an extra element of piquancy. In short, we have here a vigorous and original treatment of a hackneyed theme.

has some affinities with our poem in subject-matter; see 35-42, 45-50nn. below. Perhaps Prop. i. 8. should be regarded as a single poem and also placed in this category (see Hubbard, \textit{Propertius} 46).

\textsuperscript{21} There is certainly no need to assume, as Fränkel does (187 n. 60), that Ovid's advanced state of inebriation at the banquet he describes may be considered responsible for the 'confused nature of his morose musings'!
1-2. Ovid's initial denial of the value of *amor* might lead us to believe that we are to have a poem on the conventional theme of the renunciation of love (cf. Pl. *Trin.* 256ff., Catul. 8, Tib. ii. 6. Prop. iii. 24; also Cairns, *Generic Composition* 80-83). There is a hint of self-reproach in Ovid's couplet which is reminiscent of Catul. 8. 1, *miser Catulle, desinas ineptire*, but Ovid's words do not, like Catullus's, herald a titanic struggle with his own passions or even a statement of his determination to renounce love for ever, but simply serve as an opening gambit for a light-hearted *exposé* of the predicament of a jealous *uir* (see introduction above p. 226, n. 1).

The incidental address to Cupid is a fairly mild repulse, and not much more than a mechanical aside here (cf. *Am.* iii. 11 (A). 2 *cede fatigato pectore*, *turpis Amor*, where the dismissal of Love is fundamental to the whole poem), but the picture it evokes of the incorrigible child-god of Hellenistic Greek poetry (see below 9 (A). 2n. *puer*, 9 (B). 51n. *matre*) helps to establish a lightness of tone at the very outset of the piece.

*abeas*: for the metrically convenient subjunctive replacing the imperative cf. Catul. 8. 1 (with Fordyce's note), and see further Hofmann-Szantyr 572-3.

*pharetrate*: see 9 (A). 5n.
2. maxima uota mori: for the sentiment cf. Am. iii.

14. 40 tunc ego, sed tecum, mortuus esse uelim where Ovid's wish to die is sabotaged by the parenthetical sed tecum (see introduction above p. 229, n. 8; Propertius presents us with a more menacing version of the same sentiment at ii. 8. 17-18 and 25-8).

Death-wishes and suicide threats are uttered fairly frequently by the lovelorn adulescentes of Roman comedy (e.g. Charinus in Pl. Mer. 471-3 quæ ego ueliam? quæ non moriam? quid mihi in uita boni? / certumst, ibo ad medicum atque ibi me toxico morti dabo, /
quando id mi adimitur qua caussa uitam cupio uiuere; cf. id. As. 606-7, Cist. 639-40, Ter. Ph. 551-2), but the elegiac lover, when duped or disappointed, surprisingly rarely contemplates death as the ultimate means of escape from his amatory sorrows (see, however, Tib. ii. 6. 19, Prop. ii. 9. 38-40, 17. 13-14)—though for other reasons he relishes the prospect of it (see 10. 35-6, 37-8nn., E. Burck, Hermes 80 (1952), 180-81).

2-3. uota mori. / uota mori: immediate reiteration of the final words of the pentameter at the beginning of the following hexameter is one of Ovid's favourite stylistic ploys (a list of examples is supplied by Platnauer 35). For other varieties of verbal repetition in Ovid see 43-4, 45-6 below, 1. 23-8, 4. 39, 10. 1-8nn. and, in general, Frécault 45-58, G. Howe, 'A type of verbal repetition in Ovid's elegy' SP 13 (1916), 81-94.
3. **peccasse**: P's *peccare*, favoured by Ehwald, Brandt, Edwards and Showerman, may be rejected without hesitation here, since the context unquestionably demands the perfect infinitive with full temporal significance (cf. 2. 10n. and *contra* 7. 19n.). For the sense see 7. 19n.

4. The text as transmitted by virtually all the MSS and without any editorial punctuation reads thus: *ei mihi perpetuum nata puella malum*. The general sense of Ovid's words is reasonably clear, and it would seem natural enough to place a comma after *mihi* and construe 'Alas, girl born to be my everlasting torment': *ei mihi* is a standard exclamatory phrase (see 3. 1 n.) and is regularly used as such by Ovid at the beginning of lines. But Alan Ker has pointed out (Ovidiana 226) that *perpetuum nata puella malum* is very curious Latin for 'girl born to be my everlasting torment'. *Nata* badly needs a dative of disadvantage, and the obvious candidate for that role is the *mihi* which stands earlier in the line. But what then of *ei*? Némethy clearly thinks (judging from his punctuation *ei*) that it is intended to stand virtually alone as at Catul. 68. 92-3 *ei misero frater adempte mihi / ei misero fratri iucundum lumen ademptum* (see Kroll, ad loc.); this usage, however, would seem to be pre-classical (see Camps on Prop. i. 7. 16), and Ovid certainly never uses *ei* except in the expression *ei mihi* (46 times in all).

What are the alternatives? Lenz (see his note
ad loc.) and, judging from their silence, all other modern editors with the exceptions of Lee and Goold (in his revised edition of Showerman's Loeb) are content to assume that a second mihi with nata may simply be understood from ei mihi; but this is awkward, for if ei mihi were to stand here, it would naturally refer back to te peccasse recordor rather to anything which follows (cf. Ep. 11. 111-12 nate, dolor matris, rapidarum praedae ferarum, / ei mihi! natali dilacerate tuo; see further ThII 5.11 301.6ff.), and that would make it rather difficult to extract from it any support for the subsequent nata (this, I take it, is what Goold really means when he asserts that ei mihi 'cannot introduce a vocative nor separate a tu or a te from the vocative which these words signal' (Amat. Crit. 31-2) - it should be said, however, that the doctored piece of Shakespearian Latinity which Goold sets up as an Aunt Sally in the attempt to make his point is hardly valid corroboration!)

The question mark thus placed over ei must inevitably turn our attention to the late MS variant o which won the approval of Heinsius and Bentley. As Goold remarks (Amat. Crit. 32), the interjection o regularly introduces extended vocatives, and, it might also be observed, in the case of Ovid it is particularly common with vocatives of a reproachful or admonitory nature; e.g. Am. i. 6. 62 o foribus durius ipse tuis, ii. 9 (A). 1-2
o numquam pro me satis indignate, Cupido / o in corde meo desidiosae puer (see nn. ad loc.), ii. 17. 12 o facies oculos nata tenere meos, Ep. Sapph. 22 o facies oculis insidiosa meis (cf. Am. iii. 1. 16, Ep. 1. 41, 11. 121, Ep. Sapph. 189). Such a sense and tone would obviously be entirely appropriate here, and it would allow mihi to be closely construed with nata. Speculation may be idle, but it is not difficult to see how the error could have arisen, perhaps at a fairly early stage in the tradition: if the first word of the copyist's exemplar was unclear, an eye falling upon me miserum (the sense of which is very similar to, ei mihi) in line 8, a mind briefly taking in the context and a hand not unused to writing ei mihi might well have substituted ei for o here.

Ker's conjecture in is striking and plausible enough to have been adopted enthusiastically by Lee, but I have to agree with Goold that it is unnecessary; if we understand esse with nata, perpetuum malum is perfectly acceptable as a predicative nominative (Goold gives an illuminating reference to Löfstedt, Syntactica I. 194ff.). Ker's diagnosis, then, but Heinsius's prescription, endorsed by Goold, would seem to be what is wanted here.

malum: cf. Am. ii. 9 (B). 26 dulce puella malum est, Prop. ii. 25. 48 una sat est cuiuis femina multa mala.

5-6. The point of this couplet telling us how Ovid has not
discovered his mistress's crimen does not emerge fully until line 13 below, where the poet reveals that he has discovered it in a way which leaves no room for defence or denial on the part of the guilty puella - something which, we may infer, would have been possible if Ovid's suspicions had simply been aroused by traffic in messages (tābellae) and presents (munera); see further introduction above, pp. 228-9.

5. The tabellae which Ovid claims are not in this instance responsible for exposing his mistress's infidelities are, of course, the wax tablets which conventionally carried elegiac love-letters (see especially Am. i. 11. 7ff, i. 12, Prop. iii. 23). But what did Ovid mean when he said that they were deceptae, if indeed that is what he said? Marius suggested that he meant interceptae (cf. A. Ernout, RPh 26 (1952), 125 'une lettre surprise (ou saisie) par moi'), but one can only echo Burman's comment 'uellem auctoritatem attulisset' (Heinsius and Némethy, however, both considered interceptae possible as an emendation). Burman, though he flirted with delatae, had his own solution (subsequently accepted by Bornecque) in adopting the reading decepto (which appears in P_c), but, as Goold points out (Amat. Crit. 33), tabellae needs the epithet. Ehwald and Martinon weighed in with unlikely conjectures (see Munari's apparatus), but then Housman went a considerable
way towards rehabilitating *deceptae* when he observed (CR 14 (1900), 259 = Classical Papers 521-2) that *decipere* might in some cases be virtually synonymous with *dissimulare*. The present passage he regarded as a case in point, and one or two editors have agreed with him, but unfortunately, influenced no doubt by Housman's own words 'quomodo intellegendum sit docet pentameter' (see his note on Man. i. 240) and passages such as Am. ii. 19. 39-41, iii. 1. 56, 14. 31, Ars iii. 619ff. and Tib. ii. 6. 45-6, they have tended to gloss *deceptae* with *furtim redditae* rather than simply *dissimulatae* (*sic* Munari, Kenney, and cf. Lenz's translation, 'eingeschmuggelte Täfelchen'). I do not object to the meaning *furtim redditae* because it is obscure in the context (as Goold curiously claims (Amat. Crit. 33)), but because *deceptus*, when it is more or less the equivalent of *dissimulatus*, does not mean 'secret', but 'camouflaged' or 'disguised'; see e.g. Sen. Her. F. 156 deceptos instruit hamos, Stat. Theb. ix. 425 deceptaque fulmina. Is such a meaning acceptable here? Ars iii. 483 ff. leaves me in little doubt:

*sed quoniam, quamuis uittae careatis honore, est uobis uestros fallere cura uiros, ancillae pueriue manu perarate tabellas . . . *

*iudice me fraus est concessa repellere fraudem, armaque in armatos sumere iura sinunt.*

*ducere consuescat multas manus una figuras (a, pereant, per quos ista monenda mihi!); nec nisi deletis tutum rescribere ceris, ne teneat geminas una tabella manus; femina dicatur scribenti semper amator: 'illa' sit in uestris, qui fuit 'ille', notis.*
This passage, in which 'camouflaged' tabellae are explicitly recommended for duping uiri, suggests very strongly to me that deceptae is not merely tolerable but highly appropriate and absolutely right in our passage here. (Goold's objection to the repetition of mihi in successive lines is of no great significance; compare, for example, Am. i. 3. 15 ff. where the repetition of the word is equally insistent.)

Heinsius's non male deletae (based on the appearance of non mihi deletae in one fifteenth century MS), which won the support of Lucian Müller (Philologus 11 (1856), 70) and Goold (Amat. Crit. 33-4), at least deserves mention, for it would seem to derive considerable support from Ars iii. 495-6 (nec nisi deletis ... / ... tabella manus (supra cit.)) and Ars ii. 395-6 et, quotiens scribes, totas prius ipse tabellas / inspice: plus multae, quam sibi missa, legunt, but I cannot help feeling that it is too specific; Ovid in lines 5-6 here seems to be imagining possible areas of deception which might lead to exposure of misconduct rather than precise pieces of incriminating evidence such as male deletae tabellae.

facta: 'conduct', a pointedly neutral word for amatory misdemeanours; cf. Am. iii. 11 (B). 43, 14. 7, Rem. 299, Prop. i. 18. 26.

6. munera: gifts are frequently acknowledged as standard accessories of courtship (see e.g. Am. i. 8. 93ff.,
Ars i. 417ff., ii. 261ff., Prop. i. 16. 36, Tib. i. 8. 29-30) and regularly despised as such by the elegists (see e.g. Am. i. 10, Prop. ii. 16. 15ff., 23. 8, iii. 13). For furtiue ... data cf. Catul. 65. 19 missum sponsi furtuo munere malum.

7-12. Ovid recognizes, as is his wont (cf. Am. ii. 2. 47-60, iii. 14), the comfortable refuge of self-delusion for the injured party in cases of infidelity, but only to lament, by way of a sustained legal metaphor (for which crimen in line 6 is the cue), that, for some reason as yet unrevealed, it is not in this instance open to him. First he likens his situation to that of an inevitably successful, but reluctant, plaintiff in a lawsuit (7-8); then, with the court-room still in mind, he envies the man whose 'defence' of his amica is backed up by a plea of 'Not guilty' from her (9-10); and finally he claims that there is a cruel and masochistic streak in the man who insists on being declared victor over the defendant (palma (12) introduces a sporting metaphor; see n. below), i.e. on establishing the truth of his accusation, even at appalling cost (11-12).

It is by no means unusual for Ovid's reflections to take a legalistic turn (cf. 29-32 below, 4. 1-4, 7. lnn.), but here I believe that there may be a special reason for his choice of the legal metaphor. For the poet's words in 7-8 ('Oh, if only I could put my charge in such a way that I could not win! Oh, woe is me, why is my case so good?') could so easily be those of a man faced with the dilemma of either divorcing his wife or being prosecuted himself under the terms of the lenocinium clause of the
lex Julia of 18 B.C. (see 2. 46-60 n.). Of course, Ovid's position is not strictly parallel with that of the maritus leno; the guilty puella is not his wife (see introduction above, p.226,n.3), and all he has evidence of is a conspiratorial kiss (23ff.), but that the details do not match exactly seems to me to be unimportant; if our poem did appear in or soon after 18 B.C., as it probably did (see general introduction p.7, n.2), I feel that the average Augustan reader coming upon the present couplet could hardly have failed to think of the lenocinium clause in the lex Julia and be shocked or amused (see Wilkinson 294) by the suggestion of similarity between its workings and those of Ovid's own dubious moral code. (See further 13-14 below, 2.47-60n., and for Ovid's general interest in the subject of lenocinium mariti cf. Am. ii. 19. 51-8.)

7. utinam: for the hiatus see Platnauer 57.

9. quod amat: 'the object of his love'. The neuter relative pronoun regularly provides a metrically convenient alternative to the more precise feminine; cf. Ars i. 35, principio, quod amare uelis reperire labora, 175, 263, 741.

audet: 'dares'; the word carries a considerable amount of emphasis here, for Ovid wishes to stress that defending the guilty is a risky business and needs the co-operation of the defendant. Marlow's translation captures the right tone: 'He's happy that his love dares boldly credit, / to whom his wench can say, "I never did it".'

10. 'non feci': 'Not guilty'. The expression is not included in Berger's glossary of legal terms, but Brandt and Duff (on Juv. 4. 12) assert that facere so used is a technical term in the language of the law, and this would certainly
seem to be verified by its regular appearance in judicial or quasi-judicial contexts: e.g. Juv. 6. 638-9 clamat Pontia 'feci', confiteor, Cic. Ver. 5. 14 fecisse uideri pronuntiat (praetor); cf. Cic. Lig. 30, Mart. ix. 15. 2, Apul. Met. vii. 3.

Ovid appears to be suggesting here that his personal witnessing of the crime excludes the possibility of a plea of 'Not guilty' from his mistress. But his notion of the limits of credulity varies from poem to poem, for at Am. iii. 14. 48 sit modo 'non feci' dicere lingua memor he suggests that this very response is all that is needed to cancel out even the evidence of his own eyes and seems to regard it as a panacea for all the concomitant ills of infidelity. Tibullus, one may observe, feels quite differently: i. 6. 7-8 illa quidem iurata negat, sed credere durum est: / sic etiam de me pernegat usque uiro. Cf Mel. AP v. 184. 2 μηνέτι νὸν ἔμνυε· πάντ' ξυμαθοῦν.

amica: see introduction above, p. 226, n. 1, and for further detail l. 17n.

11-12 Only an abnormal man, claims Ovid, would engage in a bitter and distressing conflict with his mistress in order to prove her guilt. The implication is, of course, that most lovers would be only too ready to accept their sweetheart's protestations of innocence, however suspect these might be.
Ferreus and nimium ... suo fauet ille dolori seem to me to indicate two different kinds of abnormality: (a) heartlessness (for ferreus (literally, 'made of iron') in this general sense cf. Am. i. 6. 27 ferreus orantem nequiquam, ianitor, audis — Tibullus produces an almost Ovidian piece of word-play on the literal and figurative meanings of the epithet at i. 10. 1-2 quis fuit, horrendos primus qui protulit enses? / quam ferus, et uere ferreus, ille fuit!) and (b) masochism (confirmation of his mistress's guilt can only be hurtful to the lover himself, and thus, if he goes out of his way to seek it, he must 'take too much pleasure in his own pain'; for fauere in this sense cf. Tib. ii. 5. 110 faueo morbo cum iuuat ipse dolor). If my interpretation is correct, we may observe that Ovid is here associating in an unusual way two standard elegiac commonplaces: the poet-lover's occasional cruelty to his beloved (see below 12, 45-50nn.) and his tendency to wallow pleasurably in his own distress (see Nisbet-Hubbard on Hor. Carm. i. 27. 11). Some editors, however, see nimium ... suo fauet ille dolori as indicating vindictiveness rather than masochism (see e.g. the translations of Bornecque and Lee) and so meaning much the same as ferreus as I interpret it, whilst H.A. Kahn (Latomus 25 (1966), 889, n. 1) conversely feels that even ferreus here refers to the lover's cruelty not to his puella but to himself.

12. palma cruenta: 'a bloody victory'. Palma, properly the emblem awarded to the victor in a sporting contest (see
Liv. x. 47. 3 palmae ... translato e Graeco more victoribus datae, Suet. Cal. 32, and further Nisbet-Hubbard on Hor. Carm. i. 1. 5), is often used, like its English derivative, as a metonym for victory itself in all manner of spheres; see e.g. Ars ii. 3 laetus amans donat uiridi mea carmina palma, Prop. ii. 9. 40 sanguis erit uobis maxima palma meus, Cic. de Orat. iii. 35. 143 docto oratori palma danda est.

Some editors take cruenta literally and assert that Ovid is thinking of the 'bloody victory' a man may win in a physical fight with his girlfriend which involves a good deal of slapping and scratching (see e.g. Bornecque 105, n. 2 to p. 46, Munari 151, n. 1, and cf. 45-50 n. below), but it will be obvious from 7-12 n. above that I take Ovid still to be speaking figuratively here and using 'bloody victory' to symbolize the emotional pain which inevitably attends success in proving one's mistress's infidelity.

13-28. After his intriguing preliminary threnody, Ovid at last begins to reveal to us the exact nature of his mistress's crime, and we are amused to learn that in committing it she has simply given him a taste of his own medicine (see introduction above, pp. 225-7). The banquet scene, which Ovid here recalls as the source of all his troubles, is one of the most popular of elegiac commonplaces, and its ingredients vary little; cf. Ars i. 229-44, 565-78, and see below 15-20 nn.
Deception scenes of various kinds were a regular feature of New Comedy (see introduction above pp. 230-31) and the outwitting of a stupid and credulous husband by his adulterous wife appears to have been a favourite subject of the mime, a form of entertainment popular throughout antiquity (see R.W. Reynolds, 'The Adultery Mime', CC 40 (1946), 77-84), but the choice of the banquet as the setting for an amatory deception scene such as we have here may well have been at least partially inspired by real life, for Horace's words *mox iuniores quaerit (matura virgo) adulteros / inter mariti uina*, uttered in a very serious context at Carm. iii. 6. 25-6 (see G. Williams, JRS 52 (1962), 31-3), give us good reason to believe that behaviour not unlike that described by Ovid did actually take place at some Augustan dinner parties.

13-14. *ipse miser uidi ... / ... crimina uестra*: 'it was my misfortune to see your crimes with my very own eyes' (notice *uidi* again at 15 and 23 below, and see H.A. Kahn, Latomus 25 (1966), 890, n. 4). Now at last we know why the poet cannot on this occasion resort to his usual expedient of self-delusion in the face of his mistress's unfaithfulness to him (cf. 7-12n. above).

Ovid's words again bring to mind the *lenocinium* clause in the *lex Julia* (see pp. 241-2 above), for, under the terms of that law, it was precisely when the husband himself caught his wife in the act that he was obliged to acknowledge her infidelity and take appropriate steps; in other circumstances he might simply turn a blind eye and do nothing (see dig. xlviii. 5. 30 pr., Corbett, *Roman Law of Marriage* 142).
cum me dormire putares, / sobrius: the notion of amatory misdemeanours being committed whilst the wronged party is asleep or in a drunken stupor is not at all uncommon (see e.g. Am. i. 9. 25-6, Ars ii. 545-6, Tib. i. 6. 27-8, Juv. i. 57), but obviously the reader is here specifically intended to recall Ovid's own advice to his puella at Am. i. 4. 51-4:

uir bibat usque roga (precibus tamen oscula desint),
dumque bibit, furtim, si potes, adde merum,
si bene compositus somno uinoque iacebit,
consilium nobis resque locusque dabunt.

This very ruse, we gather, has now been tried on Ovid himself, but, contrary to the belief of his would-be deceivers, he has remained both awake and sober, and has seen everything (cf. introduction above, p.232, n. 21).

14. apposito ... mero: 'when the wine was flowing'; for the expression cf. Am. i. 4. 7 posito ... uino, Ars i. 565 positi tibi munera Bacchi.

15-20. Ovid launches into a detailed account of standard amatory notae - secret methods of communication between lovers in the unwelcome presence of a third party (see Zingerle I. 94). Here, of course, if the puella and her new lover had really believed that Ovid had lapsed into a state of drunken oblivion, the use of a code of secret signs would have been quite unnecessary, but Ovid appears to have overlooked the element of illogicality in his remarks, preoccupied no doubt with the aim of bringing to mind his own advice to the girl at Am. i. 4. 15ff., where the code is to be employed, reasonably enough, whilst the uir is still awake and presumably alert. Cf. Ars ii. 545-50, Ep. 16. 83-92, C. Sittl, Die Gebärden der Griechen und Römer (Leipzig 1890, reprinted, Hildesheim 1970) 213-34.
15. supercilio ... uibrante loquentes: the eyebrow appears
to have been particularly eloquent in the type of silent
exchange here described: cf. Am. i. 4. 19 uerba super-
ciliis sine uoce loquentia dicam, Ars i. 500 multa
supercilio ... loquare, Ep. 16. 82 , Prop. iii. 8. 25.

16. nutibus: for the role of nutus in the code of signals cf.
Am. i. 4. 17 me specta nutusque meos uultumque loquacem,
iii. 11. 23, Ars i. 138, Tib. i. 2. 21 (for further examples
see Pichon s.v.).

pars bona: i.e. pars magna; Burman aptly compares Ter.
Eu. 123 magnam atque bonam partem ad te attulit.

17. non oculi tacuere tui: eyes, as distinct from eyebrows
(see 15n. above), generally have their own part to play in
the secret communication system: cf. Ars i. 573 atque
oculos oculis spectare fatentibus ignem, Ep. 16. 77, 89,
Paul. Sil. AP v. 262. 2 βλέμμα τε λαθριδίως φθεγγομένων
βλεφάρων.

17-18. conscriptaque uino / mensa: the elegiac poets give the
impression that marking the table with wine was used as an
emergency means of communication in all manner of situations;
not only do we hear of it serving as a regular method of
exchange in clandestine love (cf. Am. i. 4. 20 uerba notata
mero, Ep. 16. 88, Ars i. 571, Tr. ii. 454, Tib. i. 6. 19-20),
but also being used for the tracing of impromptu diagrams
to illustrate battle tactics (e.g. Ep. 1. 30ff., Tib. i. 10.
31-2)!
For *conscribere*, 'to cover with writing', cf. Liv. xxxiv. 61. 14 *tabellas conscriptas*. The verb is a relatively rare one, used in the Augustan period only by Ovid (here and at *Pont.* ii. 9. 73), Livy and the elder Pliny (see *ThLL* 4. 377. 7-16), but Ovid's readiness to admit rather uncommon compounds is one of the distinctive features of his diction (see further 36n. below, *subrubet*).

18. *nec in digitis littera nulla fuit*; cf. *Am.* i. 4. 20


19-20. Ovid indulges in a slight variation on the original theme here: a verbal rather than a visual code has evidently been pre-arranged.

19. *sermonem ... quod non uideatur, agentem*: 'conversation with a hidden meaning'; obviously we must, as Heinsius points out, understand *aliquid* with *agentem*: 'performing a function which it does not appear to be performing'. I can find no parallels at all for the expression *sermo agit aliquid*, but the sense of it is clear enough in the context. *Videatur* referring back to *sermonem* need cause no anxiety (as it did to Micyllus); *uideri* is quite frequently used with reference to things which are audible rather than visible (see e.g. *Verg.* A. vi. 257 *uisaeque canes ululare* with Norden's note; also Nisbet-Hubbard on *Hor.* *Carm.* i. 14. 6).

Marius comments here 'Amatores enim pluribus praesentibus aut aut historiam/fabellam aliquam et amorem narrant, et sub
alieno nomine de se et amica praesente loquuntur, ne eorum mores deprehendantur', and points to a splendid example of the practice at Ep. 15. 244-6 a, quotiens aliquem narravi potus amorem, / ad uultus referens singula uerba tuos! / indiciumque mei ficto sub nomine feci; / ille ego, si nescis, uerus amator eram. Cf. also Ars i. 569-70 hic tibi multa licet sermone latentia tecto / dicere, quae dici sentiat illa sibi and Hollis's note on Ars i. 601.

20. Ovid has detected an arrangement for uerba to stand for notae instead of vice versa, as is more usual (cf. Am. iii. 11. 24 uerbaque compositis dissimulata notis i. 4. 18, Ars i. 489-90, ii. 549, iii. 514, Tib. i. 2. 22). Thus notis here = not 'signs' or 'signals', as often in deception scenes, but 'meanings'. For certis, 'agreed', 'pre-arranged', cf. Caes. Civ. i. 27. 6. hos certo signo reuocare constituit, Tac. Ann. i. 25 certis castrorum locis.

21-8. The narrative now enters a new stage (effectively signalled by iamque (21), 'by now', 'by this time'; see Hand, Tur-sellinus III. 151-2) as Ovid proceeds from the description of relatively innocuous antics to the climactic horror of actual kisses - and no ordinary kisses at that (see 24-8nn. below)!

21. frequens ierat ... conuiua: Ovid's banquet scenes invariably conjure up the picture of a rather large gathering which produces milling crowds when it breaks up: Am. i. 4. 55-6 cum surges abitura domum, surgemus et omnes, / in medium turbae fac memor agmen eas, Ars i. 603-5 at cum discedet
Certainly more than nine, the regular number of people present at a Roman dinner party (three reclining on each of three couches placed around the table; see Daremberg and Saglio I. 1278-9), must have been involved in the poet's imagination here, if those departing could still be described as *frequens conuiua* when five or six diners remained behind (i.e. Ovid, his mistress, her new lover and *iuuenes unus et alter* (22)).

*mensa ... remota:* Heinsius, with his penchant for consistency (cf. 53n. below), was keen to emend *relictta* to *remota* here in view of Ovid's use of the expression *mensa remota* at *Ars* i. 603 at *cum discedet mensa conuiua remota* and *Met.* xiii. 676 *mensa somnum petiere remota* (cf. Verg. A. i. 216, 723), but we hear of the guests leaving the table at the end of a meal just as often as the table leaving the guests, i.e. being carried out by slaves (see e.g. Catul. 62. 3 *iam pinguis linquere mensas*, Verg. A. iii. 212-3 *postquam / ... mensas ... liquere priores*, Stat. Ach. i. 804, V. Fl. iii. 117, Plin. *Nat.* xxviii. 26), and *relictta* obviously must stand.

22. *compositi:* *compositus* generally means 'at rest' (e.g. Verg. A. i. 249 *nunc placida compostus pace quiescit*; see further *ThLL* 3. 2115. 82ff.), but here it can only mean 'in a drunken stupor'; cf. *Am.* i. 4. 53 *si bene compositus somno uinoque iacebit.*

23. A line carefully arranged for maximum impact in conveying
Ovid's sense of outrage, the two most emotional words in it - the censorious improba (here, 'shameless'; cf. Ars iii. 796 nec taceant mediis improba uerba iocis, Tr. ii. 441-2 nec sunt minus improba Gerui / carmina) and the horrified uidi - being placed in the most prominent positions at the beginning and the end. For a general discussion of Roman writers' exploitation of the flexibility of Latin word-order, particularly with respect to the position of nouns and adjectives within a sentence, see J. Marouzeau, Traité de Stylistique appliquée au Latin (Paris 1935) 292-301.

iungentes oscula: see 59-60n. below.

24. illa ... lingua nexa fuisse: kissing with the tongue has always been regarded as the most passionate variety (see Scholia in Aristophanem I. 3. 1 in Nubes (ed. Koster) 51b εἴδος φιλημάτων περιεργήτερων τὸ καταγλώττισμα); cf. Am. iii. 7. 9 osculaque inseruit cupida luctantia lingua, 14. 23, Tib. i. 8. 37 (for further references see Brandt ad loc. and 'Anhang'214).

mihi ... liquet: 'I am sure' (cf. Pont. ii.7.17-18 mihi fata liquet ... / per tibi consuetas semper itura uias); the present tense indicates that the remark is interjected as an afterthought and is not part of the mainstream of Ovid's reflections.

25-8. Two corresponding pairs of similes elaborate on the nature of the kisses Ovid has witnessed. They are undoubtedly superfluous - intrusive even - in that they add nothing
to our knowledge of the situation while keeping us from discovering its outcome, but almost certainly their very superfluity is the reason for their introduction, for the insertion of lyrical passages where lyricism is incongruous and decorative passages where decoration is out of place is one of the more subtle manifestations of the humour which is a fundamental feature of Ovid's poetic art (cf. 35-42n. below and, in general, Frécaut 65-9).

tulerit ... / sed tulerit ... / ... ferre ... / ... tulisse: Ovid's play on the basically rather colourless verb ferre here provides a fine example of his skill in word manipulation: in lines 25-6 he varies its position in the verse slightly whilst retaining the same mood and tense (tulerit ... / sed tulerit), and then in 27-8 keeps the verb in the same position in each line, but uses a different construction from that of the preceding couplet and a different tense of the verb in hexameter and pentameter (ferre, tulisse). Cf. Frécaut 53-4.

25-7. qualia ... / ... / qualia: see 35-7n. below.

25. For the sentiment cf. Am. iii. 7. 21-2 sic (i.e. inuiolata) ... / surgit ... a caro fratre uerenda soror.

germana: properly 'blood sister', i.e. having both the same mother and father, but often used by the poets without distinction from soror, sometimes metri gratia and sometimes for the sake of uariatio (see ThLL 6. 1915. 9ff). Here, however, it is probably used in the stricter sense
to imply an even closer relationship than that of soror and frater (cf. 27n. below) and so heighten the contrast with what follows; cf. Catul. 91. 5-6 sed neque quod matrem nec germanam esse uidebam / hanc tibi, cuius me magnus edebat amor (see further ThLL 6. 1917. 60ff.).

seuero: 'upright'; see 1. 3n.

26. sed ... cupido mollis amica uiro: Ovid's words here have been carefully chosen to provide the greatest possible contrast with line 25 above: cupido (an adjective frequently used in erotic poetry with reference to sexual urges; cf. Am. iii. 7. 9 (supra cit. 24n.), Catul. 64. 147, Prop. i. 20. 11, and further Pichon, s.v.) stands in opposition to seuero, uiro (here clearly 'lover', not 'husband'; see introduction above, p. 226, n.1) to fratri, and mollis amica to germana (for the sensual applications of mollis see 4. 23-4nn., and of amica, 1. 17n.).

27-8. Ovid now repeats both similes from the previous couplet in mythological guise, Phoebus and Diana corresponding to frater and germana, and Venus and Mars to amica and uir. The threefold repetition of the basic sentiment of lines 25-8 in the form qualia femina det uiro makes Bentley's emendation of the paradosis in line 27 (phoebum ... dianae) certain.

27. Phoebus ... Dianam: the choice of Phoebus and Diana to reiterate the sentiment of line 25 could not be more apposite: not only are they Good brother and sister (see 25n. above,
germana), both being the children of Zeus and Leto, but
Diana is traditionally the divine paragon of chastity
(see Roscher I. 576-7; Brandt, in referring to Ars i.
745, seems to have confused her with Minerva).

28. Venerem Marti: Venus according to some accounts was the wife
of Vulcan and unfaithful to him with her half-brother, Mars;
(see Ars ii. 561ff., Hom. Od. viii. 266ff.), but cf.
9 (B). 47-8n.

29-32. The artistic digression (25-8) ends abruptly, as Ovid
recalls, with an extra vividness produced by the use of
direct speech, his explosion of anger at the sight of his
mistress kissing a rival. The whole outburst has a
strongly juristic flavour (see nn. below) and is one of
several passages in Ovid which have led scholars to enquire
whether he possessed, and wished to demonstrate, some
specialized knowledge of the law; see 4. 1-4n.

29. exclamo: the sudden switch to the present tense high-
lights the drama of the situation.

mea gaudia: Ovid means the kisses which his mistress can
bestow and the pleasure that he derives from them (for
the frequent use of gaudium to denote all kinds of amatory
delight see Pichon, s.v. gaudere). The possessive ad-
djective is emphatic here; 'gaudia which are mine'; cf.
Am. i. 4. 39-40 oscula si dederis, fiam manifestus amator/
et dicam 'mea sunt' and see 30n. below.
defers: differs, the reading of most of the MSS, cannot be right; CIL 949. 1-2 cur gaudia differs / spemque foues et cras usque redire iubes? (to which Munari refers) clearly demonstrates that gaudia differre = 'to put off, postpone gaudia', which is obviously not the meaning required here. Defers, on the other hand, which appears in a few of the recc. and won the approval of Heinsius, gives the excellent sense 'Where are you taking mea gaudia? (see Munari's apparatus and Fränkel 187, n. 60) or, if deferre has its technical legal force, as Ovid probably intended that it should in the present context (see 30n. below), 'Who is being allowed (by you) to claim mea gaudia?' (see E.J. Kenney, YCL 21 (1969), 257, n. 51). The survival of the truth in ñ may well be traditionary, but, as often, it is impossible to be certain (see 1. 17, 19nn.).

30. iniciam ... in mea iura manus: 'I shall lay hands upon what is mine by right'. Scholars of Roman law have recognized in Ovid's words here (and also at Am. i. 4. 39-40 and Ep. 12. 157-8) an echo of the formula used by the plaintiff in manus iniectio (see Gaius Inst. iv. 21, Gel. xx. 1. 45), an archaic legal enactment apud praetorem associated with the ancient process of uindicatio by which one man might reclaim his rightful property from another; see especially D. Daube, 'No kissing or else ...' in The Classical Tradition: Literary and Historical Studies in Honor of H. Caplan, ed. L. Wallach (New York 1966), 222-31, and cf. B. Perrin, 'La manus inictio chez Ovide', Annales Universitatis Sarautiensis 2 (1952), 111ff.
Kenney suggests (YCIS 21 (1969), 259) that 'the introduction of this time-honoured, by now "quaint" phraseology into Ovid's very modern poetry was a piquant stroke of invention', and undoubtedly it was, but I believe that the humour of Ovid's legalism here lies not only in the incongruity of its language but also in the very idea of treating something as trivial and evanescent as a 'stolen' kiss (mea iura here = mea gaudia in 29) as if it were a piece of property which could be recovered by invoking the solemn and ponderous processes of the law. Daube (art. cit. 229) assumes that iura here and gaudia in 29 include the person of the beloved as well as the kisses she is able to dispense, but the assumption is, I think, unjustified and unnecessary; to speak of 'laying hands upon' kisses alone is indeed absurd, but we may be fairly confident that the absurdity is quite intentional.

dominas ... manus: 'a master's hands'; the epithet sustains the image of the owner of a specific item of property asserting his claim to it (for the usage cf. Juv. 3.33 domina sub hasta, Tränkle, Sprachkunst 77-8). Kenney points out (YCIS 21 (1969), 258, n. 56) that the singular manum is regular in the manus iniectio formula (see n. above) in the legal texts, but obviously the plural is necessitated here by the demands of metre (cf., however, Ep. 12. 158 clamarem 'meus est' iniceremque manus).

31-2. Daube (art. cit. (30n.) 230-31) observes, with references to the legal texts, that Ovid's phraseology now seems to reflect not manus iniectio (see 30n. above) but a type of
theft in cases of co-ownership where one party (in this case the puella) takes it upon himself/herself to dispose of what is not entirely his/hers (here the gaudia to which Ovid feels he has a claim) or, alternatively, admits a third person (see 32n. below) to the partnership without the consent of the original partner. The mention of several juristic procedures almost, as it were, in one breath (see also defers 29n. above) need not, of course, trouble us; the average educated Augustan reader for whom Ovid was writing would in all probability neither have demanded nor appreciated the rigid observation of authentic legal distinctions.

31. A typically dexterous Ovidian line in which construction mirrors sentiment (cf. 10. 8n.). Communia which describes the gaudia as the common property of Ovid and his puella is also the common property of the two clauses in the line, i.e. it must be understood ἰπὸ κοινοῦ with tibi sunt mecum as well as with mihi sunt tecum. The general sense of joint possession which Ovid is at pains to stress is further reinforced by the correlation and internal rhyme of tibi sunt ... mihi sunt and mecum ... tecum.

32. bona ... ista: once more Ovid emphasizes that he regards the gaudia as property. Bona in legal language also means 'rights'; see Berger, Encyclopaedic Dictionary s.v.

quisquam ... tertius: one might reasonably wonder whether another legalism, 'a third party', may be detected here. It seems likely under the circumstances, but I have not
been able to find any evidence of the use of tertius in the legal texts which would substantiate that view.

33ff. Ovid abandons the mode of direct address for that of simple narrative as he describes his girlfriend's reactions to his outburst (see introduction above p. 230).

33. quaeque dolor linguæ dictavit: we gather that Ovid has reproduced verbatim only the opening words of a long tirade and that in the heat of the moment he said a good deal else as well (see introduction above, p. 231). For dictavit, cf. i. 38 carmina purpureus quae mihi dictat Amor; CLE 521. 3 inscripsi uersus dictante dolore.

at: a particle which signals an important transition (see 1.33, 10. 19nn.) reinforced in this case by the emphatic position of illi at the end of the line.

34. purpureus ... pudor: MS confusion between pudor and rubor is very common (in Ovid it occurs again at Tr. iv. 3. 69–70 nec tibi, quod saeuis ego sum Iouis ignibus ictus, / purpureus molli fiat in ore pudor; see Owen's apparatus). Both expressions are used for a 'blush', whether of guilt or shame as here (cf. Tr. iv. 3. 70 (supra cit.), Catul. 65. 24 huic manat tristi conscius ore rubor), or of modesty as at Am. i. 3. 14 nudaque simplicitas purpureus-que pudor (cf. Am. i. 8. 35 erubuit! decet alba quidem pudor ora, iii. 6. 78 Met. i. 484 pulchra uerecundo suffuderat ora rubore), but whilst purpureus might reasonably qualify
pudor, and uerecundus (vel sim.) rubor, the combination purpureus rubor would be excessively pleonastic, and we must read pudor with PSY with here.

35-42. A passage clearly inspired by Verg. A. xii. 64-9:

accepit uocem lacrimis Lauinia matris flagrantis perfusa genas, cui plurimus ignem subiecit rubor et calefacta per ora cucurrit. Indum sanguineo ueluti uiolauerit ostro si quis ebur, aut mixta rubent ubi lilia multa alba rosa, talis uirgo dabat ore colores.

In each case the poet is describing the effect of a blush on the white skin of a girl's face (the ancients were captivated by the red/white colour contrast; cf. Am. i. 8. 35 (supra cit., 34n.) Catul. 64. 308-9 candida purpurea talos incinserat ora, / at roseae niusce residebant ertice uittae, and see further Bömer on Met. vi. 46, André, Termes de couleur 345-7, 351), and Ovid's close imitation of Vergil manifests itself in several ways:

(i) in similar emphasis on the suffused effect created by the gradual progress of the blush across the girl's face: purpureus uenit in ora pudor ... / quale ...
caelum / subrubet (34-6 below); cf. Verg. A. xii. 66 rubor ... calefacta per ora cucurrit.

(ii) in the inclusion of two of the same similes to describe the colour of the complexion: the mixing of lilies with roses (see 37n. below and cf. Verg. A. xii. 68-9) and the tinting of ivory with red dye (see 39-40n. below and cf. Verg. Aen. xii. 67-8). Ovid adds three other similes of which one (35) is used by Vergil in close succession to the passage quoted above (A. xii. 76-7
cum primum crastina caelo / puniceis inuecta rotis Aurora rubebit) and thus may have influenced Ovid here (it must be admitted, however, that this particular image is the common property of all ancient poets; see 35 below), and another (36) could have been suggested to Ovid by the circumstances which prompt Lauinia's blush in Vergil's lines, i.e. her mother's reference to the dispute between Turnus and Aeneas for her hand in marriage.

(iii) in similar sentence structure: compare the hyperbaton in 39-40 with that at Verg. A. xii. 67-8.

(iv) in the use of a final summarizing comment: compare 41 with Verg. A. xii. 69.

(v) in the identical effect of the girl's blush, i.e. the prompting of passionate love in the man who witnesses it: compare 47ff. with Verg. A. xii. 70 illum (i.e. Turnum) turbat amor figitque in uirgine uultus.

But while Vergil's catalogue of similes is in style and tone perfectly in keeping with its context, Ovid's reminiscence of it is as inappropriate here as a minuet at a barn dance; a blush of virginal modesty such as Lauinia's is a fit enough subject for lyrical elaboration, but a blush of guilt such as that of Ovid's unfaithful puella certainly is not. Why then did Ovid introduce this passage? Because he had no taste or restraint (see S.C. Owen, CH 45 (1931), 105-6)? I think not. Frêcaut (66) is surely right to see these lines as intended to create humour by their very incongruity (for a good general discussion of the role of incongruity in the Amores see DuQuesnay 9-14) - as a conscious parody of the 'high'
style. Cf. 25-8n. above and especially Am. i. 7. 51-8 where, after a physical rather than verbal attack on his mistress, Ovid describes her shaken appearance in a similarly incongruous passage of lyrical imagery which undermines any semblance of reality the poem may have had and points to its basically humorous nature; see H.A. Kahn, Latomus 25 (1966), 833-5 and introduction above, pp. 223-30. (The most useful study of the function of imagery in Ovid is Frécaut's (60-93), but some indication of the range, frequency and literary pedigree of his similes may be gained from the older works of J.A. Washietl (De similitudinibus imaginibusque Ouidianis, Diss, Vienna 1883) and E.G. Wilkins ('A Classification of the Similes of Ovid', CW 25 (1932), 73-8, 81-6).)

It is tempting to suggest that Ovid may have inserted this passage after the original completion of the poem. It has a distinctly self-contained feel (Burman and Kenney are clearly right to punctuate with a full stop at the end of line 34), and it is with a perceptible effort (quite absent from the Vergilian passage) that Ovid brings us back to the point in his summarizing couplet 41-2. Line 41 is very perfunctory and rather clumsy in expression (see n. ad loc.), and 42 simply states what is to be voiced much more forcefully in 43-5. It is conceivable that Ovid, on re-reading his original draft of this poem and remembering the Vergilian passage (perhaps along with his own efforts in Am. i. 7, if that poem was already written), saw the humorous possibilities of inserting an excursus such as this.
35-7. *qua
e... / ... / quae*: the neuter singular form of the adjective is used as an adverbial accusative and not, as stated by Lewis and Short (s.v. *qualis* II. B. 2), in agreement with *caelum* in 34. Catalogues of similes introduced by some part of *qualis* rather than any other word indicating comparison seem to be specifically intended to carry the reader away from reality, or the illusion of reality, into the realms of romantic fantasy; cf. 25-8 above and especially *Am.* i. 10. 1-6, Prop. i. 3. 1-8 (see Morgan 70-72), *Priap.* 16.

35-6. *coloratum Tithoni coniugae caelum / subrubet*: Tithoni coniuge = Aurora, the dawn (for her unusual marriage see *Am.* i. 13. 35-8, Prop. ii. 18 (B), h. *Hom.* *Ven.* 218-38), whose rosy suffusion of the morning sky has been the inspiration of one of the oldest and most beautiful ranges of poetic imagery, all deriving ultimately from Homer's Ἀφροδίτη τοις Ἡρώοις (Od. ii. 1 et passim; see *ThLL* 2. 1523. 78ff., Bömer on *Met.* ii. 112, H. Bardon, 'L'aurore et le crépuscule', *RRL* 24 (1946), 82-115). Cf. here *Met.* vi. 46-9 *subitusque inuita notauit / ora rubor rursusque euanuit, ut solet aer / purpureus fieri, cum primum Aurora mouetur, / et breue post tempus candescere solis ab ortu*, where the simile also describes a blush of guilt. It is worth noting too Ovid's use of this stock image in a 'brilliant pun at *Am.* i. 13. 45-6 where he says that dawn herself 'blushed' (rubebat) for shame; see *Barsby* 145-6.
36. *subrubet*: one of two Ovidian instances of this relatively rare verb (cf. *Ars* ii. 316 *plenaque purpureo subrubet una mero*). Ovid is always ready to admit the less common compounds (and even to coin new ones; see 56 below, 3. 6, 7.18, 9 (B).52nn.) when precision of nuance and/or demands of metre so require. Compounds in *sub-* rarely found elsewhere are not at all infrequent in his work: e.g. *subridere* (*Am. iii. 1. 33*), *subedere* (*Met. xi. 783*), *sublucere* (*Am. i. 5. 5*, Ep. 20. 217), *subuolare* (*Met. xi. 790*, xiv. 507, 577); *subdolus* (*Ars i. 598*), *subnuba* (Ep. 6. 153), *subnubilus* (Rem. 599).

36-8. There is an obvious resemblance between these lines and those of Lygdamus at [Tib.] iii. 4. 29-34 where the appearance of the god Apollo is described thus:

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candor erat qualem praefert Latonia Luna,  
et color in niueo corpore purpureus,  
    ut iuueni primum uirgo deducta marito -  
    inficitur teneras ore rubente genas,  
et cum contextunt amarantis alba puellae  
    lilia et autumno candida mala rubent.
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The date and identity of Lygdamus and the exact relationship of his poetry with Ovid's have long been matters of speculation and dispute (see K. Büchner, 'Die Elegien des Lygdamus', Hermes 93 (1965), 65-112 (= Studien VIII. 116-77) with copious bibliography at 89, n. 1, to which should be added A.G. Lee, 'The date of Lygdamus and his relationship to Ovid', PCPhS n.s. 5 (1958-9), 15-23). No certainty in these areas seems possible, but it is difficult to avoid the conclusion that one of the two poets in question consciously imitated the other on a number of occasions. Lee (art. cit.), B. Axelson
('Lygdamus und Ovid', *Eranos* 58 (1960), 29-111) and G. Luck (*Die Römische Liebeselodie* 201-10) not only take Lygdamus to be the imitator, as do most other scholars, but also argue persuasively that he is to be dated to the Flavian period. The setting of our passage against the lines of Lygdamus cited above certainly seems at least to point to the priority of Ovid. For it looks very much as if Lygdamus, having compared the radiance of Apollo with the radiance of the moon (29), recalled that Ovid had compared someone's appearance with that of the moon here and thought how clever it would be to continue with a reminiscence of this passage. But he was immediately in difficulties, for the other similes which Ovid uses Lygdamus could not use to extend his description of the god's radiance, since they, along with the moon simile in Ovid, describe not something white and shining, but something white tinged with red; in order to incorporate them, Lygdamus was obliged to turn to description of the colour of Apollo's body (30) and make this the object of comparison not only with a mixture of red and white flowers (33-4) but also, rather ludicrously, with the complexion of a blushing bride (31-2; the one simile in Lygdamus which is absent from our passage was probably also taken from Ovid, for at *Met.* iii. 482-5 he compares the complexion of Narcissus with the colour of ripening apples). One may perhaps add that it is easy to see why the undistinguished Lygdamus may have wished to imitate Ovid (amongst others), but extremely difficult to see what the brilliant and inventive Ovid could have stood to gain
by imitating him. Büchner (art. cit.), however, argues at length against all the views stated here.

sponso ... nouo: probably 'bridegroom' (cf. [Tib.])

iii. 4. 31-2 (supra cit. p. 264), but for sponsus alone cf. 1. 5n.

37. rosae ... inter sua lilia mixtæ: one of the most popular Roman equivalents of our 'peaches and cream' description of a pink and white complexion; cf. Verg. A. xii. 68-9 (supra cit. 35-42 n.) and, for an extended and more complex version, Prop. ii. 3. 10-12. Variations of the same basic motif are common; see Catul. 61. 186-8 ore floridulo nitens / alba parthenice uelut / luteumue papauer, [Tib.] iii. 33-4 (supra cit. 36-8 n.) and, for a large collection of further examples, H. Blümner, Philologus 48 (1889), 157-8.

Sua is not merely a metrical stop-gap. Lilies and roses were as instinctively associated in the minds of Roman poets as carnations and asparagus fern are in most of ours; cf. Hor. Carm. i. 36. '15-16 neu desint epulis rosse / ...

neu breue lilium, Plin. Nat. xxi. 22 et interpositum (lilium) etiam maxime rosas decet.

38. I have adopted the punctuation introduced by Kenney in an attempt to clarify for the modern reader the very complex construction of this line, i.e. quale Luna fulget, ubi ... (thus Kenney in his apparatus). Goold (Amat. Crit. 16) complains that the commas surrounding Luna are 'technically
incorrect', but without justification, for they are merely performing within the Latin sentence the same function as we often give them in an English sentence – that of separating one clause from another. Obviously it would be 'technically incorrect', and indeed quite impossible, to retain them in an equivalent position when translating the whole sentence into English (and this, I suspect, is what Goold has in mind), for the English language simply will not tolerate the degree of hyperbaton present in Ovid's Latin (see 39-40n. below).

ubi cantatis ... laborat equis: laborare is the word generally used of the moon in eclipse (cf. Var. Men. 231 eclipsis quando fit, cur luna laboret? Verg. G. ii. 478 defectus solis uarios lunaeque labores; see further ThLL 7. 793. 16ff.) during which time it is not totally dark, but, depending on the meteorological conditions on earth, takes on a reddish-brown, coppery colour as a result of some sunlight being refracted by the atmosphere. Any apparent irregularity in the course or appearance of celestial bodies was commonly believed in antiquity to be the result of black magic (see 1. 23n.), and thus here Ovid attributes the moon's colour as it is during an eclipse to the 'bewitching' of her horses (cantatis ... equis) – the sun, moon and personified heavenly phenomena (such as Night and Dawn) are conventionally endowed with horses and chariot in Greek and Roman art and literature; cf. Am. i. 8. 4, ii. 1. 24, Fast. ii. 314 (with Bömer's note) and see further Darenberg and Saglio III. 1388-92.
(Ovid's phraseology seems to echo Prop. ii. 34 (B). 52
nec (quaerere) cur fraternis Luna laboret equis, but I
doubt very much whether Ovid intended to parody Propertius
by removing his high-flown expression to a frivolous con-
text, as Kathleen Morgan suggests (32-3), for Propertius's
own use of it to describe the learned poetry of his friend
Lynceus, which will profit him nothing now that he has
fallen in love, is surely somewhat arch itself.)

For the simile in description of the colour of the
complexion cf. Met. iv. 332-3 (hic color est) sub candore
rubenti, / cum frustra resonant aera auxilia, lunae.

39-40. aut quod ... / Maeonis Assyrium femina tinxit ebur: sc.
aut quale fulget Assyrium ebur quod tinxit Maeonis femina,
ne longis ... ; for the postponement of the antecedent cf.
Am. i. 2. 10 cedamus: leue fit quod bene fertur onus
and for all types of hyperbaton, A.E. Housman, JPh 18
(1890), 6-8 (= Classical Papers 139-41), J.P. Postgate,
CR 30 (1916), 142-6, Platnauer 104-8.

The simile which likens the colour of skin to tinted
ivory is Homeric in origin: ὡς ὅ τε τῆς τ' ἐλέφαντα γυνῇ
φοίνικι μὴν Μῆνος ἤ ᾿Ελεκρὸς μοίρῃν ἐμεναι Ἰππων (11.
iv. 141); cf. Verg. A. xii. 67-8 (supra cit. 35-42n.),
Met. iv. 332 (with Bömer's note for a collection of further
examples, to which may be added Claud. DRP i. 274-5).
Both Ovid and Vergil use the simile to describe an overall
reddish tinge as opposed to Homer's use of it to describe
a single splash of red colour on a white background, i.e.
blood on Menelaus's cheek.
39. *ab*: probably causal (cf. Prop. i. 16. 14 *supplicis a longis tristior excubiis*, Liv. ii. 14. 3 *inopi tum urbe ab longinqua obsidione*), but, as Heinsius remarks, 'paruum refert' - the sense is perfectly clear.

40. A highly artistic verse both in its measured word order (adjective A, adjective B, noun A, verb, noun B, i.e. almost a 'golden' line; cf. L.P. Wilkinson, *Golden Latin Artistry* (Cambridge 1963, reprinted 1966), 215-17) and its use of proper names largely for their romantic associations. *Maeonis, 'Lydian', is simply a transliteration of the Homeric *Μηονίς* while *Assyrius* is frequently used by the Roman poets, notorious for their geographical imprecision, to mean 'oriental' (here, perhaps, 'Indian'); see Kroll on Catul. 6. 8, K.F. Smith on Tib. i. 3. 7.

41. A very workaday line (cf. p. 262 above) with a distinctly prosaic ring created by the conglomeration of pronouns (for some interesting statistics and observations, particularly on the comparative rarity in Latin poetry of demonstrative pronouns in the genitive plural, see Axelson, *Unpoetische Wörter* 70-74). *His*, despite its vagueness, is surely right, as Heinsius recognized, *hic*, which is retained by Ehwald, Brandt, Némethy, Showerman and Munari (following L. Müller, *RhM* 18 (1863), 76), almost certainly being a false correction of *is*, which appears in some rec. *Alicui* (given by PYAc) for *alicui* will obviously have been not a visual error, but the result of the copyist's erroneous transcription of the word as he silently repeated it, and
aliquis (given by S and most of the recc.) an inept attempt at emendation (intellectually on a par with S's longas at 4.33; see n. ad loc.).

42. casu: 'by chance' or, here 'unintentionally' (Lee). Housman's formidable powers of reason do not on this occasion succeed in disabling the reading of all the MSS; his conjecture uisu (recorded in Edwards's apparatus) must be declared unnecessary in the light of Met. vii. 84 et casu solito formosior Aesone natus (cited by Heinsius and Marius).

43-50. Ovid's anger is completely melted by his mistress's beauty (not, as H.A. Kahn would have it (Latomus 25 (1966), 892), by her tears, for which assumption there is no justification in the text); her attractiveness, he mischievously suggests (43-4), seems actually to have been enhanced by her guilty embarrassment.

43-4. A couplet in which humorous ends are well served by Ovid's conspicuous verbal wit (see E. de Saint Denis, Ovidiana 188). In the hexameter, immediate reiteration of the same word in mid-line produces a chiastic arrangement of corresponding nouns and verbs (spectabat terram: terram spectare; cf. Am. ii. 4. 39), whilst in the pentameter, the same word is repeated at the beginning of each half of the line (maësta ... maesta; cf. Am. ii. 4. 45, ii. 10. 3); in addition, decebat in the hexameter is echoed by decenter in the pentameter (paronomasia; see Frêcaut 37-9). Cf. 4. 39n.

For the sentiment cf. Met. vii. 730-31 tristis erat: sed nulla tamen formosior illa / esse potest tristi.
45-50. Physical ill-treatment of the puella, or at any rate the contemplation of it, is not at all uncommon in elegiac love affairs; see K.F. Smith on Tib. i. 6. 73-4 for a list of examples, and Lilja 164-5 for the general disapproval shown by the poets for violence resulting from jealousy. Ovid handles the theme in some detail at Ars iii. 568ff., and at Am. i. 7 constructs a whole poem around his remorse after actually having struck his mistress (see H.A. Kahn 'Ovidius Furens', Latomus 25 (1966), 880-94 and Barsby ad loc. for useful discussions of the piece). With that poem the present passage has obvious affinities (cf. also Paul. Sil. AP 5. 248).

45. sicut erant (et erant culti): repetition in parenthesis is a well-marked Ovidian stylistic trait; cf. Ars i. 113 in medio plausu (plausus tunc arte carebant); ii. 131-2 ille leui uirga (uirgam forte tenebat), / ... in spisso litore pingit opus; 135 'campus erat' (campumque facit).

45-6. laniare capillos / ... in teneras ... ire renas: the two most common forms of violence; cf. Am. i. 7. 11 ergo ego digestos potui laniare capillos? 49-50 at nunc sustinui raptis a fronte capillis / ferreus ingenuas ungue notare genas; see also Ars iii. 568, 570. Interestingly, at Am. i. 7. 49-50 Ovid thinks of tearing the hair of his puella as a more moderate form of attack!

For tener (a stock epithet of renae) see 1. 4n.
46. *fuit*: possibly the perfect tense is used simply as a metrically convenient substitute for the imperfect, but it seems more likely that it has a special significance here. For to take *fuit = erat* and translate the couplet 45-6 'I felt like pulling her hair and scratching her eyes out' (Lee) suggests that the sight of his mistress's beauty excited Ovid's violent impulses, whereas the general import of the whole passage 33-50 is that this very spectacle in fact quelled them. If, however, *fuit* were to have almost pluperfect force, i.e. if it were to be taken to denote an action prior to the existing circumstances (cf. Caes. Civ. iii. 66. 2 castrorum hic situs erat. Superioribus diebus nona Caesaris legio ... castra eo loco posuit; see further Kühner-Stegmann II. i. 129-30), it would give lines 45-6 exactly the meaning required by the context: there was, i.e. 'had been', an impulse to attack the girl, but it ceased to be once her beauty asserted itself.

47. *fortes cecidere lacerti*: cf. Am. i. 7. 23 ante meos uemeris uellem cecidias lacertos; Tib. i. 6. 73, 10. 56. Fortes is, of course, ironic; cf. Am. i. 7. 37-8 turba ... /* clamat 'io, forti uicta puella uiro est!'*. 

48. *defensa est armis ... suis*: the girl had her own special means of defence. *Arma* here possibly implies not simply 'weapons' but, as at Verg. A. v. 425 et paribus palmas amborum innexuit armis and V. Fl. iv. 326 armaque ferre iuuat fessasque attollere palmas, 'boxing gloves'.

49. *saevus eram*: 'I was rough'; cf. Tib. i. 10. 65-6 manibus
qui saxius erit ... / ... miti sit procul a Venere.

50. supplex: cf. Am. i. 7. 6

Procumbere supplex. The attitude is in fact a fairly common one amongst elegiac lovers; see e.g. Prop. i. 9. 3 ecce iaces supplex uenisque ad iura puellae, 16. 14, ii. 14. 11, Tib. i. 2. 13-14.

49-50. rogaui / oscula: an effective άπροσδόκητον: following supplex we might well have expected rogaui ueniam (ueil. sim.); cf. Am. i. 2. 21 nil opus est bello: ueniam pacemque rogamus.

50. ne nobis deteriora daret: Munari (152) offers, and Lenz (ad loc.) accepts, the suggestion that there is a double meaning here, i.e. 'that she should give me (kisses) not inferior to those she used to give' and 'not inferior to those she had just given my rival', but the second meaning alone (Lee translates 'kisses as good as those I'd watched') is surely the one that Ovid intended.

51-62. A splendid finale, as the kiss of reconciliation succeeds only in arousing the poet's jealousy again, -- but the usual grim seriousness of the emotion is completely sabotaged by the wit and humour of Ovid's expression.

51. risit: a clear indication that mischief is afoot; cf. Am. i. i. 3, 6. 11, ii. 18. 19.

ex animo: 'sincerely', 'heartily' (cf. Catul. 109. 4 atque id sincere dicat et ex animo) - and for Ovid alarmingly so
optima: the lectio difficilior may reasonably be preferred in view of Am. iii. 7. 55-6 non optima in me perdidit oscula.

52. A line echoed very closely, as Munari points out, by Maximian at 5. 144 excutis irato tela trisulca Loui. For tela trisulca cf. Met. ii. 848-9 ille pater rectorque dux, cui dextra trisulcis / ignibus armata est (with Bömer's note). Iconographical representations of Jupiter with three-pronged thunderbolt in hand are common, and it seems possible that the weapon was originally identical with, or became confused with, the trident of Poseidon; see A.B. Cook, Zeus: a Study in Ancient Religion (Cambridge 1914-40), II. 786ff, III. 1150 and Plate 81.

53-4. torqueor infelix ... / et uolo: Ovid returns to the graphic present tense to heighten the drama (cf. 29n. above). For infelix cf. miser (13 above); hapless indeed, we may think, is the man whose jealousy is aroused afresh in what should have been his moment of satisfaction!

53. senserit: Heinsius's constant striving for consistency (cf. 21n. above) led him to favour the variant sumpserit here in view of the frequent occurrence of the expression oscula sumere elsewhere (he citesArs i. 669, Am. i. 4. 63, Fast. iii. 691 and Prop. i. 3. 16), but oscula sentire is perfectly acceptable; cf. Met. x. 292-3 dataque oscula uirgo / sensit.
54. ex hac ... nota: 'of this stamp'. For nota as a mark or indication of quality (properly of wine; cf. Greek σφραγίς), but also of people and all manner of things, cf. Hor. Carm. ii. 3. 8 interiore nota Falerni, Catul. 68. 28 quisquis de meliore nota, V. Max. vii. 3. 10 'oderint dum metuant' et alia huius notae (see further OLD s.v., 5).

55-62. A fresh cause for alarm, which Ovid sees with the eyes of the practised preceptor amoris (note docui, 55): a rival teacher (magister, 62) will have taught (doceri, 61) his mistress her new technique (addidicisse, 56n.) by well known methods (see 61-2n. below).

55. multo meliora: a rueful reminder of ne ... deteriora daret (50; see n. ad loc.). Ovid asked for kisses 'as good as' those which were given to his rival, but those which he got were better than they should have been!

56. quiddam uisa est addidicisse noui: the acute observation of a true connoisseur (cf. 24-8 above); we can hardly sympathize with Ovid - only be amused by his professional appreciation of his former pupil's improved technique (cf. E. de Saint Denis, Ovidiana 188).

addidicisse: a rare word in poetry (see ThIL I. 578. 35ff.), but Ovid's willingness to admit uncommon compounds has already been noted (see 36n. above, subrubet). Addiscere is used once elsewhere in his work (the text is disputed at Met. ii. 639 and vii. 99) apparently for metrical convenience
(Met. iii. 593-4 addidici regimen ... carinae / flectere; see ThLL 1. 578. 60ff.), but here the specialized sense conveyed by the prefix is obviously extremely appropriate.

57-8. A couplet which tells us nothing new, but which shows Ovid again indulging in the verbal wit which is the hallmark of his style (cf. especially 43-4 above, 10. 5-8nn.) The two object clauses (quod nimium alacuere and quod tota labellis ...) are separated from each other by the main clause malum est (It's a pity' (Lee)), and in the pentameter the construction once more mirrors the sentiment (cf. 31n. above): recepta must be understood with lingua tua, lingua with nostra, and labellis with tuis - a strong syntactical reinforcement of the notion of lips and tongues being joined together (cf. 24n. above, and for similar descriptions of a passionate kiss, Lucr. iv. 1108-9, 1192-4). For the juxtaposition nostris, nostra see 4. 39n.

Note here also the return to direct address as Ovid's new fear is articulated (see introduction above, p. 230).

59-60. non oscula tantum / iuncta quoror, quamuis haec quoque iuncta quoror: for the innuendo cf. Am. i. 4. 63 oscula iam sumet, iam non tantum oscula sumet, Ars i. 669-70 oscula qui sumpsit, si non et cetera sumit, / haec quoque, quae data sunt, perdere dignus erit. For oscula iungere cf. Ep. 2. 94.

61-2. 'Those kisses can have been taught nowhere but in bed - so some teacher is being handsomely paid.' The gravity
of Ovid's new suspicion (the misdemeanour he has witnessed is minor in comparison) is effectively destroyed by the witticism.

62. pretium: the word neatly suggests both 'payment' for professional services and 'reward' in a broader sense (cf. 1. 34n.). Lenz's notion that Ovid deliberately arranged line 62 so as to have nesciocuis ... magister 'embracing' pretium grande within the sentence itself is very attractive, but perhaps a little too fanciful; the case for something of this kind seems stronger at Am. ii. 10. 8 (see n. ad loc.).

nesciocuis ... magister: by the end of the poem Ovid has managed to erase from his mind the image of a rival amator with whom he has actually come face to face (see 13-28 above), and replace it with the rather less disturbing one of an unidentifiable competitor whose existence he merely suspects as a result of his mistress's new style of kiss (see introduction above pp. 223-9).

For magister cf. Ars ii. 744 inscribat spoliis NASO MAGISTER VRAT, iii. 812.
A funeral elegy for Corinna's pet parrot. First Ovid announces the bird's death and summons the appropriate mourners to his funeral (1-16); then he praises the parrot's outstanding virtue, lamenting the uselessness of it as a protection against death (17-24), and protesting at the apparent injustice of the excellent creature's premature demise whilst other less worthy birds live on (25-42); next comes an account of the parrot's decline and death (43-8), followed by a vision of his happy after-life in Elysium (49-58), and finally a description of his grave (59-62).

Ovid's poem is unmistakably affiliated to the ancient tradition of epitaphs for dead animals\(^1\). There are a few Hellenistic specimens among the pieces of this kind collected in the Greek Anthology\(^2\), but by far the most notable antecedent for Ovid was Catullus's famous poem on the death of Lesbia's sparrow\(^3\). Ovid's manner of treatment, however, owes nothing to Catullus: what we have here is a full-scale funeral dirge

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1. See Herrlinger *op. cit.*
3. Catul. 3.
The lament for the dead has a long literary history in antiquity, but by the Augustan period it had become well established as a 'set-piece' with a battery of stock themes, which are easily identified in this elegy: *hocatio* to the mourners (1-16), *laudatio/lamentatio funebris* (17-24) with a *σχετλιαμος* against the apparent injustice of the powers that be (25-42), *descriptio morbi et mortis* (43-8), *consolatio* (49-58), *descriptio tumuli* (59-62).

The result of Ovid's use of this formal schema as the framework for a poem on the traditional subject of the death of a pet is a superbly witty and whimsical parody of the conventional *epicedion*, with every standard theme brilliantly adapted and every standard technique of elaboration suitably employed.

4. See Nisbet-Hubbard *loc. cit.*, and for exhaustive treatment, Esteve-Forriol *op. cit.*

5. Cf. *Am.* iii. 9, a dirge for Tibullus (with the analysis of Thomas *loc. cit.*) and see further Nisbet-Hubbard *loc. cit.* The themes and techniques employed in both Ovid's *epicedia* correspond very closely with those which the late Greek rhetoricians recommend for use in one of the elementary school exercises known as *progymnasmata* (see e.g. Theon 227ff. (Spengel), and it is tempting to conclude (as many have done with no hesitation) that Ovid's treatment here (and elsewhere) is heavily indebted to his own practice of such exercises in his youth. A balanced look at the evidence, however, tends to suggest that such an assumption is not entirely justified; see general introduction pp. 11-14.
But why should Ovid have included such a piece in a collection of love poems? Lenz suggests that the answer is to be found in an allegorical interpretation of the elegy: the parrot, Corinna's pet, stands for Ovid himself, and the parrot's farewell to her (Corinna, uale, 48) is meant to prefigure Ovid's own farewell to elegy at Am. iii. 15. 19. I find this totally unjustified and quite absurd. It seems much more likely that Ovid specifically intended the appearance of this poem to surprise and intrigue his contemporary readers. For most of them, we may be sure, would be well acquainted with Catullus's successful attempt to turn the 'animal epitaph into a love poem, and with Ovid's initial announcement, Psittacus ... / occidit (1-2), would have confidently expected something of the same kind from him, their hopes rising when he reveals that the parrot is his sweetheart's pet (19); 'What fun', then, and 'how original', Ovid will have thought, 'to give them what they do not expect: an epicedion for a parrot — no more and no less!'

There will always be those who will point to this elegy as evidence of Ovid's prodigality of talent and general dilettantism, but this is tantamount to saying that poetry designed to create amusement has no meaningful artistic intent, which

6. See the introduction to his edition 19 and, for an alternative, but equally unimpressive, allegorical interpretation, his note on 59f.; also D. Parker, Arion 7 (1969), 94-5.

7. E.g. P. Fargues, RCC 40 (1938), 150-51.
is something I would strongly challenge; I feel sure that Ovid looked upon his commitment to introduce the elements of humour, surprise and incongruity to the Latin love elegy as a serious and novel literary undertaking. And certainly to have managed in this poem to sustain an entertaining note of inoffensive burlesque, when it would have been only too easy to slip into pure farce or ludicrous pomposity, is no mean achievement.


9. Some scholars seem to fear that this mock epicedion may be thought to detract from the effectiveness of Am. iii. 9, the lament for Tibullus which follows the same formal pattern (see e.g. Frécaut loc. cit., Sabot, loc. cit.), but this is surely not the case at all, for it is not Tibullus or the lament for him which is the object of parody, but the form epicedion itself. We may laugh at the parody without scoffing at the "straight" piece.

10. A pitfall conspicuously not avoided by Statius in his lament for the parrot of Atedius Melior (Silv. ii. 4), which was clearly inspired by the present poem.

11. Thomas Gray's elegy On a favourite cat drowned in a tub of goldfishes provides a splendid modern example of a successful variation on much the same theme.
1-16. The bidding; cf. Am. iii. 9. 1-16 and see introduction above p. 279.

1. One may reasonably wonder whether the accumulation of s's and 'double' consonants (i.e. ps, x) in this line is entirely fortuitous (as it frequently seems to be elsewhere; cf. 8 below, (5 s's + 1 x), Am. ii. 2. 18, 4. 15 (7 s's), 7. 15, 8.2, 24, 9 (A). 18 (6 s's)). For we know that the ancients were well aware of the value of onomatopoeia (see D.H. Comp. 20) and we are told that an accumulation of s's and 'double' consonants which include an s (i.e. ps, x) make a most disagreeable sound (D.H. Comp. 14. 80-82 τὸ δὲ καὶ πλεονάσαν σφόδρα λυπεῖ ... τὸ μὲν γὰρ τὶ διὰ τοῦ θυμοῦ καὶ τὸ δὲ διὰ τοῦ πόνου τὸν συριγμὸν ἀποδόσω; see Rhys Roberts ad loc., Marouzeau, Traité de stylistique 28). We gather too that the sound produced was considered to be more like that of an animal than a human being (D.H. Comp. 14. 80 θηριώδους γὰρ καὶ ἀλλόγου μιᾶλον ἡ λογικὴ ἐφάπτεσθαι δοματὶ φωνῆς ὁ συριγμὸς). It is, then, perhaps not too fanciful to imagine that the sound of this line may be intended to suggest the squawking and jabbering tones of a parrot. But cf. 7. 10n.

psittacus: the parrot was well known in antiquity both for its striking plumage and for its talent for mimicry; see Plin. Nat. x. 117, Apul. Fl. 12, Ael. NA xiii. 18, Grin. AP ix. 562. 1 (for further detail see D'A.W. Thompson, A Glossary of Greek Birds (Oxford 1895, 2nd edn. 1936), s.v. ψιττακός).
Eois imitatrix ales ab Indis: the hand of the interpolator is clearly discernible in the corrupt versions of the text transmitted by most of the recce. A participle with a participle was obviously thought necessary to introduce ab Indis, and the casualty of efforts to supply one was, not surprisingly, the uncommon imitatrix (see n. below). The preposition ab, however, indicates not the place from which the parrot has travelled, but its ultimate place of origin, and with this usage the omission of the participle ortus (vel sim.) is regular; cf. Verg. G. iii. 1-2 et te memorande canemus / pastor ab Amphyre, Prop. iv. 6. 37-8 'o Longa mundi seruator ab Alba / Auguste' (see further OLD s.v. ab, 17).

Statius's description of the parrot at Silv. ii. 4. 25 plagae ... regnator Eoae obviously has Ovid's words very much in mind.

Eois ... ab Indis: India is regularly cited by ancient authors as the parrot's place of origin (e.g. Plin. Nat. x. 117 India hanc auem mittit; cf. Apul. Fl. 12, PLM (ed. Baehrens) iv. 91. 1). Its plumage is generally said to be green (see 21n. below, Stat. Silv. ii. 4.25), and both Pliny and Apuleius mention a scarlet band around its neck. The species of parrot which answers to this description is the ring-necked parrakeet, which even today is a popular pet and has the widest geographical range of all parrots, being found in Africa, Burma, Sri Lanka and, indeed, India (see J.M. Forshaw, Parrots of the World (Melbourne 1969), s.v. palaeornis torquatus). But the
precise location of the parrot's place of origin was almost certainly of no importance at all; the bird's attraction was simply that it came from some remote eastern land (note Pliny's observation (Nat. x. 118) that the magpie does not enjoy such popularity quia non ex longinquuo uenit). India was one of the furthest places east known to the Romans and its name appears to have had an attractively exotic ring (cf. Catul. 11. 2, Hor. Ep. i. 1. 45, 6. 6) reinforced here by the epithet Eois, which properly means 'of the morning', and was doubtless thought to have much the same evocative quality as we might associate with phrases such as 'land of the rising sun' (cf. Ars iii. 537, Verg. G. ii. 115 and see further OLD s.v. 2). The geography of the Latin poets was in any case notoriously vague, and eastern places in particular seem to have been cited largely for their romantic associations with little attention to accuracy (see K.F. Smith on Tib. i. 3. 7, Fordyce on Catul. 11. 5 and cf. 21n. below).

IMITATRIX: for imitari etc. used of birds cf. Stat. Silv. ii. 4.2 humanae sollers imitator psittace linguæ, Plin. Nat. x. 120 turdum ... imitantem sermones hominum). The feminine noun imitatrix is most uncommon; it is attested on only four other occasions in classical Latin (Cic. Inv. i. 2. 3, Leg. i. 17. 47, Tusc. iii. 2. 4, (all metaphorical usages), Plin. Nat. x. 68). Considerations of sound may have been partly responsible for Ovid's opting for it here in preference to imitator (see above), but the Latin words for bird (auis, uolucer, ales) are generally treated as
feminine, and this alone could account for Ovid's choice of the rarer feminine form of the noun. The parrot in this poem subsequently appears to be masculine (see lines 19, 25-6, 29), but clearly no-one would wish to censure Ovid for his inconsistency - I suspect that there is many a male parrot called Polly alive today!

Talking birds obviously held the same kind of fascination for some people in antiquity as they do in our own time (for others besides the parrot see Plin. Nat. x. 118 (magpie; cf. Pers. Prol. 9, Mart. xiv. 76), 120 (thrush, starling, nightingale), 121 (raven), 124 (crow; cf. Mart. xiv. 74), and they were popular pets for this reason (see G. Jennison, Animals for Show and Pleasure in Ancient Rome (Manchester 1937), 116-21 (for the parrot, 120-21), J.F.V.D. Balsdon, Life and Leisure in Ancient Rome (London 1969), 151-2). The method of teaching parrots to talk is described by Pliny (Nat. x. 117) and Apuleius (Fl. 12).

2. occidit: the postponement of the verb to the beginning of the pentameter holds the reader in suspense for a second as to what precisely is to be the parrot's role in the poem (for a similarly effective use of enjambement between hexameter and pentameter cf. Am. ii. 2. 64, and see D'Elia 95, n. 44).

exsequias ite ..., aues: 'come to the funeral, you birds.' For exsequias ire cf. Ter. Ph. 1026 exsequias Chremeti quibus est commodum ire, Sil. xv. 394-5 uos ite superbæ /
exsequias animae (Heinsius rightly dismisses the variant exsequias ferte as 'minus Latinum').

The savour of parody is already strong in Ovid's bidding (see introduction above p. 279), and yet the idea of formal obsequies for a bird may not have been quite as fantastic as we would imagine: Pliny (Nat. x. 122-3) tells us that a talking raven was given a public funeral in A.D. 36 (funusque aliti innumeris celebratum exsequiis, constratum lectum super Aethiopum duorum umeros praecedente tibicine et coronis omnium generum ad rogum usque ...); as far as we know, however, there were no feathered mourners present on this occasion!

frequenter: here, 'in great numbers' (cf. Liv. xxii. 61. 14 obuiam itum frequenter ab omnibus ordinibus), but more commonly the equivalent of saepe (cf. 28 below and see ThLL 6. 1302. 50-63).

2-3. ite ... / ite: see 59n. below.

3. piae uolucres: pietas is the quality which prompts the rendering of due service and devotion to family, friends, gods or country (see Cic. Fam. i. 9. 1, H. Fugier, Recherches sur l'expression du sacré dans la langue latine (Paris 1963), 381-91, L.P. Wilkinson, The Roman Experience (London 1975), 30). It is the quality which motivates virtually all the actions of Vergil's Aeneas (see W.A. Camps, Introduction to Virgil's Aeneid (Oxford 1969), 24-5, Pease on A. iv. 382, 393), and the quality which Catullus
feels he has shown both in his relationship with Lesbia (76. 2, 26) and with his men friends (73.2). Above all it is a human quality (cf. Am. iii. 9. 37), which Ovid here boldly transfers to the animal world: dutiful birds, like dutiful men, should observe the requisite ritual and show the requisite respect for their dead friend (cf. 51n. below).

3-5. Beating the breast, scratching the face and tearing the hair were conventional signs of mourning or profound grief in antiquity (cf. Am. iii. 6. 48, 57-8, Ep. 5. 71-2, 11. 91-2, Tib. i. 1. 67-8, Stat. Silv. ii. 1. 169-73, E. Alg. 215, El. 184; for other gestures of mourning see Verg. A. x. 844, xii. 611 and further RE 6. 2. 2231). The first of these Ovid simply adapts to suit his feathered addressees, pinnis replacing palmis, manibus (uel sim.); cf. Am. iii. 9. 10 pectoraque infesta tundat aperta manu, CLE 398, 8 ad cineres plangit sua pectora palmis (Statius avoids the issue at Silv. ii. 4. 17-19: plangat ... ales / ... / sturnus). With the second he makes no attempt at adaptation but retains the stereotyped phraseology teneras ungue notate genas (cf. Am. i. 7. 50 and see Zingerle I. 96) to produce a deliberate absurdity: unguis, certainly, may mean 'claw' as well as 'nail', but by no stretch of the imagination could birds be said to have tenerae genae! And in the case of the third sign of human mourning, Ovid explicitly mentions the need for adaptation when it is transferred to the avian sphere: the birds are to tear their feathers instead of their

3. *plangite pectora pinnis*: the strong alliteration is almost certainly intended to represent the sound of blows; cf. Hor. *Carm.* i. 4. 13 *pallida Mors aequo pulsat pede pauperum tabernas*, and see Pease on Verg. *A.* iv. 589-90.

4. *rigido teneras*: for the juxtaposition of opposing terms see 1. 22n.

5. *maestis ... capillis*: Burman was much troubled by the transferred epithet (*Sed qua figura hic capilli moesti dici possint, uix uideo*'), but it is easily paralleled; cf. *Fast.* iv. 854 *maestas Acca soluta comas*, *Am.* i. 6. 67 *non laetis detracta corona capillis*.

6. For birdsong replacing funeral music cf. *CIE* 1549. 21-3 *semper et Alcyone flebit te uoce suprema / et tristis mecum resonabit carmen et Echo /Oebaliusque dabit mecum tibi murmura cygnus*, Stat. *Silv.* ii. 4. 23 *hoc cunctae (aues) miserandum addiscite carmen*. Heinsius's proposal to replace *uestra* with *rostra* (from *nostra*; see apparatus) illustrates again (cf. 2. 22, 4. 23-4nn.) his tendency to assume that what he thought Ovid ought to have written in any given circumstances was what in fact he wrote.

*longa ... tuba*: a trumpet type of instrument used in
both military and religious contexts (see Re 'A. 750-51, Daremberg and Saglio V. 526-8). For the tuba at funerals cf. Prop. ii. 7. 12, 13 (B). 20, Verg. A. xi. 192 (with Servius's note), Hor. S. i. 6. 43-4, Tac. Ann. xiv. 10.

7-10. According to Greek myth, Philomela, the sister of Procne, was raped by Procne's husband, Tereus, who then cut out her tongue to prevent her telling of the outrage. She managed, however, through pictures woven into a tapestry, to convey to her sister what had happened. Thereupon Procne killed Itys, the son of Tereus and herself, served up his flesh for his father to eat and then fled with her sister. Tereus pursued them, but was foiled as Procne was changed into a nightingale and Philomela into a swallow, whilst he himself was turned into a hoopoe (see Apollod. iii. 14-15, Anon, AP ix. 451, Ovid Met. vi. 424-674, and for full discussion, Roscher, Lexicon III. 570-72, J.R.T. Pollard, Birds in Greek Life and Myth (London 1977), 164-5). The Roman poets generally tend to regard Procne as the swallow and Philomela as the nightingale (e.g. Fast. ii. 853ff., Verg. G. iv. 15), and some versions of the myth make Philomela the wife of Tereus and Procne the ravished sister (e.g. Verg. Ecl. 6. 81, G. iv. 511-15, and see Frazer's note on Apollod. loc. cit.). Ovid here seems to have this alternative tradition in mind and in his reference to Philomela's complaint (cf. Am. ii. 14. 30, iii. 12, 32, Mart. xiv. 75, Stat. Silv. ii. 4. 21) he is without doubt thinking of the song of the nightingale, which had been associated with lamentation from the time of Homer onwards (see e.g. Od. xix. 518ff., where the reference is to a different myth from that in question here, though one similar in some
details; cf. Fordyce on Catul. 65. 13). It is, of course, particularly appropriate that Philomela, herself now a bird, should be called upon to abandon her accustomed dirge in favour of a lament for a fellow bird.

7. quod ... quereris: 'As to your lamenting'; for the construction cf. Rem. '83-4 nam sibi quod numquam tactam Briseida iurat / per sceptrum, sceptrum non putat esse deos. Quod = 'as to' or 'as to the fact that' is basically a colloquial usage found mainly in comedy and Cicero's letters, but also well attested in the stylistic prose of Caesar (see Kühner-Stegmann II. ii. 277-8); Ovid is the only one of the elegists to use it. Here, as very often, a demonstrative in the main clause (ista (querela), 8) loosely refers back to the quod clause; cf. Cic. Att. xii. 30. 1 quod Silius te cum Clodio loqui uult, potes id mea uoluntate facere, Ter. Hec. 581. Quid ('why?'), lectio facilior here, will have seemed a simple and obvious emendation to any scribe who did not understand the usage of quod; it may thus have been made in Y independently of the β branch of the MS tradition, though contamination cannot be ruled out.

Ismarii ... tyranni: i.e. Tereus (see 7-10n. above). Ismarius is an adjective derived from Ismarus (or Ismara), the name of a mountain in Thrace, and is often used by the Latin poets for 'Thracian'; cf. Am. iii. 9. 21, Prop. ii. 13 (A). 6, Stat. Silv. v. 3. 6.
8. The general sense of this rather difficult line is reasonably clear: Philomela's lament for Itys has 'had its time' (cf. 10 below magna sed antiqua est causa doloris Itys); but the text from which this sense is to be extracted is somewhat uncertain.

It seems best to read annis ... suis with ω (as most editors do) and construe 'that complaint has been satisfied with its due allotment of years', i.e. it has been given as much expression as is due to it; for the sense of annis ... suis cf. Am. ii. 2. 46. ante suos annos occidit, Ars iii. 13, and for that of explere, Tr. iv. 3. 38 expletur lacrimis egeriturque dolor, Liv. iv. 32. 12 factis simul dictisque odium explet (further examples of this usage at Th.LL 5. ii. 1717. 59ff. and OLD s.v. 3b). Explere querelam annis (as opposed to dictis, lacrimis (vel sim.)) is possibly slightly bold, but it is perfectly intelligible. PSY's animis looks like a simple palaeographical error (confusion between annus and animus occurs in the MSS also at Am. i. 9. 5 and Ars i. 191-2 (see A. Ker, Ovidiana 224)), and once it had crept in, suis might easily have been deliberately altered to tuis in an attempt to restore some kind of sense (animis ... tuis could be taken to mean 'by your zeal').

A few editors adopt annis ... tuis, 'by your years', which would be acceptable enough if it could mean 'by the years which you (Philomela) have already given to it' (i.e. the querela), and that indeed seems to be the interpretation of those editors who favour this reading (Avec
les années, tu dois être lasse de gémir' (Bornecque); 'Il tuo lamentoso dolore s'è sfogato in tanti anni' (Munari); 'Genug klagst du nun Jahr über Jahr' (Harder-Marg)). But annis ... tuis must be rejected, since its normal meaning is in fact either 'by your age' (cf. Luc. viii. 496 non impune tuos Magnus contempserit annos, Pont. ii. 2. 71 praeterit ipse suos animo Germanicus annos), which obviously will not do here, or 'by your allotted span of years' (see the discussion of annis ... suis above), which is no better - though it seems to suit Lenz ('Aber genug der Klage in den dir zugemessenen Jahren').

It should perhaps be added that Bentley's conjecture numeris, suggested by line 40 below, implentur numeris deteriora suis, fails to impress, and not least because it seems a priori unlikely that Ovid would have used virtually the same expression - and rather an abstruse one at that (see 39-40n. below) - twice within such a short space.

9. alitis in rarae miserum ... funus: for the tmesis see Platnauer 103. The phrase alitis ... rarae obviously may be taken in its literal sense 'a rare bird', but it also brings to mind the proverbial rara suis, 'a marvel'; cf. Pers. 1. 46, Juv. 6. 165 and see Otto, Sprichwörter 51-2.

deuertere: Heinsius's correction to second person singular imperative is essential: 'ad Philomelam enim sermo est. quod ex uersu proxime sequenti satis apparet.' For the 'middle' use of deuertor cf. Ars ii. 425 docta, quid ad
14. 21. Deuertere ('to turn aside') is quite distinct in
meaning from diuertere ('to go in a different direction'),
but confusion between the two, such as is exhibited by the
MSS here, is quite common.

funus: see 10. 37n.

11. quae liquido libratis in aere cursus: an elaborate peri­
phrasis for aues. Its grandiloquent ring (see nn. below)
is amusingly incongruous in the context; Lee's 'all
feathered aeronauts' captures the tone very well.

libratis ... cursus: cf. Sen. Oed. 899-900 medium senex /
Daedalus librans iter. Librare, properly 'to balance',
is often used in descriptions of flight, especially in
the 'higher' genres of Latin poetry (see e.g. Met. viii.
201-2 geminas opifex librauit in alas / ipse suum corpus,
Sil. xv. 425-6 aurata puerum rapiebat ad aethera penna /
per nubes aquila, intexto librata uolatu. The variant
uibratis is probably a genuine error resulting from the
visual similarity between it and libratis, but the hand
of the interpolator is clearly detectable in pennas which
which replaces cursus in some MSS (X shows evidence of
contamination here).

liquido ... in aere: liquidus is a stock epithet of aer
(uel. sim.) and used as such chiefly in elevated poetry;
see e.g. Lucr. v. 500 liquidissimus aether, Verg. A. vii. 65 (apes) ... liquidum trans aethera uectae (and further OLD s.v. 2c, ThLL 7. 1485, 20ff.).

12. alios: in terms of strict grammatical logic, the variant alias should be right here after omnes quae in the previous line, but it is probably correct to read alios with PSY, understanding amicos from the vocative amice which follows.

turtur amice: for the turtle dove in antiquity see Thompson, Glossary s.v. τρυγών. The mutual attachment of the parrot and the turtle dove is well attested in ancient authors as one of the standard friendships in the animal kingdom: see e.g. Ep. Sapph. 38, Plin. Nat. x. 207. Thompson (loc. cit.) suggests that the concept of it may owe something to the practice of keeping parrots and turtle doves together in aviaries.

13-16. Praise of the deceased's capacity for friendship features in serious Latin sepulchral inscriptions (see e.g. CLE 477. 8 unus amicus erat tantum mihi qui praestitit omnia semper honeste), reflecting the high regard in which friendship was held by the Romans and its importance in their social relations (see Williams, Tradition and Originality 408, Wilkinson, Roman Experience 32-3). Ovid's lavish praise of the dead parrot for the self-same quality thus wittily satirizes a solemn Roman ideal (cf. Stat. Silv. ii. 4. 30).
14. **fides**: virtually a technical term in the language of amicitia indicating the basic loyalty between two people which was an essential ingredient in any Roman friendship (see R. Reitzenstein, SHA, Phil-Hist. Kl. 3 (1912), 12. Abh. 18-19, L. Alfonsi, Aevum 19 (1945), 374-5).

15. **iuuenis Phoceus**: Pylades, the son of the king of Phocis. The bond between Pylades and Orestes (see A. Ch. 560-63, S. El. 16-17, E. El. 82-7, Or. 725-33, 794-806) became proverbial for friendship of the deepest kind; see Tr. iv. 4. 71 et comes exemplum ueri Phoceus amoris, Cic. Fin. ii. 26. 84 Pyladea amicitia and further Otto, Sprichwörter 258, Brandt 103. The use of the lofty exemplum in a trivial context is one of Ovid's favourite sources of humour (see Frécaut 59ff.).

**Orestae**: very probably this is the correct spelling; see Heinsius on Ep. 8. 9 and Housman, JPh (1910), 251-3 (= Classical Papers 827-9).

**forma**: see 4. 9n.

16. **dum licuit**: a reference to the rule of Fate (or the Fates) over human life with the power to cut it short at any moment (cf. Tib. i. 1. 69 interea, dum fata sinunt, iungamus amores). The sentiment frequently appears in Latin sepulchral inscriptions; for examples see Lattimore, op. cit. 156-8.

**psittace**: for the pathetic address to the deceased cf. Am. iii. 9. 41 sacer uates, 66 culte Tibulle, Stat. Silv. ii. 1. 37, 4. 1, CLE 606.1.
17-42. Lamentatio / laudatio funebris; cf. Am. iii. 9. 17-46, and see introduction above p. 279, Thomas, art. cit. 601, 603-4.


Ovid here dwells in turn on moral qualities (loyalty 17, gentleness 25-6, frugality 29-32), physical beauty (stated simply in 17, then elaborated in 21-2), and special talent (18, 23-4). Praise of moral qualities and special talents is frequently found in sepulchral inscriptions; for the former see e.g. CLE 81. 1-2 o quanta pietas fuerat in hac adulescentia / fides, amor, sensus, pudor et sanctitas (cf. 158. 2, 237, 843) and for the latter, CLE 1302. 1-2 docta lyra, grata et gestu, formosa puella / hic iacet). Cf. Theon 227-8 (Spengel), but see introduction above p. 279, n. 5.

17-19. quid ... iuuat?: for the complaint that virtue or distinction is no proof against untimely death cf. Am. iii. 9. 33-40, Prop. iii. 18. 11-12, iv. 11. 11-12, Hor. Carm. iv. 7. 23-4, IG IX. ii. 367. Ovid here is surely parodying the commonplace in general rather than any particular author's use of it (but see Thomas, art. cit. 605).

17. fides: see l4n. above.

18. mutandis inceniosā sonis: 'talented in producing a variety of sounds.' The range of the parrot's voice rather than his gift for mimicry is indicated here. For mutare + plural object = 'to change constantly from one thing to another' cf. Sil. vii. 673 mutantem saltu Ramos and see further OLD s.v. 6. The most common construction with
ingeniosus is ad + accusative (e.g. Met. xi. 313 furtum. ingeniosus ad omne; see further ThLL 7.1521.23ff.) but in + accusative and in + ablative are also attested (see e.g. Sen. Dial. xii. 19. 6 in contumelias praefectorum ingeniosa prouincia, Plin. Nat. xiv. 150 quanto ... in potu ingeniosior fuerit (homo)); here the gerundive mutandis ... sonis is probably dative; cf. Am. i. 11. 4 Nepe ... utilis et dandis ingeniosa sonis. For adjectives in-osus see 4. ln.

19. ut datus es: 'as soon as you were given.' For ut = simulac see Kühner-Stegmann II. ii. 359-60, Hofmann-Szantyr 635-6.

nostrae placuisse puellae: see introduction above p. 280.

20. infelix ... iaces: the wording, or a slight variation of it, is common in sepulchral inscriptions: e.g. CLI 1205. 5 [h]ic iaceo infelix cinis, CLI 6. 35773 hic iacet infelix Mamertinus (see further ThLL 7. 1362. 33ff.). The formulaic iacere is frequently adopted by the poets; see e.g. Am. iii. 9. 39, Tr. iii. 3. 73, Tib. i. 3. 55, Prop. i. 7. 24, ii. 13 (B). 35.

auium gloria: a consciously grandiloquent, and thus amusingly incongruous, phrase; cf. Am. iii. 15. 8 Paelignae dicar gloria gentis ego, [Tib.] iii. 7. 208 pecoris ... gloria taurus, Verg. A. vi. 76/ Procas, Troianae gloria gentis. Statius imitates Ovid closely at Silv. ii. 4. 24 occidit aeriae celeberrima gloria gentis.
21. *fragiles ... smaragdos*: some types of *smaragdi* (the term covered a wide variety of green stones in antiquity; see Plin. *Nat.* xxxvii. 65-75) may perhaps have been brittle (id. ib. 3/2), but true emeralds are virtually the hardest of all precious stones. Doubtless, though, Ovid knew nothing of such things when he wrote *fragiles ... smaragdos*, but simply thought 'delicate' emeralds an aesthetically effective description (for the general tendency of most Roman poets not to trouble themselves with scientific or geographical accuracy in descriptive details see Kroll, *Studien* Ch. 12 and cf. In. above). It is no doubt right to see the variant *uirides* as a 'Verlegenheitsfüllwort' (Lenz), introduced perhaps by a scribe unable to accept Ovid's geological blunder or, as seems more likely, by one who thought as Burman did: 'propter adiunctum ... uerbum, hebetare, requiritur hic uox, quae colorem lucidum notet'; the idea is mistaken, however, since the motion of *lucidus color* is quite adequately conveyed by *smaragdos* alone (cf. Plin. *Nat.* xxxvii. 96 *Indices carbunculos inclinatione hebetari scripsere* and see further ThLL 6. 2585. 42ff.).

Certainty about the spelling of *smaragdus* is impossible, but Goold (*Amat. Crit.* 11) persuades me that *sm-* is perhaps more likely to be right than *zm-* (for the opposite view, however, see Lachmann on Lucr. ii. 805). For the shortening of the preceding e see Platnauer 62 and Bailey's edition of Lucretius I. 126-7.

22. *tincta ... rubro Punica rostra croco*: a further indication
(cf. ln. above) that the bird which Ovid has in mind is a member of the parrakeet family, which is distinguished by the upper part of the beak being coloured red. Ovid's description of the parrot's beak as scarlet (Punica) tinged with orange (rubro ... croco; for the precise colour denoted by this phrase see André, Termes de couleur 154) lays very heavy emphasis on the reddish hue.

(Lee's translation 'purple with saffron spots' seems a trifle garish!)

Punicus/-eus or Poenicus (for the form see André op. cit. 267) properly means 'Phoenician' or 'Carthaginian' and so comes to denote the reddish dye made from sea shells found in the Carthage area and for which Carthage was particularly renowned (see H. Blümner, Technologie der Gewerbe und Künste I (2nd edn., Leipzig and Berlin 1912) 233ff.). Propertius, like Ovid, thought the adjective apt in description of a bird's beak: see Prop. iii. 3. 31-2 columbae / tingunt Gorgoneo Punica rostra lacu. Unlike Kathleen Morgan (32), however, I do not see any attempt on Ovid's part to parody this particular line of Propertius here.

23. uocum simulantior: 'more imitative of (human) speech' - an apparently unique usage of the participle with this sense. The construction with the genitive is analogous to that which is regular with similis and dissimilis (see e.g. Cic. N.D. i. 28. 78 hominis similis (further Lewis and Short s.v.), Hor. S. i. 4. 112 'Scetani dissimilis
sis' (further OLD s.v.). For the talking expertise of parrots see ln. above.

24. blaeso: the adjective normally indicates an impediment or imprecision in human speech (see e.g. Ars iii. 294, Mart. v. 34. 8, Juv. 15. 48), but applied to the parrot's utterances it signifies a remarkable articulateness.

25-32. A number of scholars have been dissatisfied with the order of these lines as transmitted by the MSS and have suggested various transpositions (see Munari's apparatus). The most persuasive is Markland's proposal (presented in his note on Stat. Silv. ii. 4. 35) to take 27-8 after 32 on the grounds that the couplet in its traditional position appears to intrude in the description of the parrot's habits contained in 25-6 and 29-32. The passage as it stands, however, need not be seen in this light, but rather as falling into two sections, 25-8 setting the parrot's pacificism against the aggressive tendencies of quails and 29-36 the parrot's abstemiousness against the greed of vultures and other birds of prey (sic H. Magnus, BPhW 19 (1899), 1019-20). But Goold (Amat. Crit. 34) still strongly supports Markland's suggested transposition. He claims (i) that if the traditional order is retained, 'ecce is totally devoid of its usual function of marking a break from the preceding'; (ii) that if 27-8 are placed after 32, an arrangement of couplets in the order $A^1 A^2 A^3 B^1 B^2 B^3$ is perceptible in 25-36; and he implies (iii) that Ovid would not have tolerated two consecutive pentameter
endings in -or aquae (32 and 34). All these points, however, can be adequately countered.

(i) There is no reason why the use of *ecce* should indicate that the transition from the virtues of the parrot to the vices of other birds has been made once for all (as it is, of course, there is a return to the virtues of the parrot in 29), for the functions of this particle are many and various (see Hand, *Tursellinus* II. 344 'Nam *ecce* aut simpliciter monstrat rem apparentem, aut attentionem excitât et in rem considerandam dirigit, aut rem aliquam animo offert, quae subito ac repente comparuit, aut nouum quid et improviso effert'). It seems to me that Ovid is using it here, as he often does, simply to register surprise or indignation that things are not as one would expect or as they ought to be; cf. *Am.* ii. 10. 4n., iii. 7. 67, 9. 39.

(ii) 27-8 (B¹ in Goold's schema) might reasonably be thought to correspond with 25-6 (A¹) and 33-4 (B²) with 29-30 (A²), but 35-6 (B³) certainly do not correspond with 31-2 (A³). Furthermore the desirability of creating a 'sequence' (Goold) *coturnices ... uiuunt / uiuit ... uultur etc. / uiuit et ... cornix* is itself questionable, since the meaning of *uiuere* is different in 27 from what it is in 33 and 35: in the last two cases it means 'live' as opposed to 'die', and so constitutes a reference to the longevity of the vulture, crow etc., but in the first case it means simply 'pass life' with no reference to the length of time the quail lives, which is rather the subject
of the pentameter (see 28n. below).

(iii) Ovid was not particularly sensitive to the kind of verbal jingle to which Goold draws attention; cf. Am. ii. 2. 58 and 60 uerba dabit / ... iste dabit (and see D.R. Shackleton-Bailey, Propertiana (Cambridge 1956), 9, 73).


25. inuidia: envy or malice as the cause of death is a stock notion in ancient funeral literature of all kinds: in formal epicedia and consolationes (e.g. Stat. Silv. ii. 1. 121-2 gremio puerum complexa fouebat / Inuidia, 6. 68-9, Sen. Dial. vi.12. 6); in sepulchral epigram (e.g. Diod. Ap. vii 74. 3-4 ἡθελεν οὕτως / δ φθόνοι, Bianor Ap. vii. 387. 3, Erinn. Ap. vii. 712. 3) and in true epitaph (e.g. CIL 647. 2 natos habere bonu est, si non sint inuida fata; for further examples, both Greek and Latin, see Lattimore, op. cit. 148-9, 153-4).

26. garrulus: why does Ovid couple the parrot's talkativeness with his pacifism in enumerating his virtues? The answer, I think, is to be found in the poet's subsequent contrasting of the parrot with the quail, a bird well known for its noisy fights (see 27n. below). The point is that although the parrot made a lot of noise, it was in his case not a sign of aggression but merely harmless chatter.

27. ecce: see 25-32 above, 7. 17, 10. 4n.
coturnices inter sua proelia uiuunt: for the quail in ancient times see Thompson, Glossary, s.v. coturnix.

Sua here because quails were notorious for their proclivity to fighting; see Plin. Nat. xi. 268 aliis in pugna uox, ut coturnicibus, aliis ante pugnam, Arist. HA iv. 9. 536A τὰ μὲν μαχόμενα φήγγεται, ὅιον coturnix (the variant fera will have come from line 25 above). Quail fights were a spectator sport in antiquity.

28. fiant: there is very little to choose between the indicative given by PY and the subjunctive given by most of the rec. Goold (Amat. Crit. 34) argues in favour of the indicative fiunt (also accepted by Némethy) on the grounds that forsitan strictly modifies inde alone, while the verb states not a possibility (which would legitimize the subjunctive) but a fact, i.e. quails do live to a ripe old age, and their fighting tendencies might be the reason for this. But it seems very hard to me to divorce forsitan inde from the verb in this way, and in any case a few examples will demonstrate that Ovid's usage of forsitan does not always observe the neat distinction of indicative for fact and subjunctive for possibility: the indicative is used where the sentiment expresses a possibility at Am. i. 6. 45 forsitan et tecum tua nunc requiescit amica and Tr. iii. 3. 25-6 tu forsitan istic/iucundum nostri nescia tempus agis (cf. S.G. Owen on Tr. ii. 20), and the subjunctive appears where the verb, strictly speaking, states a fact at Ep. 7. 133 forsitan et
prauidam Dido, scelerate, relinquas (whether Dido is pregnant is doubtful; that Aeneas is leaving her is certain). This last example, where the verb has been attracted into the subjunctive by the general tone of forsitan, has much similarity with our line and thus suggests that it would be proper to retain the subjunctive fiant. S's fient ('perhaps they will (live to a great age)'), which Heinsius oddly thought to be 'proxime uerum', gives virtually the same inappropriate sense as Goold erroneously sees in fiant (i.e. 'perhaps they might ...'); it looks like an inept interpolation (cf. 4. 33, 5. 41n.).

frequenter: see 2n. above.

anus: for anus of animals cf. Ars i. 766 cerua ... anus (further ThLL 2. 200. 24ff.)

29. plenus eras minimo: Ovid attributes to the parrot what was generally acknowledged as a human virtue, for, in spite of the Romans' reputation for gluttony, frugality in diet seems to have been approved and practised by many of them; see Plin. Ep. iii. 5. 10-11, 12. 1, Mart. x. 48, and in general, J. Carcopino, Daily Life in Ancient Rome, transl. E.O. Lorimer (London 1941), 273ff.

nec prae sermonis amore: for the tmesis see Platnauer 97. Prae here = 'because of'. It occurs most frequently with causal meaning in negative contexts (i.e. giving the reason 'why not') and with nouns expressing some kind of emotion
(cf. Ter. Eu. 98 prae amore, Hau. 308 prae gudio;
see further Kühner-Stegmann II. i. 513, Hofmann-Szantyr
533). Along with other causal prepositions, prae is
for some reason generally avoided by the writers of
elevated poetry; only Ovid (here and at Am. ii. 9 (B).
38) and Lucretius (iv. 1167) admit it (see Axelson,
Unpoetische Wörter 81).

30. poterant: PF and a few recc. give poteras (ora uacare)
which Heinsius accepted with the comment 'eleganti
Graecismo'. It has been accepted by most subsequent
editors too, but Bornecque and Lee read poterant with S
and some recc., Lee remarking (187) that 'poteras makes
ora a very peculiar accusative of respect'. Peculiar it
certainly is, and especially, I feel, with the prepositional
phrase in multos ... cibos dependent upon it, but is it a
particularly sophisticated Graecism or a downright bar­
barism? I suspect that only a Roman could tell us, and
I should not wish to be dogmatic about the matter, but,
though there is a great deal of evidence for the wide and
varied use of the Greek accusative of respect by Roman
writers (see G. Landgraf, ALL 10 (1898), 209-24, Löff­
stedt, Syntactica II. 421-2, Hofmann Szantyr 378ff.,
Kühner-Stegmann II. i. 285ff.), I have not been able to
find any parallels for ora uacare. Thus, whilst I
hesitate to reject Heinsius's judgement, I would read
poterant here; cf. Met. xv. 478 ora uacent epulis.
Poteras, as Lee remarks, could have been prompted by eras
in the previous line.
31. **nux ... papauera**: not an unreasonable diet for the dead bird, if a limited one: members of the parrot family normally feed on vegetable matter. Again Ovid humorously praises in the parrot a generally acclaimed human virtue (cf. 29n. above) — adherence to a vegetarian diet; cf. Hor. Carm. i. 31. 15 (with Nisbet-Rubbard's note), S. i. 6. 114-15, Ep. i. 5. 2, Epod. 2. 54-7.

*causaque papauera somni*: for the sporific properties of the poppy cf. Fast. iv. 531-2, 547, Verg. G. i. 78, and see Bömer's note on Fast. iv. 151.

32. **simplicis umor aquae**: an incongruously grandiloquent periphrasis; cf. Lucr. i. 307, iii. 427. For the humour of incongruity in Ovid see 5. 25-8, 35-42nn.

*edax uultur*: from time immemorial the vulture has typified greed, presumably because of its love of carrion; see Hom. Il. iv. 237, xxii. 42, Od. xxii. 30, and for the expression cf. Tr. i. 6. 11 *aut ut edax uultur corpus circumspicit*. For its figurative use of a greedy person see Sen. Ep. 95. 43, Mart. vi. 62. 4.

33-4. **ducensque ... / ... aquae**: a compounding of error again seems perceptible in the collection of variant readings offered by the MSS (cf. 2. 30, 39nn.). For it looks as if *ducensque* in 33 was first corrupted to *ducitque*, perhaps inadvertently and probably at a fairly early stage in the tradition (for the survival of truth in 5 see 1. 17, 19nn.), but then, while the copyists of some MSS (PYω)
remained faithful to their exemplar in 34, others (Sç) attempted to doctor the pentameter to suit the already corrupt hexameter by introducing est. Garrulus for graculus, which also appears in Sç, may, of course, have come in accidentally from 26 above, but it could perhaps represent an attempt to replace the reference to the jackdaw (graculus) with one to the raven, more frequently thought of (along with the crow) as the herald of rain (see e.g. Hor. Carm. iii. 27. 10-11 imbrum diuina auis imminentum, / ... corum); Heinsius at least considered a reference to the raven not impossible and gave garrulus serious consideration. For the jackdaw as the harbinger of rain, however, see Arat. 963-6 δὴ ποτὲ καὶ γενεαὶ κοράκων καὶ φύλα κολοῖν / ἱδατος ἐρχομένου Δίδ: πάρα σήμερον / φαινόμενοι ἀγεληδά καὶ ἵρηκεςιν δομοῦ / φθεγγόμενοι (and further, Thompson, Glossary s.v. koloidēs).

34. miluus: the kite was renowned for its powerful flight (ducens ... per aera gyros (33); cf. Mart. ix. 54. 10 rapax miluus ad astra uolat, Pers. 4. 26), but generally disliked because of its predatory and thieving tendencies (see Thgn. 1302 (West) ἵκτινον σχέτλιον ἡθος, Pl. Phd. 82A, Dionys. Av. i. 7). See further Thompson, Glossary s.v. ἵκτινος, Otto, Sprichwörter 222-3.

auctor: for auctor = nuntius cf. Met. xi. 666-7 non haec tibi nuntiat auctor / ambiguus, Prop. iv. 3. 32 lucia et auctores non dare carmen auis.
35. armiferae: a stock epithet of Minerva in Ovid; cf. Tr. iv. 10. 13 and see E. Paratore, Ovidiana 361.

cornix inuisa Mineruae: for the crow in antiquity see Thompson, Glossary s.v. κοράνη. Two different legends may account for Minerva's hatred of the crow:

(i) the story related by Ovid at Met. ii. 544ff. in which the crow, once specially beloved of Pallas Athene (Minerva), fell from favour through its over-eagerness to tell her how her trust had been betrayed, and was ousted by the owl; its garrulitas (unlike the parrot's) was thus put to bad use (cf. Call. Hec. fr. 260 (Pfeiffer)).

(ii) the myth, oriental in origin, of a war between the owls and the crows (the owl being sacred to Minerva); see Thompson, Glossary s.v. γαλάζ, and for the natural enmity of the owl and the crow, Arist. HA ix. 1. 609A.


37-8. The couplet reiterates the sentiment of the opening line, and, with a return to the third person after the long passage of direct address (15ff.), concludes the variations
on the theme of contrast between the virtues of the parrot and the vices of other birds.

37. *ille*: it is better to follow s, taking *ille* with *psittacus* (38) and both *loquax ... imago* and *extremo ... datum* as appositional phrases: 'Dead is that famous parrot, a talking replica of the human voice, a gift from the furthermost part of the world.' *Ilia*, the reading of most of the MSS, may have come in accidentally from 36, but it seems more likely that scribes thought that the adjective should be feminine to agree with *imago*.

39-40. An extremely problematical couplet which, as far as I can see, has never been satisfactorily explained. I fear I have little, if anything, positive to contribute to the elucidation of it, but perhaps some discussion of the issues involved may be useful.

First consider the context. In lines 25-38 Ovid complains that the excellent parrot is dead while other birds of little virtue live on, and in 41-2 he draws our attention to the fact that Protesilaus was survived by Thersites and Hector by his brothers. In the light of this, it seems not unreasonable to suppose that lines 39-40 will also deal with the tendency of death to take the good first and spare the bad for longer, and thus when we read in 39 (if the text offered by FY is sound, and discrepancy such as there is in the MSS gives no *prima facie* reason to doubt it), 'Greedy hands generally carry off the best things first', we confidently expect 40 to say 'Inferior
things (deteriora) are spared for longer' or 'have a normal span of life'. But in fact, as Kenney has pointed out in a detailed discussion of this couplet (CQ n.s. 9 (1959), 240-41), it is no simple matter to extract this sense from the Latin, though many have tried to do so (Kenney gives examples of their efforts, justly rebuking Némethy in particular for his assertion (which seems to have impressed most subsequent editors and translators) that implentur numeris suis means 'implent numeros annorum suorum'; implet, as Kenney says, is not the same as implentur, and there is to my knowledge no evidence for numeri = numeri annorum suorum or anni sui (see 8n. above)).

Kenney himself, citing numerous parallels for numeri = 'parts' (of a whole) and impleri = 'to be equipped with', interprets 40 "Inferior things are complete", i.e. remain untouched'. There is no doubt that the Latin will yield this sense, but for a proper contrast between the fate of optima and deteriora this interpretation of 40 would require in 39 a description of some process of gradual decay affecting 'the best things'; as it is, the text simply says that they are 'carried off by greedy hands', and there is nothing to suggest that when they are carried off they are not just as 'complete' (i.e. equipped with all their parts) as 'the inferior things' which are left behind.

It is perhaps worth pausing to establish that the 'greedy hands' in 39 are almost certainly those of death, since Kenney seems to doubt it. He points out, rightly
enough, that there is nothing in the Latin to indicate that Ovid is specifically thinking of death here, but the circumstantial evidence which suggests that he is doing so seems to me to be overwhelming. The general rapacity of Mors and its tendency to carry off the best are both age-old notions well attested in literature and in inscriptions from the ancient world; see e.g. Am. iii. 9. 28 auidos ... rogos, Call. AP vii. 80. 5-6 ὀλίγων / ἀνακτήσ 'Ανδρός and Am. iii. 9. 19 omne sacrum mors importuna profanat, 35 cum rapiunt mala fata bonos, Catul. 3. 13-14 tenebrae / Orci quae omnia bella deuoratis (for examples from Greek and Latin inscriptions see Lattimore, op. cit. 146-7, 153-4). The 'hands' of Death are well attested too; e.g. Am. iii. 9. 20 omnibus obscuras inicit ille (i.e. Mors) manus, Tib. i. 3. 4 abstineas auidas Mors modo nigra manus (the greedy hands of Death are here explicitly mentioned). And the exempla in 41-2, as has already been noted (see above p. 309) seem to presuppose very strongly a reference to death in 39-40. Kenney implies that, since Ovid's exempla are sometimes inapposite (cf. 9 (A). 7-8n.), one need not set much store by the implications of 41-2, but very often Ovidian exempla are not inapposite, and we are at least entitled to consider the evidence of 41-2 without prejudice. (Heinsius, Müller (Philologus 11 (1856), 71) and Baehrens (on Catul. 3. 14) attempted to supply by conjecture (see apparatus) the explicit reference to Mors not present in the transmitted text, but unnecessarily, I think, since it would seem almost perverse to understand anything other than a comment
on the rapacity of death in line 39 as it stands.)

But to return now to line 40, will the text yield any sense which gives a more tolerable contrast with line 39 than that extracted by Kenney? The only suggestion I can make is that numeri might possibly mean 'numerical strength' or 'numbers' (cf. Am. iii. 9. 66 auxisti numeros, culte Tibulle, pios; for examples of the singular numerus with the same sense see OLD s.v. 5). Line 40 could then be construed (with implentur taken in much the same sense as Kenney suggests) 'Inferior things have their full complement of numbers', i.e. their numbers are not depleted (whereas those of 'the best things' tend always to be at less than full strength because they are generally the first to be carried off by death). This is not easy, and I am by no means entirely convinced that it is right, but it seems at least a suggestion worthy of consideration in circumstances where total satisfaction is so elusive.

41-2. For Ovid's use of exempla from the realms of epic and tragedy for humorous effect cf. 15-16n. above.

41. Phylacidae: i.e. Protesilaus, so called after his home-town, Phylace, in Thessaly. His tragic fate (tristia ... funera) is well known: he was the first of the Greeks to set foot on Trojan soil and was killed immediately on doing so (see Hom. Il. ii. 695-710).

Thersites: the notorious rabble-rouser in the Achaean ranks, and according to Homer(Il. ii. 216), α'ξιοντος of all the Greeks at Troy.
42. The celebrated death of Hector is related by Homer in Book xxii of the Iliad. For uiuus fratribus cf. Hom. II. xxiv. 243ff. Ovid is probably thinking primarily of Paris, the black sheep of Priam's family and one of those who survived the excellent Hector.

Cinis: reference to the remains after cremation regularly describes the state of death in ancient literature; see e.g. A. A. 434-43, Call. AP vii. 80. 3-4 (Lattimore, op. cit. 172-3, 176, collects many further examples). It is particularly common in Augustan poetry; cf. Am. iii. 9. 40, Prop. ii. 13 (B). 35-6, Hor. Carm. iv. 7. 14-16.

43-8. Descriptio morbi et mortis (cf. Am. iii. 9. 47-58 and see introduction above p. 279). Ovid humorously presents an authentic death-bed scene (cf. Stat. Silv. ii. 1. 146-57, and see Thomas, art. cit. 606-7) with prayers for the dying from his nearest and dearest (43-4; cf. the imagined bedside vigil of Delia at Tib. i. 1. 59-60 and Ovid's own prayers for the dangerously sick Corinna at Am. ii. 13. 7ff.), the final decline at the command of Fate (45-6), and the parrot's dying words (47-8). The pathos is heightened by a return to direct address.

43. Timidae: not 'timid', but 'fearful'; cf. Prop. iii. 8. 15 seu timidam crebro dementia somnia terrent. Timida in Ovid is virtually a stock epithet of puella; see e.g.
pia uota; see 3n. above, piae uolucres.

praeta ... rapta Noto: prayers or oaths are often said to be carried off by the winds when a writer wishes to point to their futility or invalidity (cf. 8. 20n. and see further Nisbet-Hubbard on Hor. Carm. i. 26. 2). Notus (see n. below) is the wind frequently mentioned in this context (cf. Am. i. 4. 12 and see Zingerle I. 40-41), but the specification is of no real consequence; it simply illustrates the tendency of the Augustan poets to introduce a proper name wherever possible after the manner of the Alexandrians.

procelloso ... Noto: Notus is often thought of as a particularly stormy south wind bringing gales and rain from November to March; see RE 17. 1117. For adjectives in -osus see 4.1n.

septima lux: the seventh day was regarded by the ancient medical writers as a critical one in the progress of an illness; see Hp. Judic. 58 (Littré) ὃχθόσουσιν ὑγιαίνουσιν ἔξαπινης δόθην ἐγγίνονται ἐν ταῖς ἁπαλαῖς, καὶ παραχρήμα ἄφωνοι γίνονται, καὶ βέγκουσιν, ἀπώλευτα ἐν ἑκτὸ ἡμέραις, ἐκ νη πυρετὸς ἐπιλάθη. Cf. id. ib. 6, 12, 13, 36, id. Dieb. Judic. 11. The notion is connected with the theory expounded in the lost Hippocratic treatise περὶ ἔβδομάδων, of which a Latin translation survives.
(see Littré's edition of Hippocrates VIII. 634ff.),
that the number seven and its multiples are of particular
significance in the workings of the universe and the
ordering of all natural phenomena; see W. Roscher,
'Hebdomadonlehren der griechischen Philosophen und Ärzte',
Abh. der Sächsichen Gesellsch. der Wiss. 24. 6 (1906),
60ff.), H.E. Bigerist, A History of Medicine (Oxford 1961),
II. 279-80.

46. The notion of the spinning of the Fates deciding the span
of human life is one of the most popular motifs in Greek
and Latin literature (see Roscher, Lexicon II. 3095ff.,
Re 15. 2479ff., E. Steinbach, Der Faden der Schicksals-
gottheiten (Diss. Leipzig 1931), M.P. Nilsson, Geschichte
der griechischen Religion (Munich 1941) I. 363 n. 3, and
for a collection of references to the Fates in epitaphs,
Lattimore, op. cit. 157). In essence the motif may be
traced back to Homer (see e.g. Od. iv. 207, vii. 196-7),
but over the centuries it became subject to endless
variation and development. The Fates generally appear
as a threesome, either corporately spinning a single thread
and each being responsible for one stage of the process
(e.g. Pl. R. x. 617c, Isid. Etym. viii. 11. 92) or each
spinning a separate thread (e.g. Catul. 64. 311-17).
Ovid's description of the scene suggests the former notion
and seems to be in accord with those Roman iconographical
representations which depict one of the Fates holding the
distaff (see C. Robert, Die Antiken Sarkophag-Reliefs
(Berlin 1890-1919) III, Abt. III, Plates 345-6).
Though the threads of life are often said to be spun at birth (e.g. Hom. Od. vii. 196-7, Tr. v. 10. 46,) and occasionally at marriage (e.g. Catul. 64. 311ff.), Ovid here represents the Fates as continuing to spin throughout life until death intervenes, a form of the motif which appears first at Theoc. 1. 139 (cf. Verg. A. x. 814-5). Martial (iv. 73. 3) takes up the notion of death occurring when there is no more wool left on the distaff (see R. Heinze, Hermes 61 (1926), 55-6).

46. uacuo ... colo: colus has both second and fourth declension forms and both masculine and feminine gender. When the masculine occurs, commentators are generally satisfied to remark that colus is 'normally feminine' (thus Palmer on Ep. 3. 76, Fordyce on Catul. 64. 311), but the situation is more complex than that. Second declension forms are predominantly masculine and fourth declension forms predominantly feminine, but exceptions are to be found in both cases (see ThLL 3. 1743. 69ff., OLD s.v.). Ovid appears to confine himself to second declension forms, but though feminine gender is more or less certified in one case out of four (Fast. iii. 818) by complete consensus codicum in respect of the adjective which qualifies colus, in the other three (here, Ars i. 702, Ep. 3. 76) the MSS are divided between masculine and feminine gender for the accompanying epithet. An original uacua here would seem more likely to have been altered to uacuo than an original uacuo to uacua, but since certainty is impossible on this point, it is probably right to bow to the united testimony of PSY (with s)
and read uacuo.

47-8. A superb parody of the parting words of the dying to his loved ones; cf. Simm. AP vii. 647. 3-4 (a child to her mother) 'αδελφή μένοις παρὰ πατρὶ τέκνος σ' ἐπὶ λέονι μοίρα / ἅλλαν σῷ πολίφῳ γῆραί καθεμόνα', Stat. Silv. ii. 1. 149-53 te uultu moriente uidet linguaque cadente / murmurat; in te omnes uacui iam pectoris efflat / reliquias, solum meminit solumque uacantem / exaudit tibique ora mouet, tibi uerba reHbquit, / et prohibet gemitus consolaturque dolentem. The parrot's power of speech in his lifetime had been remarkable, but that he should retain it on the point of death is nothing short of miraculous!

47. ignauo ... palato: palatum most frequently denotes the organ of taste (e.g. Hor. S. ii. 8. 38, Juv. 10. 203), but occasionally that of human speech (e.g. Hor. S. ii. 3. 274 cum balba feris annoso uerba palato), and hence its usage here. For ignauus = 'weak', 'sapped of energy' cf. Sen. Oed. 181-2 πίηρ ignauos / alligat artus languor, Stat. Silv. iv. 4. 53. The force of the adjective is probably concessive: 'though weak' (cf. moriens (48), 'though dying').

48. 'Corinna, uale': salutations seem to have constituted the basic repertoire of talking birds in antiquity (see e.g. Pers. Prol. 8 quis expediiuit psittaco suum 'chaere'? Mart. xiv. 73, 74, 76 (see O. Weinreich, Studien zu Martial
(Stuttgart 1928), 113-14), Stat. Silv. ii. 4. 29-30, Plin. Nat. x. 117, Macr. ii. 4. 29-30, and so one might reasonably expect such talented creatures to have managed farewells too!

49-58. The consolatio (see introduction above p. 279) takes the form of the picturing of a pleasant after-life for the deceased (cf. Am. iii. 9. 60-66, Stat. Silv. v. 3. 284-7) with Ovid substituting a birds' paradise for the conventional Elysium.

The notion of an agreeable life after death in a blissful land ('the Elysian Fields') for a privileged few dates back to Homer (Od. iv. 561-9); gradually it became something of a moral concept, the carefree existence in Elysium or the Islands of the Blessed (the two were virtually synonymous) being regarded as the reward for those who had lived righteously on earth (see in general Rev 5. 2470-76, A. Dieterich, Nekuia (Leipzig 1893), Ch. 1, W.F. Jackson Knight Elysion (London 1970) and for the idea in Greek and Latin sepulchral inscriptions, Lattimore, op. cit. 35-6, 40-42). The description of Elysium became a literary set-piece (see especially Pi. O. 2. 68-83, Verg. A. vi. 637ff.) whose contents were fairly standard: the Elysian landscape and the activities of the Blessed, with a catalogue of some of the most famous among them. Ovid's description of the birds' paradise follows this general pattern very closely (see further nn. below), thus providing a mischievous and highly entertaining burlesque on the traditional motif.
49-50. Ovid's description of the Elysian landscape has a very familiar ring. The three features he mentions - the grove of trees (nigra nemus ilice frondet), well-watered terrain (uda ... terra) and lush vegetation (perpetuo gramine ... uiret) - appear frequently (sometimes in conjunction with others, e.g. caves, springs, streams, flowers, sunshine, breezes) in descriptions not only of Elysium (see Pi. Q. 2. 71ff., Verg. A. vi. 638ff., Am. iii. 9. 60 (with Brandt's note)) but also of all manner of other idyllic landscapes in epic and bucolic poetry (see E.R. Curtius, European Literature and the Latin Middle Ages (London 1953), 183-202, C.P. Segal, Landscape in Ovid's Metamorphoses, Hermes Einzelschriften 23 (Wiesbaden 1969), 20-38), and especially in scenes associated with poetical inspiration (e.g. Am. iii. 1. 1-4, Prop. iii. 3. 21-30, Hor. Carm. iii. 13. 13-16).

Ancient poetical representations of landscapes of natural beauty undoubtedly owe more to literary and rhetorical convention than to personal observation (see Kroll, Studien Ch. 12), and the locus amoenus became a show-piece topos in elevated poetry (see in general G. Schönbeck, Der Locus Amoenus von Homer bis zu Horaz (Diss. Heidelberg 1962) and further Nisbet-Hubbard, introduction to Hor. Carm. ii. 3). Linguistic embellishments such as alliteration and assonance are a regular feature of it (see Norden on Verg. A. vi. 638ff., Brink on Hor. Ars 16-17) and Ovid does not neglect them here: note nigra nemus (49) and cf. 54n. uiuax phoenix.
49. *colle sub Elysio*: Vergil (A. vi. 638ff.) obviously conceived of Elysium as possessing the same kind of physical features as the real world, endowing it with hills and dales even though it was supposedly underground. Ovid appears to do the same, placing Tibullus 'in a valley' (*in Elysia ualle*, Am. iii. 9. 60) and the parrot here 'at the foot of a hill'. He thus recalls Vergil too in apparently imagining the lowlands of Elysium, where the parrot has taken up his abode (like Anchises at A. vi. 679!), as the most pleasant part of an exceedingly pleasant land.

*nigra ... ilice*: the ilex or holm-oak is a stock ingredient of the *amoenus locus*; cf. Hor. Carm. iii. 13. 14, Verg. Ecl. 7. 1. The adjective *nigra*, as well as describing the dark foliage of the ilex also suggests its provision of a shady retreat (see 50n. below).

50. It is not difficult to see why shady spots along with abundance of moisture and verdant pastures feature so often in the imaginary heaven of the Greek and Latin poets, accustomed as they were to the parched landscape of a Mediterranean summer (cf. l. In. and Nisbet-Hubbard on Hor. Carm. ii. 3. 6).

51. *si qua fides*: a conventional asseveration; cf. CLE 939. *1 sigua fides hominum est, unam te semper amaui*. The phrase itself has some affinity with expressions such as *si credis* and *mihi si credis*, which are poetic borrowings
from the colloquial language used to give a semblance of authenticity to dubious statements (see Tränkle, Sprachkunst 9-10, Hofmann, Lateinische Umgangssprache 126).

uolucrum locus ... piarum: the birds' paradise. Pius is virtually a technical term when used of the inhabitants of Elysium, i.e. 'blessed' (cf. Am. iii. 9. 66 auxisti numeros, culte Tibulle, piós, CIL 1165. 1-2 umbrarum secura quies animaequ. piór(um)/ laudatae colitis quae loca sancta Erebi, Stat. Silv. v. 3. 284 pií manes.

52. obscenae ... aues: birds of evil omen; cf. Verg. A. xii. 876, G. i. 470. For the exclusion of the un­righteous from Elysium cf. Pl. Q. 2. 68.

53-6. A list of piae uolucres replaces the conventional cata­logue of the Blessed (see 49-58n. above); cf. Am. iii. 9. 60-64, Verg. A. vi. 645-65, Pi. Q. 2. 78ff. Ovid humorously allows the avian inhabitants of Elysium to retain the characteristics and talents which they possessed on earth (see especially 57-8n. below) - as do the heroes and poets in Vergil's catalogue at A. vi. 653ff.

53. innocui ... olores: for the swan as a bird of good omen see Verg. A. i. 393, Stat. Theb. iii. 524ff. Despite its real-life aggresssiveness (see Arist. HA ix. 1. 610A, Plin. Nat. x. 63), the swan is generally depicted in ancient poetry in a most favourable light with frequent references to the whiteness of its plumage and the sweetness of
its voice (see Thompson, *Glossary* s.v. *χύνω*, Nisbet-Hubbard on Hor. *Carm.* ii. 20. 10, 15 and introduction to that poem).

For the guiltlessness of the conventional inhabitants of Elysium cf. Pl. *E.* 2. 69-70 μείναντες ἀπὸ πάμπαν ἄδικων ἔχειν / φυχάν, CLE 1165. 3-4 sedes insontem Magnus lam ducite uestras / per nemora et campos protinus Elysios.

54. *uiuax phoenix*: a fabulous bird of Greek and Egyptian mythology. Ovid draws attention to two of its most celebrated characteristics: longevity (*uiuax*) - it was said to live for five hundred years or thereabouts (see *Met.* xv. 395, Plin. *Nat.* x. 4, Tac. *Ann.* vi. 28, Hdt. ii. 73) - and uniqueness (*unica semper*) - only one of its kind was said to exist at any time, and that was reported to be reborn from the remains of its own body after death or from its own ashes (see *Met.* xv. 395-402, Plin. *loc. cit.*); here Ovid appears to assume, somewhat illogically, that its ghost in Elysium was similarly unique. The phoenix's claims to *pietas* (and hence to admission to the birds' paradise) probably stem from the tradition that it always carried the nest in which its father had died, and from which it had itself been reborn, all the way to the temple of the Sun (see *Met.* xv. 405-6, Plin. *loc. cit.*, Hdt. *loc. cit.*). For further general discussion and copious bibliography see Thompson, *Glossary* s.v. *φοῖνιξ*, A.B. Lloyd on Hdt. *loc. cit.*, and for Ovid's special interest in the phoenix, R. Crahay and J. Hubaux, *Ovidiana* 289-90.
Viuxa phoenix is an aurally striking collocation and may have been considered cacophonous (see Marouzeau, Traité de Stylistique 22-3, and cf. ln. above); possibly Ovid intended it to stress the mysterious and outlandish nature of the bird.

55. ipsa: certainly right against atque, an obvious and ugly interpolation. Ipse + reflexive adjective is very much an idiomatic phrase, and it is possible that ipsa suas is not in any way emphatic here (Housman thought not (CR 14 (1900), 259 (= Classical Papers 521)); cf. Am. ii. 7. 14, Ars ii. 114, 686), but ipsa could well be meant to indicate 'of its own accord' (cf. Verg. Ecl. 4. 21-2 ipsae lacte domum referent distenta capellae / ubera, and further ThLL 7. 355. 7ff.), since the peacock (ales lunonia) is normally said to display its magnificent plumage only when showered with praise (see e.g. Ars i. 627, Med. 33, Plin. Nat. x. 43); in the perfect world of Elysium, however, such temperamental behaviour would naturally cease!

ales lunonia: the peacock, renowned in antiquity for its beauty, but also for its pride and vanity (see Thompson, Glossary, s.v. ταύτα; and cf. n. above). One might reasonably wonder what were the claims of such a self-opinionated fowl to a place in the birds' paradise. It was traditionally sacred to Juno, the 'eyes' in its tail originally being those of Argus, the hundred-eyed guard of Io; when he was
kiln by Hermes, Juno transferred his eyes to the peacock's tail (cf. 2. 45n., and see Dionys. Av. i. 28, Mosch. 2. 55-61). The bird's history, then, would not, any more than its habits, appear to give it much entitlement to a place in Elysium, and Ovid probably included it in his catalogue simply for pictorial effect.

56. columba: the dove's claims to pietas are fairly clear, for its conjugal affection is proverbial in Greek and Latin literature: see e.g. Catul. 68. 125-7 nec tantum niueo gauisa est ulla columbo / compar, quae multo dicitur improbius / oscula mordenti semper decerpere rostro, Prop. ii. 15. 27, Plin. Nat. x. 104 (and further Thompson, Glossary s.v. περιστερά, Otto, Sprichwörter 88-9).

blanda: see 1. 21n.

57-8. Ovid's mock consolatio reaches its climax with the picture of a reception committee for the parrot in Elysium (cf. Am. iii. 9. 61-4 where Calvus, Catullus and Gallus are there to welcome Tibullus). The first thing the parrot does is exactly what we might expect, knowing his history: he makes a speech! (cf. Verg. A. vi. 645ff. where Orpheus continues to play the lyre in Elysium and the descendants of Teucer handle horses and arms exactly as they did during their lifetime on earth; see also 53-6n. above).

57. nemoralis sede: cf. 49 above. The emphasis upon the presence of trees in this particular Elysium is probably
not entirely arbitrary, for they could be said to be indispensable to its inhabitants as perches and roosting places!

58. uolumus ... pias: see 51n. above.


59-60. Greek and Latin sepulchral inscriptions show that the ancients considered the size and splendour of the tomb to be of immense importance and thought that it should befit the character and achievements of the deceased. Apologies are frequently made if it fails to meet these requirements; see e.g. Epigr. Gr. 106. 1 Συμεωρός ου συμεωρόν κολότω τύμβοι κυόρα, CIL 52. 2 heic est sepulcrum hau pulcrum pulcrai feminae (for further examples see Lattimore, op. cit. 227-30). The length of the inscription was also important; see CIL 1172 hoc natum tumulo pietas pauperrima texit / dignum maior quern coleret titulo. But Ovid, amusingly, needs no apology for the tiny tomb he describes, for in this case it fits its occupant perfectly (tumulus pro corpore magnus, 59; cf. Phaënn. AP vii. 197. 3 and for the expression, Met. iv. 412 minimam ... pro corpore uocem), and the brief epitaph similarly suits the miniature gravestone (lapis exiguus par sibi carmen habet, 60). It seems very likely that Ovid mischievously adapted the Callimachean epigram, ουντομος ήν ο δ ξεινος· ο δ και στίχος ου μακρα λέξων / θηρις 'Αριστολου Κρής ἐπ' ἐμοὶ δολιχός AP vii. 447; for dispute over the meaning see Gow-Page,
Hellenistic Epigrams II. 192]. O. Weinreich, *Die Distichen des Catull*, 5, 85, n. 12) points out that shortness in sepulchral epigrams became a fad with Callimachus and many Roman epigrammatists.

59. *tumulus, tumulus*: epanalepsis is a stock Alexandrian device for creating an emotional effect which varies according to context; here it is clearly one of pathos (cf. Catul. 64. 61-2, 132-3), but at 2-3 above (*ite ... / ite*) one of mock-solemnity. For the immediate repetition of a word in mid-line see 4. 39n.

60. Cf. Prop. ii. 1. 72 *et breue in exiguo marmore nomen ero.*

61-2. The Latin elegiac poets enjoyed composing epitaphs, especially for themselves; cf. Tr. iii. 3. 73-6; Tib. ii. 3. 55-6, iii. 2. 29-30 (*Lygdamus*), Prop. ii. 13 (B). 35-6.

61. *COLLIGOR ... PLACVISSE*: *colligere* = 'deduce' is normally used actively with the accusative and infinitive (see *ThLL* 3. 1617. 75ff.), but for the use of the passive with nominative and infinitive (understood) cf. Plin. Nat. ii. 58 *quo argumento amplior errantium stellarum quam lunae magnitudo colligitur.*

**DOMINAE**: cf. 19, 43 and see introduction above p. 280. For the recording of a master's or mistress's affection for a pet on a gravestone cf. Leon. *AP* vii. 198. 7-8

καὶ υἱὸς φθιμένην ἀπανήματο. τοῦτο 5' ἐφ' ἡμῖν /
62. 'My lips had the skill to say more than a bird (usually says).'

Here are two obvious objections to Lee's fancied detection of a double-entendre in plus aue (i.e. not only 'more than a bird', but also 'more than "Hail"') of which he himself is aware (187). One of them can be adequately countered, for though there are to my knowledge no literary parallels for the iambic shortening of aue, Quint. Inst. i. 6. 21 makes it clear that it was colloquially pronounced with shortened e: multum ... litteratus, qui sine adspiratione et producta secunda syllaba salutauit (auere est enim); see ThLL. 2. 1300. 45ff.) The other objection, however, is more substantial: the omission of quam after plus preceding an indeclinable word in direct speech is very awkward, and Hor. Carm. iv. 14. 13 acer plus uice simplici (cited by Lee) is hardly parallel. The passages cited by Kühner-Stegmann to illustrate the omission of quam in the case of numbers etc. (II. ii. 471-2) do not offer any encouragement either.

It must be concluded, I think, that whilst Lee's suggestion is attractive and quite in keeping with the spirit of Ovid's verse, the Latin will not yield the meaning he postulates.
Ovid is sick of always being in the dock (1-2) with his mistress continually accusing him of consorting with other women (3-10). It would be different if he knew that he was guilty of the offence - but really he does not take her accusations seriously any longer (11-16). The latest charge, however - that he is having an affair with her hairdresser, the slave girl Cypassis - is simply preposterous, as she must see, if only she stops to think (17-26), and he can give her his solemn oath that he is innocent (27-8).

There is nothing particularly remarkable in the form and subject-matter of Ovid's poem. Accusations of infidelity are very much part and parcel of Greek and Latin love poetry, and the dramatic monologue, which requires us to imagine the presence of a silent addressee, or construct for ourselves that person's words and reactions from clues in the poet's own speech, is a favourite form for the elegiac 'confrontation scene'. The poet himself, it is true, is generally the injured party in such cases, but it is not unprecedented for his mistress

2. See p. 126 above.
to accuse him of unfaithfulness, and indeed Propertius on one occasion, like Ovid here, has to defend himself against the specific charge of having made love to a slave-girl. The general question of erotic liaisons between free men and ancillae is a common literary topos, and Ovid follows the general tendency of other poets in considering the advisability of such a relationship from a social and practical, rather than a moral point of view.

There is, then, it seems, in the present piece little that is new other than the exemplary logic with which the accused presents his defence.

4. See Prop. i. 3. 35-46, iii. 6. 19-34, 15.

5. See iii. 15. The servile status of Propertius's 'old flame', Lycina, becomes apparent when, ostensibly with the intention of dissuading Cynthia from harassing the girl through jealousy, he tells of the fate suffered by Dirce, who ill-treated the slave-girl Antiope, her husband's former lover.

6. The first traces of it are to be found in Homer; see Iliad ix. 342-3 (Achilles of the stolen Briseis) ἐγὼ τὴν ἐκ θυμῷ φίλαυ, δουρικτήτην περ ἑδοσαν. For its subsequent history and development see Nisbet-Hubbard, loc. cit. Quintilian's casual reference to the subject in illustration of the principle of analogia (si turpis dominae consuetudo cum seruo, turpis domino cum ancilla (Inst. v. 11. 34)) suggests that it may have been a popular point of debate.

7. At 19-26 Ovid argues that amor ancillae would be (a) not respectable, and (b) (in this case) not safe. Usually, criticism on grounds of social impropriety is offset by appeal to precedent (for examples see 8. 11-14n. below), and the comparative safety of liaisons with ancillae in general, as opposed to involvements with better-class women, cited as the chief practical advantage of such attachments (see e.g. Hor. Ep. ii. 2. 116ff., Prop. ii. 23). Philodemus (AP v. 126) and Rufinus (AP v. 18) make the additional point that lowly women are cheaper!
But Ovid has a wicked surprise in store for the reader who leaves this elegy, as well he might, missing originality, but impressed by its vigour and eloquence. For he will find the very next poem, 8, to be a second dramatic monologue addressed to none other than the lately scorned Cypassis, with the poet wondering how his mistress can have discovered their liaison, and attempting to redeem himself with the unfortunate girl, who, we now realize, was actually present when he made his insulting remarks about her in the previous 'scene':

It would be difficult to imagine a more devastatingly effective stroke of originality than Ovid's construction of this dramatic diptych in which the second piece shows up the first in an entirely new light, the astonishing sequence of reappraisal and retrospection in 8 revealing the persuasive logic and weary self-righteousness of 7 as pure humbug. There is an irresistible appeal in Ovid's utter shamelessness and in the crowning outrageousness of his final, cool warning to Cypassis (now understandably reluctant to oblige him) that, if she refuses to comply, he will unhesitatingly tell all to Corinna:

8. 7. 19-22. A formal outline of the content of poem 8 will be found on p. 354 below. The swift, two-scene sequence presented by this elegiac diptych has something of a mimic quality; see Hubbard, Propertius 52-3.

9. Cf. 8. 1-2 with 7. 23, 8. 3 with 7. 28, 8. 4 with 7. 24, 8. 9-14 with 7. 19-22, 8. 17-18 with 7. 27-8, and see nn. below ad locc.

Both Ovid's easy presentation of a logical argument and his unmistakable penchant for treating the same theme from two different angles, sometimes in widely separated pieces, and sometimes, as here, in consecutive poems\textsuperscript{11}, have been attributed to his familiarity with formal rhetorical exercises designed to encourage the development of precisely these techniques\textsuperscript{12}. But nothing could be less formal or stereotyped than our two elegies, which doubtless owe quite as much to a naturally imaginative mind as they do to Ovid's training in the schools of declamation. And it seems, frankly, irrelevant to be debating how like or unlike a model refutatio is Ovid's argumentation here\textsuperscript{13} when we have before us a pair of elegies so obviously to be read and relished above all for their dramatic immediacy, sparkling wit and 'sheer, breath-taking impudence'\textsuperscript{14}.

If there could conceivably be anyone who, before coming to these two fine poems, had failed to notice the 'neue Kunstwollen'\textsuperscript{15} which Ovid applied to the traditional themes and situations of Latin love elegy, he would, on reading them, be unable to remain 'unaware of it for a moment longer.

\textsuperscript{11} See introduction to 5 above, pp. 226-7.

\textsuperscript{12} See general introduction pp. 11-14, and with special reference to the present pair of poems, Jäger, loc. cit., Tremoli, loc. cit. Cf. introduction to 2, p. 103, n. 45.

\textsuperscript{13} See e.g. Jäger, loc. cit. where we find such superfluous observations as that poem 7 has no exordium. In contrast, Lee's brief discussion (loc. cit.) is to be commended for its sympathetic discernment and robust good sense.

\textsuperscript{14} Wilkinson 67.

\textsuperscript{15} See introduction to 1 above, pp. 144-5.
1-2. Ovid's opening words establish a pseudo-judicial setting for his exchange with Corinna which is maintained throughout the poem (notice in addition to reus, crimina uincam and dimicuisse (see 2n. below) here, arguis (6), crimen (8), conscius (11), poenam ... ferunt (12), insimulas (13), crimen (17), obicitur (18), indicio (26) and non admissi criminis ... reum (28)).

The metaphor is a favourite one with him, and it could be that his unusually frequent choice of it was to some extent occasioned by his own brief juristic experience (see 4. 1-4n.), and yet the image of himself as a defendant in the dock was surely simply the most natural one for him to employ, given the subject-matter of this poem.

1. ergo: 'So then ...'. As often, the particle introduces a rhetorical question whose tone is one of high indignation; cf. Am. i. 4. 3, iii. 11. 9-12, Prop. ii. 16. 15 (further examples at ThLL 5. ii. 769. 12ff.). Placed at the very beginning of the poem, ergo carries us in medias res and indicates that we are to hear the writer's reaction to certain events which have preceded; cf. Tr. iii. 2. 1, Prop. iii. 7. 1, and see further Nisbet-Hubbard on Hor. Carm. i. 24. 5, Tränkle, Sprachkunst 159.

(Burman's preference for ergo ego, as given by most of the recc., is understandable; out of sixteen other Ovidian instances of ergo introducing a rhetorical question in the first person singular, there are only two (Ep.}
20. 31, Tr. iv. 8. 37) in which the particle is not accompanied by ego. But qualitatively speaking, there is nothing to choose between the two readings, and modern editors are right to follow PSYς. If Ovid diverged from his normal practice twice, clearly he may have done so a third time.)

sufficiam reus in noua crimina semper?: 'Am I to be the single and perpetual cause and target of new charges?'
(for the construction sufficere in + accusative = 'to be sufficient for' cf. Met. vii. 613 nec locus in tumulos nec sufficit arbor in ignes, Luc. vii. 608-9 ast illi suffecit pectora pulsans / spiritus in uocem).

Burman alone has seen fit to remark on the economy of Ovid's expression here: 'Sufficiam eleganter dictum pro, an ego solus materiam praebebo amicae, unde posset obicere mihi crimina et nemo praeter me reus fiet.' He does, however, attempt to squeeze a little too much out of sufficiam in suggesting that it also implies 'neque tamen succumbam', for though sufficere in + accusative may sometimes mean 'to be equal to' (see e.g. Tr. ii. 331-2 forsan ... / ... in paruos sufficiam ... modos (with Luck's note)), that sense would not allow the present line to cohere well with the one which follows.

semper in view of its emphatic position, not simply 'always', but 'perpetually', 'eternally'.
2. ut: concessive; cf. Pont. iii. 4. 79 ut desint uires, tamen est laudanda voluntas.

vincam ... dimicuisse: both basically military terms, but, like many others from the same sphere (cf. 4. 1-2n.), readily adapted to a legal context; cf. Hor. S. i.

2. 134 Fabio uel iudice uincam, Cic. Sest. 1 reos de capite, de fama ... dimicantis.

Ovid's admission of dimicare reflects his general adventurousness in the field of vocabulary (cf. 1. 9n. indice, 2. 23-4n. 48n. incestum, 3. 6n. praetepuisset, 4. 1-4n., 5. 36n. subrubet, 56n. addidicisse, 9 (A). 8n. confossum, 9 (B). 52n. indeserta, 10. 3n. deprensus inermis, 17n. uiduo, 25n. alimenta, 28n. utilis). A somewhat choice word even in prose, where it is much less common than its synonym pugnare (see ThLL 5. 1. 1197. 38ff.), dimicare is avoided altogether by poets before Ovid, but he uses it three times in all (cf. Am. ii. 13. 28, Rem. 27) and subsequently it is used once each by Seneca, Silius and Manilius (see Axelson, Unpoetische Wörter 69). The perfect form in -uisse, which appears only here and at Rem. 27, seems to have been coined by Ovid as a metrically convenient alternative to the usual form in -auisse (-asse); cf. Liv. xxxvii. 58. 3 quantis cum classibus hostium dimicasset, and see E. Bednara, ALL 14 (1906), 352.

totiens dimicisse piget: 'Putting up a fight so often becomes irksome.' Piget sets the tone of weary ex-
asperation which characterizes the first part of Ovid's defence (1-16).

3-10. Ovid claims that his mistress wilfully interprets all his looks, words and actions as indicative of his love for another woman. For the sequence siue ... seu ... si ... si ... siue ... seu see 4. 11-18n.

3. marmorei ... theatri: Ovid means the theatre of Pompey built in 55 B.C. in imitation of the theatre at Mytilene (Plu. Pomp. 52). It was Rome's first permanent theatre, and its inner walls are thought to have been adorned with a covering of stucco and marble (hence marmorei, which may be something of a metrical stop-gap, as Lee (loc. cit.) suggests, but it nevertheless adds a touch of local colour; cf. Ars i. 103 tunc neque marmoreo pendebant uela theatro, Pont. i. 8. 35 nunc fora, nunc aedes, nunc marmore tecta theatra). For further description see Platner and Ashby, Topographical Dictionary 515-17 and now E. Nash, A Pictorial Dictionary of Ancient Rome II (London 1962), figs. 1216-23.

summa theatri: i.e. the highest rows of seats. From 194 B.C. the front rows in the theatre had been reserved for senators and from 67 B.C. an additional fourteen rows for the équités; Vestal Virgins had also long enjoyed a privileged position at the front. Under Augustus, however, specific blocks of seats were allotted to several other different classes of spectators - milites,
mariti, praetextati, paedarogi (see Suet. Aug. 44), and men and women were segregated, the women being allocated the seats high up at the back of the auditorium (Plu. Sull. 35 confirms that men and women had sat together in the theatre before this time. They continued to do so at the Circus (see Am. iii. 2. 3, Ars i. 139, Juv. 11. 202), but not at gladiatorial shows (see Suet. loc. cit.). It would thus be necessary for the men to turn round (hence respexi here) to get a good view of them (Ovid himself tells us that theatrical performances provided a wonderful opportunity for viewing the beauties at large; see 2. 26n.). Here, however, Ovid speaks as if his Corinna has sat alongside him in the theatre (if she had, in Ovid's imagination, been sitting up above with the other women, she could hardly have had cause for complaint when he looked round in their direction, for the poet could legitimately have claimed to have been looking at her!). The most likely explanation of this technical lapse is that Ovid was consciously imitating a line which Propertius gives to Cynthia at iv. 8. 77, colla caue inflectas ad summum obliqua theatrum, where the same difficulty does not arise because there is nothing to indicate that Cynthia herself was present in the theatre when making this remark.

4. eligis ... unde dolere uelis: 'You choose one whom you wish to make the cause of your grievance.' Unde replaces
a causal ablative with dolere (cf. Tr. ii. 292 paelicibus multis hanc doluisse dexam); see Hofmann-Szantyr 492 and cf. 2. 48n. Notice the framing of the line with the two verbs of choice, eligis (for the spelling see Goold, Amat. Crit. 10-11) and uelis to emphasize that Corinna's dolor is of her own making.

5. candida ... femina: 'a lady of some beauty'. Candidus, whose basic meaning is 'shining' or 'fair' (of complexion), is first found used of general 'good looks' in Varro (Men. 432 (Buecheler-Heraeus) amiculam ... proceram, candidam, teneram, formosam); thereafter it seems to have been eagerly taken up by Catullus and the Augustan poets and to have become a favourite elegiac synonym for formosus (Pichon collects many examples s.v.). Femina, sometimes alone, but particularly in combination with laudatory epithets carries a respectful tone, (see J.N. Adams, Glotta 50 (1972), 236, Axelson, Unpoetische Wörter 53-8) and Ovid may be using it here to suggest that the 'ladies' Corinna picks upon are really above the kind of thing she suspects.

5-6. tacito ... uultu / ... tacitas ... notas: Ovid's verbal wit exploits the two possible meanings of tacitus: in line 5 it means 'silent', and in line 6, 'secret'. For the reader acquainted with Am. i. 4. 17-28, there is a splendid dramatic irony in Ovid's affected outrage at the suggestion that a code of secret signs could possibly
exist between him and some candida femina! For the tacitae notae themselves cf. 5. 15-20nn.

6. arguis: a legalistic word: 'you make the charge' (cf. Pl. Mil. 389-90 arguere ... me meus mihi familiaris uisust / me cum alieno adolescetulo ... esse osculatam); see 1-2n. above.

7. miseros ... capillos: most modern editors read misero with PSY, and some ask us to understand mihi with it (Némethy, Showerman, Lenz and also Munari, in his apparatus, though he prints miseros in his text). But the reader cannot in truth be expected to do other than take misero with ungue (see Kenney, Notes 60-61), which is very strange indeed. Ovid uses unguis extensively, and the adjectives which he attaches to it are, with one exception, of a very concrete kind (longus, curuus, hamatus, rigidus, tenuis, niger), the exception being auidus (Met. iv. 717, vi. 530), but auidus unguis is a good deal easier than miser unguis. The reco. offer us miseros, which qualifies capillos very appositely and is surely right. As parallels for the use of miser with a part of the body Kenney usefully cites Ep. 6. 92 et miserum tenues in iecur urget acus and Verg. A. ii. 215 miseros morsu depascitur artus (see further ThLL 8. 1101. lff.).

petis ungue capillos: physical violence resulting from
use of the fingernails is a standard manifestation of extreme anger in Greek and Latin literature (see Sittl, Die Gebärden 17-18) and for the elegiac amator an occupational hazard from which he generally derives a certain amount of masochistic pleasure; cf. Ars ii. 451-2 ille ego sim, cuius laniet furiosa capillos; / ille ego sim teneras cui petat ungue genas, Am. i. 7. 63-4, Tib. i. 6. 69-70, Prop. iii. 8. 5-6.

8. culpo: a clear example of traditionary survival of the truth in β where α made an obvious blunder (cui pro), which was subsequently reproduced by two of its descendants (FY) and falsely emended (to cui do) by the third (S). The change of tense from perfect laudaui (7) to present culpo appears to be purely one of metrical convenience.

crimen dissimulare putas: the accusative me is to be understood; cf. Am. ii. 4. 15-16 aspera si uisa est rigidasque imitata Sabinas / uelle sed ex alto dissimulare puto (with n. ad loc.), Löfstedt, Syntaxica II. 262-3.

crimen: frequently used in elegy of amatory infidelity; cf. Am. ii. 5. 6, 14, Prop. iv. 7. 70 (see further Pichon s.v.; also ll. below peccati, 19n. peccasse). For the elegists' use of crime imagery in general, see E. Burck, Hermes 80 (1952), 170.

9-10. The ancient poets would have us believe that the colour of the complexion was one of the most notable of the
physical indicators of amor (for others see 9 (A). 13-14n.). The notion of extreme pallor being symptomatic of a consuming passion goes back to Sappho χάρωτέρα δὲ ποιας ξύμι (fr. 199, 14-15 (Page)). For a collection of subsequent instances see E. Rohde, Der Griechische Roman und seine Vorläufer (Leipzig 1876, 3rd edn. 1914), 157, n. 2. Not surprisingly, the motif is conspicuous in Latin love elegy (cf. Prop. i. 1. 22, 15. 39)) and Ovid at Ars i. 729 maintains that a suitable pallor is de rigueur for a lover who wants to look the part: palleat omnis amans: hic est color aptus amani.

9. in te ... frigidus: for the construction see 1. 5, 3. 6nn., and for frigidus = 'frigid' in the amatory sense, 1. 5n.

quocue: 'hic uim illam habet, ut non tantum frigidus uidear in aliis puellis, sed etiam in te, in qua ardere vehementissime debemam' (Burman).

10. dicor amore mori: cf. Prop. ii. 1. 47 laus in amore mori. Burman, finding the scribes of some of his MSS keen to eliminate the thrice-repeated -or sound here, was prompted to comment, 'Offendere hoc μονόφατον posset ... sed ... certe non offendit ... meas aures'. On the face of it, Burman's ears would seem to have been less
sensitive than those of the Romans themselves, for Quintilian (Inst. ix. 4. 41) considers it a fault to have the same syllable ending one word and beginning the next and Gellius (xiii. 21. 12) feels that close recurrence of the same vowel should be avoided (see further Wilkinson, Golden Latin Artistry 24-31), but, in fact, the practice of ancient authors is often not in accord with the precepts of the theorists on this point; we find in Cicero, for example, pleniore ore (Off. i. 61) and imuisae uisae (sp. Quint. Inst. ix.4.41)—both producing a jingle more noticeable than Ovid's here where there is at least some variation in vowel-length (cōr—mōr—mōr) —not to mention the notorious fortunatam natam (Cons. fr. 9). The jingle in Cicero's line of poetry is, of course, deliberate, and an attempt, albeit a clumsy one, to use elements of repetition, as did the ancient Latin poets, to produce a solemn and grandiose tone; cf. Enn. Trag. 93 (Jocelyn) Priamo ui uitam euitari with the editor's note ad loc. and on Trag. 5, Marouzeau, Traité de Stylistique 65ff. It is much more difficult to judge whether Ovid or Propertius was striving for any special effect; if they were, it can only have been one of mock-solemnity, but more likely the collocation was fortuitous and would have troubled the poets' reading public no more than it did Burman.

For the sentiment cf. Prop. ii. 3. 45-6 si quis, acrius, ut moriar, uenerit alter amor. 'Dying of love'
is, of course, commonplace in erotic contexts; see OLD s.v. pereo 4.


11. peccati uellem mihi conscius essem: 'I've a mind to wish that I were conscious of having committed a crime' (we may as well read essem with PSYς, since essē > esse is the easiest corruption in the world, and, though uelle most frequently takes a simple infinitive in Ovid (and in other writers), its construction with the subjunctive is amply attested in his work (see e.g. Met. ix. 734-5 femina ... / uellem nulla forem, xiii. 462, 805, xiv. 482, Am. i. 8. 27, 13. 35, iii. 11[2].41)). For the construction of conscius with genitive and dative of the reflexive pronoun cf. Verg. A. i. 604 mens conscia sibi recti; the genitive alone is much more common (see ThLL 4. 370. 69ff.).

peccati: 'offence'. Like crimen (cf. 8n. above) the word regularly denotes specifically erotic misdemeanour; see 19n. below peccasse.

12. The sentiment smacks of proverbiality, but I have found no parallels for it.

13. nunc: 'but as it is'; cf. Prop. ii. 14. 15-16 utinam non tam sero mihi nota fuisset/condicio! cineri nunc medicina datur. Nunc is often used with an adversative force
similar to that of the Greek νυνή; see OLD s.v. 11,
Hand, Tursellinus II. 340-41, LSJ s.v. νυν 4.

temere insimulas credendoque omnia frustra: the outrageosness of Ovid's supremely innocent pose first becomes apparent at Am. ii. 8. 3-4; see n. ad loc.

insimulas: the word generally implies 'false', 'unfounded' accusations; cf. Ep. 6. 21-2 utinam temeraria dicar / criminibus falsis insimulasse uirum! The word is another quasi-legal term which is common in comedy and in prose, but which Ovid alone of poets from the late Republic onwards is prepared to admit; cf. 2 above, 4. 1-4nn.

frustra: 'without justification'; cf. Verg. A. xi. 715 uane Ligus frustraque animis elate superbis. This sense of frustra is most common in late Latin; see ThLL 6. 1435. 5ff.

Prop. iii, 7. 43-4 si... / uerba ... duxisset pondus habere mea.

15-16. 'Look how slowly moves the long-eared ass who is continually subjected to beating.' Ovid does not make the purpose of his exemplum explicit, but what he means, I think, is
that just as the ass, who is used to constant ill-
treatment, becomes indifferent to it and plods on regard-
less, so he, accustomed to Corinna's continual accusations,
is no longer much affected by them. This seems to cohere
rather better with what precedes than the alternative
interpretation offered by Marius: 'ut dicat Naso, quem-
admodum assellas, dum nimium et assidue uerberatur, ut
celerius eat, it tamen tardius: sic se assiduis re-
prehensionibus et querelis Corinnae frigidiorer fieri in
illius amorem.' But Marius (whose explanation has the
support of Burman) may be right.

The obstinacy of the ass, even in the face of mal-
treatment, is proverbial; cf. Pl. Ps. 136-7 (of slaves)
neque ego homines magis asinos numquam uidi, ita plagis
costae callent: / quos quom ferias, tibi plus noceas, and
see further Otto, Sprichwörter 40-43.

15. aspice: like aspicis?, regularly used to introduce an
observation of a proverbial nature; see 2. 41n.

auritus: a conventional epithet of long-eared animals,
such as asses (cf. Fast. vi. 469, Ars i. 547, Afran. com.
404) and hares (cf. Verg. G. i. 308, Germ. Arat. 341),
but in the present context we may remember Horace's
comment on the ass's tendency to 'drop its ears' as a
gesture of unresponsiveness at S. i. 9. 20-21 demitto
auriculas, ut iniquae mentis asellus / cum grauius dorso
subiit onus.
miserandae sortis: for the expression cf. Verg. A. vi. 331-2 constitit Anchisa satus ... / multa putans, sortem-gue ... miseratus iniquam, CLE 541.2 sorte miserandus iniqua.

17-18. At last we learn the precise reason for Ovid's present outburst, novum crimen in 17 picking up noua crima in 1 above.

eecce: see 10. 4n.

crimen: see 8n. above.

sollers ornare: 'ornare ..., non caput ornare dicebant', remarks Heinsius correctly (cf. the use of ornatrix for 'hairdresser' at e.g. Am. i. 14. 16, Ars iii. 239). No doubt the incorporation of a scribal gloss on ornare into the text started the rot in 5.

For sellers + infinitive cf. Hor. Carm. iv. 8. 7-8 liquidis ... coloribus / sollers nunc hominem ponere, nunc deum, Sil. i. 79, viii. 258-60. The use of the 'epexegetic' infinitive after certain adjectives is a notable feature of Augustan poetry, particularly that of Horace; see Hofmann-Szantyr 350-51, E.C. Wickham, The Works of Horace (Oxford 1874, 3rd edn. 1896), I. 406-9.

Cypassis: an invented name, but not an inappropriate one for a pretty slave-girl; the Greek ἄπασσις denotes a kind
of dress, often of short length (see A.S.F. Gow, CR n.s. 5 (1955), 238-9), and we may deduce from Hor. S. i. 2. 94ff. that the class of women to which ancillae belonged wore short and attractively leg-revealing garments instead of the full-length attire of noble Roman women (see J. Marquardt, Das Privatleben der Römer (Leipzig 1886, reprinted Darmstadt 1964) II. 573 ff.). Lee's 'Kilty' attempts to reflect the sense of Cypassis in English. For another appropriately coined proper name cf. Dipsas of the drunken old lena at Am. i. 8. 2.

18. obicitur: 'is charged with', an apparently unique classical use of the passive of obicere with a personal subject; the most common construction is obicere aliquid alicui (see ThLL 9. 56. 26ff.).

domainae: the slave's word for mistress; see 1. 17n. amica.

contemerasse: an extremely rare word (attested elsewhere only at Mart. Sp. 10. 2 and Rufin. Hist. v. 28. 15) with a very strong meaning - 'pollute', 'defile' - and obviously used here to intensify the supposed enormity of Corinna's accusation. Other uncommon compounds in con- admitted by Ovid are concauare (Met. ii. 195), confindere (Fast. ii. 647), confodire (e.g. Am. ii. 9 (A) 8; see n. ad loc.), confremere (Met. i. 199), congelare (e.g. Met. vi. 307), conscelerare (Met. vii. 35), contumulare (e.g. Tr. iii. 3. 32), conuolare (Fast. vi. 343). For rare compounds with
various other prefixes see 3. 6, 5. 36, 56, 9. (R). 52nn.

19-26. Ovid argues that he has (a) better taste (19-22) and (b) more sense (23-6) than to have an affair with Cypassis; see introduction above p. 329, n. 7.

19. di melius: 'God forbid!' A shortened version of various deprecatory formulae found in old Latin (see Hofmann, Lateinische Umgangssprache 31-2) and an expression confined to poetry and 'Kunstprosa'. Cf. Ars ii. 388, Prop. iv. 6. 65, and see further Tränkle, Sprachkunst 151.

si sit ... libido: 'If I should have the urge.' The use of libido + esse as the equivalent of libet is not common in the Augustan period (see ThLL. 9. 1330. 57ff., 1336. 6ff.), and Ovid no doubt uses it here partly for metrical convenience, but the common amatory significance of libido (i.e. sexual desire) makes it particularly appropriate in this context; cf. Am. ii. 15. 25 sed, puto, te nuda mea membra libidine surgent, Hor. Carm. i. 25. 13 flagrans amor et libido (OLD s.v. 3 gives more examples).

(The true reading si sit appears in a few late renaissance MSS, no doubt as a result of humanist conjecture, for the emendation of the solecistic sic sit given by most of the MSS is a fairly obvious one (it did, however, elude Heinsius).)

peccasse: though the sense seems to favour the adoption of the present infinitive given by v, peccasse is almost
certainly right in combination with sit ... libido, since
the Augustan poets frequently use the perfect infinitive
rather than the present with any expression of will or
desire (cf. 4. 26n.). Often the usage was metrically
convenient (see e.g. Am. ii. 4. 22, iii. 2. 30), but
it obviously became a mannerism, for it is also employed
after expressions other than those of will or desire (for
a full list see Platnauer 109-12) and where metrical necessity
is not a consideration (e.g. at Ars i. 406, 496); it even
appears in the prose of Livy and Tacitus. See Kühner-
Stegmann II. i. 133 (with bibliography), Hofmann-Szantyr
351-2, E. Bednara, ALL 14 (1906), 575, Norden on Verg.
A. vi. 78-9, Bömer on Fast. ii. 322.

Peccare, originally meaning 'to stumble', is regularly
used by Horace and the elegists, as here, with the meaning
'to commit an act of infidelity'; cf. Am. ii. 5. 3 uota
cori mea sunt, cum te peccasse recordor, Tib. i. 9. 23
nec tibi celandi spes sit peccare parenti, Prop. ii. 6. 40
quam peccare pudet, Cynthia, tuta sat est, Hor. Carm. iii.
7. 19-20 peccare docentis / fallax historias mouet.
Pichon collects many more elegiac instances s.v. and
points out that peccare occasionally means little more
than amare; see e.g. [Tib.] iii. 13. 9 sed peccasse
iuuat.

20. sordida contemptae sortis amica: 'a cheap, despicable
whore like her'; for amica with a derogatory tone see
1. 17n. Cf. 8. 1-2n.
sortis: for sors referring to rank or station cf. Hor. Carm. iv. 11. 21-3 occupuit / non tuae sortis iuuenem puella / diues et lasciua.

21-2. The question here, of course, is rhetorical, but it gets an answer at Am. ii. 8. 11-12 (see n. ad loc.). Cf. Cod. Theod. vii. 1. 6, ad sordida descendere conubia servularum.

21. Veneris famulae conubia: 'intercourse with a slave-girl'. Veneris conubia = concubitus (cf. Lucr. iii. 776 conubia ... Veneris partusque ferarum) and famulae has adjectival force here (cf. Stat. Silv. iv. 2. 39 famulas ... turmas).

22. uerbere secta: see 2. 29n.

23. adde quod: 'there is also the fact that ...'. Axelsson (Unpoetische Wörter 47) points out that, despite its fairly pedestrian meaning, the expression is not prosaic.

ornandis illa est operosa capillis: Kenney alone prefers ω's operosa to the vulgate operata, and I suspect that he has right on his side. For operatus, 'engaged in', is generally used to indicate devotion to a particular activity or pursuit at a precise point in time (e.g. Met. viii. 865 studioque operatus inhaesi (a fisherman claiming to have been solely occupied with the business of fishing), Ep. 9. 35-6 uotis operata pudicens / torqueor, Verg. A. iii. 136 conubiis aruisque nouis operata iuventus; for
further examples see OLD s.v. 1); it does not normally describe a person's regular occupation. So here ornandis illa est operata capillis would probably imply not simply that Cypassis was Corinna's regular hairdresser, but that she was actually engaged in doing Corinna's hair as Ovid was speaking. Operosa, on the other hand, would give the very acceptable sense 'She is meticulously attentive to the dressing of your hair', i.e. she is really conscientious about the job (cf. 25 below ancillam, quae tam tibi fida). The same word is used of female attentiveness to grooming at Am. ii. 10. 5 utraque formosa est, operosae cultibus ambae.

24. per doctas grata ministra manus: PSY's corrupt perdocta est ... manus has provoked a flurry of conjectures (a selection of them may be seen in Munari's apparatus). Heinsius's proposed emendation, perdocta ... manu, is predictably, by far the most elegant and persuasive (Ovid is particularly fond of words with the intensifying per-prefix (e.g. percoquere, perdomare, perducere, perdurare, perlatere, permulcere, perprimere, perquirere, pertaedet, pertimescere), and perdocere is attested elsewhere in his work (Fast. vi. 693, Rem. 490, Font. iv. 12. 28)). But the text offered by ω, per doctas ... manus, is defensible and should probably be retained. Doctae manus, 'clever hands', is an expression attested also at Am. ii. 4. 28, and gratus per + accusative, though apparently a unique construction, is perfectly intelligible. The error in α could easily have resulted from the copyist's erroneous silent repetition of per doctas as perdoctast.
ancillam: the most common word for a slave girl in elegy, but studiously avoided in epic and tragedy where famula and ministra are preferred. Cf. 8. 12n. serua.

quae tam tibi fida: Kenney's conjecture quod erat (a modification of Palmer's quia erat), with which Y has subsequently been discovered to agree, does not, as Goold implies (Amat. Crit. 35), produce nonsense, but the sense which it does produce, 'I suppose I'd pick her out to ask because she was your confidante' (Kenney, Notes 61; the italics are his), is hardly 'neat and pointed', as Kenney claims; it is, on the contrary, exceedingly awkward.

If quod erat is right, one can only say that Ovid's attempt at sarcasm is a very clumsy one, but in fact it seems much more likely that the correct reading is the quae tam transmitted by most of the rec. it is grammatical, metrical, immediately intelligible and exactly what is wanted. Indeed, Kenney's only objection to quae tam is that it is difficult to explain its corruption to the readings offered by the α MSS; Goold, however (Amat. Crit. 35), takes up the challenge and provides an explanation which has considerable plausibility.

The kind of treatment to which we are elsewhere led to believe that hairdressers were generally subjected by their dominæ would hardly seem to be conducive to loyalty; see Am. i. 14. 15-18 where Ovid comments that Corinna's hair (before she tampered with it) was so manageable that
her coiffeuse never found herself being stabbed with hair pins (which was, we gather, what normally tended to happen!); cf. Juv. 6. 487-94. The intimacy of the hairdresser with her mistress, however, made her an excellent choice for a 'go-between' when the lover was seeking an assignation with her domina; see Am. i. 11 and 12, Ars i. 367-72.

rogarem: 'ask her for an assignation'; the absolute use of rogare as an erotic euphemism is common in elegy and in the epigrams of Martial; cf. Am. ii. 2. 5 misi scriptoque rogai, Ars i. 345 quae dant quaeque negant, gaudent tamen esse rogatae (dare and negare are used in a similar fashion; see Tränkle, Sprachkunst 163ff. and cf. 8. 25n.); further examples are collected by Pichon s.v.

26. Ovid's expression is very compressed: 'Why (would I have done it), unless I had been wanting to make sure of both rejection (by her) and exposure (to you)'; see Hofmann-Szantyr 645-6. Another rhetorical question (cf. 21-2n.) which receives something of an answer in the following poem; see 8. 25-8n.

repulsa: elsewhere Ovid counts the risk of repulsa as one of the most exciting and pleasurable features of a love-affair; see 9 (8). 46n.

indicio: see 8. 5n. index.
27-8. Ovid's impressive oath is, as it turns out (see 8. 17-20nn.), nothing but a typical ἀφροδίσιος ὄρκος.

27. pueri ... volatilis: the reference is, of course, to Cupid, who is conventionally winged in literature and art; cf. Apul. Met. v. 22 volatilis dei, Ars ii. 98 deum uolucrem, Tib. ii. 5. 39 uolitantis ... Amoris, Prop. ii. 12. 5 (qui pinxit Amorem) non frustra uentosas addidit alas, and for iconographical representations see Daremberg and Saglio I. 1595ff., figs. 2142-8.

per ... arcus: for the bow as an attribute of Cupid see 9 (A). 5n., and for the practice of swearing by the attributes of the gods rather than by the gods themselves cf. Tib. i. 4. 25-6 perque suas impune sinit Dictyna sagittas / adfirmes crines perque Minerua suos (with K.F. Smith's note).

28. The final plea of 'Not guilty'. Criminis and reum provide a clear link with the opening line.
Cf. introduction to 7 above, pp. 328-31, to which poem the present piece is an immediate sequel. Ovid is now alone with Cypassis, his mistress's hairdresser, with whom he has just vehemently denied having an affair.

Addressing Cypassis in highly complimentary terms (1-4), Ovid asks how Corinna could possibly have discovered her liaison with him (5-6). He looks back with satisfaction, however, on the way that he conducted himself in the recent crisis (7-8) - though he is forced to stop and eat his derogatory words about people who have affairs with slave-girls (9-14) - but Cypassis, he alleges, almost gave the game away with her guilty reactions, leaving him to save the situation with his ἀφροδίσιος ὤμοιος (15-20). In return for that act of gallantry he now requests another assignation (21-2); on finding her disinclined to comply, however, he is thoroughly affronted and threatens that, unless she thinks better of it, he will reveal everything to Corinna (23-8).
1-2. 'Cypassis, expert at arranging hair in a thousand styles, coiffeuse as only goddesses deserve.' An elaborately complimentary paraphrase for **sollers ornare Cypassis** at Am. ii. 7. 17, and a very far cry from **sordida contemptae sortis amica** in line 20 of that poem (see n. ad loc.). Though nothing is as yet revealed, Ovid's highly flattering tone immediately prepares the reader for something of a **volte-face** in relation to his stand in the previous poem. Cf. introduction to 2 above pp. 100-101.

1. ponendis ... perfecta capillis: for perfectus construed with the simple ablative (instead of the more common **in + ablative**; see e.g. Ars ii. 547 haec ego ... non sum perfectus in arte) cf. Suet. Gram. 4 (127 Reifferscheid) litteratorem ... non perfectus litteris, sed imbutum. The closely allied **peritus** may similarly be followed by an ablative with or without **in**; see OLD s.v., a.

in mille modos: for a few examples of the many complicated hairstyles which became increasingly fashionable with Roman women as time advanced see Daremberg and Saglio I. 1367ff., figs. 1855ff., and cf. Balsdon, *Roman Women* 255-60; obviously the minute attention of a skilled **ornatrix** would be required to produce them (cf. Mart. ii. 66, Juv. 6. 495-504). Ovid himself advises on different styles to suit different faces with the professional air of a master coiffeur at Ars iii. 135-60.
2. comere: identical in meaning to ornare as used at Am. ii. 7. 17 (see n. ad loc.), i.e. 'to dress', or 'to "do" hair'; the poets' choice of one or the other seems to have been largely dictated by the demands of metre (see the examples of comere given by ThLL at 3. 1992. 23ff. and of ornare by CLD s.v., b).

sed: for the postponement of the conjunction see 10. 36n. et.

3-4. The reader's alerted suspicions (cf. 1-2n. above) are quickly confirmed.

3. mihi ... non rustica cognita: 'whom I have found to be no unsophisticated girl' (for the litotes cf. 1. 5n. non frigida). Rusticus, properly 'of the country', has a distinctly derogatory tone elsewhere in Augustan poetry; see especially Verg. Ecl. 2. 56 rusticus es, Corydon, Hor. Ep. i. 2. 42 rusticus exspectat dum defluat amnis, where the sense is 'clown' or 'bumpkin'. Ovid, however, gives the word a new kind of pejorative meaning: rusticitas signifies for him lack of finesse, experience or confidence in sexual matters; cf. Am. i. 8. 43-4 casta est quam nemo rogavit; / aut, si rusticitas non uetat, ipsa rogat, ii. 4. 13 siue procax aliqua est, capior quia rustica non est (Pichon collects more references s.v.). Cf. B. Otis, TAPhA 69 (1938), 204-8 (see 1. 2n. for the similar way in which Ovid treats the word nequitia).
furto: properly meaning 'theft', furtum is regularly used in love elegy of any kind of illicit or surreptitious sexual relations; cf. Ars i. 33 nos Venerem tutam concessaque furta (i.e. love with courtesans, not married women) canemus, Tib. i. 2. 34 celari uult sua furta Venus, Prop. ii. 2. 4 Iuppiter, ignoscit pristina furta tua; the word is first attested with this sense in Catullus (68. 136 rara verecundae furta feremus erae). For further references see ThLL 6. 1649. 68ff., and cf. 8n. below.

4. apta ... dominae sed magis apta mihi: the repeated apta produces a splendid double-entendre: 'You who suit your mistress, but suit me better still.' (Brandt is clearly wrong in comparing here Am. i. 4. 5 apte subiecta, where apte = arte.)

For the sentiment cf. Ars iii. 665-6 nec nimium uobis formosa ancilla ministret: / saepe uices dominae praebuit illa mihi.

5. inter nos sociati corporis: a crudely realistic and apparently unique expression for sexual intercourse (cf. however, Ep. 3. 109-10 nulla Mycenaeum sociasse cubilia mecum / iuro; where cubilia sociare refers simply to the sexual act rather than to union in marriage as at Met. x. 635 and Verg. A. iv. 16), which contrasts sharply with the conventional euphemism and subtle double-entendre of the previous couplet (cf. 3-4nn. above). For the construction inter se sociari cf. Cic. Leg. i. 11. 32 omne genus hominum sociatum inter se esse.
index: the role of the index in Latin elegy is an invention of Ovid's. Only he conceives of the lover's furta (see 3n. above) being deliberately revealed to his or her official partner by an 'informer'; see e.g. 25 below, Am. ii. 2. 41, 53, 7. 26, iii. 13. 19, 21, Ars i. 389, 397, ii. 573, ii. 668 and cf. Am. iii. 14. 12. The terms index and indicium are often used in juristic or quasi-juristic contexts (see e.g. Cic. Q. fr. ii. 3. 5 Sestius ab indice Cn. Nerio Pupinia de ambitu est postulatus, Liv. vii. 39. 5 iam quaestiones, iam indicia, iam occultas singulorum supplicia; see further ThII 7. 1141, 82ff., 1149. 11ff., Berger, Encyclopaedic Dictionary 498-9) and no doubt this especially will have encouraged Ovid, who is peculiarly fond of presenting love-situations in legalistic terms (see 4. 1-4n.), to include them in his poetic vocabulary (index appears only once previously in poetry (see 1. 9n.) and indicium only eight times (4 instances each in Lucretius and Vergil)); but cf. 1. 9n.

6. concubitus ... tuos: Ovid carefully chooses an expression which means 'your', and not 'my' or even 'our', intercourse', and we soon see him accordingly implying that all his efforts in the confrontation with Corinna were intended to save Cypassis's face rather than his own! The use of the plural may be intended to indicate that Cypassis and Ovid have made love on a number of occasions, but metrical convenience is more likely to account for it; cf. 2. 39n. peculia.
unde: = ex quo; see 2. 47, 7. 4nn.

7. num ... ? num ... ?: the repeated interrogative particle (corrupted to a toneless negative by virtually all the MSS on its first appearance in this line and by most of them also on its second) reinforces Ovid's air of self-congratulation: 'But (you have to admit) I didn't blush, did I? I didn't slip up in one word that I said ... ?'

(The appearance of the initial num in S alone may be owed to tradition, but it could equally well be the result of conjecture (even though the copyist of S, or its immediate ancestor, does not normally shine in that area (cf. 4. 33n.)) or, of course, pure fluke. At any rate, it is a rare example of a true reading presented by S in isolation (see Kenney, Man. Trad. 8, n.3.)


8. furtiuæ Veneris: cf. Mimn. fr. 1. 3 (West) ψηφυταδήν φιλίτης. Ancient poetic love affairs invariably contain a clandestine element of some kind (see Copley, Exclusus Amator 36-42) and furtiuus is one of the commonest epithets in the Latin sermo amatorius, applied not only to amor or Venus, as here (cf. Ars i. 275, Tib. i. 8. 57, Verg. A. iv. 171 (with Pease's note)), but also to numerous adjuncts of the amatory situation, e.g. munus (Catul. 65. 19), preces (Prop. i. 16. 20) and even lectus (Tib. i. 5.
7); see further ThLL 6. 1644. 42ff., Pichon s.v. Cf. also 3n. above.

conscia signa: see 1. 8n.

9-10. quid quod ... / ... contendi?: 'What of the fact that I maintained ...?'; for the expression cf. Cic. Sen. 83 quid quod sapientissimus quisque aequissimo animo moritur?

Ovid's rhetorical question skilfully keeps us in touch with the dramatic setting of this poem (cf. 23n. below), for it invites us to imagine the poet's glowing review of his own performance (see 7n. above) rudely interrupted by Cypassis who is less interested in admiring his histrionic abilities than in finding out what he meant by intimating that nobody in his right mind would dream of having an affair with a woman as low and disreputable as an ancilla (cf. Am. ii. 7. 19-22).

in ancilla ... delinquere: 'to have an affair with a maid'. The use of delinquere as the equivalent of peccare in its special erotic sense (see 7. 19n.) is confined to Ovid; cf. Am. iii. 6. 49 delicta... Martis. Ancilla, as at Hor. S. i. 2. 62-3 quid inter / est in matrona, andilla, peccesne togata?, is the correct reading; in + ablative with delinquere or peccare indicates the sphere in which offence is committed (cf. Ter. Ad. 124
te plura in hac re peccare ostendam, Sen. II. Oct. 1029
in matre peccas), in + accusative, the person against
whom offence is committed (see e.g. Ter. Ph. 803 uide
ne in cognatam peccas Ad. 725 hoc peccatum in uirginemst
ciuem).

10. illum ... mente carere bona: 'that he was out of his
mind'; for mens bona = 'sanity' cf. Petr. 61. 1 postquam
... omnes bonam mentem bonamque ualetudinem sibi optarunt
and especially Am. i. 2. 31 where the personified Mens Bona
is one of the captives paraded in the triumph of Cupid
(love of any woman generally being thought to rob a man
of his reason; see 2. 13n.).

11-14. Ovid resorts to the traditional method of defending love
between free men and slave-girls, i.e. appeal to precedent;
cf. especially Hor. Carm. ii. 4. 1-12 and see further
Nisbet-Hubbard, loc. cit. Lucian Müller (Philologus 11
(1856), 83-4) found the connection between these lines
and those which precede and follow so difficult to see
that he proposed deleting them as spurious (his detailed
arguments are too absurdly pedantic to require serious
refutation), and even Kenney has seen fit to put them in
parenthesis, regarding them, presumably, as an aside
which the poet addresses to himself. But Ovid's words
were surely intended for Cypassis's ears - he is not
trying to convince himself that there is no shame in his
having a liaison with a slave-girl but to convince Cypassis
that he did not mean it when he said that there was (Am. ii. 7. 19-22). The sequence of thought in lines 7-16, as I see it, is this: 'You have to hand it to me, I did rather well in that contretemps with Corinna (7-8) - oh, I see, you're nettled because I said that only a fool would take up with a slave-girl! (9-10) Well, what about Achilles and Agamemnon? They did it, and I wouldn't think myself more high and mighty than they, would I? (11-14) - but you, you nearly gave us away by blushing like that when she looked at you' (15-16). To regard lines 11-14 as an aside is certainly to rob the poem of some of its dramatic movement.

Possibly Ovid cites his impeccable precedents somewhat tongue-in-cheek, for the indirect comparison of Cypassis with Briseis and Cassandra who were not, of course, common ancillae, but high-born captives, is an absurdly flattering one.

11-12. Thessalus ancillae ... arsit, / serua: Ovid's choice of vocabulary suggests conscious reminiscence of Hor. Carm. ii. 4. 1-12:

Ne sit ancillae tibi amor pudori,
Xanthia Phoceu, prius insolentem
serua Briseis nioeo colore
mouit Achillem;

mouit Aiacem Telamone natum
forma captuiae dominum Tecmessae;
arsit Atrides medio in triumpho
uirgine rapta,

barbarae postquam cecidere turmae
Thessalo victore et ademptus Hector
tradidit fessis leuiora tolhi
Pergama Grais.
Thessalus, of course = Achilles.

11. facie Briseidos arsit: cf. Am. i. 9. 33 ardet in abducta Briseide maestus Achilles, and for ardere + ablative without preposition, Hor. Epod. 14. 9-10 dicunt arsisse Bathyllo / Anacreonta Teium. For fire imagery in love poetry see l. 8n. and for facies = 'beauty', l. 5n.

12. serua ... Phoebas: i.e. Cassandra. Serua, the most down-to-earth term for a female slave, is not, like the masculine seruus, an 'unpoetical word', as Nisbet-Hubbard (on Hor. Carm. ii. 4. 3) imply, for it is rare even in prose, and though famula and ministra are the most favoured terms in elevated poetry, serua is not meticulously avoided (cf. Verg. A. v. 284, ix. 546, Sen. Phaed. 622, Sil. xvi. 568, and see Axelson, Unpoetische Wörter 58). Cf. 7. 25n. ancilla.

Phoebas is a rare term for 'priestess of Apollo'; it is used by Ovid again at Tr. ii. 400 in exactly the same phrase as we have here, Mycenaeo Phoebas amata duci, by Lucan at v. 128 and 167, and by Seneca at Ag. 588; cf. E. Hec. 827 ἡ φοιβᾶς ἦν καλοῦσι Κασσάνδραν Φρόγας.

Mycenaeo ... duci: of course, Agamemnon. For the dative of agent after amata cf. Tr. i. 6. 2 nec tantum Coo Giovanniniamata suo est.

13. nec sum ego: the reading of PSY and a few rec. is per-
fectly good. Some scribes were obviously troubled by the elision (cf., however, Tr. iii. 11. 25, Prop. i. 12. 11, and see further Platnauer 78, J. Soubiran, L'élision dans la poésie latine (Paris 1966), 413) and/or by the presence of **nec** where a connective is not required (here, of course, **nec** is not a connective, but a correlative; cf. Am. i. 4. 9, 11-12).

14. 'What goes for royalty is good enough for me' (Lee).

For **turpis** = 'degrading' cf. Am. ii. 17. 1 **si quis erit**, **qui turpe putet seruire puellae**.

15. **tamen**: the force of the particle is resumptive here, indicating that Ovid is taking up again the reflections from which he broke off in 7-8 (see n. **ad loc.** and also 11-14n.).

**iratos in te defixit ocellos**: 'gave you an angry stare' (Lee's 'looked daggers at you' is superb!). For **ocellos** (uel sim.) **defigere** cf. Verg. A. i. 226 **Libyae defixit lumina regnis**.

15-16. **in te ... / ... te**: the repeated personal pronoun emphasizes the contrast which Ovid points between Cypassis's behaviour and his own.

16. **totis erubuisse renis**: for the expression cf. Ep. 20. 112 **sensim me totis erubuisse renis**.
17-20. Ovid calls into service the traditional notion of lovers being able to perjure themselves with impunity. The invalidity of the ἀφροδίσιος ὀργή is one of the most common themes in ancient erotic literature (see Nisbet-Hubbard's introduction to Hor. Carm. ii. 8 for a comprehensive collection of examples of the motif and an excellent discussion of its history and development); here the triteness of the theme is relieved by the dramatic setting and the introduction of some new details (see 18-19nn.). Cf. Am. iii. 3 for an extended and witty treatment of the same topos from a different angle.

17. at: the particle marks the sharp contrast between Ovid's reaction to the crisis and that of Cypassis just described (15-16); cf. 10. 19n.

si forte refers: a reminder (of Am. ii. 7. 27-8) for both Cypassis and the reader!


18. Cf. Am. ii. 7. 27-8 per Venerem iuro ... me non admissi criminis esse reum.

19-20. 'Ponuntur hi duo uersus uelut in παρενθέσει.' Thus,
helpfully, Micyllus, but no editor before Kenney thought to mark the parenthetical nature of this couplet by the use of brackets in the text.

19. *tu, dea, tu iubeas* ... : according to the legend (see Hes. fr. 124, and cf. *Ars* i. 635-6) it was Jupiter who, after swearing a false oath to Juno, originally exempted perjured lovers from punishment, but Venus is often presented as the obliging deity (see e.g. *Am.* i. 8. 85-6 nec ... *tu iurare timeto:* / commodat in lusus numina surda *Venus, Hor. Carm.* ii. 8. 13). On this occasion Ovid points out that he deliberately swore falsely in Venus's name (see *Am.* ii. 7. 27-8) - presumably for extra security! Cf. [Tib.] iii. 6. 48, Paul. Sil *AP* v. 279. 5.

tu ... tu: for the epanalepsis cf. *Am.* ii. 10. 1 *tu mihi,* 
tu certe ... Graecine.

dea: the vocatives *dea* and *diua* are often used in address to female deities, while male gods are nearly always addressed by proper names, the ugly vocative *deae* not being used and *diuae* only very rarely; see e.g. *Hor. Carm.* i. 35. 1 (with Nisbet-Hubbard's note), iv. 6. 1, *Sil.* x. 344, xv. 159.

*animi perjuria puri*: Ovid's perjuries, he mischievously implies, are particularly worthy of divine indulgence because they issue from a 'pure heart' (moral purity was
conventionally claimed to afford supreme security to those
who possessed it; see e.g. Hor. Carm. i. 22 (with
Nisbet-Hubbard's introduction)). The wicked oxymoron
(for Ovid's use of this device in general see Frécaut
42-5), understandably enough, drove some of the poet's
mediaeval copyists to hasty interpolation (see apparatus).

20. The notion of lovers' oaths being carried away by the
elements is one of the poets' standard ways of expressing
their invalidity; cf. Ars i. 633-4 Iuppiter ex alto
periuria ridet amantium / et iubet Aeolios irrita ferre
Notos, Tib. i. 4. 21-2 Veneris periuria uenti / irrita
per terras et freta summa ferunt (with K.F. Smith's note).

Carpathium tepidos per mare ... Notos: for the
ornamental use of proper names see Nisbet-Hubbard on Hor.
Carm. i. 35. 7. Ovid's desire for ornament here seems
to have led to some confusion of ideas, for he has the
periuria being carried away across a stormy sea (the
Carpathian was notoriously rough; see Mayor on Juv. 14.
278) by gentle winds (tepidos ... Notos = Zephyri, the
warm spring breezes; see Housman on Lucan vii. 871, and
for Notus proper, the stormy south wind, 6. 44n.).

21-2. A most unexpected development; we can only be astonished
at Ovid's outrageous impudence in now asking Cypassis
for another assignation as a token of gratitude for what
he has done for her!
21. pretium: see l. 34n.

22. concubitus ... tuos: i.e. tecum concubitum; cf. 6n. above.

tusca: here probably = 'black' rather than 'swarthy'
(cf. 4. 40n.), for there was a considerable vogue for
coloured slaves in Rome (cf. Ter. Eu. 165-7 nonne ubi mi
dixti cupere te ex Aethiopia / ancillulas, relictis
omnia / quesuis?) and 'mixed' liaisons were certainly
not unknown; see Snowden, Blacks in antiquity 193-5.

23. a question from Ovid again (cf. 9-10n. above) serves to
apprise us of the reactions of his addressee (for the
use of this device in general see W. Abel, Die Anredeformen
bei den römischen Elegikern (Diss. Berlin 1930), 65-77),
but this time nothing is left to the imagination: Cypassis
refuses to oblige Ovid (renuis), saying that it is now
more risky than ever to do so (fingis ... novos ... timores).

renuis: shaking the head was with the ancients, as it is
with us, a symbolic gesture of refusal; see Sittl, Die
Gebärden 82.

ingrata: a common term of abuse (cf. Met. vii. 711 siste
tuas, ingrate, querelas. Sen. Tro. 658 ingrata, dubitas?
and see further Spelt, Die latinsische Schimpfwörter 31),
and here 'ungrateful' with specific reference to Cypassis's
lack of gratitude to Ovid for his efforts to cover up
for her.
24. 'It is enough to have made yourself popular with one of your masters.' Ovid obviously means himself - in this poem, as in Am. ii. 5, the dominus (or uir) in Corinna's household (see introduction to 5, p.226 n. 1) - and he is presumably intimating that Cypassis should be satisfied to know that she can depend upon his ability (already amply demonstrated) to protect her from the wrath of Corinna, the domina (for domini covering both masculine and feminine cf. 2. 32n.). But there is probably something of a double-entendre here, for emerere aliquem also suggests 'to win favour by sexual compliance'; cf. Tib. i. 9. 59-60 nec lasciuia soror dicatur ... / ... plures emeruisse uiros, and this of course, is precisely how Cypassis has made herself popular with Ovid; thus he tells her, 'It is enough to have "obliged" one of your masters'.

Emerere aliquem ('to win someone's favour') is very uncommon (ThLL (5. 2. 472. 72ff.) gives only five classical instances of it); the normal expression is promerere or demerere aliquem. Some of the recc. do indeed give promeruisse or demeruisse here where PSY give emeruisse, but we may nevertheless reasonably assume that emeruisse is right, for the usage is attested twice elsewhere in Ovid (Ep. 6. 138, Tr. iv. 8. 52), and scribes would seem more likely to have transmuted, accidentally or deliberately, a choice expression into a familiar one rather than vice versa.

25-8. Ovid reveals his trump card: Cypassis, by her previous compliance, has put herself into a perfect position to be
blackmailed with the threat of exposure to Corinna. When arguing at Am. ii. 7. 24-8 that it would be foolish in the extreme to make advances to one's mistress's ancilla, since she would be bound to refuse and tell her domina, Ovid, of course, omits to mention that though there may be some risk in approaching such a person initially, once seduced, her own guilt would make it impossible for her to play the informer! Cf. Ars i. 389-90 (tollitur index, / cum semel in partem criminis ipse uenit) and 394 (perprima temptatam nec nisi uictor abi), where Ovid accordingly advises the aspiring lover that if he must seduce his mistress's maid, for his own sake he had better make a good job of it!

25. stulta: see 9 (B). 41n.

negas: "refuse an assignation". Negare is a standard erotic euphemism; see Pichon s.v. for a collection of elegiac examples of the usage and cf. 7. 25n.

25-6. index ante acta fatebor / et ueniam culpae proditor ipse meae: Ovid threatens to 'turn queen's evidence'(there was even in antiquity some hope of reduced penalties for the offender who offered his services to the prosecution; see Berger, Encyclopaedic Dictionary 498). For index see 5n. above.

ueniam: here, = fiam; cf. Prop. ii. 34 (B). 81 non tamen haec ulli uenient ingrata legenti, i. 10. 25 irritata uenit, quando contemnitor illa.
the climactic force of Ovid's string of interrogatives is magnificent; his inspiration was obviously a remark of Tibullus (ii.6.5-2): tunc mens mihi perdita fingit / quisue mean teneat, quot teneatue nodis. Cf. also Juv. 6.405-6 dicet quis uiduam praecognatet fecerit et cuo/mense, quibus uerbis concumbat quaecue, modis quot (a pale imitation of Ovid).

tecum fuerim: an erotic euphemism; cf. Ars iii.664 mecum non semel illa fuit (Brandt usefully quotes Var. l. vi. 80 (Goetz-Schoell)'uioluit' uirginem pro 'uit(4)uit' dicebant; aeque eadem modestia potius 'cum muliere fuisse' quam 'concubuisse' dicebant).
Here we encounter Ovid remonstrating with Cupid for attacking him unfairly, as he is one of the love-god's most loyal retainers (1-4). He argues alternately that it is wrong to attack an ally (5-6, 11-12) and pointless to attack one already conquered or captured when there are many fresh victims to be seized (7-10, 13-18). He has, he claims, served his term in the army of love and wants to retire (19-24). But literally in the next breath we find him declaring the prospect of life without love intolerable (25-6) and depicting himself as totally unable to resist the power of Amor (27-34); indeed, he willingly offers himself as a prime target for Cupid's arrows (35-8). He goes on to compare the delights he experiences as a devotee of love with the sterile existence of those who reject it (39-50) and finally invites Cupid to take up residence in his heart and bring a host of girls in his train (51-4).

All our MSS present the 54 lines summarized above as a single elegy, but most editors, following Lucian Müller¹, regard line 25 as the beginning of a new poem. Müller's reasons for believing that the piece should be divided into two were, briefly, these: (i) that

¹ Loc. cit. Bibliography of subsequent support for Müller is provided by Jäger (148-9); Morgan 82-3 should now be added to the list.
change of attitude from rebellion against love in 1-24 to joyous acceptance of love in 25-54 is too complete and too sudden to be accommodated within one poem; (ii) that Ovid is fond of treating the same basic theme from two different angles in pairs of juxtaposed elegies; (iii) that the division of the piece along with that of Am. iii. 11, and the excision of iii. 5 as unauthentic, would give the total number of 50 for the poems of the Amores and the round figures of 15, 20 and 15 for Books i, ii and iii respectively.

Müller himself cautioned against placing too much emphasis upon the third point, and it is rightly dismissed as a primary criterion by Jäger, who leads the opposition against him. Jäger argues for unity basically on the following grounds: (i) that a sudden volte-face within a single poem is perfectly acceptable if the piece in question is a dramatic monologue in which the poet consciously attempts to carry the reader with him through the experience of a change of heart, and (ii) that expressions and ideas which appear in lines 1-24 here are taken up again in lines 25-54.


3. Jäger compares Am. ii. 10 and Hor. Carm. iv. 1; see also introduction to 2 above, pp. 97ff.

4. He draws attention to uivere in 24 echoed by uiuue in 25, deposito ... ense in 22 by posito ... amore in 25 and in corde meo desidiose in 2 by indeserta meo pectore regna gere in 52, and he notes the use of horse imagery and ship imagery in both sections of the piece (cf. 21 and 29-30, 22 and 31-2). See also Lörcher, loc. cit.
In answer to this, however, it may be pointed out first that the re-working in the second of two separate, but closely related, poems of a certain amount of material from the first is a characteristic feature of Ovid's technique of composition in the elegiac diptych which he loves so well, and secondly that violent changes of attitude in the type of dramatic monologue such as this piece is claimed to be (i.e. one in which the addressee is not necessarily present and is certainly not expected to answer back) are normally signalled either by a particle marking an important transition or by the emphatic placing of a personal pronoun to indicate that a contrast is about to be pointed between one person's lot or ideas and another's; here, of course, there is nothing at all to lessen the abruptness of the turnabout which comes at line 25. It is no good arguing that all is well if we imagine a pause for reflection after line 24, for this is precisely what in fact we do, albeit sub-consciously, if we assume that a new poem begins with line 25; and neither does it help when Lörcher suggests that the piece should be seen as one continuous elegy falling into three

5. See introduction to 2 above, pp. 100-101. I can only assume that Jäger and Lörcher, in confidently asserting that lines 51-4 specifically retract the complaint in lines 1-2, find lines 1-2 less puzzling than I do (see nn. below ad loc.), but even if the assertion is true, it does nothing to prove the unity of the piece.

6. See e.g. sed tamen at Am. ii. 10. 15, at at Am. ii. 11. 33, sed at Prop. i. 8 (A). 17 and me (at the beginning of the line) at Hor. Carm. iv. 1. 29.

7. The same is not quite true of Am. iii. 11, also divided (after line 32) by Müller, following Hampk, for the couplet 33-4 luctantur pectusque leue in contraria tendunt / hac
sections rather than two (i.e. 1-18, 19-34, 35-54), the first and the last showing Ovid making diametrically opposed requests to Cupid, and the central one presenting him not as asking for, but as envisaging, retirement, and then pronouncing it undesirable, for it is virtually impossible to look upon 19-24 as anything but the climax to the line of argument which Ovid has presented in 1-18. These considerations, together with the fact that the erroneous conjoining of consecutive elegies is not unparalleled in the tradition of the Amores, persuade me that it is probably right to follow Müller in regarding lines 1-24 and 25-54 as two separate poems forming the kind of contrasting pair for which Ovid has a distinct liking.

8. R (Parisinus Latinus 8242; see Kenney, praef. v.) SY join Am. i. 1-3, Y joins i. 8-11, 13-15 and ii. 1-4, S joins ii. 12-13 and PSY ii. 18-19.

9. I designate them 9.(A) and (B) respectively with the majority of editors.

10. I do not consider that Morgan (82-3 and n. 24 succeeds in providing an extra reason for dividing the present piece by comparing Ovid's use of Propertian material in it (see 19-24n. below) with that in Am. ii. 13 and 14, which are obviously separate, but closely related, poems.
The poet's complaint of the relentless attack of Love equipped with bow and arrows, which is the subject of our first poem (A), is a common theme in Hellenistic and later Greek epigram, and it makes brief appearances in various guises in the work of Ovid's fellow-elegists, sometimes overlaid with the peculiarly Roman concept of militia amoris, which depicts the lover as a soldier and the warring Cupid either as his enemy or as the general who uses his aggression to keep his troops in order. Here Ovid attempts to develop the latter notion, presenting Cupid as a commanding-officer who attacks one of his own men, he himself being a loyal miles amoris—a battle-scarred campaigner in the war of love. The idea takes a more original turn, however, when Ovid goes on to pose as a veteran looking for an honourable discharge from Cupid as would an old soldier from his supreme

11. See e.g. Mel. AP v. 198, 5-6, 215, 3-4, Arch. AP v. 58, Paul. Sil. AP v. 268, 1-2. The motif is pre-figured in archaic Greek lyric; see Nisbet-Hubbard's introduction to Hor. Carm. i. 19.

12. See e.g. Tib. ii. 5, 107ff., 6, 15-16, Prop. ii. 12, 9-18, 13 (A), 1-2; cf. Prop. ii. 29 (A).

13. 'The warfare of love'; for the military motif in Ovid see Frécaut 85-8, E. Thomas, 'Variations on a military theme in Ovid's Amores', G & R 2nd series 11 (1964), 151-65, and in Propertius, R. J. Baker, 'Miles annosus: the military motif in Propertius', Latomus 27 (1968), 322-49, and for all aspects of military imagery in love poetry, Spies, op. cit.

14. See e.g. Prop. ii. 12, 11-12, iv. 1, 137-8; cf. Am. i. 2, Ars i. 21-4.

15. See Tib. ii. 6, 5-6.
commander. Length of military service was in fact a bone of contention throughout the reign of Augustus with some legionaries being kept under arms for far longer than they were entitled to expect, and Ovid's imagery, in reproducing in a completely frivolous context the fundamental features of a serious and sensitive issue, will almost certainly have had a special piquancy for his contemporary readers.

When he turns to the other side of the coin in his second poem (B), we see again much that is familiar, for the assertion that a life of love, for all its hardships, is to be preferred to any other kind of life is a theme of great antiquity. New features, however, are Ovid's introduction of it by way of a claim that he would not welcome a divine decree which changed his lot and his positive invitation to Cupid to direct all

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16. 19-24; for the general theme of retirement from love see nn. below ad loc.


18. Cf. 5. 7-12, 13-14nn.


20. 25-6.
aggressive force against him; neither motif is entirely original, but both are used here for the first time in a poem on the delights of amor.

'To love or not to love', that is the traditional question, and Ovid's two elegies, by presenting the issue as one arising from and affecting the poet's direct relationship with Cupid rather than with a particular puella, handle it in a more detached, Hellenistic spirit than most other Latin poems on the same basic theme. But these two elegies are not, on the whole, impressive pieces. There is muddled thinking in each of them: in the first, Cupid is both a malevolent force within the poet and an aggressor attacking him from the outside whilst in the second, Ovid uses, to express his conscious desire to embrace love, exempla which are in fact illustrative only of inability to resist its power. And despite very real elements of novelty, the general effect of this pair of poems is one of cliché-ridden triteness.

21. 35-6.

22. For the divine offer of a change of circumstances cf. Hor. S. i. 1. 15-19, and for the invitation to Love to press home the attack, Posidipp. AP xii. 45. 1-2, Asclep. AP xii. 166. 5-6, and see further 25-6, 35 nn. below.

23. Ovid's relationship with Cupid /Amor throughout the Amores is much more personal than that of the other elegists; cf. Am. i. 1, 2, 6. 11-12, ii. 1. 3, 38, 12. 27-8, 18. 15-18.

24. Cf. Am. iii. 11 (A) and (B), Catul. 8, 76, Prop. ii. 5; for poems of similar detachment, however, see Am. i. 2, Hor. Carm. iii. 26.

25. The same confusion occurs in Prop. ii. 12, which suggests that Neumann (loc. cit.) may be right to see this poem as an important source for 9 (A), but cf. Morgan 82, n. 25; see further 13-16 nn. below.

26. 27-43; see nn. below ad loc.

27. See especially 5-10, 19-22, 29-32, 39-42.
1-4. An opening which, despite the obscurity of the first couplet (see 1-2nn. below) quickly establishes the basic theme of the lines which follow — Ovid's complaint of Cupid's harassment.

1. If Ovid really did write, as the majority of the MSS affirm and the majority of editors accept, o numquam pro me satis indignate Cupido, 'O Cupid, you who have never been indignant enough on my behalf' or '... who have never been ready enough to take up the cudgels for me', we should have to assume, I suppose, that he was complaining of Cupid's failure to take his part in the war of love. But though this is not unreasonable in itself, it seems hardly the kind of grievance likely to be aired by a man who would have us believe that he now simply wants to quit love altogether (see Goold, Amat. Crit. 35-6, J.B. Hall, PACA 13 (1975), 11-12). It is difficult, therefore, to avoid the conclusion that the vulgate text is corrupt. A few of the rec. give per me for pro me, and S. Mariotti has consequently suggested that indignate may have passive significance here, with per me doing duty for a me, (see Munari's apparatus), but, attractive though this suggestion is in itself, I have been able to find no parallels to support it. Resort to conjecture thus seems inescapable.

Madvig (Adversaria Critica II, 68-9) adopted Burman's pro re for pro me and suggested indignande for indignate. Goold gives this suggestion his imprimatur and translates
'O Cupid, you whom no words could ever adequately revile to do justice to the facts' (Amat. Crit. 36). *Indignande* is certainly persuasive; in the context of the whole poem it seems appropriate that 'indignation' should be directed at, rather than felt by, Cupid, and confusion between -andus and -atus is common enough (see apparatus for 7. 23 and Brink on Hor. Ars 190). *Pro re*, however, impresses less; Madvig explains 'pro ueritate et rerum grauitate' and Goold, as we have seen, 'to do justice to the facts', but what 'facts'? At this stage in the poem we have no idea at all, and Hall (loc. cit.) is therefore surely right to reject *pro re* as hopelessly obscure (it may be observed that all the examples of *pro re* cited by OLD (s.v. *pro*, 14b) are to be found in passages where context gives ample indication of meaning). Hall himself favours the MS variant *per me* with Madvig's *indignande*, but though *per me* gives tolerable sense within the line (Hall translates 'As far as I am concerned, you can never be hated enough, Cupid'), it is not normally used in *uacuo* like this, but rather in circumstances where it is necessary, or at least desirable, for the speaker to dissociate his own attitude from any which might be held by other people (see e.g. Prop. iii. 6. 42, Pers. 1. 110). My suspicion is that the truth still eludes us in this instance, but I fear that I have no new suggestions to offer.

1-2. o ... / o: Ovid, like other Latin poets, uses o with the vocative rather than the vocative alone, which is
regular in direct address, to produce a variety of tones according to the context; here, for instance, it is one of reproach and indignation (cf. 5. 4n.), at Am. ii.

2. 9-10 *si sapiis, o custos, odium ... mereri / desine,* one of menace, at Am. ii. 12. 6 *huc ades, o cura parte triumphe mea,* one of exuberant joy and at Ars ii. 91 *pater o pater, auferor,* one of pathos. See Fordyce on Catul. 46. 9.

For the hiatus in line 2 cf. Am. iii. 1. 16 o argumenti lente poeta tui and see Platnauer 57.

2. desidiose: there is no evidence to suggest that *desidiose* may ever mean anything other than simply 'idle' (see e.g. Am. i. 9. 46 *qui nolet fieri desidiosus, amet,* and further ThLL 5. i. 712. 41ff.), and yet it is difficult to see how this epithet could possibly be applicable to Cupid here in the light of lines 3ff. (*quid me ... laedis ...?*); far from being idle, the god of love would appear to be distinctly hyperactive! J.B. Hall (PACA 13 (1975), 11-12) is the only scholar who has seen fit to draw attention to the utter inappropriateness of *desidiose* (though the gratuitous translations of Bornecque ('établi à demeure') and Munari ('che abiti perennemente'), which seem aimed at reproducing the sentiment of Prop. ii. 12. 15 *eulolat heu nostro quotiam de pectore nusquam,* would seem to betray some awareness of the difficulty in giving the adjective its normal meaning); no doubt the incongruity has passed
largely unnoticed because the notion of Cupid being 'idle' accords well enough with line 1 as read and construed by most editors (see n. above ad loc.). Either, then, Ovid himself had his ideas hopelessly confused (and certainly his thinking in this poem is not as clear as it might be; see introduction above p. 378, 7-8, 17-18nn. below), or desidiose, the reading of all the MSS, is corrupt.

Hall's solution (loc. cit.) is to emend to seditiose, 'the mot juste for one who stirs up insurrection in a military camp and doubly applicable when the guilty party is the general himself'. Seditiosus, however (which is not, incidentally, attested in any of the Augustan poets), is normally used of one who stirs up sedition against someone else (see e.g. Tac. Ann. i. 44 seditiosissimum quemque, i.e. the ringleaders of the rebellion in the Roman army under Caecina in A.D. 14), and I need to be convinced that it could be used of a person stirring up rebellion against himself, as would be the case with Cupid here. But Hall's suggestion is by no means unpersuasive, and it may well be right.

puer: the portrayal of Love as a child is a development of Hellenistic art and literature (cf. Mel. AP v. 176.
1-3 τι δὲ τὸ πλέον ἢν πάλιν εἰπω / καὶ πάλιν οἱμώζων πολλάκι, 'ὅεινος Ἐρωτ'; ἢ γαρ ὃ παῖς γελᾷ and especially A.R. iii. illff., and for iconographical representations see Daremberg and Saglio II. 1600-1601, figs. 2160-62,
1604, fig. 2174); in the archaic and classical Greek periods "Eρως is a more fearsome figure representing the praeval force of physical desire (see in general W. Strobel, *Eros. Versuch einer Geschichte seiner bildlichen Darstellung von ihren Anfangen bis zum Beginn des Hellenismus* (Diss. Erlangen 1952). The most important appearance of the child Cupid in Latin literature is at Verg. A. i. 657ff.

3-4. *Quid me qui miles numquam tua signa reliqui / laedis?:* for the *signa* of Cupid see 3. 10n. and for the military image as a whole, introduction above p. 376.

3-4. *quid ... / ... in castris uulneror ipse meis:* 'Why am I wounded in my own camp?' For the formulaic *ipse meis* see 6. 55n. (*tuis*, given by most of the recc. will have come from *tua* in line 3). Two metaphorical ideas seem to have been conflated here: (i) 'Why am I wounded by my own side?' - a simple military image which could be used in any context (ii) 'Why am I, a faithful soldier of love, wounded in Cupid's camp?' - a continuation of the *militia amoris* figure used in line 3 (for Cupid's camp, cf. Am. i. 2. 32 *castris quidquid Amoris obest*, 9. 1 habet sua castra Cupido, Ars iii. 559 *castris nunc primum notus Amoris*, and for *militia amoris* in general, introduction above, p. 376).
5. A reiteration of the sentiment of lines 3-4.

fax ... arcus: Cupid's conventional weapons; cf. Am.

iii. 9. 7-8 ecce puer Veneris fert euersamque pharetrem / et fractos arcus et sine luce facem, Tib. ii. 6. 15-16

acer Amor, fractas utinam tua tela sagittas, / si licet

extinctas aspiciamque faces! The bow and arrows of Love

are first mentioned by Euripides (IA 548-9 διδυμ' Ἡρως

δ χρυσοκόμμας / τόξ' ἐντείνεται χαρίτων but they became established

as the standard accoutrements of Ἡρως in Hellenistic

literature (see e.g. A.R. iii. 278-9 ὥμα δ' ὑπὸ φλιήν

προδόμῳ ἐν τόξα τανύσσας / ἱσοδήμη ἀβλήτα πολύστονον

ἐξέλετ' ἰδόν, Mel. AP v. 177. 3-4 ἐστὶ δ' δ παῖς γλυκύδακρυς,

ἀείλαλος, ὑμύς, ἄθαμβης / σιμᾶ γελῶν, πτερύεις νυώτα,

φαρετροφόρος), and the torch seems to have been added to

Love's armoury by Moschus (1. 22-3 πάντα μὲν ἄγρια ταῦτα·

πολὺ πλέον ἄ δαίς αὐτῷ/ ἐκείνα τὸν χιλιον

αὐτὸν ἀναήσει; δαίς in 22 is Wilamowitz's conjecture);

see further Spies, op. cit. Ch. 2.

Here the ravages of the fax and arcus of Cupid are

thought of as separate afflications (cf. Ars i. 23 quo

me fixit Amor, quo me violentius ussit), although sometimes

the shafts themselves set the victim aflame (see e.g. A.R.

iii. 286-7 βῆλος δ' ἐνδαιείτο κοῦρη / νέρθεν ὑπὸ κραδίᾳ,

Mel. AP v. 180. 1-2 τῷ ξένον, εἰ ἑρωτολογῶ: Ἡρως τὰ

πυρίνουα τόξα / βάλλει); the wounds and fires of love

(for the latter see 1. 8n.), however, often go hand in
hand (see e.g. Am. i. 1. 25-6, ii. 1. 7-8, Verg. A. iv. 1-2 (with Pease's note), Leon. AP v. 188).

6. 'There would have been greater glory in conquering those who put up a fight.' Cf. Am. i. 2. 22 nec tibi laus armis uictus inermis ero. Ovid varies slightly a sentiment found in Hellenistic epigram and in Tibullus; see Alc. Mess. AP v. 10. 3-4 τί πλέον, εἰ τε ὁδῷ καταφλέγει; ὃ τί τὸ σεμνὸν / δημός αὐτ' ἐκήθι αὐλον ἔχει κεφαλῆς, Tib. i. 6. 3-4 quid tibi, saeue, rei mecum est? an gloria magna est / insidias homini composituisse deum?

erat: the indicative with potential force here ('would have been') is analogous to that used with words expressing fitness or propriety (e.g. iustum, idoneum, satis, melius, longum); see Hofmann-Szantyr 566, Kühner-Stegmann II. i. 171. Cf. 24n. below tempus erat.

7-8. Achilles' healing of Telephus, after having struck him down in battle, by applying to his wound the rust of the spear with which he had inflicted it (for the story see Roscher, Lexicon V. 284-5), is frequently cited to illustrate the belief that a person who has done some particular damage is in an excellent position to undo it; cf. especially Rem. 43ff. discite sanari per quem didicitis amare; / una manus uobis uulnus opemque feret / ... uulnus in Herculeo quae quondam fecerat hoste, / uulneris auxilium Pelias hasta tuit, and for further
examples see Nisbet-Hubbard on Hor. Carm. i. 13. 1, Otto, Sprichwörter 23. Here the exemplum is a trifle inapposite, for Ovid is not asking Cupid actively to heal him, but merely to cease attacking him (cf. 2. 45-6n).

7. quid?: 'Yes, ...'; the interrogative quid standing alone and followed by another question is colloquial and common in comic dialogue, Cicero's letters and Petronius (see Hofmann, Lateinische Umgangssprache 67) and it lends a touch of spontaneity to Ovid's remonstrances (cf. Am. i. 7. 7, iii. 6. 29, Tr. ii. 385, Met. xv. 285, 308). Only Ovid among the Augustan poets is keen to admit the expression (though Propertius uses it once at ii. 8. 21).

Haemonius ... heros: Achilles; for the epithet see l. 32n.

8. confossum: there was some reluctance amongst the older editors to accept PSYc's confossum. Marius amazingly supported cum petiit ('longe melior est uetus lectio'), an obvious interpolation, and Burman inclined towards confessum, 'having admitted defeat'. But confodire, though a fairly rare verb, is not entirely absent from Latin poetry (there is one other occurrence of it in Ovid (Met. v. 176; see Bömer's note ad loc.), two in Silius and one each in Vergil, Lucan, Valerius Flaccus, Seneca (tragedies) and Manilius), and confessum, 'pierced through', fits the context perfectly here. (For compounds in con- see 7.18n.).
9-10. Ovid continues to pile up the clichés in the attempt to persuade Cupid of the futility of his attack upon him. In the hexameter (9) he repeats the essence of an epigram by Callimachus (AP xii. 102):

\[
\text{‘Ωγρευνής, Ἐπίκυδες, ἔν ὀφρεσὶ πάντα λαγών δίφη, καὶ πᾶσης ἱχνια δορκαλίδος, ἵνα ἴδῃς ἄλλης κεκρυμένος: ἂν δὲ τις ἐκη ὁ τῆς, τόδε μέραλται θηρίου, ἄρι πλατεῖν. χοῦνις ἔρως τοιοῦτος ὅ τι μὲν φεύγοντα διώκειν οὔδε τὰ δ’ ἐν μέσοις νείμενα παρπέταται.}
\[
\]

Horace had already produced a Latin version of Callimachus's words at S. i. 2. 105-8:

\[
'\text{leporem uenator ut alta in niue sectetur, positum sic tangere nolit'}\]
cantat, et apponit 'meus est amor huic similis; nam transuolat in medio posita et fugientia captat' and Ovid himself turns the idea more sententiously at Am. ii. 19. 36 quod sequitur fugio; quod fugit ipse sequor (cf. Ars i. 717 quod refugit, multae cupiunt; odere quod instat, and see further Otto, Sprichwörter 81).

The pentameter (10) tacks on a proverbial notion which first appears in Hesiod (fr. 61): νήπιος, δι τά ἔτοιμα λιπὼν ἄνετοιμα διώκει; cf. Plin. Ep. viii. 20. 1 ad quae noscenda iter ingredi, transmittere mare solemus, ea sub oculis posita negligimus, seu quia ita natura comparatum, ut proximorum incuriosi longinquaque sectemur, seu quod omnium rerum cupidó languescit, cum facilis occasio, seu quod differimus tamquam saepe uisuri, quod datur uidere quotiens uelis cernere.

10. et: for the postponement of the connective see 10. 36n.
11-12. Ovid takes up the military metaphor again after straying into another sphere of imagery in line 7-10.

11. populus: a word whose meaning Ovid seems to have broadened. He is the first as far as I can see, to use it with the sense 'a group of people', i.e. = turba (see 2. 30n.); cf. Ars iii. 518 nos, hilarem populum, femina laeta capit, Met. xi. 633-5 pater e populo natorum mille suorum / excitat.../ Morpheia, xii. 499 populus superamur ab uno (afterwards it is so employed by Seneca (Ben. vi. 34. 1), Statius (Theb. ii. 28), Pliny (Ep. ix. 39, 2) and Apuleius (Met. ii. 8)). And only he uses it (at 54 below) to denote members of opposite sexes: ambobus populis sic uenerandus eris.

deditus: 'devoted to'; cf. Tib. i. 2. 97-8 at mihi parce, Venus: semper tibi dedita seruit / mens mea, and for further examples see ThLL 5. i. 267. 73ff.

12. pigra ... manus: the adjective is proleptic: 'your hand is slow to act'.

reluctanti cessat in hoste: 'is remiss in the case of an enemy who resists'. A legal metaphor is now added to the military imagery and exempla from the fields of medicine and hunting in the previous lines (see 3-4, 7-8, 9nn. above). Cessare in + ablative is the juristic expression
for 'to fail to take the necessary action' in any
given circumstances; see e.g. Scaev. dig. xl. 7. 40. 8
si in exactione nominum cessauerint, Paul. dig. iv. 4. 38
cuius tutores in solutione cessauerunt and cf. Berger,
Encyclopaedic Dictionary s.v. For Ovid's use of legalistic
language in general see 4. 1-4n.

13-18. Ovid now turns away from the injustice of attacking an
ally to argue instead the futility of attacking a man
already worn down by continual assault rather than
attempting fresh conquests.

medullis?

14. ossa mihi nuda reliquit amor: the elegiac lover was
traditionally emaciated; cf. Am. i. 6. 5 longus amor ...
corpus tenuavit, Ars i. 733 arguat et macies animum,
and see also Theoc. 2. 89-90 αὐτὰ δὲ λοιμὰ / διότι Εὐ
ης καὶ δέρμα (for other physical symptoms brought on by
love see Hor. Carm. i. 13. 3-8 with Nisbet-Hubbard's notes).

All editors before Kenney read relinquuit (thus PSV_b,
probably from 9 above), but the perfect reliquit, as given
by Yw, is clearly required, for Ovid's whole point is
that love (amor and not Amor, as printed by Kenney,
since Amor presumably = Cupido, who is the addressee of
this poem - but cf. 23n. below) has already reduced him
to a skeleton, and to attack bare bones is just a waste of good arrows!

15-16. A couplet obviously based on a well-worn sentiment (cf. Mel. AP v. 179. 9-10 ἀλλ' ἔτι, δυσνίκητε, λαβών δ' ἐπὶ κοῦφα πέδιλα / ἐκπέτασον ταχύνας εἰς ἐνέρους πτέρυγας, Prop. ii. 12. 18-19 si pudor est, alic traice tela, puer/ intactos isto satius temptare ueneno, Arch. AP v. 98, Maced. AP v. 224), but one which shows Ovid giving the familiar concept of militia amoris a new dimension, for in suggesting how Cupid may win not merely glory but a triumphus (16), he audaciously makes fun of a Roman military and political institution which always commanded awe and respect, but which was particularly venerated by Augustus (see Aug. Anc. 4, C. Barini, Triumphalia (Torino 1952), 13-26, K. Galinsky, 'The Triumph Theme in the Augustan Elegy', WS 82 (1969), 75-107, especially 76-7). His pièce de résistance along these lines, however, is Am. i. 2, where he actually depicts Cupid as a triumphator enjoying all the pomp and circumstance of a triumphal procession; see further Galinsky, art. cit. 91ff., and for Ovid's irreverent attitude towards Augustan ideals, introduction to 1 above, p. 50, n. 29. Cf. 17-18n. below.

15. A highly artistic line: the two parallel clauses are balanced by anaphora (tot sine amore ..., tot ... sine amore) and the verb, which does duty for both and must
be understood ἀπὸ κοινοῦ with the first, is tucked away in the middle of the line so that the two contrasting words uiri and puellae each stand at the end of one half of the verse. Cf. 10. 3, 5-6, 8nn.

16. hinc ... triumphus eat: 'let this be the source of a triumph'; for the expression cf. Prop. i. 7. 10 hinc cupio nomen carminis ire mei.

17-18. Bentley wished to delete this couplet, which seems to draw a most incongruous parallel between the potential conquests of Cupid and the world-wide empire already won by Rome. But the incongruity is without doubt quite deliberate; Ovid, exemplis in paruis grandibus usus, slyly mocks the official commitment of the Augustan régime to overseas expansion and gloria militaris in general (see e.g. Aug. Anc. 3, 26-33). Extremely daring too is the use of 'thatched huts' (stramineis ... casis, 18) to symbolize Rome's political insignificance in her early days, for the 'thatched huts' which Ovid's Augustan readers would have immediately thought of would be the pair which stood one on the Palatine and one on the Capitoline, the former said to be the house of Romulus and the latter a replica of it, and both of them objects of great veneration (see D.H. i. 79, Plu. Rom. 20).

It seems probable, in view of the similarity in phraseology, that Ovid intended to parody Propertius's use of the
'thatched hut' to symbolize (much more acceptably in official eyes) the laudable simplicity of primitive Rome (atque utinam Romae nemo esset diues, et ipse / straminea posset dux habitare casa (ii. 16. 19-20); see Rothstein's note ad loc. and also Morgan 30-31).

(I should not wish to put the couplet in parenthesis as Kenney does, for it seems to me to be not merely an afterthought, but an integral part of Ovid's argument: 'You should try new territory, Cupid, if you want to win glory for yourself (15-16); take Rome, now - there's a splendid example of what venturing further afield can do' (17-18).)

17. promosset: for the apt sense of promouere and the syncopated form see Kenney, Notes 61 (to Kenney's remark that promosset 'has P on its side' we may now, of course, add that it is actually transmitted by Y).

19-24. Ovid's final point in his attempt to show the unfairness of Cupid's renewed assault upon him is that, having served his term in the ranks of love, he should have been due for retirement instead of finding himself called up for new campaigns. He is not the first to anticipate his retirement as a lover at the end of a long career, nor to step back from the brink (see 9 (E) below) when faced with this very prospect (cf. Hor. Carm. iii. 26), but his conception of it in terms of a military discharge from the service of Cupid is a bold stroke of originality
on his part; see introduction above pp. 376-7.

19-22. Four standard examples (Ovid uses them again at Tr. iv. 8. 17-24) of people and things which enjoy peaceful retirement - a soldier (19), a racehorse (20), a ship (21) and a gladiator (22). The florilegia and some of the rec. transpose line 22 with line 20, presumably either because their scribes mistakenly believed line 22, like line 19, to refer to a soldier's retirement (see 22n. below rudis) or, if they did realize that it in fact refers to a gladiator's release from the dangers of the arena, because they simply thought it fitted better after line 19. But the reason for the order of Ovid's exempla is, as Marius perceived, to be found in Prop. ii. 25. 5-10:

miles depositis annosus secubat armis,
grandaeuique negant ducere aratra boues,
putfas et in uacua requiescit nauis harena,
et uetus in templo bellica parma uacat:
at me ab amore tuo dedueet nulla senectus,
siue ego Tithonus siue ego Nestor ero.

There Propertius uses exactly the same exempla in exactly the same order, and Ovid is deliberately imitating him here, but whereas Propertius used the exempla to illustrate what he did not want (i.e. to retire from love), Ovid of course uses them to illustrate what he does want, which is precisely the opposite - or so it seems until we reach line 25 below, the beginning of poem 9 (B). (I find it rather hard to accept Morgan's suggestion (82-3) that Ovid's use in arguing in favour of retirement from love of the exempla which Propertius used in arguing
against it, is expressly intended as a hint of Ovid's change of heart which is immediately to follow.

Stylistically, these lines are distinctly more highly wrought than the rest of the poem (this is not unusual in passages of exempla; cf. 10. 31-4n.). They contain elements of high-flown diction (fessus, 19, pinum, 21, (see nn. ad locc.), and exhibit a considerable degree of conscious artistry in manipulation of word-order (notice deducitur towards the end of line 19 balanced by mittitur, a verb of identical form, at the beginning of line 20, and the near-'golden' lines, 21 and 22 (cf. 5. 40n.)).

19. fessus: the only appearance of this word in the Amores, whilst its more colloquial synonym lassus (see Axelson, Unpoetische Wörter 29-30) appears nine times; cf. 19-22n. above.

in acceptos ... deducitur agros: 'is settled in the land allotted to him.' Deducere is the technical term used of 'settling' veterans in colonies (the distribution of land to discharged soldiers was an old-established practice in the Roman army; see Brunt, Italian Manpower 294ff.); cf. Cic. Phil. 5. 3 milites ueteranos, qui cum ab Antonio in colonias essent deducti, CIL ix. 4682 VETERANO DEDVCTO AB DIVO VESP REATE (see further ThLL 5. i. 273. 54ff.). It is tempting to suggest, knowing that Augustus looked upon his own settlement of soldiers as one of the greatest achievements of his reign (see Anc. 16 (Ehrenberg and Jones)
Ea estertium circiter sexsiens milliens fuit, quam pro Italici praedis numerai, et circean bis miles et sescentiens, quod pro agris provincialibus solui. Id primus et solus omnium, qui eduxerunt colonias militum in Italia aut in provincis, ad memoriam aetatis meae feci; cf. Brunt, op. cit. 332ff.), that Ovid's couching of his exemplum here in almost official language is to be seen as a sly 'dig' at the much-vaunted imperial munificence.

20. Whether or not the Romans did put their old racehorses out to pasture we do not know, but it seems not unlikely, judging from the appeal which this humane notion seems to have had for the poets; cf. Tr. iv. 8. 19-20 ne cadat et multas palmas in honestet adepus, / languidus in pratis gramina carpit equus, Enn. Ann. 374-5 (Vahlen) sicut fortis equus, spatio qui saepe supremo / uicit Olympia, nunc senio confectus quiescit, Hor. Ep. i. 1. 8 'solue senescentem mature sanus equum'.

carcere liber: 'released (for good) from the starting stall'.

21. subductam ... pinum: a striking combination of a technical word with a distinctly poetical one. Subducere is the standard nautical term for hauling a ship out of the water (see e.g. Liv. xlv. 42. 12 naues remiae ... in Campo Martio subductae sunt, Caes. Gal. iv. 29. 2, Pl. Cas.
557, and for the process, Nisbet-Hubbard on Hor. Carm. i. 4. 2) and pinus a metonym for nauis, generally used in highly wrought and decorative passages (see 19-22n. above and cf. Am. ii. 11. 2, Met. ii. 185 (with Bömer's note)). Ovid's choice of pinus here, however, may be due in part to a desire to avoid the jingle which would result from the juxtaposition of nauem and naualia (cf. the similar use of puppis rather than nauis at Tr. iv. 8. 17 in cauladaucuntur quassae naualia puppes, whence, perhaps, the variant puppetim which is given by some later MSS in our passage).

celant: perhaps 'shelter' rather than 'hide', since it is the comparative safety of the dry dock which Ovid has in mind. The expression is grandiose; cf. Verg. A. vi. 442-4 hic quos durus amor crudeli tabe peredit / secreti celant calles et myrtea circum / silua tegit.

naualia: Rome had dockyards situated on the left bank of the Tiber; see RE 16. 2. 1888-9.

22. tuta ... rudis: the receiving of the rudis, the wooden sword given to gladiators at the end of their career (see RE 1. A. 1. 1179-80), often symbolizes in poetry release from any kind of toilsome duty; cf. Tr. iv. 8. 24 me quoque donari iam rude tempus erat, Hor. Ep. i. 1. 2-3 spectatum satis et donatum iam rude quaeris, / Maecenas, iterum antiquo me includere ludo, Juv. 7. 171, Mart. iii. 36. 10.
23-4. Kenney (Notes 61) explains sub amore puellae as an example of Ovid 'personifying and not personifying a word at the same time'; we are to understand, he claims, both 'under Cupid as general' (sub amore) and 'led by love of my mistress' (sub amore puellae). Certainly Ovid is fond of 'double-meanings' (cf. 1. 15, 17, 3. 1, 5, 7-8, 11-12, 8. 24nn.), but normally both meanings are to be extracted from precisely the same words (this is true of praeceptor Amoris (Ars i. 17), the parallel cited by Kenney), and I doubt very much whether Ovid would have meant us to isolate one particular part of the phrase in order to extract from it a meaning different from that of the whole phrase. There is to my mind no escaping the fact that puellae is a violent and unhappy διποσόδοκητον; as Goold points out (Amat. Crit. 36-7), Ovid has built up a picture of himself as a soldier under the standards of Cupid (i.e. Amor; see especially line 3), not of any puella (cf. Am. i. 9. 43-4, where the puella does indeed seem to have her own castra - though Kenney (Notes 61 and in the apparatus to his edition) thinks otherwise), and certainly not of amor puellae - a very strange standard indeed!

Burman, Bentley and Markland all attempted to emend by inserting a comma after amore (or better here Amore (cf. 14n. above), since Cupid (= Amor), the addressee, has now faded far enough into the background
to allow a reference to him in the third person) and replacing puellae with an ablative dependent on defunctum in 24 (see apparatus; why Lee favours Burman’s puella as vocative, something Burman flirted with only as an afterthought, I cannot think, for it is exceedingly ugly). Goold (Amat. Crit. 37) nails his colours firmly to Bentley’s mast, but for palaeographical reasons modifies Bentley’s conjecture periclis to periculo: ‘it is high time to quit a career of peril’. This, I will acknowledge, is the best of the conjectures offered, but I cannot help feeling that Goold’s appeal to palaeography is misguided as well as unconvincing; for if a scribe copying Am. ii. 2. 31 could write honores for inanes through accidentally glancing at the end of line 27 before (see n. ad loc.), it seems even more likely that one whose eye wandered from amore here to amore in the identical position in line 15 above simply wrote puellae (from line 15) for whatever word stood in the same position here in line 23; thus it follows that the transmitted puellae may bear no resemblance at all to the correct reading. It seems probable to me that what has been lost is a word qualifying Amore by pointing to his generalship (cf. Liv. xxi. 4. 10 sub Hasdrubale imperatore meruit) – possibly a noun such as tyranno, or a participle such as iubente.

It should perhaps be said in conclusion that whilst defunci does often take an ablative (Goold supplies examples at Amat. Crit. 36), the perfect participle is used absolutely often enough either with the sense ‘having done
one's duty' (e.g. Verg. A. ix. 98 ubi defunctae (carinae) finem ... tenebunt) or (and this is the more common of the two) 'dead' (e.g. Am. i. 8. 108 ut mea defunctae molliter ossa cubent, Plin. Nat. ix. 170 defuncto illo ueniere pisces, Tac. Ann. xv. 23 defuncta infante); obviously the first of these meanings is the one which seems immediately appropriate here, but almost certainly Ovid meant to suggest the second too (see n. below). Némethy claims that defunctum in the present context is the equivalent of emeritum, 'having been discharged from military service' (cf. Aug. Anc. 16 (Ehrenberg and Jones) milit(i)bus, quos emeriteis stipendis in sua municipi(a dedux)i); such a sense would obviously be excellent here, but I have not been able to find anything to authorize it, unless one may count the frequent occurrences of militia(m) (uel sim.) fungi = 'to do military service' (e.g. Nep. Dat. i. 2 militare munus fungens, Tac. Ann. ii. 36 ea militia fungebantur, (figuratively) Sen. Ep. 93. 4 functum omnibus uitate humanae stipendiis), which might suggest that militia(m) could possibly be understood with defunctum in the kind of context that we have here.

24. 'It is high time (for me) to retire and live in peace.' Ovid's words not only provide a fitting summary of his feelings in poem 9 (A), but also the cue for poem 9 (B), since defunctum placide uiuere suggests as well as 'to live
peacefully having retired', the paradox 'to live peacefully having died' (see n. above), and a life without love, we soon discover, is in Ovid's eyes a 'living death': see 9 (B). 41-2n. below and cf. 10. 15n.

placide: the word has distinct associations with the eternal peace of death; cf. Tib. ii. 4. 49-50 placide ... quiescas, / terraque securae sit super ossa leuis, CLE 541. 12 hic ego sepultus iaceo placidusque quiesco; see n. above.

tempus erat: 'it would have been time' (sc. if things had been fair); for the use of the indicative with potential force in expressions such as longum, infinitum, tempus est / erat cf. 6n. above.
IX (B)

See introduction above pp. 372-3.

25-6. Ovid affirms his devotion to the life of love with an adaptation of a motif apparently taken straight from Horace S. i. 1. 15-19:

\[ \text{si quis deus 'en ego' dicat,} \\
\text{ 'iam faciam, quod uultis: eris tu, qui modo miles,} \\
\text{ mercator; tu, consultus modo, rusticus: hinc uos,} \\
\text{ uos hinc mutatis discedite partibus: eia!} \\
\text{ quid statis?' nolint.} \]

Cf. S. ii. 7. 22-4 laudas/fortunam et mores antiquae plebis, et idem / si quis ad illa deus subito te agat, usque recuses.

DuQuesnay (loc. cit.) reasonably suggests that Ovid may have used the topos with the specific intention of ridiculing the standard figure of the elegiac lover 'ever wavering between acceptance and rejection of love' just as Horace and others writing in a moralizing vein (see N. Rudd, The Satires of Horace (Cambridge 1966), 20-21) ridicule the constant discontent with one's lot which is a characteristic of human nature.

25. 'Vive' ... 'posito' ... 'amore': Ovid is extremely fond of dividing short pieces of direct speech into three or more fragments; cf. Am. i. 1. 24 'quod'que'canas, uates,'accipe' dixit 'opus', Ars iii. 697-8 'quae'que 'meos releues aestus,' cantare solebat / 'accipienda sinu, mobilis aura, ueni.'

Tr. iv. 2. 51-2, Pont. i. 6. 43-4; numerous examples from the Metamorphoses are collected by J. Marouzeau, Ovidiana 103-5.
posito ... amore: for the expression cf. Prop. i. 9. 8
utinam posito dicar amore rudis and see 1. 6n. tactus amore.

26. deprecer: 'I should beg for mercy' (for the expression
cf. Verg. A. xii. 931 merui nec deprecor); normally, of
course, we find the elegiac lover begging mercy from a god
who inflicts love upon him rather than one who will relieve
him of it (see e.g. Am. i. 2. 21 nil opus est bello: ueniam
pacemque rogamus).

usque adeo dulce puella malum est: 'Women are such sweet
hell' (Lee). The oxymoron sets forth an ancient paradox;
cf. Sapph. fr. 238 (Page) ἔρως ... /γυλυκόπυκρον ἀμαχάνον
δροτετον, Mel. AP v. 163. 3-4 ἀδὲ γε μηνδεῖς ὡτὶ καὶ γυλυκῷ
καὶ ὤσιοποιητὸν, / πυκρὸν ἀεὶ κραδία, κέντρον ἔρωτος ἔχει,
177. 3 ὁ παῖς γυλυκούρως, Catul. 68. 18 (dea) quae dulcem
curis miscet amaritiem (with Kroll's note for further examples).

27-34. Ovid explains that he is quite unable to part company with
love altogether; just when he thinks himself free of it,

27. cum bene pertaesum est: a strong expression with the
intensifying prefix per- reinforced by bene = valde, uelmente:
'when I have become thoroughly sick and tired'. (cf. Pl.
St. 753 ei mihi! bene dispereo where the prefix dis- also
has intensifying force). Pertaedet, (of which only the
passive form appears in the perfect tense), along with many
other compounds in per- (for which Ovid shows a distinct
liking; see 7. 24n.), has been classed as a colloquialism (see E. Wöfflin, Ausgewählte Schriften (Leipzig 1933), 124); it does in fact occur in elevated poetry (see e.g. Verg. A. iv. 18, v. 714, Sil. ii. 595) and in the artistic prose of Sallust, Livy and Tacitus, but Ovid's use of it here without the usual accusative of the person or genitive of the thing involved (cf. Liv. iii. 67. 7 decemuirorum uos pertaesum est) is suggestive of the casual manner of everyday speech. The intensifying bene is certainly colloquial (see Hofmann, Lateinische Umgangssprache 74).

27. animoque relanguit ardor: cf. Am. i. 10. 9 nunc timor omnis abest animique resanuit error (resanuit PY, Heinsii Arondelianus: reuanuit S<; euanuit Y< error PSY<; ardor ζ). The MS readings give clear evidence of a certain amount of scribal tinkering with each of these passages as a result of the other being remembered. Heinsius rightly rejects resanuit given by PY in our passage as 'hoc loco ... minus aptum': at Am. i. 10. 9 Ovid thinks of his passion as a foolish one (animi error) from which he has fortunately recovered- hence resanuit- but here as a constantly smouldering one (ardor) which has died down only temporarily- hence relanguit, the reading of Heinsius's 'Arondelianus' (its provenance must be regarded as uncertain). Knoche (Gnomon 8 (1932), 523) compares Sen. Dial. v. 12. 4 ut ... primus eius fervor relanguescat and Munari, Claud. DRP i. 68 animusque relanguit atrox.

Heinsius in fact took P's original reading to be
relanguit ('Animoque relanguit ardor Puteaneus a manu prima. sed emendatum resanuit'), but both Kenney and Munari (SIFC 32 (1948), 124) see it as resanuit. Possibly a read resannuit (thus Y), in which case the subsequent erasure of the superfluous n (struck out by Y) would account for the reading of P (let may be assumed to have taken the barbarous reuanuit from some B source). Animique, of course, will have come in for the local ablative animoque after the corruption of relanguit.

For ardor of the passion of love cf. 1. 8n. flamma.

28. A picturesque portrayal of the situation of one who is the victim of a driving passion, turbo/turben meaning a 'whirl-wind', 'spinning top' or anything with a rapid spiralling motion. Ovid's image clearly owes something to Tib. i. 5. 3 namque agor ut per plana citus sola uerbere turben, but our poet dispenses with the simile and places the turbo within his own tortured mind.

29-32. An artistically engineered pair of exempla: note the anaphora ut ... ut at the beginning of each hexameter and the framing of the whole passage with ut rapit in praeceps in 29 and in alta rapit in 32. cf. 9 (A). 19-22n. above.

29-30. A thoroughly Roman simile; cf. Verg. G. i. 512-14 ut ... quadrigae /addunt in spatia, et frustra retinacula tendens/ fertur equis auriga neque audit currus habenas, and see further Washietl, De similitudinibus 43, 140-41. Ovid uses the same image at Tr. i. 4. 13-16 ut ... parum ualidus non
proficientia rector /ceruicis rigidae frena remittit equo,/sic non quo uoluit, sed quo rapit impetus undae,/aurigam uideo uela dedisse rati.

29. spumantia: a stock epithet of frena; cf. Verg. A. iv. 135
stat sonipes ac frena ferox spumantia mandit (Pease collects
further examples ad loc.).

30. retentantem: cf. Ars ii. 433-4 aspice, ut ... rector /
... admissos arte retentet equos.

durior oris: 'somewhat hard of mouth', i.e. self-willed;
The genitive is perhaps analogous to that used after
adjectives such as audax to denote nature or disposition; see
e.g. Stat. Silv. iii. 2. 64 audax ingenii. The extension
of the use of the genitive with adjectives is a development
of Augustan poetry; see Kühner-Stegmann II. i. 443-6.

31-2. The simile of the ship at the mercy of a capricious wind
may have been directly suggested to Ovid by the previous
one of the horse out of control (29-30), since the ship and
the horse or chariot are regularly compared with each other
in ancient poetry; see e.g. Tr. i. 4. 13-16 (supra cit.
(29-30n.)) with Luck's note for further examples. But the
use of nautical imagery in description of the vicissitudes
of love is generally very common (see 10. 9n.) and the ship
coming into port a favourite symbol of the lover's salvation
(cf. Rem. 609-10 praestiterat iuuenis, quidquid mea Musa
iubebat, / inque suae portu paene salutis erat, Prop. iii.
24. 15-16 ecce coronatae portum tetigere carinae, / traiectae
Syrtes, ancora iacta mihi est; for examples of the image in other contexts see Otto, Sprichwörter 285). For Ovid's general liking for sailing imagery see Washietl, De similitudinibus 176, E. de Saint Denis, Le rôle de la mer dans la poésie latine (Paris 1935), 323-83.

31. prensa tellure: a few of the recc. give pressa; 'utrumque quidem recte dicitur', observes Burman, 'sed diversa significacione: pressa enim tellus est, cui iam insistitur ... sed prehenditur ab appellentibus nautis, cum prope tangunt manibus, et funem religandae naui possunt inicere'. Prensa, with its more technically nautical tone, thus seems better here in view of tangentem portus in 32.

31-2. carinam / tangentem portus: cf. Prop. iii. 24. 15 ecce coronatae portum tetigere carinae, Verg. G. i. 303 ceu pressae cum iam portum tetigere carinae. Obviously a stock poetic turn of phrase, but deliberate mockery of Propertius's grandiosity cannot be ruled out here (cf. introduction to 1 above, p. 48, n.23).

33. incerta Cupidinis aura: the notion is that the behaviour of love is as unpredictable as the veering of the wind; cf. E. IA 69 πνοὰὶ Ἀφφωσιῆς Hor. Carm. i. 5. 11-12 (puer) nescius aurae / fallacis, Prop. ii. 12. 8 nostra ... non ullis permanet aura locis (see further Shackleton Bailey, Propertiana 85).

34. purpureus ... Amor: see 1. 38n.
fige, puer: Ovid's words recall Posidipp. AP xii. 45. 1 and Asclepiades AP xii. 166. 5 νοὶ, νοὶ, θάλαττ' ἔρωτες, but neither of those two poets is asking to be attacked by Love for the sheer joy of it, as is Ovid here; Posidippus is defying the ἔρωτες to conquer him, Asclepiades begging them to kill him and have done with it (cf. introduction above, pp. 377-8). Fige here picks up figit at 9 (A). 5 (cf. introduction above, p. 374).

positis nudus ... armis: 'unarmed, having given up all resistance'; for nudus = inermis cf. Lucr. v. 1292 omnia cedebant armatis nuda et inerma, Caes. Gal. i. 25. 4 scutum manu emittere et nudo corpore pugnare. Brandt collects examples of the equivalent Greek use of γυμνός in his note on Ars iii. 5.

nudus tibi praebor: praebere, when used of submitting oneself or one's body to some (often unpleasant) treatment, is generally construed with an accusative denoting the part of the body in question or a reflexive pronoun (see e.g. Ars i. 16 uerberibus iussas praebuit ille manus, Liv. xxiii. 19. 6 nuda corpora ad missilium telorum ictus praebentes, iv. 28. 4 hic praebituri ... uos telis hostium estis indefensi?); Ovid's apparently unique construction here, using a passive form of the verb with personal subject + nominative of the adjective, is probably occasioned largely by the demands of metre.

hic tibi sunt uires: 'Here you can show your strength.'
hic tua dextra facit: 'Here your right hand is effective.'
The variant ualet for facit might be thought worthy of serious consideration, but (i) the use of facit is closely paralleled at Ep. 2. 39 per Venerem nimiumque mihi facientia tela (cf. also Tr. iii. 8. 23 nec caelum nec aquae faciunt), (ii) sunt uires followed by ualet is almost tautologous, and (iii) the corruption of facit to ualet seems much more probable than the corruption of ualet to facit.

There is nothing wrong with the paradosis hic, 'in this quarter'. Heinsius's huc is simply unnecessary, but Luck's hac (RhM n.f. 105 (1962), 351), which is adopted by Goold in his revised edition of Showerman's Loeb, is based on a complete misapprehension: hac facere is an expression used when the speaker wishes to indicate that someone or something is on his side (see e.g. Pl. St. 463 augurium hac facit, Cic. Att. vii. 3. 5 video ... omnis damnatione ignominiaque dignos illac facere) and this is most certainly not what Ovid is saying here.

37. huc: much better than hic (given by a few MSS including P and S) here in view of the verb of motion ueniant. Hic (from 36) is the easiest imaginable error.

38. Cf. Mel. AP v. 198. 5-6 ουκετι σοι φαρέτρη < πτερόεντας οίστους / κρύπτειν, ἐκὼς ἐν ἐμοὶ πάντα γάρ ἐστι βέλη.

praē me: the force of the preposition is comparative (cf. 4. 19n.): 'Your arrows, Cupid, hardly know their own
quiver better than they know me.'

sua: some of the recc. give tua, but sua referring directly to sagittae (37) is undoubtedly 'lectio uenustior' (Marius).

39-50. Ovid points the standard elegiac contrast between the lot of the loveless and his own vie d'amour; cf. 10. 19. 31-8nn., and see introduction above pp. 377-8.


39. infelix: 'poor fool'; for the pitying tone cf. Lucr. v. 1194-5 o genus infelix humanum, talia diuis/cum tribuit facta ...! Verg. A. v. 465 infelix, quae tanta animum dementia cepit?

39-40. tota quicumque quiescere nocte / sustinet: 'who can bear to spend the whole night at rest', Sustinet emphasizes the notion of sleep as something utterly undesirable, and quiescere, being regularly used not only as a synonym for dormire but also specifically with reference to the eternal 'sleep' of death (see e.g. Verg. A. vi. 371 sedibus ut saltem placidis in morte quiescam, ix. 445, Tib. ii. 4. 49, ii. 6. 30), anticipates the sentiments of 41-2 below. Cf. 9 (A). 24n. above.

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41. stulte: an abusive form of address more common in satire and epigram than elegy (see Opelt, *Die lateinische Schimpfwerter* 116-17), but cf. Am. ii. 19. 1-2 si tibi non opus est seruata, stulte, puella, / at mihi fac serues. I cannot take seriously Opelt's suggestion that the usage may have developed from the practice of schoolmasters addressing their less able pupils!

For the brief apostrophe cf. Am. ii. 10. 11 and for Ovid's use of this device in general see Frécaut 135-9.

41. quid est somnus gelidae nisi mortis imago?: the association of sleep and death is an extremely ancient one stemming from the mythological conception of Ψπνος and θανάτος as the twin sons of Night (see Hom. Ili. xiv. 231 Ψπνος ... κασιγνήτῳ θανάτοι and for a collection of literary references and iconographical representations, Roscher, *Lexicon* II. 2846-7; see also Nisbet-Hubbard on Hor. Carm. i. 24. 5). Heinsius compares with Ovid's expression here Cic. Tusc. i. 38. 92 habes somnum imaginem mortis eamque cotidie induis, and Munari notes an interesting imitation of Ovid by Alcuin (91. 3. 4-5) assiduus gelidae somnus est mortis imago / longa quiescendi facient tibi fata sepulchrum.

gelidae: a stock epithet of death; cf. Lucr. iii. 530, Hor. Carm. ii. 8. 11, and see Pease's note on Verg. A. iv. 385 for further examples.

42. Cf. Catul. 5. 5 nox est perpetua una dormienda (with Kroll's note), Mosch. 3. 103-4 ἀνάκοοι ἐν χθονὶ κοίλα / εὔδομες ἑν
quiescendi: see 39n. above.

43-6. Four lines which encapsulate Ovid's idiosyncratic conception of love - an exciting game of which deception (uoces fallacis amicae, 43), quarrelling (iurgia, 45) and rejection (repulsus eam, 46) are just as agreeable a part as the prospect of pleasure (gaudia, 44), endearments (blanditias, 45) and sexual satisfaction (fruar domina, 46); cf. introduction to 5 above, pp. 228-9. Cf. Morgan 37-8.

43. With Ovid's sentiment here contrast Propertius's attitude at ii. 24 (A). 15-16 sed me / fallaci dominae iam pudet esse iocum. For the expression cf. Rem. 687-8 at tu nec uoces (quid enim fallacios illis?) / crede ... pondus habere. amicae: see 1. 17n. and cf. 46n. below domina.

44. gaudia: see 5. 29n.

45. blanditias: see 1. 21n.

iurgia nectat: although Burman presses strongly for the variant quaerat as 'multo elegantior et ad rem accommodator', there is in fact nothing to choose between it and nectat in terms of general sense and propriety; in combination with iurgia both verbs will give the requisite meaning 'let her
pick a quarrel' (for nectere cf. Am. ii. 2. 35 tecum quoque iurgia nectat). It thus seems reasonable in this case to read nectat with the majority of the MSS, including the generally more reliable PSY.

46. fruar: a euphemism for sexual intercourse; cf. Rem. 537 i, fruere usque tua nullo prohibente puella (Pichon collects further references s.v.). Cf. 10. 25n. lateri.

domina: generally a more complimentary term for mistress than amica (line 43 above), but here obviously synonymous with it; see 1. 17n.

repulsus eam: cf. Prop. ii. 4. 1-2 multa prius dominae delicta queraris oportet,/saepe roges aliquid, saepe repulsus eas. The expression conjures up not only the general notion of the lover's rejection, but specifically the picture of the exclusus amator departing in disappointment from his mistress's door (see 1. 22n.).

47-8. Ovid's aforegoing observations on the ups-and-downs of love allow him to introduce the standard elegiac motif of the comparability of love and war (see introduction above, p. 376). Here he does not merely say that the fortunes of both are unpredictable (cf. Am. i. 9. 29 Mars dubius, nec certa Venus), but goes so far as to assert that Mars, the god of war, in being fickle, takes after his stepson (see below), Cupid! Meleager suggests a more natural line of inheritance at AP v. 180. 7-8.

Ovid's mockery of Mars in particular will have been
amusingly shocking for his contemporary readers in view of Augustus's special veneration of that god; in 20 B.C. the Princeps dedicated to Mars Vlor (a title awarded in honour of the victory over Caesar's assassins) a new temple on the Capitol which was to house the recovered Parthian standards previously kept in the aedes of Mars Vlor in the Forum Augustum (cf. Aug. Anc. 12); see Platner and Ashby, Topographical Dictionary 329-30, Nash, Pictorial Dictionary I. 401ff.

privigne ... / ... uitricus: here and at Rem. 27 Ovid designates Mars the stepfather of Cupid, but at Am. i. 2. 24 he assigns the role to Vulcan (see Barsby ad loc.). Both of these gods in turn, as Ares and Hephaistos, appear in Greek myth as the husband of Aphrodite (see Hom. Od. viii. 266-366, Hes. Th. 933-7), who is frequently recognized as the mother of Eros/Cupid (he is already associated with her in Hesiod (see Th. 201), but first positively identified as her son by Sappho fr. 81 (Lobel-Page); cf. Simon. fr. 70. 1 (Page), A.R. iii. 25-6, Verg. A. i. 664, and see further RE 6. 488). Thus, assuming that Cupid was born of some illegitimate love of Aphrodite/Venus, either Mars or Vulcan could, technically, have been his 'stepfather' (Ovid is fond of pointing out curious kinships: Cupid is also said to be a relation of Augustus at Am. i. 2. 51-2 aspice (Cupido), cognati felicia Caesaris arma). Cupid's parentage, however, was an ever-intriguing mystery for the ancients; see e.g. Mel. AP v. 177. 5 πατρὸς ἐ' υψήτ'/φοράειν τίνος, 180. 6 γενέτος ἐ' οὐτὲ τις οὔτε τίνος, and further D. L. Page, Sappho and Alcaeus (Oxford 1955) 271).
uentosior alis: 'flighty' is Lee's felicitous translation of this phrase (literally, 'more fickle than your wings'; for the wings of Cupid see 7.27n.). Ovid caps Prop. ii. 12. 5 idem (i.e. ille qui pinxit Amorem) non frustra uentosas addidit alas, where the double meaning of uentosus, both 'nimble' (see e.g. Fast. iv. 392 prima ... uentosis palma petetur equis) and 'fickle', 'inconstant' (see e.g. Hor. Ep. i. 19. 37 uentosae plebis suffragia) is also exploited.

gaudia: see 5.29n.

ambigua ... fide: 'unreliably'; cf. Tac. Ann. xiii. 34 Armenii ambigua fide utraque arma inuitabant.

dasque negasque: the double -que, fundamentally an epic turn of phrase, is probably intended to give an air of mock solemnity; see E. Fränkel, Plautinisches im Plautus (Berlin 1922), 209-11, Norden on Verg. A. vi. 336.

51-4. Ovid formally invites Cupid to establish a permanent home in his heart; see introduction above, p.374, n. 5.

si ... exaudis, pulchra cum matrè, rogantem: rogantem (a uaria lectio given by p) has been adopted by the vast majority of editors in preference to Cupido (the reading otherwise universally attested), which has been thought to emanate from
Scribal reminiscence of Am. i. 6. 11 risit, ut audirem, tenera cum matre Cupido. Burman's observations, however, should make the editor think twice: 'Audire rogantem magis Latinum puto, quam exaudire, quamuis hoc uerbo omnis hodie infulatorum turba, de precibus ad Deum emissis, quotidie uti consueuerit, et forte a cucullato aliquo Nasoni obstrusum fuerit ... Deesse credebat ille, rogantem, uel precantem, ideoque pro diversa lectione adscripsit.' The construction exaudire aliquem is in fact attested only in late and ecclesiastical Latin (see ThLL 5. ii. 1192. 23-35, 75-80); classical authors use the verb either absolutely (see e.g. Met. iv. 144 exaudi, uultusque attolle iacentes, Sen. Ep. 95. 2 di ... non exaudiumt) or with an acc. rei such as preces or uoces (see e.g. Met. vii. 645 uoces ... hominum exaudire uidebar, and further ThLL 5. ii. 1192. 1-6). What is more, rogantem here, as Goold points out (Amat. Grit. 37), would go most naturally with pulchra cum matre, i.e. rogantem pulchra cum matre rogante.

In short, all seems to suggest that rogantem is nothing more than the gloss of a scribe familiar with the ecclesiastical construction of exaudire and perhaps suspicious of the repetition of Cupido here so soon after its appearance in line 47.

Pulchra cum matre: Venus; see 47-8n. above.

52. A line upon which the majority of commentators are strangely silent, though it exhibits several peculiarities: (i) the uncommon expression regna gerere, (ii) a simple local
ablative, meo pectore, in circumstances where the ablative
with a preposition is more common, (iii) the ἀναξ λεγόμενον
indeserta.

(i) Heinsius advocated reading regna tene (given by a
few late MSS, and no doubt a humanist conjecture). Regna
tenere is certainly well attested in Ovid's work (14 instances
in all), while there are no Ovidian parallels for regna
gerere. But Tib. i. 9. 80 geret (alter puer) in regno regna
superba tuo provides a precedent for it, and gere, as lectio
difficilior, is thus to be preferred here (for the short final
-e ending the pentameter, which some scribes seem to have been
keen to eliminate, see Platnauer 64-5).

(ii) In pectore, in corde etc. are much more common than
the simple ablative in expressions comparable with the
present one throughout Ovid's work; see e.g. line 2 above,
Am. i. 1. 26 uror, et in uacuo pectore regnat Amor, Ep. 17.
90 qui calet in cupidó pectore ... Amor, Rem. 108 et uetus
in capto pectore sedit amor, Tr. i. 5. 6 cum foret in misero
pectore mortis amor. The preposition seems to have been
jettisoned purely for metrical convenience; cf. Rem. 268
longus et inuito pectore sedit Amor.

(iii) Indeserta is an example of one of Ovid's favourite
forms of coinage, i.e. perfect passive participle + the
negative prefix in-; a small selection of examples from a
very long list will suffice for comparison: inattenuatus
(Met. viii. 844), incruentatus (Met. xii. 497), indefletus
(Met. vii. 611), indeploratus (Tr. iii. 3. 46), indestrictus
(Met. xii. 92), indetonsus (Met. 4. 13), indeuitatus (Met.
ii. 605), inexperrectus (Met. xii, 317).
regna: for the 'kingdom' of Cupid, a conception apparently exclusive to Ovid, cf. Am. i. 1. 26 in uacuo pectore regnat Amor, Rem. 24 decent annos mollia regna tuos, Ep. 4. 12. regnat et in dominos ius habet ille deos.

53-4. Morgan (38) points to an interesting and probably intentional contrast here between Propertius's attitude at ii. 4. 17-18 hostis si quis erit nobis, amet ille puellas: / gaudeat in puero, si quis amicus erit and Ovid's here; for all the problems of heterosexual love, Ovid, unlike Propertius, commends it wholeheartedly.

53. uaga: 'flirtatious'; cf. Prop. i. 5. 7 non est illa uagis similis conlata puellis, Thgn. 581 (West) ἐχοίρω δὲ γυναικα περίφρομον.

turba: see 2. 30n.

54. populis: see 9 (A). 11n. above.
Ovid's professed inability to confine himself to one woman has already been encountered in Am. ii. 4. There he claimed to be susceptible to the charms of every kind of girl; here we find him simultaneously in love with a mere two.

Directly addressing a certain Graecinus whom he claims to hold responsible for his current amatory predicament, Ovid begins his poem with a description of the dilemma in which he finds himself as a result of his dual passion (1-14); then, suddenly reflecting that even this is preferable to a life of complete chastity, he proceeds to declare his total commitment to erotic activity, be it with one woman or two (15-22); from there he goes on to boast that his physique, slight though it is, can stand the strain of a doubly-demanding sex-life (23-8), and finally asserts that to die in the act of love would give him supreme satisfaction (29-38).

Simultaneous love for two or more women (or boys)

1. A critical study of this poem based on the introduction and commentary offered here has appeared in G & R 2nd series 25 (1978), 126-32 (with notes at 138-40).


3. See ln. below.
is a common theme in Hellenistic epigram⁴ and its reappearance in later Greek literature⁵ suggests that it was part of the stock-in-trade of erotic writers of every period. It was very probably, however, most familiar to Ovid and his contemporary public from Prop. ii. 22 (A), a piece in which the poet, addressing one Demophoon⁶, begins with an admission of his susceptibility to the charms of every kind of girl (1-20), then, maintaining that his frail appearance belies his sexual stamina (21-4), claims that his general physical fitness is in no way impaired by his erotic indulgences (25-34), and finally argues that simultaneous involvement with two different women has certain practical advantages (35-42). With this elegy the opening couplet of the present poem clearly invites comparison, taking up one of its basic themes, geminus amor, and adopting its form, direct address.⁷

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⁴ E.g. Polystr. AP xii. 91, Phld. AP xii. 173, Anon. AP xii. 88, 89 (for the dating see Cow-Page, Hellenistic Epigrams (Cambridge 1965) II. 559-60).

⁵ E.g. Strat. AP xii. 246, Paul. 'Sil. AP v.232, Aristaenetus. ii. 11.

⁶ The name could conceal the identity of a real person or indicate an imaginary character; cf. Lynceus (Prop. ii. 34 (A). 9).

⁷ The similarity between the two poems has long been recognized: see Neumann, loc. cit., and now DuQuesnay, loc. cit., Morgan, loc. cit. Kathleen Morgan's claim (50, n. 12) that in Am. ii. 10 Neumann regards the 'primary influence' as a letter of Aristaenetus (ii. 11) and Prop. ii. 22 (A) as 'a secondary influence' is a bad slip in a generally sensible and useful monograph: Neumann knew very well (as Mrs Morgan seems not to know) that Aristaenetus wrote in the fifth century A.D., and all that he was attempting to do was to refute the view
Geminus amor in lines 3-14 of our poem is apparently no expedient possibility for Ovid, as it is for Propertius, but a trap into which he has unwittingly been led; Propertius thus seems for once to have approached an amatory problem with more equanimity than Ovid. Ovid's attitude is in fact more like that of the Hellenistic epigrammatists, whose reaction to dual passion is invariably one of stylized distress. Even the use of the specific addressee is to be paralleled in earlier Greek epigram - though it does seem very likely that Ovid adopted it here in direct imitation of Propertius.

But if the form of the poem seems to be Propertian and its outlook, at least in lines 3-14, Hellenistic, the style of that opening section is neither. An element of conscious verbal artistry absent from both Propertius and the Greek epigrammatists is immediately apparent, lines 5-8 providing a particularly impressive example of sustained linguistic dexterity. This penchant for balance and antithesis and decorative word-

which held that there was a common source for the 'dual love' theme as used by both Ovid and Aristaenetus in a lost corpus of Alexandrian love elegy (cf. introduction to 2 above, p. 105-6, n. 33.

8. See 8, 9, 10nn. below.

9. Anon. AP xii. 88. 1-2 διοσοι με τρύχουσι καταγίζοντες ἔρωτες; Ἑμᾶς.

10. See nn. ad loc.; also 13-14nn. below.
patterning in general, though a characteristic feature of Ovid's elegiac style at all times,\textsuperscript{11} is particularly striking also in the one other poem in the \textit{Amores} which has a specific addressee, i.e. i. 9.\textsuperscript{12} That poem, which begins with the couplet \textit{militat omnis amans et habet sua castra Cupido; / Attice, crede mihi, militat omnis amans} proceeds, with no further attention to Atticus, to discourse on the initial \textit{propositio} ('Every lover is a soldier') very much in the manner of the educational exercises on 'sayings' (\textit{περὶ χρείας}) and 'maxims' (\textit{περὶ γνώμης}) set out in the \textit{progymnasmata} of the late Greek rhetoricians\textsuperscript{13}. It would be a mistake to press the resemblance too closely and arrive at the conclusion that Ovid was consciously striving to produce a \textit{progymnasma} in verse, for it could well be that the progymnasmatists actually used pieces such as this as the basis for their precepts,\textsuperscript{14} but it

\begin{itemize}
  \item \textsuperscript{11} See Du\'quesnay 13-16, Barsby 23-9.
  \item \textsuperscript{12} A named addressee is introduced not infrequently in Horace's Odes and is very common in Propertius (exactly half the poems in his first book are addressed to friends: 1, 2, 4, 5, 6, 7, 9, 10, 13, 14 and 20).
  \item \textsuperscript{13} See especially Aphth. 62-72 (Spengel), Bonner Education in Ancient Rome 256-60. Am. i. 9.
  \item \textsuperscript{14} Cf. introduction to 6 above, p.279, n.5, and see further general introduction pp.11-14.
\end{itemize}
can hardly be denied that the poem has a structure and style which are recognizably 'rhetorical'. The opening section of our elegy is very similar in that, in addition to the meticulous attention to balance and antithesis already noted, it also has a specific addressee who is abandoned once the poem is under way and an initial re-iteration of a thesis (this time first in negative, then in positive, form: negabas / uno posse aliquem tempore amare duas (1-2) ... ecce duas uno tempore turpis amo (4)). Certainly Ovid pays more attention to Graecinus than he does to Atticus; he seems at least to be making some attempt at emotional realism in the opening address to him\textsuperscript{15}, but very soon the element of conscious verbal artistry becomes paramount. We may begin to wonder whether the initial evocation of a Propertian parallel in the opening address to Graecinus was in fact a red herring and to suspect that the introduction of a specific addressee in Ovid simply signals a poem which will proceed to elaborate in 'rhetorical' fashion the initial remark addressed to that person\textsuperscript{16}.

But in our poem Ovid's 'rhetorical' exposition ends abruptly when, with a sudden \textit{volte-face} at line 15, he

\begin{itemize}
\item \textsuperscript{15} See \textit{ln.} below.
\item \textsuperscript{16} The Greek rhetoricians recommended introducing a \textit{χρεία} by way of a direct address to its originator (see Bonner, \textit{op. cit.} (n. 13), 257), and Ovid uses a more intimate version of the same device here, humorously proceeding to prove the falsity rather than the truth of what Graecinus has said (negabas / uno posse aliquem tempore amare duas (1-2)) in what follows.
\end{itemize}
declares his preference for the trials of geminus amor rather than a life sine amore, and thus introduces the age-old subject of the incomparable delights of love, with all its conventional trappings 17. It seems as if Ovid has forgotten entirely about the dual passion he was at such pains to describe at the outset, but in lines 21-2 we are suddenly reminded of the opening section of the poem: 'Let woman be the ruin of me', says the poet, '— one, if one is enough, and if not one, then two!'. Ovid does, after all, it appears, have a pragmatic view of geminus amor! 18

Ovid's change of attitude is the signal for a further surprise, as, with the claim that his sexual stamina will be equal to any extra demands (23-4), he unexpectedly establishes contact with Prop. ii. 22 (A) once more. 19 But no sooner has Ovid renewed contact with Propertius than he veers away from him again and ends his poem on an entirely different note. For his impudentia does not stop at the limits of Propertius's, but rather continues to gather strength until it culminates in the sentiment of lines 29-30: 'May I die in the act; what a lovely way to go!'. In fact the whole passage 23-8 is characterized by an unrestrained delight in the mischievous and the risqué, as Ovid turns elegiac commonplaces upside-down 20.

17. See introduction to 9 (A) and (B) above, p. 377, n. 19, 16-17nn. below.
18. Cf. 22n. below.
19. Cf. ibid. 21-4
20. See 31-4, 37-8nn. below.
introduces incongruously elevated and pseudo-religious language, and produces as rich a collection of erotic euphemisms as one could hope to find within such a short space. Propertius's ending is a damp squib in comparison.

Not many modern critics have been impressed with this poem, and it is not difficult to see why, for the sequence of thought is unnatural and the logic is hardly persuasive. But the elegy's capacity to surprise by its sudden change of attitude and its suggestion of allegiance at different moments to Propertius, to Greek epigram and to Ovid's own 'rhetorical' inclinations, to amuse by its verbal wit and ingenuity and its humorous adaptation of conventional elegiac material, and to shock by its


22. See 25n. below.

23. Neither Barsby (18, n. 8) nor Lee (in Elegy and Lyric 179, n. 9) includes it in his list of the most successful poems in Am. ii. For adverse criticism see e.g. Luck, Latin Love Elegy 170.

24. Those who know Ovid, of course, may well anticipate the volte-face, for it is a regular feature of other poems or pairs of poems of his which begin with a protest against love; cf. Am. ii. 5, 9 (A) and (B) (and introduction to those poems above pp.372-8), iii. 11 (A) and (B), and see Jäger, loc. cit., Cairns, Generic Composition 82. Ovid's initial cry of despair is here in any case too ornamental to be taken seriously.

25. It will be obvious from the above discussion that I see in the present piece only a superficial resemblance to Prop. ii. 22 (A). Morgan (54), however, argues for a high degree of structural parallelism between the two poems.
outrageous impudence and shameless commendation of immorality in the contemporary climate of moral and religious revival deserves more recognition than it has generally had. And it may also be pointed out that Ovid's cheerfully unrealistic solution to the traditional 'dilemma' of being in love with two women at the same time - which in truth cannot realistically be solved - is in a sense more appropriate than the kind of artificial rationale which Propertius applies to the problem.

26. Cf. 5. 7-12, 13-14nn., and see R. Syme, Roman Revolution, Ch. 29, G. Williams, 'Poetry in the moral climate of Augustan Rome', JRS 52 (1962), 28-46.

27. The discussions of Morgan (loc. cit.), Sabot (loc. cit.) and DuQuesnay (loc. cit.), however, are basically sympathetic.

28. Even Propertius, in choosing to treat such a theme, is forced into writing with a much greater degree of emotional detachment than is usual in his first two books; see E. Reitzenstein, 'Wirklichkeitsbild und Gefühlsentwicklung bei Properz', Philologus, Suppl. 29.2 (1936).

1-4. For the role of the addressee see introduction above pp. 420-22.

1. tu mihi, tu certe: a tone of indignation is immediately established by the epanalepsis in combination with the emphatic certe (cf. 3n. below), but the cause of the poet's outrage is so obviously ludicrous that we do not for one moment take his affected horror seriously. For a general survey of epanalepsis in the elegiac couplet see Platnauer 33-5.

memini: for Ovid's frequent use of the parenthetical memini cf. 1. 11-16n.

Graecine: probably an intimate friend of Ovid's and the same Graecinus as the addressee of Pont. i. 6, ii. 6 and iv. 9. Possibly he is to be identified with C. Pomponius Graecinus, cos. suff. in A.D. 16 (it was wrong of me at G&R 2nd series 25 (1978), 138, n. 2 not to note T.P. Wiseman's observation to this effect in his book New Men in the Roman Senate (Oxford 1971), 253).

2-4. Note the artistic manipulation of word-order: the two
most emphatic words (uno ... duas) frame the verse in line 2 and are juxtaposed in reverse order in line 4 (duas uno).

3. The characteristically Ovidian balance of this line (see introduction above p. 420 and Barsby 24), which continues to stress the poet's humorously absurd claim that Graecinus is directly and exclusively responsible for leading him astray (cf. ln. above), is achieved by (a) the use of anaphora (per te ... per te; see 16-17n. below) and (b) the correspondence of two verbs in de-
(decipior ... deprensus (sum)). Some MSS omit ego, and the parallelism between the two halves of the line would certainly be even closer without it (cf. Ars ii. 204), but per te ego is clearly needed here to balance tu mihi in line 1, which this line so obviously takes up.

deprensus inermis: 'caught unarmed' or 'off-guard' - a military metaphor which Ovid seems to find particularly to his liking in describing embarrassing amatory situations of various kinds (cf. Am. iii. 7. 71, Rem. 347); he may even have invented it, for it is in his work that it is first attested (see ThLL 7. 1307. 41ff.).

4. ecce: an interjection freely used by Ovid to express a feeling of indignation, either artificial as here (cf. Am. ii. 7. 17) or real (cf. Am. ii. 6. 27 (and n. ad loc.), 11. 7, iii. 7. 67, 8. 9). It is particularly common in direct address to a specific person, where it
retains the tone of spontaneity which stems from its origins in the colloquial language (see Tränkle, *Sprachkunst* 146-9, Hofmann, *Lateinische Umgangssprache* 33-5).

**turpis:** the adjective should probably be taken to mean that Ovid considers his position not 'disgraceful', but 'embarrassing' (Lee) or 'undignified' (cf. Am. i. 9. 4 *turpe senex miles, turpe senilis amor*, Tib. i. 4. 83-4 *parce ... ne turpis fabula fiam / cum mea ridebunt usana magisteria*), since there is nothing in the rest of the poem to suggest that he is in any way troubled by the immorality or the unseemliness of his behaviour (but cf. Sabot 414).

The variant solus, a particularly blatant interpolation, was no doubt first introduced by a scribe who mistakenly thought that line 4 should echo exactly, rather than simply recall, line 2 above.

5-8. See introduction above pp. 420-21. The studied symmetry of these lines is well conveyed by Marlowe's translation:

> Both are well favoured, both rich in array,  
> Which is the loveliest it is hard to say.  
> This seems the fairest, so doth that to me,  
> And this doth please me most, and so doth she.

5-6. Note the conscious artistry in the choice and arrangement of words in this couplet. The hexameter is framed by the corresponding words *utraque* and *ambae*, and within this frame two adjectives in *-osus* (*formosa, operosae*) balance each other as well. A link is then forged between the hexameter and the pentameter (6) through the opposition of *cultibus* and *artibus*, the semantic antithesis
being reinforced by the use of words of identical formation and the emphatic position of artibus in defiance of natural word-order.

5. *utracque ... ambae*: Ovid's usage here and at Am. i. 9. 7 peruigilant ambo, terra recuiescit uterque shows how invalid is Charisius's attempt to distinguish the two terms thus: ambo autem non est dicendum nisi de his qui uno tempore quid faciunt, ut puta reges Eteocles et Polynices ambo perierunt, quasi una; Romulus autem et Africanus non ambo triumphauerunt, sed uterque, quia diuerso tempore (82, Barwick). The ancient grammarians' obsession with semantic distinctions and differences of usage led to many inanities; see e.g. Servius's attempt, in his note on Verg. A. i. 256, to distinguish osculum, saluum and basium as denoting three different types of kisses!

*formosa*: the favourite elegiac word for 'beautiful'. Its appearance here inevitably raises the question of how, if at all, it is to be distinguished from pulcher (cf. 7 below).

Axelson (Unpoetische Wörter 60-61) attempted to draw a distinction between the two terms on stylistic grounds, claiming that pulcher, which is relatively rare in elegy (1 instance in Tibullus, 8 in Propertius and 25 in Ovid) but very common in epic, is more elevated in tone than formosus, which is very rare indeed in epic except Ovid's Metamorphoses (1 instance in Vergil's Aeneid and Lucan, and none in Statius, Silius and Valerius). But A. Ernout in his
review of Axelson's book (RPh (1947) 55-70 (= Philologica II (Paris 1957), 66-86) points out that a purely stylistic distinction is dubious when it emerges that *pulcher* is much more common than *formosus* in comedy (art. cit. 80).

Any distinction that there is between the two terms seems more likely to be one of sense. Ernout suggests that *formosus* relates exclusively to the physical beauty of persons, animals or things, whilst *pulcher* may cover a wide range of non-physical attributes as well (cf. P. Monteil, Beau et laid en latin (Paris 1964), 48ff., 94ff.). But it is difficult to accept these conclusions in the light of Catul. 86:

Quintia formosa est multis. mihi candida, longa, recta est: haec ego singula confiteor. totum illud formosa nego: nam nulla uenustas, nulla in tam magno est corpore mica salis. Lesbia formosa est, quae cum pulcherrima tota est tum omnibus una omnes surripuit Veneres.

Clearly the adjective *formosus* does not for Catullus simply denote physical beauty; for the woman who is *formosa* in his eyes is one who is not only good-looking, but also well endowed with the non-physical qualities of wit and charm. *Pulchritudo* (which here surely must be identified with physical beauty) is only one aspect of Lesbia's *formositas* (5-6). Ernout's distinction thus breaks down spectacularly in this case (there are also a few instances of *formosus* directly applied to abstractions which Ernout is aware of, but sees fit to dismiss; e.g. Cic. Att. xiv. 17 (A). 4 nihil ... uirtute formosius, nihil pulchrior, nihil amabilius, de Orat. iii. 14. 55 species alia maris alia formosa et inlustris.
The -osus termination suggests that formosus may, originally at any rate, have been the more emotional word (see 4. 1n., Tränkle, Sprachkunst 59-60), and the emphatic antithesis of multis and mihi at Catul. 86.1 that it may also have been the more subjective one. But by the time of Ovid any real distinction between formosus and pulcher had obviously become blurred, for both words are simply used for 'beautiful' as opposed to 'ugly' on a number of occasions; see e.g. Ars iii. 255ff. turba docenda uenit pulchrae turpesque puellae / ... / formosae non artis opem praeeptque quaerunt. Almost certainly Ovid did not intend anything like the Catullan distinction here, but used the two different terms simply for the sake of variatio.

operosae: 'attentive to'; see 7.23n.

cultibus: see 4.37n.

artibus: see 4.17n.

7. hac illā ... haec illā: Ovid's juggling with the pronominal inflections aptly mirrors the seesaw process he would have us believe is going on in his mind. PSW's haec ... haec is clearly wrong, but there is little to choose between hac ... haec, offered by some rec., and haec ... hac, offered by others. For the sake of variation, however (cf. line 6), we might reasonably prefer hac ... haec. For the verbal repetition cf. 5. 2-3n.
8. Note the central position of nobis between et maris haec and et maris illa; even in his verse on the page Ovid is caught between the two women! (Cf. 5. 31n.) For the sentiment cf. Phld. AP xii. 173. 4 (where the poet is, like Ovid, in love with two different girls) oix olo' ην ειπειν δε Με ποθεινοτην.

placet: see 4. 17n.

9. For the navigational simile cf. 9 (B). 31-2n.

erro uelut: the vulgate errant ut is obviously corrupt, and the variants which appear in some of the recc. (no doubt early attempts at emendation rather than truly traditionary readings) are equally unacceptable. Context and convention demand that it should be the poet himself, torn between two loves, who is compared with 'a little boat buffeted by contrary winds': cf. Am. ii. 4. 8 auferor ut rapida concita puppis aqua, Mel. AP xii. 157. 3 and 167. 3 χειμαίνει δ' δ' βαρός πνεύματι Πόθος, Aristaenet. ii. 11 Ἐκείκα γοῦν κυβερνήτηρ υπὸ δυοῖν πνευμάτων ἀπειλημένως, τοῦ μὲν ἐνθεν, τοῦ δὲ ἐνθεν ἐστηκότος, καὶ περὶ τῆς νεώς μαχομένων, ἔπὶ τάναντα μὲν τὴν θάλασσαν ὥθησαντων, ἑπὶ ἀμφότερα δὲ τὴν μίαν ναῦν ἐλαυνόντων. Bentley's auferor ut, though unpersuasive in itself (it is culled straight from Am. ii. 4. 8), shows that he at least recognized, as none of his predecessors - not even Heinsius - had done,
the need for a first person verb to make the simile intelligible. It is, however, a relatively recent conjecture, W.A. Camps's erruuelut (CR n.s. 4 (1954), 203-4), which has won most support (see Kenney, Notes 61, R.P. Oliver in Studies presented to B.E. Perry, 157). The only substantial objection to it would seem to be one of those made by R. Führer (Hermes 100 (1972), 408-10), namely that the final -o of a first person singular verb is shortened after a long syllable only towards the end of the line elsewhere in Augustan poetry (see Am. iii. 2.26, Pont. i. 7. 56, Prop. iii. 9. 35); but, as Housman remarked, 'every change must have a beginning' (JPh 21 (1893), 160 = Classical Papers 276).

Führer's own erramus is not unattractive. Palaeographically it is almost as plausible as Camps's erro uelut (see Kenney, loc. cit.), and the ellipse of the particle of comparison (ut or uelut), though bold, is easily paralleled (Führer cites in particular Pont. ii. 1. 15-16 nos quoque frugiferum sentimus inutilis herba/numen, et inuita saepe iuuamur ope, and gives references to detailed discussions of the idiom with collections of further examples). But, while plural verb taken up by singular pronoun would be fairly unexceptionable (see Kothstein's note on Prop. i. 1. 33 to which Führer refers for support), erramus here taken up by the unaccompanied diuiduum in line 10, with no pronoun expressed at all, seems very jarring indeed.
On balance, then, Camps's conjecture remains the most convincing and is very probably right.

uentis discordibus: cf. Tr. i. 2. 27-30.

phaseles: a fairly small, light boat; cf. Pont. i. 10. 39. The term was originally one given to the papyrus vessels used on the Nile because of resemblance in shape to a bean-pod (φάσηλος). See Fordyce on Catul. 4. 1.

10. For the sentiment cf. Anon. AP xii. 88. 5 τιμήζατ', ἐμὸν τοῦθ' ἣδον.

diuiduum: 'torn in two' a vivid, and apparently unique, metaphorical use of the word in application to a person (see ThLL 5. i. 1612. 32).

alter et alter: see 1. 30n.

11-14. For the apostrophe cf. 9 (B). 41.

11. Erycina: a name given to Venus after a temple of her worship at Mt. Eryx in north-west Sicily; see further Nisbet-Hubbard on Hor. Carm. i. 2. 33. The indignant question to Venus of a man tortured by more than one love is to be paralleled in an anonymous Hellenistic epigram: AP xii. 89. 1. Κύριε, τι μοι τρίσσοις ἐφ' ἐνα σκοτὸν ἦλασας τοὺς.
sine fine i.e. assiduos. The preposition sine is worked very hard in Ovid, and he is fond of replacing an adjective with sine + noun, as here. Sine fine is one of the most common collocations and frequently appears in this position in the second half of the hexameter; cf. Pont. i. 10. 23 uigilant... mei sine fine dolores. Further examples of this and other phrases with sine are collected by Zingerle I. 18-19.


curas: one of the stock elegiac words for the sorrows of love (cf. Am. ii. 19. 43, Tib. i. 5. 37, Prop. l. 10. 17); the suffering, as here, is often thought to be directly imposed by Venus (cf. Catul. 64. 72, 68. 51). In elegy cura is frequently synonymous with love itself (e.g. Ars ii. 357, Prop. ii. 12. 4) or with the loved one (e.g. Am. i. 3. 16, Tib. ii. 3. 31, Prop. i. l. 36). See further Pichon, s.v.

in curas ... satis: Tränkle (Sprachkunst 87) sees here an example of a prepositional phrase replacing a case ending (i.e. in + accusative replacing the dative) to create a more forceful expression, but satis + dative is a different idiom, the dative always indicating the person or thing which is, or is to be, satisfied; see e.g. Met. iv. 427 idque mihi satis est? Prop. iv. 4. 17 et satis una malae potuit mors esse puellae and further Lewis and
Short, s.v. I. 1 a. *Satis* followed by a preposition with the accusative indicates the ultimate outcome (here *curas*) of the action or situation in question; cf. Ep. 2. 44 in poenas non satis unus eris, Met. vi. 642-3 satis illi ad fata uel unum/uulnus erat.

13-14. Ovid now reiterates in proverbial form his indignant questions of 11-12. The expressions he uses are the standard *exempla* of proliferation, not, strictly speaking, illustrative of 'doubling', but simply of adding to things already present in abundance - the equivalent of our 'carrying coals to Newcastle'; for *folia* cf. Pont. iv. 2. 13 *frondes addere siluis*, Hor. S. i. 10. 34 in siluam non ligna feras; for *sidera*, Ars i. 59 *quot cselum stellas*, tot habet tua Roma puellas (and further, Otto, Sprichwörter 321-2); and for *aquae*, Am. iii. 2. 34 in mare *fundis aquas*, Apoll. Sid. Ep. vii. 3. 1 *possemus fluminibus aquas ... transmitters*. The thrice-repeated *quid* binds together the three separate *exempla* to make a single point in the couplet as a whole; cf. the repeated *cur* at Am. iii. 14. 31-3.

15-22. The double adversative *sed tamen* (15) marks a complete change of attitude on Ovid's part (see Lewis and Short s.v. *tamen II.A*), as he turns abruptly from bewailing the difficulties of being in love with two women at once to deprecating a life devoid of love altogether (see introduction above pp. 422-3). Jäger (154), is, I think, wrong in saying that we should imagine 'eine kleine Pause' between lines 14
and 15; the very suddenness of Ovid's volte-face is what makes it most effective. As usual, the disadvantages of a life without love are seen in terms of its effects on a man's nocturnal hours (cf. 9. (B). 39-42nn.).

15. sine amore: for expressions with sine see lln. above.

iacerem: for iacere = 'to lie in bed' cf. Ars ii. 359-60
dum Menelaus abest, Helene, ne sola iaceret, / hospitis est tepido nocte recepta sinu. Here, however, there is undoubtedly also a suggestion of the other common absolute use of iacere, 'to lie dead' (see 6. 20n.). For to spend a night sine amore is for Ovid as bad as being dead: see Am. ii. 9 (B). 39 quid est somnus gelidae nisi mortis imago?

16-17. hostibus eueniat ... / ... hostibus eueniat: anaphora is one of the most characteristic features of Ovid's style. It creates a variety of tones including pathos (e.g. Am. ii. 19. 11-13), assurance (e.g. Am. ii. 12. 19-23) and indignation (see 3n. above). It is used very often, as here, to give extra vehemence to a particular point, but sometimes simply as a mechanical means of balancing two clauses (see e.g. Am. i. 9. 4). On anaphora in general, the study of L. Otto (De Anaphora (Diss. Marburg 1906)) is still useful.

The wishing of an unsuccessful love-life or unsatisfactory partner on one's 'enemies' (see n. below) is a commonplace in love-elegy; cf. Ep. 15. 219-20 hostibus eueniant conuiuia talia nostris, / experior posito qualia saepe
hostibus: the elegiac poet's conventional portrayal of himself as miles amoris (see introduction to 9 (A) and (B), p. 376 above) meant that hostis came to be one of the standard terms used for a 'rival' in love; see e.g. Am. i. 9. 25-6 nempe maritorum somnis utuntur amantes / et sua sopitis hostibus arma mouent, Prop. i. 11. 7-8

an te nescio quis ... hostis / sustulit e nostris, Cynthia, carminibus? (see further Pichon, s.v., Spies, Militat omnis amans Ch. 4). Here, however, and at Prop. iii. 8.20 (supra cit. 15-16n.) hostibus must mean 'enemies' in a more general sense.

16. uita seueræ: 'a moral life' (Lee); for seueræ see 1. 3n.

17. uiduo ... cubili: Bornecque (alone) prefers uacuo, the reading of S and most of the rec., and an investigation of elegiac usage makes it seem a reasonable preference too. For a bed which is described as uiduus is normally one whose single occupant has, to his or her distress, been actually or apparently deserted by lover, husband or wife; see e.g. Ep. 1. 81-2 me pater Icarius uiduo discedere lecto / cogit (the speaker is Penelope apparently deserted by Ulysses), 5. 106 nunc iacet (Menelaus) in uiduo credulus ille toro, 10.14 membra ... sunt uiduo praecipitata toro (the speaker is Ariadne deserted by Theseus); cf. Tr. v. 5. 48, Prop. ii. 9. 16. A bed which is uacuus, on the other hand, is one whose lone
occupant's nocturnal solitude is self-imposed; see e.g. 
Am. iii. 9. 34 quid (prodest) in uacuo secubuisse toro? 
(an echo of Tib. i. 3. 25-6), Prop. ii. 2. 1 liber eram 
et uacuo meditabar uiuere lecto, Am. ii. 19. 42, iii. 10. 2, 
Ars ii. 370. It may seem that Prop. iii. 6. 23, where 
Cynthia exclaims gaudet (i.e. Propertius) me uacuo solam 
tabescere lecto, constitutes an exception to this general 
rule, but Cynthia pines for Propertius in a bed which is 
uacuus rather than uiduus because it is her self-imposed 
 chastity and not her desertion by the poet which is the 
cause of her unhappiness (there has been a quarrel as 
a result of which Cynthia and Propertius have both taken 
ofence and withdrawn from each other).

On the face of it, then, uacuo seems more appropriate 
here: what Ovid wishes upon his enemies is not that 
they should lose the enjoyment of love, but that they 
should be foolish enough never to seek it (uita seuerà 
(16) suggests a life of chosen chastity (see n. ad loc.) 
and medio laxe ponere membra toro the undisturbed sleep 
of the sexually abstinent, which Ovid so despises (see 
Am. ii. 9 (E). 39-42)). But U. Knoche, in his review 
of Bornecque's edition (Gnomon 8 (1932), 523), is right 
to draw attention to Státius's use of uiduus at Silv. iii. 
5. 60-61 te nunc illa tenet uiduo quod sola cubili / 
otia tam pulchræ terit infecunda iuuentae; he is speaking 
of his own daughter's virginity, and hence it is clear 
that uiduus expresses here what uacuus expresses every­
where else, except, of course, in the present passage, if
we accept the reading of PYç (Knoche suggests that Statius may actually be imitating the Ovidian usage). But this is not the only reason for looking favourably on PYç's uiduo: the fact that Ovid apparently uses uacuus for uiduus at Met. xi. 471 uacuum petit anxia lectum (of Alcyone on the departure of Ceyx) makes the possibility that he here conversely used uiduus for uacuus a very strong one. It seems likely, we must conclude, that Ovid was in some part responsible for making two previously non-synonymous words interchangeable.

cubili: the elegiac bed is far more than a convenient piece of furniture upon which to take one's rest: the poets describe all manner of amatory attitudes and situations in terms of it. It is the witness of their oaths and the subject of their promises (see e.g. Am. iii. 11(β). 45, Tib. i. 5. 7, Prop. iv. 3. 69). It is symbolic of their whole outlook on life: Ars iii. 542 contempto colitur lectus et umbra foro, Prop. ii. 1. 45 nos contra angusto uersantes proelia lecto (see Rothstein ad loc.).

The bed, naturally enough, represents 'love' in erotic poetry from the earliest times (see e.g. Mimn. fr. 1. 2-3 (West)ελθαίην θε τοι μοι μηκέτι ταύτα μέλοι/κρυπτάδιν φιλότης, καὶ μείλιξα δόρα καὶ εὐνή), but the Latin elegists in particular, by constant reference to its type, capacity and degree of comfort, manage to keep us remarkably well-informed on the state of their love-life. The range of adjectives attached to cubile, lectus,
torus etc. is especially interesting. A bed which is mollis is indicative of happy love (Am. ii. 4. 14 (see n. ad loc.), Ars ii. 712, Tib. i. 2. 56), whereas he whose bed is durus or frigidus is tortured by love departed (Prop. iv. 7. 6) or as yet unfulfilled (Am. i. 2. 1). A luxurious bed (Tyrio ... toro, Tib. i. 2. 75) is not necessarily a happy one for a lover, whilst a 'narrow', i.e. 'poor' one (Prop. i. 8 (B). 33 angusto ... lecto) obviously may be. Adjectives properly more applicable to the amor of the people concerned are transferred instead to their bed; concors (Prop. iv. 5. 6), faustus (Pont. i. 2. 132), legitimus (Pont. iii. 3. 50), primus (Prop. iii. 20. 14). The bed sometimes becomes virtually personified and assumes the emotions and characteristics of its occupants: it is maestus at Ep. 8. 108, tristis at Prop. iii. 15. 26, fidus when it is occupied by a fidelis uxor (Prop. iii. 12. 6) and piger when by an impotent amator (Am. iii. 7. 4). When the lover lies alone in distress, the bed is not only said to be desertus (Ep. 1. 7; cf. Prop. ii. 17. 3-4), but even caelebs, 'celibate' (Ep. 13. 107, Catul. 68. 6) or, as here, uiduus, 'widowed' (see n. above). And when the bed is described as vacuus, 'empty', normally we are to understand that its legitimate occupant has chosen to sleep alone (see n. above).

18. medio ... toro: not only the type of bed upon which a man lies (see n. above) but also the position in which he lies
is significant. Lying in medio toro is generally a bad sign: the man is alone and has all the room to himself, as here (see also Ep. 18. 158, and cf. Prop. iii. 21. 8 extremo dormit amicta toro (of Cynthia sleeping at the edge of the bed)), but at Am. i. 5. 2 Ovid lying in medio toro is simply relaxing whilst he waits for his puella to come. Conversely, one who spends his nights in toto lecto is either indulging in feats of erotic agility with an obliging bed-fellow (see Prop. iv. 8. 88 et toto soluimus arma toro (if the text is sound; see Shackleton Bailey, Propertiana 258); cf. Am. i. 8. 97) or tossing around tortured by unrequited love or the temporary absence of the loved one (see Prop. i. 14. 21 (Venus nec timet) miserum toto iuuenem uersare cubili, ii. 22 (B). 47, iv. 3. 31).

laxe: either laxe, the reading of our oldest MSS, which is adopted by the majority of editors, or late, which appears in most of the recc. and is preferred by Bornecque, Munari, Harder-Marg and Georg Luck. (Gnomon 35 (1963), 261) would serve to make the point that a man who sleeps alone is able to spread himself in bed (see Brink on Hor. Ars 209), but it seems very likely that Ovid also meant to draw attention to the peacefulness of his sleep - something which laxe suggests, but late does not; cf. Verg. A. v. 857 quies laxauerat artus.

19. at mihi: the combination of strong adversative (see Hand,
TursellinusI. 400-21) and emphatically placed personal pronoun registers the sharp contrast between what Ovid wishes for his enemies and what he wishes for himself (cf. 35 below, i. 33n., 5. 33n.).

saeuus Amor: the epithet is almost formulaic; cf. Am. i. 1. 5, 6. 34, Tib. i. 6. 3, Verg. Ecl. 8. 47 (Pichon collects further examples s.v.). Cf. also λαβποι "Ερως (Paul. Sil. AP v. 268. 2, 293, 4).

somnos abrumpat: Brandt aptly compares Verg. A. vii. 458 somnum ingens rupit pauor. The compound verb abrumpere carries an air of finality - 'put an end to' (see e.g. Rem. 495 non ego te iubeo medias abrumpere curas, Verg. A. viii. 579 nunc, nunc o liceat crudelem abrumpere uitam, and further OLD s.v. 5), but what Ovid really hopes here, of course, is that somni inertes will never even begin for him!

inertes: the adjective is heavily pejorative; cf. Cic. Agr. ii. 91 inertissimum et desidiosissimum otium. For Ovid's view of hours spent in sleep as hours wasted cf. Am. ii. 9 (B). 39-40, and for the contention that a life of love is anything but a life of inertia see Ars ii. 229 Amor odit inertes; cf. Am. i. 9. 31-2, 41-6, and see E. Burck, Hermes 80 (1952), 172.

20. lecti: see 17n. above.
21. For the expression cf. Rem. 537 i, fruere usque tua nullo prohibente puella.

me: the emphatic position of the pronoun again stresses Ovid’s defiance of conventionally approved behaviour (cf. at mihi, 19 above, and see 31-8n. below).

disperdat: stronger than the simple verb, disperdere emphasizes the boldness of Ovid’s sentiment (cf. Lucr. ii. 830-31 color... o... disperditur omnis, Verg. Ecl. 3. 27 stridenti miserum stipula disperdere carmen). The word is common only in late and ecclesiastical Latin (see ThILL 5. i. 1404. 8ff.), but for Ovid’s liking for uncommon compounds see 5. 35n.

22. A completely unexpected return to the theme of the first 14 lines of the poem – geminus amor. It has, however, undergone a complete metamorphosis and is no longer seen as a disastrous dilemma, but as a love-situation which Ovid can look upon with near-indifference, accepting it, if and when it is necessary for 'practical purposes' (see introduction above p. 423 ). Lilja’s notion (182-3) that the present poem, along with Am. ii. 4, shows Ovid’s ideal to be that of a 'monogamous relationship' is astonishing in the face of this line. It may have been the 'established' ideal, but is not Ovid’s; his whole point is that as long as he can spend his entire life in love, the number of
women involved is immaterial. (Lilja's terminology, 'monogamous', 'polygamous' etc. is also unfortunate, for in the human rather than the animal sphere it is always suggestive of marriage, and not the kind of free love which is the subject of Roman elegy.)


23-4. 'I shall be up to it', says Ovid forthrightly (PY alone have the correct sufficiam - no doubt easily misread as sufficient (so most of the rec.), see Ker, Ovidiana 228). The shameless boast is followed up with a warning that frail appearance should not be taken as an indication of weakness; cf. Prop. ii. 22 (A). 21-2 sed tibi si exilis uideor tenuatus in artus / falleris: haud umquam est culta labore Venus. (On reflection (cf. G & R 2nd series, 25 (1978), 139, n. 28), I think Kenney (in the apparatus to his edition) is probably right to understand sunt ἀνδρὸν νυμφίωθ with graciles (i.e. graciles sunt, sed non sunt sine uiribus artus), though I notice that A.G. Lee (CR n.s. 2 (1952), 176) is of my original opinion.) For the traditional slightness of the elegiac lover see 9 (A). 14n., and for the general sentiment graciles non sunt sine uiribus artus, Pl. Per. 232.

24. neruis: often = 'strength' in general, but the word may be used specifically, as here, with reference to sexual
potency; cf. Am. iii. 7. 35 quid uetat et neruos magicas
torpere per artes?, Catul. 67. 27 neruosius
illud (i.e. the penis).

25. Ovid seems to have conflated two constructions to create
an unusual food metaphor: (i) lateri dabit alimenta
uoluptas (ii) lateri dabit uires uoluptas (cf. Ep. Sapph.
206 ingenio uires ille dat). For in + accusative with
virtually final or consecutive force cf. Am. i. 13. 46
commisit noctes in sua uota duas, Prop. iv. 5. 48 (with
Rothstein's note). The expression in uires here appears
to be analogous to such phrases as in maius, which are
particularly common after verbs of increasing (vel sim.);
cf. Met. iv. 661 creuit in immensum (see further Kühner-
Stegmann II. i. 567-8). Lee well translates this line
'Pleasure's a food that builds me up'.

lateri: like nerui (see 24n. above), latus may indicate
'strength' in general (see ThLL 7. 1026. 82ff.), but from
Catullus onwards it is often used to mean 'virility'
(e.g. Am. i. 8. 48, Ars ii. 673) or, more specifically,
as here, penis (vel sim.); cf. Am. iii. 7. 36, 8. 14,
Catul. 6. 13, Juv. 6. 37. Ovid is a past-master of the
erotic euphemism, and the following lines provide a rich
accumulation of circumlocutory references to sexual inter-
course (see below on in uires, uoluptas, decepta, opera
(26), lasciue (27), Veneris certamina (29), Veneris
languescere motu (35), opus (26)). Ovid's language is
never openly indelicate, and he could never be fairly accused of the unequivocal obscenity of Catullus and Martial, but whether his innuendo is any more or less acceptable is for his readers to judge for themselves (on the whole question of 'calling a thing by its name' see Cic. Fam. ix. 22).

uires: for uires of sexual stamina cf. Ars ii. 673.

alimenta: a word excluded, even in its literal sense, by Catullus, Vergil, Horace and Tibullus, but used relatively frequently by Ovid (26 times in all) both literally and figuratively, as here; cf. Met. iii. 478-9 liceat... / adspicere et misero praebere alimenta furori.

uoluptas: a regular Ovidian euphemism for sexual intercourse (cf. Pont. i. 10. 33 nec uires adimit Veneris damnosa uoluptas, Am. i. 10. 35, Ars ii. 477; Pichon collects further examples s.v.).


decepta: the decepta puella is here one who finds her lover impotent (Brandt compares Petr. 129), but for decipi = 'to be disappointed in love' in a more general sense cf. Ep. 18. 55-6 sic ubi deceptae pars est mihi maxima noctis / acta, subit furtim lumina fessa sopor.
opera ... mea: a less familiar erotic euphemism, apparently confined to Ovid; cf. 36n. below, opus.

27. For the thought cf. Rem. 728 hic mihi lasciua gaudia nocte dedit.

lasciue: 'making love' (none of the older editors seem even to have considered adopting this reading in preference to lasciuae, though it is clearly superior). Lasciuia and lasciuus are words frequently used of the mischievousness and frivolity of Amor (see e.g. Am. iii. i. 43, Ars ii. 497, Tib. i. 10. 57), but when used of the lover himself and his activities, they are generally suggestive of sexual licentiousness (see e.g. Am. i. 4. 21, iii. 7. 10). And when both Ovid (Tr. v. 1. 15) and Martial (i. 4. 8) find it necessary to defend themselves and their work against the charge of lasciuia, it seems that the word has become almost synonymous with 'immorality' or 'indecency'.

consumpsi tempora noctis: for tempora (uel sim.) consumere with a personal subject cf. Prop. i. 3. 37 ubi longa meae consumpti tempora noctis, Tib. i. 9. 63 illa nullaqueat melius consumere noctem. Possibly it was reluctance to take et in 28 as a postponed connective which led all the older editors to express a strong preference for the variant reading consumpto tempore noctis here, but such postponement is not uncommon (see below
36n.), and there is no reason to doubt the reading of our oldest MSS.

28. *utilis*: yet another erotic euphemism (see 25n. above), but an uncommon one, and as such perhaps an Ovidian invention; cf. *Ars* ii. 709-10 *fecit in andromache prius hoc fortissimus Hector / nec solum bello utilis ille fuit*, *Am. iii. 7. 15 truncus iners iacui, species et inutile pondus* (see also 3.7-8n.).

For the sentiment cf. *Prop. ii. 22 (A). 23-32.* Notice that a single line in Ovid does duty for all Propertius's mythological exempla at ii. 22 (A). 29-34 (cf. Duquesnay, loc. cit.).

29-38. The ultimate proof of Ovid's total commitment to *Amor*; see introduction above, pp. 423ff.

29. *felix quem...* : Ovid's *μακαριώμος* is amusingly irreverent, for when used in the context of death it normally has a dignified, or even a genuinely religious tone (Ovid himself uses it of his parents at *Tr. iv. 10. 81-2 felices ambo ... / ante diem poenae quod periere meae;* it appears in Roman epitaphs (see e.g. *CLE 394. 1-2 peracto tempore uitae / felix Elysiis merito leuis umbra moraris;* cf. 1085. 4); and the *felices animae* are the 'souls of the blessed' at *Verg. A. vi. 669.*; here, its juxtaposition with *Veneris certamina* (see n. below) in application to the unsavoury death of a self-confessed profligate ('Blessed is he whom the battle of sex is the death of!') will have
raised many an Augustan eyebrow. (For felix qui in general see Nisbet-Hubbard on Hor. Carm. i. 13. 17.)

Veneris certamina mutua: another euphemism for sexual intercourse (see 25n. above). Certamen properly means a contest or struggle of any kind, but it is frequently used in particular of (a) military conflict (see OLD s.v. 2) and (b) sporting competition (see OLD s.v. 3). Ovid is almost certainly thinking of (b) here and specifically has in mind a wrestling competition, an activity which frequently provided erotic imagery for Greek and Latin writers (Suet. Dom. 22 assiduitatem concubitus uelut exercitationis genus clinopalen uocabat); see especially Ar. Pax 894ff. and cf. the use of rixa at Catul. 66. 13 dulcia nocturnae portans uestigia rixae. Mutua at first seems redundant; the struggle is naturally between two parties, but the adjective here has the effect of emphasizing the physical tug-of-war which Ovid associates with acts of love; cf. Am. i. 5. 13-16. Læ translates splendidly, 'love's duel'.

perdunt: Burman and Munari, who, along with Bornecque and Harder-Marg, favour rumpunt (the reading of S and some of the recc.), point out that amore rumpi is an established expression, and so it is; see e.g. Catul. 11. 20, Prop. ii. 16. 14 (further examples in Munari's apparatus). But what Ovid is wishing upon himself here would seem to be, in the light of lines 30-38 which follow, not physical disintegration as a result of sexual over-indulgence (and
this is the implication of "amore rumpi"), but death in
opere, which perdunt suggests very well indeed; 'nihil
temere mutandum' was Heinsius's judicious remark in its
favour.

30. di faciant leti ... : di faciant is basically a colloquial
expression (see Tränkle, Sprachkunst 151), whilst letum
is very largely confined to epic and tragedy (33 instances
in Lucretius, 35 in Vergil's Aeneid, c. 40 each in Lucan,
Statius and Seneca's tragedies, 19 in Valerius Flaccus,
101 in Silius, 35 in Ovid's Metamorphoses; contra 8
in Horace, 2 in Tibullus, 4 in Propertius, 16 in Ovid's
elegiacs), and undoubtedly carries a grave and serious tone
which is often perceptible even when the word occurs in an
elegiac context; see e.g. Am. ii. 11, 26, Catul. 68. 91.
The juxtaposition of colloquial and elevated diction
('By Jove, I hope I depart like that') was surely cal-
culated to shock.

31-3. Ovid once more takes up the theme of contrast between
his own ideas and those of other people (see E. Bréguet,
'Le Thème alius ... ego chez les poètes latins', HEL

31-4. The soldier and the sea-faring merchant are regularly
compared unfavourably with the lover in their mode of
life (e.g. Tib. i. 1. 1-6, 10. 29-40, Prop. iii. 5. 1-6,
and see E. Burck Hermes 80 (1952), 173-4, Fränkel
186, n. 53), but Ovid here compares them with him
in their likely manner of death - he would infinitely
prefer to die in bed rather than on board ship or in battle!

Conscious artistry in sentence-structure and word-order is again perceptible (cf. 2-8nn. above) in Ovid's treatment of the exemple: a verb of identical inflection begins and ends each couplet (induat ... emat / bibat ... quaerat), and each pair of verbs is joined by a coordinating et. cf. 9 (A). 19-22n.

31. Kenney (Notes 62), in decisive correction of the misinterpretations of the majority of editors, rightly translates 'run his breast on to the enemy's weapons'. Pectora replaces a reflexive direct object; cf. Liv. xliv. 41 qui ... induisset se hastis (Kenney supplies further parallels).

32. aeternum sanguine nomen emat: Brandt aptly compares Hor. Carm. iii. 14. 2 morte uenalem petisse laurum.

33. quaerat avarus opes: cf. Tib. i. 1. 1 diuitias alius fuluo sibi congerat auro (with K.F. Smith's note).

lassarat: for the syncopation see W.F. Jackson Knight, Ovidiana 109. For the poetic use of lassare (usually contemptuous) = 'to wear out' cf. Stat. Theb. v. 412-13 ipse praecipit fluctus clauumque audire nesantem / lassat agens Tiphys, ix. 723 surdas ... foris et limina lassat.

arando: Heinsius's conjecture, in support of which he cites Tr. i. 2. 76 latum mutandis mercibus aequor aro,
iii. 12. 36, Verg. A. ii. 780, iii. 495, Petr. 119, is now confirmed by the reading of Y (for ploughing words applied to sailing see further Nisbet-Hubbard on Hor. Carm. i. 7. 32).

34. Cf. Ep. 7. 62 ne bibat aequoress naufragus hostis aquas, Prop. ii. 24 (B). 27 taetra uenena libens et naufragus ebibat undas. For the dangers of sea-faring in antiquity see Nisbet-Hubbard's introduction to Hor. Carm. i. 3.

periuro ... ore: for the perjuries of a merchant sailor Brandt compares Fast. vi. 675-92.

35. at mihi: see 19n. above.

Veneris motu: a euphemism for sexual intercourse (see 25 above, 4. 14nn.).

languescere: a poetic periphrasis for the approach of death; cf. Tr. iii. 3. 39, Catul. 64. 188.

36. cum moriar: cf. CLE 1237. 16 cum moriar, maneant ossa quieta mihi.

medium soluar et inter opus: 'May I die in the act'. The fate is not, of course, unknown, and did not go unrecorded in antiquity; see e.g. V. Max. ix. 12. 8
Cornelius Gallus praetorius et T. Haterius eques Romanus inter usum (puerilis) veneris asumpti sunt (Brandt supplies further references ad loc.). Ovid's sentiment is reminiscent of Propertius's at i. 6. 25-8:

me sine, quem semper voluit fortune, iacere,  
hanc animam extremae reddere nequitiae,  
multi longinquo periere in amore libenter,  
in quorum numero me quoque terra tegat.

These lines, however, are very tame in comparison with Ovid's.

The word implies an easy and acceptable mode of death;  
see Sen. Ep. 22. 3 soluas potius (uitam) quam abrumpas.

et: for the postponement of the connective see Platnauer 96, Norden's commentary on Verg. A. vi, 'Anhang' III. 403.

opus: one of the more common euphemisms for sexual intercourse (see 25n. above); cf. Am. i. 4. 48, Rem. 399, Tib. i. 4. 48 (Brandt supplies further examples ad loc.). The word seems to indicate the act itself rather than the physical effort put into it.

37-8. The elegiac poet regularly pictures his own deathbed or funeral with some relish (see e.g. Tib. i. 1. 59-66, Prop. i. 17. 19-24, 19), and Propertius, at i. 7. 24, even goes so far as to ascribe a comment to the sorrowing
mourners: 'Ardoris nostri magne poeta, iaces'; Ovid does the same here, but his mourners will not lament the demise of a poetical genius; they will rather simply comment on the entirely appropriate manner of his death (38) - Propertius's notorious conceit thus does not escape a touch of mockery.

37. lacrimans: tears were conventionally considered a necessary accoutrement of funerals; see K.F. Smith on Tib. i. 1. 66.

in funere: either 'at my death', or, more probably, 'at my funeral'. Funus covers the whole panoply of death; see Serv. A. ii. 539 funus enim est iam ardens cadauer, quod dum portatur 'exsequias' dicimus, crematum iam 'reliquias', conditum iam 'sepulcrum'. Quidam funere pro cede ac-
cipiunt.

meta fuit.
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