

1.11

[Reitzenstein (1936) 65ff.; Jäger (1967) 15ff.; Baker (1973) 111ff.; Du Quesnay (1973) 30ff.; Davis (1977) 76ff.; Erbse (1978) 345ff.]



Nape, skilled hairdresser and useful go-between, take this letter to Corinna (1-8). Do me this favour, for you know what it is to be in love (9-12). Here is what you must say and do (13-24). When the tablets return with a favourable reply, I shall dedicate them to Venus (25-28).



The mistress' maid very frequently acts as a go-between in love-affairs; cf. e.g. 2.19.41, 3.1.55f., *Epist.* 20.133f., *Ars* 1.351ff., 383f., 2.251f., 3.470, 621f., Theocr. 2.94ff., Ter. *Haut.* 300f., Tib. 1.2.93f., Ach. Tat. 2.4.2ff., Alciphron *Epist.* 3.26.3, 4.8.1, 4.10.2, Aristaenetos 1.22. Here, Ovid may be drawing particularly on Meleager *AP* 5.182:

Ἀγγεῖλον τάδε, Δορκάς· ἰδοὺ πάλι δεῦτερον αὐτῇ
καὶ τρίτον ἄγγελον, Δορκάς, ἅπαντα τρέχε·
μηκέτι μέλλε· πέτου· βραχὺ μοι βραχὺ, Δορκάς, ἐπίσχε·
Δορκάς, ποῖ σπεύδεις πρὶν σε τὰ πάντα μαθεῖν;
πρόσθεες δ' οἷς εἴρηκα πάλοι — μᾶλλον δέ — τί ληρῶ;
μηδὲν ὅλως εἶπης· ἀλλ' ὅτι — πάντα λέγε·
μὴ φείδου ἢ τὰ πάντα λέγε· καίτοι τί σε, Δορκάς,
ἐκπέμπω, σὺν σοι καὶ τὸς ἰδοὺ προάγων;

The dramatic setting is the same; Meleager is giving instructions to a slave-girl who is to deliver a message to his mistress and, like Ovid, he urges her to hurry but delays her by his anxiety to ensure that his instructions to her are clear and complete. Ovid may also be influenced in a more general way by Prop. 3.6, in which Propertius interviews the slave Lygdamus and sends him to Cynthia with a message suggesting a reconciliation. (Since 1.12, the sequel to this elegy [see below], depends heavily on Prop. 3.23, it is reasonable to suppose that 3.6 was known to Ovid when he wrote this elegy.) There are also affinities in language and thought with Hor. *Epist.* 1.13, in which Horace gives humorously anxious instructions to Vinnius Asina, whom he has entrusted with the task of delivering to Augustus

a copy of, it seems, the first three books of *Odes*; see on 8, 15 and 21f. That epistle seems to have a dramatic date of 23 or 22 B.C. (i.e. just after the publication of *Odes* 1-3; see Nisbet-Hubbard's introduction to Hor. *Carm.* 1, pp. xxvff.), and would presumably have been written about that time. It may therefore antedate Ovid's poem. (For an alternative view, however, that the epistle does not refer to *Odes* 1-3 and did not appear till 20 B.C., see Clarke [1972].) None of the affinities are specific enough to establish Ovid's indebtedness to Horace but, for a somewhat more certain borrowing from another *Epistle* in that book, see on 13.

In the next elegy, we learn that Nape's errand has not been successful. Diptychs, pairs of poems which either, as here, display a dramatic sequence or are variations on the same theme, can be traced to the Hellenistic collections of epigrams. *AP* 5.136 and 137, 151 and 152, 172 and 173, 12.82 and 83, for example, are all pairs of closely related epigrams by Meleager, and it seems reasonable to assume that these pairs were juxtaposed in Meleager's original collection. The neoterics adopted the practice; cf. e.g. Catull. 2 and 3, 5 and 7, 37 and 39, 70 and 72, 107 and 109. Propertius and Ovid make considerable use of diptychs though, especially in Propertius, whose style is often tortuous and elliptic, it is sometimes difficult to distinguish diptychs from single elegies which admit internal dramatic changes; Prop. 1.8, 2.28, 29, 34, *Am.* 2.9 and 3.11 are such poems. The clearest examples of the diptych in Propertius are 1.7 and 9, addressed to Ponticus before and after he has fallen in love, and 3.4 and 5, both apologies for the poet's way of life. The other pairs of poems in the *Amores* which can be considered as diptychs are: 1.4 and 2.5, which exploit the same scenario, the love-triangle, with Ovid in the role of the crafty lover in 1.4, of the duped 'husband' in 2.5; 2.2 and 3, both of which are attempts to persuade Bagoas to connive at Ovid's affair with his mistress, the former conciliatory, the latter, when Bagoas has proved intransigent, abusive; 2.7 and 8, an attempt to persuade Corinna that he has not been sleeping with her hairdresser Cypassis, followed by an attempt to persuade Cypassis to sleep with him again; 2.11 and 12, an attempt to persuade Corinna not to go abroad, followed by a celebration of Ovid's triumph over all the obstacles which kept him apart from her (the latter poem makes little use of the dramatic setting of the former, but the formal connection between them is assured by their exploitation of a common model, Prop. 1.8; see Vol. 1, 101f.); 2.13 and 14, a prayer for Corinna's recovery after an abortion, followed by an attack on abortion in more general

terms; 2.19 and 3.4, respectively an attempt to persuade a girl's husband to enliven Ovid's affair with her by guarding her more closely and an attempt to persuade him, when he has barred Ovid from her entirely, not to guard her so closely. These diptychs show clearly Ovid's ingenuity in treating the same situation from different points of view, and their frequency in the *Amores* is no doubt attributable, at least in part, to his training in the schools of declamation, in which students were taught to develop such virtuosity. On diptychs in Augustan elegy, see Jäger (1967), esp. 15ff. and 106ff., Davis (1977), esp. 13ff. and 76ff.



1-8. This opening eight-line section comprises a single sentence. Such impressive periods are rare in the *Amores*; see Vol. 1, 108. 2.8.1ff., however, offers a very close parallel: *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?* One passage is clearly a reworking of the other: both open one of a pair of poems and contain a *captatio benevolentiae* introducing a *suasoria* addressed to Corinna's hairdresser. The link is confirmed by the linguistic similarities between the respective first and third lines. It is not possible to determine priority, but the problem is of no great significance, since most poems in the *Amores* seem to have been written as isolated pieces, and the collection, at least in its present form, displays only a very vague progression through Ovid's love-affair with Corinna (see Vol. 1, 92ff.), a progression not substantially affected by either of these pairs of poems, 1.11 and 12 or 2.7 and 8.

The period here is very elegantly and effectively structured; note in particular the enjambment in the first two couplets, the sense of the hexameter being completed by the adjective in the opening position in the pentameter, the balanced anaphora in the third couplet, *saepe ... hortata, saepe ... fida reperta*, the three main verbs in the fourth couplet, *accipe, perfer, pelle*, imperatives which convey the urgency of Ovid's request, and note also that the substance of the encomium in 3-6 prepares for the request in 7-8.

1-2. *Colligere incertos et in ordine ponere crines / docta: colligere* is used in this context first here; cf. *Met.* 3.168ff. *doctior illis / Ismenis Crocale sparsos per colla capillos / colligit in nodum*, 5.338, 8.319,

TLL 3.1616.4ff. *incertus* seems not to occur elsewhere as an epithet for hair but, for the sense, cf. e.g. *Mart.* 2.66.1f. *Vnus de toto peccauerat orbe comarum / anulus, incerta non bene fixus acu*, 6.52.3f. *uix tangente uagos ferro resecare capillos / doctus*. For the disposition of epithet and noun, see on 1.10.19. *in ordine*: cf. 1.7.68 *pone recompositas in statione comas*, *Ars* 2.45, *Met.* 8.189, *Val. Max.* 9.3 ext. 4, *Sen. Dial.* 10.12.3 *quomodo excandescunt, si quid ex iuba sua decisum est, si quid extra ordinem iacuit, nisi omnia in anulos suos recciderunt!*, *Mart.* 3.63.3 (quoted on 1.7.11). *docta*: cf. 2.7.24, *Ars* 1.518 *sit coma, sit docta (AYω) barba resecta manu*, *Met.* 3.168 and *Mart.* 6.52.4 (both quoted above), *Sen. Tro.* 885 *crinem ... docta patere distingui manu*. It seems that hairdressers could, in fact, serve a kind of formal apprenticeship; cf. *Marcian. Dig.* 32.65.3. Ovid's choice of this particular epithet here may have been influenced by *Prop.* 3.23.1 *tam doctae ... tabellae*. For the poetic construction with the infinitive, cf. 2.6.62, *TLL* 5.1.1760.31ff.

neque ancillas inter habenda Nape: this *captatio benevolentiae* is not such outrageous flattery as that addressed to the menial door-keeper at 1.6.1 *indignum!* (see the note). Hairdressers may have been a superior class of slave. Most notably, Iras, Cleopatra's hairdresser, was a person of some importance; cf. *Plut. Ant.* 60.1 Μαρθίων ὁ εὐνοῦχος καὶ Ποθεινὸς καὶ Εἰράς ἡ Κλεοπάτρας κουρεύτρια καὶ Χάρμιον, ὅφ' ὧν τὰ μέγιστα διοικεῖται τῆς ἡγεμονίας. For *inter* postponed, cf. 2.6.57, *Epist.* 6.118 *me quoque dotales inter habere potes*, *TLL* 7.1.2146.63ff. *Met.* 10.48f. is particularly striking: *umbras erat illa recentes / inter*. For the postponement of disyllabic and trisyllabic prepositions in general, see Norden on *Verg. Aen.* 6.329, *K.-S.* 1.586f. Note also the interposition of *inter* between attribute and noun at 2.11.3 *concurrentes inter ... cautes*, 3.6.63 *centum aut plures inter ... nymphas* and *Fast.* 5.347f. *non est / illa cothurnatas inter habenda deas*. For *habere inter*, cf. *Epist. loc. cit.*, *Met.* 10.299, *Fast. loc. cit.*, *TLL* 6.2446.54ff. **Nape:** the name occurs some twenty times in inscriptions found in or near Rome; see Solin (1982) 1134. Nape is also the name of one of Actaeon's dogs at *Met.* 3.214 (cf. *Hygin. Fab.* 181), of Statyllius Flaccus' mistress in *AP* 5.5 (by *Salmasius'* conjecture), of Dryas' wife in *Longus' Daphnis and Chloe* and of a village on Lesbos (see *RE* 16.1687f.). If one holds the view that Corinna is merely a literary creation (see Vol. 1, 19ff.), it is difficult to see why her therefore equally fictitious hairdresser should be called Nape here, but Cypassis in 2.7 and 8. Neither hairdresser has a *nom parlant* (unless, as Mr. J.G. Randall has suggested to me,

the use of *comae* to refer to foliage [see on 1.7.54] leads us to associate Nape's name with *νάπη* 'woodland glen'. If Ovid was free to invent names for fictitious hairdressers, it is surprising that the names are not significant. Contrast, for example, the wonderfully complex associations of Dipsas' name (see on 1.8.1f.), Horace's play on the name of his messenger, Asina, in *Epist.* 1.13 (esp. 8f.) and Propertius' play on the names of most of the slaves in 4.7: *Lygdamus* 'shining white' (cf. *λύγδιμος*) ... *candescat lamina uernae* (35), *Petale tulit ... coronas* (43), the talkative Lalage (45), *Chloridos herba* (72), *nutrix ... / Parthenie* (73f.), *Latris, cui nomen ab usu est* (75). (Lygdamus' name is more ingeniously significant in 4.8. In the adaptation of the *Odyssey* in that elegy [see Evans (1971), Currie (1973)], he plays the role which Homer attributes to Melanthius, 'the blackguard'.) On the names in Prop. 4.7, see also Allison (1984).

3-4. ministeriis: the word occurs in prose first in Cicero (1), Varro (3), Sallust (1) and Livy (39), and is largely confined to prose in later Latin. In poetry, it occurs first and most frequently in and about the Augustan period: Ov. 5 (4), Verg. 2 (2), Hor. 1 (*Epist.* 2.2.6 *uerna ministeriis ad nutus aptus erilis*), Tib. 1, Prop. 0, [Verg.] *Moretum* 1, Manil. 1, Germ. 1.

furtivae ... noctis: for the elegiac love-affair as a *furtivus amor*, see on 1.4.64 *furtim*.

utilis: contrast the berating of the tablets at 1.12.13 as *inutile lignum*, and also that of the uncooperative Bagoas at 2.3.7 and 12.

dandis ingeniosa notis: the construction of *ingeniosus* with the dative is peculiar to Ovid; cf. 2.6.18 *uox mutandis ingeniosa sonis*, 3.8.45f. *hominum natura ... / ... nimium damnis ingeniosa tuis*, *Epist.* 6.117, *Trist.* 5.1.28. For further idiosyncrasies in Ovid's use of *ingeniosus*, see Bömer on *Fast.* 4.684 *ad segetes ingeniosus ager*.

5-6. saepe ... / saepe ...: anaphora of *saepe* occurs 43 (16) times in Ovid, and is symptomatic of his overtly rhetorical style. It is generally much less common in the other Augustan poets: Verg. 2 (1), Hor. 5 (1), Tib. 4 (proportionally, a remarkably high figure, given that Tibullus is in most respects so unrhetorical), Prop. 3.

laboranti: for *laborare* and *labor* used with reference to the difficulties and sorrows of a love-affair, see Enk on Prop. 1.6.23, Nisbet-Hubbard on Hor. *Carm.* 1.17.19f. *laborantis in uno / Penelope uitreamque Circen*.

fida: cf. 27 (of the tablets) *FIDAS SIBI ... MINISTRAS*. Byblis addresses

the slave who takes her love-letter to Caunus as *fidissime* (*Met.* 9.569). Slaves are most naturally commended for their fidelity to their owner; cf. e.g. 2.7.25 (of Cypassis) *ancillam, quae tam tibi fida*, *Ars* 1.354, 3.470 (quoted on 7). For Ovid's perspective here, cf. 2.8.4 (of Cypassis) *apta quidem dominae, sed magis apta mihi*.

7-8. accipe: cf. *Ars* 3.470 *accipiat missas fida ministra notas*.

dominam: both 'your mistress' and 'my mistress', as at e.g. 1.6.20, 2.8.4, 28.

peraratas: the verb occurs 6 (2) times in Ovid, elsewhere in classical Latin only at Sen. *Med.* 650. In all cases except *Met.* 14.96 and Sen. *loc. cit.*, it refers to writing (specifically to writing love-letters at *Ars* 1.455, 3.485, *Met.* 9.564). See Bömer on *Met.* 9.564.

mane is to be construed with *peraratas ... tabellas*. The word-order as well as the context, Ovid's urgent request for a speedy delivery of the tablets, prevents us from construing it with *perfer*, which would imply delivery when Corinna is making-up the next morning (cf. 1.14.19 *nondum digestis mane capillis*).

perfer: for *perferre* used of taking messages, cf. Calp. *Ecl.* 3.92f. *nunc age, si quicquam miseris succurris, Iolla, / perfer et exora modulato Phyllida cantu*, Suet. *Gramm.* 14 *cum codicillos Memmi ad Pompei uxorem de stupro pertulisset*, *OLD* s.v. 2a.

obstantes ... pelle moras: *moras* (-am) *pellere* seems to occur first in Ovid; cf. *Met.* 2.837f. (Jupiter dispatching Mercury on an errand which will assist his plan to abduct Europa) '*fide minister*' ait '*iussorum, nate, meorum, / pelle moram solitoque celer delabere cursu*', 7.48, 10.659, *Pont.* 2.5.53. The addition of *obstantes* to *pelle moras* produces a striking phrase, suggesting physical obstacles to be pushed aside. For *obstare* applied to *mora*, cf. Verg. *Georg.* 2.482 (= *Aen.* 1.746), Tac. *Hist.* 1.62.1, Ammian. 22.2.3.

sedula: for *sedulitas* as a characteristic of the go-between, cf. *Ars* 1.377, 383f. *si tamen illa tibi, dum dat recipitque tabellas, / corpore, non tantum sedulitate, placet*, *Met.* 10.409 and 438, also Hor. *Epist.* 1.13.4f. (to Vinnius Asina) *ne studio nostri pecces odiumque libellis / sedulus importes opera uehemente minister*. Although the adverb *sedulo* had long been current, *sedulus* seems to occur before the Augustan poets only at Cic. *Brut.* 176: Ov. 13 (4), Verg. 0, Hor. 5 (1), Tib. 6, Prop. 3.

9-10. nec silicium uenae nec durum in pectore ferrum: insensitivity and cruelty had been represented in such terms as early as Homer; cf. *Il.*

16.33ff. νηλεές, οὐκ ἄρα σοί γε πατήρ ἦν ἱππότης Πηλεΐδης, / οὐδὲ Θέτις μήτηρ γλαυκὴ δέ σε τίκτε θάλασσα / πέτραι τ' ἡλίβατοι, ὅτι τοι νόος ἐστὶν ἀπηνής, Pease on Verg. *Aen.* 4.366, Hermann (1961), Nisbet-Hubbard on Hor. *Carm.* 1.3.9. The metaphor is particularly frequent in Ovid; cf. 3.6.59, *Epist.* 2.137, 7.37ff., 10.107ff., 131f., *Met.* 7.32f., 8.120ff., 9.613ff., 13.801, 14.711ff., 758, *Trist.* 1.8.37ff., 3.11.3f., *Pont.* 4.10.3f., 4.12.31f. and see also on 3.7.57f. for the closely related idea of *quercus*, *adamanta*, *saxa mouere*. The image is most often used in complaints about intransigence; for the negative form of expression, expecting or urging compliance, as here, cf. e.g. Tib. 1.1.63f. *flebis: non tua sunt duro praecordia ferro / uincta, nec in tenero stat tibi corde silex*, *Met.* 9.613ff. The commonplace is enlivened here by the play in *uenae*, meaning both 'blood-vessels' and 'lodes' (as at e.g. Verg. *Aen.* 6.6f. *semina flammæ / abstrusa in uenis silicis*); cf. *Trist.* 1.8.41 *tua sunt silicis circum praecordia uenae*.

nec tibi simplicitas ordine maior adest: 'nor do you have a lack of sophistication greater than one would expect to find in someone of your station'. For *simplicitas* in this sense, often with a specifically sexual reference (which here anticipates the following couplet), cf. e.g. 2.4.18, *Epist.* 16.287 *a, nimium simplex Helene, ne rustica dicam*, 316, 17.178, 21.106. For the *ancilla callida*, a useful ally in a love-affair, see on 1.8.87. With the reading *nec* (PYSω), however, the line presents a negative and curiously grudging compliment. There is something to be said for *et* (Pa [sscr. m.]) *Ph*': 'you have a simple integrity such as one does not find in the average slave'. For such praise, cf. Hor. *Carm.* 2.4.17f. *crede non illam (sc. ancillam) tibi de scelestis / plebe dilectam*. For *simplicitas* as a virtue, cf. 1.3.14 (n.), *Pont.* 3.3.99f. *conueniens animo genus est tibi, nobile namque / pectus et Herculeae simplicitatis habes*. After the repeated use of *nec* in line 9, *et* would easily be corrupted. For the sequence *nec ... nec ... / et*, cf. *Met.* 11.704f. *neque pugnabo nec te, miserande, relinquam / et tibi nunc saltem ueniam comes*, TLL 5.2.889.40ff. *ordine maior*: for the brachylogy, cf. 1.8.25 (n.), *Pont.* 4.7.18 (to the centurion Vestalis; note the positive expression of the compliment) *ipsa tamen uirtus ordine maior erat*. *adest*: cf. *Met.* 5.400 (of Proserpina; note again the positive expression) *tanta ... simplicitas puerilibus adfuit annis*.

11-12. Ovid attempts to enlist Nape's support by appealing to her experience of love; cf. 1.6.53f. *si satis es raptæ, Borea, memor Orithyiae, / huc ades* (n.), 3.6.23f. *flumina debebant iuuenes in amore iuuare: / flumina senserunt ipsa, quid esset amor*, 83 *te quoque credibile*

est aliqua caluisse puella. Contrast the insults levelled against the eunuch Bagoas for his lack of sexuality at 2.3.1ff., when he has proven obdurate, and see also on 1.13.39f.

credibile est: *credibilis* occurs 19 (3; not in *Met.*) times in Ovid, but is otherwise rare in poetry (cf. Hor. *Sat.* 1.9.52, *Laus Pis.* 168, Sen. *Thy.* 754, Calp. *Ecl.* 6.7, *Priap.* 16.3, Mart. 4.32.4). In only four of its occurrences in Ovid and at Hor. and Sen. *loc. cit.* is it used otherwise than in the phrase *credibile est*.

sensisse Cupidinis arcus: an echo of Prop. 1.9.21 *pueri totiens arcum sentire medullis*; cf. also Am. 2.9.11 (to Cupid) *nos tua sentimus, populus tibi deditus, arma*. *arcus* may here mean 'arrows', as it more surely does at Prop. *loc. cit.*; cf. *Epist.* 8.83 *utinam uitasset Apollinis arcus!*, Ars 3.29 *femina nec flammæ nec saeuos discuti arcus*, Sil. 15.570f. *Achaemenio uelocior arcu / euolat* and see also LSJ s.v. τόξον II. For *sentire* used of experiencing the pangs of love, cf. also e.g. 3.6.24 (quoted above), Prop. 1.13.23f., 1.15.19; of experiencing the power of a deity, see on 1.9.39.

in me militiae signa tuere tuæ: 'defend the standards of your own army by helping me' (Barsby). For the military imagery, see the introduction to 1.9. For the Roman soldier's duty to safeguard the standard of his legion, cf. esp. Caes. *Gall.* 4.25.3ff. For the 'standards' of erotic warfare, cf. 2.9.3, 2.12.14, 27f. *me quoque ... Cupido / iussit militiae signa mouere suae*, 3.15.16, Ars 2.233f. *militiae species amor est: discedite, segnes; / non sunt haec timidis signa tuenda uiris*, Rem. 4, Fast. 4.7, Tib. 2.6.6, Hor. *Carm.* 4.1.16. Some translators prefer the sense 'observe in me the symptoms of love, from which you also suffer'. For *tueri* with that meaning, cf. *Met.* 5.92, 6.621, 10.389, 11.715, 722, OLD s.v. 1. The senses 'defend' and 'observe' may both be present at Fast. 1.85f. *Iuppiter arce sua totum cum spectat in orbem, / nil nisi Romanum quod tueatur habet*. For *signa* in the sense 'symptoms (of love)', see on 2.1.7f. *aliquis iuuenem, quo nunc ego, saucius arcu / agnoscat flammæ conscia signa suae*. The combination of *signa* with *militiae*, however, suggests that the sense 'standards', if not the only sense present, is nevertheless much the more prominent. Ovid probably had this line in mind when he wrote *Pont.* 2.5.71f. (to the orator Salanus) *iure igitur studio confinia carmina uestro / et commilitii sacra tuenda putas*.

13-14. si quaeret quid agam, spe noctis uiuere dices: this may be an echo of Hor. *Epist.* 1.8.3f. (where, as here, the response to the conventional enquiry is perhaps unexpectedly specific) *si quaeret*

quid agam, dic multa et pulchra minantem / uiuere nec recte nec suauius; cf. also *Trist.* 1.1.18f. *si quis, qui, quid agam, forte requirat, erit, / uiuere me dices, saluum tamen esse negabis*, 3.5.23ff. *si tamen interea quid in his ego perditus oris / (quod te credibile est quaerere) quaeris, agam, / spe trahor exigua*, 3.7.6f., 5.7.5ff., *Pont.* 4.5.29ff., 4.15.1ff. For the omission of the subject of the infinitive (here *me*) when different from the subject of the main verb, cf. 1.12.2 (n.), 1.13.47, 3.9.46, *Epist.* 20.154, *Ars* 1.426, *Hor. Epist.* 1.8.3f. (quoted above), *TLL* 5.1.984.65ff. and see also on 1.2.18. *noctis*: for the erotic sense, see on 1.8.67. *dices*: for the use of the future indicative with the force of an imperative, a lively and rather colloquial idiom, cf. *Trist.* 1.1.19 (quoted above), 3.7.7 *uiuere me dices, sed sic, ut uiuere nolim*, *Prop.* 3.23.15 (quoted on 24), Tränkle (1960) 154f., H.-Sz. 310f., K.-S. 1.144.

cetera fert blanda cera notata manu: cf. *Epist.* 18.19f. (Leander's farewell to a letter sent to Hero) *talibus exiguo dictis mihi murmure uerbis, / cetera cum charta dextra locuta mea est. blanda ... manu*: for the phrase, cf. *Met.* 2.691, *Hor. Carm.* 3.23.18, *Sen. Herc. F.* 1002, *Mart.* 6.23.3 and see also on 1.7.4 *uesana ... manu* and 42 *blandi dentis*.

15-16. dum loquor, hora fugit: perhaps an echo of *Hor. Carm.* 1.11.7f. *dum loquimur, fugerit inuida / aetas*. (For a further possible echo of that passage, see on 1.4.29 *sapias*.) As the parallels adduced there by Nisbet-Hubbard indicate, the sentiment usually expresses a general observation (human life is all too fleeting); here, by referring it to a specific occasion, Ovid has not only rendered it humorously banal, but also added a small dramatic touch to the poem. *dum loquor* recurs at 3.2.41, 3.6.85, *Met.* 2.142, 4.593, 8.609, 9.291, *Fast.* 4.163, *Trist.* 1.3.71, 1.4.23, always, except at *Met.* 4.593, in the opening line-position; cf. also *dum loqueris* at *Epist.* 17.203 and *Pont.* 4.3.58, *dum loquitur* at *Ars* 1.167, *Fast.* 3.367 and 5.194, *dumque loquor* at *Trist.* 1.2.34. Such expressions are not found in Vergil, Tibullus or Propertius, in Horace only *loc. cit.* *hora fugit*: cf. *Hor. Carm.* 3.29.48, *Persius* 5.153 *uiue memor leti, fugit hora, hoc quod loquor, inde est*, *Sil.* 15.64.

uacuae bene redde tabellas: for the importance of delivering messages at an opportune moment, cf. *Hor. Epist.* 1.13.2ff., *Met.* 9.610ff. (Byblis, after Caunus' revulsion at her love-letter) *forsitan et missi sit quaedam culpa ministri: / non adiit apte nec legit idonea, credo, / tempora nec petiit horamque animumque uacantem* (contrast

572f.), *Trist.* 1.1.93ff., *Pont.* 3.1.129ff., also *Mart.* 5.6.9ff. *uacuae*: cf. *Trist.* 1.1.93, *Pont.* 3.1.141. Kenney (1958) 63, comparing, *inter alia*, 2.1.29 *mihi* and 2.14.10 *uitio* (see the note), suggests that *bene* is to be construed ἀπὸ κοινοῦ, with both *uacuae* and *redde*.

uerum continuo fac tamen illa legat: 'but even so (despite the need to find an opportune moment), make sure that she reads the letter straightaway'. In his haste and excitement, Ovid gives Nape contradictory instructions. *continuo*: *Ov.* 4 (*Am.*, *Epist.*, *Met.* and *Fast.*, once each), *Verg.* 28 (*Georg.* 12, *Aen.* 16), *Hor.* 5 (all in *Sat.*), *Tib.* 0, *Prop.* 0, *Catull.* 1, *Lucr.* 15, *Sen. Trag.* 0, *Lucan* 1, *Val. Fl.* 8, *Sil.* 3, *Stat.* 3 (*Silu.* 1, instructions to a letter at 4.4.5 *continuo dextras fluuii pete Thybridis oras*), *Mart.* 2, *Juv.* 4. Since Ovid is here instructing Nape, the frequency of the word in didactic poetry (*Lucr.*, *Verg. Georg.*) is possibly significant. Note, however, that the formulaic *haud mora, continuo* at *Met.* 14.362 seems to draw on *Verg. Aen.* 3.548 (= *Georg.* 4.548) and 5.368.

17-18. Since Nape is to bring a written answer, there is no need for her to guess Corinna's reaction from the expression on her face. Just as Ovid's haste and excitement led him to give Nape contradictory instructions in the preceding couplet, so here they lead him to give her irrelevant instructions which delay her departure. For the reading of love-letters in silence, in contrast to the normal practice of reading aloud, cf. 2.2.19 *scripta leget secum*, *Epist.* 21.3 (Cydisippe to Acontius) *pertinui scriptumque tuum sine murmure legi*, *Plut. Brut.* 5.2.

et tacito uultu: the supposed derivation of *uultus* from *uelle* may be relevant here; cf. Nonius p. 689 *uultus et facies hoc distant. uultus est uoluntas quae pro motu animi in facie ostenditur, facies ipsa oris species*, *Isid. Orig.* 11.1.34. At *Inst.* 11.3.72ff., Quintilian emphasises at length the importance of facial expressions in oratory: *dominatur ... maxime uultus. hoc supplices, hoc minaces, hoc blandi, hoc tristes, hoc hilares, hoc erecti, hoc summissi sumus: hoc pendent homines, hunc intuentur, hic spectatur etiam antequam dicimus: hoc quosdam amamus, hoc odimus, hoc plurima intellegimus, hic est saepe pro omnibus uerbis ...*. For the expressiveness of the *uultus*, see also on 1.4.17 *uultum ... loquacem* and on 1.7.21f. Heinsius, without discussion, proposed *e* in preference to *et* (PYSω). Kenney (1958) 57, however, demonstrates sufficiently that the preposition is not essential. Goold's objections to *et* ([1965a] 27) are not persuasive. Either reading is possible, and I follow mss-authority in retaining *et*,

even though that authority is somewhat tenuous in this case, given the possibility that dittography has been committed, and given also that monosyllables at the beginning of the line are peculiarly vulnerable to corruption in this tradition (cf. e.g. 10, where *et* should perhaps be read in preference to *nec*).

19-20. nec mora: see on 1.6.13.

perlectis: the prefix emphasises the care with which, Ovid hopes, Corinna will read his letter. Contrast *Met.* 9.575 *proicit* (sc. Caunus) *acceptas lecta sibi parte tabellas*. *perlegere* occurs 13 (1) times in Ovid, elsewhere in Augustan poetry only at Verg. *Aen.* 6.34.

rescribat: the verb occurs 11 (1) times in Ovid, always of answering love-letters, elsewhere in Augustan poetry only at Hor. *Sat.* 2.3.76, *Epist.* 1.3.30 and 1.5.30.

iubeto: slaves do not give orders to their mistresses. That Ovid should use this inappropriate term is a further indication of his eagerness for a speedy reply.

late: the exaggeration is again appropriate to Ovid's state of mind.

uacat: cf. *Met.* 9.522 *uacuam ... ceram* and, for the opposite idea, cf. 1.12.8 *cera referta*, *Met.* 9.564f. *plena ... / cera*, Plaut. *Curc.* 410 *expleui totas ceras quattuor*, Plin. *Epist.* 1.6.1 *meditabar aliquid enotabamque, ut, si manus uacuas, plenas tamen ceras reportarem*, Juv. 1.63 (quoted on 1.12.23).

21-22. comprimatur ordinibus uersus: *TLL* 3.2159.19f. adduces no parallel for *comprimere* used in such a context. Citing Liv. 8.8.12 *trarii ... extemplo compressis ordinibus uelut claudebant uias*, Burman suggests that Ovid is using military imagery: 'see that she closes up the lines in their ranks'. If so, it may be relevant that *στῆχος* means both 'line of soldiers' and 'line of prose (or verse)'. That play is more probably intended at 3.8.27 *pro ... bono uersu primum deducite pilum*. For *uersus* here in the sense 'line of prose', see *OLD* s.v. 4.

oculos ... moretur / ... littera trasa meos: the wide separation of *oculos* from *meos*, at either end of the clause, is expressive of the delay which Ovid wishes from a closely written reply. The unheralded change of subject from *Corinna* to *littera* may also contribute to the same effect. The phrasing here is perhaps influenced by Hor. *Epist.* 1.13.17f. *carmina quae possint oculos aurisque morari / Caesaris*; cf. also *Trist.* 2.344 *littera ... est oculos ulla morata meos*. *rasa* is generally taken to mean 'inscribed'. That sense suits the context perfectly, but seems to be unparalleled. The most natural sense,

adopted by some translators, is 'erased' (= *erasa*); cf. Tac. *Ann.* 3.17.4 *nomen Pisonis radendum fastis censuit*, *CIL* 6.33885.6, also *Ars* 1.437 (on the sending of love-letters) *cera uadam temptet rasis infusa tabellis*. But, even though Ovid may welcome erasures as a sign that Corinna has thought hard about what to say, it seems unlikely that he is asking for a partially illegible reply. Moreover, it seems oddly precise that he should specify that the erasures are to be made in the margin. McKie (1984) proposes *uersa*, i.e. Corinna is to turn the tablets side-ways in order to facilitate marginal additions. *arata* would be easier palaeographically. The *concursum* (see on 1.8.65) of *a*-sounds is not objectionable; cf. e.g. 1.12.17 *illa arbor*, 3.6.54 *Ilia ab Idaeo*. Indeed, the rather harsh sound of *littera arata*, like that of *marginem in extremo*, might be suggestive of the difficulties in deciphering the words. For the elision of a short *a* at this line-position, however, Ovid offers only two parallels, *Epist.* 4.144 *oscula aperta* and *Ars* 3.520 *altera amica*; see Platnauer (1951) 88f. and also the note on line 26 *ponere in aede*. Moreover, in the few passages where *arare* is used as a metaphor for writing, the object which is *aratum* seems always to be the writing-material rather than the words; cf. Mart. 4.86.11 (*libelle*) *inuersa pueris arande charta*, *TLL* 2.627.43ff. The required sense could be extracted here, however, by analogy with *exarare*; for *litteras* (uel sim.) *exarare*, cf. e.g. *Pont.* 3.2.90 *ad fratrem scriptas exarat illa notas*, Cic. *Att.* 12.1.1, 16.6.4, Plin. *Epist.* 7.4.5, Quint. *Inst.* 9.4.90. In most of these passages, the writing is done quickly (cf. also *Trist.* 4.7.1f. *subito perarata ... / littera*); that implication would be in place here. In support of *arata*, it is possibly worth noting also that *lassare* occurs in the *Amores* only in the next line and at 2.10.33f. *quaerat auarus opes* (cf. 1.12.26) *et, quae lassarit arando, / aequora ... bibat*.

marginem in extremo: for writing in the margin, cf. *Met.* 9.564f. (of Byblis' love-letter) *taliam nequiquam perarantem plena reliquit / cera manum, summusque in margine uersus adhaesit*, Cic. *Verr.* 2.1.92, *Att.* 5.1.3, Varro *Rust.* 3.5.11, Juv. 1.5f. *summi plena iam margine libri / scriptus et in tergo necdum finitus Orestes*. The scholiast *ad loc.* contrasts Juvenal's use of *margo* as a feminine noun specifically with Ovidian practice. The masculine is the only gender used by Ovid (where gender is determinable), and is in general the more frequent; see *TLL* 8.393.81ff.

23-24. quid digitos opus est graphium lassare tenendo?: 'exaggerated sentimentality' (Du Quesnay [1973] 33). Alciphron makes a different

point at *Epist.* 4.15 τί πολλά γράφων ἀνιᾶς σαυτόν; πεντήκοντά σοι χρυσῶν δεῖ καὶ γραμμάτων οὐ δεῖ; cf. also *Ov. Epist.* 21.247ff. *iam satis inualidos calamo lassauimus artus / et manus officium longius aegra negat. / quid, nisi, quod cupio mihi iam contingere tecum, / restat, ut adscribat littera nostra 'VALE'? opus est*: see on 1.2.21. Here, Ovid is possibly influenced by the common idiom *quid uerbis (multis) opus est?*, for which cf. *Met.* 13.120, *TLL* 9.2.857.44ff. *graphium* = γραφεῖον; see *RE* 7.1873ff. The word occurs first here in Latin, and never again in classical Latin poetry. Du Quesnay (1973) 33 suggests that Ovid uses the Grecism 'to express his contempt for the instrument which can cause his darling so much pain'; compare 1.12.25 *ephemeridas* and the disdainful sarcasm of *Juv.* 3.67f. *rusticus ille tuus sumit trechedipna, Quirine, / et ceromatico fert niceteria collo.* Horace has the equivalent term *stilus* at *Sat.* 1.10.72 and 2.1.39; cf. also *calamus* at e.g. *Epist.* 21.245 (quoted above). A Greek equivalent to *graphium*, with a short second syllable is not attested with certainty; see *RE* 7.1874. *graphium* (γω) seems slightly more likely to have been corrupted to *graphio* (PYSCD) than vice versa. For a more certain case of corruption to the gerundive construction, cf. 2.2.1 *Quem penes est dominam seruandi cura*, where a few of the *recentiores* offer *dominae seruandae*. *lassare* occurs first at *Trag. inc.* 241, *Tib.* 1.9.55, *Prop.* 4.8.67 and 14 (8) times in Ovid, in prose first in *Varius Geminus ap. Sen. Contr.* 7.7.6. See also on 1.2.4 *lassa. tenendo*: for the instrumental use of the gerund and gerundive, see on 2.7.13 *credendo ... omnia*.

hoc habeat scriptum tota tabella 'VENI': Ovid may be retracting his comment in line 20 *odi, cum late splendida cera uacat*, and acknowledging that the little word 'come' will suffice on an otherwise unmarked tablet, or he may be suggesting that *ueni* should be written large (cf. Lee's version 'YES will do, in huge block capitals'). *VENI*: cf. *CE* 938 *pulueris aurati pluuiā sit sparsa papyrus: / rescribet Danae sollicitata 'ueni'*, also *Epist.* 1.2 *nil mihi rescribas attinet; ipse uenit*, 19.1f. *Quam mihi misisti uerbis, Leandre, salutem / ut possim missam rebus habere, uenit*, *Plaut. Cist.* 75 *spissum istuc amanti est uerbum 'ueniet', nisi uenit*, *Prop.* 2.25.2 *excludit quoniam sors mea saepe 'ueni'*. Ovid may here have in mind the command quoted in line 15 of *Prop.* 3.23, the model for 1.12, *'uenies hodie, cessabimus una'*.

25-26. uictrices lauro redimire tabellas: it was customary that letters which brought to Rome news of a military success should be wreathed with laurel; see Tarrant on *Sen. Ag.* 409f. (= 389f.

Zwierlein), *RE* 12.1014. For success with one's mistress equated with a triumph, cf. esp. 2.12 *passim*. Here, Ovid may be echoing *Prop.* 2.14.22ff. *mecum habuit positum lenta puella caput. / haec mihi deuictis potior uictoria Parthis, / haec spolia, haec reges, haec mihi currus erunt. / magna ego dona tua figam, Cytherea, columna, / taleque sub nostro nomine carmen erit: / HAS PONO ANTE TVAS TIBI, DIVA, PROPERTIVS AEDES / EXVVIAS, TOTA NOCTE RECEPTVS AMANS. redimire*: the verb is rare in all forms except the medio-passive past participle, *redimitus*, which is found 12 (9) times in Ovid. *redimire* occurs also at *Epist.* 9.63 and *Lucr.* 5.1399, *redimiri* at *Cic. Tusc.* 3.43, *redimibat* at *Verg. Aen.* 10.538.

nec Veneris media ponere in aede morer: the laurel which decorated the *fascies* of a triumphant general was dedicated to Capitoline Jupiter; cf. *Plin. Nat.* 15.134. Here, Venus is the appropriate recipient. *ponere*: for the sense 'dedicate' (= ἀνατιθέναι), cf. *Prop.* 2.14.27 (quoted above), *Epist.* 1.26, *Pont.* 3.6.26, *OLD* s.v. 8c. *ponere in aede*: twenty-four of the thirty-four elisions in Ovid at this line-position involve a short *e*; see Platnauer (1951) 88f. and the note on 22 †*rasa*†. Comparing *Prop.* 2.14.32 (*iaceam*), 3.15.45f. (*concitet ... / ... amem*) and 4.1.57 (*coner*), Abel (1930) 14f. argues that *morer* is to be construed as a metrically convenient equivalent to a future indicative, expressing a strong affirmation rather than a remote possibility; see also on 27 *subscribam*. For the rather uncommon construction of *morari* with an infinitive, cf. *Epist.* 12.188, *Met.* 13.531f., *TLL* 8.1500.73ff.

27-28. Quotation of dedicatory (and sepulchral) inscriptions is common in Augustan poetry, and particularly in elegy, which employs the most usual metre for inscriptions. For dedicatory inscriptions, cf. 2.13.25 *SERVATA NASO CORINNA*, *Ars* 2.744, 3.812, *Met.* 9.794, *Epist. Sapph.* 183f., *Tib.* 1.9.83f. *HANC (sc. palmam) TIBI FALLACI RESOLVTVS AMORE TIBVLLVS / DEDICAT ET GRATA SIS, DEA (sc. Venus), MENTEROGAT*, *Prop.* 2.14.27f. (quoted on 25), 2.28.44, 4.3.72 (quoted below), *Verg. Ecl.* 7.29ff., 33ff., *Aen.* 3.288. For sepulchral inscriptions, see on 2.6.61f. Although such quotations are found at least as early as *Aesch. Ag.* 577ff., their use in Augustan elegy is influenced predominantly by the Hellenistic epigrammatists; see Schulz-Vanheyden (1969) 84ff. For dedicatory inscriptions in an amatory context, as here, cf. esp. Meleager *AP* 5.191.5ff. ἐπὶ προθύροισι μαρνανθεῖς / δάκρυσιν ἐκδήσω τοὺς ἰκέτας στεφάνους / ἐν τόδ' ἐπιγράψας, 'Κύπρι, σοὶ Μελέαγρος ὁ μύστης / σὼν κῶμων

στοργᾶς σκῦλα τὰδ' ἐκρέμασε', 12.23.3f. (quoted on 1.2.19). As in the present passage, the fiction of a dedication is not always sustained to the extent of quoting complete couplets; cf. e.g. 2.13.25, Prop. 2.28.44, 4.3.72 (quoted below) and the Meleager epigrams cited above.

subscribam: presumably here, like *morer* in 26 (see the note), a present subjunctive. Contrast Prop. 4.3.71f., where *tulero* ensures that *subscribam* be construed as a future indicative: *arma ... cum tulero portae uotiu Capenae, / subscribam SALVO GRATA PVELLA VIRO*.

FIDAS ... MINISTRAS: cf. *Trist.* 3.7.1f. *Vade salutatum, subito perarata, Perillam, / littera, sermonis fida ministra mei*, also *Met.* 2.837 (quoted on 8). By personifying the tablets in this manner, Ovid facilitates the address to them in the pentameter, and that address in turn prepares us for the ἀπαί directed against them in the next elegy. See also on 12.2 *littera posse negat*.

NASO: Ovid invariably shortens the *o* in this form of the word; see Platnauer (1951) 51.

VILE ... ACER: the contrast between the cheapness of the material from which the tablets are made and the fidelity of their service is derived from Prop. 3.23.7ff. *non illas fixum caras effecerat aurum: / uulgari buxo sordida cera fuit. / qualescumque mihi semper mansere fideles, / semper et effectus promeruerunt bonos*; cf. also Mart. 14.6 *Tunc triplices nostros non uilia dona putabis, / cum se uenturam scribet amica tibi*. Some varieties of maple, however, were actually considered fairly choice material; cf. Plin. *Nat.* 16.66ff., our only other testimony for the use of maple in writing-tablets, and Meiggs (1982) 291ff. Possibly, therefore, Ovid is implying that, however expensive they may have been to buy, his writing-tablets will become valuable to him only when they bring the desired reply. The tablets on which Ovid recommends the sending of love-letters at *Ars* 3.469 are made of fir-wood (*abiegnis*).

Lenz ends the inscription at *DEDICAT*. Although dedicatory epigrams are not infrequently addressed to the dedicated object (cf. e.g. *AP* 6.52, 122, 123, 128, 248), the combination of a straightforward statement of dedication with an apostrophe to the dedicated object is unusual. Nevertheless, it seems more difficult to construe *at nuper uile fuistiis acer* as an isolated address after the inscription, especially since *nuper* encourages us to think of the temporal contrast which is conventional in dedicatory epigrams (see on *Epigr.* 1 *modo*).

1.12

The tablets have returned with a refusal (1-2). Nape tripped as she left (3-4). Be more careful in future (5-6). A curse on the useless tablets (7-14). The man who made them was a criminal (15-16) and the tree from which they were made was inauspicious (17-20). I was mad to write to my mistress on tablets better suited to holding tedious legal contracts or a miser's accounts (21-24). The double-tablets have lived up to their name by their duplicity (27-28). May they rot and their wax fade (29-30).



This elegy presents the sequel to 1.11. Ovid's excitement and confidence have given way to disappointment and anger. As he had praised Nape, so now he curses the tablets. (Nape is here dismissed in two couplets [3-6]; this change of addressee is anticipated by the shift of emphasis at 11.21ff., where prominence is given to the tablets rather than to Nape.) The tablets are *tristes* (12.1), not *uictrices*, as Ovid had hoped (11.25). Instead of bringing simply the favourable one-word reply *VENI* (11.24), the writing-surface is *negaturis ... referta notis* (12.8). The wax, praised as *splendida* (11.20), is now denounced as blood-stained (12.12). Ovid had intended to dedicate the tablets to Venus (11.25ff.), but now he throws them away (12.13f.). They are not faithful (11.27), but treacherous (12.27f.).

The main body of the poem, lines 7-30, is an invective against the writing-tablets. Such invectives, ἀπαί, occur as early as Archilochus and Hipponax, in their attacks on, in particular, Lycambes and Bupalus respectively, and they became a minor genre in the Hellenistic period; for Roman variations on the theme, cf. Hor. *Epod.* 3 and 10, *Carm.* 2.13, Tib. 1.5.49ff., Prop. 4.5, [Verg.] *Dirae* and Ovid's *Ibis*, modelled on Callimachus' poem of the same name. See Nisbet-Hubbard's introduction to Hor. *Carm.* 2.13 (pp. 202f.). The general conception of Ovid's poem, as a high-flown invective against an inanimate object, seems to be derived from that ode, in which Horace curses a tree which fell and nearly killed him; certainly, both the thought and expression of 15ff. (see the notes) are closely modelled on Horace's opening lines. The humour of Ovid's invective

is enhanced by the contrast between this poem and Prop. 3.23, in which Propertius laments the loss of the writing-tablets which had done him such faithful service in carrying messages to and from his mistress. For Ovid's exploitation of that elegy here, see Neumann (1919) 59ff., Morgan (1977) 78f., Erbse (1978) 345ff. and the notes below on 1, 7, 23, 25f., 27.



1-2. Flete meos casus: cf. Cic. *Sest.* 60, *Ars* 2.187f., *Trist.* 4.3.37 *fleque meos casus*, Manil. 5.559, Phaedr. 2.7.10, [Sen.] *Herc. O.* 583, 1904 (both at the beginning of an episode), *CE* 541.1, 1057.13, 2069.1. Given that the phrase is elsewhere used mainly in markedly solemn contexts, Ovid's appeal for sympathy is high-flown, and may possibly echo a famous passage, perhaps from a tragedy. The construction of *flere* with a direct object is largely confined to poetry; cf. 26 *absumptas fleret ... opes*, *TLL* 6.900.69ff., and see also on 3.9.1 *Memnona si mater, mater ploravit Achillem*. For *casus* referring to suffering in love, cf. e.g. 2.1.10, *Ars* 2.187, Tib. 1.9.81f., Prop. 1.13.1.

tristes rediere tabellae: the sound and rhythm of this hemistich signal the poem's link with Prop. 3.23 by their echo of the opening line of that elegy: *Ergo tam doctae nobis periire tabellae*. (Propertius is distressed because he has lost his tablets, Ovid because his have returned with unwelcome news.) The same technique is used rather less precisely at 3.10.1 *Annua uenerunt Cerealis tempora sacri*, which reflects Prop. 2.33A.1 *Tristia iam redeunt iterum sollemnia nobis*. See also on 1.1.1, which humorously echoes the opening line of the *Aeneid*. *tristis* is frequently used in the context of sexual deprivation; cf. e.g. 2.18.33 *tristis ad Hypsipylum ab Iasone littera uenit*, 3.7.72, 3.10.43, 45, 3.12.1, *Ars* 1.483f. *forsitan et primo ueniet tibi littera tristis / quaeque roget ne se sollicitare uelis*. Here, as at e.g. 2.18.33, *Ars* 1.483 and Prop. 2.33A.1 (all quoted above), the adjective bears the active sense 'bringing sorrow'; see also on 1.2.7 *tenuis*. The alliteration of *t* helps to suggest Ovid's sorrow.

infelix: here, the sense 'unlucky' is predominant, but, since the word can also mean 'barren', Ovid may be foreshadowing the attack on the tree from which the tablets are made; see on 17f. and 19f.

littera posse negat: *littera* (uel *sim.*) is not uncommonly used as the subject of a verb of speaking; cf. e.g. *Epist.* 17.67, *Ars* 1.483f. (quoted above), *Met.* 9.516, *Epist. Sapph.* 219 *hoc saltem miserae crudelis littera dicat*. Here, however, the phrasing may help to personify the

tablets, as if they were animate and culpable. See also on 11.27 *FIDAS ... MINISTRAS. littera*: 'epistle'. The singular is used in this sense, by analogy with *epistula*, first in Ovid; cf. 2.18.33, Löfstedt (1956) 43, McKie (1984) 80f., *TLL* 7.2.1528.36ff. *posse negat*: cf. 2.2.6 *rescripsit trepida 'non licet' illa manu*. With *posse*, we must understand something like *id fieri* or *eam mecum esse*; cf. Cic. *Att.* 14.3.1 *Matius posse negabat*, H.-Sz. 422, *TLL* 10.2.137.74ff. For the omission of the subject of *posse*, see also on 1.11.13.

3-4. For the ominous *pedis offensio*, cf. *Epist.* 13.85f. (of Protesilaus) *cum foribus uelles ad Troiam exire paternis, / pes tuus offenso limine signa dedit*, Smith on Tib. 1.3.19f., Pease on Cic. *Diu.* 2.84, Bömer on *Met.* 10.452. A reference to omens in this somewhat banal and trivial context emphasises the importance which Ovid places on Nape's mission; cf. *Met.* 9.571f. (of Byblis) *cum daret, elapsae manibus cecidere tabellae; / omine turbata est, misit tamen*.

omina sunt aliquid: *esse aliquid*, 'to be important' or 'to be substantial', is a favourite idiom with Ovid; see Bömer on *Fast.* 6.27 and the notes on 3.9.59f. *si ... aliquid ... / restat* and 3.15.5 *si quid id est*. Here, as at Prop. 4.7.1 *Sunt aliquid Manes*, the brevity of the expression seems to be imposing.

modo cum discedere uellet: 'when she was on the point of leaving'. For this use of *uelle*, which later led to periphrastic futures of the type 'I will go', see Courtney on Juv. 10.282 *cum de Teutonico uellet descendere curru*. In a long note, Lenz argues that, since *modo* means 'just now', the dramatic situation for the two poems is that Ovid has brought the letter to Corinna's door, where he has given it to Nape, and that she has stumbled as she comes out again with the reply. This interpretation is open to several objections. *modo* can just as easily mean that Nape has not been long in delivering the message and returning to Ovid's house with the reply. Indeed, *modo* does not always refer to the very recent past; see Hand (1829-45) 3.645, *TLL* 8.1305.16ff. Omens are conventionally associated with the beginning of an enterprise, not the end. It is much more natural to interpret *discedere* as meaning 'go away' than as meaning 'come out'. *obstantes ... moras* (11.8) is a ludicrous exaggeration, rather than comic hyperbole, if Nape is simply to go back into Corinna's house. *VENI* (11.24) is rather pointless if Ovid is already at Corinna's door.

digitos restitit icta: Nape's stumbling is well represented by the short *i*- and *t*-sounds. Horace makes effective use of the onomatopoeic verb *titubare* in a similar context at *Epist.* 1.13.19 *caue ne titubes*

mandataque frangas; cf. Verg. *Aen.* 5.331f. *uestigia presso / haud tenuit titubata solo*. In lines 7 and 13, the rather unpleasant concentration of short *i*-sounds perhaps suggests Ovid's disgust. See also on 18 *duras*.

5-6. Francius (see Burman's note) thought this couplet an interpolation. The poem, after the introductory four lines, is otherwise entirely devoted to the ἀπαί against the writing-tablets. This brief admonition to Nape, however, does not seem out of place, nor is its diction or metre in any way suspect. Without this couplet, the diptych would consist of two 28-line poems, as does the diptych concerned with Corinna's other hairdresser, Cypassis (2.7 and 8). There is, however, no reason to suppose that Ovid aimed for such exact symmetry. In none of the other diptychs in the collection are the poems of equal length.

foras and *foris* are both rare in the higher genres of poetry (see *TLL* 6.1034.74ff.), and Ovid may here be influenced particularly by Comedy. *foras*: Ov. 4 (0), Verg. 1 (0), Hor. 2 (0), Tib. 0, Prop. 0, Plaut. 145, Ter. 31, Catull. 1, Lucr. 33; *foris*: Ov. 1 (0), Verg. 0, Hor. 2 (0), Tib. 0, Prop. 1, Plaut. 31, Ter. 6, Catull. 1, Lucr. 10.

cautius, the emphatic word, is effectively delayed, with the enjambment well suggesting the crossing of the threshold.

sobria: the implication of lines 1-12 of the preceding elegy was perhaps that Nape was young and attractive (like Cypassis), but this detail puts her on a par with such alcoholic go-betweens as Dipsas. It also deflates the pomposity of *omina sunt aliquid* (3); Nape's stumbling has a banal, rational explanation, and was not caused by any divine action. Some commentators take *sobria* in the less precise sense of 'careful', but that interpretation is unwarranted and less pointed.

7-8. The ἀπαί begin here. Throughout most of the curse, a clear distinction is maintained between the wooden frame of the tablets and the wax which forms the writing-surface. This distinction permits the curse to be the more comprehensive and detailed (fullness of expression being characteristic of prayers and curses); compare the elaborate valediction to the *postes*, *limen* and *fores* of the mistress' door at 1.6.73f. The distinction is not artificially contrived, for it was normal to regard the frame and the wax as separate entities; cf. e.g. Plaut. *Bacch.* 715 *stilum, ceram et tabellas, linum*, Pseud. 41ff. *Phoenicium Calidoro amatori suo / per ceram et linum litterasque*

interpretes / salutem impertit, and the legal formula in *his tabulis cerisque* found at e.g. Gaius *Inst.* 2.104.

ite hinc: for this dismissive execration, cf. *Ars* 3.505 *i procul hinc ... non es mihi, tibia, tanti*, *TLL* 5.2.632.57ff. In Comedy, the compound *abire* is used; cf. Plaut. *Most.* 850 *abin hinc in malam crucem?*, *TLL* 1.67.2ff.

difficiles, funebria ligna, tabellae: for *difficilis* in the sense 'obstructive to love', see on 1.6.2 *difficilem ... forem*. *funebria ligna*: perhaps 'wood fit only for fuelling funeral-pyres'; cf. Prop. 3.15.46 *lignis funeris*. *funebria* may, however, bear the sense 'which bring disastrous news'; cf. Vell. 2.117.1 *funestae ex Germania epistulae nuntium attulere caesi Vari*. That sense affords a contrast with 1.11.25 *uictrices ... tabellas*, 'tablets which bring news of victory'. *ligna* is contemptuous; cf. e.g. 13 *inutile lignum*, Hor. *Carm.* 2.13.11 *triste lignum*. Contrast Prop. 3.23.22 *quis pro diuitiis ligna retenta uelit?*, where Propertius uses the term to emphasise that his tablets, so precious to him, have no intrinsic worth. For the elaborate word-order, with the appositional noun and its epithet enclosed by the phrase which they qualify, a mannerism perhaps made fashionable by the neoterics but which occurs far more often in Ovid than in any other poet, cf. 2.16.38 *natalem, rura paterna, locum, 44 per ... oculos, sidera nostra, tuos*, 3.1.41 *mecum leuis est, mea cura, Cupido* (n.), *Epist.* 11.21 *infestum, funebria munera, ferrum*, Norden on Verg. *Aen.* 6.7f., Fraenkel on Aesch. *Ag.* 119, Tränkle (1960) 77, Williams (1968) 317 and 726ff., Austin on Verg. *Aen.* 6.842f., Brink on Hor. *Epist.* 2.1.234, Solodow (1986) and note also the complex phrasing in a somewhat similar context at 1.6.74 *dura ... conseruae ligna, ualete, fores*.

negaturis cera referta notis is in pointed contrast to the one-word reply, *VENI*, for which Ovid had been hoping at 11.24. *negaturis*: for Ovid's adjectival use of future participles, see on 1.3.13 *nulli cessura fides*. Here, the future sense is not felt, or the implied train of thought is something like 'wax filled with words intending to convey Corinna's refusal'. *refercire*, though common in prose, is rarely used by the poets, and the past participle is almost the only form found in verse; cf. Sen. *Med.* 485, Sil. 5.266 (*refersit*), 11.137, *CE* 1186.11. For *refertus* used with reference to speeches or writings, cf. Cic. *Brut.* 65 *refertae sunt orationes ... et uerbis et rebus illustribus*, *OLD* s.v. *c*, and see also on 1.11.20 *uacat. notis*: 'letters' and hence 'words'; cf. *Ars* 3.630 (of invisible writing) *feret occultas pura tabella notas*, *OLD* s.v. *6a* and *b*.

9-10. Meleager had made a different point in introducing Nossis' epigrams at *AP* 4.1.9f. *σὺν δ' ἀναμίξ πλέξας μυρόπνουν εὐάνθεμον ἱρὺν / Νοσσίδος, ἥς δέλοις κηρὸν ἔτηξεν Ἔρως*.

puto: for the prosody, see on 1.2.5.

de longae collectam flore cicutae: for the misconception that wax is produced by flowers, cf. Varro *Rust.* 3.16.24f., Colum. 9.4.5, 9.14.20, Plin. *Nat.* 11.14, 18. (It is actually a complex compound of nectar and pollen excreted by bees.) The gathering of wax from hemlock-flowers seems not to be attested elsewhere. At *Dion* 58, Plutarch observes that Attica produces the best honey and the deadliest hemlock, but does not link the two products. The bitterness of Corsican honey is elsewhere attributed to the island's box-trees (Theophr. *Hist. Plant.* 3.15.5, Diod. Sic. 5.14.3, Plin. *Nat.* 16.71), yew-trees (Verg. *Ecl.* 9.30), or thyme (Mart. 11.42.4). (In fact, bees rarely visit hemlock-flowers, not because they are poisonous but because, like the flowers of most umbellifers, they produce little nectar. There is, however, no evidence that this was known in antiquity and it is unlikely that Ovid, as a member of a society whose natural scientists believed that the queen-bee is a king and that goats breathe through their ears [Varro *Rust.* 2.3.5], is pointedly reversing a commonly accepted opinion.) For honey tainted with hemlock used as a poison, cf. Hor. *Sat.* 2.1.56 *mala tollet anum uitiat melle cicuta*. It may be relevant that hemlock was sometimes used for the execution of criminals (most notoriously for the execution of Socrates); if so, this line implies a similar point to that made in 18. It may also be relevant that hemlock was regarded as an antaphrodisiac; cf. 3.7.13f. (n.). **longae:** the hemlock plant is rather similar to cow-parsley (*Anthriscus sylvestris*). For **longus** as an epithet for plants, see Skutsch on Enn. *Ann.* 223. For the word-order, cf. *Ibis* 441 *in medii ... uoragine caeni*, Pont. 2.2.2, 2.10.1, Platnauer (1951) 101ff.

melle sub infami: Corsican honey had a reputation for bitterness; see above. It is natural to describe the wax as lying under the honey in the comb. Nevertheless, the similarity of expression to that in 1.8.104 *impia sub dulci melle uenena latent* implies that the honey is actually poisoned; cf. Hor. *Sat.* 2.1.56 (quoted above), Pont. 4.7.11 (of poisoned arrows) *mitti sub adunco toxica ferro*. The epithet **infami** furthers this implication; for **infamis** used in the context of poison, cf. *Met.* 14.43f. *horrendis infamia pabula sucis / conerit et tritis Hecateia carmina miscet* with Bömer's note, Plin. *Nat.* 9.79, 10.205. At *Met.* 4.504f., Tisiphone uses a hemlock-stalk to mix a poisonous brew.

Corsica misit apis: for Corsican wax, exported in payment of taxes

or tribute, cf. Diod. Sic. 5.13.4, Liv. 40.34.12, 42.7.2. **misit:** 'exported'; cf. 1.14.45 *tibi captiuos mittet Germania crines*, Juv. 5.92 *mullus erit domini, quem misit Corsica*, *TLL* 8.1186.38ff. As at Prop. 3.13.5 *Inda cauis aurum mittit formica metallis*, it is amusing that the insect from which the product is derived should itself be described as its exporter.

11-12. **tamquam minio penitus medicata rubebas:** red and black seem to have been the usual colours for the wax on writing-tablets; cf. Mart. 14.5, Porph. Hor. *Sat.* 2.1.49 *hic dicitur centumuiris dedisse tabulas aliis nigrae aliis rubrae cerae*, *RE* Suppl. 13.1371. Tablets on which the wax was dyed with expensive vermilion were *de luxe*, as were books decorated with vermilion; cf. *Trist.* 1.1.7ff. (of Ovid's *incultus liber*) *nec titulus minio nec cedro charta notetur, / candida nec nigra cornua fronte geras. / felices ornent haec instrumenta libellos*. **tamquam** is in contrast to *uere*: 'as if ... but in fact'. The construction of **tamquam** with a participle is found mainly in prose (see K.-S. 1.790ff., H.-Sz. 385), but recurs in Ovid at 2.9.37, *Met.* 10.269, *Trist.* 4.3.19, *Pont.* 1.9.7; see also on 1.5.15 *tamquam quae ... nollet* and 1.8.79 *quasi laesa*. For *medicare* (-ari) in the sense 'dye', 1.14.1, *Medic.* 9, *Rem.* 707 and Hor. *Carm.* 3.5.28 are the only other passages cited from the classical period at *TLL* 8.546.11ff. Ovid's choice of the verb here is possibly influenced by the use of *minium* in medicine; cf. Plin. *Nat.* 29.25 *pro cinnabari Indica in medicamenta minium addi*, *RE* 15.1852f., *TLL* 8.1027.7ff.

ille color: for *ille* referring to something mentioned immediately before, cf. 1.13.31f. *quod erat tibi filius ater, / materni fuerat pectoris ille color*, 2.5.41 *his erat aut alicui color ille simillimus horum*, 2.11.37f. *uento ... secundo; / impleat illa tuos fortior aura sinus*, Bömer on *Met.* 4.178.

sanguinolentus occurs, always at this line-position, at Tib. 2.6.40 and 15 times in Ovid, but, unless one accepts Bentley's conjecture at Lucr. 2.631, it is found earlier only in prose, at Quadrig. *Hist.* 10B Peter, *Rhet. Her.* 4.51, Varro quoted by Nonius pp. 169 and 745. It is found in subsequent poetry only at *Epiced. Drusi* 320, Sen. *Ag.* 82 and Prud. *c. Symm.* 1.452. It is probably of no relevance here that goat's blood was popularly thought to be used in the preparation of *minium* on Lemnos (see *RE* 15.1582).

13-14. **proiectae triuiis iaceatis:** Ovid curses the tablets as if he were execrating a dead enemy; cf. 2.16.15f. *solliciti iaceant terraque*

premanur iniqua, / in longas orbem qui secuere uias. For the cross-roads as an unrestful burial-place, cf. esp. Julian *AP* 7.577 ὅστις με τριόδοισι μέσαις τάρχυνε θανόντα, / λυγρὰ παθὼν τύμβου μὴδ' ὀλίγοιο τύχοι, / πάντες ἐπεὶ Τίμωνα νέκυν καλέουσιν ὀδῖται / καὶ μόρος ἄμμι μόνους ἄμμορος ἡσυχίης. At Plato *Leges* 873B, it is recommended that the corpse of a murderer be thrown down naked at a cross-roads and there stoned. *proiectae* implies the tablets' worthlessness; *quasi rem uilem* is Servius' comment on Verg. *Aen.* 6.436 *proicere animas*. For *proicere* with reference to corpses, cf. *Met.* 7.602 *proiecta cadauera* with Bömer's note, *Ibis* 162 *indeploratum proiciere caput*, *OLD* s.v. 7a; to writing-tablets, cf. *Met.* 9.575 (quoted on 1.11.19). For the combination *proiectae ... iaceatis*, cf. 1.6.68f., Cic. *Diu.* 2.143 *cum esset proiectus inhumatus ab omnibusque desertus iaceret*, Sulp. Cic. *Fam.* 4.5.4 *uno loco tot oppidum cadauera proiecta iacent*, Manil. 4.897, Apul. *Met.* 6.1, Avien. *Orb. Terr.* 525.

inutile lignum: a pointed echo of 11.28 *NUPER VILE FVISTIS ACER*. For the phrase, cf. Hor. *Sat.* 1.8.1 (see on line 15), *Priap.* 73.3, Mart. 7.19.1, also *Am.* 3.7.15 *truncus iners iacui, species et inutile pondus* (v.l. *lignum*). For *lignum*, see also on line 7.

praetereuntis possibly recalls Catull. 11.22ff. (concluding a poem in which Catullus sends a message to Lesbia) *prati / ultimi flos, praetereunte postquam / tactus aratro est*.

15-16. Ovid is echoing Hor. *Carm.* 2.13.1ff. *Ille et nefasto te posuit die, / quicumque, primum et sacrilega manu / produxit, arbor, in nepotum / perniciem opprobriumque pagi; / illum et parentis crediderim sui / fregisse ceruicem et penetralia / sparsisse nocturno cruore / hospitibus; ille uenena Colcha / et quicquid usquam concipitur nefas / tractauit, agro qui statuit meo / te, triste lignum, te caducum / in domini caput immerentis*. Horace's ἀπαί are directed against the tree and its planter; Ovid goes one better, cursing the tablets, the carpenter and the tree.

uos ex arbore uertit in usum: the humorously expressed conceit — a tree turned into a little pair of writing-tablets — may owe something to Hor. *Sat.* 1.8.1ff. *Olim truncus eram ficulnus, inutile lignum* (cf. 13), / *cum faber, incertus scamnum faceretne Priapum, / maluit esse deum. deus inde ego. in usum:* see on 1.6.5.

conuincam: the verb occurs 5 (1) times in Ovid, 5 times in Lucretius, at Sen. *Oed.* 916 and Mart. 10.89.4. In prose, apart from Cicero (54), it is naturally found predominantly in legal texts; see *TLL* 4.876.38ff. For the construction with an (accusative and) infinitive, cf. *Pont.*

2.9.69f., Ter. *Haut.* 1017, 1020, Cic. *De Orat.* 1.42, *TLL* 4.878.68ff.

non habuisse manus: the hemistich is perhaps derived subconsciously from Tib. 1.6.73f. *non ego te pulsare uelim, sed, uenerit iste / si furor, optarim non habuisse manus*, through the intermediacy of *Am.* 1.7, in which, at lines 5f. (see the note), Ovid uses much the same argumentation as here, but where the situation is the same as in Tibullus.

17-18. For death by hanging from an *arbor infelix*, see Ogilvie on Liv. 1.26.6 (citing a *lex horrendi carminis*) *caput obnubito; infelici arbori reste suspendito*, Nisbet-Hubbard on Hor. *Carm.* 2.13.11. The maple is not among those trees which were considered to be inherently *infelices* (through being sacred to *inferi auertentesque dei* [cf. Macro. *Sat.* 3.20.3]). Ovid presumably purports to be thinking of a particular maple-tree which was *infelix* through being barren.

praebuit illa ... / ... praebuit illa ... / illa dedit (19): an elegant repetition (with the pronoun derived from Hor. *Carm.* 2.13.1ff. [quoted on 15f.]). Note especially the *uariatio* in the relation of *praebuit* to the indirect objects *collo* and *carnifici*.

suspensia: the word is very rare in verse; cf. Plaut. *Aul.* 50, *Cas.* 111, Mart. 1.115.6. The plural form occurs elsewhere only at Cic. *Verr.* 2.3.144 (in combination with *fugae, calamitates, exsilia*) and at Mart. *loc. cit.*

duras: Heinsius' dogmatically proposed conjecture, *diras*, gains some support from *Met.* 2.651f. *cruciabere dirae / sanguine serpentis*, 3.694f. *cruciata ... diris / corpora tormentis* and 9.179 *diris cruciatibus*, and the four consecutive *i*-sounds (see on 4 *digitos restitit icta*) provided by *carnifici diras* might suggest Ovid's disgust. The paradox is, however, perfectly defensible. *duras* means not simply 'hard' but also 'unpitying' (see on 1.6.1 *dura ... catena*), thus establishing a pointed contrast with *misero*. Moreover, *duras* may foreshadow the point made in 22, that the tablets are not suitable for *mollia ... uerba*. The occurrence of *duro* in the same line-position in 24 need not influence our judgement; for such unpointed repetitions, see on 1.5.2 *medio*.

19-20. For the *bubo, strix* and vulture in combination as birds of ill-omen, cf. Sen. *Herc. F.* 687f. *hic uultur, illic luctifer bubo gemit, / omenque triste resonat infaustae strigis*, Sil. 13.597ff. *hic dirae uolucres pastusque cadauere uultur / et multus bubo ac sparsis strix sanguine pennis / Harpyiaeque fouent nidos*, Stat. *Theb.* 3.508ff. For

owls (neither the Greeks nor the Romans had a generic term for the owl), especially the *bubo* (almost certainly the eagle-owl; see *RE* 6.1064ff.) and the *strix* (semi-mythical and not certainly identifiable with any species; cf. *Plin. Nat.* 11.232, *RE* 2.4.356ff., Capponi [1979] 466ff.), as birds of ill omen, see Pease on *Verg. Aen.* 4.462, Bömer on *Met.* 5.550 and 7.269. For vultures (neither the Greeks nor the Romans regularly differentiated between the various species) as hateful birds, note also, in addition to the passages cited above, 2.6.33, *Sil.* 13.472, *Ant. Liberalis* 21.5 γῦπα, πάντων ὀρνίθων ἐχθιστον θεοῖς τε καὶ ἀνθρώποις. Vultures were not, however, universally detested. They could signify good as well as evil to Roman augurs. At *Rom.* 9.5ff. (cf. *Mor.* 286B), Plutarch praises vultures, in contrast to, among other birds, owls, as being inoffensive.

dedit turpes ... umbras: the epithet *turpes* perhaps suggests that we are to recall the standard diatribe against the planting of unproductive ornamental trees; cf. *Sen. Dial.* 7.17.2 *cur arbores nihil praeter umbram daturae conseruntur?*, Nisbet-Hubbard on *Hor. Carm.* 2.15.4.

raucis: Seneca applies this epithet to the *strix* at *Med.* 733. The call of the *bubo* is usually characterised as an ominous funereal groan; cf. e.g. *Verg. Aen.* 4.462f. (with Servius *auctus*' note), *Ibis* 221f., *Sen. Herc. F.* 687, *Stat. Theb.* 3.511, *Plin. Nat.* 10.34 *nec cantu aliquo uocalis, sed gemitu*, *Apul. Flor.* 13. Such connotations would be in place here. *raucis* need not imply a strident cry: at *Ecl.* 1.57f., Vergil refers to the groaning (*gemere*) of *raucae ... palumbes* (wood-pigeons).

uulturis ... oua: Ovid and Juvenal (14.80) are often, but erroneously, criticised for stating that vultures nest in trees. Of the four species which breed regularly in the Mediterranean basin, one, the common Egyptian vulture (*Neophron percnopterus*), sometimes does so, and one, the somewhat rarer Black vulture (*Aegyptius monachus*), usually does so; the Griffon vulture (*Gyps fulvus*) has been known to take over abandoned tree-sites and only the Bearded vulture (*Gypaetus barbatus* [= Lammergeyer]), the rarest of the four species, never nests in trees. See Cramp-Simmons (1980) 58ff. It is, however, true that most vultures in the region favour inaccessible cliffs, and the consequent ignorance about their breeding habits led to the popular belief that they are viviparous (see Thompson [1936] 83) or migrants which breed elsewhere (cf. *Plin. Nat.* 10.19, *Plut. Rom.* 9.7).

21-22. his ego commisi nostros insanus amores / ...!: for the indignant outburst, cf. 3.6.101 *huic ego uae demens narrabam fluminum amores?*

For *committere amores* in the sense 'entrust one's amatory secrets', cf. *Met.* 10.418 (of Myrrha's nurse) *officium commissio spondet amori* with Bömer's note. The use of *committere* in the sense 'commit (to writing)' is also in play; cf. *Met.* 9.586f. (Byblis) *quid, quae celanda fuerunt, / tam cito commisi properatis uerba tabellis?*, 601f. *et tamen ipsa loqui nec me committere cerae / debueram praesensque meos aperire furores!*

mollia: both 'tender', in contrast to *duro ... ore* in 24 (and see also on 18 *duras*), and 'wheedling', as at *Hor. Epod.* 5.83f. *mollibus / lenire uerbis impias*. These senses are in play also at 2.1.22 *mollierunt duras lenia uerba fores*.

uerba ferenda dedi: for the construction, see on 1.4.12.

23-24. capiant: cf. *Met.* 9.604 *plura loqui poteram, quam quae cepere tabellae*, *Trist.* 2.408 *uix ... meus capiet nomina nuda liber*. The difference in tense between *aptius ... capiant* and *melius ... iacerent* has no obvious significance.

uadimonia: for the *uadimonium*, a guarantee to appear before a magistrate at an appointed date, cf. *Gaius Inst.* 4.184, *RE* 2.7.2054ff. Ovid refers to the procedure here not simply as a tedious legal convention, but also in order to imply a contrast with his own predicament: a *uadatus* binds himself to go to court, but Ovid's request, that he might go to his mistress, has been rejected. For *uadimonia* written on tablets, cf. *Rem.* 665ff., Courtney on *Juv.* 3.298. The term is rare in verse; cf. *Plaut. Curc.* 162, *Epid.* 685, *Novius Atell.* 52, *Prop.* 4.2.57, *Manil.* 1.244, *Mart.* 8.67.3, 14.136.1, *Juv.* 3.213, 298. Ovid has the verb *uadari* at *Rem.* 665. For his use of legal diction, see Kenney (1969).

garrula: cf. 1.15.5 *uerbosas leges* (n.), *Trist.* 3.12.18 *uerbosi garrula bella fori*, 4.10.18. Here, Ovid derives the epithet from *Prop.* 3.23.17f., where Propertius sadly remembers what Cynthia had written on his tablets before they were lost: *quaecumque uolens reperit non stulta puella, / garrula cum blandis ducitur hora dolis*. As in line 8, there is a pointed contrast with the one-word reply, *VENI*, for which Ovid had been hoping at 11.24.

cerae: not simply plural for singular to avoid cacophony and ambiguity, but equivalent to *tabulae ceratae*, as at e.g. *Juv.* 1.63 *ceras implere capaces*.

aliquis: since the sense is adjectival, *aliqui* would be more strictly correct, but Ovid seems not to use that form; cf. 3.15.11 *aliquis ... hospes*, Bömer on *Met.* 2.332 and 13.941, Lucke on *Rem.* 673, also

3.1.15 *ecquis* (for *ecqui*) ... *finis*. Propertius has *aliquis* ... *auarus* at 3.23.19, the model for Ovid's next couplet.

duro ... ore: cf. *Ars* 3.587f. *duro dicat tibi ianitor ore / 'non potes', Met.* 5.451, *Pont.* 1.1.80.

cognitor: 'legal representative'; cf. Paul. Fest. p. 49 *cognitor est qui litem alterius suscipit coram ab eo, cui datus est*, Gaius *Inst.* 4.83f., *RE* 4.222ff., Buckland (1963) 708ff., Frier (1985) 66f. The term recurs in classical poetry only at Manil. 5.321, Prud. *Perist.* 10.571 and 793.

25-26. This couplet is modelled on Prop. 3.23.19f. *me miserum, his aliquis rationem scribit auarus / et ponit duras inter ephemeridas!* Whereas Propertius laments that his tablets may be being put to sordid use, Ovid declares in disgust that that is all that his are fit for, and even now they will be a cause of lamentation, if only to some miser.

inter ephemeridas ... tabulasque: 'accounts of daily income and expenditure'. For *ephemeris* in this sense, see Blümner (1911) 655f., *TLL* 5.2.657.18ff., *LSJ* s.v. *ἐφημερίς* I.2. Here, as in the Propertian model, the use of the Greek term may suggest disdain; see on 1.11.23 *graphium*. The term recurs in classical poetry only at Juv. 6.574. For *tabulae* in the general sense of 'account-books', see *OLD* s.v. 7. For the change of position of the Propertian hemistich *inter ephemeridas*, cf. 2.11.34 *aequa tamen puppi sit Galatea tuae* and Prop. 1.8.18 *sit Galatea tuae non aliena uiae*, 3.8.62 *imperat ut captae, qui dare multa potest* and Prop. 2.26.28 *qui dare multa potest, multa et amare potest*, 3.12.5 *quae modo dicta mea est, quam coepi solus amare* and Prop. 2.8.6 *nec mea dicetur, quae modo dicta mea est?*

melius: 'more appropriately'; see on 2.14.21 *cum fuerim melius periturus amore*. Here, the comparative adverb points the contrast with Ovid's optimistic intention at the end of the preceding elegy to dedicate the tablets to Venus despite their lack of intrinsic value.

27-28. In some early editions, the hexameter is punctuated, perhaps correctly, as a question. For *ergo* (*ego*) introducing indignant rhetorical questions, see on 1.4.3.

rebus ... pro nomine: cf. 1.8.3 (of Dipsas) *ex re nomen habet* (n.).

duplices: for *tabellae duplices*, with *duplices* in its literal sense of 'double', cf. *Rem.* 667, Suet. *Aug.* 27.4, Blümner (1911) 468, n. 13. Here, *duplices* also bears the sense 'treacherous'; see Nisbet-Hubbard on Hor. *Carm.* 1.6.7 *duplicis ... Vlixei*, *TLL* 5.1.2259.57ff. There is a pointed contrast with Ovid's encomium of the tablets at 11.27 *FIDAS*

SIBI ... MINISTRAS, and with Propertius' encomium of his at 3.23.9 *qualescumque mihi semper mansere fideles*. We are perhaps also to recall Ovid's praise of Nape as not being afflicted with *simplicitas*: *nec tibi simplicitas ordine maior adest* (11.10).

The pentameter seems to offer a somewhat unnecessary explanation of the joke in *duplices*, a particularly clear example of the pentameter's subordinate role of backing up the point made in the hexameter (see Vol. 1, 108ff.). Martinon, however, suggests that the pentameter adds a fresh twist to the joke 'car si une puissance mystérieuse s'attachait à certains nombres: 3, 7, 9, le nombre 2 n'était pas de mauvais augure en tant que nombre'.

auspicii: for this genitive form, see on 1.9.32 *ingenii*.

29-30. The tablets are rather more clearly personified here than at any stage in the poem so far. We are to imagine them ageing like a decrepit old person with white hair. This final imprecation is, in fact, strongly reminiscent of that directed against Dipsas at the conclusion of 1.8: *di tibi dent nullosque lares inopemque senectam / et longas hiemes perpetuamque sitim* (113f.). The couplet is also reminiscent of Hor. *Epist.* 1.20.10ff., Horace's forebodings about the fate of his book of *Epistles*, addressed as a handsome young boy: *carus eris Romae, donec te deserat aetas: / contrectatus ubi manibus sordescere uulgi / coeperis, aut tineas pascas taciturnus inertes / aut fugies Vticam aut uinctus mitteris Ilerdam*.

quid precer iratus ...?: for anger as the motive for ἀπαί, cf. *Ibis* 83f. *carmina dum capiti male fido dira canuntur, / et peragunt partes ira dolorque suas*. For the formulation *quid ... nisi ...?*, cf. Publil. *A* 26 *auaro quid mali optes nisi 'uiuat diu'?* and see on 1.9.15.

uos cariosa senectus / rodat: a striking phrase, combining the specific curse, that the tablets be gnawed (by insects etc.) with the more general conceit of 'consuming time' (cf. *tempus edax* at e.g. *Met.* 15.234, *Pont.* 4.10.7). Statius maintains a distinction at *Silu.* 4.9.10, thereby producing a much less interesting expression: (*libellum*) *rosam tineis situque putrem*; cf. also Ulp. *Dig.* 37.11.1.11 *si rosae sint a muribus tabulae uel linum aliter ruptum uel uetustate putrefactum uel situ uel casu*. At *Nat.* 16.212, Pliny gives a list of types of wood which *cariem uetustatemque non sentiunt*. (Maple is not among them.) *cariosus* occurs only here in Augustan poetry; for adjectives so formed in Ovid, see on 1.1.9 *iugosis*. Note the sigmatism, expressing anger, as, most notoriously, at Eur. *Med.* 476f. (quoted on 1.7.15f.).

immundo ... alba situ: given the similarity to the final curse on

Dipsas in 1.8 (see above), it is noteworthy that the expression *immundus situs* occurs elsewhere only in Propertius' ἀραί against Acanthis, at 4.5.72, in the same form, in the same line-position, and in a very similar phrase: *immundo pallida mitra situ*.

1.13

[Fränkel (1945) 11ff.; Elliott (1973); Sabot (1976) 477ff.; Gransden (1979).]



Dawn is coming (1-2). Linger, goddess, for I am in bed with my mistress (3-10). You bring hardship to people of all kinds (11-24). Worst of all, you force girls to leave their lovers (25-26). How often I have wished your coming could be prevented (27-30). You yourself have been in love and should not avenge your marital misfortune on me (31-42). You should follow the example of Luna and Jupiter (43-46). Dawn blushed, but day came no later than usual (47-48).



The poem's theme, the wish to prolong a night spent with one's beloved, is foreshadowed at Hom. *Od.* 23.241ff. (Odysseus' reunion with Penelope):

καὶ νύ κ' ὄδυρομένοισι φάνη ῥοδοδάκτυλος Ἥως,
εἰ μὴ ἄρ' ἄλλ' ἐνόησε θεὰ γλαυκῶπις Ἀθήνη.
νύκτα μὲν ἐν περάτῃ δολιχὴν σχέθεν, Ἥῳ δ' αὖτε
ῥύσατ' ἐπ' Ὠκεανῷ χρυσόθρονον, οὐδ' ἔα ἵππους
ζεύγνυσθ' ὠκύποδας, φάος ἀνθρώποισι φέροντας,
Λάμπον καὶ Φαέθονθ', οἳ τ' Ἥῳ πῶλοι ἄγουσι.

It may have been treated by Sappho; cf. *frg.* 197 (= Liban. *Orat.* 12.99):

εἰ οὖν Σαπφῶ τὴν Λεσβίαν οὐδὲν ἐκάλυπεν εὐξασθαι νύκτα αὐτῇ
γενέσθαι διπλασίαν, ἐξέστω κάμοι.

The earliest extant occurrences of the theme, however, are in three epigrams by Meleager, *AP* 5.172, 173, 12.137. 5.172 is particularly comparable to Ovid's poem:

ὄρθρε τί μοι δυσέραστε ταχὺς περὶ κοῖτον ἐπέστης
ἄρτι φίλας Δημοῦς χρωτὶ χλαιομένῃ;
εἴθε πάλιν στρέψας ταχινὸν δρόμον Ἑσπερος εἴης,
ὃ γλυκὺ φῶς βάλλων εἰς ἐμὲ πικρότατον.
ἤδη γὰρ καὶ πρόσθεν ἐπ' Ἀλκμήνην Διὸς ἦλθες
ἀντίος· οὐκ ἄδαῖς ἔσσι παλινδρομῆς,

as also is Antipater of Thessalonica *AP* 5.3 (probably written c. 10 B.C. – A.D. 10; for speculation on the links between Antipater and Ovid, see G. Williams [1978] 128f.):

ὄρθρος ἔβη, Χρύσιλλα, πάλαι δ' ἡῶος ἀλέκτωρ
κηρύσσων φθονερὴν Ἥριγένειαν ἄγει.
ὀρνίθων ἔρροις φθονερώτατος ὅς με διώκεις
οἴκοθεν εἰς πολλοὺς ἡϊθέων ὁάρους.
γῆράσκεις, Τιθωνέ, τί γὰρ σὴν εὐνέτιν Ἥῳ
οὕτως ὀρθριδίην ἤλασας ἐκ λεχέων;

Ovid is probably expanding an epigram of this type; for such *ἐξεργασίαι*, see Vol. 1, 70. The theme is exploited elsewhere in Augustan elegy only on a much smaller scale; cf. Prop. 2.18A.9ff. (where the complaints are made by Aurora herself!):

illum (sc. Tithonum) saepe suis decedens fouit in ulnis
quam prius abiunctos sedula lauit equos;
illum ad uicinos cum amplexa quiesceret Indos,
maturus iterum est questa redire dies;
illa deos curram conscendens dixit iniquos,
inuitum et terris praestitit officium,

3.20.13f.:

nox mihi prima uenit! primae data tempora noctis!
longius in primo, Luna, morare toro,

Epist. 18.111ff. (Leander to Hero):

iamque fugatura Tithoni coniuge noctem
praeuius Aurorae Lucifer ortus erat;
oscula congerimus properata sine ordine raptim
et querimur paruas noctibus esse moras.

(Bramble [1973] 157f. suggests that an inverted form of the conceit is incorporated into the genethliakon for Cynthia in Prop. 3.10.) For a collection of poems on this theme from many periods and in many languages, see Hatto (1965) and, for the influence of Ovid's poem on the medieval *alba* and *tageliet*, see Müller (1971). For the complementary theme, that the coming of night appears slow to lovers, which seems to occur first at Prop. 3.20.11f.:

tu quoque, qui aestiuos spatiosius exigit ignis,
Phoebe, moraturae contrahe lucis iter

and at *Met.* 4.91 *lux tarde discedere uisa* (sc. to Pyramus and Thisbe), see Kost on Musaeus 231 *πολλάκις ἡρήσαντο* (sc. Leander and Hero) *μολεῖν θαλαμηπόλον ὄρφνην*.

Within the narrative framework of the first and last couplets, the poem presents a humorous inversion of the κλητικὸς ὕμνος. In such hymns, the deity is invoked to become ἐπίδημος, but Ovid prays that Aurora, being unwelcome, should not become ἐπίδημος; see Cairns (1972) 137, 152f. and the notes to 9, 11 *ante tuos ortus*, 13–24, 13 *te ueniente*, 15 *prima*, 27–30. This adoption of an aggressive stance against Aurora has something in common with attacks on Hesperus in epithalamia, as at e.g. Catull. 62.20ff.:

Hespere, quis caelo fertur crudelior ignis?
qui natam possis complexu auellere matris,
complexu matris retinentem auellere natam ...,

and finds a fairly close parallel in 3.10, in which Ovid attempts to persuade Ceres that, since she herself knows what it is to be in love, it is wrong that observances in her honour should keep lovers apart. Both elegies devote considerable space to the goddesses' love-affairs with mortals; Aurora and Ceres are mentioned together as two of the few goddesses notorious for such affairs at Hom. *Od.* 5.121ff. and *Met.* 9.421ff. For similarities between the two elegies on points of detail, see on 2, 3, 11, 15, 31, 41f.

In attempting to persuade Aurora not to come, Ovid makes use of his favourite declamatory exercise, the *suasoria*. For *suasoriae* in the *Amores*, see Vol. 1, 69. 3.6 is particularly comparable; there also, Ovid tries to bring about an ἀδύνατον, a perversion of the laws of nature, when he attempts to persuade a mountain-torrent to subside in order that he may reach his mistress. The humour in both poems owes much to the inevitability of the failure of the *suasoria*.



1-2. Iam super Oceanum uenit a seniore marito: a grand opening, reflecting the epic style of descriptions of dawn; cf. Hom. *Il.* 11.1f. (= *Od.* 5.1f.) Ἥως δ' ἐκ λεχέων παρ' ἀγαυοῦ Τιθωνοῖο / ὄρνυτο, 19.1f. Ἥως μὲν κροκόπεπλος ἀπ' Ὠκεανοῖο ῥοάων / ὄρνυτο, *Bibac. frag.* 7 Büchner *interea Oceani linquens Aurora cubile*, Verg. *Aen.* 4.129 (= 11.1), 4.584f. (= 9.459f.; cf. *Georg.* 1.446f.) *et iam prima nouo spargebat lumine terras / Tithoni croceum linquens Aurora cubile*, *TLL* 2.1523.66ff. Ovid, however, subtly emphasises the erotic element inherent in such formulas by his use of the periphrasis *seniore marito* to denote Tithonus. Aurora is normally described simply as leaving Tithonus' bed; Ovid implies a reason for her action, namely that

Tithonus is now too old to be a satisfactory lover, a point which is developed explicitly in 37ff. The pentameter may continue this undertone: 'il y a peut-être un rapport malicieux de cause à effet entre *a seniore marito et pruinoso axe*' (Frécaut [1972] 101, n. 25). The *senex maritus* is a stock figure in erotic poetry; cf. e.g. 3.4 (note the implication of 47 *iuuenum conuiuia*), Tib. 1.9.71ff., Hor. *Carm.* 3.19.24 and, for the *senex amator* in general, see on 1.9.4 *turpe senilis amor*. See also below, on *flaua*.

a is omitted by all of the *uetustiores* and by two of the most authoritative of the *recentiores*, C and D, making *uenit* a perfect. Moore-Blunt (1976) 121 advocates the omission on grounds of Ovidian usage and of sense. For the construction of *uenire* with a bare ablative, she cites, *exempli gratia*, *Medic.* 74, *Ars* 1.685, 3.550, *Trist.* 3.12.34, 4.5.20 (see below), *Pont.* 3.2.79 and also *Fast.* 3.415f. *sextus ubi Oceano cliuosum scandit Olympum / Phoebus*, and she argues that the perfect *uenit* is appropriate because the first couplet balances the last in providing a narrative framework for an incident set 'in the interval between the first appearance of dawn and the moment when the sky becomes red'. The argument from usage carries no weight. Ovid employs *a* with *uenire* more often than he omits it; cf. e.g. 2.18.33, 40, *Epist.* 3.1, 4.113, 6.23f., 106. Moreover, and perhaps decisively, there seems to be no instance in Ovid of *uenire* constructed with a bare ablative referring to a person; at *Trist.* 4.5.20 *dum ueniat placido mollior aura deo, placido ... deo* is better construed as an ablative absolute. As regards sense, although terms such as *albescere* are frequently used with reference to the first glimmerings of light in the morning sky, I can cite no evidence that Aurora was thought to appear before she began to blush. Taking *uenit* as a present tense in the general sense 'is on her way' avoids that difficulty. There seems to be no compelling reason why Ovid should set the narrative framework of the poem clearly in the past at both the beginning and end of the poem. The awkwardness which Moore-Blunt detects in the address to Aurora in line 3 after a present tense here is illusory.

flaua pruinoso quae uehit axe diem: cf. 1.6.65 *iamque pruinosos molitur Lucifer axes* (n.). The elaborate structure of the line maintains the dignified tone; cf. *Epist.* 4.160 (of the Sun) *purpureo tepidum qui mouet axe diem*, *Fast.* 3.518 (of Lucifer) *purpureum rapido qui uehit axe diem*. For Aurora's chariot, see on 1.8.3f. *flaua*: cf. 2.4.43 *seu flauent, placuit croceis Aurora capillis*. The epithet is attributed to many goddesses and heroines (cf. 1.1.7 *flauae ... Minervae* [n.], *TLL*

6.888.48ff.), and is particularly appropriate for Aurora, whose name was derived by some from *aurum* (cf. Varro *Ling.* 7.83, *TLL* 2.1522.66ff.). Since, however, the term is here used substantively, it may have particular emphasis, continuing the implication of *seniore marito* (see above) by hinting at loose morality; cf. Serv. *Aen.* 4.698 (an inappropriate note in that context) *matronis numquam flaua coma dabatur, sed nigra: unde Iuuenalis 'et nigro flauum* [a thoughtless error for *nigrum flauo*] *crinem abscondente galero*' [6.120]. *huic* [sc. Dido] *ergo dat quasi turpi*. (For blond hair favoured by women of the *demi-monde*, see also Courtney on Juv. *loc. cit.*) If such connotations are perceptible here, *flaua* adds force to the argument in 35ff. that Aurora, being of an amorous disposition, should not spoil the happiness of other lovers. For such appeals as an attempt to enlist support or, at least, to remove opposition, see on 1.6.53f. Ovid may be employing the same reasoning in the same subtle manner as here in his remonstrations with Ceres; see on 3.10.3 *flaua Ceres*.

3-4. *quo properas, Aurora?*: this lively question dispels the grandiosity of the opening couplet. There is a comparable shift in tone at the beginning of 3.10, where the dignified first line, *Annua uenerunt Cerealis tempora sacri*, contrasts with the petulant complaint in the second couplet against Ceres for spoiling Ovid's love-life. The address to Aurora here may be humorously unexpected since, in epic, dawn-formulas of the type found in the first couplet are used simply to indicate the temporal setting for an episode in the narrative and are not developed in their own right. *quo ...?* presumably means 'why ...?', the answer being easily deduced from *seniore marito* in the first line (cf. also 35ff.). *quo ...?* could, however, be taken to mean 'whither ...?', thus humorously producing a deliberately inane enquiry: dawn being an unvarying natural phenomenon, the goddess hardly needs to be asked to where she is hurrying. The (increasingly less polite) repetition of *quo properas?* in 9 and 31 emphasises Ovid's desperation and sense of urgency in much the same way as does the refrain in 1.6 (24 etc.), the *suasoria* addressed to the door-keeper. For the phrase, cf. *Epist.* 14.105, *Met.* 5.599, 600, *Fast.* 6.563, also *Ars* 2.9 *quid properas?* (cf. Nonn. *Dion.* 16.179 and 181 τί σπεύδεις;). For the combination with an imperative, cf. e.g. *Met.* 11.676 *mane! quo te rapis?*, Sen. *Thy.* 67 *siste! quo praeceps ruis?* On the line's unusual rhythm, see Vol. 1, 121.

mane! sic Memnonis umbris / annua sollemni caede parentet auis: for such conditional prayers, see on 1.6.25f. The birds of Memnon,

Μεμνονίδες, usually identified with the ruff, *Philomachus pugnax* (see Capponi [1979] 322ff.), were said to have been created from his ashes and to fly every year from Ethiopia to Troy where they slaughtered each other over his tomb; cf. *Met.* 13.576ff. with Bömer's introductory note (pp. 346ff.). At Plato *Crat.* 395A, Socrates suggests that Agamemnon was so named because of his long stay at Troy and his steadfastness in battle: κινδυνεύει γὰρ τοιοῦτός τις εἶναι ὁ Ἀγαμέμνων, οἷος ἂν δόξειεν αὐτῷ διαπονεῖσθαι καὶ καρτερεῖν τέλος ἐπιτιθεῖς τοῖς δόξασιν δι' ἀρετὴν. σημείον δὲ αὐτοῦ ἢ ἐν Τροίᾳ μόνῃ τοῦ πάθους τε καὶ καρτερίας, ὅτι οὖν ἀγαστὸς κατὰ τὴν ἐπιμονὴν οὗτος ὁ ἀνὴρ ἐνσημαίνει τὸ ὄνομα ὁ Ἀγαμέμνων. At *Met.* 13.616ff., where the Memnonides are described as standing fast in battle, Ovid is possibly linking Memnon's name with μῦμναι: *se ... uiro forti meminere creatas. / praepetibus subitis nomen facit auctor: ab illo / Memnonides dictae.* Here, with *mane* (= μῦμναι) so prominent, he may be implying that, just as her son owes his name to his ability to stand fast, so Aurora should linger. *umbris* is Micyllus' conjecture, subsequently proposed also by Heinsius. The mss offer *umbras*, *umbram*, *umbra*, untenable readings presumably influenced by the unfamiliarity of *parentare* (see below). For the plural of *umbra* referring to a single person, probably by analogy with *Manes*, cf. *Epist.* 11.121 *infantis ... prosequar umbras*, 12.162, *Met.* 3.720, 6.541, 9.410, *Fast.* 5.451, Austin on Verg. *Aen.* 4.571, Nováková (1964) 47f. Heinsius' alternative conjecture, *umbrae*, is equally acceptable, since there is no objection to hiatus at this position; cf. e.g. 1.2.7f. *sagittae / et*, 1.4.37f. *papillae / oscula*, 1.6.53f. *Orithyiae / huc*. In writing *umbris* (or *umbrae*) rather than *Manibus*, Ovid is possibly hinting at an antithesis with the daylight which Memnon's mother is bringing. *sollemni caede*: the Parentalia, the festival in honour of one's ancestors, was observed annually between the 13th and 21st of February; see Bömer on *Fast.* 2.533, *RE* Suppl. 12.979ff. For *caedes* used with reference to the immolation of sacrificial victims, see Bömer on *Met.* 12.35 *lenita est caede* (sc. *ceruae*) *Diana*. Here, where the Memnonides are not only performing the sacrifice but are themselves the victims, the term is perhaps also being used in a more general sense, suggesting a comparison between the Memnonides' mutual slaughter and a gladiatorial contest. (Gladiatorial contests, originally introduced into Rome in 264 B.C. for the *ludi funebres* in honour of Brutus Pera, were a common feature of observances in honour of the dead; see Bömer on *Met.* 13.576-622 [p. 347], *RE* Suppl. 3.760ff.) That comparison is perhaps made more explicitly at

Met. 13.618f. *Memnonides ... / ... parentali moriturae uoce rebellant*, which seems to allude to the gladiators' cry *aue, imperator; morituri te saluant* (Suet. *Claud.* 21.6). *sollemnis* seems to have been derived from *annus* and either *sollus* 'complete' or, apparently, *solere*; cf. Fest. p. 466 *sollemnia sacra dicuntur quae certis temporibus annisque fieri solent*, Isid. *Orig.* 6.18.1 (a damaged passage), Bartelink (1965) 101. *annuus* and *sollemnis* are, however, frequently found in combination; cf. e.g. 3.13.11f., Prop. 3.10.31, Verg. *Aen.* 5.53, Liv. 1.35.9. *parentare* is very rare in poetry; cf. *Trag. inc.* 146 (by Birt's conjecture), Lucr. 3.51, Auson. 215.9 p. 71 Peiper, Claud. 28.118.

5-6. The couplet seems to be influenced by Tib. 1.1.45f. *quam iuuat immites uentos audire cubantem / et dominam tenero continuisse sinu*, and perhaps also by Prop. 2.22A.37f. *altera me cupidis teneat foueatque lacertis, / altera si quando* (see below) *non sinit esse locum*.

teneris: Ferguson (1978) 129 suggests that Ovid may be alluding to a link (nowhere clearly attested in any ancient source) with the verb *tenerere*; cf. e.g. Tib. *loc. cit.*, 1.2.73 *teneris retinere lacertis*, 1.5.62 *in tenero fixus erit latere*, *Epist.* 18.213 *me pariter uenti teneant tenerique lacerti*. See also on 1.2.7 *tenues*.

iacuisse: for the tense, see on *Epigr.* 3 *legisse*.

si quando: cf. *Ars* 2.15 *nunc mihi, si quando, puer et Cythera, fauete*, Val. Fl. 8.226, Stat. *Theb.* 8.66, *Ach.* 1.509; for εἴ (εἴπερ) ποτε, see LSJ s.v. εἴ viif. Vergil has *si quando* 13 (7) times, but always with a verb expressed. *quando* (indefinite or relative): Ov. 3 (1), Verg. 26 (20), Hor. 7 (1), Tib. 0, Prop. 6; (interrogative): Ov. 5 (*Am.* 1, *Epist.* 4), Verg. 2 (0), Hor. 5 (1), Tib. 0, Prop. 1. Given the rarity of *quando* (in any sense) in Ovid, it would seem that this passage is closely connected with 3.11.17 *quando ego non fixus lateri patienter adhaesi?* and with *Epist.* 13.113ff. *quando ego te reducem cupidis amplexa lacertis / languida laetitia soluar ab ipsa mea? / quando erit, ut lecto mecum bene iunctus in uno / militiae referas splendida facta tuae?*

lateri ... iuncta meo est: cf. *Epist.* 13.115 (quoted above), *Ars* 1.140 *iunge tuum lateri qua patet usque latus*, also, without the erotic connotations, *Met.* 2.449, *Trist.* 5.7.20.

7-8. *somni pingues*: the combination recurs at Lucan 10.354. For similar expressions, cf. *Rem.* 205f. *somnus ... / ... pingui membra quiete leuat, otium pingue* at Sen. *Dial.* 2.3.4, *Epist.* 73.10, Plin. *Epist.* 5.6.45 and 9.3.1, also Auson. 347.9 p. 165 Peiper *dic cessante cibo somno quis opimior est?* For the doubtful reading ἐν καταφορᾷ πόντι,

apparently meaning 'in a state of deep lethargy', in an unattributable medical tract (p. 153 verso, line 12), see Fuchs (1903) 79. Ovid rarely juxtaposes a noun with its qualifying adjective, whether attributive or, as here, predicative, when they are of the same metrical value; the only other instances in the *Amores* are at 1.10.16, 1.15.17, 2.6.54, 2.11.10, 2.13.10, 3.4.38, 3.7.62, 3.8.26, 3.9.8 and 17. The juxtaposition here may therefore be a deliberate device to convey an impression of lethargy; cf. Verg. *Aen.* 5.840 *te, Palinure, petens, tibi somnia tristia portans*, and the similar effect at 845 *fessosque oculos* with Williams' note. See also on 13 *surgit quamvis lassus*.

frigidus aer: for the phrase, cf. Varro *Rust.* 1.6.5, *TLL* 6.1327.13ff., and note also Verg. *Ecl.* 8.14 *frigida uix caelo noctis decesserat umbra*. Note the chiasmic arrangement of nouns and adjectives in this line.

liquidum tenui gutture cantat auis: cf. Tib. 1.3.60 *dulce sonant tenui gutture carmen aues*, *Trist.* 3.12.8 *indocili ... loquax gutture uernat auis*, Nemes. *Ecl.* 4.39f. *iam nulla canoro / gutture cantat auis*, Avien. *Arat.* 1715 *tenui cum stridunt gutture corui*, also Call. *frg.* 757 φθέγγεο κυδίστη πλειοτέρη φάρυγι. For *liquidus* used to describe sounds, see Nisbet-Hubbard on Hor. *Carm.* 1.24.3f. *liquidam ... / uocem*, *TLL* 7.2.1486.11ff. and, for its adverbial use here, cf. 3.1.4 *dulce queruntur aues*, Calp. *Ecl.* 4.150 *tam liquidum, tam dulce canunt*, Theocr. 1.2f. ἄδῶ δὲ καὶ τὸ / συρίσδεσ.

9-10. ingrata uiris, ingrata puellis: contrast *Epist.* 13.103f. *nox grata puellis, / quarum suppositus colla lacertus habet. ingratus*, in the sense 'unloved', 'unwelcome', is used of persons first here, and that meaning never became common; see *TLL* 7.1.1560.45ff. It is perhaps paradoxically applied to the goddess Aurora, since such adjectives are more normally used with reference to the objects of a deity's pleasure or displeasure; cf. e.g. *Met.* 2.709, 758 (quoted below), 8.591, 771, *Fast.* 5.140 (quoted below), Hor. *Carm.* 1.35.1 *O diua, gratum quae regis Antium*, 3.10.9 *ingratam Veneri pone superbiam*. In his note on [Verg.] *Moretum* 53f. *neu sola palato / sit non grata Ceres*, Kenney observes a comparable reversal in that passage. Here, it may be particularly relevant that it was conventional in kletic hymns (see the introduction) to emphasise the attractiveness of the place to which the deity is being called; cf. Sappho *frg.* 2.1ff. (quoted here from Page [1955] 34) δεῦρ' ἡ ἐκ Κρήτας ἐπ[ὶ τόνδ]ε ναῦον / ἄγνον, ὅππ[α] τοι] χάριεν μὲν ἄλσος / μαλ' ἵ[αν], also Menander Rhetor 427.14 ἐρεῖς οἷα κάλλη διαδέξεται αὐτόν. The paradox will be the greater if one recalls the etymology of ἡμέρα given at Plato *Crat.* 418D ὅτι γὰρ

ἄσμενοις τοῖς ἀνθρώποις καὶ ἡμεῖρουσιν ἐκ τοῦ σκότους τὸ φῶς ἐγίγνετο, ταύτη ὠνόμασαν ἡμέραν. For the anaphora, here perhaps liturgical (cf. 15 and 16 *prima*), cf. e.g. 1.2.27, 2.9.15, *Met.* 2.758 *gratam ... deo fore iam gratamque sorori*, 8.109 *o patriae praelate meae, praelate parenti*, *Fast.* 5.140 *compita grata deo, compita grata cani*, Catull. 67.1 *O dulci iucunda uiro, iucunda parenti*, also, in a hymnic context, 62.47 *nec pueris iucunda manet, nec cara puellis*. Note the *uariatio* between this line and 21 *nec tu consulto, nec tu iucunda diserto*, where the attack is much the same, but the anaphora different.

roscida purpurea supprime lora manu: an imposing line, comparable to Prop. 3.20.12 *Phoebe, moraturae contrahe lucis iter*. For the elaborate word-order, befitting the address to a deity, see on 1.3.9. *roscida* occurs as an epithet for Aurora herself at *Ars* 3.180 *roscida luciferos cum dea iungit equos*, Sil. 1.576, 15.439f. Here, at *Ars loc. cit.*, *Met.* 13.621f. *Aurora ... / ... toto rorat in orbe* and *Fast.* 3.403f. *cum croceis rorare genis Tithonia coniunx / coeperit*, Ovid may be hinting at the association of Aurora's name with *ros*; see Cairns (1979) 97f., Bömer on *Met. loc. cit. purpurea ... manu*: cf. *Eleg. in Maecen.* 1.125f. *illius (sc. Aurorae) aptus eras roseas adiungere bigas, / tu dare purpurea lora regenda manu*. Homer's ῥοδοδάκτυλος Ἥως (*Il.* 1.477 etc.) underlies the expression. For *purpureus* (meaning 'bright' or 'shining') in descriptions of daylight, especially dawn, cf. *Epist.* 4.160, 21.88, *Met.* 2.113, 3.184, 6.48, *Fast.* 2.74, 3.518. *supprime lora*: cf. Verg. *Aen.* 1.63 *premere ... habenas* (sc. *uentorum*), 11.600, *Ars* 3.467 *supprime habenas*, *Met.* 6.709, *Pont.* 2.8.24 *iusta ... uindictae supprime lora tuae*. *supprimere* occurs 14 (6) times in Ovid but is found elsewhere in poetry from Catullus to Juvenal only at Publil. *B* 20, Prop. 3.10.8 and 4.1.114, *Epiced. Drusi* 427, Germ. *frg.* 4.31, Sen. *Tro.* 261, 4 times in Lucan, and at Petron. 124.289, Val. Fl. 5.469, Stat. *Theb.* 4.705 and *Ach.* 2.40.

11-14. The omission of these lines and of 2.2.18-27 by the first hand in all the *uetustiores* demonstrates clearly that the tradition depends on at least two separate lines of transmission from the archetype; see Vol. 1, 124f. Despite their omission by our best witnesses, however, 11-14 accord perfectly with the inversion in 15-24 of the standard hymnic encomium of a deity's beneficence to mankind and display a poetic excellence which guarantees their authenticity just as surely as the irrelevance and poor style of 33f. damn that couplet as an interpolation (see the note). The attempt by Lenz (1938) 386ff.,

substantially repeated in (1939) 75ff. and in his edition, to establish the spuriousness of 11-14 is entirely unconvincing. The position of these two couplets is not, however, entirely certain; see the *apparatus*. *P*³, which probably preserves the truth alone against ω in 12, and certainly does so in 14, would place them both after 18. 18 (... *saeua manus*) is more similar to 14 (... *saeuas ... manus*) than is 10 (... *manu*), and would therefore more readily account for the omission of 11-14 by homoeoteleuton. In 11f., however, Ovid refers to an advantage which mortals enjoy before Aurora comes. It seems slightly preferable therefore that at least that couplet should precede the catalogue of iniquities which she brings, rather than that it should be inserted after the catalogue has begun.

11-12. ante tuos ortus: a perversion of the conventional hymnic encomium of a deity's beneficence to mankind by reference to the disadvantages which mankind suffered before that beneficence was given, as at e.g. 3.10.7 *ante* (sc. before Ceres' invention of agriculture) *nec hirsuti torrebant farra coloni*. See also on 15 *prima. tuos*, with anaphora of the pronoun in the following couplets, parodies hymnic style; see on 1.6.15f. *te nimium lentum timeo, tibi blandior uni; / tu, me quo possis perdere, fulmen habes*.

sua sidera seruat: cf. Verg. *Georg.* 1.335 *caeli mensis et sidera serua*, *Aen.* 5.25 *si modo rite memor seruata remetior astra*, 6.338 *dum sidera seruat*, where Norden notes that the use of the simple verb for the compound (*obseruare*), producing alliteration, is an archaism (appropriate to the hymnic context here; see on 1.4.27f.). *sua*: cf. Val. Fl. 2.71 *regunt sua sidera puppem*, Stat. *Theb.* 8.372 *incerti numerant sua sidera nautae*, and see also Shackleton Bailey (1954).

navita: at *Diff.* 1.390, Isidore observes: *navita poeticum est. nam dictus est a nauta, sed causa metri a poetis una littera addita est* and, in his note on *Met.* 1.133, Bömer suggests that *navita* is 'ein im Hexameter beliebter Archaismus, möglicherweise ennianisch'. The rarity of *navita* in prose supports this suggestion; it is not used at all by, for example, Cicero, Caesar, Sallust or Livy. If the form is archaic, it maintains the elevated tone. Even though allowance must be made for the greater metrical flexibility of *nauta*, however, it is not clear that the poets were influenced by a stylistic distinction between the two forms. *navita* is used in poetry with comparable frequency to the metrically more flexible *nauta*. *navita*: Ov. 22 (11), Verg. 4 (2), Hor. 7 (5), Tib. 2, Prop. 6, Catull. 1, Lucr. 1, Sen. *Trag.* 7, Lucan 5, Val. Fl. 1, Sil. 0, Stat. 4 (*Silu.* 3), Mart. 1, Juv. 0; *nauta*: Ov. 15 (8),

Verg. 17 (9), Hor. 15 (5), Tib. 0, Prop. 10, Catull. 1, Lucr. 3, Sen. *Trag.* 3, Lucan 19, Val. Fl. 5, Sil. 22, Stat. 16 (*Silu.* 5), Mart. 5, Juv. 4. **errat:** both 'makes a mistake' and, literally, 'wanders (off course)'.

13-24. For descriptions of dawn as the time when work begins, cf. Hes. *Op.* 578ff. ἡὼς γὰρ ἔργοιο τρίτην ἀπομείρεται αἴσαν, / ἡὼς τοι προφέρει μὲν ὁδοῦ, προφέρει δὲ καὶ ἔργου, / ἡὼς, ἥ τε φανείσα πολέας ἐπέβησε κελεύθου / ἀνθρώπους πολλοῖσι τ' ἐπὶ ζυγὰ βοῦσι τίθησιν, Eur. *Phaeth.* 63ff. with Diggle's note, Call. *frg.* 260.65ff. (from the *Hecale*; see on 29f.) ἡδὴ γὰρ ἑωθινὰ λύχνα φαίνειν / ἀείδει καὶ πού τις ἀνὴρ ὕδατηγὸς ἱμαῖον / ἔγρει καὶ τιν' ἔχοντα παρὰ πλόον οἰκίον ἄζων / τετριγὼς ὑπ' ἄμαξαν, ἀνιάζουσι δὲ πυκνοὶ / δμῶι χαλκῆς κωφόμενοι ἔνδον ἀκουήν, Sen. *Herc. F.* 125ff., Bömer on *Met.* 4.664f. *admonitor ... operum caelo clarissimus alto / Lucifer ortus erat*, Fast. 4.165ff. *Hymn. Orph.* 78 praises Aurora for precisely the same reason as Ovid here abuses her; cf. 6 ἔργων ἡγήτειρα, βίου πρόπολε θνητοῖσιν, 12 πάντα γὰρ ἐργάσιμον βίον θνητοῖσι πορίζεις.

13-14. te ... ueniente: for *uenire* referring to an epiphany by a deity, see on 1.5.9.

surgit quamvis lassus: this series of three spondaic words not broken by a sense-pause is paralleled in the *Amores* only at 2.14.23 and 3.7.39 (see Vol. 1, 116), in the *Ars* only at 3.623, in Tibullus only at 1.8.75. Here, therefore, the rhythm is probably a deliberate device to suggest the traveller's lethargy. Although Propertius uses this monotonous rhythm much more frequently (seventeen times), he may be aiming for a similar effect to that here at 1.12.13 *nunc primum longas solus cognoscere noctes*, 3.10.13 *ac primum pura somnum tibi discute lympa*, 3.24.17 *nunc demum uasto fessi resipiscimus aestu*. See also on 7 *somni pingues*.

aptat ad arma manus: for *aptare ad*, see Tarrant on Sen. *Ag.* 425 *ad militares remus aptatur manus*, and see also on 1.7.1 *Adde manus in uinclu meas*. For the somewhat peculiar conceit of fitting the hand to the implement rather than vice versa, cf. Sen. *Oed.* 935 *aptat impiam capulo manum*. The conceit would perhaps be the more striking here if, as is the opinion of modern philologists (see *TLL* 2.590.32f.), *arma* was thought to be cognate with ἀραρίσκειν (used in a similar context at e.g. Hom. *Od.* 17.4 εἴλετο δ' ἄλκιμον ἔγχος, ὃ οἱ παλάμηφιν ἀρήρει).

15-16. *prima* parodies the hymnic topos of praising a deity as the *πρῶτος εὐρετής* of a benefit to mankind, as at e.g. 3.10.11ff. *prima Ceres docuit turgescere semen in agris, / falce coloratas subsecuitque comas. / prima iugis tauros supponere colla coegit / et ueterem curuo dente reuellit humum*, Tib. 1.7.29 *primus aratra manu sollerti fecit Osiris* (cf. also 1.10.45f. *pax candida primum / duxit araturos sub iuga curua boues*). Here, *prima* does not refer to any invention, but simply to dawn's early appearance. The banality of the actual meaning as opposed to the grand hymnic sense which is suggested parallels the joke in 11 *ante tuos ortus* (see the note).

bidente ... oneratos arua colentes: the dependence of one participle on another seems somewhat awkward, but the fact that *arua* and *colentes* are to be construed so closely together, as equivalent to *agricolas* (cf. *Ars* 1.399, *Fast.* 4.487 *pastorem uidisset an arua colentem*, *TLL* 3.1690.22ff.) perhaps makes the inelegance less noticeable.

prima uocas tardos sub iuga panda boues: cf. *Epist.* 6.10 *is se sacros Martis sub iuga panda boues*, *Ars* 1.318 *immeritam* (sc. *bouem*) *sub iuga curua trahi*, *Pont.* 1.8.54 *ducam ruricolos sub iuga curua boues*, Tib. 1.10.46 (quoted above), *Avian.* 32.2 *nexos ad iuga tarda boues*. *pandus* occurs 16 (9) times in Ovid, earlier only at *Lucil.* 943, *Verg. Georg.* 2.194 and 445, *Vitruv.* 2.9.12. (Against the authenticity of *Enn. Ann. Spur.* 3, see Skutsch's note. *panda* is, however, an attractive variant for *curua* at Tib. *loc. cit.*)

17-18. Schools opened early, often before dawn; cf. *Mart.* 9.68.3f. *nondum cristati rupere silentia galli; / murmure iam saeue uerberibusque tonas*, 12.57.4f., 14.223, Bonner (1977) 137f., Courtney on *Juv.* 7.222. Corporal punishment was standard practice in schools; cf. *Ars* 1.15f. (of Achilles) *quas Hector sensurus erat, poscente magistro / uerberibus iussas praebuit ille manus*, *Hor. Epist.* 2.1.70f. *plagosum ... / Orbilius*, Mayor (with the addendum) and Courtney on *Juv.* 1.15 *et nos ergo manum ferulae subduximus*, Bonner 143ff.

fraudas: the verb is found predominantly in prose: *Ov.* 10 (6), *Verg.* 1 (1), *Hor.* 1 (0), *Tib.* 0, *Prop.* 0.

tradis ... magistris: we are perhaps to think of Aurora in the role of a *pedisequus*; for such attendants, cf. e.g. *Hor. Sat.* 1.6.78, *Petron.* 94.2, *Suet. Nero* 36.2.

19-20. *eadem* is coordinate with *tu* in the couplets immediately before and after. For this use of *idem*, cf. 3.12.25 (following *per nos ... nos ...*

nos in 21ff.), *TLL* 7.1.192.21ff.

sponsum ... mittis: on *sponsio*, see *RE* 2.3.1851ff. The supine is an archaism, appropriate to the legalistic context here, as also at *Hor. Epist.* 2.2.67 *hic sponsum uocat, hic auditum scripta*; see Austin on *Verg. Aen.* 2.786 and, for *mittere* constructed with the supine, see also *TLL* 8.1185.23ff., 1189.51ff.

cultos: I print the couplet as transmitted by *P*, and take the meaning to be 'and you likewise send people in their best clothes to give sureties (in the praetor's court) in front of the temple (of Vesta), so that they may incur great losses through speaking the one word'. This is the interpretation of *cultos* given by Moore-Blunt (1976) 121ff., who documents the unpopular requirement to wear the cumbersome toga on such formal occasions by referring, *inter alia*, to *Suet. Aug.* 40.5, *Mart.* 3.46.1, 10.19.4, *Juv.* 3.171f. *cultus* need not have connotations of dandyism (as it does at e.g. *Ars* 3.447, 681); Moore-Blunt pertinently cites *Mart.* 9.22.10 *mea sit culto sella cliente frequens*. *cultos* is clearly superior to the other readings transmitted: *consulti* (γSw) is influenced by *consulto* (21), and *stultum* (Y) introduces an unwelcome criticism of the poor mortals who suffer through Aurora's lack of consideration, is cacophonous after *sponsum* and is inconsistent with the plural *ferant*, which Y transmits in the pentameter. Moore-Blunt's beautifully simple interpretation of *cultos* also renders superfluous the many conjectures made before this sense was perceived (I cite only those which either are the most plausible or have received the greatest attention): *multos* (Withof [1798] 85ff.) is colourless and lacks point; *incautos* (Madvig [1873] 68) is palaeographically not particularly close to any transmitted reading; *stultos* (Ehwald) is open to the main objection made above against *stultum* (Y); *incultos* (Clausen [1955] 53) is on the same lines as Moore-Blunt's interpretation of *cultos*, but is less pointed — it is more objectionable to have to dress with care than simply to dress hastily. Hall (1982), taking no account of Moore-Blunt, commends Lachmann's *sponsu uinctos* (on *Lucr.* 4.1202) on the grounds that 'the *sponsio* has already taken place and it is a matter now of the financial consequences for those poor unfortunates whose pledge is forfeit', and he himself suggests *sponsu captos*. The assumption that the *sponsio* has already taken place is, however, as unjustifiable as Madvig's criticism (*loc. cit.*) of Lachmann on precisely the opposite grounds, that it has not yet done so; Ovid could be referring here equally well to either stage in the procedure.

ante Atria: Némethy and Green (1982) are probably correct in

detecting a reference to the praetor's court near the *Atrium Vestae* (for the plural, cf. *Fast.* 6.263). They cite Hor. *Sat.* 1.9.35ff. *uentum erat ad Vestae ... / ... et casu tum respondere uadato / debebat*. Kenney prefers Madvig's view (*loc. cit.*) that the reference is to the *Atria Licinia*, but there is no known link with any court. Most (1979) 356ff. points out that, whichever *Atrium* is meant, there is no parallel for such a brief and unspecific designation as that given here. The emendation which he proposes, however, is implausible: *atque eadem sponsum sponsamque ante atria mittis*, i.e. 'on the morning of their wedding day, bride and groom both go to the same atria, her father's, for the marriage ceremony' (359). (It is of no consequence that *X* reports *sponsas* [for *sponsum*]; *o* and *u* are frequently corrupted to *a* in that ms.)

unius ut uerbi grandia damna ferant: Ovid may have in mind Hor. *Sat.* 2.6.23ff. *Romae sponsorem me rapis ... / ... / postmodo quod mi obsit clare certumque locuto. unius ... uerbi* is in contrast with the great losses which the one word incurs, and perhaps also with the verbosity with which recognisances were drawn up; cf. 1.12.23 *uadimonia garrula. unius ... uerbi* probably means not simply 'one word' but 'the one word', echoing legal jargon; cf. 3.14.49 *uerbis superare duobus* (sc. 'non feci' [48]), Sen. *Apocol.* 11.3 *tria uerba* (sc. 'hic meus est') *cito dicat et seruum me ducat*. The 'one word' most commonly used in agreeing to a *sponsio* is, naturally, *spondeo*; see Watson (1971) 117f. For the prosody of *unius*, see on 1.14.14 *nullius*.

21-22. nec tu consulto nec tu iucunda diserto: cf. Hor. *Sat.* 1.1.9f. *agricolam laudat iuris legumque peritus, / sub galli cantum consultor ubi ostia pulsat*. The professions of the legal expert (*consultus*) and forensic orator (*disertus*) were distinct; cf. *Ars* 1.83ff. *illo saepe loco capitur consultus Amori; / ... / illo saepe loco desunt sua uerba diserto*, Cic. *Brut.* 148 *consultorum alterum disertissimum, disertorum alterum consultissimum. consulto:* the fuller, more regular, term is *iuris* (or *iure*) *consultus*; see Brink on Hor. *Epist.* 2.2.87. *nec tu ... nec tu:* for the *epanalepsis* cf. 9 (n.), 1.6.15f. (parodying hymnic style), also 1.15.5f. *nec me uerbosas leges ediscere nec me / ingrato uocem prostituisset foro. iucundus:* Ov. 12 (0), Verg. 1 (1), Hor. 10 (0), Tib. 2, Prop. 6. See Moussy (1964), Ross (1969) 76ff., Lossau (1970), Watson (1985) 439. The spondaic rhythm of the line, like that in 7 *somni pingues* and 13 *surgit quamuis lassus*, suggests wearisomeness; see Vol. 1, 116.

surgere means both 'rise from bed' and, at least in the case of the

disertus, 'rise to deliver a speech', as at e.g. *Met.* 13.2, Cic. *S. Rosc.* 1, *De Orat.* 2.316 *hominem in primis disertum atque eruditum, Philippum, qui ita solet surgere ad dicendum*. For *surgere ad*, cf. also 38 *surgis ad ... rotas*.

23-24. Spinning-women were proverbially early risers; cf. Ap. Rhod. 3.291ff., Verg. *Aen.* 8.407ff. Here, it is significant that wool-working symbolises chastity; see Ogilvie on Liv. 1.57.9 (the story of Lucretia). This point is here emphasised by *cum ... possint cessare*, which suggests that the spinning-women have already worked for most of the night; it is because it takes up the night hours that spinning keeps women chaste. It is also appropriate that this example of Aurora's unpopularity should be placed last in the catalogue; as the only one concerning a task for women, it affords a particularly smooth transition to the following couplet.

feminei ... labores: some editors prefer *lacerti* (γσω), to which Knoche (1932) 523 should not have objected on the grounds that it suggests unfeminine muscularity (cf. e.g. 5 *teneris dominae ... lacertis*, 1.5.19, 2.16.29, 2.18.9, 3.8.11). With *manum* following in the pentameter, however, *lacerti* is unwelcome here. Moreover, *labores* (ΡΥς) is strongly supported by Tib. 2.1.63 *hinc et femineus labor est, hinc pensa colusque*. That elegy is more certainly echoed in the pentameter (see below). For the phrase *femineus labor*, which occurs first at Tib. *loc. cit.* and here, cf. also Sil. 3.350, 14.665, Claud. 18.336. *feminei* is here equivalent to *feminarum*; for the use of an adjective in preference to a genitive noun, cf. 32 *materni ... pectoris*, 1.1.15 *Heliconia tempe*, 1.2.23 *maternas ... columbas*, 1.7.54 *populeas ... comas*, 1.9.39 *fabrilia uincula*, 1.15.15 *Sophocleo ... cothurno*, 25 *Aeneia ... arma*, 2.2.45 *custos Iunonius*, 2.6.55 *ales Iunonia*, 2.11.2 *Peliaco ... uertice*, 2.16.4 *Icarii ... canis*, 23 *uirgineo ... inguine*, 36 *arboreas ... comas*, 40 *Prometheo ... cruore*, 3.2.40 *femineus ... amor*, 52 *artifices ... manus*, 3.[5].7 *arboreis ... frondibus*, 8 *fronde ... arborea*, 3.10.6 *humanis ... bonis*, 26 *terga ferina*, 3.13.25 *uirginei crines*, 35 *Iunonia sacra*, 3.15.10 *socias ... manus*. Sometimes, the idiom seems to be used simply for metrical convenience, so many genitive terminations being particularly ponderous. More often than not, however, it is found in contexts which are in some way elevated; compare Homeric expressions of the type βίη Ἡρακλῆϊ (Il. 5.638 etc.) and see Fordyce on Verg. *Aen.* 7.1 *Aeneia nutrix. femineus* occurs before the Augustan age only at Cic. *Carm. frg.* 34.18 Büchner and twice in Varro. Like so many adjectives in *-eus* (see on 1.1.29

litorea), it is most frequent in the higher styles of poetry: Ov. 32 (18), Verg. 11 (11), Hor. 0, Tib. *loc. cit.*, Prop. 5, Sen. *Trag.* 8, Lucan 3, Val. Fl. 4, Sil. 21, Stat. 14 (*Silu.* 1), Mart. 12, Juv. 2.

lanificam reuocas ad sua pensa manum: a perversion of Tib. 2.1.9f. *omnia sint operata deo: non audeat ulla / lanificam pensis imposuisse manum*. Whereas Tibullus bids the spinning-women to rest from their work in order to do honour to the deity, Ovid criticises the deity for depriving them of their rest. For the probable echo of Tibullus' elegy in *feminei ... labores*, see above. Tibullus' line 6 *grauē suspensio uomere cesset opus* may also influence *cessare labores*. *lanifica* occurs elsewhere in Ovid only at *Met.* 6.6, earlier only at Lucil. 239, Alfenus Dig. 33.7.16.2, Vitruv. 6.7.2 and Tib. *loc. cit.* For adjectives in *-ficus*, see also on 1.2.28. For the reflexive *sua* not referring to the subject of the sentence, see on 1.6.65f.

25-26. omnia perpeterer: a witty echo of Prop. 2.26.35ff. *omnia perpeteriar: saeuīs licet urgeat Eurūs, / uelaeque in incertum frigidus Auster agat, / quicumque et uenti miserum uexastis Vlixem ...*. Whereas Propertius is willing that he himself should endure danger and hardship so long as he may be with his mistress, Ovid is willing that other people should endure danger and hardship so long as he may be with his mistress. Since Propertius refers to difficulties caused by the winds, the echo may hint subtly at the tradition that Aurora, whose name was sometimes derived from *aura* (cf. Pacuv. *ap.* Varro *Ling.* 5.24, Prisc. *Gramm.* 3.509.27f. Keil), was regarded as the mother of (at least some of) the winds (cf. Hes. *Theog.* 378ff.). (Her status as mother of the winds and of the stars [cf. Hes. *Theog.* 381f.] does not, however, seem to be in play in the following lines.) For *omnia perpeteri*, cf. also *Epist.* 20.85, Caes. *Ciu.* 3.9.5, Cic. *Fin.* 5.48, Hor. *Carm.* 1.3.25. Here, where the difficulties to be endured are hardly momentous, the intensifying prefix *per-* seems to add to the joke. I have noticed the perhaps rather cacophonous form *perpeterer* elsewhere only at Val. Fl. 3.319, though Cicero has *perpeterere* three times at *Verr.* 2.3.129f. For similar seemingly unattractive forms, cf. *Trist.* 1.8.14 *prosequerere*, 46 *agerere reus*, 5.9.23 *paterere*. At *Epist.* 24.14, Seneca tolerates even (*dolor*) *quem in puerperio puella perpetitur*.

quis, nisi cui non est ulla puella, ferat?: for the phrasing, see on 1.9.15f., where the point is much the same as in the Propertian model for this couplet. The first hemistich contains five words; see on 2.5.54. Here, the staccato effect may suggest indignation.

27-30. It was conventional in *kletika* and *propemptika* to invoke the assistance of nature to ensure the traveller's safe and speedy arrival at the destination; cf. e.g. 2.11.37ff. *uade memor nostri, uento reditura secundo; / impleat illa tuos fortior aura sinus. / tum mare in haec magnus proclinet litora Nereus, / huc uenti spectent, huc agat aestus aquas*, 2.16.51f. *at uos, qua ueniet, tumidi subsidite montes, / et faciles curuis uallibus este, uiae!* For the inversion of such wishes, as here, cf. Hor. *Epod.* 10, in which Horace prays that the winds and stars may shipwreck Mevius. The balance between the two couplets is remarkably exact: *optauī quotiens ne Nox ... / ne fugerent ... , optauī quotiens aut uentus ... / aut caderet ...*. The chiasmic assonance of the verbs (*cedere ... / ... fugerent ... / ... frangeret ... / ... caderet*) may be deliberate. It is perhaps significant that elaborate balance and sound-correspondence are standard features of magic incantations (see on 1.6.24), since, in 29f., Ovid is adapting the type of charms used against race-horses (see on *frangeret ... / ... caderet*).

27-28. quotiens: for anaphora of *quotiens*, usually, as here, pathetic, cf. 2.19.11ff., *Epist.* 5.49ff., 16.241ff., *Met.* 2.489ff., 3.427f., 7.589ff., 734f., 15.490ff. with Bömer's note, *Trist.* 1.3.51ff., *Pont.* 1.9.21ff., 4.1.9ff., [Ov.] *Nux* 159ff. *o! ego cum longae uenerunt taedia uitae, / optauī quotiens arida facta mori! / optauī quotiens aut caeco turbine uerti / aut ualido missi fulminis igne peti!*

Nox: for the personification, see on 40 *Noctis equi*.

cedere: cf. Plaut. *Amph.* 546 (Jupiter, after his night with Alcmena; cf. 45f.) *nunc te, nox, quae me mansisti, mitto ut concedas die*, Sil. 9.180 *nox ... cedebat Eoo*, *TLL* 3.723.7ff.

uellet: since *optauī* is most naturally construed as a true perfect, the imperfect here (and in *fugerent*, *frangeret* and *caderent*) gives an irregular sequence of tenses. Such a sequence is not, however, uncommon (see K.-S. 2.179), and here it is perhaps influenced by the independent use of the imperfect subjunctive with an optative sense (cf. e.g. *uellem* in 35).

ne fugerent uultus sidera mota tuos!: for the flight of the stars, see Bömer on *Met.* 2.114, Diggle on Eur. *Phaeth.* 66, West on Hes. *Op.* 620, *TLL* 6.1482.45ff., 1493.14ff., 1501.15ff. and see also on 1.5.5 *fugiente ... Phoebō. mota = remota*, as at *Fast.* 4.373f. *postera cum caelo motis Pallantius astris / fulserit*; contrast 939f. *Canis ... quo sidere moto / tosta sitit tellus*, where *moto = admoto* (cf. 2.16.3).

29-30. 'Ovid thinks of a windstorm or thick cloud to prevent Dawn's

progress because some people believed that the movements of the heavenly bodies were controlled by winds (cf. Lucretius V, 509-516, 637-649) and others assumed that winter nights are long because the rise of the sun is retarded by "thicker air" (cf. Lucr. V, 696-700). Thus Ovid playfully applies to the mythological symbol of the chariot the mechanistic theories which had been invented to replace and refute mythology' (Fränkel [1945] 176f.). The wit is Hellenistic in spirit; cf. e.g. Ap. Rhod. 2.538f. (of Athene) νεφελῆς ἐπιβάσα πόδεσσι / κούφης, ἥ κε φέροι μιν ἄφαρ βριαρὴν περ ἑοῦσαν. Little (1971) suggests very plausibly that the germ of the conceit in *uentus frangeret axem* lies with Call. frg. 260.53f. (quoted here from *Suppl. Hell.* p. 132) οὐκ ἤδη ῥυμόν τε κ[α]ὶ ἄξονα καυάξαντες / ἡέλιοι δυ[σ]μέων εἴσω πόδα πάντες ἔχουσι. That fragment is from the *Hecale*. Not only does Ovid draw on the *Hecale* in the *Metamorphoses*, certainly for the story of Coronis (2.531ff.) and probably also for the story of Baucis and Philemon (8.616ff.), but passages from that same part of the *Hecale* may be echoed elsewhere in this elegy, at lines 2 (see on 1.6.65) and 13-24 (see the note). An allusion to Callimachus here would perhaps have particular point. Callimachus seems to be exploiting a proverbial method of declaring that one still has sufficient youth and strength for efficient activity (cf. Liv. 39.26.9 *adiexit nondum omnium dierum solem occidis*, Gow on Theocr. 1.102); by contrast, Tithonus, the subject of Ovid's lines 35ff., is distinguished primarily for his decrepitude. Moreover, Callimachus goes on to give an aetiological explanation for the crow's black plumage — it told tales to Apollo (the sun-god) about Coronis' love-affair with Ischys; Ovid goes on to give an aetiological explanation for Memnon's black skin and to introduce the unprecedented conceit of Tithonus telling tales about Aurora's love-affairs.

frangeret ... / ... caderet: the verbs are regularly found in combination in the magic charms against race-horses collected by Audolent (1904) 378ff.; cf. e.g. No. 272.11ff. *cad-* / *ant, frangant, disiungantur, male gurent, palmam / uincere non possint. Sarbas misarab*. There may be a somewhat comparable play in *reuocant* at 2.1.24; see the note.

spissa nube: for the phrase, cf. *Met.* 5.621, Curt. 4.3.16, 8.13.24, Sen. *Nat.* 1.11.3, 5.3.1.

31-32. inuida perverts the hymnic convention of praising deities for their kindly beneficence to mortals, as at e.g. 3.10.6 (to Ceres) *nec minus humanis inuidet ulla bonis*. For the *inuidia* of those who obstruct lovers, cf. 3.2.27f., 3.6.21, *Epist.* 19.120, *Met.* 4.73, 234,

9.463, 486 (Byblis) *nox ... fuit praeceps et coeptis inuida nostris*, 10.331, 642, Antipater of Thessalonica *AP* 5.3.2 (quoted in the introduction), Nonn. *Dion.* 7.286 (Zeus longing for a night of love with Semele) φθονερὴ πότε δύεται Ἥώς;

quod erat tibi filius ater: cf. 1.8.3f. *nigri ... / Memnonis* (n.), Mela 3.67 *atrae gentes et quodammodo Aethiopes*. The representation of Memnon as a negro developed in the Hellenistic period; see Clausen (1987) 105. In his note on *Aen.* 1.489 *Eoas ... acies et nigri Memnonis arma*, Servius gives the more usual explanation why Memnon, the son of the fair-skinned Aurora and Tithonus, a Trojan prince, should be dark: *nigri ... dixit Aethiopsis, unde prima consurgit Aurora*. Ovid, however, exploiting the moral implications of *ater* (cf. Porph. *Hor. Sat.* 1.4.100 *malos ... homines atros ac uenenatos dicere solemus*), suggests that he is black-skinned because of his mother's envious disposition; in the following lines, Ovid develops the idea that Aurora rises early to deprive others of the enjoyment of their love-affairs, now that she herself can no longer enjoy her marriage to Tithonus. For black as the colour associated with envy, cf. e.g. *Met.* 2.760f. *Inuidiae nigro squalentia tabo / tecta*, *Hor. Epod.* 6.15, Sen. *Phaedr.* 492f., *Sil.* 8.290f., *Stat. Silu.* 4.8.16f. *procul atra recedat / Inuidia atque alio liuentia pectora flectat*. It may also be relevant that *liuor*, in its literal sense, could be interpreted as a sign of adultery (cf. 3.[5.]35f. *liuor et aduerso maculae sub pectore nigrae / pectus adulterii labe carere negant*); i.e. Ovid may be implying that Memnon's father was not Tithonus but some unknown black lover. For a somewhat comparable explanation of the Ethiopians' colour based on moral considerations, cf. Paul. Nol. *Carm.* 28.249f. *Aethiopum populos non sole perustos, / sed uitii nigros et crimine nocticolores. quod:* 'as to the fact that'; cf. 2.9.47 *quod dubius Mars est, per te, priuigne Cupido, est*, 3.[5.]39, 41, Luck on *Trist.* 3.1.13f., Bömer on *Met.* 11.431.

materni is more elevated than *matris* would be; cf. 23 *feminei ... labores* (n.), Sen. *Phoen.* 469f. *maternum tuo / coire pectus pectori clipeus uetat, Homer.* 568 *conuertit timidos materna ad pectora uultus.*

ille color: see on 1.12.12.

[33-34.] These lines have much the same mss-tradition as 11-14, which are certainly genuine, and they serve to introduce a reference to the goddess' illicit amatory activities in much the same manner as 3.10.24 *fassuram Cererem crimina nota puto*. They are, nevertheless, certainly spurious, being damned by considerations of metre, style and sense. The elision in *nequitiam esse* offends against Ovidian

practice and *Cephalio* (*P*³) produces a *pes acephalus*. It is undesirable to change from the direct address to Aurora here, only to return to it in the following couplet. A reference to Cephalus here is also undesirable, since it would steal the thunder from Ovid's complaint in 39f. The pentameter is at odds with the following couplet, which suggests that Aurora's love-affairs were not actually a subject of gossip. The attempt by Fränkel (1945) 178f. to establish the couplet's authenticity is forlorn.

quid, si ...?: for the idiom, see on 3.6.89.

flagrasset amore: for the phrase, cf. Catull. 67.25, Hor. *Epod.* 5.81, Sil. 5.590, 11.351f. For the image of love as fire, see also on 1.1.26 *uror*. If a play on Aurora's fiery nature is intended, it is frigid and unpointed. Contrast the brilliant double level of meaning in *rubebat* (47) and the pointed wit of *Met.* 4.194f. (to Sol, in love with Leucothoe) *nempe, tuis omnes qui terras ignibus uris, / ureris igne nouo*.

nequitiam: for *nequitia* referring to illicit love-affairs, see on 2.1.2 *ille ego nequitiae Naso poeta meae*.

35-36. Aurora fell in love with and abducted not only Tithonus, but also Orion (Hom. *Od.* 5.121ff., Apollod. 1.4.3f.), Cleitus (Hom. *Od.* 15.250f.) and Cephalus (see on 39f.). There is also a tradition in which she is the wife of the Titan Astraeus; cf. Hes. *Theog.* 378ff., *RE* 2.1796. She kept Tithonus in a θάλαμος when he became decrepit; cf. *Hymn. Hom. Ven.* 236ff. ἐν θαλάμῳ κατέθηκε, θύρας δ' ἐπέθηκε φαεινάς. / τοῦ δ' ἢ τοι φωνὴ ῥεῖ ἄσπετος, οὐδέ τι κίκυς / ἔσθ', οἷα πάρος ἔσκεν ἐνὶ γναμποίσι μέλεσσιν. In saying that Tithonus has no opportunity to tell tales about Aurora, Ovid recalls that detail of the legend, with the cynical implication that Tithonus is a prisoner and that his endless chatter consists of impotent complaints against Aurora's infidelities. Contrast Prop. 2.18A.7ff., where, with a sentimental interpretation of that same passage in the Homeric hymn, Aurora's tender care for her aged husband is presented as a model of conjugal devotion.

narrare: 'tell tales', as at e.g. 2.8.27f. *quoque loco tecum fuerim quotiensque, Cypassi, / narrabo dominae quotque quibusque modis*, and perhaps also 'gossip', as at e.g. 3.1.17f. *nequitiam uinosa tuam conuiuia narrant, / narrant in multas compita secta uias*. The verb is particularly frequent in Ovid: Ov. 79 (39), Verg. 5 (3), Hor. 18 (3), Tib. 1, Prop. 10.

The spondaic rhythm of the hexameter is perhaps suggestive of

Tithonus' weary old age; see Vol. 1, 116.

femina is the reading of *PYSw*, but Goold (1965a) 28 forcefully advocates *fabula*, transmitted only by *Ph¹KbMd*. The crux is most conveniently discussed by reference to his arguments: '*Femina* applied to a goddess is only faintly disturbing, and the implication *sed foret caelo turpior uir* will occur only to a mind which habitually takes pleasure in suspecting the worst. But the logic is shockingly fallacious. Whether Aurora was the very queen and non-pareil of heavenly whores depends upon her conduct: the truth of the accusation is completely independent of any *narratio* of Tithonus's. What this *narratio* conditions is the gossip, the scandal, the defamation. Hence, Heinsius accepted *fabula* from *Ph*, pointing to [Goold quotes all these passages] *Am.* 1.9.40, 3.1.21, *Ars* 2.561, 2.630, *Met.* 4.189, *Trist.* 4.10.68, Hor. *Epod.* 11.7f., *Epist.* 1.13.9, Tib. 1.4.83, 2.3.31, Prop. 2.24.1, Stat. *Ach.* 1.947f., Mart. 12.52.5f. These passages vary in appositeness, but collectively they add to the logical superiority of *fabula* a convincing stylistic recommendation. Other instances of the expression *turpis femina* in the Latin poets are rare, and in fact I cannot put my finger on one'. Whether paralleled or not (I have noted it only at [Quint.] *Decl.* 277.10), *turpis femina* is a wholly unexceptionable phrase. At *Met.* 13.591, Aurora refers to herself as a *femina*. The frequency of *fabula* in similar passages need not indicate that Ovid wrote *fabula* here; it would as readily explain the term's intrusion. *femina* does not make the logic shockingly fallacious, for *turpior* may reasonably be interpreted in the sense 'held in greater disrepute'; cf. Prop. 2.32.33f. *ipsa Venus fertur corrupta libidine Martis, / nec minus in caelo semper honesta fuit*, '(despite the gossip,) Venus was always held in good repute in heaven'. Goold lightly dismisses the implied contrast between the illicit love-affairs of goddesses and those of gods, but it is precisely that implication which provides the strongest argument in favour of *femina*. In emphasising Aurora's sex, Ovid is alluding to the grievance felt by goddesses that, unlike gods, they were not free to consort openly with mortal lovers. Calypso airs this grievance at Hom. *Od.* 5.118ff. σχέτλιοί ἐστε, θεοί, ζηλήμονες ἔξοχον ἄλλων, / οἷ τε θεαῖς ἀγάσθε παρ' ἀνδράσιν εὐνάζεσθαι / ἀμφοδίην, ἣν τίς τε φίλον ποιήσεν' ἀκοίτην, and she goes on to cite the cases of Orion and Iasion, killed when they became the lovers of Aurora and Ceres respectively. The probability that Ovid is thinking of that passage gains some support from 2.17.15ff., where Calypso heads a list of goddesses who did not feel ashamed to take a mortal lover; cf. also

Ars 3.83ff., where Ovid urges women to take lovers by arguing that Luna, Aurora and Venus are not disgraced by their affairs with mortals. (*Hymn. Hom. Ven.* 247ff. is less relevant here. There, immediately after recounting to Anchises the tale of Aurora and Tithonus, Venus laments: αὐτὰρ ἔμοι μέγ' ὄνειδος ἐν ἀθανάτοισι θεοῖσιν / ἔσσεται ἥματα πάντα διαμπερές εἵνεκα σεῖο, / οἳ πρὶν ἔμοις ὄαρους καὶ μήτιας, αἷς ποτε πάντας / ἀθανάτους συνέμιξα καταθνητῆσι γυναιξί, / τάρβεσκον. Although Venus compares her shameful affair only with the affairs which gods have with mortal women, at 45ff. Jupiter's motive for making her fall in love with Anchises had been to prevent her from teasing either gods or goddesses about their affairs with mortals.)

The word-order also suggests that Ovid is drawing particular attention to Aurora's sex. Had he not wished to emphasise *femina* by placing it first, he could have written *turpior in caelo femina nulla foret*. That word-order would have avoided the slight clumsiness entailed in the separation of *non* from *ulla*. Moreover, it would have increased the similarity to 1.9.40 *notior in caelo fabula nulla fuit*. The similarity to that line (and to its reworking at *Ars* 2.561 and *Met.* 4.189) may be significant. Ovid is there referring to Venus' affair with Mars; Apollod. 1.4.4 reports that Venus made Aurora fall in love with Orion because she was her rival for Mars' love.

37-38. illum dum refugis: the verb may be construed in the sense 'shun', but the literal meaning 'flee from' evokes the amusing conceit of the old and impotent Tithonus attempting to press his unwelcome attentions on Aurora. For the motif of flight from an ardent suitor, cf. 3.6.69, *Epist.* 7.41, 10.35, *Met.* 1.502ff., 3.383f., 390, 477f. (Narcissus) *quo refugis? remane nec me, crudelis, amantem / desere!*, 8.108ff., *Pont.* 2.10.27, Norden on Verg. *Aen.* 6.466 and see also on 3.2.19. For Tithonus as a paradigm for impotent old age, cf. 3.7.42 (n.). *illum* is emphatically placed first, in order to point the contrast with Prop. 2.18A.9 and 11 (quoted in the introduction), where Aurora's affection for the aged Tithonus is praised. As at 1.2.14, 2.2.45, 2.11.51, 2.13.1, 2.19.29, 3.1.22, 3.2.16 and 3.8.31, *dum* here has a causal force; see *TLL* 5.1.2208.25ff., H.-Sz. 614f., K.-S. 2.377.

longo quia grandior aevo: *grandis aevo* occurs first here and, in the same comparative form and at the same line-position, at *Met.* 6.321 and *Trist.* 4.10.43; see *TLL* 6.2180.74ff. The phrase may have an epic color; cf. *maximus aevo* at Verg. *Aen.* 11.237, *Met.* 7.310, Lucan 1.585. The force of the comparative here, as perhaps also in line 1 *seniore*

marito, is 'too old (for sexual activity)'. The literal meaning of *grandior* perhaps adds a witty point: Tithonus shrank with age (cf. *Hymn. Hom. Ven.* 236ff. [quoted on 35f.], Hor. *Carm.* 2.16.30 *longa Tithonum minuit senectus*) and, according to one tradition, was transformed into a cicada (see *RE* 2.6.1518). For the omission of the verb in a clause introduced by *quia*, cf. *Epist.* 6.148, *Ars* 2.149, *Fast.* 6.644, Verg. *Aen.* 12.808. Leo (1878) 187 notes that such omissions in subordinate clauses are particularly frequent in Ovid and, to a lesser extent, Vergil.

surgis ad inuisas a sene mane rotas: cf. *Epist.* 4.96 *ibat ad hunc* (sc. *Cephalum*) *sapiens a sene diua* (sc. *Aurora*) *uiro*.

39-40. For Aurora's abduction of Cephalus, first recorded at Hes. *Theog.* 986ff., see Bömer on *Met.* 7.490-865 (p. 324). The abusive argument here is similar to that used against Bagoas at 2.3.5f., when he is intransigently obstructive to Ovid's love-affair: *mollis in obsequium facilisque rogantibus esses, / si tuus in quavis praetepuisset amor*. See also on 1.11.11f. and contrast *Epist.* 18.61ff. (Leander praying to Luna to guide him to Hero) *faueas, dea candida ... / et subeant animo Latmia saxa tuo! / non sinit Endymion te pectoris esse seueri*.

si quem manibus Cephalum complexa teneres: 'if you were embracing someone like Cephalus'. For the idiom, cf. e.g. 2.14.33 *dicite, quis Tereus, quis uos irritet Iason / ...?*, Rem. 589 *semper habe Pyladen aliquem, qui curet Oresten*, Verg. *Aen.* 4.328f., Prop. 4.11.19. *manibus complexa*: for embracing with the *manus*, see Kenney (1958) 57, Moore-Blunt (1976) 123f. On the basis of *quod malles* in the *excerpta Iureti* (i.e. *D*), Heinsius conjectured *quem malles* (which is, in fact, the reading initially offered by *W* [with *manibus* following, *contra metrum*]). Riese and Madvig (1873) 68 independently refined that conjecture to *quem mauis*, which is more vivid and closer to *quem magis* (the reading of *P* and *Y*) and is supported by Munari and by Goold (1965a) 28f. Whereas, however, with *quem manibus*, the line contains a pointedly sweeping allusion to Aurora's many love-affairs (we are to think also of Orion and Cleitus; see on 35f.), '*quem mauis* is pitifully lame in itself, and its insertion hamstring the brisk rush of the couplet' (Fränkel [1945] 179). It is not sufficiently supported by passages such as *Met.* 13.862f. *ille tamen placeatque sibi placeatque licebit, / quod nollem, Galatea, tibi, Trist.* 2.239 *at si, quod mallet, uacuum tibi forte fuisset, 5.5.59 et tua, quod malles, pietas ignota maneret, Ibis* 143f. *siue ego, quod nolim, longis consumptus ab annis /*

siue manu facta morte solutus ero.

clamares 'lente currite, Noctis equi': for this appeal, which is pointedly similar to that which Ovid makes to Aurora herself throughout the poem, cf. Prop. 3.20.14 (quoted in the introduction), Sen. Ag. 816ff. *iussit* (sc. Jupiter, when making love to Alcmena; cf. 45f.) ... *Phoebum / tardius celeres agitare currus / et tuas lente remeare bigas, / pallida Phoebe*. The oxymoron *lente currite* is reminiscent of Augustus' favourite saying, *σπεῦδε βραδέως* (cf. Suet. Aug. 25.4, Gell. 10.11.5) and may foreshadow the witticism at *Met.* 1.510f. (Apollo to Daphne) *moderatus, oro, / curre, fugamque inhibe: moderatus insequar ipse. Noctis equi*: for the personification of Night, cf. 27, Bömer on *Fast.* 1.455 and *Met.* 7.192. For the goddess' chariot, cf. *Pont.* 1.2.54, Tib. 2.1.87f. *iam Nox iungit equos, currumque sequuntur / matris lasciuo sidera fulua choro* with Smith's note, Lygd. 4.17f.

41-42. For such protests, cf. 3.10.45f. *cur ego sim tristis, cum sit tibi nata reperta / regnaque quam Iuno sorte minora regat?*, Agath. Schol. AP 5.237.7f. (when kept awake by singing birds) ὦ φθονεραὶ παύσασθε λαλητρίδες: οὐ γὰρ ἔγωγε / τὴν Φιλομηλεῖην γλῶσσαν ἀπεθρισάμην. See also on 1.6.33 *non ego*.

plector: the verb is used especially of undeserved punishment; cf. *Epist.* 11.110 (112) *a! miser admisso plectitur ille meol* with Palmer's note, 21.55f. *uos pace mouetis / aspera sumnota proelia — plector ego*. That nuance is particularly significant in Ovid's references to his sufferings in exile; cf. *Trist.* 3.5.49 *inscia quod crimen uiderunt lumina, plector, Pont.* 3.3.64, 4.14.18.

si uir tibi marcet ab annis: Ovid is echoing Lucr. 3.946f. *si tibi non annis corpus iam marcet et artus / confecti languent, eadem tamen omnia restant, / omnia si pergas uiuendo uincere saecula, / atque etiam potius, si numquam sis moriturus*. Lucretius presents immortality ironically, as being beyond human aspirations; here, in the case of Tithonus, it is an unpleasant reality. For a more serious allusion to Lucretius' doctrine of mortality, see on 1.15.24. *marcere* occurs elsewhere before Ovid only at line 956 of that same passage in Lucretius, at Varro *Ling.* 6.50 and Hor. *Sat.* 2.4.58, elsewhere in Ovid only at *Met.* 7.314. *marcescere* occurs at *Pont.* 1.5.45 and 2.9.61, earlier only in Varro (5) and Vitruvius (1), *marcidus* at *Met.* 10.192, earlier only in Vitruvius (1). The association of *uir* with *uires* (cf. Cic. *Tusc.* 2.43, Varro *ap. Lact. Opif.* 12.16) may give the term particular point here. For the causal use of *ab*, cf. 2.5.39 *longis flauescere ... ab*

annis, Ibis 143 (quoted on 39), *TLL* 1.29.76ff.

num me nupsisti conciliante seni?: the indignant question draws attention to the fact that, far from having an unsuitable and unwelcome marriage foisted on her, Aurora abducted Tithonus because of her passion for him. For *conciliare* used of arranging a marriage, see *TLL* 4.44.30ff. The verb is largely confined to prose: Ov. 10 (1), Verg. 2 (2), Hor. 0, Tib. 0, Prop. 0. *seni*: a witty distortion; Tithonus was young and handsome when Aurora abducted him.

43-44. In this couplet and the next, Ovid continues, somewhat elliptically, the argument employed in 37-40.

aspice: for this means of introducing a paradigm, see on 1.2.51.

quot somnos iuueni donarit amato: there is a pointed contrast with Aurora's gift to Tithonus; Aurora asked Jupiter to bestow immortality on Tithonus (*Hymn. Hom. Ven.* 220ff.), but Luna requested both immortality and eternal youth for Endymion (Apollod. 1.7.5).

neque illius forma secunda tuae: for the expression, cf. 1.8.25 *nulli tua forma secunda est* (n.). Given the aggressive and abusive tone of Ovid's address to Aurora, *neque ... secunda* is probably to be taken as a *litotes*, 'much superior'. The argument will therefore be *e maiore*, as it certainly is in the next couplet; i.e. 'since Luna is more beautiful than you and Jupiter is the greatest of all the gods, you should follow their example'. For such argumentation, see on 1.6.29f. For the prosody of *illius*, see on 1.14.14 *nullius*.

45-46. For Jupiter's extended night of love-making with Alcmena in this context, cf. Meleager AP 5.172.5f. (quoted in the introduction).

deum genitor (uel sim.) is a frequent and rather grand periphrasis for Jupiter, modelled on the Homeric πατήρ ἀνδρῶν τε θεῶν τε (*Il.* 1.544 etc.); cf. *Met.* 14.91, *Fast.* 3.285, *Trist.* 2.37, *TLL* 6.1818.68ff. It is particularly appropriate here, where Jupiter is fathering the god Hercules. The genitive *deum* is archaic and dignified: Ov. 28 (6), Verg. 48 (40), Hor. 2 (0), Tib. 1, Prop. 1. *genitor*, found first in Ennius and rare in prose (see *TLL* 6.1816.56ff.), is also stylistically elevated: Ov. 59 (48), Verg. 58 (57), Hor. 2 (1), Tib. 0, Prop. 1.

ne te tam saepe uideret: normally, the night is said to be extended in order to allow sufficient time for the conception of so great a god as Hercules; cf. *Epist.* 9.9f. *cui* (sc. *Ioui*) *nox, si creditur, una / non tanti, ut tantus conciperere, fuit* (the text is doubtful), Tarrant on Sen. Ag. 814. In the pentameter (*in sua uota*), Ovid equates Jupiter's attitude with his own, portraying him as a lover who cannot bear to leave his

mistress; Prop. 2.22A.25 *Iuppiter Alcmenae geminas requieuerat Arctos* is in the same vein. The phrasing here, however, also presents a direct insult to Aurora to match that in the preceding couplet: not only is Jupiter enamoured of Alcmena, but he cannot bear the sight of Aurora.

commisit: cf. [Sen.] *Herc. O.* 1697f. (Hercules is speaking) *te, te precor, cui nocte commissa dies / quieuit unus.*

noctes ... duas: the number of nights varies, three being the most common figure; see Owen on *Trist.* 2.402, *RE* 1.1572f.

in sua uota: cf. *Epist.* 4.16 *figat sic animos in mea uota tuos*, 16.282 *sic habeas faciles in tua uota deos*, 21.242, *Ars* 3.674, *Met.* 9.629, *Pont.* 1.6.48, 2.8.28, 4.4.30 and see also on 1.1.22. For erotic *uota*, cf. 2.4.36, 2.11.54, 2.12.13, 2.19.6, 16, 3.2.80, 81, 3.7.2, Pichon (1966) s.v. As at *Met.* 11.226ff. *Iuppiter aequoreae Thetidis conubia fugit / in suaque Aeaciden succedere uota nepotem / iussit*, it is perhaps somewhat paradoxical that the greatest of all the gods should have *uota*.

47-48. Instead of simply admitting the inevitable total failure of his attempt to persuade Aurora to delay, Ovid claims that she did in fact listen to his complaints, for she blushed, but that nevertheless day came as usual. This witty conclusion depends on simultaneous personification and non-personification: dawn reddens *and* day comes, Dawn reddens *but* day comes. For this typically Ovidian form of witticism, see on 3.10.38. Statius makes rather more staid use of much the same conceit at *Theb.* 5.296 in describing the aftermath of the Lemnian massacre: *exoritur pudibunda dies*.

iurgia finieram; scires audisse: rubebat: 'bewundernswert ist die Kunst sprachlicher Formung, der es gelingt, drei Aussagen, von denen die eine die Folge der anderen ist, in einem Verse unterzubringen' (Lenz). The controlled diminution in the length of the sentences (seven, five and three syllables) is also worthy of note. As is observed by Bonner (1949) 152, the line's concisely expressed wit must have delighted the declaimers. *Fast.* 3.21 *Mars uidet hanc uisamque cupit potiturque cupita* is similarly condensed, but there the effect is more obviously contrived. Parataxis at the end of speeches is found particularly often in epic; for example, all but one of the twenty-five instances of *dixerat* in Vergil are found at the beginning of a line directly after a speech in the *Aeneid*. Such parataxis, however, is very common in narrative passages throughout Ovid's works; cf. 1.1.21, 3.1.61, 3.6.67, *Fast.* 5.375f. *omnia finierat: tennes secessit in auras, / mansit odor; posses scire fuisse deam*, Bömer on

Met. 5.614. *scires audisse:* in his note on *Met.* 1.162 *scires e sanguine natos*, Bömer observes that this use of the potential subjunctive, though frequent in Ovid, is not employed by Vergil, Horace, Tibullus or Propertius. The idiom is particularly effective here, since it emphasises the point on which Ovid is insisting, that Aurora did actually heed him, rather more vividly than would the simple *audiit*.

assueto tardius: for this type of brachylogy, which is especially common in Ovid, cf. *Epist.* 6.72, *Ars* 2.411, *Met.* 7.84, 9.105, 14.388, *Fast.* 5.547f. *quid solito citius liquido iubar aequore tollit / candida, Lucifero praeueniente, dies?*, *Epist. Sapph.* 47, K.-S. 2.470f., H.-Sz. 108f.

dies, the final word in the poem, elegantly echoes *diem*, the final word in the first couplet; see on 1.5.26 *medii ... dies*.

1.14

[Scivoletto (1972).]



You have lost your hair through dyeing it (1-2). It was beautiful (3-12) and easily managed (13-22), and did not deserve to suffer (23-30). A deity would be proud of such hair (31-34). You lament the loss of your hair (35-38), but the fault was your own (39-44). Now you will have to buy a German wig (45-50). Alas, she is weeping with embarrassment (51-54). But cheer up, for your hair will soon grow again (55-56).



The condemnation of elaborate attention to one's personal appearance is frequent in Hellenistic and Roman literature, particularly in the philosophical tradition; see Knecht (1972) 39ff., Hunter on Eubulus *frg.* 98. The theme was already well established in Augustan elegy, occurring at Tib. 1.8.9ff. and, at greater length, in Prop. 1.2 and 2.18B. The latter Propertian elegy has a particularly close affinity with Ovid's poem, in that there, as here, the attack is directed specifically against the practice of hair-dyeing. Ovid, however, admits only a single verbal reminiscence of Propertius' poem (see on line 36 *inepta*), and owes no substantial debt to it. (On the similarities and differences in the manner in which the two elegists exploit this subject, see Vol. 1, 16f.)

Hair-dyeing and the need, or fashion, for buying wigs (cf. 45ff.) became a popular theme for epigram in the late republican and early imperial periods; cf. Myrinus *AP* 11.67.4, Antiph. Byz. *AP* 11.66, Lucilius *AP* 11.68, 69, 310, Rufinus *AP* 5.76.5, Lucian (?) *AP* 11.408, Mart. 3.43, 6.12, 57, 12.23, 14.26 and note also Eumolpus' *capillorum elegidaria* at Petron. 109.9f. The dramatic situation of Ovid's poem is most closely paralleled in *AP* 11.398, which is generally attributed to the younger Nicarchus, and will therefore have been written in Rome c. A.D. 80:

τὴν κεφαλὴν βάπτων τις ἀπώλεσε τὰς τρίχας αὐτὰς
καὶ δασύς ὢν λίαν ᾧδ' ἅπας γέγονεν.

τοῦτο βαφεὺς ἐπόησε τὸ μηκέτι κουρέα τέμνειν
μήτε κόμην λευκὴν μήτε μελαινομένην.

As the colourless τις (1) indicates, this epigram is clearly derivative. (Nicarchus' epigrams in general display little originality.) It may be that Ovid is developing such an epigram. (For the ἐξεργασία of epigrams in the *Amores*, see Vol. 1, 70.) The expansion here, if such it be, is achieved largely through the encomium of the lost hair (3-34). One might therefore speculate that Ovid is exploiting rhetorical exercises in praise of hair akin to that by Apuleius at *Met.* 2.8f., or to that by Dio Chrysostom preserved by Synesius in his *Encomium Caluitii*. Cataloguing the alluring qualities by which Cynthia inspires him to eulogise her in his elegies, Propertius specifies the beauty of her hair: *seu uidi ad frontem sparsos errare capillos, / gaudet laudatis ire superba comis* (2.1.7f.). It may also be worth pointing to the affinities with Callimachus' *Coma Berenices* (*frg.* 110). That poem, itself an extended equivalent to a dedicatory epigram, makes much play with the Hellenistic 'pathetic fallacy', attributing human emotions to the queen's lock of hair. Ovid uses the same technique in 13 *dociles* and, on a greater scale, in 23-30, where the direct influence of Callimachus seems particularly likely (see the note).

The poem is related also to another type of epigram, the so-called 'gloating over fulfilment', as examples of which Cairns (1972) cites, *inter alia*, *AP* 5.21, 107 and 12.32, respectively by Rufinus, Philodemus and Thymocles (probably from the Garland of Meleager). Those poems recall warnings about loss of beauty, with reference specifically to a girl's hair at 5.21.3 (note also the imagery at 12.32.4 πάντ' ἐπὶ γῆς ἄνθεά σευ κέχυνται). The link with such 'gloating'-poems is confirmed by the similarity of the first line to Prop. 1.9.1 *Dicebam tibi uenturos, irrisor, amores*; in that elegy, Propertius recalls his warnings to Ponticus about the consequences of falling in love.



1-2. Dicebam: for the apparently colloquial idiom, see Fedeli on Prop. 1.9.1 (quoted in the introduction).

coma: just as *tingere* is used synonymously with *medicare*, so *coma* may mean the same as *capillos*. The singular is used collectively in line 56 *natiua ... coma*. Here, however, Ovid's point may be 'not even a single lock of hair'.

3-4. si passa fores: there is perhaps a punning allusion to the phrase

passi capilli.

spatiosius: for long hair as an attractive feature in beautiful women, cf. e.g. 1.1.20, 3.3.3f., Tib. 1.3.91. *spatiosius* (PS ζ) is certainly correct, for a reference to the length of the girl's hair is required by the pentameter. *spatiosus* is not found elsewhere as an epithet for hair, but Ovid is adventurous in his use of the adjective; cf. esp. *Ars* 2.645 *Andromache ... spatiosior aequo*, *Rem.* 421 *spatiosum ... taurum*, *Met.* 3.56 *spatiosi corporis hostem*, 11.753 *spatiosum in guttura mergum*, and see also on 1.8.81.

contigerant imum, qua patet usque, latus: 'it reached down your sides as far as they extend'. The punctuation is problematic. I follow the practice of most editors in placing a comma after *usque*, to indicate that *qua ... usque* is to be construed as equivalent to *quatenus*; cf. *Met.* 3.302 *qua tamen usque potest, uires sibi demere temptat*, Paul. Nol. *Carm.* 10.206f. *qua diues in orbem / usque patet mersos spectans Hispania soles*, Goold (1965a) 18. Kenney, however, prefers to place a comma before *usque*, which he construes as the grammatical antecedent to *qua*. He comments judiciously ([1958] 58) that 'there is much to be said for not punctuating at all in such sentences'.

5-6. quid, quod ...?: for this rhetorical transition-formula, which is 'too prosaic as a rule for the highest poetry' (Nisbet-Hubbard on Hor. *Carm.* 2.18.23), cf. 2.8.9, Bömer on *Met.* 5.528, Tarrant on Sen. *Ag.* 265, also 13 below *adde quod ...*, 3.1.57 *quid, cum ...?*

tenues occurs as an encomiastic epithet for hair also at 3.10.3 and Tib. 1.9.68.

uela is to be taken in the general sense 'cloth'. That sense is extremely rare in classical Latin; the only other occurrences cited by OLD s.v. 5 are Plin. *Nat.* 35.150 and [Verg.] *Ciris* 35, where there is a play on the sense 'sail', as there seems to be also in Cicero's contemptuous reference to Catiline's associates as *uelis amictos, non togis* (*Catil.* 2.22). (*Serica ... uela* occurs in the sense 'silk cloth' at Alcuin *Ebor.* 1267.) It may be that Ovid was induced to use *uela* here by association, whether conscious or not, with *uellus*, a term found frequently in the context of Chinese silk-production; cf. Verg. *Georg.* 2.121 *uelleria ... ut foliis depectant tenuia* (note *tenues* in Ovid's hexameter) *Seres*, Sen. *Thy.* 379 *Seres uellere nobiles*, Petron. 119 v. 11, Sil. 6.4, Claud. 7.211, 18.226, Anon. *Carm. frg.* 39 Büchner. I have considered the possibility that *uela* might here mean 'awnings' (cf. *Ars* 1.103, OLD s.v. 3), thus admitting an allusion to the notorious extravagance of the games which accompanied Caesar's

triumph in 46 B.C., for which he is said to have covered the theatre with a silk awning (cf. Dio Cass. 43.24.2 ἵνα ... μηδένα τῶν θεωμένων ὁ ἥλιος λυπήσῃ, παραπετάσματα ὑπὲρ αὐτῶν σηρικὰ, ὥς γέ τινες φασιν, ὑπερεπέτασεν). There is, however, no reason to suppose that Ovid is making such an allusion. A reference to a rather more recent event can be ruled out even more confidently. Shakespeare mentions the 'silken tackle' of the ship which brought Cleopatra to meet Antony at Tarsus (*Antony and Cleopatra* 2.2.209), but that detail seems to be his own invention, and is not derived from North's *Plutarch*.

colorati ... Seres: although the trade, mostly in luxury goods, especially silk, which developed over the next hundred years greatly increased the Romans' awareness of the Chinese, they were still almost entirely unknown in the Augustan period; see Nisbet-Hubbard on Hor. *Carm.* 1.12.56. Very little distinction was made between them and the Indians, who in turn were often confused with the Ethiopians; cf. e.g. Verg. *Georg.* 4.293 (which was probably in Ovid's mind, being the only earlier passage in which *coloratus* is used as an epithet for a people) *coloratis amnis* (sc. *Nilus*) *deuexus ab Indis*. The misconception has died hard; see Snowden (1970) ix (Snowden is himself black): 'I once encountered in Sicily an interesting parallel to the ancient confusion between Indians and Ethiopians, between east and south. A colleague and I had spent some pleasant moments with the local custodian of an archaeological site. Finally the Sicilian's curiosity prompted him to inquire of me, "Are you Chinese?"'

7-8. For the comparison, cf. Aelian *NA* 1.21 (of spiders' webs) νενίκηκε ... τῇ λεπτότητι καὶ τὴν τρίχα. It follows easily after the comparison to silk in the preceding couplet; cf. Serv. *Georg.* 2.121 *apud Aethiopiam, Indos et Seras sunt quidam in arboribus uermes et bombyces appellantur, qui in araneorum morem tenuissima fila deducunt*.

deducit ... filum: for the phrase, cf. Serv. *loc. cit.*, TLL 5.1.279.69ff. It is used of spiders also at Plin. *Nat.* 11.83 and 30.129.

leue deserta sub trabe nectit opus: cf. *Fast.* 1.158 (*hirundo*) *luteum celsa sub trabe nectit opus*. The detail *deserta* suggests that Ovid is thinking of Catull. 68.49f. *nec tenuem texens sublimis aranea telam / in deserto Alli nomine opus faciat*.

9-10. Cf. Apul. *Met.* 2.9 *quid cum capillis color gratus et nitor splendidus inlucet et contra solis aciem uegetus fulgurat uel placidus*

renitet aut in contrariam gratiam uariat aspectum et nunc aurum coruscans in lenem mellis deprimitur umbram, nunc coruina nigredine caerulos columbarum e collis flosculos aemulatur ...? Anacreont. 17.3ff. λιπαρὰς κόμας ποιήσον, / τὰ μὲν ἔνδοθεν μελαίνας, / τὰ δ' ἐς ἄκρον ἡλιώσας. The brilliant terseness of expression here is best illustrated by a comparison with Menander *frg.* 667 Körte τῆς σκιᾶς τὴν πορφύραν / πρῶτον ἐνυφαίνουσ', εἴτα μετὰ τὴν πορφύραν / τοῦτ' ἐστὶν οὔτε λευκὸν οὔτε πορφυροῦν, / ἀλλ' ὥσπερ αὐγὴ τῇ κροκῇ κεκραμένη and [Verg.] *Moretum* 102ff. *color est e pluribus unus, / nec totus uiridis, quia lactea frusta repugnant, / nec de lacte nitens, quia tot uariatur ab herbis.* The couplet is in the same playful spirit as *Met.* 4.378f. (of Salmacis and Hermaphroditus) *nec duo sunt sed forma duplex, nec femina dici / nec puer ut possit, neutrumque et utrumque uidetur* and *Fast.* 3.773f. (of Bacchus) *puer semper iuuenisque uideris / et media est aetas inter utrumque tibi.* It was such *lasciua* which produced the notorious (cf. Sen. *Contr.* 2.2.12) description of the Minotaur at *Ars* 2.24 as *semibouemque uirum semiuirumque bouem.*

ater is a somewhat surprising term in this encomiastic context, since it has predominantly negative connotations. It is rarely used to describe hair; cf. Plaut. *Merc.* 306 *si canum seu istuc rutilumst* (sc. *caput*) *siue atrumst*, Stat. *Theb.* 2.282f. *atro / Tisiphones de crine.* Given the playful spirit of the couplet, might Ovid have chosen this epithet simply because it is an anagram of the juxtaposed word, *erat*?

ille: the colour of the hair has not been referred to already (contrast 1.12.12, 1.13.32, 2.5.41). The sense will therefore be 'that wonderful colour of theirs'. For this encomiastic use of *ille*, see on 2.1.2 *ille ego nequitiae Naso poeta meae.*

neuter: Ov. 4 (2), Verg. 0, Hor. 1 (0), Tib. 0, Prop. 0, Catull. 0, Lucr. 0, Sen. *Trag.* 0, Lucan 4, Val. Fl. 0, Sil. 2, Stat. 2 (*Silu.* 0), Mart. 2, Juv. 0. The word's infrequency in poetry is perhaps partly attributable to uncertainty about its prosody; see Lyne on [Verg.] *Ciris* 68. Here, as at *Met.* 4.379 (quoted above), the antithesis with *uterque* is strengthened by the fact that the words are cognate.

11-12. cliuosae madidis in uallibus Idae: Ovid visited the Troad as a young man (cf. *Fast.* 6.417ff., also *Trist.* 1.2.78 and *Pont.* 2.10.21), and it would be attractive to assume that the comparison in this couplet is drawn from personal observation. That assumption is not, however, inevitable. Ovid may be indebted to scientific literature. In the *Historia Plantarum*, Theophrastus regularly cites the opinions of

οἱ ἐν τῇ Ἰδῇ, and he does so with reference specifically to 'cedars' at 3.12.3. For the phrasing here, cf. *Epist.* 16.53 *in mediae nemorosis uallibus Idae*, 17.117, *Ars* 1.289 (of Cretan Ida), *Fast.* 6.15, 327. *cliuosus* is used elsewhere by Ovid only at *Fast.* 3.415, earlier only by Vergil, at *Georg.* 1.108 and 2.212. Later occurrences are almost exclusively in prose. For adjectives so formed, see on 1.1.9 *iugosis. madidis in uallibus* recalls the Homeric epithets for Ida, *πιδήεσσα* (*Il.* 11.183), *πολυπιδᾶξ* (*Il.* 8.47 etc.) and *πολύπτυχος* (*Il.* 21.449 etc.). Ovid characterises Ida in similar terms elsewhere; cf. *Met.* 2.218 *creberrima fontibus*, 10.71 *umida*, *Fast.* 4.249 *amoenam fontibus*, 6.15 *aquosae. madidus*: Ov. 28 (11), Verg. 2 (2), Hor. 0, Tib. 1, Prop. 0. Like *madere* (see on 1.6.55), the word is found predominantly in poetry.

ardua ... cedrus: 'What we call "cedars" do not grow in the Troad. Ovid's tree is probably our *Iuniperus oxycedrus*: its bark separates in long strips — hence *derepto cortice*. The colour meant is auburn. (So Mr Humphrey Gilbert-Carter, former Director of the Cambridge University Botanic Garden.)' (Lee). For the widespread confusion between the true cedar and the various species of juniper, see Blümner (1875-87) 2.254f., *RE* 3.1821ff. *ardua* is perhaps not a particularly apt epithet for the *Iuniperus oxycedrus*, which does not grow to much more than six metres in height. That need not, however, cast doubt on the identification, since Ovid uses the same epithet for the somewhat shorter mulberry-tree at *Met.* 4.90. For *arduus* referring to trees, cf. also Verg. *Georg.* 2.67 (palm), Lucan 2.695 and Claud. *Carm. Min.* 27.32 (pine), Sil. 5.481 (*aesculus*), Stat. *Theb.* 6.98 (*fagus*).

derepto: as in line 18 *derepta*, only *P* and *Y* preserve the true reading. For the corruption to *di-* (*Sω*), see on 1.5.13 *deripui tunicam*. The gender of *cortex* is usually masculine, less often feminine. In deference to Vergil's inconsistency, however, Quintilian would allow either (*Inst.* 1.5.35). If *fisso cortice* is correct at *Met.* 10.512 and 14.630, Ovid seems always to treat the word as masculine.

13-14. adde quod ...: this rhetorical transition-formula occurs 29 (7) times in Ovid (15 times in the *Tristia* and *Ex Ponto*), 5 times in both Lucretius and Horace (in the *Odes* only at 2.8.17), but it is not used by Vergil, Tibullus or Propertius. Unlike *quid, quod ...?* (see on line 5), it is found predominantly in poetry, occurring in prose first at Pollio Cic. *Fam.* 10.31.4 and Liv. 9.19.6. It is used elsewhere in the *Amores* only at 2.7.23, where the context is similar: *adde quod ornandis illa* (sc.

Cypassis) *est operata capillis*.

dociles: cf. Claud. *Rapt. Pros.* 2.31 *indociles errare comas*. The hint at personification anticipates the more extensive use of the 'pathetic fallacy' in 23-30. See also on 30 *erudit*. The adjective may be wittily paradoxical here. In diatribes against excessive *ornatio*, it was conventional to argue that nature is instinctively preferable to artifice; cf. Prop. 1.2.12 (*aspice ut*) *sciat indociles currere lymphas*.

centum here signifies an indefinite large number; cf. 2.4.10 *centum sunt causae cur ego semper amem*, Serv. *Aen.* 6.43 *ostia centum: finitus numerus pro infinito*, H.-Sz. 211, *TLL* 3.827.77ff. See also on 1.3.15 *mille*.

flexibus: 'curls' or 'waves'; cf. Petron. 126.2 *flexae ... comae*, Val. Fl. 5.588, Quint. *Inst.* 8.2.7, *TLL* 6.892.58ff.

nullius: since he uses *nullus* 501 times, but in this form elsewhere only at *Met.* 8.124 and *Trist.* 1.5.15, Ovid seems to have avoided the genitive deliberately. As with *neuter* (see on line 10), this reluctance is perhaps at least partly attributable to uncertainty about the prosody of the form. The middle syllable is always long in Ovid. The form is rare in the other Augustan poets also. Tibullus and Propertius do not use it, Vergil has *nullius* once (*Georg.* 4.453), Horace *nullius* twice, *nullius* three times (neither in the *Odes*). The genitive form in *-ius* of otherwise frequent words is generally rare in Augustan poetry. *ullius*: Ov. 1 (0), Verg. 0, Hor. 0, Tib. 0, Prop. 0; *ullius*: Ov. 2 (0), Verg. 1 (1), Hor. 0, Tib. 0, Prop. 0. *unius*: Ov. 2 (1), Verg. 2 (2), Hor. 1 (0), Tib. 0, Prop. 1; *unius*: Ov. 9 (7), Verg. 1 (1), Hor. 1 (1), Tib. 0, Prop. 1. *illius*: Ov. 14 (5), Verg. 5 (3), Hor. 9 (2), Tib. 4, Prop. 2; *illius*: Ov. 26 (16), Verg. 3 (2), Hor. 1 (0), Tib. 3, Prop. 0. *alterius* (the only prosody possible in dactylic poetry): Ov. 30 (10), Verg. 6 (3), Hor. 6 (1), Tib. 0, Prop. 7. *ipsius*: Ov. 3 (1), Verg. 5 (4), Hor. 0, Tib. 0, Prop. 0; *ipsius*: Ov. 2 (1), Verg. 4 (4), Hor. 0, Tib. 0, Prop. 0. *istius*: Ov. 1 (0), Verg. 1 (1), Hor. 0, Tib. 0, Prop. 0; *istius*: Ov. 0, Verg. 0, Hor. 0, Tib. 0, Prop. 1. *totius*: Ov. 1 (0), Verg. 0, Hor. 0, Tib. 0, Prop. 0; *totius*: Ov. 1 (1), Verg. 1 (0), Hor. 0, Tib. 0, Prop. 0. See also on 1.8.43 *nemo*.

causa doloris: the phrase occurs eleven times in Ovid; see on 1.4.42 *causa timoris*.

15-16. acus: hair-pins could be quite substantial (for their use as weapons, see on 18), and might easily tear the hair.

uallum pectinis: 'the palisade of a comb'. The metaphor seems unparalleled. Since, however, the teeth of a comb are regularly called *dentes* (as at e.g. Tib. 1.9.68), one might compare the application of

the metaphor *dentium uallum* to real teeth at Gell. 1.15.3 and Apul. *Plat.* 1.14 (on the model of the Homeric ἔρκος ὀδόντων [*Il.* 4.350 etc.]).

ornatrix tuto corpore semper erat: for attacks on hairdressers, cf. *Ars* 3.239f. *tuta sit ornatrix: odi, quae sauciat ora / unguibus et rapta brachia figit acu*, Mart. 2.66, Juv. 6.490ff. Though common in inscriptions (see *TLL* 9.2.1017.10ff.), *ornatrix* is rare in literary texts, occurring first here and at *Ars loc. cit.* The comparable formations *iaculatrix* (*Epist.* 20.231, *Met.* 5.375, *Fast.* 2.155) and *nouatrix* (*Met.* 15.252) occur only in Ovid. See also on 2.6.1 *imitatrix*, 2.12.26 *spectatrix* and 3.7.51 *uulgator. tuto corpore*: cf. 2.10.28 *utilis et forti corpore mane fui*, Hor. *Carm.* 3.4.17f. *ut tuto ab atris corpore uiperis / dormire et ursis*.

17-18. ante meos saepe est oculos ornata: at *Ars* 3.209ff. (cf. *Rem.* 351ff.), Ovid advises that a woman's making-up is generally best done in the privacy of the boudoir, but he makes an exception for hairdressing; cf. 235f. *at non pectendos coram praebere capillos, / ut iaceant fusi per tua terga, ueto*, also 2.215f.

brachia derepta saucia fecit acu: for attacks with hair-pins, cf. *Ars* 3.239f. (quoted on 16), Petron. 21.1, Pausan. 1.22.2, Apul. *Met.* 8.13 *mulier acu crinali capite deprompta Thrasylli consuulnerat tota lumina*. According to Dio Cass. 47.8.4, Antony's wife, Fulvia, pierced the dead Cicero's tongue with her hair-pins. On hair-pins, see also Courtney on Juv. 2.93f. *derepta: sc.* from her hair. *saucia fecit = sauciauit*. For such periphrases for metrically inadmissible forms of *sauciare*, cf. *saucia facta* at *Epist.* 14.70 and *Trist.* 1.1.76, *saucius ... / ... fieri* at *Met.* 12.206f. Neither *sauciare* nor the metrically identical *uulnerare* are common in Augustan poetry. *sauciare*: Ov. 3 (0), Verg. 0, Hor. 0, Tib. 0, Prop. 1; *uulnerare*: Ov. 11 (4), Verg. 1 (1), Hor. 0, Tib. 1, Prop. 0.

19-22. For praise of untended hair, cf. e.g. Ter. *Phorm.* 104ff., Tib. 1.8.15f., Petron. 126.15, *Anth.* 458.5f., Nonn. *Dion.* 42.81ff., also 1.7.12ff. We are perhaps to think here of the common elegiac motif of the unexpected visit to the beloved, in which a reference to her untended hair is a standard detail; cf. Tib. 1.3.89ff., Prop. 2.29.23ff., *Ars* 3.245ff., *Rem.* 341ff. and also *Fast.* 2.759ff. Propertius may be consciously varying that convention at 4.8.52, where Cynthia, arriving unexpectedly, is described as *non operosa comis, sed furibunda decens*.

19-20. digestis ... capillis: see on 1.7.11 *digestos ... capillos*.

purpureo ... toro: for the phrase, cf. *Epist.* 5.88, 12.54, *Mart.* 12.17.8, *Claud.* 10.151. The epithet denotes the couch's scarlet drapes.

semisupina: the adjective occurs first here and also at *Epist.* 10.10, *Ars* 3.788, *Mart.* 6.35.4, *Anth.* 429.8, always in this line-position. For adjectives in *semi-* occurring first or only in Ovid, see on 1.6.4 *semiadaperta*.

21-22. The comparison may be drawn specifically from *Prop.* 1.3.5f. (Propertius, arriving unexpectedly, finds Cynthia asleep) *nec minus assiduus Edonis fessa choreis / qualis in herboso concidit Apidano*, but portrayals of Bacchantes with loose hair are commonplace in both literature and art; see Bartholomé (1935) 42ff., Nisbet-Hubbard on *Hor. Carm.* 2.19.19, Fedeli on *Prop. loc. cit.* and, for the influence of works of art on Ovid, see also on 33f. (as here, a comparison) and 1.1.21-24.

tum quoque erat neglecta decens: see on 1.7.12 *nec dominam motae dedecere comae*. *decens*: 'beautiful', as at 3.1.9 and 3.3.8. This adjectival usage occurs first in Horace (7[5]), at *Prop.* 4.8.52 (quoted on 19-22) and in Ovid (12 [4]); see *TLL* 5.1.135.21ff., also 2.5.44 *decenter* (n.).

Thracia: Thrace was normally considered the homeland of Dionysus; see Bömer on *Fast.* 4.458 *Threicias fusis maenadas ire comis*, but see also on 3.1.14 *Lydius ... cothurnus*. *Thracia* is attested here by all the *uetustiores*, but that form seems not to occur elsewhere in Ovid, whereas *Thracia* is supported by the mss-tradition at *Epist.* 1.42, *Met.* 6.661 and 11.92. See also on 1.9.23 *Threicii*.

temere: cf. *Hor. Carm.* 2.11.13f. *sub alta uel platano uel hac / pinu iacentes sic temere* with Nisbet-Hubbard's note, *Verg. Aen.* 9.329 *famulos temere inter tela iacentis*, *Stat. Theb.* 1.587f. *uiridi ... caespite terrae / proiectum temere*. The word is a tribrach; see Wölfflin (1887) and (1898).

23-30. The girl's hair is portrayed as the innocent victim of torture inflicted by her, as if it had a separate existence of its own. Compare the manner in which Ovid attempts in 1.7 to establish that his hands alone are responsible for the attack on his mistress (cf. esp. 4 [n.], 27f.), and see also on line 37 below. By representing the girl's hair as an independent entity, Ovid is enabled to make play with the Hellenistic 'pathetic fallacy' (see the introduction). These lines are

conceived in much the same spirit as *Call. frg.* 110.47f. *τί πλόκαμοι βέξωμεν, ὅτ' οὔρεα τοῖα σιδήρῳ / εἴκουσιν*, and may indeed have been inspired by that passage.

23-24. graciles: cf. *Calp. Ecl.* 2.87 (of Iollas, stroking his young beard) *gracili digitos lanugine fallo*, also (with reference to plants; see on 1.7.55) [*Verg.*] *Moretum* 88 *comas apii graciles*, *Calp. Ecl.* 1.9f. *graciles ubi pinea denset / silua comas*.

lanuginis instar: the comparison seems unparalleled.

mala (ς) seems slightly preferable to *male* (Sς), but a choice is difficult. Kenney (1958) 58 advocates *mala*, construing *quanta* as equivalent to *quot* (see Shackleton Bailey [1956] 270 and Fedeli on *Prop.* 1.5.10 *at tibi curarum milia quanta dabit!*, Nisbet-Hubbard on *Hor. Carm.* 1.15.10). He argues that *quanta*, if construed on its own, would have to mean *quam immania*, a sense for which editors cite no parallels. *quanta* is, however, used in a comparable manner in the exclamations at *Stat. Silu.* 4.1.33f. *quanta recusas / quanta uetas!*

uexatae: the verb is used in the sense of 'disordering' hair at *Prop.* 4.5.31 *si tibi forte comas uexauerit* and *Juv.* 11.189. Here, however, the hair is 'tortured' by the girl's attempts to arrange it elaborately. For *uexare* in that sense, cf. e.g. *Cic. Tusc.* 3.35 *lacerant, uexant, stimulos admouent, ignis adhibent, respirare non sinunt*, *Phil.* 11.8, *Sen. Contr.* 9.4.8. The notion of torture is developed in the following lines.

25-26. For the use of heated curling-irons, cf. *Quint. Inst.* 2.5.12, [*Lucian*] *Amores* 40 (quoted on 29), *Serv. Aen.* 12.100 *calamistrum est acus maior, quae calefacta et adhibita intorquet capillos*, Blümner (1911) 272. The hexameter is modelled on *Prop.* 1.1.27 *fortiter et ferrum saeuos patiemur et ignes*. In the Propertian passage, *ferrum ... et ignes* means 'surgery and cautery'; for that common meaning, cf. *Epist.* 20.185 *ut ualeant, aliae ferrum patiuntur et ignes*, *Rem.* 229 *ut corpus redimas, ferrum patieris et ignes*, Fedeli on *Prop. loc. cit.*, Tarrant on *Sen. Ag.* 152. Here, however, Ovid is referring to instruments of torture; cf. *Met.* 3.697f. *crudelia iussae / instrumenta necis, ferrumque ignesque*. Propertius offers a close parallel for the use of the phrase *ferrum et ignis* in that context at 3.24.11 *ego non ferro, non igne coactus*. (That Propertius is there referring to torture, not to medical treatment, seems assured by *coactus*, but see Fedeli's note.) Ovid seems therefore to be echoing both the poem in which Propertius announces his love for Cynthia and also the poem in

which he renounces it. The reference to the defeat of the Sygambri in lines 45ff. suggests that this elegy was not written before 16 B.C. (see Vol. 1, 78f.), so there is no chronological difficulty in that hypothesis. For *ferro* ... *et igni*, see also on 1.6.57.

quam ... patienter: for the separation, see on 1.5.21 *quam ... planus*. *patienter* occurs 11 (1) times in Ovid, but it is otherwise uncommon. It seems to be used before the Augustan period only by Cicero and Caesar (3 times each), and I have noted it elsewhere in poetry only at Hor. *Epist.* 1.17.13, *Ars* 271, Manil. 2.262, Sen. *Tro.* 254, Mart. 5.7.8, 14.165.2.

se praebuerunt: for (*se*) *praebere* in the sense 'give (oneself) over to suffering', cf. 2.9.35 *positis nudus tibi praebeor armis*, *Ars* 1.16 *uerberibus iussas praebuit ille manus*, *Met.* 12.100f. *nec tertia cuspis apertum / et se praebentem ualuit destringere Cycnum*, 13.476 (quoted on line 30), *TLL* 10.2.387.13ff. For *praebere* in the context of hairdressing, cf. *Epist.* 13.31 *nec mihi pectendos cura est praebere capillos*, *Ars* 3.235 (quoted on line 17), *Met.* 13.738 *dum pectendos praebet Galatea capillos*, *TLL* 10.2.388.35ff. *praebuerunt* (*Me*, Hein-sius) is certainly correct, the perfect tense being necessary for the balance with *tulere* in the preceding exclamation; see Goold (1965a) 29. For the prosody (–*erunt*), cf. 2.1.22 *molluerunt*, 3.[5].2 *terruerunt*, *Epist.* 2.142 *praebuerunt*, Platnauer (1951) 53f.

torto: 'curled', and also 'tortured'; cf. 24 *uexatae* (n.).

nexilis is used in the same context at Mart. *Capella* 4.328 *femina ... cui crines tortuosi decentique inflexione crispatis et nexiles uidebantur*. The word occurs in Ovid also at *Met.* 2.499 and 6.128, elsewhere in classical Latin only at Lucr. 5.1350, Varro *Men.* 385.2, Sen. *Ag.* 363, Sil. 5.140, Stat. *Theb.* 4.174 and Apul. *Met.* 5.16.

orbe: for the sense 'curl', cf. Juv. 6.496, Claud. *Rapt. Pros.* 2.15 *crinis sinuatur in orbes*.

sinus: cf. *Ars* 3.148 (of a hair-style) *sustineat similes fluctibus illa sinus*, also Claud. *loc. cit.*

27-28. clamabam recalls *dicebam* (1) in its sound, its line-position and its function in the sentence. Here, the stronger term suits the heightened emotion of the context.

scelus est ... scelus: for the innocence of the hair itself, cf. Anacreon *frg.* 69 *Παγκρατὶς δ' ἀπαλῆς κομῆς ἄμωμον ἄνθος*. (For Ovid's knowledge of Anacreon, cf. *Ars* 3.330, *Rem.* 762, *Trist.* 2.363f. It cannot, however, be inferred that Ovid was here substantially influenced by Anacreon.) For the *conduplicatio*, a device used for

emphasis and, here, perhaps also for pathos, cf. 2.1.3 *procul hinc, procul este, seueri!*, 3.1.20 *hic, hic est quem feros urit Amor!* (n.), and see also on 1.9.1 *Militat omnis amans*.

sponte decent: for praise of natural beauty in preference to that acquired by artifice, cf. Prop. 1.2.10 (*aspice*) *ut ueniant hederæ sponte sua melius*, Philostr. *Epist.* 27 *καλὸς εἶ ... καὶ πάντα ἐλκεῖ τῷ λίαν ἀμελουμένῳ, ὥσπερ οἱ βότρυες καὶ τὰ μῆλα καὶ εἴ τι ἄλλο αὐτόματον καλόν*, Aristaenetus 1.7 *προσῆλθέ τις εὐπρόσωπος κόρη, κάλλος αὐτοφυὲς καὶ ὁμοῖον αὐτομάτῳ φυτῷ φέρουσα*, 2.21, Knecht (1972) 51ff. Note also 2.14.25, in an attack on women who commit abortion in order to preserve their beauty: *sponte fluant matura sua*.

capiti, ferrea, parce tuo: just as, in the preceding couplet, Ovid is parodying the tragic intensity of Propertius' opening poem, so here he seems to be parodying the sentimentality of Tib. 1.1.67f. *parce solutis / crinibus* (sc. *tuis*) *et teneris, Delia, parce genis*. (*ferrea* recalls Tibullus' lines 63f. *non tua sunt duro praecordia ferro / uincta*.) For another possible echo of that passage, see on 1.7.65. *capiti parcere* usually means 'to spare (someone's) life'; cf. Accius *Trag.* 294f., 360, Cic. *Font.* 3, *Cael.* 67, Val. Max. 8.7 *ext.* 7, *TLL* 10.1.335.18ff. Here, however, *capiti* is to be taken more literally, in the sense 'head of hair'; cf. 44, *Fast.* 4.655 *caput intonsum*, 5.57 *capitis reuerentia cani*, *TLL* 3.388.58ff.

29-30. uim procul hinc remoue!: cf. *Fast.* 4.235 *tolle faces, remoue ... uerbera*, Tib. 2.4.6 *uror, io, remoue, saeua puella, faces!*, Cic. *Flacc.* 97 *uis absit, ferrum ac lapides remoueantur!*, Phil. 1.26 *denuntio uim: arma remouete!* For *uis* in this context, cf. [Lucian] *Amores* 40 *σιδηρὰ τε ὄργανα πυρὸς ἀμβλεία φλογὶ χλιανθέντα βίᾳ τὴν ἐλίκων οὐλότητα διαπλέκει*.

non est qui debeat uri: for the phrasing, cf. *Epist.* 20.51 *non sum qui soleam Paridis reprehendere factum*, Hor. *Sat.* 1.9.55 *est qui uinci possit*. The subject, *capillus*, is not expressed until the next sentence; see on 3.3.9 *argutos habuit: radiant ut sidus ocelli*. For *urere* in the context of torture, cf. Prop. 4.7.35 *Lygdamus uratur — candescat lamina uernae*, OLD s.v. 3b.

erudit admotas ipse capillus acus: for the emotional superiority of the innocent victim to the executioner, cf. *Met.* 13.474ff. (based on Eur. *Hec.* 566f.) *populus lacrimas, quas illa* (sc. Polyxena) *tenebat, / non tenet; ipse etiam flens inuitusque sacerdos / praebita coniecto rupit praecordia ferro*, Plato *Phaedo* 116Bff., St. Luke's *Gospel* 23.46ff.,

Tac. *Ann.* 15.57.1 *illam non uerbera, non ignes, non ira eo magis torquentium, ne a femina spernerentur, pericere quin obiecta deneget.* *erudit* asserts more strongly the point made in line 13. There, the girl's locks are described as *dociles et centum flexibus apti*; here, it is they which provide the lesson for the implements intended to keep them in control. *erudit* occurs 8 (2) times in Ovid, elsewhere in poetry only at Verg. *Aen.* 9.203, Val. Fl. 2.50, Sil. 7.387, 11.350, Stat. *Theb.* 10.507. For *admouere* in the context of torture, cf. Cic. *Verr.* 2.5.163 *cum ignes ardentisque laminae ceterique cruciatus admuebantur*, Tusc. 3.35 (quoted on line 24), *TLL* 1.770.65ff. The singular forms of *capillus*, whether singular or collective in sense, are uncommon in poetry; see *TLL* 3.314.65ff. Ovid has the plural 152 (82) times, the singular only 8 (3) times. Here, as at *Ars* 2.304 *torserit igne comam: torte capille, place*, pathos is perhaps evoked. At 1.7.39, the only other instance of the singular in the *Amores*, *ante eat effuso tristis captiua capillo*, Ovid may have wished to avoid (quasi-) homoeoteleuton with *tristis*.

31-32. Cf. *Met.* 3.421 (of Narcissus) *dignos Baccho, dignos et Apolline crines* with Bömer's note, Tib. 1.4.37f. *solis aeterna est Baccho Phoeboque iuventas: / nam decet intonsus crinis utrumque deum* with Murgatroyd's note, also Petron. 109.10 (from the second *capillorum elegidarium*) *infelix, modo crinibus nitebas / Phoebus pulchrior et sorore Phoebi*. Ovid's comparison of his mistress' hair to that of these particular gods is not eccentric. Both Apollo and, more especially, Bacchus were regarded as being somewhat androgynously handsome; cf. 1.15.35 *flauus Apollo* (n.), *Ars* 3.141f. (advising women on hair-styles) *alterius crines umero iactentur utroque: / talis es adsumpta, Phoebe canore, lyra*, Call. *Ap.* 36f. οὔποτε Φοίβου / θηλείαις οὐδ' ὄσσον ἐπὶ χνόος ἦλθε παρειαῖς, Dodds on Eur. *Bacch.* 453-9.

formosae ... comae: cf. [Verg.] *Ciris* 236 *formosos ... capillos*, Sen. *Epist.* 124.22, also Tib. 1.4.30 (*deperdit*) *quam cito formosas populus alba comas*. Given Ovid's insistence in the preceding lines that hair-pins are unnecessary, the epithet here means not simply 'beautiful' but 'having a (naturally) beautiful shape and appearance'.

33-34. Apelles' Venus Anadyomene was set up by Augustus in the temple of Divus Julius; cf. Strabo 14.2.19, Plin. *Nat.* 35.91. Ovid refers to it again at *Ars* 3.401f., *Trist.* 2.527f. and *Pont.* 4.1.29f. It is mentioned also by Propertius at 3.9.11, and was a favourite subject for epideictic epigram; cf. *APlan.* 178-82. Here, Ovid is probably

influenced by the comparison at Prop. 1.2.22, in praise of Cynthia's unadorned beauty: *qualis Apelleis est color in tabulis*. At 1.2.31ff., Ovid alludes to Apelles' painting of Alexander's triumph. For his exploitation of works of art in general, see on 1.1.21-24.

Although Ovid here draws attention only to her hair, Venus' naked beauty at her birth may have been a standard paradigm in attacks on excessive *ornatio*. In *Epist.* 36, Philostratus attempts to persuade a woman not to spoil the beauty of her feet by wearing shoes, arguing that οὕτως (sc. with naked feet) καὶ τὴν Ἀφροδίτην γράφουσιν οἱ ζωγράφοι τὴν ἀνασχοῦσαν ἐκ τῆς θαλάττης (cf. also *Epist.* 37). If the paradigm is, in fact, standard, Ovid's reference to a statue of Venus Anadyomene at *Ars* 3.223f., as an illustration of the advantage of artifice over nature, is a witty perversion: *cum fieret, lapis asper erat; nunc, nobile signum, / nuda Venus madidas exprimit imbre comas*. For Venus as a paradigm in a context very comparable to that here, cf. Apul. *Met.* 2.8.

contulerim: for the potential use of the perfect subjunctive, an idiom which first becomes frequent in the Augustan poets and in Livy, cf. 2.4.1 *ausim* (n.), 3.1.39 *contulerim*, *Pont.* 4.10.21 and *frg.* 5.1 Büchner (both *contuleris*), K.-S. 1.176ff., Handford (1947) 105f.

quas ... / pingitur ... sustinuisse: for this method of introducing a mythological paradigm, cf. 3.2.31 *talia pinguntur succinctae crura Dianae*, *Met.* 10.515ff. *qualia namque / corpora nudorum tabula pinguntur Amorum, / talis erat*, and see also on 1.5.12 *dicitur*. Personal passive verbs are constructed with an infinitive particularly freely by Ovid; cf. 2.6.61 *COLLIGOR EX IPSO DOMINAE PLACVISSE SEPVLCHRO*, 2.7.17f. *Cypassis / obicitur dominae contemnerasse torum*, 3.9.36 *sollicitor nullos esse putare deos*, and see also Bömer on *Met.* 2.42f. *nec tu meus esse negari / dignus es*.

quondam and other such temporal adverbs are frequently used in mythological paradigms; cf. e.g. *Ars* 3.175f. *ecce tibi similis, quae quondam Phrixon et Hellen / diceris Inois eripuisse dolis*, *Rem.* 47, *Trist.* 2.19, 5.5.3, *Ibis* 315, 327, 337, 345, 379, Prop. 1.2.17, 1.15.10, 2.6.15, 2.13B.53, 2.21.11, 2.32.57, 3.11.13. For the use of such adverbs in introducing more extensive mythological narratives, see Bühler on Moschus *Europa* 1 Εὐρώπη ποτὲ Κύπρις ἐπὶ γλυκὺν ἦκεν ὄνειρον.

nuda occurs as an epithet for Venus first here, at *Epist.* 7.59f. *mater Amorum / nuda Cytheriacis edita fertur aquis* and *Ars* 3.224 (quoted above). No instance of γυμνὴ Ἀφροδίτη, with the possible exception of Anon. *AP* 9.585.4, seems to predate Ovid; see Bruchmann (1893)

s.v. Ἀρροδίτη. For *nudus Amor*, who appears in the same general context at Prop. 1.2.8 *nudus Amor formae non amat artificem*, see on 1.10.15f.

Dione: Venus is so called in Greek only at Theocr. 7.116 and perhaps at Bion 1.93, but commonly in Latin from Catullus (56.6) onwards; cf. *Ars* 2.593, 3.3, 769, *Fast.* 2.461, 5.309, van Dam on Stat. *Silu.* 2.7.1-4. Rising from the foam (ἀφρός), Venus had no mother. Ovid's reference to her as Dione in following this version of the birth-myth may be pointed, a refutation of the alternative version which makes her the daughter of Dione (cf. Hom. *Il.* 5.370ff., *RE* 5.879). Perhaps, however, he was drawn to choose this name simply by subconscious reminiscence of the title *Anadyomene*.

ument: the verb occurs first in Augustan poetry and in Livy *ap. Sen. Suas.* 6.17. It seems to be stylistically elevated: Ov. 11 (8), Verg. 4 (4), Hor. 0, Tib. 1, Prop. 0, Sen. *Trag.* 0, Lucan 4, Val. Fl. 1, Sil. 17, Stat. 13 (*Silu.* 2), Mart. 0, Juv. 0. Ovid is the only poet to use forms of the word other than the present participle: *umet* (*Epist.* 5.56, *Met.* 10.509, *Fast.* 4.146), *ument* (*Epist.* 8.64, *Met.* 15.269). See also Murgatroyd on Tib. 1.9.38.

35-36. quid male dispositos quereris periisse capillos?: 'why do you complain about the loss of hair (which you considered to be) badly ordered?' For the echo of Tib. 1.8.9f. *quid tibi nunc molles prodest coluisse capillos / saepeque mutatas disposuisse comas?*, see Vol. 1, 39ff. *disponere* is used of hair-arrangement earlier only at Vitruv. 4.1.7, Tib. *loc. cit.* and 1.9.67, elsewhere in Ovid only at *Pont.* 3.3.16 *nec bene dispositas comptus, ut ante, comas*; see *TLL* 5.1.1422.56ff. The sigmatism and dactylic rhythm of the line help to suggest the girl's agitated laments.

inepta is the poem's only verbal link with Propertius' elegy on hair-dyeing; cf. *illi sub terris fiant mala multa puellae, / quae mentita suas uertit inepta comas!* (2.18B.27f.). The vocative seems to be colloquial. It occurs earlier only in Terence (4 times) and at Catull. 12.4, 25.8 and Prop. 2.29.14 (the Amorini addressing Propertius), elsewhere in Ovid only at *Ars* 1.305f. *quid tibi cum speculo montana armenta petenti? / quid totiens positas fingis, inepta, comas?* (see Vol. 1, 40f.) and *Rem.* 472. Note also Auson. *Epigr.* 38.11 p. 326 Peiper (in an anecdote about hair-dyeing). Throughout the poem so far, Ovid has been contrasting the girl's foolishness with the admirable qualities of her hair. *inepta* may help to point that contrast: far from being *inepti*, her tresses were *centum flexibus apti* (13).

37-38. non bene consuetis a te spectaris ocellis: 'fai male a guardarti con i soliti occhi' (Munari). As the pentameter makes clear, the general point is that the girl must resign herself to being less beautiful than she formerly was. *consuetis ... ocellis:* 'with the eyes which are accustomed (to looking at you)'; cf. *Met.* 13.491 *consueta ... pectora plangit* 'she beats her breast, which is accustomed (to being beaten)', and contrast 11.689f. *non ... habebat / assuetos uultus* 'he did not have the appearance to which I am accustomed'. In writing *a te spectaris* rather than *te spectas*, Ovid contrives ingeniously to emphasise the change in the girl's appearance. As the subject of the verb, the reflection is in a sense endowed with an identity of its own, separate from that of the girl herself; cf. *Met.* 3.413ff., the brilliant account of Narcissus' passion for the handsome young man who is his own reflection. For the distinction, see on 23-30. For the litotes *non bene*, see on 1.8.96.

ut placeas: sc. *tibi*; cf. *Medic.* 31 (in the context of *ornatio*) *est etiam placuisse sibi quaecumque uoluptas*, *Rem.* 517, 686, *Met.* 2.58, 13.862, *Fast.* 5.32, *Pont.* 2.5.24, also *Ars* 3.774 *spectentur tergo, quis sua terga placent*. If Bömer (on *Met.* 2.58) is correct in distinguishing two senses for *sibi placere*, 'to be pleased with oneself' and 'to be content with oneself', it is the latter which is the more prominent here.

immemor ... tui: 'unmindful of your (former) self'; see on 3.7.76 *immemorem ... sui*.

39-40. Kenney (1958) 58 very plausibly suggests that Ovid is here denying that one of the girl's attendants, an *anus ... perfida*, has been suborned by a rival to destroy her mistress' hair by washing it with a lotion concocted from *cantatae herbae*; 'when it is so taken the couplet emerges as yet another example of the Ovidian trick of variation, the pentameter in effect repeating and amplifying the hexameter'. For that technique, cf. 3.7.27f. *num mea Thessalico languent deuota ueneno / corpora, num misero carmen et herba nocent?*, Vol. 1, 108ff. Just as Ovid echoes Tib. 1.8.9f. in line 35, so here he seems to have in mind Tibullus' lines 17f. and 23 *num te carminibus, num te pallentibus herbis / deuouit tacito tempore noctis anus? ... quid queror heu misero carmen nocuisse, quid herbas?* There is no implication in Tibullus that the *anus* is one of Marathus' attendants, but any reservations which that might engender against Kenney's interpretation are outweighed by *perfida*, which strongly suggests that the *anus* has an obligation to be faithful to Ovid's mistress; cf. 2.7.25, where Ovid assures Corinna that her hairdresser

Cypassis is *tibi fida*. One might even wish to speculate that Ovid is here referring to Nape. At 1.12.5f., he accuses Nape of drunkenness; for the association of alcoholism particularly with old women, see on 1.8.3f.

cantatae ... herbae: the phrase recurs at *Met.* 7.98 (see below). For *cantatus* in the sense 'bewitched', cf. also 2.5.38, 3.7.33, *Epist.* 6.84, *Fast.* 2.575, *TLL* 3.291.21ff. For *herba* in the context of magic, cf. also 3.7.28, Tib. 1.8.17 and 23 (all quoted above), *TLL* 6.2618.30ff.

laeserunt: for *laedere* used of marring beauty, see on 1.10.14 *nunc mentis uitio laesa figura tua est*; of harming through magic, cf. 3.7.31f. *carmine laesa Ceres sterilem uanescit in herbam*, / *deficiunt laesi carmine fontis aquae*, and see also on *nocent* at 3.7.28 (quoted above).

paelicis is here to be taken in the general sense of 'rival', as at e.g. *Ars* 1.320, 321, 365, 2.377, 3.677. *paelex*: Ov. 44 (22), Verg. 0, Hor. 5 (2), Tib. 0, Prop. 1. The term, a Grecism presumably cognate with πάλλαξ (-ακή, -ακίς), is generally rare in prose; see *TLL* 10.1.37.75ff. Encouraged by the strong and striking language of line 44, I have considered whether Ovid might here be alluding to Medea, whose charmed gifts to Creusa included a coronet which burned her hair (cf. Eur. *Med.* 1186ff.). Medea, to whom Hypsipyle refers as a *paelex* at *Epist.* 6.81 and 149, describes herself thus in relation to Creusa at Sen. *Med.* 462 and 495. Moreover, the only other occurrence of the phrase *cantatae herbae*, at *Met.* 7.98, is in the context of Medea's assistance to Jason on the field of Mars, and the association of Thessaly (cf. *Haemonia* in the pentameter) with magic was attributed to Medea, who scattered her potions over it in her flight after the murder of Pelias (cf. Schol. Ar. *Nub.* 749). Nevertheless, especially as it is often Creusa who is described as the *paelex* (cf. *Epist.* 12.175, Hor. *Epod.* 3.13, 5.63, Sen. *Med.* 920, Plin. *Nat.* 2.235, Val. Fl. 5.446 and 449), Ovid's phrasing here does not seem specific enough to convey such an allusion.

Haemonia: for Thessalian magic, see above, also 3.7.27 *Thessalico ... ueneno* and Nisbet-Hubbard on Hor. *Carm.* 1.27.21f. *Thessalis* / *... uenenis*. *Haemonius* is poetic, occurring in Latin first at Tib. 1.5.45, 6 times in Propertius and 28 (14) times in Ovid.

41-42. uis morbi: for baldness caused by illness (and remedied by wearing a wig), cf. Lucian *Dial. Meretr.* 12.5. For the expression here, cf. Caes. *Ciu.* 3.18.1, *OLD* s.v. *uis* 9b, also *Met.* 7.537 *subiti ... potentia morbi*.

(*procul omen abesto!*): cf. 2.14.41f. (after a reference to death

caused by abortion) *ista sed aetherias uanescant dicta per auras*, / *et sint ominibus pondera nulla meis*, *Epist.* 13.133 *sed quid ago? reuoco? reuocaminis omen abesto!*, Sen. *Oed.* 855 (after a reference to Oedipus' supposed death) *procul sit omen. uiuit et uiuat precor*, *TLL* 9.2.575.47ff. Here, as at *Epist. loc. cit.*, the archaic form of the imperative (cf. 1.4.35 *sinito* [n.]) makes the prayer the more imposing and emphatic.

minuit densas ... comas: the expression seems to have no closer parallel than Stat. *Theb.* 6.195f. *caesariem ferro minuit sectisque iacentis / obnubit tenuia ora comis*. For the epithet, cf. 3.1.32 *densum caesarie ... caput*, *Ars* 3.165 *femina ... densissima crinibus emptis*. The opposite is *rarus*; see on 1.8.111 *raram ... comam*.

inuida lingua: Ovid is referring to *fascinatio*. The expression occurs only here. It is equivalent to *mala lingua*, which is used in this context at Catull. 7.11f. *quae* (sc. *basia*) *nec pernumerare curiosi / possint nec mala fascinare lingua* (cf. 5.12f. *ne quis malus inuidere possit, / cum tantum sciat esse basiorum*) and at Verg. *Ecl.* 7.28 *ne uati noceat mala lingua futuro*; cf. also Euphorion *frg. dub.* 175 Powell καλαί μὲν ποτ' ἔσαν, καλαί, φόβαι Εὐτελίδας / ἄλλ' αὐτὸν βάσκεινεν ἰδὼν ὀλοφώιος ἀνὴρ / δινηντ' ἐν ποταμῷ τὸν δ' αὐτίκα νοῦσος ἀεικής ...

43-44. manu culpaque tua: cf. Apul. *Met.* 8.6 *manus suae culpam*. For Ovid's use of syllepsis, cf. 1.7.15 *promissaque uelaque* (n.), *Met.* 4.148f. *tua te manus ... amorque / perdidit*, and see also on 55 below, *collige cum uultu mentem*.

dispendia: see on 1.7.25, where the point is somewhat similar: *in mea uesanas habui dispendia uires*.

mixta uenena: *uenenum* can mean 'dye' (cf. Verg. *Georg.* 2.465 *alba neque Assyrio fucatur lana ueneno*, Hor. *Epist.* 2.1.207, Sil. 11.40, Mart. 8.28.9), but the primary sense here is 'poison'. For the mixing of poisons, see on 2.2.63f. *ad miscenda ... / toxica*.

45-50. For the practice of wearing wigs, cf. *Ars* 3.165ff. *femina procedit densissima crinibus emptis / proque suis alios efficit aere suos*. / *nec rubor est emisse: palam uenire uidemus*, 246, Daremberg-Saglio (1877-1919) s.v. *galerus*, Marquardt (1886) 603f., Blümner (1911) 276f., *RE* 19.1957ff. A tax on wigs imported from India is attested at Marcian. *Dig.* 39.4.16.7, but the hair of German women was particularly admired; cf. *Ars* 3.163f., Mart. 5.37.7f., 68, 8.33.20, 14.26, 27, Mayor on Juv. 13.164. On the campaigns against the Sygambri, see Vol. 1, 78f.

45-46. As is noted by Levy (1968), Ovid seems to be referring to a Germanic custom of cutting and surrendering one's hair as a token of submission; cf. *Fast.* 1.645ff. (quoted below), *Mart.* 14.26 *Chattica Teutonicos accendit spuma capillos: / captiuus poteris cultior esse comis*, *Claud.* 8.446f. *ante ducem nostrum flauam sparsere Sygambri / caesariem*, 18.383 *militet ut nostris detonsa Sygambria signis*.

captiuos ... crines: cf. *Mart. loc. cit.*, also *Fast.* 3.731f. (to Bacchus, on his conquest of India) *cinnama tu primus captiuoque tura dedisti / deque triumphato uiscera tosta boue*. The supposed derivation of *captiuus* from *capite deminutus* (*Isid. Orig.* 10.54) makes the epithet particularly appropriate to shorn hair sent as tribute.

mittet: see on 1.12.10.

tuta triumphatae munere gentis eris: as at 1.2.51f., Ovid trivialises Augustan military achievements. He pointedly does not say that the security of the Empire is assured by the subjugation of the Sygambri; rather, he says merely that his mistress' beauty is safeguarded by the tribute sent. Contrast the conventional tone of the encomia of Tiberius' victories in Germany at *Fast.* 1.645ff. *passos Germania crines / porrigit auspiciis, dux uenerande, tuis. / inde triumphatae libasti munera gentis* and in *Trist.* 4.2, and contrast also the orthodox political undertones of *Prop.* 1.2.4 *te ... peregrinis uendere muneribus* and 2.18B.26 *turpis Romano Belgicus ore color*. For the concept of safeguarding beauty, Kenney (1958) 58 compares *Medic.* 1f. *Discite ... / ... quo sit uobis forma tuenda modo*, *Ars* 3.207 *hinc quoque praesidium laesae petitote figurae*, *Rem.* 347 *deprendes tutus inermem*; cf. also *Varro Ling.* 7.44 *tuendi causa capilli*, *Hor. Carm.* 4.10.8 (quoted on 48), *Mart.* 9.17.6 *quo (sc. a mirror) felix facies iudice tuta fuit* and see also on 1.7.68 *in statione*. Here, the combination of *tuta* with *munere* (for which, cf. *Fast.* 6.454 *pontificis ... sui munere tuta fuit*) suggests that Ovid is playing on the etymological link between *munus* and *munire* (cf. *Varro Ling.* 5.141 *quod muniendi causa portabatur, munus*). *triumphatae munere gentis* probably implies a contrast with *naturae munera*, for which cf. *Met.* 14.684f. *naturale decoris / munus habet*, *Maecenas ap. Prisc. Gramm.* 2.536.7 *Keil pexisti capillum naturae muneribus gratum*, *Phaedr.* 2.6.16 (of a tortoise) *tuta quae naturae fuerat munere* (note the play on *munus* in the sense 'defence'; cf. 1 *Contra potentes nemo est munitus satis*), *TLL* 8.1664.63ff., also *Prop.* 1.2.5 (quoted on line 48). *triumphatae:* for this participle, cf. 1.15.26, *Fast.* 1.647 and 3.732 (both quoted above), *Pont.* 2.2.75, *Verg. Georg.* 3.33 *triumphatae ... gentes*, *Aen.* 6.836, *Hor. Carm.* 3.3.43, *Corn. Sev. frg.* 13.23 *Büchner*, *Tac. Germ.* 37.5

(of the Germans in the early imperial period) *triumphati magis quam uicti sunt*, *OLD* s.v. *triumpho* 3.

48. dices: for the brief quotation of direct speech, see Vol. 1, 68. The present passage is reminiscent of warnings about the addressee's future sorrow at the loss of attractiveness, as at e.g. *Hor. Carm.* 4.10.6ff. *dices 'heu', quotiens te speculo uideris alterum, / 'quae mens est hodie, cur eadem non puero fuit, / uel cur his animis incolumes non redeunt genae?'* and at *Trist.* 3.7.37f. *cum ... aliquis dicet 'fuit haec formosa' dolebis, / et speculum mendax esse querere tuum*; here, Ovid envisages that the girl will lament even though still attractive.

empta ... merce: for criticism or mockery of those who buy wigs and other such artificial beauty-aids, cf. *Ars* 3.165ff. (quoted on 45-50), *Mart.* 5.43, 6.12, 12.23 *Dentibus atque comis — nec te pudet — uteris emptis. / quid facies oculo, Laelia? non emitur*, *Knecht* (1972) 52. Here, Ovid may be influenced by *Prop.* 1.2.5 (*quid iuuat naturae ... decus mercato perdere cultu?*)

probor: 'I am regarded with approval'; cf. 2.4.47 *quas tota quisquam probat Vrbe puellas*, *Epist.* 16.87, 17.127, *Ars* 2.300, *Met.* 1.613, 3.425 (of Narcissus) *qui probat, ipse probatur*. Here, however, where the girl's beauty depends on adventitious aids, there may be a hint at the sense 'test for authenticity', for which cf. *Sen. Dial.* 1.5.10 *ignis aurum probat*, *OLD* s.v. 5.

49. nescioquam pro me laudat nunc iste Sygambram: *Yardley* (1980b) 267, n. 6 compares *Clement of Alexandria's* attack on wigs at *Paed.* 3.11 p. 637 *Migne* τίνι γὰρ ὁ πρεσβύτερος ἐπιτίθησι χεῖρα; τίνα δὲ εὐλογήσει; οὐ τὴν γυναῖκα τὴν κεκοσμημένην, ἀλλὰ τὰς ἀλλοτρίας τρίχας, καὶ δι' αὐτῶν ἄλλην κεφαλὴν. *nescioquis* occurs frequently as a jealous but ostensibly contemptuous term of abuse directed against a successful rival; cf. 2.5.62 *nescioquis pretium grande magister habet*, 3.11.11f. *ergo ego nesciocui, quem tu complexa tenebas, / excubui*, *Epist.* 7.126, 19.102, *Met.* 9.492, *Tib.* 1.6.6, *Prop.* 1.11.7. Here, the term serves to emphasise the improbable comparison of the sophisticated Roman girl with a wild barbarian woman. *Propertius'* implied comparison of *Cynthia* with *British warriors* in 2.18B (see Vol. 1, 16) is even more humorously grotesque. See also on line 52.

51-52. This couplet and the next are spoken aside; see Vol. 1, 67f. **lacrimas ... continet:** cf. 3.9.46, *Epist. Sapph.* 174; the expression

occurs earlier only at Plaut. *Most.* 822.

male: 'with difficulty', equivalent to *uix* (as at e.g. 1.8.110 *uix se continuare* and 2.18.7 *lacrimis uix ... retentis*). The usage is particularly common in Ovid; see Bömer on *Met.* 4.350f. *uix ... moram patitur, uix iam sua gaudia differt, / iam cupit amplecti, iam se male continet amens*, *TLL* 8.243.18ff.

picta rubore genas: 'her cheeks painted with blushing embarrassment'. Ovid may be echoing Lygd. 4.32 (*uirgo*) *inficitur teneras ore rubente genas*. (For Lygdamus' date, see Vol. 1, 11, n. 2.) I can cite no parallel for *pictus* used to describe blushing. Given that Ovid has just mentioned the Sygambri, and given that Propertius compares Cynthia's hair-dye to the war-paint of the Britons in 2.18B, it seems possible that Ovid is here hinting at the Britons' custom of smearing themselves with woad and tattooing themselves; for *pictus* in that context, cf. Prop. 4.3.9 *picto ... Britannia curru*, Mart. 14.99.1 *pictis ... Britannis* and especially Claud. 22.247f. *Britannia ... / ferro picta genas*. (The Picti, a tribe in northern Britain, are not mentioned by Roman writers before the late third century A.D.; see *RE* 20.1198ff.) Such an undertone would give particular emphasis to *ingenuas*, which may here mean not only 'delicate', i.e. 'not to be submitted to outlandish customs', but also, in contrast with the captivity of the Sygambrian women, 'free-born'; see on 1.7.50.

53-54. antiquos ... capillos: cf. *Met.* 2.523f. *uindicet antiquam faciem uultusque ferinos / detrahat*, *Trist.* 3.7.34, 4.10.93f. *iam mihi canities pulsus melioribus annis / uenerat, antiquas miscueratque comas*.

non illo munera digna loco: a difficult phrase. Brandt suggests that it is 'wahrscheinlich zweideutig gemeint', and discusses ancient aversion to female pubic hair at length in his appendix (pp. 210f.). The point depends largely on the meaning of *munera*, which remains obscure. Some translators render it as 'gifts', others as 'ornaments'. If 'gifts' is meant, they are perhaps the *naturae munera* (see on 46). 'Ornaments' makes a clearer point, but *munus* does not seem to bear that sense elsewhere. (For *dos* so used, however, cf. *Epist. Sapph.* 146 *uile solum locus est: dos erat ille loci*, *OLD* s.v. 3 and 4b.) Burman was uneasy enough to report that *F* transmits *crimina*. Possibly, the general sense is 'your tresses did not deserve to lie in a heap in your lap; rather they were worthy to be placed in the lap of some deity as a dedicatory offering'. For such dedications, cf. e.g. Hom. *Il.* 6.90ff., Call. *frg.* 110.55f. (the Coma Berenices), Sen. *Dial.* 12.10.8. That interpretation would, however, entail a highly untypical compression

of thought.

55-56. By declaring that his mistress' hair will soon grow again, Ovid undermines the intensity of his attack on her in the poem so far; for such sudden changes in perspective at the conclusion of an elegy, see on 1.4.70 *cras*. Here, though witty, the change is perhaps somewhat forced, for it seems to contradict the natural implication of 47-50, that the loss of hair may be expected to be permanent or, at least, of long duration.

collige cum uultu mentem: for syllepsis in similar phrases, cf. 3.14.27 *indue cum tunicis metuens crimina uultum* (n.), *Met.* 2.601f. *pariter uultusque deo plectrumque colorque / excidit*, 3.99f. *pariter cum mente colorem / perdiderat*, 4.174ff. *illi / et mens et ... opus ... / excidit*, 7.133 *demisere metu uultumque animumque*, 347 *cedere illis animique manusque*, *Fast.* 3.225 *tela uiris animique cadunt*, 4.615 *uultumque ... animumque recepit*, Cic. *Phil.* 13.24, Hor. *Epist.* 2.1.97, Sen. *Contr.* 2.4.3, Mart. 7.18.12, Apul. *Met.* 3.20, and see also on 1.7.15f. *promissaque uelaeque ... / fleuit ... tulisse Notos*. Since, however, *colligere uultum* seems not to occur in classical Latin, this particular passage, as is observed by Du Quesnay (1973) 18, n. 55, should be regarded rather as one of the rare instances of zeugma in Ovid. For *colligere mentem*, cf. Lucr. 2.961, *Met.* 14.352, *TLL* 3.1614.52ff. It is probably not significant here that *colligere* could be used of arranging the hair (see on 1.11.1).

reparabile damnum: the phrase recurs at *Met.* 1.379 and Lucan 10.429; cf. also *reparare damna* at Hor. *Carm.* 4.7.13 and Sen. *Phaedr.* 468, *reuocabile damnum* at Claud. 20.488. Vergil has *irreparabilis* at *Georg.* 3.284 and *Aen.* 10.467, but *reparabilis* occurs first here, at *Epist.* 5.103 and *Met. loc. cit.* For adjectives so formed occurring first or only in Ovid, see on 1.6.59 *moderabile*.

natiua ... coma: cf. Apul. *Met.* 2.8 *quod in ceteris membris floridae uestis hilaris color, hoc in capite nitor natiuus operatur ... si cuiuslibet eximiae pulcherrimaeque feminae caput capillo spoliaueris et faciem natiua specie nudaueris ...*. For praise of natural beauty in preference to that acquired by artifice, see on line 28 *sponte decent*. Ovid is probably influenced here by Prop. 1.2.13 *litore natiuis* †*persuadent*† *picta lapillis*. The epithet may also imply a contrast with the girl's German wig (cf. Prop. 1.2.4 *peregrinis ... muneribus*); for *natiuus* in the sense 'local', see *OLD* s.v. 3a. *coma*, the last word in the poem, picks up *capillos* and *coma* in the opening couplet. For this type of verbal ring-composition, see on 1.5.26 *medii ... dies*.

conspiciere: 'you will be looked at (with admiration)'; cf. 2.4.42 *Leda fuit nigra conspicienda coma*, *Met.* 4.796f. *neque in tota conspectior ulla capillis / pars fuit*, [Ov.] *Nux* 34 (*arbor*) *quae sterilis sola conspicienda coma est*, *TLL* 4.497.1ff.

1.15

[Paratore (1959); Wimmel (1960) 302f.; Giardina (1964); Stoessl (1970); Morgan (1977) 21ff.; Giangrande (1981) 27ff.; Vessey (1981).]



I should not be criticised for preferring to write poetry rather than to follow a military or legal career, for only through poetry can I hope to achieve immortality (1-8). The works of the great poets survive them (9-30). All else is transitory (31-34), but I shall live on through my poetry (35-42).



It was a conventional Roman belief that service to the state, through military or civil offices, was the only way to gain glory, whereas not to follow such pursuits was reprehensible. Cicero expresses this view succinctly at *Off.* 1.71; excusing only academics and those in ill-health, he declares:

quibus autem talis nulla sit causa, si despiciere se dicant ea, quae plerique mirentur, imperia et magistratus, iis non modo non laudi, uerum etiam uitio dandum puto.

The poets generally acquiesced in this view. Vergil, in the concluding lines of the *Georgics* (4.559ff.), presents his own way of life as a poet in unfavourable contrast to the activities of Octavian as a military commander and legislator, through which he is winning immortal glory:

haec super aruorum cultu pecorumque canebar
et super arboribus, Caesar dum magnus ad altum
fulminat Euphraten bello uictorque uolentis
per populos dat iura uiamque adfectat Olympo.
illo Vergilium me tempore dulcis alebat
Parthenope studiis florentem ignobilis oti,
carmina qui lusi pastorum audaxque iuuenta,
Tityre, te patulae cecini sub tegmine fagi.

Similarly, Tibullus, in his first elegy, praises Messalla's glorious military achievements but claims that he himself is fit only for the *uita iners*. Here, however, Ovid refutes that view by arguing that it is

poetry, not military service or a legal career, which is the highest pursuit, for poetry alone brings immortal glory. This argument depends on the simple ploy of overruling one commonplace with another, just as, in 1.9, the charge that lovers are *desidiosi* is refuted by an appeal to the convention of *militia amoris*. Ovid's point here, however, is not made in the same frivolous and paradoxical spirit as that in 1.9. Horace had in fact presented very much the same argument in a rather more serious manner in *Carm.* 1.1, where he rejects all other pursuits in favour of the glory to be won as a poet, and Seneca's defence of the philosopher's way of life at *Epist.* 68.10f. is not dissimilar:

otium tibi commendo, in quo maiora agas et pulchriora quam quae reliquisti: pulsare superbas potentiorum fores, digerere in litteram senes orbos, plurimum in foro posse inuidiosa potentia ac brevis est et, si uerum aestimes, sordida. ille me gratia forensi longe antecedit, ille stipendiis militaribus et quaesita per hoc dignitate, ille clientium turba;

cf. *Dial.* 8.6.4, and see also the note to 3.8.57f.

This final poem is the σφραγίς, the seal set on the book. For a discussion of σφραγίς-poems in general, see Nisbet-Hubbard's introduction to *Hor. Carm.* 2.20 (pp. 335f.) and, on the exploitation of the motif in Ovid's poetry, see Paratore (1959), Bömer on *Met.* 15.871ff. It was conventional in this motif that the poet should lay claim to immortality through his poetry; cf. e.g. 3.15.20, *Met.* 15.871ff., *Trist.* 4.10.129f., *Pont.* 4.16, *Hymn. Hom. Ap.* 172ff., *Theognis* 22ff., *Hor. Carm.* 2.20, 3.30. The σφραγίς could also be used as a platform for literary debate. Timotheus, for example, at *frg.* 15.202ff. Page, defends the innovatory style which he claims for his lyric poetry, Callimachus justifies his refusal to write epic in the epilogue to his *Hymn to Apollo*, and the *diegesis* reports of his final *Iamb* that ἐν τούτῳ πρὸς τοὺς καταμεμφομένους αὐτὸν ἐπὶ τῇ πολυειδεῖ ὧν γράφει ποιημάτων ἀπαντῶν φησιν ὅτι Ἴωνα μιμεῖται τὸν τραγικόν· ἀλλ' οὐδὲ τὸν τέκτονά τις μέμφεται πολυειδῇ σκεύῃ τεκταινόμενον (*Dieg.* 9.33ff.); note also the ostensibly defensive tone of *Am.* 3.15.4 *nec me deliciae dedecuerunt meae*. Ovid here exploits both of these conventional elements of the σφραγίς, by offering a defence of poetry which is dependent on the claim that poetry brings immortality to its author. In so doing, he makes ingenious use of the well-worn conventions of literary apologies. In such apologies, a poet is normally concerned only to defend one particular style of poetry against another; here, in exalting poetry in general over all

other pursuits, Ovid attacks those pursuits with the criticisms usually levelled against the type of poetry which the poet is rejecting. Hence, whereas the Βασκανίης ὀλοὸν γένος, Φθόνοϋ and Μῶμος represent the advocates of the type of poetry which Callimachus is rejecting (cf. also Timotheus *loc. cit.* 204ff.), *Liur* here represents the detractors of poetry in general. Similarly, whereas Catullus, in poem 95, contrasts Volusius' ephemeral epic with Cinna's immortal epyllion, the *Zmyrna*, Ovid contrasts the transience of the glory to be won through other pursuits with the immortality which poetry bestows on its author. *uilia miretur uulgus* (35), although it reflects the Callimachean rejection of vulgar poetry (see the note), is actually a rejection of the pursuits which are generally admired more than poetry of any sort; cf. also Cic. *loc. cit.* *ea, quae plerique mirentur, imperia et magistratus*.



1-6. This opening sentence, extending over the first three couplets, as does that of 3.15, the other σφραγίς-poem in the *Amores*, is possibly influenced by the magnificent periodic structure of the opening lines of *Hor. Carm.* 3.30, a σφραγίς-poem which Ovid certainly has in mind (see on 1 *Liur edax*, 42). For such extended periods in the *Amores*, see Vol. 1, 108, n. 3. Here, the period is structured in a manner reminiscent of the *Priamel*, a device particularly frequent in comparisons of styles of life; cf. *Hor. Carm.* 1.1 with Nisbet-Hubbard's introduction.

1-2. *Quid mihi ...?*: cf. Prop. 1.12.1 *Quid mihi desidia non cessas fingere crimen?* It is perhaps worth noting also that Seneca's report of a declamation by Latro, the rhetorician whom Ovid most admired, begins with the question *Quid mihi obicis?* (*Contr.* 1.1.1). For echoes of Latro in Ovid's poetry, see Vol. 1, 68f.

Liur edax: personified Envy was first given prominence in poetic apologies by Callimachus. To him, Βασκανίη, Φθόνοϋ and Μῶμος represent specifically literary criticism, attacks on his choice of genre. Perhaps only in the epilogue to the *Hymn to Apollo*, if Apollo may there be equated to some extent with Ptolemy, can Μῶμος be considered to have an additional, more general, significance, envy of the poet's prosperity and high standing with his patron. It is, however, this more general significance which is the more prominent in the Roman poets' exploitation of the motif. This is not surprising,

since it seems to have been Horace, the impoverished son of a freedman, favoured by the rich and powerful, who did most to adapt the concept to Roman poetry; see Nisbet-Hubbard on Hor. *Carm.* 2.20.4. Both here and also at *Rem.* 361f., *Trist.* 4.10.123ff. and *Pont.* 4.16.47f., Ovid follows Horace's treatment of the concept. His social and financial superiority to Horace may have made it little more than a literary conceit to him, but one might suppose that Ovid had by now suffered some reaction to his decision to abandon his legal career and, consequently, his prospects for gaining senatorial rank (see on 5f.). For *Liur*, see also on 39f. and Wimmel (1960) via the Stichwortindex s.v. *Neid*. For the epithet *edax*, cf. *Rem.* 389, Sen. *Phaedr.* 493, Lucan 1.288, Mart. 11.33.3, also Sen. *Dial.* 11.9.4 *edax inuidia*. Ovid's choice of the epithet here is influenced by Hor. *Carm.* 3.30.3 (in a σφραγίς) *imber edax*, which is foreshadowed at Pind. *Pyth.* 2.53 δάκος ἄδινδον κακαγοριᾶν, cf. also Hor. *Sat.* 2.1.77f., *Epod.* 6.1ff., *Carm.* 4.3.16, *Trist.* 4.10.123f., *Pont.* 3.4.73f., Leonidas of Alexandria *AP* 9.356.4, Anon. *APlan.* 266.1.

ignauos obicis annos: cf. Sen. *Nat.* 3 Pref. 2 *premit (me) a tergo senectus et obicit annos inter uana studia consumptos*. Propertius uses the same verb in a defence of his life-style at 2.30.25 *mi nemo obiciat ... ignauos*: cf. 2.18.3 (with reference specifically to love-elegy, in contrast to epic) *nos, Macer, ignaua Veneris cessamus in umbra*. The juxtaposition of *ignauos* to *Liur edax* is pointed, as is Envy's charge of *inertia* in the pentameter, since Envy was itself regularly characterised as sluggish. At *Met.* 2.763 (cf. 771), the lair of *Inuidia* is *ignauis plenissima frigoris*; cf. also *Pont.* 3.3.101 *liur, iners uitium*, Sen. *Dial.* 9.5.3 *inuidiam, mille alia inertia uitia*. The first syllable of *obicere* is long in dactylic poetry in all forms based on the present stem except at Lucan 8.796, 9.188, Sil. 4.149, Stat. *Theb.* 10.936 and Claud. 8.365 *cur annos obicis?*

ingenii ... inertis: the expression occurs elsewhere only at Sen. *Amic.* p. 30 (where the reading is doubtful) and at Prud. *Ham.* 58f. Here, the primary meaning of *inertis* is 'lazy' (cf. *ignauos*), but Ovid may be hinting also at the sense 'devoid of *ars*' (cf. Lucil. 452 *ut perhibetur iners, ars in quo non erit ulla*, *TLL* 7.1.1308.47ff.), the implication being that military service and the law are held to be the only true *artes*; for *iners* in this context, cf. 3.8.25f. *discite, qui sapitis, non quae nos (sc. poets) scimus inertes, / sed trepidas acies et fera castra sequi*, *Ars* 3.411f. *nunc hederæ sine honore iacent operataque doctis / cura uigil Musis nomen inertis habet*, *Trist.* 3.7.21f. (to the

poetess Perilla) *uereor ne ... / ... sit tibi pectus iners*, *Pont.* 1.5.8.

3-4. non me ... / praemia militiae puluerulenta sequi: the verb governing this accusative and infinitive clause and those in the following couplet is to be extrapolated from *obicis*, by-passing the co-ordinate main clause in line 2. There is a somewhat comparable looseness of construction in the opening period of 3.15, the σφραγίς which concludes the collection. *praemia*: like Propertius in his rejection of military service at 2.30.22 *ferre ad patrios praemia dira Lares*, Ovid is alluding to the semi-technical sense 'rewards for military service'; see *RE* 22.2534f., also 5.1528ff. For the phrase *praemia militiae*, cf. Liv. 10.30.10, *Mon. Ancy.* 3.3, Juv. 16.1f., Papin. *Dig.* 26.7.40, Claud. 27.20. For *praemia ... sequi*, cf. *Rem.* 208, [Sall.] *Rep.* 2.12.7. Here, the expression is to some extent analogous to *castra (signa etc.) sequi* (see on 3.8.26), and Ovid may be influenced by Tib. 1.2.65f. (of a rival's military activities, in contrast to his own *uita iners*) *ferreus ille fuit qui, te cum posset habere, / maluerit praedas stultus et arma sequi. puluerulenta*: since the campaigning season was largely confined to the summer months, ancient Mediterranean battlefields were often dusty; see Nisbet-Hubbard on Hor. *Carm.* 1.6.14f. *pulvere Troico / nigrum Merionen*, *OLD* s.v. *puluis* 2b. Such an epithet could be encomiastic; see Nisbet-Hubbard on Hor. *Carm.* 2.1.22 *non indecoro pulvere sordidos*. Here, however, where *puluerulenta* is followed by the disparaging epithets *uerbosas* and *ingrato*, it means 'which fall into dust', and anticipates the contrast to be drawn with the immortality of poetry. Ovid is perhaps influenced by Hor. *Carm.* 1.1.3f. *sunt quos curriculo puluerem Olympicum / collegisse iuuat*, the charioteer being the first of those whose activities Horace subtly disparages in the *Priamel* which prepares for his praise of poetry, his own pursuit. See also on line 6 *uocem prostituisse*.

dum strenua sustinet aetas: cf. Theocr. 14.70 (Thyonichus urging Aeschinas to join Ptolemy's army) ποιεῖν τι δεῖ ἄς γόνυ χλωρόν, Juv. 7.32f., 11.5f. *dum ualida ac iuuenilia membra / sufficiunt galeae dumque ardent sanguine*, also Sen. *Dial.* 10.19.2 (an exhortation to philosophy) *nunc, dum calet sanguis, uigentibus ad meliora eundum est*. For *strenuitas* as a characteristic of the good soldier, see on 1.9.10. *strenua* is here in pointed contrast to *ignauos* and *inertis* in the first couplet. For such antitheses in military contexts, cf. Frontin. *Strat.* 4.1.8, Tac. *Hist.* 1.46.3 *iners pro strenuo in manipulum redibat*.

5-6. Ovid's success in the schools of declamation (Sen. *Contr.* 2.2.8ff.)

had presumably marked him out for forensic oratory, and he did in fact embark briefly on a legal career. He held office as an arbitrator in private suits (cf. *Trist.* 2.95f.), as a *triumvir capitalis* or *monetalis* (cf. *Trist.* 4.10.34) and perhaps also as a *decemvir stlitibus iudicandis* (cf. *Fast.* 4.384 with Bömer's note, *Trist.* 2.93f. with Owen's note).

nec me ... nec me: for the *epanalepsis* enclosing the hexameter, cf. 1.4.13 (n.), *Pont.* 3.3.31f. (to Cupid, in a somewhat similar context) *nec me Maeonio consurgere carmine nec me / dicere magnorum passus es acta ducum*. Here, the *epanalepsis*, with *non me* preceding (3), expresses Envy's constant criticism; cf. *Hor. Sat.* 1.6.45f. *nunc ad me redeo libertino patre natum, / quem rodunt omnes libertino patre natum*, and see also on 1.10.54 *praemia poscenti*. The spondaic rhythm and the unusual sense-pause at the end of the fifth foot help to convey the tedium of a legal career; see Vol. 1, 115 and 122. At *Prop.* 2.30.15 *illorum* (sc. *senum durorum*) *antiquis onerantur legibus aures*, where Propertius is defending his life-style, the rhythm is only slightly less ponderous. Ovid admits two monosyllables in the sixth foot of the hexameter elsewhere in the *Amores* only at 2.4.13 *non est*, 3.4.5 *mens est*, 3.7.55 *in me*; see La Roche (1897) 7ff., Bömer on *Met.* 8.65. None of the instances in the *Amores* is particularly striking, since, in each case, the second monosyllable is, or may be considered to be, enclitic.

uerbosas leges ediscere: Ovid is probably referring here specifically to training to be a *iurisconsultus*, as he is clearly referring to advocacy in the pentameter; for the distinction, see on 1.13.21 (where note the similar *epanalepsis nec tu ... nec tu*). For the practice of learning laws by heart, cf. *Cic. Leg.* 2.59 *discebamus ... pueri XII* (sc. *leges*) *ut carmen necessarium, quas iam nemo discit*, *De Orat.* 1.246 *nec quisquam est eorum* (sc. trainee lawyers) *qui, si iam sit ediscendum sibi aliquid, non Teucrum Pacui malit quam Manilianas uenaliu uendendorum leges ediscere*. *uerbosas*: the adjective is not used as an epithet for *lex* elsewhere but in both of its subsequent occurrences in Ovid, at *Trist.* 3.12.18 and 4.10.18, it qualifies *forum*, and the pig in the *Testamentum porcelli* (see Bücheler [1922] 268f.) bequeaths its tongue *causidicis et uerbosis*; cf. also 1.12.23 *uadimonia garrula*, *Cic. Mur.* 25f., 30 (addressed to lawyers) *ista uestra uerbosa simulatio prudentiae*. Here, a contrast may be implied with the λεπτότης of good poetry.

ingrato uocem prostituisse foro: this phrase suggests that the whole passage is related to *Prop.* 4.1.133ff., where Horos is advising Propertius on his choice of life: *tum tibi pauca suo de carmine dictat*

Apollo / et uetat insano uerba tonare foro. / at tu finge elegos, fallax opus: haec tua castra! / ... / militiam Veneris blandis patiere sub armis. Priority cannot, however, be determined. *ingrato*: 'unpleasant' and perhaps also 'thankless', *gratia* being the reward which an advocate might expect to receive from his clients (cf. 1.10.39 and 43). As with *uerbosas*, there may be a literary implication; at *frg.* 7.13f., Callimachus asks the Charites (*Gratae*) to wipe their hands on his elegies in order to ensure their immortality. (That passage is more clearly echoed in 3.1; see Vol. 1, 43ff.) *uocem prostituisse*: payment for advocacy was illegal (see on 1.10.39 *reos empti ... defendere lingua*) and *prostituisse* is a very strong term, not at home in the higher genres of poetry (see on 1.10.42). For the expression here, cf. *Cic. Quinct.* 13, 95 *uox in praeconio quaestu prostitit*, *Mart.* 7.64.9, *Juv.* 8.185 *uocem ... locasti* and 225f. Ovid similarly disparages military service as prostitution at 3.8.20 *quaesitum est illi corpore, quicquid habet*.

7-8. For the concept of world-wide immortal fame, see the introduction and 1.3.25 *per totum ... cantabimur orbem* (n.).

mortale est, quod quaeris, opus: 'die Gegensätze treten in epigrammatischer Schärfe auseinander: *mortale/perennis, quod quaeris/mihi quaeritur*' (Stoessl [1970] 253). In this retort, Ovid subtly echoes the charge made against him in line 2. *mortale ... opus*: for the expression, cf. *Liv.* 1.2.6, *Stat. Theb.* 11.224, *Tac. Germ.* 10.2.

mihi fama perennis / quaeritur: cf. *Stat. Silu.* 4.4.49ff. (depreciating his own poetic activity in contrast to his patron's civil and military achievements) *nos otia uitae / solamur cantu uentosaque gaudia famae / quaerimus*, *Tac. Hist.* 2.48.2 *satis sibi nominis, satis posteris suis nobilitatis quaesitum*. *perennis*: *Ov.* 21 (8), *Verg.* 1 (1), *Hor.* 2 (1), *Tib.* 0, *Prop.* 3, *Catull.* 1 (1.10 *plus uno maneat* [sc. *libellus*] *perenne saeculo*), *Lucr.* 5, *Sen. Trag.* 2, *Lucan* 0, *Val. Fl.* 0, *Sil.* 4, *Stat.* 6 (*Silu.* 3), *Mart.* 1, *Juv.* 0. Despite its infrequency in other poets, however, *perennis* is perhaps too unremarkable in this context to be recognisably an allusion to *Hor. Carm.* 3.30.1 *Exegi monumentum aere perennius*. In his note on *Met.* 8.177, Bömer well observes that, even in Ovid's elegiac poetry, the word, although used so often, nevertheless has 'einen feierlichen Klang'. See also on 1.10.62.

in toto semper ut orbe canar: by the similarity in thought and expression to line 13, Ovid declares his Callimacheanism; see Vol. 1, 36. *canar* = *mea carmina canantur*. For the brachylogy, cf. 13, 38, 2.1.5 *me legat*, 2.4.20 *cui placeo* (= *cui mea carmina placent*), *Rem.* 71f., 363 *dum toto canter in orbe*, 765, *Met.* 15.877f., *Trist.* 2.370, 463,

3.7.51f., 4.10.128, 5.14.5, *Pont.* 3.2.30, Cic. *De Orat.* 1.158, 3.39, *Scaur.* 5, *Brut.* 65, Prop. 1.7.13, *Mart.* 3.95.7f., 5.13.3 *toto legor orbe*, 8.61.3 *orbe cantor et legor toto*.

9-30. Ovid illustrates the point made in lines 7f. with a catalogue of poets who have won immortal fame. Extensive catalogues are a recurrent feature of Ovid's poetry; in the *Amores*, cf. 2.4.11ff. (types of women whom he finds attractive), 3.6.25ff. (rivers in love), 3.12.21ff. (poetic fictions), also 3.9.21ff., where Orpheus, Linus and Homer are adduced as examples of poets whose work survives them, 61ff., where Catullus, Calvus and Gallus are to welcome Tibullus to Elysium. Extensive catalogues of poets occur also at *Ars* 3.329ff., *Rem.* 757ff., *Trist.* 2.363ff., 4.10.43ff., *Pont.* 4.16.5ff., in what is perhaps the last poem which Ovid ever wrote; there also, he defends his poetry against *Liur*, but the difference in both tone and perspective is acute and eloquent; cf. also Ar. *Ran.* 1030ff., *Hermesianax frg.* 7 Powell, Meleager *AP* 4.1, Philip *AP* 4.2, Hor. *Sat.* 1.10.40ff., *Epist.* 2.1.50ff., Prop. 2.34.61ff., Manil. 2.1ff. (referring specifically only to Homer and Hesiod), Stat. *Silu.* 1.2.252ff., 2.7.75ff., Sidon. *Carm.* 9.211ff. It may be that Ovid sometimes drew on reference works; for Hellenistic canons of poets etc., see Kroehnert (1897), Fraser (1972) 1, 456 with n. 69. Ovid himself is credited by Quintilian with a *liber in malos poetas* (*Inst.* 6.3.96). There is, however, no reason to suppose that he is employing such a source here, where the poets in the catalogue are so familiar and the subject so generalised. He is, however, probably influenced by the Hellenistic practice of composing epigrams on poets, often sepulchral and, it would seem, designed to serve as the *σφραγίς* to an edition of their works; see Nisbet-Hubbard's introduction to Hor. *Carm.* 2.20 (pp. 335f.). The encomium of the Greek poets in the catalogue has parallels in such epigrams: cf. *AP* 7.1-7, 9.24, 575, *APlan.* 292-304 (Homer), *AP* 7.52-55, 9.64 (Hesiod), 7.41, 42, 415, 9.545 (Callimachus; cf. also 7.525), 6.145, 7.20-22, 36, 37, 9.98 (Sophocles), 9.25, 507 (Aratus), 7.370, 9.187 (Menander), and see also the notes below.

The catalogue of six Greek and seven Roman poets is arranged in only a roughly chronological sequence; Callimachus and Aratus might have been expected to follow Sophocles and Menander, Gallus to precede Vergil and Tibullus and, possibly, Lucretius to precede Varro (as he does in Statius' catalogue at *Silu.* 2.7.76f.). Strict ordering, however, is not a feature of such catalogues; cf. esp. Meleager *AP* 4.1 and Philip *AP* 4.2, with Gow-Page's notes (*HE* 2, pp.

594f. and *GP* 2, p. 329). The deviation from chronological order has the advantage of making the catalogue less predictable and perhaps creates an impression of abundance. None of the poets listed is surprising, with the possible exception of Varro (see on 21f.). Speculation about the significance of conspicuous absentees is pointless. Since the archaic lyric poets are not represented, one might conclude that Ovid had not been convinced of their merits by Horace's recently published *Odes* 1-3, but Catullus, whom Ovid praises in a later *σφραγίς* at 3.15.7, is also absent, and Anacreon and Sappho appear in the catalogues of amatory poets in the *Ars*, *Remedia* and *Trist.* 2. Horace and, very probably, Propertius were still alive and therefore inadmissible to this catalogue of poets whose work survives their death.

9-10. The relative dating of Homer and Hesiod was, and remains, controversial; see West on Hes. *Theog.* pp. 40 and 46f., *RE* Suppl. 12.479ff. In placing Homer first in the catalogue, however, Ovid is probably not expressing an opinion on the controversy, but rather acknowledging his supremacy as a poet. Ovid consistently treats Homer as the poet κατ' ἐξοχήν; cf. e.g. 1.8.61, 3.8.28, 3.9.25ff. (with Orpheus and Linus), *Ars* 2.279f., 3.413f., *Trist.* 4.10.22, *Pont.* 4.2.21f., and see also Skiadas (1965) 95ff. For praise of Homer's poetry as immortal, cf. Philip *AP* 9.575 οὐρανὸς ἄστρα τάχιον ἀποσβέσει ἢ τάχα νυκτὸς / ἥελιος φαιδρὴν ὄψιν ἀπεργάσεται / καὶ γλυκὺ νᾶμα θάλασσα βροτοῖς ἀρυτήσιμον ἔξει / καὶ νέκυς εἰς ζῶν χῶρον ἀναδράμεται, / ἢ ποτε Μαιονίδαο βαθυκλεὲς οὔνομ' Ὀμήρου / λήθη γηραλέων ἀρπάσεται σελίδων, Skiadas 104ff. For such praise in paradigmatic contexts, cf. 3.9.25ff., *Eleg. in Maecen.* 1.37f. (if *Maeonii* be read), [Sen.] *Epigr.* 26.9f. *carmina sola carent fato mortemque repellunt; / carminibus uiues semper, Homere, tuis*, Lucan 9.980ff.

uiuet: cf. Hor. *Carm.* 2.2.5 *uiuet extento Proculeius aeuo* with Nisbet-Hubbard's note: 'the emphatic verb refers as often to survival in the minds of men (Cic. *amic.* 102, Tib. 1.4.65, Ov. *met.* 15.879 etc.)', *OLD* s.v. 5c, 6. Note the anaphora with *uiuet et Ascreaeus* (11), and see also on line 42 *uiuam*.

Maeonides: this periphrasis is found first in Antipater of Sidon *AP* 7.2.2, and is subsequently frequent in Greek epigram; see Gow-Page on Alpheus *AP* 9.97.5 (= *GP* 3558). In Latin, it occurs first in Ovid (6 times); cf. esp. *Trist.* 4.10.21f. *saepe pater dixit 'studium quid inutile temptas? / Maeonides nullas ipse reliquit opes'*. For later occurrences,

cf. Persius 6.11, Stat. *Silu.* 5.3.130 and 150, Mart. 5.10.8. It is a patronymic, derived from Maeon, Homer's father according to a genealogy first found in Hellanicus; see *RE* 8.2192, 14.581f., Skiadas (1965) 34ff. The plural occurs at Verg. *Aen.* 11.759 and *Sil.* 6.607 with the meaning 'Etruscans', i.e. settlers from Maeonia, the Homeric name for Lydia. See also on 2.5.40 *Maeonis*.

Tenedos dum stabit et Ide, / dum rapidas Simois in mare uoluet aquas: Tenedos, Ida and the Simois are all in the Troad, the setting for the *Iliad*. At 3.9.29f., in the same context, Ovid refers to the *Odyssey* as well as the *Iliad*: *durat, opus uatum, Troiani fama laboris / tardaue nocturno tela retexta dolo*, but the *Iliad* may stand alone here, as it does in similar contexts at Antipater of Sidon *AP* 7.2.5ff. and Prop. 3.1.25ff., for it was sometimes regarded as the greater work; cf. esp. [Longin.] *Subl.* 9.11ff. Perhaps, however, no such distinction is intended; Ovid's contemporary, Antiphilus of Byzantium describes both poems as *θυγατέρες ... / Μαιονίδου, μύθων δ' ἱστορες Ἰλιακῶν* (*AP* 9.192.1f.). *dum stabit ... / dum ... uoluet*: for this method of expressing immortality through poetry, cf. Critias *frag.* B 1.5ff. Diels-Kranz οὐ ποτέ σου (sc. Anacreon) φιλότης γηράσεται οὔτε θανεῖται, / ἔστ' ἂν ὕδωρ οἶνω συμμειγνύμενον κυλίσσῃ / παῖς διαπομπεύη, Tib. 1.4.65f. *quem referent Musae, uiuet, dum robora tellus, / dum caelum stellas, dum uehet amnis aquas*, Hor. *Carm.* 3.30.7ff. *usque ego postera / crescam laude recens, dum Capitolium / scandet cum tacita uirgine pontifex*, Verg. *Aen.* 9.446ff. *fortunati ambo! si quid mea carmina possunt, / nulla dies umquam memori uos eximet aeuo, / dum domus Aeneae Capitoli immobile saxum / accolet imperiumque pater Romanus habebit*, Trist. 3.7.51f. See also on 11f., 16, 17f., 25f., 27f. As is usual in this figure of speech, Ovid here employs symbols specifically appropriate to the context; for Tenedos, Ida and the Simois signifying the Trojan War, cf. *Epist.* 13.53f. *Ilion et Tenedos Simoisque et Xanthus et Ide / nomina sunt ipso paene timenda sono* and, in the complementary figure to that used here, the ἀδύνατον, *Met.* 13.324ff. *ante retro Simois fluat et sine frondibus Ide / stabit ... / quam ... / Aiakis stolidi Danaïs sollertia prosit*. I can cite no parallel, however, for the use of an island in this figure as a symbol of eternity. Moreover, although it is one of the first places named in the *Iliad* (1.38), Homer subsequently refers to Tenedos very rarely and never prominently (*Il.* 1.452, 11.625, 13.33, *Od.* 3.159). It possibly owes its inclusion here to its crucial role in the post-Homeric tradition, as the anchorage for the Greek fleet immediately prior to the sack of Troy; cf. Verg. *Aen.* 2.21ff. *stabit*:

'stands firm'; cf. Stat. *Silu.* 1.6.98ff. *quos ibit procul hic dies per annos! / quam nullo sacer exolescet aeuo, / dum montes Latii paterque Thybris, / dum stabit tua Roma, dumque terris, / quod reddis, Capitolium manebit*, Juv. 9.130f. *numquam pathicus tibi derit amicus / stantibus et saluis his collibus*, Brink on Hor. *Ars* 69. *stabit* is in elegant contrast to *uoluet aquas*: Tenedos and Ida symbolise eternity through their stability, the Simois through its constant motion. *Ide*: mountains are among the most frequent symbols of eternity; cf. e.g. Hor. *Carm.* 3.30.7ff., Verg. *Aen.* 9.446ff., Stat. *Silu.* 1.6.98ff., Juv. 9.130f. (all quoted above). *Simois*: for rivers as symbols of eternity, cf. Tib. and Stat. *loc. cit.* and also e.g. Verg. *Aen.* 1.607ff. *in freta dum fluiui current, dum montibus umbrae / lustrabunt conuexa, polus dum sidera pascet, / semper honos nomenque tuum laudesque manebunt*, Sen. *Med.* 404ff. *dum ... / ... flumina in pontum cadent, / numquam meus cessabit in poenas furor*. Homer is himself credited with a similar use of the same figure at *Cert. Hom. et Hes.* 265ff. *χαλκῇ παρθένος εἰμί, Μίδου δ' ἐπὶ σήματος ἡμαι. / ἔς τ' ἂν ὕδωρ τε νάη καὶ δένδρεα μακρὰ τεθήλη / καὶ ποταμοὶ πλήθωσι, περικλύζη τε θάλασσα, / ἥελιος δ' ἀνίων φαῖνη λαμπρά τε σελήνη, / αὐτοῦ τῆδε μένουσα πολυκλαύτῳ ἐπὶ τύμβῳ / σημανέω παριοῦσι Μίδης ὅτι τῆδε τέθαιπται*. For rivers running back to their source, a standard ἀδύνατον, cf. esp. *Met.* 13.324ff. (quoted above) and see also on 1.8.6. A sequence of two anapaestic words occurs in the first half of only thirty-eight of the pentameters in the *Amores* (3.2%). The regular rhythm of *rapidas Simois* may therefore be deliberate, conveying an impression of the river's uninterrupted flow; cf. *Ibis* 136 (in the same figure) *dum Tiberis liquidas Tuscus habebit aquas*. On the anapaestic rhythm of 1.10.17, 1.11.23 and 2.15.9, see Vol. 1, 118f. and also 2.14.11 (n.). *in mare uoluet aquas*: for similar hemistichs in Ovid, cf. 2.13.10 *in maris exit aquas*, 3.2.34 *in mare fundis aquas*, *Epist.* 18.26, *Ars* 3.94, *Fast.* 2.274, 6.228, 714, Trist. 3.10.30, 5.2.20, 5.6.44. *uoluet aquas* may echo the Homeric κύμα κυλίνδειν (*Il.* 11.307 etc.); cf. 3.6.8, Trist. 1.2.19 *quanti montes uoluuntur aquarum*, Accius Trag. 393 *prae se undas uoluit* (sc. *moles*), Verg. *Aen.* 1.86 *uastos uoluunt* (sc. *uenti*) ... *fluctus*.

Strictly speaking, the Simois does not 'roll its waters headlong into the sea'. It is a tributary of the Scamander (Xanthus), which it meets in the delta at the lower end of the Propontis. Since, however, the confluence is referred to by Homer (*Il.* 5.774), and since Ovid himself visited the Troad as a young man (see on 1.14.11), it would perhaps be wrong to infer that he is guilty of a simple oversight. He is probably thinking of the Simois as retaining its identity after the

confluence; cf. Plin. *Nat.* 5.124 *portus Achaeorum, in quem influit Xanthus Simoenti iunctus*. Whether intentionally or not, however, Ovid's reference to the Simois in terms more appropriate to the Scamander reminds us that the Scamander had not always been able to flow into the sea. At *Il.* 21.218ff., that river protests to Achilles: *πλήθει γὰρ δὴ μοι νεκύων ἐρατεινὰ ῥέεθρα, / οὐδέ τί πη δύναμαι προχέειν ῥόον εἰς ἄλλα δῖαν / στεινόμενος νεκύεσσι*. The detailed allusions to the works of other poets praised in the catalogue (see esp. on 23f., 25f., 27f.) encourage us to look for just such a reference here to a specific episode in Homer. Moreover, we are the more prepared for an allusion to the River-Battle because Propertius mentions it in a comparable context at 3.1.26f. (Propertius' lines 21ff. may be echoed below, in 39f.) Nevertheless, despite the puzzlingly strong indications that Ovid is referring to the blocking of the Scamander, such a reference would have no apparent point here; indeed the possibility of human interference with the course of nature seems out of place.

11-12. On Hesiod's great reputation in antiquity, see *RE* Suppl. 12.484f. In referring here only to the *Works and Days*, Ovid is possibly influenced by Vergil's *Georgics*.

Ascraeus: the standard periphrasis in Roman poetry, but used substantively only here; cf. *Ars* 2.4, Verg. *Ecl.* 6.70, Prop. 2.34.77, *TLL* 2.772.36ff. Although perfectly suited to dactylic metres and common in Hellenistic poetry (in Callimachus, for example, at *frg.* 2.2, *Epigr.* 27.1), the name *Hesiodus* occurs in Roman poetry of this period only at Manil. 2.12 and [Verg.] *Catal.* 15.1.

dum mustis uua tumebit, / dum cadet incurua falce resecta Ceres: Hesiod discusses the vintage at *Op.* 609ff., the corn-harvest at 571ff. Ovid's model here is Prop. 2.34.77f. (from the catalogue of poets in the σπραγίς to his second book): *tu (sc. Vergil) canis Ascraei ueteris praecepta poetae, / quo seges in campo, quo uiret uua iugo*. For plants as symbols of eternity, cf. e.g. *Cert. Hom. et Hes.* 266 and Tib. 1.4.65 (both quoted on 9f.), *Ibis* 135 *robora dum montes, dum mollia pabula campi (habebunt)*, [Sen.] *Herc. O.* 1576ff., also (in ἀδύνατα) *Met.* 13.324f. *ante ... sine frondibus Ide / stabit*, [Sen.] *Herc. O.* 1582 *ante nascetur seges in profundo*. The contrast between *stabit* and *uoluet* in the preceding couplet is perhaps paralleled here by a similar contrast between *tumebit* and *cadet*. *mustis uua tumebit*: cf. Germ. *frg.* 4.17 *tumescentes musto ... uuas*, also [Verg.] *Aetna* 267 *tumeant ut dolia musto*. Servius, on Verg. *Georg.* 2.7, takes exception to the form *mustis*: *mustum numero tantum singulari dicimus, sicut uinum* [see on

1.6.37], *licet Ouidius abusive dixerit musta. sed hoc ille plus fecit, quod et mustis dixit, cum, ut diximus* [on *Georg.* 1.210], *de his nominibus tres casus tantum usurpari consueuerint*. Ovid, in fact, never uses the singular forms. *musta*, which he has 8 (4) times, had already been used by Tibullus (1.1.10, 1.5.24, 2.3.66). *mustis*, found only here in Ovid, occurs also at Plin. *Nat.* 14.124, 125, 21.35, always with a plural sense. See also on 2.11.47 *harenae*.

13-14. Battiades semper toto cantabitur orbe: Ovid is presumably echoing a boast or prayer by Callimachus himself; see Vol. 1, 36. Callimachus was extremely influential on Roman poetry, especially in the Augustan period; see *RE* Suppl. 13.258ff., with the literature cited there. It is for this reason that Ovid gives him such prominence in the catalogue, promoting him out of chronological order to follow Homer and Hesiod. (For such promotion, cf. esp. Verg. *Aen.* 6.791ff., where Augustus, as the second founder of Rome, follows immediately after Romulus in Anchises' review of Rome's great heroes.) To the learned Hellenistic poets, Homer was inimitable, a Zeus among poets (cf. esp. Call. *frg.* 1.19f.), Hesiod, the great archetype for their style of poetry (cf. Call. *Epigr.* 27, Wimmel [1960] via the *Stichwortindex* s.v. *Hesiodfigur*, Reinsch-Werner [1976] *passim*), Callimachus, its chief exponent. *Battiades*: Callimachus describes himself thus only at *Epigr.* 35.1. (The citizens of Cyrene are Βαττιάδαι at Call. *Ap.* 96, Sil. 2.61, 3.253.) Since, however, the periphrasis subsequently becomes so frequent (cf. Anon. *AP* 7.42.1, Catull. 65.16, 116.2, *Trist.* 2.367, 5.5.38, Stat. *Silu.* 5.3.157), it is reasonable to infer that Callimachus used it more often in works now lost; see Gow on Theocr. 7.40, Gow-Page *HE* 2, p. 152. Nevertheless, Ovid may here be thinking specifically of the single extant occurrence, since that is in a sepulchral epigram; for the influence of such epigrams on this catalogue, see on 9-30. Callimachus refers to himself as Καλλίμαχος only at *Epigr.* 21.1, also in a sepulchral epigram.

quamuis ingenio non ualet, arte ualet: for the polarisation of *ingenium* and *ars* in literary criticism, see Brink on Hor. *Ars* 295-8 and 408-18 and, with particular reference to Ovid, Paratore (1960), Luck on *Trist.* 2.423f. Given Ovid's great admiration for Callimachus, the qualification in his praise of him here is perhaps to be understood, at least in part, as a witty echo of *frg.* 1.17f. *τέχνη / κρίνεται, μὴ σχοίων Περσίδι, τὴν σοφίην*. Ovid criticises Callimachus for failing to mention inspiration as a quality essential to good poetry, the wit lying with the patent unfairness of the criticism, in that Callimachus

goes on immediately to recount his inspiration by Apollo. Since, however, Ovid devotes a whole line to his literary assessment of Callimachus, in contrast to the much briefer literary judgments on Ennius, Accius, Lucretius and Tibullus and, more importantly, since his assessments of his own poetry always lay greater emphasis on his *ingenium* than on his *ars* (see Newman [1967] 395ff.), this criticism seems to have a degree of serious conviction. For criticism of Ennius in similar terms, see on line 19. *ingenio ualidus* was a standard phrase in encomium; cf. e.g. Sall. *Iug.* 6.1, Quint. *Inst.* 10.1.62 *Stesichorum quam sit ingenio ualidus materiae quoque ostendunt, maxima bella et clarissimos canentem duces et epici carminis onera lyra sustinentem*, Tac. *Hist.* 1.57.2 and *Ann.* 2.83.1 (both quoted on 1.10.58), *CIL* 8.646.9. *quamuis* is commonly constructed with the indicative by Ovid (in the *Amores* also at 2.1.28, 2.5.60, 3.4.23, 3.6.47, 3.13.5f., 3.14.14); see Smith on [Tib.] 4.8.8 (= 3.14.8), Bömer on *Met.* 2.177. *quamquam* occurs in amatory elegy only at *Epist.* 19.58 (avoiding the cacophony of *quamuis non uis*); see Axelson (1945) 123f. For the phrasing of the line, cf. 3.4.4 *quae, quia non liceat, non facit, illa facit*, *Ars* 3.200 *sanguine quae uero non rubet, arte rubet*.

15-16. Any of the three great Attic tragedians might have been chosen to represent the genre; cf. Vell. 1.16.3 *una neque multorum annorum spatio diuisa aetas per diuini spiritus uiros, Aeschylum Sophoclem Euripidem, illustrauit tragoediam*. Quintilian, probably drawing on the same source as Velleius, but concerned about the influence of Aeschylus' faulty style on the budding orator, gave preference to Sophocles and Euripides: *longe clarius (sc. than Aeschylus) illustrauerunt hoc opus Sophocles atque Euripides* (*Inst.* 10.1.67); cf. also Tac. *Dial.* 12.5. For Sophocles' high reputation in Rome, cf. also e.g. Cic. *Orat.* 4, Plin. *Nat.* 7.109 *Sophoclem, tragici cothurni principem*. The catalogue of tragic myths at *Trist.* 2.383ff. seems to allude predominantly to plays by Sophocles and Euripides (see Luck's notes), and Ovid may reasonably be presumed to have modelled his *Medea* on that by Euripides. He never elsewhere, however, refers to any Greek tragedian by name (at *Ibis* 593, the *cothurnatum uatem* is Euripides). The elaborate word-order in the hexameter (see on 1.3.9) is appropriate to the encomium of Sophocles' grandeur.

Sophocleo ... cothurno: an elevated phrase; see on 1.13.23 *feminei ... labores*. It occurs also at Verg. *Ecl.* 8.10 *sola Sophocleo tua carmina digna cothurno*, Mart. 3.20.7, 5.30.1. The adjective is found elsewhere

in Latin only at Cic. *Fam.* 16.18.3 and Juv. 6.636. For *cothurnus* as a metonymy for tragedy, see Brink on Hor. *Ars* 80. Ovid may be implying that Sophocles is to be credited with the introduction of the *cothurnus*. That seems to be how Servius *auctus* interprets the Vergilian passage: *cothurnus ... calciamentum tragicum, cuius usum quidam Sophoclem primum scaenae intulisse uolunt*. That tradition is at least as old as the Hellenistic period; see Levi (1971). The credit for the innovation, however, is normally attributed to Aeschylus; see Pickard-Cambridge (1968) 197ff., Radt (1985) 66ff. Propertius seems to be following that tradition in the *σφραγίς* to his second book: *desine et Aeschyleo componere uerba cothurno* (2.34.41). For the technique whereby Ovid praises Sophocles with an expression closely comparable to that with which Propertius praises Aeschylus, see on 1.5.12. Sophocles' name, compounded of *σοφός* and *κλέος*, suits the context here particularly well.

iactura here means primarily 'loss (of reputation)', but it can perhaps also be interpreted in physical terms. Just as Horace boasts that his lyric poetry, a monument loftier than the pyramids, can never be brought down (*Carm.* 3.30.1ff.), so Ovid declares Sophocles' high-soled buskin to be immune to loss of stature.

cum sole et luna semper Aratus erit: although Aratus wrote much else, his fame rested almost entirely on the *Phaenomena*. It won immediate acclaim (cf. Leonidas of Tarentum *AP* 9.25, Call. *AP* 9.507), at least twenty-seven commentaries were written on it, and Latin versions were produced by Cicero, Varro 'of Atax', Germanicus and Avienus; the astronomy in the *Fasti* is indebted to Aratus, as was presumably also Ovid's own *Phaenomena* (for which, cf. Ps.-Probus Verg. *Georg.* 1.138, Lact. *Inst. Diu.* 2.5.24). See Pfeiffer (1968) 120ff., Barber (1970). Heavenly bodies are a common symbol of eternity, and they are particularly appropriate here; cf. e.g. *Cert. Hom. et Hes.* 268, Verg. *Aen.* 1.608, Tib. 1.4.66, *AP* 9.575.1f. (all quoted on 9f.), Theognis 251f. (quoted on 24), Herodotus 8.143.2, *AP* 1.10.40f., 7.17.7f., 9.821, Sil. 7.476f., 8.173f., Mart. 9.1.8f. *manebit altum Flauiae decus gentis / cum sole et astris cumque luce Romana*. The line may mean both 'Aratus will survive (for this sense of *erit*, cf. 18) as long as do the sun and moon (cf. Mart. *loc. cit.*) and 'Aratus will be with the sun and moon for ever'. The *καταστερισμός* suggested by the second interpretation is a common conceit in sepulchral epigram (cf. e.g. *AP* 7.62, 64.4 [of Diogenes] *θανὼν ἀστέρης οἶκον ἔχει*, 85, 87.3 [of Solon] *ψυχὴν ... ἄξονες εὐθὺς ἐς οὐρανὸν ἤγαγον*) and accords well with Leonidas of Tarentum's encomium of Aratus as

Διὸς ... / δεῦτερος (AP 9.25.5f.). Aratus' elevation to heaven is perhaps intended to complement the conceit in the hexameter, the immutable loftiness of Sophoclean tragedy. See also on line 23 *sublimis*.

17-18. In 21f., Ovid praises Varro 'of Atax' rather than his model, Apollonius of Rhodes; see the note. Here, however, he prefers a Greek representative of Comedy. In so doing, he conforms to the general Roman opinion that Greek Comedy was much superior; cf. Caes. *Carm. frg.* 1.1 Büchner (of Terence) *o dimidiata Menander*, Cic. *Opt. Gen.* 18, *Fin.* 1.4, Vell. 1.16.3, Quint. *Inst.* 10.1.99 *in comoedia maxime claudicamus*, Gell. 2.23. Menander was acknowledged, though not till after his death (cf. Mart. 5.10.9, Quint. *Inst.* 3.7.18, 10.1.72, Apul. *Flor.* 16.6), as the greatest exponent of the genre or, at least, of New Comedy; cf. Vell. *loc. cit.* *Menander aequalesque eius aetatis magis quam operis Philemo ac Diphilus*, Dio Chrys. 18.7, Quint. *Inst.* 10.1.69ff., Plut. *Mor.* 853Aff., Apul. *loc. cit.*, RE 15.714ff., Fantham (1984). Schol. B to *Ibis* 589 records: *Menander, comicus Atheniensis, dum in Piraeo portu nataret, submersus est, de quo nobilissimae a Graecis editae traduntur elegiae et a Callimacho epigramma* (see Pfeiffer on Call. *frg.* 396). Perhaps especially because they regarded him as a love-poet, the elegists often refer to Menander; cf. Prop. 2.6.3, 3.21.28, 4.5.43, *Ars* 3.332 (see below), *Trist.* 2.369 *fabula iucundi nulla est sine amore Menandri* (cf. Plut. *frg.* 134 Sandbach τῶν Μενάνδρου δραμάτων ὁμαλῶς ἀπάντων ἐν συνεκτικόν ἐστιν, ὁ ἔρωξ), *Ibis* 589. The only other comedian named in elegy is Terence, at *Trist.* 2.359.

dum ... / uiuent ... Menandros erit: an elegant variation on the phrasing of 9f. *uiuet Maeonides ... dum ... / dum ...* and 11f. *uiuet et Ascreaeus, dum ... / dum ...*. Unchanging human nature is a strikingly original, and apposite, symbol of eternity. The couplet may be interpreted in two ways: 'Menander will survive as long as crafty slaves, harsh fathers etc. continue to exist' and 'Menander will survive as long as *his* crafty slaves, *his* harsh fathers etc. continue to be life-like characterisations'. For *uiuere* in the sense 'have the appearance of life', cf. Juv. 8.103 *Phidiacum uiuebat ebur*, OLD s.v. 4. Menander was particularly renowned for his realism; cf. Aristophanes of Byzantium *ap. Syrian. in Hermog.* 2.23.10f. Rabe ὁ Μένανδρε καὶ βίε, / πότερος ἄρ' ὕμῶν πότερον ἀπεμιμήσατο;, Manil. 5.470ff. *si quis studio scribendi mitior ibit, / comica componet laetis spectacula ludis, / ardentis iuuenes raptasque in amore puellas /*

elusosque senes agilisque per omnia seruos, / quis in cuncta suam produxit saecula uitam, / doctior urbe sua linguae sub flore Menander, / qui uitae ostendit uitam chartisque sacrauit, Quint. *Inst.* 10.1.69 *omnem uitae imaginem expressit*, Gell. 2.23.12. Given the influence of epigram on this catalogue (see on 9-30), and perhaps also given that Quintilian seems to be drawing a metaphor from the plastic arts (see Brink on Hor. *Ars* 33), it may be worth adding that praise of realism was particularly common in epigrams on artists, sculptors etc.; cf. esp. the series of epigrams about Myron's cow at AP 9.713-42 and 793-8, and see also, for the topos in general, Courtney on Juv. 8.103 (quoted above), van Dam on Stat. *Silu.* 2.2.64-7. *Menandros*: I follow mss-authority in printing the name in this form, but the orthography of Greek proper names is peculiarly problematic; see Vol. 1, 127, n. 18. The vocative *Menandre* (from a nominative in -os or -us), not *Menander*, is assured by metre at Prop. 3.21.28. Since Ovid has admitted the unpointed jingle *blānda Menānd-* (see on 1.9.6 *bēlla puēlla*), he may have wished to avoid the κακέμφοτον *Menander erit*, although he is not usually very sensitive about such effects (see on 2.2.52 *quemquam quamuis*). On the use of Greek proper names in -πος by Latin authors, see Neue-Wagener (1892-1905) 1.122ff., Bömer on *Met.* 8.162.

fallax seruus: such slaves are common in Roman Comedy; cf. e.g. Plautus' Chrysalus (*Bacch.*), Epidicus, Palaestrio (*Miles*), Tranio (*Most.*), Toxilus (*Pers.*), Milphio (*Poen.*), Pseudolus, Terence's Davus (*Andr.*) and Syrus (*Adelph.* and *Haut.*). Trickery is not, however, a particularly salient characteristic of slaves in extant Menander. This may be mere coincidence; Ovid refers to such slaves in Menander also at *Ars* 3.332 *cui ... pater uafri luditur arte Getae*, as does Propertius at 4.5.43f. *mundi Thais pretiosa Menandri, / cum ferit astutos comica moecha Getas* (that Ovid is referring to Menander in the *Ars* is an inference from the Propertian passage; slaves named Geta occur not only in Menander's *Dyscolos*, *Heros* and *Misoumenos*, but also in Plautus' *Truculentus* and Terence's *Adelphi* and *Phormio*); cf. also Galen 2.67 Kühn ὁμοίως τοῖς ὑπὸ τοῦ βελτίστου Μενάνδρου κατὰ τὰς κωμῳδίας εἰσαγομένοις οἰκέταις, Δάοις τέ τισι καὶ Γέταις, οὐδὲν ἡγουμένοις σφισὶ πεπράχθαι γενναῖον, εἰ μὴ τρὶς ἐξαπατήσειαν τὸν δεσπότην, Apul. *Flor.* 16.9, and see Arnott (1975) 35f. The juxtaposition of noun and epithet throughout the list (in this case with metrical equivalence; see on 1.13.7 *somni pingues*) perhaps emphasises the stock nature of the characters. In a related couplet at 3.8.31f. *dum merces aberat, durus pater, ipsa seuera, / aerati postes,*

ferrea turris erat, the juxtaposition may emphasise the household's uniform resistance to Jupiter.

durus pater: cf. Menander *Dysc.* 323ff., *Epitr.* 1079, Ter. *Haut.* (based on Menander) 204 *illum* (sc. *patrem*) *insimulat durum*, 439 *sati' iam, sati' pater durus fui*, Bömer on *Met.* 9.752, *TLL* 5.1.2307.44ff. See also on 1.3.10 and 3.8.31 (quoted above).

improba lena: the epithet is used of the *leno* Ballio at Plaut. *Rud.* 662 (echoed at Cic. *Q. Rosc.* 20). No *lena* happens to occur in extant Menander, but the unnamed *lena* in Plautus' *Cistellaria* is known to be based on Philaenis in the *Synaristosai*; see Charitonidis-Kahil-Ginouvé (1970) 41ff.

meretrix blanda: Menander's Thais, in the play of the same name, was the *meretrix par excellence*; cf. Prop. 2.6.3, 4.5.43f. (quoted above), *Ars* 3.604, *Rem.* 383ff. Other Menandrian plays which derive their title from the name of a *meretrix* are the *Hymnis* and the *Phanion*. For the *meretrix' blanditiae*, cf. 1.8.103, Menander *frg.* 185.2 Körte (of Thais) θρασεῖαν, ὥραϊαν δὲ καὶ πιθανὴν ἄμα, *Epitr. frg.* 7 Sandbach (p. 120) χαλεπὸν ... / ... πρὸς πόρνην μάχη· / πλείονα κακουργεῖ, πλείον' οἶδ', αἰσχύνεται / οὐδέν, κολακεύει μᾶλλον, Sen. *Contr.* 1.2.12 *si quis dubitabat an meretrix esset, audiat quam blanda sit*, Preston (1916) 23ff. Plausible eloquence is a prominent trait in Habrotonon (*Epitrepones*), one of Menander's most successful and sympathetic extant characters; cf. esp. 555f. φίλη Πειθοῖ, παροῦσα σύμμαχος / πόει κατορθοῦν τοὺς λόγους οὗς ἂν λέγω.

19-20. Ennius arte carens: the encomiastic context ensures that this epigrammatic assessment be interpreted positively — although Ennius may lack *ars*, he is supremely endowed with *ingenium*. Ovid passes literary judgments on Ennius also at *Ars* 3.409f. *Ennius emeruit* (sc. through his poetry), *Calabris in montibus ortus, / contiguus poni, Scipio magne, tibi, Trist.* 2.259 *nil est hirsutius illis* (sc. *Annalibus*), 423f. *suo Martem cecinit grauis Ennius ore, / Ennius ingenio maximus, arte rudis*. It is clear that Ovid does not share the contempt for Ennius which Cicero, at *Tusc.* 3.45, attributes to the *cantores Euphorionis*. In acknowledging Ennius' greatness in spite of his lack of *ars*, Ovid is judging him by the same criteria as he judges Callimachus in 13f., where Callimachus' greatness is acknowledged in spite of his lack of *ingenium* (see the note). This polarisation between Callimachus and Ennius, without denigration of the latter, occurs also in Prop. 3.3 and, more succinctly, at 4.1.61ff. *Ennius hirsuta cingat sua dicta corona: / mi folia ex hedera porrige, Bacche, tua, / ut nostris tumefacta*

superbiat Vmbria libris, / Vmbria Romani patria Callimachi! On the Augustan poets' attitude to Ennius, see Marconi (1961) 236ff., Newman (1967) 61ff., Bertini (1972), Morgante (1973), Miller (1983) and, for a more general survey of his *Nachleben*, see Jocelyn (1967) 51ff., Skutsch (1985) 8ff. As in the passage quoted above from the *Ars Amatoria*, Ovid does not specify the genre which has brought Ennius distinction. If he is thinking of a particular genre, it is presumably epic; the *Annales* seem to have been more widely read at this period than were Ennius' tragedies, and it is specifically the *Annales* which Ovid criticises in comparable terms at *Trist.* 2.259 and 423f. Note also that, as the first Roman poet in the catalogue, Ennius is balanced with Homer. Moreover, although Cicero lists Ennius with Pacuvius and Accius to form a tragic trio like that of Aeschylus, Sophocles and Euripides (*De Orat.* 3.27, *Orat.* 36, *Opt. Gen.* 18, *Acad.* 1.10), the omission of Pacuvius from a list of eminent tragedians would seem conspicuously invidious, since it was he, rather than his uncle, Ennius, who was generally held to be Accius' most serious rival in the genre; see Jocelyn (1967) 56, n. 1, Brink on Hor. *Epist.* 2.1.55f. *ambigitur quotiens, uter utro sit prior, aufert / Pacuuius docti famam senis, Accius alti. arte carens = ἄτεχνος*; see on line 32 *morte carent*.

animosique Accius oris: the adjective, applied to Tragedy herself at 3.1.35, refers to the forceful grandeur of Accius' style; cf. *Trist.* 2.359 *Accius ... atrox*, Quint. *Inst.* 5.13.43 *cum apud eum* (sc. *Accium*) *in tragoediis tanta uis esset*, 10.1.97 *uirium ... Accio plus* (sc. *quam Pacuio*) *tribuitur*, Brink on Hor. *Epist.* 2.1.56 (quoted above). However light and unremarkable it may seem, the elision here is very rare and therefore enhances the grandeur of Ovid's reference to Accius; see Vol. 1, 119f. For the influence of Accius on Ovid's poetry, see Currie (1981) 2723ff., Bömer on *Met.* 13.428-622 (p. 309). Although it occurs sporadically in many styles of prose (see *TLL* 2.88.32ff.), *animosus* is perhaps most at home in the higher genres of poetry: Ov. 15 (6), Verg. 3 (1), Hor. 4 (3), Tib. 0, Prop. 2, Catull. 0, Lucr. 0, Sen. *Trag.* 5, Lucan 0, Val. Fl. 0, Sil. 8, Stat. 12 (*Silu.* 1), Mart. 1, Juv. 0. For adjectives so formed, see on 1.1.9 *iugosis*. For *os* used with reference to poetic style and genre, cf. 2.1.11f. *ausus eram, memini, caelestia dicere bella / centimanumque Gygen (et satis oris erat)*, 3.1.64 *iam nunc contracto magnus in ore sonus*, *Ars* 1.206, *Rem.* 382, *Trist.* 1.6.30, 2.73, 423 (quoted above), 5.1.17 *blandi ... Propertius oris*, *Pont.* 4.10.76, 4.16.5 *magni ... Rabirius oris*, Wimmel (1960) 314, n. 2. *oris* is frequently used by Ovid as a genitive of description; cf. 2.9.30 *durior oris equus*, *Met.* 5.451, 11.351, *Trist.* 5.1.17 (quoted

above), *Pont.* 1.1.80, 2.7.23, 4.16.5 (quoted above).

casurum ... nomen: for *cadere* in the sense 'fall into oblivion', cf. e.g. *Cic. Mil.* 34 *gloria ... Clodii morte cecidit*, *Off.* 2.45 *tua laus pariter cum re publica cecidit*, *Hor. Ars* 70f. *multa renascentur quae iam cecidere cadentque / quae nunc sunt in honore uocabula*. Ovid is possibly playing on the use of (ἐκ)πίπτειν to denote the failure of a dramatist or drama; cf. *Ar. Eq.* 540 *χοῦτος* (sc. Crates) μέντοι μόνος ἀντήρκει, τοτὲ μὲν πίπτων, τοτὲ δ' οὐχί, *Lucas on Arist. Poet.* 17 (1455A 28). Brink seems to be correct, however, in denying that particular sense to *cadere* at *Hor. Epist.* 2.1.176.

21-22. Ovid, who never mentions Apollonius' *Argonautica*, commends Varro's version again at *Ars* 3.335f. *dicta ... Varroni fulvis insignia uillis / uellera germanae, Phrixe, querenda tuae*, and he refers to both his *Argonautica* and his love-poetry at *Trist.* 2.439f., as does Propertius at 2.34.85f. (in the σφραγίς to the book). Ovid's admiration for Varro's *Argonautica* was not, however, unreserved; for his suggested improvement of Varro's rendering of Ap. Rhod. 3.749f., see on 1.6.55. Quintilian, who, of course, is applying very particular criteria, is rather lukewarm in his opinion of him: *Atacinus Varro in iis per quae nomen est adsecutus interpretis operis alieni, non spernendus quidem, uerum ad augendam facultatem dicendi parum locuples* (*Inst.* 10.1.87). This verdict is very similar to that passed by him on Apollonius at 1.10.54 *non ... contemnendum edidit opus aequali quadam mediocritate*; cf. also [Longin.] *Subl.* 33.4 ἀπώτοτος ὁ Ἀπολλώνιος ἐν τοῖς Ἀργοναύταις ποιητής. One might suppose that Varro owes his place here to the generally low opinion of Apollonius. Ovid's catalogue of love-poets at 3.9.61ff. is the same as that at Prop. 2.34.85ff., except for the omission of Varro. The σφραγίς to Apollonius' *Argonautica* contains a prayer that the poem be granted immortality: ἵλατ' ἀριστῆες, μακάρων γένος, αἶδε δ' αἰοῖσαι / εἰς ἔτος ἔξ ἔτεος γλυκερώτεραι εἶεν ἀεΐδειν / ἀνθρώποις (4.1773ff.). Ovid may be echoing such a prayer in Varro's version.

primam ... ratem quae nesciet aetas / ...? the phrasing is perhaps designed to remind us that the Argo, as the first ship, was an unfamiliar *monstrum* (*Catull.* 64.15); see on 2.11.1 *mirantibus aequoris undis*. Ovid is possibly echoing Verg. *Georg.* 3.4f. *quis aut Eurysthea durum / aut inlaudati nescit Busiridis aras?* Vergil is there discussing the fame to be gained through writing poetry and a reference to the story of the *Argonautica* follows immediately in *cui non dictus Hylas puer?* (cf. *Ars* 3.335f. *dicta ... Varroni ... / uellera*).

aurea ... terga: the Golden Fleece is so described also at *Epist.* 6.104, *Val. Fl.* 5.553f., 8.42f. and 131f.; cf. *Ap. Rhod.* 1.4 χρύσειον ... κῶας, 889 χρύσειον ... δέρος. Ovid presumably derives this phrase, and also *Aesonio ... duci*, from Varro himself. Although *tergum* is not infrequently used in the sense 'hide' or 'skin' (see *OLD* s.v. 7), the expression may be pointed in this context, reminding us of an earlier episode in the story, when the ram carried off Phrixus and Helle on its back. Such an allusion seems more clearly intended at 2.11.4 (*Argo*) *conspicuam fuluo uellere uexit ouem*. The description there of the Golden Fleece itself as a sheep is faintly ridiculous, but that effect is hardly deliberate (as it clearly is at *Juv.* 1.10f. *furtivae ... aurum / pelliculae*). Ovid is perhaps recalling the story of Phrixus and Helle, for he is echoing Prop. 2.26.5f. *Hellen, / aurea quam molli tergore uexit ouis*; cf. also *Epist.* 18.143f. *Phrixe, quem ... / aurea lanigero uellere uexit ouis*. In 2.11, Ovid goes on to curse the Argo in terms more appropriate to a person than to a ship: *o utinam ... / Argo funestas pressa bibisset aquas!* (5f.); that is precisely the fate which befell Helle.

Aesonio ... duci: Jason, the son of Aeson, is so described also at *Sen. Med.* 83, *Val. Fl.* 3.240 and 4.7; cf. *Val. Fl.* 1.240f. *ductor / Aesonius*. The adjective, which seems not to be extant in Greek, is used first here and at Prop. 3.11.12 *iret ut Aesonias aurea lana domos*, elsewhere in Ovid at *Epist.* 12.68, 136, 17.232, *Ars* 3.34, *Met.* 7.156.

23-24. Although the greatness of the *De rerum natura* was generally recognised, and although it exerted a considerable influence on subsequent Latin poetry, especially in the Augustan period, it is rarely praised as fulsomely as here. For *testimonia* to Lucretius, see Martin (1969) xiiiiff. and, for Ovid's opinion in particular, see Paratore (1960).

carmina: the plural is used with reference to the *De rerum natura* also at *Gell.* 1.21.5 and *Diom. Gramm.* 1.482.22 Keil. Lucretius had used it himself at 1.933f. (= 4.8f.) *obscura de re tam lucida pango / carmina* and 3.420 *digna tua pergam disponere carmina uita*. On *Lucreti poemata* at *Cic. Ad Q. Fr.* 2.9.3, see Sandbach (1940) 75.

sublimis: Fronto accords Lucretius the same epithet at *Ant.* 1.2 (p. 131 van den Hout); cf. also *Stat. Silu.* 2.7.76 *docti furor arduus Lucreti* and perhaps *Quint. Inst.* 10.1.87 *Macer et Lucretius ... alter humilis, alter* (sc. Lucretius) *difficilis*. For *sublimis* as a literary critical term, cf. 3.1.39 (Elegy to Tragedy) *non ego contulerim sublimia carmina nostris*, *Trist.* 4.10.121f. (Ovid to his Muse) *tu mihi, quod rarum est*,

uiuo sublime dedisti / nomen, ab exequiis quod dare fama solet (with a denial of Envy's power to assail him following immediately; cf. *Pont.* 3.3.101ff.), Paratore (1960) 137, Brink on *Hor. Ars* 165 and *Epist.* 2.1.165. See also on 3.1.14 *alta*. Lucretius uses the word only in the form *sublime*, adverbially, at 2.206, 4.133 and 6.97, and in the phrase *sublima ... caeli* at 1.340. Recollection of *sublima ... caeli* here possibly suggests that Lucretius has been honoured with καταστερισμός (cf. 16 [n.], also *Hor. Carm.* 1.1.36 *sublimi feriam sidera uertice*), and establishes an antithesis with *terras*. (Ovid seems to employ such an antithesis with reference to the immortality of his own poetry in a later σφραγίς-poem, *Trist.* 4.10; having laid claim to a *sublime ... / nomen* [121f.], he goes on to affirm: *non ero, terra, tuus* [130].)

Lucreti: the first syllable is short also at [Sen.] *Octavia* 302, *Stat. Silu.* 2.7.76, *Sidon. Carm.* 9.265, but long at *Trist.* 2.425 (quoted below), as in *Lucretia* at *Fast.* 2.741 and 795.

exitio terras cum dabit una dies: the permanence of the earth is a natural and frequent symbol for eternity; cf. e.g. Theognis 251f. *πᾶσι δ' ὅσοισι μέμηλε, καὶ ἐσσομένοιςιν ἀοιδῇ / ἔσση ὁμῶς, ὄφρ' ἄν γῆ τε καὶ ἡέλιος*, *Sen. Med.* 401 *dum terra caelum media libratum feret*, *Lucan* 1.89f., *Stat. Silu.* 1.1.93, *Rut. Nam.* 1.138. It does not, of course, detract from the sincerity of this declaration of the immortality of the *De rerum natura* that Ovid is echoing Lucretius' powerful enunciation of the doctrine that the world will, in fact, one day be destroyed: *maria et terras caelumque tuere; / quorum naturam triplicem, tria corpora, Memmi, / tris species tam dissimilis, tria talia texta, / una dies dabit exitio, multosque per annos / sustentata ruet moles et machina mundi* (5.92ff.). Ovid alludes to that same passage at *Trist.* 2.425f., the only other couplet in which he refers to Lucretius by name: *explicat ut causas rapidi Lucretius ignis, / casurumque triplex uaticinatur opus*. For a more frivolous allusion to Lucretius' doctrine of mortality, see on 1.13.41. *exitio ... dabit:* for the phrase, cf. also *Lucr.* 5.999f. *at non multa uirum sub signis milia ducta / una dies dabat exitio*, *Met.* 13.259, *TLL* 5.2.1529.7ff. *una dies:* Löfstedt (1949) 149f. suggests that the point of *una* here is dependent on Lucretius' contrast with the three-fold universe. Knowledge of the model-passage undoubtedly enhances our appreciation, but it is unfair to cite this couplet in illustration of the view that 'an expression, a phrase, a thought, which in its original place is natural, clear and well motivated, usually becomes somewhat peculiar, a trifle hazy or less suitable in the context, when borrowed or imitated by another author' (148). (For comparable criticism of Ovid's reworking

of Lucretius' phrase, see Migliorini [1980] 66.) *una dies* is perfectly acceptable and intelligible here, even without reference to the Lucretian model, for such phrases are regularly used in declarations of the drastic mutability of fortune; cf. *Soph. Ai.* 131f. *ἡμέρα κλίνει τε κἀνάγει πάλιν / ἅπαντα τάνθρώπεια*, *Eur. Hec.* 285 *τὸν πάντα δ' ὄλβον ἡμᾶρ ἐν μ' ἀφείλετο*, *frg.* 420.2f. *Nauck* μί' ἡμέρα / τὰ μὲν καθεῖλεν ὑπόθεν, τὰ δ' ἦρ' ἄνω, *Menander Asp.* 417f. *ἐν μιᾷ γὰρ ἡμέρᾳ / τὸν εὐτυχῇ τίθησι δυστυχῇ θεός* with Gomme-Sandbach's note, *Lucr.* 3.898f. *misero misere ... omnia ademit / una dies infesta tibi tot praemia uitae*, *Sen. Nat.* 3.29.9 *unus humanum genus condet dies*.

25-26. Ovid expresses his admiration for Vergil also at 3.15.7, *Ars* 3.337f., *Rem.* 395f., *Trist.* 4.10.51, *Pont.* 3.4.83f. For an outline of Vergil's influence on his poetry, see Döpp (1968). It may be a tribute to Vergil's fame that he is the only poet in the catalogue cited only by reference to his works, without either his name or a periphrasis. In the catalogue of poets at *Ars* 3.329ff., he shares that distinction only with Menander.

segetes, first printed in the Aldine edition of 1502, is transmitted only by *Pc*, whereas *PYS* offer *fruges*. A choice is difficult. *segetes* standardises the references to Vergil's works, by providing an allusion to the opening words of the *Georgics*, *Quid faciat laetas segetes ...*, just as *Tityrus* and *arma* allude to the first words of the *Eclogues* and *Aeneid* respectively. *segetes* perhaps gains some slight support from *Prop.* 2.34.77f. (quoted on 11f., where Ovid is echoing that couplet), but there Propertius is thinking not so much of the opening words of the *Georgics* as of 1.54 *hic segetes, illic ueniunt felicius uuae*. Goold (1965a) 30 suggests that haplography is responsible for the corruption: *&seg&es* having been miscopied as *&es*, metre and sense were repaired with 'the specious but false supplement *frug*'. One might prefer *fruges* for the sake of *uariatio*, but the brilliant adaptation of Vergil's words in *Aeneia ... arma* (see below) may be enough to ensure that, even with *segetes*, the line avoids the dull precision of *Anth.* 133.1 *Tityron et segetes cecini Maro et arma uirumque*. It should not be objected that *segetes* does not denote the contents of the *Georgics* precisely, in that Vergil's discussion of corn-growing is largely confined to the first half of Book 1; *fruges*, denoting vegetable crops in general, is also, though less acutely, vulnerable to the same objection, since it takes no account of the subject-matter of Books 3 and 4, stock-rearing and bee-keeping

respectively.

Aeneia ... arma: an exact equivalent in substance to *Arma uirumque*. The phrasing also recalls the *Aeneid*; cf. *Cerealia ... arma* (1.177), *Vulcania ... arma* (8.535, 12.739). For this rather elevated use of adjectives, see on 1.13.23 *feminei ... labores*. *Aeneius* occurs first in the *Aeneid*, at 7.1, 10.156 and 494. It is probably not accidental that Ovid's phrase is composed of words found in the first line of both the Odyssean first and the Iliadic second half of the *Aeneid*. At 1.1.1, *Arma* alludes to *Aen.* 1.1, *bella* perhaps to *Aen.* 7.41; see the note.

Roma triumphati dum caput orbis erit: an elegant variation on the idea *semper per totum orbem* (cf. 8, 13). The expression of world-wide immortality in terms of the permanence of Rome and its empire became a commonplace in Augustan poetry, and is particularly appropriate in an encomium of Vergil's patriotic works. Ovid is, in fact, echoing *Aen.* 9.446ff. *fortunati ambo! si quid mea carmina possunt, / nulla dies umquam memori uos eximet aeuo, / dum domus Aeneae Capitoli immobile saxum / accolet imperiumque pater Romanus habebit*; cf. also Hor. *Carm.* 3.30.7ff. and *Met.* 15.875ff. (both in σφραγίδες), *Trist.* 3.7.51f. *dum ... suis uictrix septem de montibus orbem / prospiciet domitum Martia Roma, legar*. For the oblique allusion to Vergil's symbol of the Capitol contained in *caput orbis*, see Vol. 1, 45f. That expression is found earlier only at Liv. 1.16.7 'abi, nuntia' inquit (sc. Romulus) 'Romanis caelestes ita uelle ut mea Roma caput orbis terrarum sit; proinde rem militarem colant sciantque et ita posteris tradant nullas opes humanas armis Romanis resistere posse', in Ovid also at *Met.* 15.435, *Fast.* 5.93; see *TLL* 3.426.29ff., also Ogilvie on Liv. 1.45.3 *caput rerum Romam esse*, Bömer on *Met.* loc. cit. *triumphati*: see on 1.14.46.

27-28. For encomia of Tibullus by Ovid, cf. also 3.9 *passim*, *Ars* 3.334, 535f., *Rem.* 763, *Trist.* 2.447ff., 4.10.51ff., 5.1.17f.

donec erunt ignes arcusque Cupidinis arma: for the attributes of a deity as symbols of eternity, cf. e.g. Call. *Iamb.* 12.68ff., Hor. *Epod.* 15.7ff. *dum ... / ... / intonsos ... agitare Apollinis aura capillos, / fore hunc amorem mutuum*; for weapons as symbols of eternity, cf. *Ibis* 133 *pugnabunt arcu dum Thraces, Iazyges hasta*. Ovid is here echoing Tib. 2.6.15f. *acer Amor, fractas utinam tua tela sagittas, / si licet, extinctas aspiciamque faces!*, a couplet which he reworks, for pathetic effect, also at 3.9.7f. *ecce, puer Veneris fert euersamque pharetram / et fractos arcus et sine luce facem*. For Cupid's torch and bow, see on 1.2.46. *donec*: with the exception of Lucr. 5.178, *donec* is first used in

the sense 'as long as' in the Augustan period (Horace, Livy, Ovid); see *TLL* 5.1.2001.63ff. The construction with the future indicative occurs first at Lucr. loc. cit., Liv. 6.14.10, 22.39.10, and elsewhere in Ovid at *Trist.* 1.9.5, *Ibis* 41. *Cupidinis arma* is in pointed contrast to *Aeneia ... arma* in the preceding couplet. It is probably not coincidental that, as far as is known, the link between Cupid and Aeneas, as brothers, is first made in the *Aeneid*, at 1.667, and in Tibullus, at 2.5.39. See also on 1.2.51 (addressed to Cupid) *cognati ... Caesaris*. Interplay with the preceding couplet may also have influenced Ovid's use of *ignes* here. (For the sense 'torches', see *TLL* 7.1.290.75ff.) Since line 26 is reminiscent of Hor. *Carm.* 3.30.8f. *dum Capitolium / scandet cum tacita uirgine pontifex*, we are possibly to recall the eternal flame of Vesta which symbolised the eternity of Rome (see on 3.7.21 *flammas aditura pias aeterna sacerdos*).

discentur: i.e. Tibullus' *praecepta amoris* will gain him immortality. Ovid emphasises the erotodidactic element in Tibullus' poetry at considerable length at *Trist.* 2.447ff., and claims immortality for his own love-poetry on the same grounds in line 38 below. On erotodidaxis in Augustan elegy, see the introduction to 1.4. At *Carm.* 2.20.17ff., Horace boasts: *me ... / ... / noscent Geloni, me peritus / discet Hiber* and, at *Epist.* 1.20.17f., he teases his book: *hoc quoque te manet, ut pueros elementa docentem / occupet extremis in uicis balba senectus*. Both Ovid and Horace may, in their different ways, be exploiting a standard motif in the encomium of a literary work, a prediction that it will be studied for ever; cf. also Stat. *Theb.* 12.815 *Italia iam studio discit* (sc. *te, o Thebai*) *memoratque iuuentus*. Here, there may also be an antithesis to *uerbosas leges ediscere* (5).

culte Tibulle: cf. 3.9.66 *auxisti numeros, culte Tibulle, pios*. For *cultus* as a critical term, cf. also 3.15.15, *Ars* 3.341f., Sen. *Contr.* 7 Pref. 5 *modo exilis esse uult nudisque rebus haerere, modo horridus et ualens potius quam cultus*, Mart. 5.30.4 *cultis ... elegia comis*, *TLL* 3.1692.35ff. Quintilian's assessment of Tibullus is much the same: *elegia ... cuius mihi tersus atque elegans maxime uidetur auctor Tibullus* (*Inst.* 10.1.93); cf. also Vell. 2.36.3 *Tibullus ... et Naso, perfectissimi in forma operis sui*.

29-30. Line 27 introduces this couplet as well as the encomium of Tibullus, for otherwise Gallus would be the only poet in the catalogue the immortality of whose fame is not explicitly praised. Gallus was Tibullus' predecessor as a love-elegist, and died some seven or eight years before him. He is therefore out of chronological

order; see on 9-30. Ovid disrupts the sequence of canonical elegists (which he gives at *Trist.* 4.10.53f.) also at *Ars* 3.333f., 536ff. and *Rem.* 763ff. It is probable that, in conformity with the manner in which he refers to most of the other poets in the catalogue, Ovid is here echoing a passage in Gallus' poetry. This assumption is supported by the similarity of *Ars* 3.537 *Vesper et Eoae nouere Lycorida terrae* and of *Prop.* 2.3A.43f. *siue illam Hesperis siue illam ostendet Eois, / uret et Eoos, uret et Hesperios*, passages which presumably echo the same source. Those parallels suggest only that Gallus boasted of the world-wide fame which his poetry had bestowed on Lycoris; if so, Ovid's innovation here is to claim such fame also for Gallus himself and, in so doing, to assert that claim in a manner closely comparable to that in which Callimachus seems to have boasted of, or prayed for, fame (see Vol. 1, 36). *Gallus notus Eois* can hardly fail to remind us of the primary cause of Gallus' downfall, his self-advertisement in Egypt; cf. Dio Cass. 53.23.5 εἰκόνας ἑαυτοῦ ἐν ὅλῃ ὥς εἰπεῖν τῇ Αἰγύπτῳ ἔστησε, καὶ τὰ ἔργα ὅσα ἐπεποιήκει ἐς τὰς πυραμίδας ἐσέγραψε. We do not know whether or not Gallus suffered *damnatio memoriae* (see Boucher [1966] 56f.). If he did, these lines could be interpreted as a taunting reproach to Augustus. The very existence of this couplet, however, could be considered a good reason for supposing that he did not.

Gallus et Hesperis et Gallus notus Eois: the concept of world-wide fame is expressed in this manner already in Homer; cf. e.g. *Od.* 13.239ff. ἴσασι δὲ μιν (sc. Ithaca) μάλα πολλοί, / ἡμὲν ὅσοι ναῖουσιν πρὸς ἡῶ τ' ἡέλιόν τε, / ἡδ' ὅσοι μετόπισθε ποτὶ ζόφον ἡρόεντα. Such luxuriant diction, however, is found particularly in neoteric poetry, and may well have been a feature of Gallus' own elegies; cf. Cinna *frg.* 6 Büchner *te matutinus flentem conspexit Eous / et flentem paulo uidit post Hesperus idem* with Dahlmann (1977) 36ff. Either the second *Gallus* or *et... et* is strictly superfluous here, as is either the second *uret* or *et... et* at *Prop.* 2.3A.44 (quoted above); cf. *Met.* 3.421 *et dignos Baccho, dignos et Apolline crines* with Bömer's note, 11.266 *felix et nato, felix et coniuge Peleus*, 14.832f. *o et de Latia, o et de gente Sabina / praecipuum, matrona, decus. Hesperis... Eois*: the sequence 'East ... West', however logical and natural it may seem to us, is often disregarded; cf. e.g. Hom. *Od.* 1.24 οἱ μὲν δυσομένου Ὑπερίονος, οἱ δ' ἀνιόντος, *Prop.* 2.3.43 and *Ars* 3.537 (both quoted above), *Met.* 1.354 *terrarum quascumque uident occasus et ortus*, Thallus *AP* 6.235.1 ἑσπερίοις μέγα χάρμα καὶ ἡῶις περάτεσσιν. *Ēois* = ἑώις here, but *Ēois* = ἡῶις at 2.6.1. Metrical convenience alone seems to

determine the form used.

sua ... Lycoris: 'his darling Lycoris'. The use of personal pronominal adjectives to express affection, found mainly in Comedy and informal prose (see *TLL* 8.916.46ff.), was affected by Catullus (cf. e.g. 10.25, 13.1, 7, 14.13, 28.3, 32.1) and, presumably, by the other *poetae noui* also. As in the hexameter, therefore, Ovid seems to be reflecting a neoteric mannerism, and indeed he is probably drawing on Gallus himself; cf. also 3.9.62 *cum Caluo, docte Catulle, tuo*. The idiom is not, however, uncommon in Augustan elegy, being used most often, as here, with erotic connotations; cf. e.g. 1.8.57 *iste tuus... uates*, 2.5.28 *Marti... suo*, 2.18.30 *Hippolyto... suo* (see the note) and Tibullus' *mea Delia* (1.1.57 etc.). See also on 1.8.42 *Aeneae... sui*. *Lycoris* here connotes both Gallus' mistress and his poetry about her. The same play is used in this context at 3.9.31 *sic Nemesis longum, sic Delia nomen habebunt* and at *Ars* 3.537 (quoted above). See also Vol. 1, 106.

31-34. All else, however durable or magnificent, will perish; poetry alone survives. The idea is usually expressed with reference to the immortality to be gained through being the subject of poetry; see on 1.10.61f. In referring here to the immortality to be gained as a poet, Ovid may be influenced particularly by Hor. *Carm.* 3.30.1ff. *Exegi monumentum aere perennius / regalique situ pyramidum altius, / quod non imber edax, non aquilo impotens / possit diruere aut innumerabilis / annorum series et fuga temporum*; cf. also *Eleg. in Maecen.* 1.37f., [Sen.] *Epigr.* 26, Mart. 8.3.5ff.

31-32. cum silices, cum dens patientis aratri / depereant aeuo: for such examples of durability, cf. e.g. Lucr. 1.313f. *stilicidi casus lapidem cauat, uncus aratri / ferreus occulte decrescit uomer in aruis*, *Ars* 1.473f., 3.91, *Trist.* 4.6.13f. *hoc (sc. tempus) tenuat dentem terras renouantis aratri, / hoc rigidas silices, hoc adamanta terit, Pont.* 2.7.43, 4.8.47ff., 4.10.5f. *patientis*: 'durable'. This sense seems to occur first here, though it underlies *Prop.* 1.16.29f. *sit licet et saxo patientior illa Sicano, / sit licet et ferro durior et chalybe. deperire* is used elsewhere in Augustan poetry only at 2.14.10, *Epist.* 5.104, *Ars* 3.89ff. *ut iam decipiant, quid perditis? omnia constant; / mille licet sumant, deperit inde nihil. / conteritur ferrum, silices tenuantur ab usu; / sufficit et damni pars caret illa metu*, *Met.* 15.168 and Hor. *Epist.* 2.1.40, always, as here, intransitively. Other than with a transitive construction, in the sense 'love to distraction' (a colloquial

usage found frequently in Comedy and at Catull. 35.12 and 100.2), the verb is largely confined to prose; see Brink on Hor. *loc. cit.*

morte carent = ἀθάνατά ἐστι; cf. Hor. *Carm.* 2.8.11f. *diuos / morte carentis* with Nisbet-Hubbard's note, *Trist.* 3.3.61f. *morte carens ... / spiritus*, [Sen.] *Epigr.* 26.9 (quoted on 9f.), and see also on 1.10.25 *ratione carentes*. Despite the alliteration of *car* and *m* in this hemistich and the similarity of *morte* to *mente*, it is not relevant that *carmen* was thought to be derived from *mente carere* (cf. Plut. *Mor.* 278C, Isid. *Orig.* 1.39.4).

33-34. For the commonplace that even wealthy kings must die, cf. Prop. 3.18.28 *Pactoli quas parit umor opes* (sc. *Croesum morti non exemerunt*), Nisbet-Hubbard on Hor. *Carm.* 1.4.13f. *pallida Mors aequo pulsat pede pauperum tabernas / regumque turris* and on 2.14.9ff. *unda, scilicet omnibus / ... / enauiganda, siue reges / siue inopes erimus coloni*. In declaring that poets achieve greater fame than kings, Ovid may be influenced most directly by Hor. *Carm.* 3.30.1f. *Exegi monumentum ... / regali ... situ pyramidum altius*. Since, however, this elegy is an apologia for Ovid's way of life, the commonplace rejection of the wealth of kings in favour of one's own modest but happy circumstances is also in play. The archetype for that conceit is Archil. *frg.* 19 West οὐ μοι τὰ Γύγω τοῦ πολυχρύσου μέλει, / οὐδ' εἰλέ πώ με ζῆλος, οὐδ' ἀγαίομαι / θεῶν ἔργα, μεγάλης δ' οὐκ ἔρῳ τυραννίδος / ἀπόπροθεν γάρ ἐστιν ὀφθαλμῶν ἑμῶν. That poem seems certain to have influenced Alfius' aspirations to a quiet country life in Hor. *Epod.* 2, and the conceit is eroticised at e.g. Prop. 1.14.9ff. *siue optatam mecum trahit illa quietem, / seu facili totum ducit amore diem, / tum mihi Pactoli ueniunt sub tecta liquores / et legitur rubris gemma sub aequoribus; / tum mihi cessuros spondent mea gaudia reges*, 2.26.23f. *non, si Cambysae redeant et flumina Croesi, / dicat 'de nostro surge, poeta, toro'*, 3.5.15ff., Lygd. 3.29ff. *nec me regna iuuant nec Lydius aurifer amnis / nec quas terrarum sustinet orbis opes. / haec alii cupiant; liceat mihi paupere cultu / securo cara coniuge posse frui*. That Ovid is hinting at that conceit seems to be indicated by the similarity of *cedant carminibus reges* to Prop. 1.14.13 *mihi cessuros ... reges*. We should perhaps also recall the commonplaces that kings and other powerful men depend on poetry for the immortality of their achievements and splendour (cf. e.g. Theocr. 17.115ff. [quoted on 1.10.61f.], Hor. *Carm.* 4.8.13ff., 4.9.13ff.) and that the poetic encomium of a man's achievements makes him the equal of kings (cf. e.g. Pind. *Nem.* 4.83ff. ὕμνος δὲ τῶν

ἀγαθῶν / ἐργμάτων βασιλεῦσιν ἰσοδαίμονα τεύχει / φῶτα).

cedant ... / cedat: Spaeth (1936) detects an echo here of Cic. *Carm. frg.* 11 Büchner *cedant arma togae, concedat laurea laudi*; where Cicero is declaring the superiority of public service in civil affairs to military achievements. Anaphora of *cedere* occurs in a different context from that here in the catalogue of poets in the σφραγίς to Propertius' second book: *cedite Romani scriptores, cedite Grai!* (2.34.65). Note also *carminibus cessere fores* at Am. 2.1.27, in a catalogue of the powers of poetry (charms), structured with anaphora of *carmina*.

reges regumque triumphi: perhaps, taking *triumphi* in a general sense, since only Romans could win triumphs, *regum* is to be construed as a possessive genitive, giving the meaning 'kings and successes won by kings'. The phrasing encourages this interpretation; cf. Hor. *Epist.* 1.10.32f. *licet sub paupere tecto / reges et regum uita praecurrere amicos*, Prop. 3.3.3 *reges, Alba, tuos et regum facta tuorum*, [Sen.] *Herc. O.* 632 *reges regumque lares*. The alternative interpretation 'kings and triumphs over kings' is supported by the reference to Jugurtha in a similar context (see above) at Prop. 3.5.16 *consule cum Mario, capte Iugurtha, sedes*. For that objective use of the genitive, cf. e.g. Tib. 2.1.33 *gentis Aquitanae ... triumphis*. Since, however, *reges* often means simply 'the rich and powerful', a sense present in many of the passages cited above, it is perhaps not here necessary to press closely the political implications of *triumphi*.

auriferi ... Tagi: the Spanish gold-mines were heavily exploited by the Romans at this period; see Lewis-Jones (1970). Following the reference to *reges regumque triumphi*, it is possibly relevant that the senate voted Augustus a triumph (which he declined to celebrate) for his campaigns in Spain from 27 to 24 B.C.; cf. Dio Cass. 53.26.5, Flor. 2.33.53, also Hor. *Carm.* 3.14.1ff. If such an allusion is intended, one may contrast Vergil's explicitly encomiastic reference to Augustus' earlier eastern campaigns in the σφραγίς to the *Georgics* (4.559ff., quoted in the introduction). For the Tagus as a gold-bearing river, see Bömer on *Met.* 2.251. In contexts such as this, the poets more often refer to the Pactolus and the kings of Lydia whom its gold-bearing waters made wealthy; cf. e.g. Prop. 1.14.11, 2.26.23, 3.18.28, Lygd. 3.29 (all quoted above). In the Byzantine version of this couplet (see Easterling-Kenney [1965] 51), *Tagi* is, in fact, rendered as Πακτωλοῦ. For the Tagus in a comparable context, cf. Sen. *Thy.* 354f. and, more generally, Juv. 3.55 and 14.299 (in combination with the Pactolus). At 10.96.3 (cf. 1.49.15), Martial

ingeniously perverts the normal use of the Tagus as a symbol of rejected wealth; he longs for the *auriferum ... Tagum*, but only because his modest home is in Spain, not far from the main source of the Tagus. Ovid may derive the epithet from Catull. 29.19 *amnis aurifer Tagus*; see TLL 2.1496.69ff.

benigna: Heinsius and Burman preferred *beata* (ς), on the grounds that *benigna* (PYSω) has connotations of fertility (cf. 1.10.56, where the context is somewhat comparable), which would be irrelevant here. There is, however, no reason not to interpret *benigna* in the general sense of 'generous', 'abundant'. The implication that the Tagus is a big river may add point here, creating an antithesis with the Castalian spring (36), from which Ovid wishes to drink poetic inspiration. (For the symbolism, see on 35f.) For *benignus* with reference to rivers etc., cf. Hor. *Carm.* 2.18.9f. *ingeni / benigna uena*, Sen. *Benef.* 4.4.3, Plin. *Epist.* 3.20.12 (all metaphorical), also Sen. *Phaedr.* 14f. (*Ilisos*) *steriles / amne maligno radit harenas*, Lucan 9.500f. *parua maligna / unda ... uena*.

35-36. uilia miretur uulgi: the rejection of popular values is Callimachean; cf. *frg.* 1.25ff. (quoted in the introduction to 1.1), *Epigr.* 28.1ff. ἐχθαίρω τὸ ποίημα τὸ κυκλικὸν οὐδὲ κελεύθῳ / χαίρω, τίς πολλοὺς ὧδε καὶ ὧδε φέρει / μισέω καὶ περιφοίτον ἐρώμενον, οὐδ' ἀπὸ κρήνης / πίνω· σικχαίνω πάντα τὰ δημόσια and e.g. Lucil. 588f., Catull. 95.7f., [Verg.] *Catal.* 9.61ff., Hor. *Sat.* 1.4.71ff., 1.10.73ff. *neque te ut miretur turba labores, / contentus paucis lectoribus. an tua demens / uilibus in ludis dictari carmina malis?*, *Carm.* 1.1.29ff., 2.16.39f., 3.1.1ff., *Epist.* 1.19.37ff., 1.20.4f., 2.1.64f. *si (uulgi) ueteres ita miratur laudatque poetas, / ut nihil anteferat, nihil illis comparet, errat*, *Ars* 263f., Prop. 2.13A.13f., Mart. 2.86.11f. Normally, the contrast is between styles of poetry, but here Ovid is contrasting poetry in general with those pursuits which seem most important to the vulgar masses (see the introduction). He is therefore picking up the argument in the opening section of the poem. This is subtly signalled by the echo of 7f., which contains a similar antithesis, through the correspondence in sound between *mihi flauus* and *mihi fama*, at the same line-position after a strong pause. *uilia* is paradoxically pointed, after the references to wealth and splendour in the preceding couplet. *mirari* is a standard term for literary approbation; see Brink on Hor. *Epist.* 2.1.64 (quoted above). Here, however, Ovid is perhaps thinking specifically of Envy's words to Apollo at Call. *Ap.* 106 οὐκ ἄγαμαι τὸν ἀοιδὸν ὃς οὐδ' ὅσα πόντος

αἶδει and of Apollo's reply that the polluted Assyrian river is not preferable to ἡτις καθαρὴ τε καὶ ἀχράαντος ἀνέρπει / πίδακος ἐξ ἱερῆς ὀλίγη λιβάς ἄκρον ἄωτον (111f.). If so, the Tagus may here be equivalent to the Assyrian river (see on line 34 *benigna*) and *Castalia* (see below) may imply an equivalent to καθαρὴ τε καὶ ἀχράαντος and πίδακος ... ἱερῆς.

mihi flauus Apollo / pocula Castalia plena ministret aqua: two distinct conventions are combined here, that of inspiration from Apollo, the god of poetry, and that of inspiration through drinking from poetic springs; cf. Nemes. *Cyn.* 5f. *Castalius (sc. Apollo) ... mihi noua pocula fontis alumno / ingerit*. Since Ovid is delivering an apologia for poetry in general, the *Castalia aqua* does not symbolise one style of poetry as opposed to another. (That antithesis is developed most elaborately by Propertius in 3.3, and is implied also at 4.6.3f., a passage which has a close verbal link with this couplet: *cera Philiteis certet Romana corymbis, / et Cyrenaeas urna ministret aquas*.) Nevertheless, especially if we are to recall the epilogue to Callimachus' *Hymn to Apollo* (see above), Ovid is at least implying that his poetry is written in the Callimachean manner. As the commentators note, *pudicos / ... fontes* at Stat. *Silu.* 2.2.38f. is an etymologising periphrasis for Κασταλίαν, linking the Greek word with the Latin adjective *castus*; cf. *Theb.* 1.697f. *rore pudico / Castaliae*. Such connotations would be in place here; cf. 3.8.23 *ille ego Musarum purus Phoebeique sacerdos* (n.), Call. *Ap.* 111f. (quoted above), Prop. 3.1.3 *puro de fonte* with Fedeli's note, Stat. *Silu.* 4.7.9ff. *Maximo carmen tenuare tempto; / nunc ab intonsa capienda myrto / sarta, nunc maior sitis et bibendus / castior amnis*. For the contrast with *uilia*, cf. Claud. 28.25ff. *cum pulcher Apollo / lustrat Hyperboreas Delphis cessantibus aras, / nil tum Castaliae riuis communibus undae / dissimiles, uili nec discrepat arbore laurus*. Apollo, the patron-deity of Castalia, was φοῖβος, καθαρός; see Vol. 1, 51f. For water-symbolism, see also Nisbet-Hubbard on Hor. *Carm.* 1.26.6, Crowther (1979). On the Castalian spring, see Bömer on *Met.* 3.14. For a possible allusion, in the antithesis between *uulgi* and *Apollo*, to the derivation of the name Ἀπόλλων from ἀ-πολλῶν, which would further emphasise Ovid's Callimacheanism, see Vol. 1, 51. Noting the contrast, however, between *pocula plena* and Callimachus' ὀλίγη λιβάς (*Ap.* 112), Miralles (1980) suggests that Ovid is claiming that he enjoys greater inspiration than did Callimachus. *flauus Apollo*: for Apollo's blond hair, cf. *Met.* 11.165, Stat. *Theb.* 1.698, Claud. *Carm. Min.* 27.55. Comparable epithets, such as ξανθός, χρυσοκόμης, χρυσοῦς,

χρυσοχαίτης, are applied to him much more frequently in Greek; cf. e.g. Pind. *Ol.* 6.41, 7.32, *Pyth.* 2.16, Bacchyl. 4.2, Eur. *Suppl.* 975f., *Tro.* 253f., *I.T.* 1237, Ar. *Aves* 216, Ap. Rhod. 2.676f. Although other gods and heroes are occasionally described in this way, blond hair is associated particularly with women; see Pease on Verg. *Aen.* 4.590, Stoessl (1970) 265, n. 77. For Apollo's androgynous beauty, see on 1.14.31f. Ovid's choice of epithet here may be influenced by 1.1.29 (which seems to be echoed in line 37), where he describes his Muse as having *flauentia tempora*. *ministret*: Barsby comments that 'the idea of Apollo ... as a kind of waiter ... adds a touch of impudent novelty'. One would sooner expect a mortal to minister to a deity. For poets as the *ministri* of the Muses and Apollo, cf. Gratt. 99 *Pierio* ... *ministro*, Stat. *Silu.* 1.2.247f. *nunc opus, Aonidum comites tripodumque ministri, / diuersis certare modis*.

37-38. sustineam ... coma metuentem frigora myrtum: Horace likewise prays for a garland at the end of *Carm.* 3.30, a σφραγίς-poem: *mihi Delphica / lauro cinge uolens, Melpomene, comam* (15f.). For the symbolism of the poet's garland, see Kambylis (1965) 173ff. Ovid's garland is of myrtle, as befits a love-poet; see on 1.1.29 *cingere litorea flauentia tempora myrto*. There may be a deliberate echo of that line here, at the end of the book. (See also on 35 *flauus*.) *sustineam* is rarely used of headgear. Lenz suggests that 'in dem Verbum *sustineam*, das stärker ist als *feram*, liegt vielleicht ein Hinweis auf die Schwierigkeit der Aufgabe, ein wahrhafter Diener der Venus zu sein'. At *Epist.* 3.120 *galeam pressa sustinuisse coma*, the verb means 'bear', in the sense '(endure to) wear'. *metuentem frigora*: myrtles cannot tolerate cold; cf. Verg. *Ecl.* 7.6 *teneras defendo a frigore myrtos*, *RE* 16.1174. It seems unlikely that Ovid intends simply to provide botanical information. Vessey (1981) 615 suggests that erotic connotations are present (see on 3.[5].42 *frigidus in uiduo destituere toro*). He further suggests that the use of *frigus*, *frigeo* to denote a cold reception accorded to a speech or literary work may also be relevant. Ovid's phrase perhaps reflects a Greek compound adjective. (ψυχροφόρος occurs at Galen 10.627 Kühn, meaning specifically 'dreading cold water'.)

atque a sollicito multus amante legar: Ovid's account of the vicissitudes of his love-affair will benefit others who suffer in love; see on 2.1.7-10. Kenney (1958) 58f. and (1959) 240 follows Heinsius in reading *atque a* (γΠαυ) rather than *atque ita* (PYSω). He argues that Ovid rarely, if ever, constructs passive verbs with a plain ablative of

the agent and that *ita* ('crowned with myrtle') produces an uncomfortable combination of the literal and the figurative, since *legar* stands here for *mea carmina legantur* (see on line 8 *canar*). Lenz reads *atque ita*, arguing that *a* is unnecessary, since *amante* is equivalent to *amantis ore* (cf. *Met.* 15.878 *ore legar populi*). Lee also reads *atque ita* and, in alleviation of Kenney's objection to *ita*, he cites Mart. 1.1 and 14.186 as evidence that ancient books were sometimes embellished with a portrait of the author. Müller (1856) 67f. conjectured *aque ita*. *ita* would therefore be construed with *sollicito*, giving the sense 'anxious just as I am'. Since, however, Ovid has not explicitly mentioned his sufferings in love, this seems rather forced. *sollicito* ... *amante*: for the lover's anxiety, cf. e.g. 2.10.12, *Epist.* 1.12 *res est solliciti plena timoris amor*, 18.196, *Ars* 3.472, 600, *Rem.* 557, Nemes. *Ecl.* 4.60 *sollicitos ... amantes*. For *multus* used adverbially, cf. 2.4.34 *in toto multa iacere toro*, *Epist.* 2.32 *qui ... erat in falso plurimus ore deus*, *Met.* 11.562f. *plurima nantis in ore est / Alcyone* with Bömer's note, *Trist.* 4.10.128 *in toto plurimus orbe legor*, *TLL* 8.1608.83ff.

39-40. For the commonplace that great men suffer less from envy after their death, cf. *Trist.* 4.10.121ff., *Pont.* 3.4.73f. *scripta placent a morte fere, quia laedere uiuos / liuor et iniusto carpere dente solet*, 4.16.1ff., Hor. *Carm.* 2.20.4 (in a σφραγίς) *inuidia ... maior* (sc. *post mortem*) with Nisbet-Hubbard's note, Prop. 3.1.21ff. *mihi quod uiuo detraxerit inuida turba, / post obitum duplici faenore reddet Honos; / omnia post obitum fingit maiora uetustas: / maius ab exsequiis nomen in ora uenit* (following immediately after *molliia, Pegasides, date uestro sarta poetae: / non faciet capiti dura corona meo*; cf. Ovid's line 37), Stat. *Theb.* 12.818f. (in a σφραγίς) *mox, tibi* (sc. the *Thebaid*) *si quis adhuc praetendit nubila liuor, / occidet, et meriti post me referentur honores*.

pascitur in uiuis Liur: Envy is frequently portrayed with gnawing teeth (see on 1 *Liur edax*) and, for *pascitur* in this context, cf. e.g. Val. Max. 4.7 ext. 2 *pau inuidiam quorundam ... nulla tam modesta felicitas est, quae malignitatis dentes uitare possit*, Sen. *Dial.* 7.17.3 *ut maliuolentiam tuam pascam*. The image is rarely, however, expressed as grimly as here. By personifying Envy as an undefined, and therefore particularly sinister, creature which feeds on living flesh, Ovid presents the commonplace in a strikingly original way. Pind. *Nem.* 8.21ff. is somewhat comparable: ὄψον δὲ λόγοι φθονεροῖσιν, / ἄπτεται δ' ἐσλῶν αἰεὶ, χειρόνεσσι δ' οὐκ ἐρίζει. / κείνος καὶ Τελαμῶνος δάψεν υἱόν. For the construction here, Arator *Act.* 1.651

(*coruus*) *cupiens ... in funere pasci* seems to provide an exact parallel, if *funere* may there be taken in the sense 'corpse' (see *TLL* 6.1605.36ff.). I can otherwise cite no closer parallels than *Cic. Phil.* 11.8 *ut suam insatiabilem crudelitatem exercuerit non solum in uiuo, sed etiam in mortuo, atque in eius corpore lacerando ... oculos pauerit suos* and *Varro Rust.* 2.3.7 *de agrestibus fruticibus pascuntur atque in locis cultis uirgulta carpunt* (where *carpunt* may influence the construction in the earlier clause). Ovid may be suggesting that living bodies are the vessels from which Envy draws its nourishment; cf. *Cic. Att.* 6.1.13 *in felicitatis lancibus ... holusculis nos soles pascere*, *TLL* 7.1.774.36ff. Stoessl (1970) 266, n. 81 speculates that 'man mag in mit Abl. bei Verben des Erfreuens vergleichen'. For that usage, he refers to H.-Sz. 126; see also on 1.9.33 *ardet in ... Briseide*. For the allusion to *Liur edax* in the opening line, see on *honos* below, on 41 *adederit* and on 1.5.26 *medii ... dies*.

post fata: the phrase occurs first in Augustan poetry; cf. 3.15.20 *post mea mansurum fata superstes opus*, *Met.* 13.180, *Verg. Aen.* 4.20, *Prop.* 4.11.63, *Manil.* 5.325, *TLL* 6.360.61ff. Here, Ovid may be influenced by *post obitum* at *Prop.* 3.1.22 and 23 (see above).

quiescit: cf. *CE* 761.12 *inuidia infelix tandem compressa quiescit*.

The hexameter is elegantly chiasmic, with the antithetical phrases *in uiuis* and *post fata* placed on either side of *Liur* and with the similarly sounding verbs, *pascitur* and *quiescit*, framing the line.

honos: 'Ovid carefully selects a noun ... which is often applied to the dignity conferred by high office' (Vessey [1981] 616); cf. e.g. 3.8.55 *dat census honores* and *Trist.* 4.10.33 *cepimus et tenerae primos aetatis honores*, in both of which passages Ovid is contrasting conventional careers with his own way of life as a poet. By thus recalling the *cursus honorum* here, Ovid reminds us of his rejection of conventionally approved pursuits in lines 3ff.

41-42. supremus ... ignis: for the rather grand phrase, which occurs first here, cf. *Met.* 2.620, 13.583, *Sen. Oed.* 60, *Lucan* 6.358, *Stat. Theb.* 3.167f. For similar expressions, cf. e.g. *Prop.* 1.19.2 *extremo ... rogo*, 3.13.17 *fax ultima*, *Met.* 3.137 *suprema ... funera*, *Fast.* 6.668 *supremos ... toros*, *Sen. Thy.* 1091 *igni ... extremo*, [*Sen.*] *Herc. O.* 1609f. *ultimos / ... ignes*, *Stat. Theb.* 6.100 *flammis ... supremis* and see also on 3.9.50 *ultima dona*. Perhaps surprisingly, directly comparable phrases seem not to occur in Greek.

adederit: for the image, cf. *Prop.* 4.7.9 *beryllon adederat ignis*, *Nemes. Ecl.* 4.11 *quos dirus adederat ignis*, *Hom. Il.* 23.181ff. δῶδεκα

μὲν Τρώων μεγαθύμων υἱέας ἐσθλοὺς / τοὺς ἅμα σοι πάντας πῦρ ἐσθίει· Ἑκτορα δ' οὐ τι / δώσω Πριαμίδην πυρὶ δάπτεμεν, ἀλλὰ κύνεσσιν, *Verg. Aen.* 4.66 *est mollis flamma medullas*, *Met.* 9.201f. *pulmonibus errat / ignis edax imis perque omnes pascitur artus* with Bömer's note, *TLL* 1.603.79ff., 5.2.105.69ff. There is a formal link with *Liur edax* (1) and *pascitur ... Liur* (39); just as the good poet survives in life the criticisms of *Liur*, so in death he survives the ravages of the funeral-pyre.

uiuam echoes *uiuet* in lines 9 and 11, the verb being the more emphatic here because of the strong sense-pause after it; see on 1.6.30 *prosunt*. Note also the emphatically isolated position of *uiuam* at the end of the σφραγίς which concludes the *Metamorphoses*: *ore legar populi, perque omnia saecula fama, / si quid habent ueri uatum praesagia, uiuam* (15.878f.). Vessey (1981) 616, n. 33 observes that 'Ovid's *uiuam* [sc. in this *Amores*-passage] is bolder and more confident than its parallel in Horace ... *non omnis moriar*' (see below).

pars ... mei multa superstes erit: as at *Met.* 15.875f. *parte tamen meliore mei super alta perennis / astra ferar*, Ovid is echoing *Hor. Carm.* 3.30.6f. *non omnis moriar, multaque pars mei / uitabit Libitinam*; cf. also *Trist.* 3.3.59f., 3.7.50 *me tamen extincto fama superstes erit*, *Lygd.* 2.17f., *Sen. Tro.* 378f., *Dial.* 11.2.6, *Mart.* 10.2.8 *melior tui parte superstes eris*, *CE* 1432.5f. *lux mea non clausa est tali remanente marito, / maioriq[ue] animae parte superstis [sic] ero*.

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