

1.8

[Neumann (1919) 106ff.; Kratins (1963); Williams (1968) 542ff.; Courtney (1969) 80ff.; Labate (1977) 285ff.; Morgan (1977) 59ff.; Romano (1980).]



A procuress who is old and alcoholic (1-4), and who practises witchcraft (5-18), has attempted to corrupt my mistress (19-22). 'We shall soon be rich, for a wealthy and handsome young man has fallen in love with you (23-34). Use the pretence of modesty to advantage (35-38). Nowadays, all women want lovers (39-48). Don't waste your youth, take many lovers (49-56). Money is important, not poetry, nobility or good looks (57-68). If you follow my advice on how to fascinate, trick and exploit your lover (69-104), you will always be grateful to me (105-108)'. I could hardly restrain myself from attacking her (109-112), and I pray that the gods may punish her (113-114).



Like 1.7, this elegy has strong affinities with Comedy. The dramatic setting is closely comparable to that of the third scene of Plautus' *Mostellaria* (157ff.), in which a young prostitute receives erotodidaxis from her aged maid while her lover eavesdrops on their conversation. It is not, however, certain that Ovid is drawing on that particular play (or on its Greek model, which may have been the *Phasma* of Philemon; see Knorr [1934]). Similarities on points of detail are cited in the notes (see on 20, 25, 35, 109-12, 113f.), but none seems particularly striking. Plautus' scenario was probably conventional; cf. Herodas 1.47f. (quoted below) and Apul. *Met.* 9.15ff., where Lucius, as a donkey with long and sensitive ears, overhears a similar attempt at seduction by an alcoholic old procuress.

Ovid may have been influenced at least as substantially by Herodas' first mimiamb as by Comedy. There, a procuress attempts to persuade a semi-respectable girl to take a new lover. Like Ovid, Herodas seems to be drawing on the sort of Comic erotodidactic scene which appears in the *Mostellaria*; cf. esp. 47f., where the

procuress asks, just before she explains the purpose of her visit: ἀλλὰ μήτις ἔστηκε / σύνεγγυς ἡμῖν; Such precautionary questions are typical of Comedy (see Cunningham's note), and Herodas' purpose may in fact be to remind us of the equivalent scenario in Comedy, in which someone actually is eavesdropping. (For the links between Herodas' poem and Comedy, see also Gutzwiller [1985] 106.) Like Dipsas, the procuress in Herodas is acting as a go-between on behalf of a rich young man who has fallen in love with the girl at first sight. Little, however, can be made of the similarities in the erotodidaxis which the two procuresses provide, since both, in accordance with the character of such women, utter trite and commonplace sentiments. It is also conventional that both should be presented as old, alcoholic, immoral, crafty, avaricious and boorish. The chief point of comparison is that both poems are little concerned with the development of a dramatic plot, but rather have as their *raison d'être* almost exclusively the delineation of the procuress' character, a purpose which Ovid states explicitly in his opening couplet: *quicumque uolet cognoscere lenam, / audiat*. It is not, of course, necessary to look to Herodas, or to any other specific model, as the source of inspiration for Ovid's portrayal of Dipsas' character, since he is presumably drawing on his expertise in *ethopoiia*, an important exercise in the schools of declamation. Moreover, Herodas is a shadowy figure and we cannot be entirely confident that his mimiambs were known to Ovid. Our only testimony to him in Rome comes from the younger Pliny (*Epist.* 4.3.4, quoted below). Nevertheless, it seems very probable that the mimiambs of Cn. Matius, composed in the Sullan period, were modelled on those of Herodas, and it may also be worth noting that the comparison which Ovid uses in his erotodidaxis at *Ars* 1.59 *quot caelum stellae, tot habet tua Roma puellas* finds its closest parallel in the procuress' encomium of Alexandria at Herodas 1.32f. (ἔστ' ἐν Αἰγύπτῳ) γυναῖκες, ὁκόσουσ οὐ μὰ τὴν Αἰδέω κούρην / ἀστέρας ἐνεγκεῖν οὐρανὸς κεκαύχηται. As a subtle Hellenistic poet, Herodas is *a priori* likely to have attracted Ovid's interest; Pliny *loc. cit.* mentions him in conjunction with Callimachus in praising the epigrams and mimiambs of Arrius Antoninus: *Callimachum me uel Heroden, uel si quid his melius, tenere credebam*. If, as I have tried to demonstrate elsewhere (see McKeown [1979]), the Augustan elegists were considerably influenced by contemporary mime, it is the more probable that Ovid should have been familiar with Herodas.

With the exception of Ovid's laments for Corinna's parrot (2.6)

and for Tibullus (3.9), this elegy and Prop. 4.5 display greater similarities in content and structure than do any two other Augustan elegies. Propertius' poem is a bitter and vehement denunciation of a procuress, the central section contains an erotodidactic speech by the procuress, and there are many close parallels on points of detail (see on 1f., 5-18, 8, 9f., 13f., 19f., 35f., 44, 47f., 49f., 51-54, 52, 57-62, 63f., 65, 70, 73f., 77, 85f., 93f., 95f., 98, 107f., 111, 113f.). Indeed, Propertius' somewhat opaque style and the corruption of his text even admit the slight possibility that he portrays himself eavesdropping on the procuress' speech; on that problem, see Hubbard (1974) 137ff. Despite the great similarity between the two poems, however, it seems impossible to determine priority. There is nothing in either poem which could not have been written without knowledge of the other. Luck (1955) suggests that the Propertian poem was written c. 28 B.C. If accepted, that hypothesis would resolve the problem, since the *Amores* were not begun before c. 26 B.C.; see Vol. 1, 74f. Against Luck's view, however, see Tränkle (1960) 140f., who argues cogently that linguistic and metrical considerations point to a late dating, also Lefèvre (1966) 100ff. It is reasonable to assume that 4.5 was written in the same period as the majority of the poems in Book 4 (i.e. c. 21 B.C. to c. 15 B.C.; see Vol. 1, 75, n. 5 and 79f., and see also on line 64 of this poem). That assumption leaves the problem of priority open, since Ovid may have continued to compose *Amores*-poems for several years after 16 B.C.; see Vol. 1, 74ff.

Most of the elegies in the *Amores* extend and develop the conventions of the genre in a novel manner. Here, however, Ovid adheres closely to the Comic tradition and there is no original development of elegiac conventions to suggest a late date. Nevertheless, given that Ovid's light-hearted approach to the genre frequently exploits, and depends for its effect on, his audience's awareness of the more serious attitudes conveyed in earlier elegy, one might suppose that the amusing portrayal of Dipsas was inspired by Propertius' passionate attack on Acanthis. Though reasonable, that view is not necessarily compelling. If Ovid was motivated by any particular elegiac model to produce his own humorous version of the procuress-theme, that model could as readily have been Tibullus' fierce curse on the *callida lena* who seduced Delia to reject him in favour of a *diues amator* (1.5.47ff.).

The shattering of generic convention by Ovid's reference to his wife in the opening line of 3.13 allows us to be reasonably confident that that elegy was among the last of the *Amores* to be written, a

precursor of the *Fasti* influenced by the aetiological elegies in Propertius' fourth book. It is not, however, possible to argue by analogy with 3.13 that this is also a late elegy, a precursor of the *Ars Amatoria* influenced by Prop. 4.5. The *Ars Amatoria* develops the convention whereby the elegist himself adopts the role of *praeceptor amoris* (see the introduction to 1.4). So far from anticipating the *Ars Amatoria*, however, the erotodidactic content of this poem marks a regression to an earlier type of erotodidaxis, the *praecepta* given by Comic procuresses (and note also Tib. 1.4, in which the erotodidaxis is given by Priapus). This elegy is appreciably further removed from the *Ars Amatoria* than are such poems as 1.4, 2.19 and 3.4, in which it is Ovid himself who is the *praeceptor amoris*.



1-2. *Est quaedam ... / ... est quaedam nomine Dipsas anus*: such introductory formulas are found already in Homer (cf. e.g. *Il.* 5.9 ἦν δέ τις ἐν Τρώεσσι Δάρης, 11.711, 722, *Od.* 20.287f. ἦν δέ τις ἐν μνηστῆρσιν ἀνὴρ ἀθελίστια εἰδώς, / Κτήσιππος δ' ὄνομ' ἔσκε) and are common in many forms of literature; see Courtney (1969) 83f. For their use in elegy, cf. e.g. Prop. 4.8.29 *Phyllis Auentinae quaedam est uicina Dianae*, *Fast.* 3.667f. *orta suburbanis quaedam fuit Anna Bouillis, / pauper, sed multae sedulitatis anus*. Here, *quaedam* is perhaps disdainful; cf. Ter. *Ad.* 647 *habitant hic quaedam mulieres pauperculae* with Donatus' comment: *addidit ... quaedam ut ignobiles demonstrarentur*. *nomine* may have the same effect (see Goodyear on Tac. *Ann.* 2.74.2) and *anus*, unlike *senex*, almost always has uncomplimentary connotations. At Call. *AP* 12.139.1f. ἔστι τι, ναὶ τὸν Πᾶνα, κεκρυμμένον, ἔστι τι ταύτη, / ναὶ μὰ Διώνυσον, πῦρ ὑπὸ τῇ σποδιῇ, the repetition of ἔστι τι is triumphantly excited. Here, however, the second *est quaedam* may simply be resumptive after the parenthesis, and possibly strikes a conversational note.

Ovid begins a poem or book with a spondaic foot elsewhere only in 1.14, 2.7, 8, 9, 16, 3.7, 8, *Met.* 4, 13, *Trist.* 1.6, 4.4, 7, 5.11. (Note also *Am.* 3.11.33 [= 3.11B.1].) This rarity seems too great to be attributable wholly to the general lightness of Ovid's metre (see Vol. 1, 114f., Platnauer [1951] 36ff.), and suggests that to open with a dactyl was a conscious principle of composition. Later grammarians approved particularly of self-contained dactyls in the first foot (of any line); cf. Serv. *Ecl.* Proem p. 2 Thilo. Only two of Tibullus' sixteen elegies open with a spondaic foot (1.4, 2.2). Of the ninety-eight elegies into which Fedeli divides the Propertian corpus,

however, thirty-eight (distributed fairly evenly over the four books) have an initial spondee. (I do not include 2.22B.)

The *lena*'s brilliantly apposite and evocative name is not attested elsewhere (but note *Dipsanta* [acc. sing. masc.] as a warrior's name at Val. Fl. 6.192). The *διψάς* is a small (unidentified) snake, sometimes considered in antiquity to be a type of viper; see Gow-Page on Antipater of Sidon *HE* 22.5 (= *AP* 7.172.5). It was so named because of the raging thirst from which it was thought to suffer (cf. Nicander *Ther.* 357, Lucan 9.610) and which it inflicted on its victims (cf. Nicander *Ther.* 338ff., Lucan 9.737ff.). (Prostitutes and *lenae*, in real life as well as in literature, often adopted the names of reptiles and other equally unseductive animals; cf. *Phryne*, the name of at least one famous fourth-century prostitute [see on 1.5.12, also *RE* 20.893ff.], of Horace's freedwoman-mistress at *Epod.* 14.16 and of an odious *lena* at Tib. 2.6.45, and see Gow on Machon 168 Λαίνας.) *Dipsas*' name therefore suggests her noxious nature; cf. 104 and, for comparisons of prostitutes to vipers, see Borthwick (1967). As Ovid points out in the next couplet, it also suggests her alcoholism. Names with that connotation are particularly common in (presumably fictitious) epitaphs for old women; cf. *Bacchylis* (Anon. *AP* 6.291), *Silenis* (Dioscorides *AP* 7.456, Gaetulicus *AP* 11.409), *Maronis* (Antipater of Sidon *AP* 7.353, Leonidas of Tarentum *AP* 7.455), *Ampelis* (Ariston *AP* 7.457), *Meroe* (Auson. *Epigr.* 41 pp. 327f. Peiper, with an elaborate play on the name's links with *merum*). Ovid may also have been influenced by Philodemus' phrase *διψάδα πόρνην* at *AP* 11.34.3.

The choice of this name may, however, have an even more complex background. Courtney (1969) 80f. notes a punning allusion to the thorny shrub *διψάς ἄκανθα* (or *ἄκανθίς*) in the curse on Acanthis at Prop. 4.5.1f. *Terra tuum spinis obducatur, lena, sepulcrum / et tua, quod non uis, sentiat umbra sitim*. He suggests that Ovid recognised the pun and was inspired by it to choose the name *Dipsas*. It seems equally possible, however, that Propertius drew on Ovid. Boucher (1976) 512f. detects an interesting parallel for such associations with both alcoholism and thorns in Horace's use of the name *Cinara* for a prostitute at *Epist.* 1.7.28 *inter uina fugam Cinarae maerere proteruae* and 1.14.33ff. *quem scis immunem Cinarae placuisse rapaci, / quem bibulum liquidi media de luce Falerni, / cena brevis iuuat*. The κινάρα is a thorny plant, the juice of which induces thirst; cf. Colum. 10.235f. *hispidam ponatur cinara, quae dulcis Iaccho / potanti ueniat*, and note also Plin. *Nat.* 20.263 *radix cuiuscumque (sc. cardui) ex aqua decocta*

potoribus sitim facere narratur.

(*quicumque uolet cognoscere lenam, / audiat*): this blunt announcement of the poem's theme strongly suggests that *Dipsas* is a fictitious representative of a type of person, rather than a distinct and particular individual. Ovid makes a comparably explicit statement of his interest in treating a theme in a general fashion at *Epist.* 10.79f., where Ariadne is made to declare *nunc ego non tantum, quae sum passura, recorder, / sed quaecumque potest ulla relicta pati*. (One may perhaps also compare Vibius Gallus' mannerism of prefacing his treatment of topics in declamations with announcements such as '*Amorem describere uolo*', '*Diuitias describere uolo*' [Sen. *Contr.* 2.1.26].) If Ovid knew Prop. 4.5, and Acanthis' grave was the dramatic setting for that poem, it is possibly significant that the phrasing here is reminiscent of sepulchral inscriptions; cf. *CE* 1142.1ff. *Si quis forte uelit tumuli cognoscere fatum / et quorum maestus contegat ossa lapis / accipiat paucis*, 1341.1 *Huic sancto loco sepultus cosun siquis cognoscere uellis [sic]*, also 541.1, 670.2, 671.4. Very comparable phrasing is used in the opening lines of the prologue to Books 2 and 3 of Ps.-Cato's *Disticha: Telluris si forte uelis cognoscere cultus* and *Hoc quicumque uolet carmen cognoscere lector*. Note also *Fast.* 3.795f. *quid dederit uolucris, si uis cognoscere, caelum, / Saturnus regnis a Ioue pulsus erat*, Hes. *Op.* 106f. εἰ δ' ἐθέλεις, ἑτερόν τοι ἐγὼ λόγον ἐκκορυφώσω / εὖ καὶ ἐπισταμένως with West's note. For the introductory use of *audiat*, cf. Pind. *Pyth.* 6.1, Dodds on Plato *Gorg.* 523A, Call. *frg.* 191.1ff. (= *Iamb.* 1.1ff.) ἀκούσαθ' Ἰππώνακτος· οὐ γὰρ ἄλλ' ἤκω / ... / φέρων ἱαμβόν with Pfeiffer's note, also Lucr. 1.921 (quoted on 1.4.11f.), Prop. 4.8.1.

3-4. Old women were considered to be particularly susceptible to alcoholism; cf. *Fast.* 3.765f. *cur anus hoc faciat, quaeris? uinosior aetas / haec erat et grauidae munera uitae amat*, Oeri (1948) 13ff. and 39ff., Grassmann (1966) 21.

ex re nomen habet: the expression recurs at *Met.* 13.569f. (of Cynosoma); cf. Sall. *Iug.* 78.1 *Syrtris, quibus nomen ex re inditum*, Liv. 38.18.4 *duci ... exercitus per Axylon quam uocant terram coeptus. ab re nomen habet*, also *Am.* 3.9.4 (to Elegy) *a, nimis ex uero nunc tibi nomen erit*, *Fast.* 2.601, Aelian *NA* 6.51 κατηγορεῖ τῆς διψάδος τὸ ἔργον αὐτὸ ἡμῖν τὸ ὄνομα and contrast Macedonius the Consul *AP* 5.247.1f. Παρμενίς οὐκ ἔργω· τὸ μὲν οὖνομα καλὸν ἀκούσας / ὠϊσάμην, σὺ δέ μοι πικροτέρη θανάτου. For *nomen habere* in etymological contexts, cf. also *Ars* 2.16, 96, *Met.* 1.169, 4.384, 5.461,

9.449, 665, 12.145, 14.157, 15.740, *Fast.* 1.324, 336, 467, 470, 582, 2.472, 3.4, 118, 150, 246, 412, 810, 4.70, 196, 474, 632, 942, 5.64, 78, 128, 225, 618, 6.26, 96, 478, *Trist.* 1.10.25, 3.1.28, *Ibis* 550. See also on 1.3.21.

nigri non illa parentem / Memnonis in roseis sobria uidit equis: Ovid is echoing Tib. 1.9.61f., which makes much the same satirically incongruous use of a grand circumlocution for dawn: *illam saepe ferunt conuiuia ducere baccho, / dum rota Luciferi prouocet orta diem.* For all-night drinking, cf. also Cic. *Catil.* 2.22, Pis. 67, Hor. *Carm.* 3.8.14f., 3.21.23f., Prop. 4.6.86, *Pont.* 1.5.45, Val. Max. 6.9 ext. 1, Sen. *Epist.* 47.7, Plin. *Nat.* 14.145, Mart. 1.28, 12.12, Suet. *Iul.* 52.1, Fronto p. 196.20f. van den Hout, Claud. 20.84f. For *niger* as an epithet for Memnon, cf. Verg. *Aen.* 1.489, Sen. *Ag.* 212, also *Am.* 1.13.31 (n.), *Pont.* 3.3.96, Manil. 1.767. *non ... uidit* is rather surprising. One might have expected *numquam ... uidit* (or the here unmetrical *uidet*). (*numquam* would produce a rare, but not unparalleled, elision; cf. e.g. 65 *circum atria*, 1.4.63 *tantum oscula*.) *parentem / Memnonis:* for this periphrasis, cf. *Fast.* 4.713f. *proxima cum ueniet terras uisura patentes / Memnonis in roseis lutea mater equis*, *Pont.* 1.4.57. *in roseis ... equis:* for Dawn's chariot, cf. 1.13.2, 10, 29f., 38, *Ars* 3.180, *Met.* 3.150, *Fast.* 4.713f. (quoted above), Tib. 1.3.94, Verg. *Aen.* 6.535, 7.26, Diggle on Eur. *Phaeth.* 5. (For Lucifer's chariot, see on 1.6.65.) The image is found already in Homer (*Od.* 23.244ff.), and *roseis* recalls ῥοδοδάκτυλος, one of the stock Homeric epithets for Dawn (*Il.* 1.477 etc.). *roseus:* Ov. 8 (4), Verg. 7 (7), Hor. 1 (1), Tib. 1, Prop. 1. The word occurs earlier only in Catullus (5 times), Lucretius (3 times) and at Varro *Men.* 375, in prose first in the elder Pliny (8 times; see on 1.3.9) and Apuleius' *Metamorphoses* (7 times). For such formations in *-eus*, most of which are stylistically elevated, see on 1.1.29 *litorea*.

5-18. On magic as a theme in Roman poetry, see Fahz (1904), Day (1938) 96ff., Eitrem (1941), Tupet (1976), Fauth (1980). Accounts of magic rituals and powers in Roman poetry are generally much more conventionalised than they had been in Hellenistic literature; compare Verg. *Ecl.* 8.64ff. with its more vivid and realistic model, Theocr. 2.1ff. Nearly all the powers attributed to Dipsas are practically canonical; see the notes below. Ovid is here influenced particularly by Tib. 1.2.41ff., and perhaps also by Prop. 4.5.9ff.; for further such catalogues, see Murgatroyd on Tib. *loc. cit.* Since so much ancient magic, in reality as well as in literature, was aphrodisiac

(cf. Philostr. *Vit. Apoll.* 7.39 ἀνήπται ... ἡ τέχνη τοὺς ἐρῶντας μάλιστα), *lenae* and prostitutes are frequently characterised as having such powers; cf. e.g. Pherecr. *frag.* 17 Demiańczuk ἀνδροκάπραινα καὶ μεθύση καὶ φαρμακίς, [Quint.] *Decl.* 14.5 *ueneficium ... tota uita meretricis est*, Lucian *Dial. Meretr.* 1, 4 and 8.

5-6. magas artes Aeaeaeque carmina: 'magic powers to charm, such as Circe [Medea] had'. For such combinations, cf. 3.7.28 *carmen et herba* 'enchanted herbs' (n.), Bömer on *Met.* 7.137f. *carmen / auxiliare canit secretaeque aduocat artes.* *magus* is used adjectivally elsewhere only at *Medic.* 36, [Sen.] *Herc. O.* 467, Claud. 28.348. For the more normal phrase, *artes magicae*, cf. 3.7.35, *Ars* 2.425, *Rem.* 250, Verg. *Aen.* 4.493, *TLL* 2.665.34ff. *Aeaea* refers either to Circe or to her niece Medea, or to both; for *Aea* as the name both of Circe's island and of Medea's homeland, see *RE* 1.920f., *TLL* 1.903.4ff. The ambiguity recurs at 3.7.79 *Aeaea uenefica*. (At 2.15.10 *artibus Aeaeae*, since Ovid's prayer is for metamorphosis, the reference is probably to Circe.) For Circe and Medea mentioned together in such contexts, cf. *Ars* 2.101ff., *Rem.* 261ff., Claud. 3.153. For *carmen* in the sense 'charm', cf. 18, 2.1.23, 25, 27, 28, 3.7.28, 31, 32, Pease on Verg. *Aen.* 4.487.

in ... caput liquidas arte recuruat aquas: on the power of magic to halt or reverse the course of rivers, cf. 2.1.26, 3.7.32, Pease on Verg. *Aen.* 4.489. As Smith observes in his note on Tib. 1.2.44, the purpose of this particular feat is never stated. The phrase *aqua liquida* occurs 21 (10) times in Ovid, earlier only at Cato *Agr.* 73, Varro *Rust.* 3.16.27, Tib. 1.5.76, 1.9.12 and 50, Vitruv. 7.4.3. Here, the epithet means 'flowing' (rather than 'clear'); Dipsas is able to reverse the rivers' course to the sea. For this sense, cf. e.g. 3.[5.]12, *Ars* 1.620, *Ibis* 136 *dum Tiberis liquidas Tuscus habebit aquas* (i.e. for as long as the Tiber flows; for that figure, see on 1.15.10). *recuruare* occurs first here, *Epist.* 4.79 and *Met.* 2.246 *recuruat ludit Maeandrus in undis*. For verbs compounded with *re-* occurring first or only in Ovid, see on 76 *relentescat* and, for the adjective *recuruus*, see on 3.13.17.

7-8. scit bene, quid ... quid ... / ... quid ualeat: anaphora is common in accounts of magic powers; cf. 9f. *cum uoluit* (and the passages cited there from Tibullus and Petronius), 11f., 2.1.23-24 (n.), Stroh (1971) 151, n. 37, 278, *Hymn. Hom. Cer.* 227ff. θρέψω (sc. παῖδα), κοῦ μιν ἔολπα κακοφραδίῃσι τιθήνης / οὐτ' ἄρ' ἐπὶ λυσίῃ δηλήσεται οὐθ' ὑποταμόν' / οἶδα γὰρ ἀντίτομον μέγα φέρτερον ὕλοτόμοιο, / οἶδα

δ' ἐπηλυσίης πολυτήμονος ἐσθλὸν ἐρυσμόν, with Richardson's note on 228-30. *scit bene*: cf. Tib. 2.5.11f. *tibi deditus augur / scit bene quid fati prouida cantet auis*, Ars 1.45, 46, Met. 13.68, Trist. 1.5.7.

gramen is used rather less commonly than *herba* in the context of magic; cf. *Medic.* 37, *Rem.* 261, *Met.* 7.137 (of Medea) *neue parum ualeant a se data gramina*, 14.34, *TLL* 6.2168.56ff. The two terms occur in combination at Prop. 2.4.7f. (note also *ualet* and the triple anaphora) *non hic herba ualet, non hic nocturna Cytaeis, / non Perimedaea gramina cocta manu*.

torto concita rhombo / licia: on the ῥόμβος, used particularly in aphrodisiac magic, see Gow (1934) and on Theocr. 2.36, Baldini Moscadi (1976) 193ff., Tupet (1976) 50ff. Gow maintains that the ῥόμβος was a lozenge-shaped instrument comparable to the Aboriginal turndun, whirled round on the end of a string. There is, however, no representation of such an object in classical art and the literary evidence does not suggest that it was necessarily operated in that manner. Tupet argues that it differed little, if at all, from the ἵγξ which is well attested in art and with which it is identified by Schol. Theocr. 2.17 and 30. The ἵγξ 'is a spoked wheel, or a disk, with two holes on either side of the centre. A cord is passed through one hole and back through the other; if the loop on one side of the instrument is held in one hand, the two ends (which it is convenient to join) in the other, and the tension alternately increased and relaxed, the twisting and untwisting of the cords will cause the instrument to revolve rapidly first in one direction and then in the other' (Gow on Theocr. 2.17). Tupet's view seems to be supported by Propertius' reference to the *rhombi ... rota* at 3.6.26 and by the use of *torquere* here and at Prop. 2.28.35 *deficiunt magico torti sub carmine rhombi*. Ovid's expression, however, 'threads set in motion by twisting the *rhombus*', is rather surprising. Since he is presumably thinking rather of the *rhombus* than of the *licia* as having magic powers parallel to those of the *gramen* and the *uirus amantis equae*, one might have expected *rhombus concitus liciis tortis* (phrasing which would accord closely with Gow's account of the operation of the ἵγξ).

ualeat: cf. *Met.* 7.137 and Prop. 2.4.7f. (both quoted above), Bömer on *Met.* 7.123 *ualido ... ueneno*. For the alliteration, cf. also 13 *uersam uolitare*, *Met.* 7.316 *ualidos ... uenefica*. Ovid is possibly hinting at the supposed associations with strength in the etymology of *uirus*; cf. Isid. *Orig.* 11.1.103 *uirus proprie dicitur humor fluens a natura uiri*.

uirus amantis equae: on the *hippomanes*, here considered to be a secretion from the genitalia of a mare on heat, rather than an

excrescence on the forehead of a new-born foal or a plant of which horses are madly fond, cf. Verg. *Georg.* 3.280ff., Tib. 2.4.58 *hippomanes cupidae stillat ab inguine equae*, Prop. 4.5.17f. (of Acanthis) *in me / hippomanes fetae semina legit equae*, Lucan 6.455f., Pease on Verg. *Aen.* 4.515, Tupet (1976) 79ff. The hemistich occurs also at *Medic.* 38.

9-10. cum uoluit: for the power of magicians to achieve their purposes at will, a power often manifested in control over the weather, cf. Tib. 1.2.49f. *cum libet, haec tristi depellit nubila caelo: / cum libet, aestiuo conuocat orbe niues*, *Met.* 7.199ff. *cum uolui, ripis mirantibus amnes / in fontes rediere suos, concussaque sisto, / stantia concutio cantu freta, nubila pello / nubilaque induco, uentos abigoque uocoque* with Bömer's note, 14.367f. with Bömer's note, Prop. 4.5.9 (of Acanthis) *illa uelit ...*, Lucan 6.461ff., Petron. 134.12 *quicquid in orbe uides, paret mihi. florida tellus, / cum uolo, siccatis arescit languida sucis, / cum uolo, fundit opes*. Such power is otherwise normally attributed only to deities; cf. Pind. *frg.* 108B Snell-Maehler θεῶ δὲ δυνατὸν μελαίνας / ἐκ νυκτὸς ἀμείαντον ὄρσαι φάος, / κελαινεφέϊ δὲ σκότει / καλύψαι σέλας καθαρὸν / ἀμέρας, Hor. *Carm.* 1.12.30ff. *concidunt uenti fugiuntque nubes / et minax, quod sic uoluere* (sc. the Dioscuri), *ponto / unda recumbit* with Nisbet-Hubbard's note, *Prec. Terr.* 7ff. *uentos ... et imbres tempestatesque attines / et, cum libet, dimittis et misces freta / fugasque soles et procellas concitas, / itemque, cum uis, hilarem promittis diem*. For the anaphora, see on 7f.

fulget ... dies: for the phrase, cf. [Quint.] *Decl.* 13.4 *serenus pura luce fulserat dies*, *TLL* 6.1508.51ff.

orbe: 'the vault of the sky'; cf. Tib. 1.2.50 (quoted above), *TLL* 9.2.913.83ff.

11-12. sanguine ... stillantia sidera: Ovid is echoing Tib. 1.2.43 *hanc ego* (cf. 13) *de caelo ducentem sidera uidi*. I can adduce no parallel for the striking conceit of stars dripping blood. The derivation of *stella* from *stillare* is possibly in play here; cf. Quint. *Inst.* 1.6.35 *sic perueniemus eo usque ut stella luminis stilla credatur, cuius etymologiae auctorem clarum sane in litteris nominari in ea parte qua a me reprehenditur inhumanum est*, Serv. *Georg.* 1.366 *quod autem uidemus e caelo stellas quasi labi, ἀπόρροιαί sunt ignis aetherii*. The sigmatism of the line and the assonance in *sidera uidi* convey a sense of Dipsas' noxious power.

si qua fides: for this interjection, see on 1.3.16. Here, it emphasises

the enormity of Dipsas' power, but perhaps also to some extent undermines the claim to credibility in *uidi*.

purpureus Lunae sanguine uultus erat: for the power of magic over the moon, see Bömer on *Met.* 4.332f., 7.207f. and 14.367f. The moon was considered to turn red when in eclipse (cf. e.g. 2.1.23 *carmina sanguineae deducunt cornua lunae*, 2.5.38, *Met.* 4.332f., 15.790) or at the approach of a storm (see Fedeli on *Prop.* 1.10.8). For the moon's 'face', cf. *Met.* 14.366f. *carmine ... / ... niueae uultum confundere Lunae*, Colum. 10.288f. *Latonia Phoebe / purpureo radiat uultu*, Soph. *frg.* 871.6 Pearson, Radt, Plut. *Mor.* 920Bff., *TLL* 9.2.1089.64ff. For *purpureus* used to describe the colour of blood, see Nisbet-Hubbard on Hor. *Carm.* 2.12.2f. *mare / ... purpureum sanguine*, Bömer on *Met.* 12.111 *purpureus populari caede Caicus*.

13-14. For the power of witches to metamorphose themselves, cf. e.g. *Prop.* 4.5.13f. (of Acanthis) *audax ... / ... sua nocturno fallere terga lupo*, *Met.* 15.359f., Apul. *Met.* 3.21, where Pamphile turns into a *bubo* at night. At *Fast.* 6.141f., Ovid reports the belief that *striges* are old women transformed by magic charms; cf. Fest. p. 414 *strigem ... quod maleficis mulieribus nomen inditum est, quas uolaticas etiam uocant*. Here, Dipsas presumably turns into some type of owl. At *NA* 1.29, Aelian declares αἰνύλον ζῷον καὶ ἔοικὸς ταῖς φαρμακίσιν ἢ γλαυῖ. For owls as ill-omened and unwelcome birds, see on 1.12.19f. The metamorphosis is described ὅστερον πρότερον: Dipsas' plumage appears before she flies about; cf. also 17f.

nocturnas ... per umbras: for night as the time appropriate for black magic, see Bömer on *Met.* 7.192.

uersam: for *uertere* used of magical transformation, cf. Verg. *Aen.* 7.189ff. *quem ... / ... percussum uirga uersumque uenenis / fecit auem Circe*, OLD s.v. 22b and note the use of *uersipellis* in the sense 'werewolf' at Petron. 62.13 and Plin. *Nat.* 8.80.

uolitare: Ov. 3 (2), Verg. 17 (13), Hor. 1 (1), Tib. 4, *Prop.* 0. The word's infrequency in the Augustan poets other than Vergil and Tibullus suggests that Ovid is here influenced by Tibullus' curse on the *lena* at 1.5.51f. *hanc uolitent animae circum sua fata querentes / semper, et e tectis strix uiolenta canat*. The frequentative sense, 'to fly about', is fully felt here; see Lyne on [Verg.] *Ciris* 117.

susplicor: Ov. 19 (4), Verg. 0, Hor. 1 (1), Tib. 0, *Prop.* 1. The verb may be prosaic; note, however, that it is admissible in dactylic poetry only in the first person singular present indicative and subjunctive.

anile: *anilis*: Ov. 12 (9), Verg. 3 (3), Hor. 1 (0), Tib. 0, *Prop.* 0. The

adjective occurs earlier only in Cicero's prose (8 times). Ovid is possibly influenced by Verg. *Aen.* 7.416 (of Allecto, a spirit who flies by night and who takes on the appearance of old Calybe) *in uultu sese transformat aniles*. The word is used in the context of metamorphosis also at *Met.* 3.277, 6.43, 14.96, 766.

15-16. suspicor, et fama est: 'I suspect it, and rumour has it so' (Barsby). Ovid may be echoing Verg. *Ecl.* 9.11 *audieras, et fama fuit*, where *audieram* precedes in line 7 in much the same way as *susplicor* precedes here in line 14; cf. also Apul. *Met.* 8.1 *idque sic erat et fama dicebat*.

pupula duplex: double pupils gave the power of the 'evil eye'; cf. Plin. *Nat.* 7.18 *feminas ... omnes ubique uisu nocere quae duplices pupillas habeant*, Smith (1902), McDaniel (1918), Tupet (1976) 178ff. and 390ff.

fulminat: cf. *Prop.* 4.8.55 *fulminat illa (sc. Cynthia) oculis*, Sil. 6.220 *terribilis gemino de lumine fulgurat ignis*, 12.724, Hom. *Il.* 1.104 (= *Od.* 4.662) ὅσσε δέ οἱ πυρὶ λαμπετόωντι ἔϊκτην. See also on 2.2.64 *fulminat ... manus*.

gemino ... ab orbe: for *orbis* in the sense 'eye-ball', cf. Lucr. 3.410 *luminis orbem*, *TLL* 9.2.912.71ff. *gemino (PYC)* is preferable to *geminum* (C). *geminum lumen* would, in itself, be an interesting expression, comparable to Catull. 51.11f. *gemina teguntur / lumina nocte* (if indeed that reading is correct). *orbe*, however, looks rather stark without an epithet, whereas *lumen* does not. Moreover, to say 'twin lights came from her eye' seems more tautological after *oculis ... pupula duplex / fulminat*; reading *gemino* emphasises that Dipsas has this strange power in both of her eyes. For the singular, cf. e.g. *Ars* 2.644 *gemino ... pede*, *Met.* 15.611, Sil. 6.220 (quoted above).

uenit (PYW) is unexceptionable; cf. *Met.* 8.289 *fulmen ab ore uenit micat*, however, written in rustic capitals in the right-hand margin of *P*, deserves some consideration. Ovid does not elsewhere construe *micare* with *ab*, but the verb is frequently used in comparable contexts; cf. Lucr. 3.289 *ex oculis micat acrius ardor*, Verg. *Aen.* 12.102 *oculis micat acribus ignis*, *Ars* 2.721, 3.504, *Met.* 1.498, 3.33, 8.284, 15.674, *TLL* 8.931.44ff. There is, however, no obvious reason why *uenit* should have displaced *micat*. Kenney (1962) 10 is probably correct in suggesting that *micat* is, in fact, a gloss on *fulminat*. The left-hand margin in *P* here offered no space for a gloss. Moreover, it may be worth noting that *fulminat* is glossed with *splendet* both here and at 2.2.64 in *Q* and *Va*, with *splendet* here and with *radiat* at 2.2.64

in *F*. The source of the additions to *P* in rustic capitals is not known. Since most of the others are of little or no critical interest, *micat* cannot be supposed to have any particular authority. At 1.7.13, *Atalantam* glosses *Schoeneida*; at 1.8.64, *nomen*, found also in ζ , is incorrect (see the note); at 1.15.12, *seges* glosses *Ceres*; at 1.15.31, *tellus* may be a (worthless) variant for *silices*, or possibly it refers to 29 *Hesperii et ... Eois* (sc. *telluribus?*); at 3.7.39, *titici* is at least a slight improvement on *cedici*; at 3.7.51 *coyti* seems to be an error for *Cocyti*, meant as an explanation of *undis*; at 3.7.79, *lanis*, found also in *XKh²Me*, may be correct (see the note). An undoubtedly true reading is reported only once: *nemo*, found in the text at 1.8.100 only in *C*, is written beside line 101.

17-18. For νεκυομαντεία, cf. *Rem.* 253f. *me duce non tumulo prodire iubebitur umbra, / non anus infami carmine rumpet humum*, Bömer on *Met.* 7.205f. (of Medea) *iubeo ... / ... mugire solum manesque exire sepulchris*, Pease on *Cic. Diu.* 1.132 (pp. 333f.) and on *Verg. Aen.* 4.490f. *nocturnos ... mouet manes; mugire uidebis / sub pedibus terram*. Ovid is here echoing *Tib.* 1.2.45f. (of the *saga*) *haec cantu finditque solum manesque sepulchris / elicit et tepido deuocat ossa rogo*.

euocat: cf. *Verg. Aen.* 4.242f. *animas ... euocat Orco / pallentis, TLL* 5.2.1051.67ff., 1054.62ff.

proauos atausque: for the combination, cf. e.g. *Epiced. Drusi* 451 *hoc atai monuere mei proauique Nerones*, *Mart.* 5.17.1 *Dum proauos atausque refert et nomina magna*. Here, there is perhaps a humorous contrast with *Tibullus'* vaguer and therefore more ominous term *manes*.

solidam longo carmine findit humum: cf. *Tib.* 1.2.45, *Rem.* 253 (both quoted above), *Epist.* 12.94 *solidam iusso uomere findis humum*, [*Sen.*] *Epigr.* 15.4 *magico carmine rupit humum. solida* occurs 10 (7) times in Ovid as an epithet for *humus* (or *tellus* or *terra*). This usage seems to occur earlier only at *Cic. Nat.* 2.98 and *Varro Rust.* 1.51.1. (*solidum* is used substantively at *Verg. Georg.* 2.79 and 231, in the sense 'solid ground'.) Here, the epithet emphasises *Dipsas'* power. *longo* is also pointed. Incantations could be very elaborate; cf. e.g. *Ap. Rhod.* 4.1665ff., *Met.* 7.192ff., 251 *quos* (sc. *deos inferos*) *ubi placuit precibusque et murmure longo*, 14.58 *ter nouiens carmen magico demurmurat ore*, *Lucan.* 6.685ff. For the phrase *longum carmen*, cf. *Liv.* 1.24.6, *Manil.* 2.928, *Plin. Epist.* 7.9.9, *Paneg.* 63.2.

19-20. sibi proposuit: 'she set up as her intention'. It is appropriate to

the context here that the use of *proponere* in this sense is markedly prosaic; see *OLD* s.v. 11. (*propositum* is not uncommonly used by the poets in the sense 'intended'; cf. e.g. *Hor. Sat.* 2.6.99, *Prop.* 2.30.14, *Epist.* 16.120, *Rem.* 40, 514, *Met.* 3.151.) The construction with the infinitive occurs first here; see *Woodman on Vell.* 2.53.1.

thamos temerare pudicos: *thamos* is a grand word; see on 1.5.11. By using it here, Ovid dignifies his relationship with his mistress and thereby emphasises the enormity of *Dipsas'* behaviour. *temerare*, also an exaggeratedly strong term (see on 1.7.3 *temeraria*), serves the same purpose. For the use of *temerare* in such contexts, cf. 2.7.18 *dominae contemerasse torum*, 3.4.24, *Epist.* 5.101, 16.285, 17.5f., *Ars* 1.743, *Met.* 2.592, 15.501. *temerare* occurs first at *Lygd.* 5.7, *Verg. Aen.* 6.840, *Liv.* 26.13.13 and 19 (8) times in Ovid. The indignant alliteration in *thamos temerare* (cf. *proposuit ... pudicos*) is possibly influenced by that single occurrence of *temerare* in *Vergil: ultus auos Troiae templa et temerata Mineruae*. (For θ as an aspirated plosive, i.e. little different from τ , see *Allen* [1978] 26f.; for alliteration signalling an allusion, see on 1.1.1.) It may be worth noting that *Heinsius* advocated the variant *temerare* at *Aen.* 10.389 *thamos ausum incestare nouercae*. *Claudian* seems to be echoing Ovid at 18.98ff. (of *Eutropius*, who has just been described as a *leno*) *cum ... omnibus unica uirtus / esset in eunuchis thamos seruare pudicos, / solus adulterii creuit*; cf. also 129f. *quis enim committere uellet / lenoni thalamum?* For *thamos ... pudicos*, cf. also *Met.* 3.282, *Fast.* 2.794 *uenit in thamos, nupta pudica* (sc. *Lucretia*), *tuos*. For the significance of *pudicos* here, see on line 35 *erubuit!*

nec tamen eloquio lingua nocente caret: 'and her tongue is not without eloquence, however harmful that eloquence may be'. For the grudging admiration, compare *Philolaches'* comment on *Scapha's* erotodidaxis to *Philematium* at *Plaut. Most.* 170f. *ita me di ament, lepidast Scapha, sapit scelestam multum. / ut lepide res omnis tenet sententiasque amantum*. *Propertius* is less broadminded in his reference to *Acanthis'* powers of persuasion at 4.5.5f. *docta uel Hippolytum Veneri mollire negantem, / concordique toro pessima semper auis*. The corrupt lines 19f. of that elegy, the couplet immediately preceding the direct quotation of *Acanthis'* erotodidaxis, may contain an equally vehement criticism: *exorabat opus uerbis †ceui blanda perure† / saxosaeque forat sedula gutta uiam. tamen* anticipates the concessive force implicit in *nocente*. For this usage, in his note on *Lucan.* 1.333 *quem tamen inueniet tam longa* (= *quamuis tam longa*) *potentia finem?*, *Housman* cites, *inter alia*, *Met.* 2.336f. *mox*

ossa requirens / repperit, ossa tamen peregrina condita ripa and *Trist.* 1.1.95f. *si quis erit, qui te dubitantem et adire timentem / tradat, et ante tamen pauca loquatur, adi. eloquium*, here equivalent to the metrically intractable *eloquentia*, occurs first at Verg. *Aen.* 11.383, Prop. 3.22.41, Hor. *Ars* 217 and 10 (3) times in Ovid; see Brink on Hor. *loc. cit.* *nocente*: cf. 103, 2.2.49 *nocuit mala lingua duobus*, *Ars* 3.482.

21-22. fors me sermoni testem dedit: although the expression *fors dedit* (*uel sim.*) is fairly common, the construction here seems unique.

illa monebat / talia: historians use comparable expressions to indicate that a speech, though reported directly, is a plausible fiction; cf. e.g. Liv. 5.3.1 *talem orationem habuit*, 21.12.8, 21.39.10, 24.7.12 and see Vretska on Sall. *Catil.* 20.1 *omnibus arbitris procul amotis orationem huiusce modi habuit*. Here, however, the phrasing does not imply that Dipsas' speech is in any way fictitious, thereby casting doubts on the authenticity of the whole incident. At *Epist.* 14.52, for example, Hypermnestra introduces a report of a speech which she herself had made with the words *exiguo dixi talia uerba sono*; note also, in a very comparable context to that here, Apul. *Met.* 9.16 *illius aniculae sermo talis meas adfertur auris*, where Lucius is reporting a speech which he himself had heard. For *monere* in erotodidactic contexts, see on 1.4.59. The imperfect tense suggests that Ovid began to eavesdrop when Dipsas' speech was already under way, just as *uox erat in cursu* in line 109 suggests that she still had much more to say when Ovid's shadow betrayed his presence. In fact, however, Dipsas' speech proceeds from a natural beginning to a natural conclusion. To suggest otherwise is not only dramatically effective but perhaps also emphasises Dipsas' garrulity; for that stock trait in the character of procuresses, cf. e.g. 3.[5.]21f. *cornix ... / ... garrula* (equated with a *lena ... anus* in line 40), Plaut. *Cist.* 120ff., 149ff. *utrumque haec, et multiloqua et multibiba, est anus. / satin uix reliquit deo quod loqueretur loci, / ita properauit de puellae proloqui / suppositione*.

me duplices occuluere fores: for the dramatic situation, see the introduction. *duplex* is not found elsewhere in classical Latin as an epithet for doors. The regular Greek term δίκλιδες, which sounds somewhat similar, may have been in Ovid's mind, and he is probably playing with the sense 'deceitful', for which, see on 1.12.27. The enclosing of the couplet with such similar words, *fors* and *fores*, has no apparent significance.

23-108. Dipsas' speech is a *suasoria*; see Vol. 1, 69f. It falls roughly

into four sections: an attempt to persuade the girl to take a particular lover (23-34), a more ambitious attempt to persuade her to accept any lover who can pay (35-68), a general disquisition on the captivation and exploitation of lovers (69-104) and a final two couplets urging the girl to follow her advice (105-108). The *suasoria* is effectively and convincingly managed. Aware of the need to win the girl over gradually, Dipsas begins in a relatively mild manner with a subtle *captatio beneuolentiae* (see on 1.6.1 *indignum!*), addressing the girl endearingly, praising her beauty and sympathising with her poverty, a point which is turned to advantage as an argument for accepting a lover. The increasingly brutal tenor of the speech is most clearly evident in the contrast between the opening passage and the blatant cynicism of 103f. *lingua iuuat mentemque tegat: blandire noceque; / impia sub dulci melle uenena latent*. By then, Dipsas' venomous nature appears in its true colours, and she is no longer making allowance for the sensibilities of the girl, who had earlier blushed at her improper suggestion (35).

23-24. scis here te, mea lux, iuueni placuisse beato?: a conversational opening gambit, echoing Prop. 2.22A.1 (introducing an account of his patronage of prostitutes) *Scis here mi multas pariter placuisse puellas. scis ...?* for the idiom, cf. also e.g. Petron. 13.2 '*scis*', inquit, '*frater, rediisse ad nos thesaurum de quo querebar?*', Plin. *Epist.* 7.24.6 *scis me hodie primum uidisse saltantem auiae meae libertum?* here: we may infer from 31f. that the lover has contacted Dipsas in the interval; cf. Ter. *Phorm.* 111f. *amare coepit ... / postridie ad anum recta pergit*. In similar circumstances at 2.2.3ff., Ovid contacts the girl herself: *hesterna uidi spatiantem luce puellam, / ... / protinus, ut placuit, misi scriptoque rogaui*. On the form of the word, which Quintilian (*Inst.* 1.7.22) declares to be more modern than *heri*, see Platnauer (1951) 55, *TLL* 6.2656.16ff. *mea lux*: for this term of endearment, which is not found in Comedy except perhaps at Plaut. *Mil.* 1344, cf. 1.4.25 (n.), Prop. 2.29.1 *Hesterna, mea lux, cum potus nocte uagarer*. *iuueni*: already Dipsas is drawing attention to the lover's tempting attractiveness. *placuisse*: see on 1.3.15 *non mihi mille placent*. '*beatus* properly described spiritual felicity, but was popularly used of the materially prosperous' (Nisbet-Hubbard on Hor. *Carm.* 2.2.18). For the sense 'wealthy', see *TLL* 2.1917.31ff. The word is so used in the context of prostitution at Prop. 2.6.6 *Phryne tam multis facta beata uiris*; cf. also 2.20.25, 2.24C.49, 2.26.25.

haesit et in uultu constitit usque tuo: for love at first sight, cf. e.g.

1.9.37f., *Epist.* 12.33ff., 20.205ff. *referas ... / ut te conspecta subito ... / restiterim fixis in tua membra genis*, *Met.* 2.574, 3.371, 5.395, 8.324f., 11.305, Herodas 1.56f. ἰδὼν σε καθόδῳ τῆς Μίσης ἐκύμνηε / τὰ σπλάγχχν' ἔρωτι καρδίην ἀνοιστρηθείς, Theocr. 2.82, Ter. *Phorm.* 103ff., Verg. *Ecl.* 8.41 (= [Verg.] *Ciris* 430), and see also Kost on Musaeus 86. *haesit* here means both 'stood motionless' and 'was captivated'. For the former sense, cf. Verg. *Aen.* 7.250 *immobilis haeret*, *Met.* 1.551, 4.266, 9.351, *TLL* 6.2499.45ff.; for the latter, which here seems to exploit a metaphor drawn from fowling (see on 69f.), cf. e.g. Prop. 2.3A.1f., *Ars* 3.543, *Rem.* 311 *haeserat in quadam nuper mea cura puella*, *Met.* 2.409f. *in uirgine Nonacrina / haesit*, Juv. 3.135 *cum tibi uestiti facies scorti placet, haeres*. Ovid plays brilliantly with these two senses in his description of Narcissus at *Met.* 3.418f. *adstupet ipse sibi uultuque immotus eodem / haeret*, where *uultu ... eodem / haeret* means both 'he lay motionless with unchanging gaze' and 'he lay captivated by the same (i.e. his own) face'. *in uultu constitit ... tuo*: see on 1.9.33 *ardet in ... Briseide*. *usque*: 'continuously'; see on 1.4.26.

25-26. et cur non placeas?: for indignant questions introduced by *et*, cf. 3.3.33 *et quisquam ... curat?* (n.), *Met.* 8.76 *et cur ulla foret me fortior?*, Sen. *Ag.* 292 *et cur Atrida uideor inferior tibi?*

nulli tua forma secunda est: Scapha's flattery of Philematium at Plaut. *Most.* 173 is somewhat comparable: *uirtute formai euenit te ut deceat quidquid habeas*. *nulli* = *nullius formae*; for the brachylogy, cf. 33 (n.), 1.11.10 *simplicitas ordine maior* (n.), 2.6.62 *ORA ... PLVS AVE DOCTA LOQVI* (n.), 3.10.46 *regna ... quam Iuno ... minora* (n.), *Ars* 3.106 *Idaliae similis sit licet illa* (sc. *facies*) *deae*. For *secundus* constructed with the dative, cf. 1.13.44 *neque illius forma secunda tuae*, *Met.* 13.360, *Trist.* 1.6.22, *Pont.* 2.2.88, Verg. *Aen.* 11.441, Liv. 23.10.7, H.-Sz. 113f., *OLD* s.v. 11b.

me miseram!: see on 1.1.25.

dignus corpore cultus abest: cf. Lucian *Dial. Meretr.* 6.2, where Crobyle shows the same concern for finery when urging her daughter Corinna to become a prostitute: θρέψεις μὲν ἐμέ, σεαυτὴν δὲ κατακοσμήσεις ῥαδίως καὶ πλουτήσεις καὶ ἐσθῆτας ἔξεις ἀλουργεῖς καὶ θεραπαίνας ... τὴν Δαφνίδα γοῦν ἐγὼ οἶδα, ὃ φίλη Ἀδράστεια, ῥάκη, πρὶν αὐτὴν ἀκμάσαι τὴν ὥραν, περιβεβλημένην· ἀλλὰ νῦν ὁρᾷς οἷα πρόεισι, χρυσὸς καὶ ἐσθῆτες εὐανθεῖς καὶ θεραπαίνας τέτταρες. For the distinction between *forma* and *cultus*, cf. e.g. 2.10.5, 3.7.1, *Ars* 3.101ff. *corpore* is to be construed with both *dignus*

and *abest*; compare the economical use of *tibi* in line 29. Note the harsh and indignant alliteration of *c*.

27-28. tam felix esses quam formosissima uellem: I can adduce no parallel for this combination of positive and superlative. The normal expression would be as at *Pont.* 4.14.43 *tam felix utinam quam pectora candidus essem*. The idiom here is not, however, difficult, for the superlative is to be construed as an emphatic alternative to the positive form, i.e. 'very beautiful' rather than (despite *nulli tua forma secunda est* [25]) 'the most beautiful'. *TLL* 6.442.26ff. cites Tib. 2.2.15f. *gemmarum quidquid felicibus Indis / nascitur* and this line as the earliest passages in which *felix* bears predominantly the sense 'wealthy' (cf. 28 *diuite*). Here, however, the sense 'lucky' is also strongly felt, and that provides an easy transition to the next couplet, in which Dipsas discusses the girl's astrological fortune.

non ego te facta diuite pauper ero: compare Crobyle's explicit self-interest at Lucian *Dial. Meretr.* 6.4 οὐχ ὁρᾷς τὴν Κόρινναν τὴν τῆς Κρωβύλης θυγατέρα ὥς ὑπερπλουτεῖ καὶ τρισευδαίμονα πεποίηκε τὴν μητέρα; For the phrasing, cf. *Fast.* 6.220 *filia, qua felix sospite semper ero*, [Quint.] *Decl.* 260.16 *quo locuplete nemo pauper est. te facta diuite*: cf. Prop. 2.6.6 (quoted on 23). Note the elegant juxtaposition of *ego* and *te* and of *diuite* and *pauper*, producing a chiasmus.

29-30. Astrology spread from the East in Hellenistic times and was very popular, despite official disapproval, in Augustan Rome; see Fraser (1972) 1.434ff., Nisbet-Hubbard on Hor. *Carm.* 1.11.2, Liebeschuetz (1979) 119ff. Maecenas seems to have been an enthusiastic devotee; see Nisbet-Hubbard's introduction to Hor. *Carm.* 2.17. The astrologer Horos advises Propertius in 4.1. The only reference to astrology elsewhere in the *Amores* is at 3.12.3 *quod ... putem sidus nostris occurrere fatis?*, but Ovid draws substantially on the art at *Ibis* 207ff. His version of the *Phaenomena* (see on 1.15.16) presumably displayed a somewhat more scientific interest in the stars. Although the astrological terminology used here is accurate (see below), the substance of Dipsas' prognostications is not beyond the knowledge of the lay-man. It was a commonplace that Venus is benevolent, Mars malevolent; see Housman (1915) 34ff., Pease on Cic. *Diu.* 1.85 (quoted below). The connection of thought with the preceding couplet is shown by, for example, Manetho *Apotelesm.* 2.446ff. ἦν μὲν Ζηνὶ συνάπτῃ (sc. Μήνῃ) ἢ ἀβροκόμῳ Κυθερείῃ, /

ἐσθλή καὶ δώτειρα βίου πλούτοιο τε πολλοῦ / ... / ἦν δὲ ... / ... Ἄρη μετέπειτα συνάπτῃ, πάγχυ κακίστῃ. / αὐχμηροὺς τεύχει γὰρ ἀναγκαίου βίοτοιο; having prayed that the girl should become wealthy, Dipsas now predicts that she will do so. Although Jupiter, as Manetho and Cicero (see below) state, shared Venus' reputation for benevolence, an antithesis between Venus and Mars (as in 41f.) is obviously more appropriate in this amatory context.

stella tibi oppositi nocuit contraria Martis: for *oppositus* as a technical term in astrology, see *TLL* 9.2.770.83ff.; for *contrarius*, cf. Cic. *Diu.* 1.85 *quid astrologus (habet) cur stella Iouis aut Veneris coniuncta cum luna ad ortus puerorum salutaris sit, Saturni Martisque contraria?*, Sen. *Epist.* 88.14. The terms are here more or less synonymous; cf. Manil. 2.402ff. *quod si forte libet, quae sunt contraria, signa / per titulos celebrare suos sedesque, memento / solstitium brumae, Capricornum opponere Cancro*, also Mela 1.15, Gell. 2.22.12 *his* (sc. *uentis orientalibus*) *oppositi et contrarii sunt alii tres occidui*. Neither term is here used absolutely; they are both defined by *tibi*, which also serves as the object to *nocuit*. (For such economy of expression, cf. 26 *corpore* [n].)

Mars abiit: cf. *Fast.* 6.727 *sol abit a Geminis, et Cancri signa rubescunt*, *TLL* 1.69.42ff.

signo nunc Venus apta suo: "Venus is now favourably situate [*sic*] in a sign of her own", that is in one or other of the two signs Taurus and Libra, which are the houses (οἶκοι, *domus, domicilia*) of the planet Venus' (Housman [1915] 35, n. 1). For *signum* in the sense 'zodiacal region', cf. *Met.* 13.619, *Fast. loc. cit.*, Manil. 1.551, 3.155 *bene conuenient stellae per signa sequentes*, 179, *OLD* s.v. 13b. *aptus* also may be a technical astrological term; cf. *Ibis* 210 *Luna ... non apto Solque fuere loco*, and note also *bene conuenient* at Manil. 3.155. *aptus* was thought to be cognate with ἄπτεσθαι; cf. Serv. *Aen.* 4.482 *axem ... stellis ... aptum: satis perite loquitur, nam aptum coniunctum dicit ἀπὸ τοῦ ἄπτεσθαι, non insignitum stellis; axis enim non habet stellas*. Ovid may have been influenced by the use of συνάπτειν in the sense 'be in conjunction'; cf. Manetho *loc. cit.*, *LSJ* s.v. B II 3, συνάφεια 3, συναφή 1.

31-32. adueniens: for *aduenire* with reference to stars, cf. Manil. 1.397 (*Canicula*) *qua nullum terris uiolentius aduenit astrum*, Avien. *Arat.* 1103. The use of *aduentus* in the sense 'epiphany (of a deity)' may be in play; cf. e.g. Lucr. 1.6f. (to Venus) *te, dea, te fugiunt uenti, te nubila caeli / aduentumque tuum*, and see also on 1.5.9 *uenit*.

en aspice = ἦν ἰδοῦ, ἦνίδε; the combination occurs first here and at *Met.* 2.283; see Bömer's note.

diues amator may recall Tib. 1.5.47f. *quod adest huic diues amator, / uenit in exitum callida lena meum*.

te cupiit: Ovid constructs *cupere* with a personal object much more frequently than does any other author; cf. 2.19.31, 3.4.25, *Epist.* 16.93, *Ars* 1.63, *Met.* 1.490, 491, 3.353, 425, 466, 6.475, 8.834, 9.532, 10.316, 14.353, *Fast.* 1.417, 2.694, 3.21, *TLL* 4.1431.65ff.

curae, quid tibi desit, habet: *curae habere* occurs elsewhere in verse only at Plaut. *Men.* 991 and Verg. *Aen.* 4.521, the construction with an indirect question elsewhere in classical Latin only at Liv. 43.1.6; see *TLL* 4.1457.69ff. *quid tibi desit:* cf. e.g. Cato *Ad Fil. frg.* 13 Jordan *quod tibi derit, a te ipso mutuare*, Cic. *S. Rosc.* 8, *Att.* 11.3.3 *cura et prouide ne quid ei desit de qua scis me miserrimum esse*, Sen. *Epist.* 87.39, 90.5.

33-34. For praise of a prospective lover by a *lena*, cf. Herodas 1.50ff. and note also Stat. *Silu.* 1.2.170ff. (Venus to Violentilla, on her marriage to Stella). Ovid varies the theme ingeniously at *Met.* 14.684f., where Vertumnus, disguised as an old woman, says to Pomona about himself *adde quod est iuuenis, quod naturale decoris / munus habet formasque apte fingetur in omnes*.

est etiam facies: the hemistich occurs also at 2.3.13. For *facies* in the general sense 'beauty', cf. 1.10.10, 42, *TLL* 6.48.54ff. This usage seems to occur first at Lucr. 5.1111 and is particularly frequent in Augustan elegy.

quae se tibi comparet: for praise of a young man's girlish beauty, cf. *Met.* 9.712f. (of Iphis, supposed to be a boy) *cultus erat pueri, facies quam, siue puellae / siue dares puero, fieret formosus uterque*, Hor. *Carm.* 2.5.20ff. *Gyges, / quem si puellarum insereres choro, / mire sagacis falleret hospites / discrimen obscurum solutis / crinibus ambiguoque uultu* with Nisbet-Hubbard's note on 24, Courtney on Juv. 15.135-7. For *tibi* = *faciei tuae*, see on 25 *nulli*. Kenney (1958) 56 advocates Franciscus' *qua*, pointing out that *se comparare alicui* is not found elsewhere with a thing as subject, that 'the juxtaposition *se tibi* is neater and more effective if both pronouns refer to persons' and that the corruption of *qua* to *qu(a)e* is easy. These considerations do not, however, seem sufficient for the paradox to be rejected.

si te non emptam uellet, emendus erat: for the argument, cf. Lucian *De Merc. Cond.* 20 (addressed to a young man aspiring to the patronage of a magnate) ἰδὼν ... πολλοὺς τῶν εὐδοκίμων ἐθελή-

σαντας ἄν, εἰ καὶ προσδιδόναι δέοι, μόνης τῆς δόξης ἔνεκα συνεῖναι τούτῳ καὶ ὁρᾶσθαι περὶ αὐτὸν ἑταίρους καὶ φίλους εἶναι δοκοῦντας, οὐκ ἔχω ὅπως σε τῆς εὐπορίας μακαρίσω, ὅς καὶ προσλήψῃ μισθὸν τῆς τοιαύτης εὐδαιμονίας, also Plaut. *Mil.* 1076, Nonn. *Dion.* 42.240ff. When addressed to a prostitute, such an argument is absurd, but the same paradox occurs, much less wittily, in Anon. *AP* 9.622 εἴτε σε κουριδίης ἀλόχου γλυκὺς ἕμερος ἴσχει, / λούεο παιδρότερος τῇδε φανησόμενος / εἴτε σε μισθοφόρους ἐπὶ μαχλάδας οἷστρος ὀρίνει, / λήψῃ κοῦ δώσεις ἐνθάδε λουσάμενος. For the phrasing here, cf. *Epist.* 20.229f. *appeteres talem uel non iurata maritum; / iuratae uel non talis habendus erat!*, where Heinsius hesitantly (and unnecessarily) suggested *emendus* for *habendus*, and note also *Trist.* 1.9.43f., where Luck suggests that *nemo pluris emendus erat* 'dürfte ein Ausdruck der Umgangssprache sein'. For *emi* with reference to prostitutes, cf. Prop. 1.9.4 *tibi nunc quaeuis imperat empti modo* (note the paradox of a different type), Stat. *Silu.* 1.6.67 *faciles emi puellae*.

35-36. It is a commonplace that blushing and modesty are attractive; cf. e.g. 2.4.11f., 2.5.41f., *Met.* 4.329f. *pueri rubor ora notauit / (nescit enim quid amor) sed et erubuisse decebat*, Sen. *Epist.* 11.4 and see also Kost on Musaeus 160f. Dipsas gives the conceit a novel twist. *pudor* is, as it were, a rouge to brighten a pale face. With the cynicism of the pentameter, compare e.g. 71 *nec nocuit simulatus amor*, Prop. 4.5.28 *frange et damnosae iura pudicitiae*, and contrast the attitude of the prostitute Adelphasium at Plaut. *Poen.* 304 *meretricem pudorem gerere magi' decet quam purpuram*, and even of Scapha at *Most.* 258ff. *quid cerussa opust nam? ... / una opera ebur atramento candefacere postules. / ... / non istanc aetatem oportet pigmentum ullum attingere, / neque cerussam neque Melinum neque aliam ullam offuciam*. At *Epist.* 11.7, Seneca denies that blushing can be feigned: *deiciunt enim uultum (sc. actors portraying modesty), uerba summittunt, figunt in terram oculos et deprimunt. ruborem sibi exprimere non possunt; nec prohibetur hic nec adducitur*. His father, however, at *Contr.* 2.7.3, quotes the advice given by Porcius Latro on how a married woman should rebuff the advances of seducers: *etiam in necessaria resalutandi uice multo rubore confusa sit*. Simulated emotions were thought preferable to genuine in some contexts in oratory; cf. e.g. Sen. *Dial.* 4.17.1 *saepe id quod ueri adfectus non effecissent effecit imitatio adfectuum*. See also on 71 and 79-86. For the exploitation of rhetorical principles in the erotodidaxis which Ovid himself gives in the *Ars Amatoria* and

Remedia Amoris, see Stroh (1979a), esp. 122ff. (on *simulatio*).

erubuit!: an important detail. Corroborating Ovid's view in 19 (*thalamos ... pudicos*), it shows that his mistress, like Metriche in Herodas 1 and Philematium in the *Mostellaria*, is not unscrupulous; Propertius makes a similar point in condemning Acanthis at 4.5.6 *concordi ... toro pessima semper auis*. Here, the cynical capital which she makes of this reaction by the girl presents Dipsas as all the more immoral. *erubuit!* is almost certainly an aside spoken by Dipsas herself. It need not be objected that the comment is addressed to no one in particular; for such asides, cf. e.g. Ter. *Ad.* 642f. *mirabar quid hic negoti esset tibi. / (erubuit: salua res est)*, Hor. *Epod.* 7.15f. (after an address to the citizen body) *tacent et albus ora pallor inficit / mentesque percussae stupent* and see Vol. 1, 67f. For the alternative view, that the aside is spoken by Ovid, just as Philolaches comments on Scapha's attempts to corrupt Philematium at Plaut. *Most.* 157ff., see Davis (1979) 197f.

quidem: Ov. 122 (63), Verg. 16 (7), Hor. 5 (0), Tib. 3, Prop. 4, Catull. 1, Lucr. 8, Sen. *Trag.* 14, Lucan 9, Val. Fl. 6, Sil. 7, Stat. 41 (*Silu.* 15 [3 in prose]), Mart. 18, Juv. 9. (These statistics take no account of *ne ... quidem* [Ov. 3 (1), Verg. 3 (0), Hor. 0, Tib. 0, Prop. 0], *siquidem* [see on 3.7.17] and *equidem* [see on 3.14.41].) The exceptional frequency of *quidem* in Ovid is symptomatic of the rhetorical nature of his poetry. In the great majority of cases, it is used, like μέν, to point an antithesis, as here and at 2.8.4, 2.13.3, 3.7.7. At 2.6.36, the particle's only other occurrence in the *Amores*, *illa quidem saeculis uix moritura nouem*, its primary function is to emphasise, but there also an antithesis is implicit (see the note). See further Knox (1986) 39.

iste: Ov. 264 (88), Verg. 37 (31), Hor. 25 (0), Tib. 4, Prop. 41. In themselves, these statistics reveal little about the word's *color*. Examination of the contexts in which it is used, however, suggests that it is conversational and dramatic; see Fedeli on Prop. 1.2.25, Knox (1986) 56f. Eleven of its twenty-three occurrences in the *Amores* are in passages of directly reported speech, which occupies little more than 10% of the total number of lines. (This figure does not include any part of 3.2, which contains two of the remaining twelve instances.) See also on line 57 *iste tuus ... uates*.

uerus obesse solet: for (genuine) *pudor* as an obstacle to love, see on 1.2.32 *Pudor et castris quicquid Amoris obest*. The use of *solet* here may help to emphasise Dipsas' didactic manner; cf. e.g. *Ars* 3.768, *Rem.* 614 *haec etiam pecori saepe nocere solent*, 742, Prop. 2.25.31f. *in amore suo semper sua maxima cuique / nescio quo pacto*

verba nocere solent.

37-38. deiectis ... ocellis: for downcast eyes as a sign of modesty, see Kost on Musaeus 160, Richardson on *Hymn. Hom. Cer.* 194, Watson (1983) 261f. For the phrasing here, cf. 2.4.11 (= 3.6.67) *oculos in humum deiecta modestos*, *Epist.* 11.37 *erubui, gremioque pudor deiecit ocellos*, Sen. *Tro.* 1137f. *deiectos gerit / uultus pudore*, Val. Fl. 2.470 *tristi ... oculos deiecta pudore*, 7.514 *deiecit uultus ... pudor*, *TLL* 5.1.396.39ff. For the diminutive *ocellus*, see Vol. 1, 84. It is argued there that Ovid's use of this word tells us nothing about the relative chronology of poems within the *Amores*. That is especially true in this instance; even if this poem were written comparatively late, when Ovid seems to have become more sparing in his use of diminutives, he might still have used one here specifically in order to help characterise old Dipsas by attributing to her diction which had been in vogue many years earlier. Compare her employment of the outmoded expression *noua carmina* in line 57.

quantum quisque ferat, respiciendus erit: on one level, the meaning is 'you should glance up to see how much each lover is bringing you'. For *respicere* constructed with an indirect question, cf. e.g. Juv. 7.141f. (quoted below). Alternatively, taking *ferat* as a potential subjunctive, the line can be translated 'you should have regard for each lover according to the amount he may bring you'. That point, that money maketh the man, is expanded in 57ff., and is a commonplace found especially in Satire; cf. Lucil. 1120 *tantum habeas, tantum ipse sies, tantique habearis*, Hor. *Sat.* 1.1.62, Petron. 77.6, Juv. 3.143f. with Courtney's note, 7.139ff. *Ciceroni nemo ducentos / nunc dederit nummos, nisi fulserit anulus ingens. / respicit haec primum qui litigat, an tibi serui / octo, decem comites, an post te sella, togati / ante pedes*. There is a similar play at 2.11.23f. *sero respicitur tellus, ubi fune soluto / currit in immensum panda carina salum*, where Ovid warns Corinna that a realisation of the value of being on dry land comes too late if it comes only when one looks back to the land from a ship under way. In his note on Lucr. 3.972f. *respice item quam nil ad nos anteacta uetustas / temporis aeterni fuerit quam nascimur ante*, Kenney observes that *respice* means both 'consider' and also 'look back to (sc. the argument at 830ff.)'. *quisque* unobtrusively marks an expansion in Dipsas' plans for the girl; she is no longer concerned with the *iuuenis beatus* alone.

39-40. For the Sabine women as a paradigm of simple morality, cf.

2.4.15f., 3.8.61f., *Medic.* 11f. *forsitan antiquae Tatio sub rege Sabinae / maluerint quam se rura paterna coli*, Otto (1890) s.v. *Sabina*, with the Nachträge (1968) p. 208.

forsitan is very grudging; Dipsas does not subscribe wholeheartedly to the traditional view that women were chaste in the good old days. Ovid himself is even more cynical at 3.4.37ff.

immundae: the sordid simplicity of women in the good old days is often contrasted with the sophistication of modern women; cf. e.g. *Medic.* 11ff., *Ars* 3.107ff., Juv. 6.5ff. *siluestrem montana torum cum sterneret uxor / frondibus et culmo uicinarumque ferarum / pellibus, haut similis tibi, Cynthia, nec tibi, cuius / turbauit nitidos extinctus passer ocellos, / sed potanda ferens infantibus ubera magnis / et saepe horridior glandem ructante marito*. At Sen. *Contr.* 2.7.3, Latro recommends that a *matrona* who wishes to avoid the attentions of seducers should be *in tantum ornata, quantum ne immunda sit*.

Tatio: at *Ars* 3.117f. *Curia consilio nunc est dignissima tanto, / de stipula Tatio regna tenente fuit*, where Ovid is commenting specifically on the splendour of the modern city of Rome, the reference to Tattius is perhaps due to the metrical intractability of *Romulo*. Here, however, as at *Medic.* 11f. (quoted above) and Prop. 2.32.47f. *qui quaerit Tatios ueteres duosque Sabinos, / hic posuit nostra nuper in urbe pedem*, the reference is pointed, since Tattius was king of the Sabines.

habiles: I can cite no closer parallel than Hor. *Carm.* 3.19.24 (*puella*) *seni non habilis Lyco*. Ovid may be influenced by the use of *habere* to mean 'have as a lover', 'have sexual intercourse with' (see on 3.12.6 *cum multis uereor ne sit habenda mihi*). See also on 1.4.37.

pluribus ... uiris: cf. 1.5.12, 3.12.6 (quoted above), Plaut. *Cist.* 81 (quoted on 54), Prop. 2.6.6 (quoted on 23) and note τὸ πολὺ ἀνδρῶν 'prostitution' at Philo 1.563. The implicit contrast with *uni uiro* makes us recall the conventional encomium of the chaste married woman as *uniuira*; see Williams (1958) 23ff.

41-42. nunc ... externis ... in armis: the contrast is primarily with the early wars against the Sabines, but one inevitably thinks also of the recent civil wars.

animos exercet: cf. Sen. *Epist.* 15.5 *quidquid facies, cito redi a corpore ad animum; illum noctibus ac diebus exerce, 82.8 faciet autem illud (sc. pectus) firmum assidua meditatio, si non uerba exercueris sed animum, si contra mortem te praeparaueris*, *TLL* 5.2.1368.83ff. The latter passage of Seneca and, more especially, the use of the term (*in*)

armis exerceri to mean 'train for war' (cf. Cic. *Verr.* 2.4.56, Liv. 32.5.8 *bellum si quando umquam ante alias, tum magna cura apparuit exercuitque in armis et Macedonas et mercennarios milites*) suggest that Ovid is strikingly describing Augustus' wars as Mars' training exercise.

at *Venus Aeneae regnat in urbe sui*: cf. *Ars* 1.60 *mater in Aeneae constitit urbe sui*. Although Augustus fostered the Julian dynasty's links with Venus, it was perhaps more in line with official propaganda to describe Rome as the city of Mars; cf. e.g. Verg. *Aen.* 1.276f. (Jupiter to Venus) *Romulus excipiet gentem et Mauortia condet / moenia, 6.872 magnam Mauortis ad urbem, Fast.* 5.553f. *debebat in urbe / non aliter nati Mars habitare sui*. Certainly, the couplet does not glorify Augustan militarism, for Dipsas implies that, while the armies are on campaign, the soldiers' wives are living decadently in Rome. *Aeneae ... sui*: 'her own dear Aeneas'. For this use of a pronominal adjective to express parental affection, cf. *Ars* 1.60 (quoted above), 3.86, *Fast.* 5.554 (quoted above), Austin on Verg. *Aen.* 1.231 (where the speaker is Venus) *meus Aeneas* and see also on 1.15.30 *sua ... Lycoris* where, as so often in elegy, the implication is erotic.

On another level, the contrast between Mars and Venus here can be interpreted in astrological terms (cf. 29f.). For *exercere* used with reference to the influence of planets, cf. Plin. *Nat.* 2.106 (*sidera*) *in suo quaque motu naturam suam exercent*; for *regnare* so used, cf. Manil. 4.239, 698ff. *sua cuique* (sc. *astro*) *dedit tutelae regna per orbem / et proprias gentes atque urbes addidit altas, / in quibus assererent praestantes sidera uires*; note also 2.964 (*sidera*) *in externis subsidunt hospita castris*.

43-44. *ludunt*: for *ludere* with reference to sexual activity, see Pichon (1966) s.v., Adams (1982) 162f., Kay on Mart. 11.104.5, *TLL* 7.2.1773.81ff., and see also on 86 *lusus*. For the specific sense here, 'to be promiscuous', cf. e.g. *Ars* 2.387ff. *nec mea uos uni donat censura puellae; / ... / ludite*.

casta est quam nemo rogauit: for the view that attractiveness and chastity are incompatible, cf. 2.2.14, 3.4.41f., 3.11.41, 3.14.1, *Epist.* 16.287ff., *Fast.* 2.161, *Epist. Sapph.* 121, Eur. *frg.* 928 Nauck, Cic. *Cael.* 6, Prop. 2.16.26, 2.32.26, Sen. *Benef.* 3.16.3, Petron. 94.1, Mart. 8.54, Juv. 10.297f., Gell. 5.11.11ff. Here, as at 3.4.41f. and *Epist.* 16.287f., the commonplace is exploited in an original, almost paradoxical, manner, in that it is being used to encourage, not to

censure, immorality. Ovid may have in mind the *sententia* (possibly by Latro) preserved at Sen. *Contr.* 2.1.24 *quae malam faciem habent saepius pudicae sunt: non animus illis deest, sed corruptor*, or he may be perverting Asprenas' *sententia* at 1.2.10 *nulla satis pudica est de qua quaeritur*. (For Ovid's use of *sententiae* from the schools, see Vol. 1, 68f.) *nemo* is rare in the higher styles of poetry: Ov. 24 (*Am.* 2, *Rem.* 1, *Met.* 5, *Fast.* 1, *Trist.* 7, *Pont.* 8), Verg. 4(4), Hor. 12(0), Tib. 0, Prop. 7(2: 6, 3: 1), Catull. 4, Lucr. 4, Sen. *Trag.* 34, Lucan 0, Val. Fl. 0, Sil. 3, Stat. 4 (*Silu.* 2), Mart. 31, Juv. 34. Axelson (1945) 77, n. 61 observes that 'dass alle vier Beispiele bei Vergil Reden angehören, ist schwerlich ein Zufall'; the only other instance in the *Amores* occurs later in Dipsas' speech (100). Axelson 76f. argues that uncertainty over the prosody of the second syllable contributes to the word's rarity. In Augustan elegy, *nemō* occurs also at *Fast.* 6.324, *Trist.* 2.348, *Pont.* 2.3.16, *nemō* at 100, *Trist.* 1.9.44, *Pont.* 3.6.58, Prop. 2.19.32, [Tib.] 3.13.8; elsewhere the second syllable is always elided. In the *Metamorphoses*, the second syllable is elided at 2.389, long three times and short at 15.600. See also on 100 *nemo* and 1.14.14 *nullius*.

rogauit: for the erotic sense 'proposition', cf. 44, 2.2.5, 2.7.25, 2.19.20, 3.2.59, Pichon (1966) s.v., Tränkle (1960) 163.

aut, si rusticitas non uetat, ipsa rogat: cf. *Ars* 1.277f. *conueniat maribus ne quam nos ante rogemus, / femina iam partes uicta rogantis aget, Met.* 14.30f. (Circe to Glaucus) *dignus eras ultro, poteras certeque, rogari, / et, si spem dederis, mihi crede, rogaberis ultro*, Sall. *Catil.* 25.3 (of the shameless Sempronia) *lubido sic adensa ut saepius peteret uiros quam peteretur*. Acanthis makes a rather different point at Prop. 4.5.41f., where she advises the girl not to be too forward: *nec te Medae delectent probra sequacis / (nempe tulit fastus ausa rogare prior)*. *aut* is slightly difficult, in that it does not introduce a statement which is strictly parallel to either of those in the hexameter. The general thought seems to be 'beautiful girls are so promiscuous that they readily welcome advances or indeed that they even make the advances themselves'. For *rusticus* in the sense 'unsophisticated in love-affairs' (here with an allusion particularly to the simple life of the Sabines [39f.]), cf. 2.8.3, 3.1.43, 3.4.37, 3.10.18, Pichon (1966) s.v. Formed by analogy with *urbanitas*, *rusticitas* occurs first in Ovid (5 [0]), and not again till Calp. *Ecl.* 4.14 and the younger Seneca (4 times in prose). *garrulitas* (*Met.* 5.678) also occurs first in Ovid, who uses such formations with much greater freedom than does any of the other Augustan poets; cf. 1.3.14 *simplicitas* (n.), 3.3.24 *credulitate*

(n.), Moore-Blunt on *Met.* 2.31, and note also *proximitas* (*Ars* 2.662, *Met.* 10.340, 13.154), which is found earlier only at Vitruv. 2.9.7.

45-46. A severe appearance is no guarantee of strict morality; cf. 2.4.15f., Prop. 2.34.23f. *sed numquam uitae fallit me ruga seuerae: / omnes iam norunt quam sit amare bonum*, Mart. 1.24, Juv. 2.1ff., Palladas *AP* 10.56.9ff. οὐκ, εἴ τις συνάγει τὰς ὀφρύας οὐδὲ γελῶσα / φαίνεται ὀφθῆναι τ' ἀνδράσιν ἐκτρέπεται, / σωφροσύνης τρόπος οὗτος ἐχέγγυος· ἀλλὰ τις εὖροι / μαχλάδα μὲν κρύβδην τὴν πάνυ σεμνοτάτην.

has quoque ... / excute, de rugis crimina multa cadent: on one level, the couplet means 'scrutinise closely those women who look severe and many misdemeanours will derive from their frowns'. For *excute* in this sense, cf. *Ars* 2.627, *Trist.* 2.224, *Sen. Epist.* 22.10 *excute istos qui quae cupiere deplorant et de earum rerum loquuntur fuga quibus carere non possunt: uidebis uoluntariam esse illis in eo moram quod aegre ferre ipsos et misere loquuntur*, *TLL* 5.2.1312.79ff.; for *cadere* so used, cf. Manil. 4.117 *nec refert, scelus unde cadat* and perhaps also Hor. *Ars* 52f. *noua fictaque nuper habebunt uerba fidem, si / Graeco fonte cadent*. The verbs can, however, be interpreted literally, giving the sense 'shake the clothing of those women who look severe and many misdemeanours will fall from the folds in their gowns'. For shaking garments to reveal things hidden in the folds, cf. Ar. *Ach.* 343f., Plaut. *Aul.* 646f. *excutedum pallium / ... ne inter tunicas habeas*, Liv. 6.15.12, Phaedr. 5.5.17ff., Plut. *Timol.* 15.3, Nonn. *Dion.* 26.120ff. *excute* is so used with a personal object at Val. Max. 5.4.7, Plin. *Nat.* 7.121, Quint. *Inst.* 7.1.30 (quoted below); cf. also Cic. *S. Rosc.* 97, where *excutio* bears both its literal sense and the figurative sense 'scrutinise': *non excutio te, si quid forte ferri habuisti, non scrutor*. For *ruga* in the sense 'fold (or wrinkle) in a garment', cf. Vitruv. 4.1.7, Petron. 102.12, Plin. *Nat.* 35.56, Juv. 11.188. The same word-play occurs at Mart. 3.93.4 *rugosior cum geras stola frontem*, and the imagery at Juv. 15.30f. is closely comparable: *scelus, a Pyrrha quamquam omnia syrmata uoluas, / nullus apud tragicos populus facit*. Ovid may have had the present passage in mind when he wrote *Tartareos excutiamque sinus* 'and I shall explore the valleys of Tartarus' at *Fast.* 5.244. (The next hemistich there, *uox erat in cursu*, is taken from line 109 of this poem. For *sinus* in the sense 'fold in a garment', a sense not intended in the *Fasti*-passage, cf. 1.10.18 [n.], Quint. *Inst.* 7.1.30 *excusserunt ... patrem et aurum in sinu eius inuenerunt*.) For the phrasing, *excute ...*

cadent, cf. 1.3.19 *praebe* (n.), *Sen. Epist.* 22.10 (quoted above). For *crimina* referring specifically to sexual misdemeanours, cf. e.g. 2.5.14, 2.7.1, 8, 17, 28, 3.4.39, 3.6.84, 3.11.38, 3.14.20, 35.

The attack here is directed against the *matronae*, the only women allowed to wear the long, voluminous, and therefore modest, *stola*. Normally, the *stola* symbolised their chastity; cf. e.g. Tib. 1.6.67f., *Trist.* 2.252 (quoted below), *Pont.* 3.3.51f., Val. Max. 2.1.5. Dipsas suggests that it serves rather to cloak their immorality. The *matrona* could be an impressive and forbidding figure. The notion that she should be subjected to such undignified treatment is outrageously comical, since her person was sacrosanct; cf. *Trist.* 2.252 (*matronae quas stola contingi uitae sumpta uetat*, Val. Max. 2.1.5, Fest. p. 142, and also [Quint.] *Decl.* 359, which suggests that there was a law which specifically forbade the searching of *matronae*. Buchheit (1962) 116f., arguing for a late dating for the *Corpus Priapeorum*, observes that the *matronae* are not the butt of humour in literature before Martial and those epigrams; certainly, Ovid does not often question their chastity as openly as he here represents Dipsas as doing.

frontis rugas in uertice portant: an absurd hyperbole. Their appearance is so severe that their wrinkled brow extends all the way to the crown of their head; cf. Alexis *frag.* 16.5ff. Κόκκ τοὺς δ' ἰχθυοπάλας τοὺς κάκιστ' ἀπολουμένους / ἐπ' ἄν ἴδω κάτω βλέποντας, τὰς δ' ὀφρύς / ἔχοντας ἐπάνω τῆς κορυφῆς, ἀποπνίγομαι, [Lucian] *Amores* 54, Alciphron *Epist.* 4.7.1, Theophylactus *Epist.* 60 (of an old man shamefully in love with a young prostitute) ὑπερῶφρυον ἐπὶ σεμνότητι, also Cic. *Pis.* 14 *altero ad frontem sublato, altero ad mentum depresso supercilio*. Most translators prefer to construe *frontis* with *in uertice*. The phrase *frontis uertex*, however, is unparalleled and seems improbable; for a distinction between *frons* and *uertex* in its natural sense 'crown of the head', cf. Cels. 8.1.1 *usque in uerticem a fronte*, Sidon. *Epist.* 1.2.2. Moreover, the word-order suggests that *frontis* is to be construed with *rugas*, as at *Ars* 1.240 *dolor et curae rugaque frontis abit*, and taking *uertex* in its natural sense possibly admits a variation on the proverbial expression 'from top to toe' (cf. Hor. *Epist.* 2.2.4 *candidus et talos a uertice pulcher ad imos*, Otto [1890] s.v. *unguis* [1]). *frontis* suggests ostentation; cf. e.g. *Ars* 1.463 *lateant uires nec sis in fronte disertus. rugas ... portant*: *TLL* 10.2.51.54ff. offers no close parallel for this phrase, though one may compare Mart. 3.93.4 (quoted above). Ovid may be influenced by Prop. 3.13.9f. (part of an attack on women,

including *matronae*, who are prepared to prostitute themselves for luxurious finery) *haec etiam clausas expugnant arma pudicas, / quaeque gerunt fastus, Icarioti* (sc. Penelope, the subject of Ovid's next couplet), *tuos*. Being unusual, the expression here may make us recall that *matronae* are more normally described as wearing a *uitta* on their head. (For *portare* used with reference to head-gear, cf. e.g. 3.8.13, *Pont.* 3.4.108.) The *uitta*, like the *stola*, was a symbol of chastity; see on 1.7.17f.

47-48. Penelope is normally considered a paradigm of chastity, as at e.g. 3.4.23f., *Ars* 1.477, 3.15f., *Prop.* 2.6.23, 2.9.3f., 3.12.37f., 3.13.9f. (quoted on 45f. [ad fin.]), 4.5.7f., where Propertius says of Acanthis: *Penelopen quoque neglecto rumore mariti / nubere lasciuo cogeret Antinoo*. There was, however, an alternative version, in which she was portrayed as promiscuous; cf. Schol. Theocr. 1.3 τὸν Πᾶνα οἱ μὲν φασιν υἱὸν Πηνελόπης καὶ πάντων τῶν μνηστήρων καὶ διὰ τοῦτο λέγεσθαι καὶ Πᾶνα, Lycophron 769ff. with von Holzinger's note, Brandt's appendix to *Ars* 1.477. Dipsas' attack here is closely paralleled at *Priap.* 68.29ff. *quae* (sc. Penelope) *sic casta manes, ut iam conuiuia uisas / utque futurorum sit tua plena domus. / e quibus ut scires quicumque ualentior esset, / haec es ad arrectos uerba locuta procos: / 'nemo meo melius neruum tendebat Vlixē, / siue illi laterum siue erat artis opus. / qui quoniam periit, uos nunc intendite, qualem / esse uirum sciero, uir sit ut ille meus'.*

iuuenum: in the *Odyssey*, the suitors are young men; cf. e.g. 21.310 (Antinous to Odysseus, when he asks to be allowed to try to string the bow) μηδ' ἐρίδαινε μετ' ἀνδράσι κουροτέροισι. Dipsas may be implying a contrast with Odysseus, as ageing and therefore less potent. Such a contrast perhaps assists the transition to the point made in the next couplet.

uires temptabat: for *uires* as a sexual euphemism, cf. e.g. 2.10.23, 25 *lateri dabit in uires alimenta uoluptas*, *Prop.* 2.22A.28. In Homer, the archery-contest takes place only once (*Od.* 21.1ff.). *temptabat* may therefore be a historic imperfect, as is, for example, *canebat* at Verg. *Ecl.* 6.31, used with reference to the song which Silenus sang for Chromis and Mnasyllus. Perhaps, however, the imperfect tense suggests that Penelope tested the suitors' prowess repeatedly. Such an interpretation would accord well with Dipsas' immoral cynicism. Two senses of the verb are perhaps present, not only 'make trial of' but also 'feel', for which cf. *Met.* 10.282f. (of Pygmalion and his statue) *admouet os iterum, manibus quoque pectora temptat: / temp-*

tatum mollescit ebur, OLD s.v. 1a, and see also Fedeli on *Prop.* 1.3.15 *subiecto leuiter positam temptare lacerto*.

arcu: for the underlying sense 'penis', cf. Apul. *Met.* 2.16 *ubi primam sagittam saeui Cupidinis in ima praecordia mea delapsam excepi, arcum meum et ipse uigorate tetendi*, Adams (1982) 21f. and see also on 1.9.26. Paul. Fest. p. 14 notes a derivation of *arcus* from *arrigere*: *alii dicunt arcum dictum esse ab opere arrigendo in altitudinem*. (The jingle *argueret ... arcus* in the pentameter seems to have no etymological significance.)

latus bears various meanings in sexual contexts; see Vessey (1976), Adams (1982) 49, 90, 108, 180, *TLL* 7.2.1027.24ff. Here, it cannot be a euphemism for 'penis' (that sense being conveyed by *arcus*), but means rather 'sexual prowess'.

corneus: Odysseus' bow was made of horn; cf. Hom. *Od.* 21.395. For the sexual undertone, cf. Fast. 2.346 *tumidum cornu durius inguen erat*, Petron. 134.11 and note the use of κέρας in the sense 'penis' (see Hunter [1981] 20f., Adams [1982] 21f.). *corneus*, derived from *cornu*, occurs first at Cic. *Nat.* 1.101, Varro *Rust.* 2.94, Vitruv. 5.3.8, Verg. *Aen.* 6.894 and elsewhere in Ovid at *Met.* 1.697 (*arcus*) and 8.546. At *Epist.* 4.83, as at Liv. 1.56.9, Verg. *Aen.* 3.22 and 5.557, it is derived from *cornus*. Like most adjectives in -eus denoting 'made of', *corneus* (in both senses) is an exception to the general rule that such formations are stylistically elevated (see on 1.1.29 *litorea*).

49-50. For the exploitation by *lenae* of the commonplace argument that one should take advantage of one's fleeting youth, cf. Herodas 1.37f., 61ff. ἀλλ', ὃ τέκνον μοι Μητρίχη, μίαν ταύτην / ἀμαρτήν δὸς τῇ θεῷ· κατάρτησον / σαυτήν, τὸ γῆρας μὴ λάθῃ σε (cf. *fallit*) προσβλέψαν, Plaut. *Most.* 196ff., *Prop.* 4.5.59f. *dum uernat sanguis, dum rugis integer annus, / utere, ne quid cras libet ab ore dies*, Fast. 5.353 (of Flora, the games in whose honour are attended by the *turba meretricia*) *monet aetatis specie, dum floreat, uti*, Sen. *Phaedr.* 446 *aetate frui; mobili cursu fugit*. For the argument elsewhere in elegy, mostly in erotodidactic contexts, cf. Tib. 1.1.69ff., 1.4.27ff. with Murgatroyd's note, 1.8.47f. (quoted below), *Prop.* 1.19.25f., 2.15.23f., *Ars* 3.59ff. and see also on 2.9.41f.

labitur suggests the continuous, smooth and imperceptible lapse of time; cf. Tib. 1.8.47f. *at tu, dum primi floret tibi temporis aetas, / utere: non tardo labitur illa pede*, *Ars* 3.65 *utendum est aetate: cito pede labitur aetas*, *Met.* 15.179f. *ipsa quoque assiduo labuntur tempora motu, / non secus ac flumen*, Fast. 1.65, 6.771, *Trist.* 3.3.11f., 4.6.17,

4.10.27, *Pont.* 2.10.29, Nisbet-Hubbard on Hor. *Carm.* 2.14.2. The repetition in the pentameter suggests inevitability; cf. Hor. *Epist.* 1.2.43 (*amnis*) *labitur et labetur in omne uolubilis aeuum*, also Soph. *O.C.* 609f. τὰ δ' ἀλλὰ συγγεῖ πάνθ' ὁ παγκρατὴς χρόνος / φθίνει μὲν ἰσχυρὸς γῆς, φθίνει δὲ σώματος.

occulte: 'imperceptibly'; see Nisbet-Hubbard on Hor. *Carm.* 1.12.45f. *crescit occulto uelut arbor aeuo / fama Marcelli*, TLL 9.2.373.45ff.

fallit: 'goes unnoticed'. For the verb used absolutely in this sense, cf. *Rem.* 653, Bömer on *Met.* 10.519 (where this line is repeated), TLL 6.189.18ff., OLD s.v. 6c. The combination *labitur ... fallitque* suggests the Greek idiom λανθάνει ὑπορρέων ὁ χρόνος; cf. *Rem. loc. cit.* *fallat et in tenues euanidus exeat auras* (λάθοι ἐξιόν). Verg. *Aen.* 1.688 is also somewhat similar in construction: *occultum inspiret ignem fallasque ueneno* (cf. 7.350f. *fallit ... furem / uipeream inspirans animam*).

uolatil (PYω) is preferable to *uolubilis* (PaVa²). For *uolatil* used of time, cf. *Met.* 10.519, also Cic. *Tusc.* 1.76 *uolat ... aetas*, Manil. 3.534. *uolubilis* seems not to be so used. (It intrudes for *uolatil* in a few mss at *Met. loc. cit.*, but the true reading there is confirmed by Schol. Persius 2.2.) *uolubilis* is a natural epithet for rivers (cf. e.g. Hor. *Epist.* 1.2.43 [quoted above]); it intrudes here under the influence of the pentameter, the true reading in which it helps to confirm.

aetas may here mean either 'time' or 'youth', or both. For the former sense, cf. Verg. *Ecl.* 9.51 *omnia fert aetas*, Hor. *Carm.* 1.11.7f. *dum loquimur, fugerit inuida / aetas: carpe diem quam minimum credula postero*, TLL 1.1137.73ff.; for the latter, cf. Hor. *Epist.* 1.20.10 *carus eris Romae, donec te deserat aetas*, TLL 1.1128.48ff.

ut ... annis aquis (Pc¹) is advocated cogently by Goold (1965a) 22. *et ... annus equis* (PYωψ) offers merely a bathetic repetition of the thought in the hexameter. (One cannot defend it by reference to *Met.* 10.519f. *labitur occulte fallitque uolatil aetas, / et nihil est annis uelocius*; that passage is quite different, in that the second line makes an emphatic statement which develops the thought expressed in the first.) Ovid compares the passing of time to the flowing of a river in this context at *Ars* 3.61f. *dum licet et ueros etiam nunc editis annos, / ludite: eunt anni more fluentis aquae* and at *Met.* 15.179f. (quoted above). The comparison may, in fact, be particularly at home in philosophical writings (perhaps based ultimately on Heraclitus' πάντα ῥεῖ); cf. e.g. Sen. *Dial.* 10.9.2 *cum celeritate temporis utendi*

uelocitate certandum est et uelut ex torrenti rapido nec semper ituro cito hauriendum, Marc. Aurel. 2.17, 4.43 ποταμός τις ἐκ τῶν γιγνομένων καὶ ῥεῦμα βίαιον ὁ αἰὼν, 5.23, 6.15. If so, one may compare Dipsas' incongruous use of a philosophical maxim in the following lines.

admissis: see on 3.6.86 *nec capit admissas alueus altus aquas*.

labitur: see on 2.16.9 *riuus labentibus*.

51-54. For the emphasis on *usus*, the full employment of one's life, cf. e.g. Tib. 1.8.47f., Prop. 4.5.59f., *Fast.* 5.353, Sen. *Dial.* 10.9.2 (all quoted on 49f.), Stat. *Silu.* 1.2.165f. *uenit iam tristior aetas. / exerce formam et fugientibus utere donis*. Dipsas is turning to her own immoral purpose the teachings of moral philosophy; cf. Plut. *Mor.* 788B, 792A, 1129C 'λάμπει γὰρ ἐν χρεῖαισιν ὥσπερ εὐγενὴς / χαλκός, χρόνῳ δ' ἀργῆσαν ἤμυσεν' οὐ μόνον 'στέγος', ὥς φησι Σοφοκλῆς (*frg.* 864, Pearson, Radt), ἀλλὰ καὶ ἡθος ἀνδρός, οἷον εὐρῶτα καὶ γῆρας ἐν ἀπραξίᾳ δι' ἀγνοίας ἐφελκόμενον, Nisbet-Hubbard on Hor. *Carm.* 2.2.4. The sententious *mollit uiros otium, ferrum situ carpitur et rubiginem ducit, desidia dedocet* (Sen. *Contr.* 2.2.8), part of a celebrated exercise by Latro, may have been in Ovid's mind; see Vol. 1, 68f. (The alliteration of *c* and *t* in line 52 possibly parallels that of *d* in Latro; for the technique of alluding to a model by sound-correspondence, see on 1.1.1.)

51-52. uestis bona: for *bonus* as an epithet for clothing, see TLL 2.2088.57ff. Here, the meaning seems to be 'beautiful'; see on 3.2.27 *bona crura*.

haberi: 'to be worn'; cf. *Trist.* 1.1.4 *habitu temporis huius habe*, TLL 6.2397.7ff. Since Dipsas' purpose is to persuade the girl to take lovers, an underlying sexual nuance (cf. 40 *habiles*, 3.12.6 *cum multis uereor ne sit habenda mihi* [n.]) may have influenced Ovid's choice of this verb. The analogy with Ovid's mistress more certainly influences the verb in the pentameter. Whereas *canescere* and its cognates are frequently used with reference to the ageing of human beings and animals (cf. e.g. 56 *canis ... lupis*, *Met.* 8.802 *labra incana situ*, 9.422f. *queritur canescere mitis / Iasiona Ceres*), they are not normally used to describe the decay of inanimate objects; I can cite only Plin. *Nat.* 17.34 *illa quae in tantum abominatur uitia aridae, fistulosae, scabrae, canescentis, exesae, pumicosae* (sc. *terrae*), where *anus terra* in the following sentence seems to give a degree of personification, just as *quaerit* seems here to personify the *uestis bona*.

turpi ... situ: cf. 1.12.30 *immundo ... situ*, 2.3.14 *indigna est pigro forma perire situ*, *Trist.* 3.10.70 *cessat iners rigido terra relicta situ*, 5.12.2 *turpi ... situ*, *Pont.* 1.5.8 *inerte situ*. Comparable phrases occur in the other Augustan poets only at *Hor. Epist.* 2.2.118 *situs informis* and, significantly, though the immediate context is different, *Prop.* 4.5.71f. *exsequiae (sc. of Acanthis) fuerant rari furtiva capilli / uinula et immundo pallida mitra situ*.

53-54. forma ... senescit: cf. *Stat. Silu.* 1.2.277 *tarde ... haec forma senescat*, also *Catull.* 62.56 *uirgo dum intacta manet, dum inculta senescit*.

nisi admittas: for *admittere* used of admitting lovers, cf. 1.6.72, *Pichon* (1966) s.v., *TLL* 1.749.56ff. For the suppression of the object, cf. *Prop.* 3.21.7, *Ars* 3.605. Since, according to the argument here, it is not simply the admission of lovers which keeps girls young, but actual intercourse, *admittere* may have harsh overtones, as a stock-breeding term for copulation by female animals (cf. e.g. *Varro Rust.* 3.9.2, *Colum.* 6.24.3 *si post unum coitum forda non admittit taurum*, 8.2.8), thus helping to characterise *Dipsas* as crude and coarse. For comparable plays at *Ars* 2.732 *admisso subdere calcar equo* and *Juv.* 6.329 *admitte uiros*, see *Adams* (1982) 206f.

nullo exercente: cf. *Trist.* 3.14.35f. (*uena ingenii*) *nullo exercente refugit, / et longo periit arida facta situ*, *Cato frg.* 3 *Jordan uita ... humana prope uti ferrum est. si exerceas, coneritur; si non exerceas, tamen robigo interficit. item homines exercendo uidemus conteri; si nihil exerceas, inertia atque torpedo plus detrimenti facit quam exercitio*. The object to be understood is either *formam tuam* (cf. *Stat. Silu.* 1.2.166 [quoted on 51-54], also *Catull.* 61.228 *exercete iuuentam*, *Phaedr. App.* 12.4, *Calp. Ecl.* 5.11) or, possibly, *te* (cf. *Plaut. Amph.* 288 *haec nox scita est exercendo scorto conducto male*, [*Sall.*] *Rep.* 1.4.4). For the ablative absolute, see on 1.2.12.

nec satis effectus unus et alter habent: cf. *Plaut. Cist.* 81 (spoken by a *lena*) *non potest (sc. a meretrix) suam rem optinere sola sine multis uiris*. Comparison with the sententious *non caret effectu quod uoluere duo* at 2.3.16 suggests that *Dipsas* may be perverting a proverbial expression. *unus et alter:* cf. 2.5.22, *Rem.* 364, *Trist.* 1.3.16, *Epist. Sapph.* 182, *TLL* 1.1743.25ff.

55-56. e multis ... rapina: cf. *Sall. Iug.* 44.1 *praedator ex sociis*, *Prop.* 3.7.14 *quae spolia ex illo tanta fuere tibi?*, *TLL* 5.2.1097.81ff.

tam (yw) and **iam** (PYC) both make excellent sense. Exploiting

many lovers a little either (reading *tam*) reduces or (reading *iam*) prevents the ill-feeling caused by exploiting only a few. *Kenney* (1958) 56f. argues against *iam* that there will still be unpleasantness when many lovers are exploited, whereas *Lenz* argues against *tam* that it attributes to *Dipsas* moral susceptibilities which she does not possess. Neither of these objections is persuasive. The phrasing of *Ars* 1.281 *parcior in nobis nec tam furiosa libido* gives some slight support to *tam*. For the elision of a monosyllable at the fourth thesis, cf. *Prop.* 3.17.19, 3.24.19, 4.2.57, *Ars* 3.749; in all of those passages, the following word, unlike here, is itself a monosyllable. See also on 1.4.57 *me*.

inuidiosa: for the sense here, 'arousing ill-feeling', cf. e.g. *Met.* 13.414 *inuidiosa trahunt uictores praemia Grai*, *Pont.* 3.1.87 *magna peto (sc. ut roges) sed non tamen inuidiosa roganti*. At *Mart.* 7.27.4 *praeda iacet nostris inuidiosa focis*, the sense is rather 'abhorrent'. *inuidiosus* is common in many types of prose, but generally rare in poetry: *Ov.* 25 (13), *Verg.* 0, *Hor.* 0, *Tib.* 0, *Prop.* 3 (all in Book 2), *Catull.* 0, *Lucr.* 0, *Sen. Trag.* 0, *Lucan* 2, *Val. Fl.* 0, *Sil.* 0, *Stat.* 1 (*Silu.* 0), *Mart.* 4, *Juv.* 1. For adjectives formed in *-osus*, see on 1.1.9 *iugosis*.

plena uenit canis de grege praeda lupis: cf. *Tib.* 1.1.33f. *at uos exiguo pecori, furesque lupique, / parcite: de magno praeda petenda grege*. Prostitutes' clients in Comedy are often likened to sheep ready for shearing; cf. *Plaut. Asin.* 540f., *Bacch.* 1121aff., *Merc.* 524ff. *ouem tibi eccillam dabo, natam annos sexaginta, / peculiarem ... / eam sei curabis, perbonast, tondetur nimium scite*, also *Prop.* 2.16.8 (urging *Cynthia* to fleece the praetor) *stolidum pleno uellere carpe pecus* (note the alliteration of *p*, as here and at *Tib. loc. cit.*). Here, the comparison is given a fresh twist by the underlying meaning of *lupis*, 'prostitutes'. (*Lycus*, a significantly named pimp, plays on his own name in a different context at *Plaut. Poen.* 776 *lupo agnam eripere postulant*.) *Ovid* uses the same imagery without, or with less emphasis on, mercenary implications at *Ars* 3.8 *rabidae tradis ouile lupae?* and 419ff. *ad multas lupa tendit oues, praedetur ut unam, / et Iouis in multas deuolat ales aues: / se quoque det populo mulier speciosa uidendam; / quem trahat, e multis forsitan unus erit*. The imagery here is assisted by the common use of *grex* to designate a multitude of people; see *TLL* 6.2332.58ff. *canis*: a standard epithet for wolves; cf. *Met.* 6.527, 7.550, *Hom. Il.* 10.334 *πολιοιο λύκοιο*, *Ap. Rhod.* 2.124. Here, it makes us think of old *Dipsas* herself, who was presumably once a prostitute (cf. 105) and whom *Ovid* describes as

white-haired (111).

57-62. A philistine *lena* is not impressed by poetry; cf. Prop. 4.5.53ff. *aurum spectato, non quae manus afferat aurum! / uersibus auditis quid nisi uerba feres? / ... / qui uersus, Coae dederit nec munera uestis, / istius tibi sit surda sine aere lyra.* The elegist's purpose in writing his poetry was to win his mistress' love by praising her; see the introduction to 2.1. The motif developed here may be an adaptation of the more generalised Comic idea that flattering words are useless in love-affairs; cf. Plaut. *Asin.* 524f. (the *lena* to the *meretrix*) *an tu tibi / uerba blanda esse aurum rere, dicta docta pro datis?*, Pseud. 308 (the *leno* to the *adulescens*) *inanis cedis, dicta non sonant*, Ter. *Hec.* 67ff.). Aristaenetus, who was heavily indebted to Comedy, expresses a comparable conceit to that here in 1.14: οὔτε αὐλὸς ἑταίραν οἶδε προτρέπειν οὔτε λύρα τις ἐφέλκεται πόρνας ἀργυρίου χωρίς· κέρδει μόνον δουλεύομεν, οὐ θελγόμεθα μελωδίαις. τί οὖν μάτην, ὦ νέοι, διαρρήγνυσθε τὰς γνάθους ἐμφυσῶντες τῇ σύριγγι; οὐδὲν ὑμᾶς ὀνήσει τὰ κιθαρίσματα· τί πράγματα παρέχετε ταῖς χορδαῖς; τί δὲ καὶ ᾄδοντες ἔφητε 'οὐκ ἐπιθυμεῖς, ὦ παρθένε, γενέσθαι γυνή;' For the elegist as an impoverished lover, see the introduction to 1.10.

57-58. *iste tuus ... uates*: 'that darling poet of yours'. For *iste* used disparagingly, cf. e.g. 1.10.10, 2.2.60, 3.1.60, 3.11.28. For *tuus* and other pronominal adjectives expressing erotic affection, here ironically, see on 1.15.30 *sua ... Lycoris*. Since *iste* seems to have a conversational tone (see on 35) and the combination *iste tuus* is found most often in Comedy and Cicero's speeches (see TLL 7.2.512.12ff.), Dipsas' sarcastic use of the dignified term *uates* (see on 1.1.6) is the more conspicuous. Contrast the encomium of Tibullus at 3.9.5 *ille tui uates operis*.

noua carmina: cf. Verg. *Ecl.* 3.86 *Pollio et ipse facit noua carmina*. The expressions *noui poetae* and οἱ νεώτεροι were somewhat dated by the Augustan period, and none of the elegists ever describes himself in such a manner. Old Dipsas may be using the terminology fashionable in her youth; cf. 37 *ocellis* (n.). No doubt, however, Ovid prided himself on his composition of *avant-garde* poetry. It is amusing that his boast of modernity is not made directly, but is left implicit in the attack made on poetry by the boorish Dipsas. Ovid declares his allegiance to Callimachus in a comparably casual manner at 2.4.19f. *est quae Callimachi prae nostris rustica dicat / carmina: cui placeo, protinus ipsa placet*.

amatoris milia multa leges is difficult. It is not immediately clear to whom *amatoris* refers nor what genitive is to be understood with *milia multa*. There is, however, no reason to suspect the paradoxos. Ovid has deliberately made the phrasing ambiguous. *amatoris* actually refers to *iste tuus ... uates*, *uersuum* (*uel sim.*) is to be understood with *milia multa*, and the sense is 'all that you will get from a lover like that is many thousands of verses to read'. *amatoris* and *milia multa*, however, are left undefined in order to admit a *παρὰ προσδοκίαν* in *leges*. *amatoris milia multa* could be taken to be equivalent to *amatoris* (sc. *diuitis*) *milia multa numm(or)um* (for the ellipse, see TLL 8.979.62ff.), and the expected verb would be e.g. *accipies* or *colliges*. This interpretation is essentially that given by Stroh (1971) 156, n. 56, which in turn is a refinement of that given by Lenz in his note *ad loc.* Stroh suggests that the play could be made clear by punctuating *amatoris milia multa — leges?!*, and he translates the sentence as 'willst du denn von deinem Liebhaber viele Tausende — nicht ausbezahlt bekommen, sondern — lesen müssen?' The point which Dipsas actually makes is very witty: ignorant of the ἀγρυπνία and πόνος involved in true poetic composition, she undervalues Ovid's poetry, considering him capable of composing fluently and voluminously *stans pede in uno*. *milia multa* may, in fact, allude to πολλαῖς ... χιλιάσιν at *frg.* 1.4, where Callimachus is referring to the large-scale poetry which he refuses to write.

59-60. The point is somewhat obscure. Dipsas seems to be implying that, since the god of poetry is wealthy, Ovid would also be wealthy, if he were a good poet. It is probable that Ovid is here alluding specifically to Scopas' statue of Apollo Citharoedus, which was in the temple of Apollo on the Palatine; cf. Prop. 2.31.5f., 15f., Tib. 2.5.1ff., Plin. *Nat.* 36.25. For allusions to works of art in Ovid, see on 1.1.21-24. The repetition in *aurea / ... inauratae* suggests that the couplet may echo Call. *Ap.* 32ff. χρύσεια τῷ πόλλωνι τό τ' ἐνδυτὸν ἢ τ' ἐπιπορπίς / ἢ τε λύρη τό τ' ἄεμμα τὸ Λύκτιον ἢ τε φαρέτρην, / χρύσεια καὶ τὰ πέδιλα· πολύχρυσος γὰρ Ἀπόλλων / καὶ πούλυκτέανος.

palla spectabilis aurea: the *palla* was associated particularly with deities and with lyre-players, singers and poets; cf. 2.18.15, 3.1.12, Bömer on *Met.* 11.166, *RE* 18.2.154f., TLL 10.1.119.43ff., 120.4ff., 15ff. For golden cloaks, cf. Call. *loc. cit.*, Rhet. Her. 4.60 *uti citharoedus cum prodierit optime uestitus, palla inaurata inductus*, [Verg.] *Ciris* 151, Curt. 3.3.18, Stat. *Theb.* 7.38f., *Ach.* 1.262. For gold

as an attribute of deities, see Williams on Call. *loc. cit.*, Bömer on *Met.* 5.189. For the synizesis in *aurea*, cf. *Epist.* 6.49, *Met.* 7.151, 12.395, Verg. *Aen.* 1.698, 726, 5.352, 7.190, 8.372, 553, 10.116, Val. Fl. 6.71. Apart from *Aen.* 1.698 and 7.190, the synizesis occurs in the final position in the hexameter in all these passages, as it does in all of its other occurrences in the *Amores* (1.7.15 *Thesei*, 2.13.9 *aluelo*, 3.9.21 *Orpheo*, 3.12.39 *Atrai*). Synizesis involving non-Greek words is found first in the Augustan poets (see Norden on Verg. *Aen.* 6.280), and the device in general is never so frequent in subsequent periods. *spectabilis*, which became a semi-technical honorific title in the late empire (see *RE* 2.3.1552ff.), occurs first in Ovid (12[5] times); cf. esp. *Epist.* 6.49 *uillo spectabilis aureo*, 9.127 *lato spectabilis auro*, 13.57 *multo spectabilis auro*, *Met.* 6.166 *uestibus intexto Phrygiis spectabilis auro*. For adjectives so formed which occur first or only in Ovid, see on 1.6.59 *moderabile*.

tractat inauratae consona fila lyrae: for Apollo's golden lyre, cf. *Ars* 2.494 *mouit inauratae pollice fila lyrae*, Williams on Call. *loc. cit.*, Bömer on *Met.* 8.15f. *consona fila* recurs at Claud. *Rapt. Pros.* 2.42f., of the threads on a loom. *consonus* occurs earlier only at Cic. *Att.* 4.16.3, elsewhere in Ovid only at *Met.* 13.610 (see Bömer's note). Here, the sense is 'harmonious' but, since Dipsas is avaricious rather than musical, there may be a secondary meaning, 'to match', i.e. made of gold just like the body of the lyre. Golden strings would not be appropriate to a real lyre, but would suit the statue of Apollo Citharoedus.

61-62. For the argument, cf. 3.8.23ff., *Ars* 2.279f. *ipse licet uenias Musis comitatus, Homere, / si nihil attuleris, ibis, Homere, foras*, Trag. Gr. *Adesp.* 464 Kannicht-Snell κάλλιστα Μουσῶν φέγγεται πλουτῶν ἀνήρ. For Homer in hyperbolic arguments, cf. also *Pont.* 4.2.21f. *si quis in hac ipsum terra posuisset Homerum, / esset, crede mihi, factus et ille Getes*. For Homer as the supreme poet, see on 1.15.9f.

magno ... maior Homero: for *magnus* as an epithet for Homer, cf. *Rem.* 365, *Trist.* 2.379, *Pont.* 3.9.24, Hor. *Sat.* 1.10.52, Juv. 10.246. For the polyptoton, cf. 3.15.18, *Epist.* 9.107f., 17.155, *Rem.* 389f., *Met.* 3.60, 8.328, 14.108, *Fast.* 1.603f., 4.882, *Pont.* 3.9.24 *magnus Aristarcho maior Homerus erat*, also 4.3.41 *quid fuerat Magno maius?*

crede mihi: Ov. 30 (2), Verg. 0, Hor. 0, Tib. 0, Prop. 7 (not in Book 4). The phrase is colloquial; see Tränkle (1960) 9f., Citroni on Mart. 1.3.4. For the somewhat more formal *mihi crede*, see on 2.2.9.

res est ingeniosa dare: a cynical allusion to the elegiac poet-lover's complaints that his beloved's demands for money render his *ingenium* useless; cf. esp. 3.8.1ff. (quoted below). *res est:* cf. *Epist.* 1.12, 6.21 (= *Met.* 7.826), *Ars* 3.315, *Fast.* 6.595, *Pont.* 2.7.37, 2.9.11 *regia, crede mihi, res est succurrere lapsis*, 3.7.37, 3.9.23, 4.15.31. If *ingeniosus* was thought to be cognate with *ingenius*, the transition to the next couplet will be the clearer. *ingeniosus* is glossed as εὐφυής at Gloss. Lindsay II Philox. *IN* 79. The words are associated by *adnominatio* at 3.8.1ff., introducing Ovid's attack on the boorish and parvenu *eques*: *Et quisquam ingenuas etiam nunc suscipit artes / ...? / ingenium quondam fuerat pretiosius auro, / ... / turpiter huc illuc ingeniosus eo*, and at Cic. *Pis. frg.* 8 *quod minimum specimen in te ingeni? ingeni autem? immo ingenui hominis ac liberi? ingeniosus* occurs 19 (3) times in Ovid, but is otherwise rather rare in poetry (Stat. *Silu.* 2.3.59 and 8 instances in Martial). Of prose authors, only Cicero (37 instances) uses it with notable frequency. For adjectives formed in -osus, see on 1.1.9 *iugosis*.

63-64. Cf. Prop. 4.5.51f. (quoted below), Philostr. *Epist.* 38 (to a prostitute) μηδὲ δούλων καταφρονήσης.

si quis erit capitis mercede redemptus: 'if any man has procured his release from slavery by paying for his freedom'. For *caput* in this context, cf. Petron. 57.6 *contubernalem meam redemi ... mille denarios pro capite solui*, Sen. *Epist.* 80.4 *peculium suum ... pro capite numerant*, TLL 3.420.28ff.; for *redimere*, cf. *Ars* 3.615 *te ... quam uindicta redemit*, Petron. *loc. cit.*, OLD s.v. 5b.

gypsati crimen inane pedis intensifies the point made in the couplet so far. Not only should the girl accept freedmen as lovers, she should accept even those who are of foreign origin. At an auction, imported slaves were distinguished from *uernae* by their chalked feet; cf. Tib. 2.3.59f. *regnum ipse tenet, quem saepe coegit / barbara gypsatos ferre catasta pedes*, Prop. 4.5.51f. (*nec tibi displiceant*) *quorum titulus per barbara colla pendit, / cretati medio cum saluere foro*, Plin. *Nat.* 35.199f., Courtney on Juv. 1.111. Ovid and Propertius (*loc. cit.*) may be drawing on Tibullus as a common source: just as Ovid echoes Tibullus' *gypsatos ... pedes*, so Propertius may have taken the epithet *barbara* from him. *crimen inane:* for the phrase, cf. Cic. *Verr.* 2.2.177, TLL 7.1.824.68ff. For the construction with the genitive, cf. 3.9.63 *temerati crimen amici*, Bömer on *Met.* 11.267 *iugulati crimina Phoci*. The variant *nomen* (*P [litt. grand. in marg.] c*) may be influenced by *Ars* 1.740 *nomen amicitia est, nomen inane fides*. On the value of such

marginalia in *P*, see on 16 *uenit*.

65-66. Impoverished aristocrats were numerous in the Augustan period, in the aftermath of the civil wars. One might suppose that a nobleman still able to support a *palazzo* of the grand type suggested by *ueteres circum atria cerae* would have little difficulty in financing any but the most exorbitant love-affair; no doubt, however, many such people suffered from a lack of disposable income. The reference to the *imagines maiorum* is paradoxical here, in that a primary reason for displaying the *imagines* was to inspire *uirtus*; cf. e.g. Polyb. 6.53.9f., Sall. *Jug.* 4.5, Val. Max. 5.8.3 (*Manlius Torquatus*) *uidebat ... se in eo atrio consedissee, in quo imperiosi illius Torquati seueritate conspicua imago posita erat, prudentissimoque uiro succurrebat effigies maiorum cum titulis suis idcirco in prima parte aedium poni solere, ut eorum uirtutes posteris non solum legerent, sed etiam imitarentur*. Dipsas may, in fact, be perverting the moralists' commonplace argument that *uirtus* cannot be inherited; cf. Sen. *Benef.* 3.28.2f. *qui imagines in atrio exponunt ... non noti magis quam nobiles sunt? ... non est quod te decipiant qui ... maiores suos saepe recensent ... neminem despexeris* (cf. 63f.), and note the echo of this passage at Juv. 8.19f. *tota licet ueteres exornent undique cerae / atria, nobilitas sola est atque unica uirtus*. Propertius had adapted the moralists' argument in a rather less cynical manner at 1.5.23f. *nec tibi nobilitas poterit succurrere amanti: / nescit Amor priscis cedere imaginibus*.

nec te decipiant: for the phrasing, cf. Prop. 1.9.25, Tib. 1.6.19, [Verg.] *Aetna* 366, Met. 8.434f., 11.253, *Fast.* 1.369, *Epist. Sapph.* 55. Note also the similarity in sound at Prop. 4.5.49 *nec tibi displiceat miles non factus amori*, where Acanthis' precept matches that given by Dipsas in 63f.

circum atria: the paradox, *quinquatria*, is nonsensical, and either Heinsius' *circum atria* or Sciverius' *circa atria* must be correct. This simple and obvious change has not, however, found universal acceptance; for several worthless conjectures, see Munari's *apparatus*. In support of *circum* (as against *circa*), Kenney notes in his *apparatus* Quintilian's disapproval of *uocalium concursus*, especially between long vowels (*Inst.* 9.4.33). *concurus* involving long *a* is not found elsewhere in the *Amores*, but cf. e.g. Prop. 2.17.11, *Trist.* 1.6.27, 3.9.16. For Ovid's preference for one or other form of the preposition on grounds of euphony, see on 1.6.37 *circa mea tempora*. For elision at this line-position, see on line 3.

cerae: on the wax *imagines maiorum*, see Bömer on *Fast.* 1.591

perlege dispositas generosa per atria ceras, RE 9.1097ff., Suppl. 13.1363ff.

tolle tuos tecum ... auos: for this scornful dismissal, cf. Juv. 6.170f. (to the aristocratic Cornelia) *tolle tuum, precor, Hannibalem uictumque Syphacem / in castris et cum tota Carthagine migra*, also Eur. *Med.* 272f. ἀνεῖπον τῆσδε γῆς ἔξω περᾶν / φυγάδα, λαβοῦσαν διςσᾶ σὺν σαυτῇ τέκνα, Avian. *Fab.* 42.12 *tecum uiles, improbe, tolle minas*. The alliteration of *t* emphasises Dipsas' contempt. For a rather more polite dismissal phrased in a comparable manner, cf. 1.1.28 *ferrea cum uestris bella ualete modis*, with the note *ad loc.*

67-68. Dipsas' attitude to handsome lovers has become more briskly businesslike than in line 34. The relationship envisaged here is comparable to that between Tibullus, Marathus and Pholoe: Tibullus urges Pholoe to exact payment from old lovers, but not from Marathus (1.8.29ff.), who has been seduced away from him by gifts (1.9.11ff.). For the point in the hexameter, cf. Lucian *Dial. Meretr.* 6.4 οὔτοι μὲν τοι (sc. less handsome men) καὶ πλείονα διδόασιν· οἱ καλοὶ δὲ αὐτὸ μόνον καλοὶ θέλουσιν εἶναι. It is noteworthy that the reference to homosexuality in the pentameter is made by Dipsas, not by Ovid himself; see on 1.1.19f.

qui: most editors prefer *quin* (PC¹ψ), punctuating at the end of the hexameter with either a question-mark or a semi-colon (or a similar strong stop), to indicate the end of a full sentence. In support of *qui* (Υω), however, Lee observes that '*quin* introducing a question ... normally means "Why not ...?", and introducing a statement in the sense of *immo* doesn't quite fit here', and Reeve (1974) 118 observes that 'the sense "indeed" is not required, and a subject for *pulcher erit*, which is, can be supplied from the previous line only at the cost of a change from second person to third and an unwarranted implication that among the girl's poverty-stricken admirers it is the patricians who will try to make capital of their looks'.

poscet sine munere noctem: it is more natural that the girl should be the one to make demands. The verb emphasises the paradox; for *poscere munera/praemia* with reference to the beloved's demands, cf. e.g. 93 *poscendi munera causae*, 1.10.11, 27, 53, 54, Tib. 1.8.29ff. *munera ne poscas: det munera canus amator / ... / carior est auro iuuenis. sine munere noctem* = νύκτα ἄμισθον; see on 1.7.51 *albo et sine sanguine uultu. sine munere*: cf. *Ars* 1.453 *hoc opus, hic labor est, primo sine munere iungi*. For *nox* in the sense 'a night of love-making', cf. 73, 1.10.30, 47, 1.11.13, 2.19.54, 3.8.28, Pichon (1966) s.v.

flagitet: the verb is stylistically rather low: Ov. 1, Verg. 1 (1), Hor. 2 (1), Tib. 1 (2.4.14 *illa caua pretium flagitat usque manu*), Prop. 0. For the construction with a double accusative, analogous to that with *poscere* (cf. e.g. 1.4.30, 1.10.27) and *rogare* (cf. e.g. 89), cf. Hor. *Carm.* 2.18.12f. *nec potentem amicum / largiora flagito*, TLL 6.845.22ff.

69-70. Lovers must be treated gently at first; cf. *Ars* 3.553f. *dissimulate tamen, nec prima fronte rapaces / este: nouus uiso casse resistet amans*, 591f. *dum cadit in laqueos, captus quoque nuper, amator / solum se thalamos speret habere tuos*, Lucian *Tox.* 13 (quoted on 71f.). Fowling and hunting imagery occurs in an amatory context as early as Ibycus *frg.* 6.1ff. Page, and is more frequent in Ovid than in the other Augustan elegists. His use of it is not, however, particularly innovative and it is rarely sustained through a substantial passage. It occurs elsewhere in the *Amores* only at 24, 2.4.12f., 2.9.9 and 2.19.36, but is more common in the *Ars Amatoria*. Plautus is the only Latin writer to use it with comparable frequency. Ovid may here have in mind *Asin.* 215ff. (spoken by a *lena*) *non tu scis? hic noster quaestus aucupi simillimust. / auceps quando concinnauit aream, offundit cibum; / [aues] adsuescunt: necesse est facere sumptum qui quaerit lucrum; / saepe edunt: semel si sunt captae, rem soluont aucupi. / itidem hic apud nos: aedes nobis area est, auceps sum ego, / esca est meretrix, lectus inlex est, amatores aues; / bene salutando consuescunt, compellendo blanditer, / osculando, oratione uinnula, uenustula. / si papillam pertractauit, haud est ab re(d) aucupis; / sauium si sumpsit, sumere eum licet sine retibus*. For a survey of the image in amatory literature, see Lucke on *Rem.* 502, Murgatroyd (1984).

captos legibus ure tuis: it is conventional, as part of the concept of *seruitium amoris*, that the elegiac mistress should impose *leges* on her lover; see on 2.17.23 *me ... in quaslibet accipe leges*. Here, however, where the mistress is portrayed so explicitly as a prostitute, the exploitation of that convention is perhaps somewhat paradoxical, since a prostitute is normally subject to *leges* imposed by her lover; cf. esp. Plaut. *Asin.* 234ff. (spoken by the *adulescens* to the *lena*) *habeo unde istuc tibi quod poscis dem; sed in leges meas / dabo, ut scire possis, perpetuom annum hunc mihi uti seruiat / nec quemquam interea alium admittat prosus quam me ad se uirum*, 746ff. For *urere* in the sense 'cause to burn (with grief)' in an amatory context, cf. e.g. *Epist.* 3.137f. *respice sollicitam Briseida, fortis Achille, / nec miseram lenta ferreus ure mora*, *Met.* 4.278 *tantus dolor urit amantes*. Here, however,

the image may be derived from yoking animals (cf. e.g. 1.2.13f.), giving the sense 'let them chafe under the burden of the severe conditions which you impose'; for *urere* so used, cf. *Rem.* 235 *aspicis ut prensos urant iuga prima iuuenos*, *Pont.* 1.5.24, *OLD* s.v. 10. Acanthis seems to use *premere* in that image at Prop. 4.5.32 *mercata pace premendus erit*.

71-72. For the prostitute's pretence of returning the lover's affection, cf. Menander *frg.* 185.4 Körte (of Thais) *μηθενὸς ἐρῶσαν, προσποιουμένην δ' αἰεί*, Plaut. *Cist.* 96f. (spoken by the *lena*) *adsimulare amare oportet. nam si ames, extempulo / melius illi multo quem ames consulas quam rei tuae*, Lucian *Tox.* 13 ... καὶ ἄλλα ὁπόσα αἱ μαστροποὶ ἐπὶ τοῖς νέοις μηχανῶνται, κατὰ μικρὸν αὐτοῖς ἐπιτεχνῶμεναι τοὺς ἔρωτας καὶ ἀναφλέγουσαι τὸ πρῶτον ἐρᾶσθαι νομίζοντας (ἐπαγωγότατον γὰρ τοῦτό γε, καὶ μάλιστα τοῖς καλοῖς εἶναι οἰομένοις), ἄχρι ἂν λάθωσιν εἰς τὰ δίκτυα ἐμπεσόντες. The plot of Plautus' *Miles Gloriosus* depends heavily on Pyrgopolynices' belief that he is adored. Ovid himself gives comparable advice to men at *Ars* 1.611 *est tibi agendus amans*, to women at 3.673 *efficite (et facile est) ut nos credamus amari*. For *simulatio* in general in erotodidaxis, see on 35f.

nocuit: a gnomic perfect; see on 1.10.27 *poposcit*.

sine credat amari: see on 1.4.35 *nec premat ... sinito*.

et is adversative; see on 3.3.2.

caue ne gratis hic tibi constet amor: cf. Plaut. *Asin.* 5 *caue modo ne gratiis*. For the correption *cauē*, cf. *Trist.* 1.1.25, *Pont.* 3.1.45, Prop. 1.7.25, 1.10.21, 2.13B.41, TLL 3.630.34ff. *tibi* is unusual. The sense must be 'take care lest this passion be worth nothing to you'. With *gratis*, however, (*con*)*stare* normally means 'cost'; cf. Cic. *Verr.* 2.5.48, Sen. *Epist.* 104.34, Mart. 10.3.12, 10.29.5 *iam constare tibi gratis coepere puellae*.

73-74. It is a commonplace that difficulties inflame passion; cf. e.g. 95f., 2.9.45f., 2.19 *passim*, *Ars* 2.435ff., 3.579ff., *Met.* 3.395, *Fast.* 2.766, Menander *Dysc.* 62f., Ter. *Haut.* 366ff., *Eun.* 434ff., Turpil. *Com.* 37ff., Prop. 2.14.19f., 4.5.29f. *et simulare uirum pretium facit: utere causis! / maior dilata nocte recurret amor*, Mart. 4.38, Lucian *De Merc. Cond.* 7, *Dial. Meretr.* 8, 12, Alciphron 3.14.1, 4.10.3, 4.16.6 διὸ καὶ μέγα τῶν ἐταιρουσῶν ἐστὶ σόφισμα, αἰεὶ τὸ παρὸν τῆς ἀπολαύσεως ὑπερτιθεμένας ταῖς ἐλπίσι διακρατεῖν τοὺς ἔραστάς, Aristaenetos 2.1 (quoted on 75f.).

saepe is not coordinate with *modo*, as it is at e.g. 2.9.45f. *modo blanditias dicat, modo iurgia nectat; / saepe fruar domina, saepe repulsus eam* and *Ars* 2.431f. *modo Threicio Borea, modo currimus Euro; / saepe tument Zephyro linthea, saepe Noto*. Here, *saepe* introduces a general instruction which the *modo*-clauses make more specific.

negare noctes: for *negare* in this context, cf. 1.12.2, 8, 2.8.25, 2.19.20, Pichon (1966) s.v. For *noctes*, see on line 67.

capitis modo finge dolorem: for this ploy, the pretence of illness, especially headaches, cf. 2.19.11f. *a, quotiens sani capitis mentita dolores / cunctantem tardo iussit abire pedes!*, 3.11.25f., Alexis *frag.* 146.10f. Kock, Plaut. *Truc.* 632, Tib. 1.6.36, 2.6.49f. *saepe, ubi nox mihi promissa est, languere puellam / nuntiat (sc. the lena Phryne)*, Alciphron 4.16.6.

quae causas praebat, Isis erit: cf. Prop. 4.5.33f. *denique ubi amplexu Venerem promiseris empto, / fac similes puros Isidis esse dies*. References to ritual abstinence from sexual intercourse in honour of Isis are frequent in elegy; cf. also 2.19.42, 3.9.34, Tib. 1.3.26, Prop. 2.28.61f., 2.33A *passim* and see Harmon (1986) 1928ff. In 28 B.C., Isis-worship was forbidden within the *pomerium*; in 21 B.C., the ban was extended to apply to the whole city; cf. Dio Cass. 53.2.4, 54.6.6. Such measures, however, had little effect. For a bibliography on the cult of Isis, to which prostitutes were particularly devoted, see Koenen (1976) 132, n. 21. **causas**: 'excuses', as at e.g. Tib. 1.6.11 *fingere tunc didicit causas ut sola cubaret*, Prop. 4.5.29 (quoted above). For *praebere* used of the munificence of deities, cf. e.g. *Epist.* 13.127, *Met.* 1.10, *Fast.* 1.673f. *officium commune Ceres et Terra tuentur: / haec praebet causam frugibus, illa locum*, 3.275, *Trist.* 4.4.17, 4.10.117, *Ibis* 109.

75-76. For the thought, cf. *Ars* 2.357f. (quoted below), 3.473f. *mora semper amantes / incitat, exiguum si modo tempus habet*, 609f. *admiscenda tamen Venus est secunda timori, / ne tanti noctes non putet esse tuas*, Lucian *De Merc. Cond.* 7, Alciphron 4.16.5 ὁξὺς ἔστιν Ἔρως ... καὶ ἐλθεῖν καὶ ἀναπτῆναι· ἐλπίσας περοῦται, καὶ ἀνελπίσας ταχὺ περορροεῖν εἴωθεν ἀπογνωσθεῖς, Aristaenetus 2.1 (in a letter which repeats almost *verbatim* the passages quoted above and on 73f. from Alciphron 4.16) χαρίεστατον οἶδα τὸ μικρὸν ὑποκνίσειν τοὺς νέους· τοῦτο γὰρ τῶν ἀφροδισίων προαναπέλλει τὸν κόρον, καὶ τὰς ἐταίρας ὑποδείκνυσιν αἰεὶ ποθεῖν τοῖς ἑρασταῖς, ἀλλ' εἰ τοῦτο γένοιτο πέρα τῆς χρείας, ἀποκάνουσιν οἱ

ποθοῦντες. In 3.11, Ovid is driven by his mistress' intransigence to renounce his love for her; cf. also Hor. *Epod.* 15.11ff., *Carm.* 3.10.19f.

mox: 'in due course' rather than 'soon'; see Kenney (1959) 253. A *secubitus* in honour of Isis could last at least as long as ten nights; cf. Prop. 2.28.62, 2.33A.2.

recipe: for *recipere* used of admitting a lover, cf. 78, 3.7.47, Pichon (1966) s.v.

colligat usum: for the phrase, cf. [Quint.] *Decl.* 352.1 *magnum per se militiae usum collegisse*, Apul. *Plat.* 2.8.

relentescat: the verb is ῥαξ λεγόμενον. The simple form, *lentescere*, occurs first at Verg. *Georg.* 2.250 and, in a comparable context to that here, at *Ars* 2.357f. *mora tuta brevis: lentescunt tempore curae / uanescitque absens et nouus intrat amor*. For verbs compounded with *re-* occurring first or only in Ovid, cf. *recalfacere* (*Ars* 2.445, *Met.* 8.444), *recandescere* (4 times in *Met.*), *recomponere* (*Am.* 1.7.68), *recuruare* (see on 6), *redardescere* (*Rem.* 734), *reformare* (twice in *Met.*), *refouere* (see on 2.19.15 where, interestingly, the context is comparable to that here), *relucescere* (see Bömer on *Met.* 7.77), *remoliri* (*Met.* 5.354), *remollire* (*Met.* 4.286), *renere* (*Fast.* 6.757, by Salmasius' conjecture), *resaeuire* (*Trist.* 1.1.103), *resanescere* (*Am.* 1.10.9), *reseminare* (*Met.* 15.392), *resequi* (3 times in *Met.*), *resuscitare* (twice in *Met.*), *retemptare* (7[5] times), *retendere* (twice in *Met.*), *reualescere* (*Epist.* 21.233), *reuelare* (*Epist.* 11.75, *Fast.* 6.619).

77-78. Acanthis gives the same advice at Prop. 4.5.47f. *ianitor ad dantis uigilet: si pulset inanis, / surdus in obductam somniet usque seram*; cf. also *Am.* 3.8.31ff., 63f., *Com. Gr. Adesp.* 522 Kock ἀργύριον ἂν ᾗ, πάντα θεῖ κάλαύνεται, Plaut. *Asin.* 241f. *port[it]orum simillumae sunt ianuae lenoniae: / si adfers, tum patent, si non est quod des, aedes non patent*, *Pseud.* 255 (spoken by the *leno*), *surdu' sum profecto inanilogistae*, Tib. 1.5.67f., 2.4.31ff., Antipater of Thessalonica *AP* 5.30.3ff.

This couplet precedes Prop. 4.5.47f. (quoted above) in a Pompeian graffito (*CIL* 4.1893f.). In another (*CIL* 4.1520), 3.11.35 follows Prop. 1.1.5. In his list of *loci similes*, Munari notes numerous parallels in graffiti and other inscriptions to ideas and diction found in the *Amores*. In many cases, direct influence by Ovid is unprovable, either because the similarity is rather general, or because Ovid may himself be exploiting the epigraphic conventions (see, for example, on 108 *molliter ossa cubent*). One may, however, note particularly the affinities which 1.9.1 has with *CIL* 4.3149, 1.10.62

and 1.15.2 with *CIL* 5 Suppl. Ital. 417.2, 2.2.29 with *CIL* 12.5026.5, 3.2.1 with *CIL* 4.1595.3, 3.4.1f. with *CE* 359, 3.9.67f. with *CIL* 8 Suppl. 12302.7ff. For the possible influence of 2.15 on several Pompeian graffiti, see the introduction to that poem.

surda sit ... ianua: see on 1.6.54 *surdas ... fores. sit surda* occurs at Prop. 4.5.58 *istius tibi sit surda sine aere lyra*, where Acanthis is making much the same point as Dipsas makes in 57ff. above.

oranti ... ferenti: the rhyme seems to give the line a gnomic tone.

ianua laxa: a brachylogy for *ianuae claustra laxa* (cf. 1.6.17 *claustra relaxa*). The phrase recurs, in the same komastic context, at 3.1.46; cf. also *laxas ... fores* at [Sen.] *Herc. O.* 1008 (see Zwierlein's note), *fores (uel sim.) laxare* at Sen. *Herc. F.* 962, [Sen.] *Herc. O.* 1141, Plin. *Nat.* 32.11, Claud. 22.193.

audiat exclusi uerba receptus amans: for the dramatic situation, cf. 3.11.11ff., Tib. 1.5.71ff., Prop. 2.14.21f. *pulsabant alii frustra dominamque uocabant: / mecum habuit positum lenta puella caput*, Lucian *Dial. Meretr.* 8.3, 12.1. *amans:* the elegists generally avoid placing present participles at the end of the pentameter; see Platnauer (1951) 45ff. In almost all cases in which it is found there, the participle has an adjectival or, as here, a substantival sense. *amans* is the only present participle commonly so used (Prop. 1, Ov. 11). Here, Ovid may have in mind the solitary Propertian instance: *TOTA NOCTE RECEPTVS AMANS* (2.14.28). For adverbs in this position, see on 1.6.22 *parum*.

79-86. The train of thought in this passage is clearly illustrated by a comparison with Ter. *Eun.* 64ff. *et quod nunc tute tecum iratus cogitas / 'egon illam, quae illum, quae me, quae non ...! sine modo, / mori me malim: sentiet qui uir siem': / haec uerba una mehercle falsa lacrimula / quam oculos terendo misere uix ui expresserit, / restinguet, et te ultro accusabit, et dabis / ultro supplicium* and with Juv. 6.270ff. *tum grauis illa uiro, tunc orba tigride peior, / cum simulat gemitus occulti conscia facti, / aut odit pueros aut ficta paelice plorat / uberibus semper lacrimis semperque paratis / in statione sua atque expectantibus illam, / quo iubeat manare modo*. Dipsas' advice has a sound basis in rhetorical theory; cf. Cic. *De Orat.* 2.196 *hoc uos doceo ... ut in dicendo irasci, ut dolere, ut flere possitis*. For the affinities between erotodidaxis and oratory in the use of *simulatio*, see on 35f.

79-80. For the thought, cf. Alexis *frg.* 146.7f. *Kock oí mén γε συγγνώμην ἔχουσ' ἀδικούμενοι, / αὐται δ' ἀδικοῦσαι καὶ προσεγ-*

καλοῦσ' ἔτι, Prop. 2.25.19f. *ultro contemptus rogat et peccasse fatetur / laesus*, Ter. and Juv. *loc. cit.* (on 79-86).

quasi laesa: quasi: Ov. 11 (4), Verg. 0, Hor. 0, Tib. 0, Prop. 0, Catull. 1, Lucr. 87, Sen. *Trag.* 1, Lucan 1, Val. Fl. 0, Sil. 1, Stat. 2 (in the prose prefaces to *Silu.* 2 and 5), Mart. 13, Juv. 1. Other than at Lucan 8.158 and Mart. 11.107.2, the construction of *quasi* with a participle, by analogy with ὥς, seems to occur in classical poetry only in Ovid; cf. *Met.* 9.228 with Bömer's note, *Trist.* 1.3.58, 1.7.38, and see also on 1.5.15 *tamquam quae ... nollet* and 1.12.11 *tamquam ... medicata*. For *laedere* referring to amatory infidelity, cf. 2.19.8, 3.4.37, Prop. 2.25.20 (quoted above), Pichon (1966) s.v.

nonnumquam, like *quasi*, is prosaic: Ov. 4 (0), Verg. 0, Hor. 0, Tib. 0, Prop. 3.

uanescit: uanescere is used 8 (0) times by Ovid (in the *Amores* also at 2.14.41 and 3.7.31, in a comparable context to that here at *Epist.* 1.79 *hoc crimen ... uanescat*). Although *euanesce* was already established in many styles of prose and verse, the simple form occurs earlier only at Catull. 64.199.

culpa culpa repensa tua: for the polyptoton in *culpa culpa* (elegantly juxtaposed, whereas *laesa ... laeso* encloses the main substance of the hexameter), cf. *Rem.* 484 *cura cura repulsa noua*, 696, *Met.* 3.95 with Bömer's note, 5.94 *pensa ... hoc uulnere uulnus*, *Fast.* 4.324, *Trist.* 1.1.128, 1.11.12, 3.11.49 *ut munus munere penses*, 5.3.46, Verg. *Aen.* 1.239 *fatis contraria fata rependens. culpam rependere* recurs at Val. Fl. 6.744. *rependere:* Ov. 6 (2), Verg. 2 (2), Hor. 1 (1), Tib. 0, Prop. 3 (all in Book 4). The verb occurs earlier only at Cic. *De Orat.* 2.269. For verbs compounded with *re-* in Ovid, see on 76 *relentescat*.

81-82. Seneca uses comparable phrasing in making a different point, that delay reduces anger, at *Dial.* 4.29.1 *maximum remedium irae mora est*, 5.1.2 *mora, lentum praecipitis mali (sc. irae) remedium* and 5.39.2 *primam iram non audebimus oratione mulcere: surda est et amens; dabimus illi spatium*. The similarities are, however, probably coincidental, and Dipsas does not seem to be perverting a Stoic doctrine περί ὀργῆς. (At *Dial.* 5.5.6, Seneca makes much the same point as that here: *nihil est simultatibus grauius: has ira conciliat*.) Philinna receives slightly different advice from her procuress-mother at Lucian *Dial. Meretr.* 3.3: ὀργίζου μέν, μὴ ἀνθύβριζε δέ. οὐκ οἶσθα ὅτι ὑβρίζοντες παύονται οἱ ἐρῶντες καὶ ἐπιτιμῶσιν ἑαυτοῖς; σὺ δὲ πάνυ χαλεπῇ τῷ ἀνθρώπῳ αἰεὶ γεγένησαι, καὶ ὅρα μὴ κατὰ τὴν παροιμίαν ἀπορρήξωμεν πάνυ τείνουσαι τὸ καλῶδιον. Note also

Prop. 2.18A.1 *Assiduae multis odium peperere querelae.*

numquam dederis: for the perfect subjunctive in negative commands, an apparently colloquial idiom and fairly rare in poetry, cf. 2.2.25f., *Epist.* 8.23, *Ars* 1.389 *non temptaris* (for the reading, see Goold [1965a] 63f.), *Met.* 12.455, Handford (1947) 47f.

spatiosum: the word occurs in poetry first at Prop. 3.20.11 (comp. adv.), 15 (7) times in Ovid, and at [Verg.] *Moretum* 35, *Aetna* 140, *Epiced. Drusi* 251, in prose first in Vitruvius, Valerius Maximus and Celsus. For adjectives formed in *-osus*, see on 1.1.9 *iugosis*. Ovid uses *spatiosus* with reference to time also at *Epist.* 1.9, *Met.* 8.530, 12.186, 13.206 and 15.623. See also on 1.14.3.

in iram: for the final use of *in*, cf. 1.1.22 (n.), also *Met.* 5.41 *ardescit uulgus in iras* (echoing Verg. *Aen.* 7.445 *Allecto ... exarsit in iras*).

simultates: the word recurs at *Rem.* 661f. *ubi nulla simultas / incidit, admonitu liber aberrat Amor*, where the point is different (quarrelling prevents an easy end to a love-affair), elsewhere in classical verse only at Plaut. *Pseud.* 284, Ter. *Phorm.* 232, Varro *Men.* 264 and Juv. 15.33. For *simultates facere*, cf. Tac. *Ann.* 3.54.6.

83-84. For simulated tears, especially in erotic contexts, note, in addition to the passages quoted on 79-86, Tib. 1.9.37f. (quoted below), Prop. 1.15.40, 3.24.25f. (= 25.5f.) *nil moueor lacrimis: ista sum captus ab arte; / semper ab insidiis, Cynthia, flere soles*, *Am.* 2.2.36, *Epist.* 2.51f. *credidimus lacrimis. an et hae simulare docentur? / hae quoque habent artes, quaque iubentur, eunt?*, *Ars* 1.659ff., 3.291f., 677, *Rem.* 689f., *Met.* 13.132f. (quoted below), Posidippus *AP* 5.186.1, Plaut. *Mil.* 1324ff., Ter. *Andr.* 558ff., Publil. *D* 8, Verg. *Aen.* 2.196, Petron. 17.2, Mart. 1.33, Juv. 13.133, Plut. *Ant.* 53.4, Lucian *Dial. Mort.* 22.7, Apul. *Met.* 5.17, Alciphron 4.10.4. For similar language, but in a different context, cf. *Met.* 6.628 (of Procne, contemplating the murder of Itys) *inuiti ... oculi lacrimis maduere coactis*, [Sen.] *Herc. O.* 1266ff. *uultus (sc. Herculis) ... / ... / iam flere didicit*.

quin etiam signals the allusion to Tib. 1.9.37f., where Tibullus laments how Marathus' false tears had deceived him: *quin etiam flebas: at non ego fallere doctus / tergebam umentes credulus usque genas*.

lacrimare: for the verb used with a word meaning 'eyes' as the subject, cf. *Met.* 13.132f. *ueluti lacrimantia tersit / lumina*, Catull. 63.48, Cic. *Sest.* 144, [Verg.] *Moretum* 107.

udas is a stronger term than *umentes* (see on 1.6.18) at Tib. *loc. cit.*,

perhaps suggesting that Dipsas wants no half-measures in the girl's histrionics.

illa uel illa: mss-authority favours *ille uel ille* (PYSç). That reading would provide a fine joke: the girl is to be so firmly in control of her emotions that she can cry with one eye or the other. (I can cite no parallel for that conceit, unless it be intended in Mart. 4.65 *Oculo Philaenis semper altero plorat. / quo fiat istud quaeritis modo? lusca est.*) In the pentameter, however, we require an explanation of the instruction in the hexameter rather than a restatement of it. *illa uel illa* (ç) provides such an explanation: the girl is to weep in feigned jealousy at the lover's supposed affair with some other woman. This is Heinsius' interpretation, endorsed by Reeve (1971) 326. *illa uel ille* (H, with *amator* as a gloss on *ille*) would make the same point, with the addition of a reference to homosexuality (see on 67f.). Goold adopts *illa uel ille* in his Loeb text, as an independent conjecture communicated privately by Professor J. Willis.

85-86. For the commonplace that lovers' perjuries are not punished by the gods, see the introduction to 3.3. Here, Dipsas is echoing Priapus' advice at Tib. 1.4.21f. *nec iurare time: ueneris periuria uenti / inrita per terras et freta summa ferunt*. Treachery is typical of *lenae* and *lenones*; cf. e.g. Plaut. *Pers.* 243f. *omnes sunt lenae leuifidae, / neque tippulae leuius pondust quam fides lenonia*, Hor. *Epist.* 2.1.172 (in a list of stock Plautine characters) *lenonis ... insidiosi*. Acanthis' comparable advice at Prop. 4.5.27 *sperne fidem, prouolue deos, mendacia uincant* is more vicious and immoral, in that she does not adopt the view that the gods do not object to such perjuries. The transition to this couplet is perhaps facilitated by the reference to false tears in 83f. False tears frequently accompany lovers' false oaths; cf. e.g. Tib. 1.9.31ff., Prop. 1.15.33ff., *Epist.* 2.49ff., *Rem.* 687ff.

commodat in lusus numina surda Venus: two interpretations are possible. The sense can be paraphrased as 'Venus turns a deaf ear when lovers swear falsely by her divinity', taking *commodare numina* as being constructed on the analogy of (ac)commodare aurem, for which cf. e.g. Hor. *Epist.* 1.1.40, *Trist.* 5.12.53, Val. Max. 5.8.3 *consulere se uolentibus uacuas aures accommodauit*. For Venus' *numina* in this context, cf. 2.8.17f. *quanto, si forte refers, praestantior ipse / per Veneris feci numina magna fidem*. (On this interpretation, *surda* could be construed as fem. sing. as readily as neut. pl.) Alternatively, the sense is 'Venus arranges that the gods be deaf to

lovers' perjuries'. For this sense of *commodare*, cf. Sall. *Catil.* 16.2 *testis signatoresque falsos commodare. in lusus*: 'for love-affairs'; for *lusus* in this sense, cf. 2.3.13 (= *Epist. Sapph.* 21) *apti lusibus anni*, Fedeli on Prop. 1.10.9, *TLL* 7.2.1889.33ff. and see also on 43 *ludunt*. There may, however, be an underlying meaning, 'for deception'. Although *lusus* in that sense is otherwise late and rare (see *TLL* 7.2.1892.34ff.), *ludere* is commonly used with the sense of *deludere*, as, for example, at 1.3.22 and 1.10.4, and *surda* accords well with the idea of verbal deception. For this use of *in*, cf. *Pont.* 2.8.28 *per numquam surdos in tua uota deos* and see on 1.1.22. *numina surda*: cf. *Pont. loc. cit.*, 2.9.25, Sen. *Benef.* 4.4.2.

87-88. seruus et ad partes sollers ancilla parentur: 'train your manservant and your maid to play their parts craftily'. For this sense of *ad partes parere*, cf. Varro *Rust.* 2.5.2 *narra isti ... eadem, qui sermones sint habiti et quid reliqui sit, ut ad partes paratus ueniat*, Liv. 3.10.10 *tribuni coram in foro personare, fabulam compositam Volsci belli, Hernicos ad partes paratos*. Note also the use of *ad partes uocare* or *uenire* as a metaphor from the theatre at *Ars* 2.546, *Pont.* 4.2.27, [Ov.] *Nux* 68, Varro *Rust.* 2.10.1, Sen. *Phoen.* 351, Juv. 4.1f. and see on 3.9.51f. *soror in partem ... doloris / uenit. parentur* may, on another level, be equivalent to *comparentur*; cf. Ter. *Eun.* 488 *qui pararet alium* (sc. *seruum*), Ulp. *Dig.* 40.9.12.2 *seruum mulier parauit*, *TLL* 10.1.420.24ff. If that sense is felt here, *ad partes* will be construed partly with *sollers*, 'crafty at playing their part'; for such phrases, cf. *Ars* 3.529 *aptus ad usum*, *Met.* 8.243 *animi ad praecepta capaxis*, *Fast.* 4.684 *ad segetes ingeniosus ager*, Plaut. *Asin.* 186 *ad suom quemque hominem quaestum esse aequomst callidum*, 256f. *serui ... / qui ad eri fraudationem callidum ingenium gerunt*, *Epid.* 428, *Truc.* 416, and see *TLL* 1.541.32ff. Interpreting *parentur* in the sense 'buy' may also admit an echo of Hes. *Op.* 602f. (cf. 405f.) ὁῖτα τ' ἄοικον ποιῆσθαι καὶ ἄτεκνον ἔριθον / δίξῃσθαι κέλομαι. Ovid shows his awareness of the Hesiodic background to the didactic tradition at *Ars* 1.27f. *nec mihi sunt uisae Clio Cliusque sorores / seruanti pecudes uallibus*, *Ascra, tuis*, the motif of the ἀφοδίσσιος ὄρκος (85f.) was associated particularly with Hesiod (cf. *frg.* 124 Merkelbach-West) and the *sententia* in 90 (see the note) may be drawn directly from *Op.* 361f. For *ad partes*, see also *TLL* 10.1.465.22ff. *sollers*: Ov. 14 (5), Verg. 1 (0), Hor. 2 (1), Tib. 1, Prop. 0. The word is found occasionally in earlier verse and prose, but does not contribute to the Comic *color* of this line (see below, on *seruus* and *ancilla*), for it does not occur in

Plautus, in Terence only at *Eun.* 478. Ovid uses *sollers* with reference to slaves also at 2.7.17 and 2.19.41. Here, it is to be construed ἀπὸ κοινοῦ, with both *seruus* and *ancilla*. *seruus*: in Comedy, the cunning slave (cf. 1.15.17 *fallax seruus* [n.]) normally belongs to the *adulescens* or his father; for male servants of the elegiac mistress in this context, cf. Prop. 2.23.3f. *ingenuus quisquam alterius dat munera seruo, / ut promissa suae uerba ferat dominae?*, *Ars* 2.255f., *Rem.* 639 (both quoted on 89-92). *ancilla*: the *meretrix*' crafty and conniving maid is a stock figure in Comedy, especially in Plautus; cf. e.g. Pardaliscia in the *Casina*, Milphidippa in the *Miles Gloriosus*, Astaphium in the *Truculentus*. The portrayal of the crafty maid in Augustan literature, as at e.g. Hor. *Sat.* 2.7.59f. *turpi clausus in arca, / quo te demisit peccati conscia erilis* and *Ars* 3.607 *callida prosiliat dicatque ancilla 'perimus'*, is influenced not only by Comedy, but also, and perhaps more strongly, by mime; see McKeown (1979) 74f. The terms *seruus* and *ancilla* are both generally rare in Augustan poetry, and the influence of the comic genres seems to account for their unusual frequency in Ovid's erotic works. *seruus* (subst. masc.; for the adjectival use, which also points to Comic influence, see on 1.6.26 *serua* and 74 *conseruae*): Ov. 17 (*Am.* 5, *Epist.* 3, *Ars* 5, *Rem.* 2, *Fast.* 1, *Trist.* 1), Verg. 0, Hor. 22 (0), Tib. 0, Prop. 5, Plaut. almost 300, Ter. 26; *ancilla*: Ov. 21 (*Am.* 7, *Epist.* 2, *Ars* 9, *Fast.* 1, *Trist.* 1, *Ibis* 1), Verg. 0, Hor. 5 (1), Tib. 1, Prop. 0, Plaut. 60, Ter. 19. Note also that *ancillula*, which Ovid uses at *Rem.* 639 (quoted on 89-92), occurs earlier only in Plautus (9), Terence (5), Afranius (1) and Cicero (2). See also on 2.8.12 *serua* (subst. fem.).

89-92. For the plundering of the lover by the girl's domestics and family, cf. Plaut. *Asin.* 181ff. (spoken by the *lena*) *is dare uolt, is se aliquid posci, nam ibi de pleno promitur; / neque ille scit quid det, quid damni faciat: illi rei studet. / uolt placere sese amicae, uolt mihi, uolt pedisequae, / uolt famulis, uolt etiam ancillis; et quoque catulo meo / subblanditur nouos amator, se ut quom uideat gaudeat*, *Men.* 541ff., *Trin.* 251ff. *nox datur: ducitur familia tota, / uestipica, unctor, auri custos, flabelliferae, sandaligerulae, / cantrices, cistellatrices, nuntii, renuntii, raptore panis et peni; / fit ipse, dum illis comis est, inops amator*, Dio Chrys. 7.144 ἀργύρου στάζοντος οὐ κατ' ὀλίγον οὐδ' εἰς τοὺς τῶν παρθένων κόλπους μόνον, ἀλλ' εἰς τε μητέρων καὶ τροφῶν καὶ παιδαγωγῶν, Lucian *Dial. Meretr.* 14.3. For a different perspective on the same situation, cf. *Ars* 2.251ff., esp. 255ff. *sed tamen et seruo (leuis est impensa) roganti / porrige Fortunae munera*

parua die; / porrige et ancillae ... / fac plebem, mihi crede, tuam and, for these five dependents in combination, cf. *Rem.* 637ff. *et soror et mater ualeant et conscia nutrix / et quisquis dominae pars erit ulla tuae; / nec ueniat seruus nec flens ancillula fictum / suppliciter dominae nomine dicat 'aue'.*

89-90. pauca rogent ... pauca rogabunt: the repetition nicely suggests importunate wheedling; cf. 1.10.53f. with the note *ad loc.*

postmodo de stipula grandis aceruus erit: the girl will reap the main harvest, and the rest of her household will glean the stubble. For harvest-imagery in this context, cf. Prop. 2.16.7 (advising Cynthia to exploit the wealthy praetor) *si sapis, oblatas ne desere messes*, Lucian *Dial. Meretr.* 1.2 τρυγῶσιν (sc. the *lena* and her daughter) αὐτόν (sc. the lover). For the *sententia* here, cf. *Rem.* 423f. *tu tantum numero pugna praeceptaque in unum / contrahe: de multis grandis aceruus erit*, Hes. *Op.* 361f. εἰ γὰρ κεν καὶ σμικρὸν ἐπὶ σμικρῷ καταθεῖο / καὶ θαμὰ τοῦτ' ἔρδοις, τάχα κεν μέγα καὶ τὸ γένοιτο. *stipula*, 'stubble', is a diminutive of *stīpes*, 'plant-stem'. As noted, however, by Schlossmann (1904) 362ff., the context strongly suggests that Ovid is hinting at a second meaning for *stipula*, as if it were the diminutive of *stīps*, 'tip', 'gratuity'. That sense of *stipula* is nowhere directly attested, but one may note that Varro links *stīps* with *stipulari* (*Ling.* 5.182) and that Isidore suggests that a *stipulatio* was so called because an agreement was solemnised by the breaking of a *stipula* (*Orig.* 5.24.30). A derivation of *stipula* from *stīps* is made that much easier because *stīpes* has a by-form *stīps*, used by Ovid himself at *Met.* 15.525 (*stīpe*). Moreover, the initial short syllable of *stipula* gives the word a more obvious affinity with *stīps* than with *stīpes*. Interpreting *stipula* as a diminutive form of *stīps*, one can credit Ovid with a subtle etymological play. Varro *loc. cit.* notes: *ab stipando stipem dicere coeperunt, stips ab στοιβή fortasse*. Varro is referring to στοιβή in the sense 'stuffing' (see LSJ s.v. 2 and 3), but the word also means 'heap of corn' (see LSJ s.v. 5). Since στοιβή, in the latter sense, corresponds to *aceruus*, the line, on one level, can be taken to mean 'the little heap will quickly become a big heap'. *postmodo*: Ov. 21 (5), Verg. 0, Hor. 2 (1), Tib. 1, Prop. 2, Liv. 9 (*postmodum* 5). The word seems to occur earlier only at Ter. *Hec.* 208, Catull. 30.12 and Pollio Cic. *Fam.* 10.33.1. For further statistics, see TLL 10.2.237.41ff. Propertius uses the word in his Acanthis-elegy (4.5.32); since, however, he had already used it (2.10.18), and Ovid has it three times elsewhere in the *Amores* (1.14.56, 2.2.20, 2.9.8), no inference can be

drawn about the relative dating of the *lena*-elegies. *grandis* is frequently used to connote an abundant corn-harvest; cf. *Carm. frg. ap. Macrob. Sat.* 5.20.18 *grandia farra ... metes*, Varro *Rust.* 1.52.1 *seges grandissima*, TLL 6.2182.13ff. It therefore sustains the image in *stipula* (in the sense 'stubble').

91. et ... et ... quoque: the rapid polysyndeton helps suggest the exhaustiveness of the plundering which Dipsas envisages, just as the sequence *-que ... -que ... / et ... -que* at 113f. makes Ovid's curse on Dipsas seem the more comprehensive. I have noted this particular combination elsewhere only at Plin. *Nat. Pref.* 28 *et Stoicos et dialecticos, Epicureos quoque* (v.l. *Epicureosque*).

carpat amantem: as the image from harvesting in 90 seems to be derived from Prop. 2.16.7, so the image here from sheep-shearing may be derived from Propertius' next line: *stolidum pleno uellere carpe pecus*; cf. also *Ars* 1.419f. *inuenit artem / femina, qua cupidi carpat amantis opes*. For lovers likened to sheep ready for shearing, see on 56. *carpere* is nowhere attested in the sense 'shear (a sheep)'. The apparently colloquial idiom here may therefore be unusual enough to encourage us to recall that *lanam (uel sim.) carpere* (see TLL 3.492.73ff.) was regularly used with reference to spinning, which, ever since Penelope and Lucretia, had been the pursuit *par excellence* for the female members of a respectable household; see on 1.13.23f. If such connotations of moral behaviour are appreciable, Dipsas' advice will seem the more immoral.

93-94. For the obligation to provide a present for one's mistress on her birthday, cf. Prop. 4.5.35f. *tundat Omichle / natalem Maii Idibus esse tuum*, *Am.* 3.1.57f., *Ars* 1.405, 417f. *magna superstitio tibi sit natalis amicae, / quaque aliquid dandum est, illa sit atra dies*, 429f. *quid, quasi natali cum poscit munera libo / et, quotiens opus est, nascitur illa sibi?*, Mart. 8.64.1ff. *Vt poscas, Clyte, munus exigasque, / uno nasceris octiens in anno / et solas, puto, tresue quattuorue / non natalicias habes Kalendas*.

cum te deficient poscendi munera causae: cf. Publil. *N* 10 *negandi causa auaro numquam deficit*. For *poscere munera*, see on 67.

libo: 'birthday-cake'; cf. Tib. 1.7.54, 2.2.8, [Tib.] 3.12.14, *Ars* 1.429 (quoted above), *Trist.* 3.13.17, 4.10.12, Mart. 10.24.4.

testificare: the verb occurs 14 (7, not in *Met.*) times in Ovid, elsewhere in classical poetry only at Mart. 6.56.4 (with what seems to be an echo, amusing but perhaps subconscious, of this passage):

teque pilare tuas testificare nates. On Ovid's penchant for legal diction, see Kenney (1969).

95-96. Fear of a rival stimulates passion; cf. Prop. 4.5.37f. *supplex ille sedet: posita tu scribe cathedra / quidlibet; has artis si pauet ille, tenes!*, Ars 2.435ff., 3.593f. (with an interesting allusion both to this passage and to the Propertian couplet): *postmodo riualem partitaque foedera lecti / sentiat: has artes tolle, senescit amor*, Rem. 543ff., 767ff. The concept is treated at length, from a different perspective, in 2.19.

securus: 'without anxiety (about a rival)'; cf. 2.19.37 *formosae nimium secure puellae*, Ars 2.443, Prop. 3.12.19.

riuale: riuallis: Ov. 12 (*Am.* 4, *Ars* 5, *Rem.* 3), Verg. 0, Hor. 1 (0), Tib. 0, Prop. 3. Other than in its original meaning, 'one who shares the use of a stream', it is a *cotidianum uerbum* (cf. Sen. *Contr.* 7.5.9, with Winterbottom's note), used most often in the sense 'rival in love', the only sense which it bears in elegy or Comedy. The ablative in -e occurs also at 1.9.18 and *Rem.* 791, whereas Horace has the original termination in -i at *Ars* 444; cf. 3.[5.]38 *compare* (n.), Platnauer (1951) 55.

non bene, si tollas proelia, durat amor: cf. Plaut. *Amph.* 940ff., Ter. *Andr.* 555 *amantium irae amoris integratio*, Eun. 59ff., Publil. C 22 *cogas amantem irasci, amare si uelis*. *non bene:* a favourite *litotes* with Ovid, cf. 1.10.37, 38, 1.14.37, 3.7.1, Bömer on *Met.* 1.9. For *proelia*, with varying nuances of meaning, in erotic contexts in elegy, cf. Tib. 1.3.64, Prop. 2.1.45, 2.5.25, 3.5.2, *Ars* 2.151 and, for military imagery in general, see the introduction to 1.9. *proelia tollere* occurs elsewhere only as a variant reading at Claud. 15.276; cf. also *Trist.* 2.47, Cic. *Manil.* 30 and Sen. *Phoen.* 458 (*bellum*), Verg. *Aen.* 12.39 (*certamina*), [Verg.] *Ciris* 368 (*pugnas*). *durat amor* recurs in the same context at 2.19.23; cf. also *Ars* 1.38, Stat. *Silu.* 5.2.158, Tac. *Germ.* 33.2, *TLL* 5.1.2300.3ff.

97-98. uiri ... uestigia: for such phrases, most often used in the context of infidelity, cf. Cic. *Verr.* 2.3.79, Tib. 1.9.57 *semper sint externa tuo uestigia lecto*, Prop. 2.9.45, 2.29.35 *apparent non ulla toro uestigia presso*, *Epist.* 10.53, Liv. 1.58.7, Sil. 6.438f., Plin. *Epist.* 6.7.1, [Quint.] *Decl.* 338.28, Juv. 6.226, also Aristaenetus 2.22 ἐξανέστη τῆς εὐνῆς καὶ τὴν στρωμνὴν ἐνετάραξε, παντελῶς συγχέουσα τὸ ἔρεισμα τοῦ δευτέρου σώματος, ὅτι κατηγορεῖ μηνύματα συζυγίας. At 3.14.32, Ovid asks: *cur pressus prior est interiorque torus?*, and goes on to complain about his mistress' suspicious love-bites (34).

toto adds a suggestion that the intercourse is to have been energetic and enthusiastic; cf. Prop. 4.8.88 *toto soluimus arma toro*.

facta ... lasciuus liuida colla notis: Acanthis gives the same advice at Prop. 4.5.39f. *semper habe morsus circa tua colla recentis, / litibus alternis quos putet esse datos*. For love-bites, see on 1.7.41f. *liuida:* 'bruised', but an active sense, 'arousing jealousy', may also be implicit; cf. Juv. 6.631 *liuida ... adipata* with Courtney's note, and see also on 1.2.7 *tenuis*. The alliteration of *l*, like that of *u* in the hexameter, perhaps suggests the lover's anxiety at seeing these suspicious signs.

99-100. munera praecipue uideat quae miserit alter: it is natural that the greedy *lena* should think of gifts above all else. Ovid's point is different at 3.4.47f., where he is attempting to persuade his mistress' husband to connive at her infidelities: *sic poteris ... / ... quae non dederis, multa uidere domi. praecipue:* see on 1.4.38.

nemo occurs with spondaic scansion five times in elegy; see on 43. Platnauer (1951) 50 remarks that 'it may be no more than a coincidence that "nemo" occurs only at the end of the first half of the pentameter'. Nevertheless, the fact that it is never found elsewhere in the couplet is reassuring, given that we must here rely solely on the testimony of *C* for the word-order.

Sacra roganda Via est: there were many small jewelry shops along the Via Sacra; cf. Prop. 2.24B.13f. (of a prostitute) *cupit interdum talos me poscere eburnos / quaeque nitent Sacra uilia dona Via*, Platner-Ashby (1929) 459, *RE* 2.1.1676. Like the adjacent Subura, it was a frequent haunt of prostitutes; cf. Prop. 2.23.15, Mart. 2.63.2. Ovid makes a different point at *Ars* 2.265f. (*rustica dona*) *rure suburbano poteris tibi dicere missa, / illa uel in Sacra sint licet emptia Via*; cf. *Priap.* 21.3f. *quae ... tibi posui tamquam uernacula poma, / de Sacra nulli dixeris esse Via*, Mart. 7.31. *roganda:* the same verb as is used of importuning the lover at e.g. 89 and 102.

101-102. At *Ars* 1.433, in listing the *sacrilegae artes meretricum* (435), Ovid observes *multa rogant utenda dari, data reddere nolunt*; for this ploy, cf. also Plaut. *Men.* 545, Cic. *Verr.* 2.2.36 *primo illo suo leniore artificio Heraclium aggredi conatur, ut eum roget inspicienda quae non reddat*.

abstuleris: for the prosody, see on 1.4.31 *reddideris*.

ut non tamen omnia donet: the couplet means 'when you have taken many things from him, but not with the result that he gives you

everything, ask him yourself to lend you something which you will never give back'. At first sight, however, *ut* is ambiguous; rather than being consecutive, it might be final, with *non* to be construed with *omnia*. (When the combination *ut non* is found in final clauses of the classical period, it is not simply equivalent to *ne*; rather *non* negates a specific word or phrase. See H.-Sz. 643f.) The only comparably phrased clause in Ovid is, in fact, a final clause: *uellem nulla forem! ne non tamen omnia Crete / monstra ferat, taurum dilexit filia Solis* (*Met.* 9.735f.); (note the separation of *non* from *omnia*). If *ut* were final here, the hexameter would mean 'when you have taken many things from him, nevertheless, lest he give you everything', leading us to expect that, in the pentameter, Dipsas will advise the girl to exercise restraint in her plundering of individual lovers, advice which she does give, for shrewd tactical reasons, in 55f. If one does initially construe *ut* as final, the advice which Dipsas actually gives in the pentameter will be *παρὰ προσδοκίαν*, and therefore seem the more brutal.

103-104. lingua iuuet mentemque tegat: for the antithesis between tongue and mind, cf. Hippolytus' famous, and highly moral, sophistry at Eur. *Hipp.* 612 (addressed to Phaedra's nurse, a *lena*-figure) ἡ γλῶσσ' ὁμῶμοχ', ἡ δὲ φρήν ἀνῶμοτος, Plaut. *Truc.* 178ff. (quoted below), 224ff. *oportet ... lenam probam ad- / ridere ut quisquis ueniat blandeque adloqui, / male corde consultare, bene lingua loqui*, Sall. *Catil.* 10.5, Sen. *Contr.* 4 Pref. 2. See also on 1.4.70.

blandire noceque = *blandiendo* (sc. *amatori*) *noce*; see on 1.15.18 *meretrix blanda*.

impia sub dulci melle uenena latent: an ingenious exploitation of the commonplace comparison of eloquence to honey, for which cf. Hom. *Il.* 1.249 τοῦ καὶ ἀπὸ γλώσσης μέλιτος γλυκίων ῥέεν αὐδῆ, *TLL* 8.609.47ff. Ovid is possibly drawing specifically on Plaut. *Truc.* 178ff. (the *adulescens* generalising about *meretrices*) *in melle sunt linguae sitae uostrae atque orationes, / facta atque corda in felle sunt sita atque acerbo aceto: / eo dicta lingua dulcia datis, corde amara facitis*. For love as a mixture of honey and poison, cf. *Cist.* 69f. *Amor et melle et felle est fecundissimus; / gustui dat dulce, amarum ad satietatem usque oggerit*, Diog. Laert. 6.61 τὰς εὐπρεπεῖς ἐταίρας ἔλεγε (sc. Diogenes) θανασίμῳ μελικράτῳ παραπλησίας εἶναι and, for the more general conceit that love is bitter-sweet, see on 2.9.26 *dulce puella malum est*. The image here is of a poisoned drink; cf. *Met.* 14.275f. *qui ... sub hac lateant furtim dulcedine, sucos / adicit* (sc. Circe, preparing to transform Odysseus' men into pigs), Apul. *Met.*

10.5 *uini poculum, in quo uenenum latebat inclusum*, 10.26, Jerome *Epist.* 15.4 *uenenum sub melle latet*, 107.6, Adu. Rufin. 1.7. (*Epist.* 128.2, drawing on LXX *Prou.* 5.3, is slightly different: *hos ... dum mella putant uenena noxia reperire; mel enim distillare labiis meretricis, quod ad tempus impinguet uescentium fauces et postea felle amarius inuenitur*.) *uenena latent* also suggests a venomous lurking snake, like Dipsas herself (for the reptilian connotations of her name, see on 1f.). For *sub* in this context, see also on 1.12.10. I can cite no parallel for *impia ... uenena*, but one may perhaps note Catull. 23.10 *non facta impia, non dolos ueneni*. At *Nat.* 24.173f., Pliny refers to a *herba impia*; although all animals avoid it, its juice nevertheless has medicinal qualities.

105-106. praestiteris: praestare (other than forms of *praestans*): Ov. 59 (20), Verg. 4 (4), Hor. 7 (1), Tib. 0, Prop. 1. Ovid uses the verb of fulfilling erotodidactic instructions also at *Rem.* 609 and 635. For the prosody here, cf. *Rem.* 635 and 1.4.31 *reddideris* (n.).

usu mihi cognita longo: Ovid similarly emphasises in the *Ars Amatoria* that his erotodidaxis is based on personal experience; cf. 1.29 *usus opus mouet hoc: uati parete perito*. For the expression, cf. *Met.* 15.365, *Trist.* 3.5.9 *id ... recens praestas nec longo cognitus usu*, 3.6.19, *Pont.* 3.6.53.

nec tulerint uoces uentus et aura meas: for the idea, see on 1.4.11f. For *uentus* and *aura* in combination, cf. e.g. *Epist.* 16.23, *Met.* 7.197, 13.807, 15.411, *Ibis* 106 and see also on 1.6.52.

107-108. saepe rogabis / ut mea defunctae molliter ossa cubent: such prayers are commonplace both in literature and in real life, occurring as early as Eur. *Alc.* 463f. *κούφα σοι / χθὼν ἐπάνωθε πέσοι* and *Hel.* 851ff.; see Lattimore (1942) 65ff. The formula *sit tibi terra levis* was so familiar that it was often abbreviated in epitaphs to *STTL*. For such prayers in elegy, cf. e.g. 2.16.15f. (an inversion), 3.9.67f., Tib. 1.4.59f., 2.4.50 (see below), Prop. 1.17.24, 4.5.1ff. and 75ff. (both inversions, cursing Acanthis; see on 113f.). For the hemistich *molliter ossa cubent*, cf. *Epist.* 7.164, *Trist.* 3.3.76, *CE* 428.15, 1458.1. Although *cubare* commonly refers to the dead in epitaphs, it seems to be so used elsewhere in literature only at Lucil. 61, Lucr. 3.892 and in these three Ovidian passages; see *TLL* 4.1278.82ff. For *molliter* in this context, cf. also Verg. *Ecl.* 10.33 *o mihi tum quam molliter ossa quiescant*, *CE* 479.9. *defunctus* occurs first here as an adjective used absolutely in the sense 'dead'; see *TLL* 5.1.378.54ff. The usage is an

extension of that found at Verg. *Georg.* 4.475 *defuncta ... corpora uita* (= *Aen.* 6.306; cf. also *Epist.* 14.125f.). For *mea* in combination with *defunctae*, cf. *Epist.* 5.45 *nostros uidisti flentis ocellos* with Heinsius' note, 6.110 *cur tua polliciti pondere uerba carent?*, *Pont.* 1.6.12 *attoniti mens mea nulla diu*, K.-S. 1.245. For such combinations in Greek, cf. e.g. Hom. *Il.* 3.180 δαῖρ' αὐτ' ἐμὸς ἔσκε κυνώπιος, 17.226, Soph. *Trach.* 775, *Phil.* 1126, *O.C.* 344, Eur. *Andr.* 107, Ar. *Ach.* 93. Here, Ovid may be influenced by Tib. 2.4.50 (= CE 2136.2) *terra ... securae sit super ossa (sc. tua) leuis*.

109-112. uox erat in cursu: for Dipsas' garrulity, see on 21f. *illa monebat / talia*. The hemistich recurs at *Fast.* 5.245. For the *cursus* of a speech, cf. also *Epist.* 6.39, Cic. *Sest.* 144 *me ... horum aspectus in ipso cursu orationis repressit*, TLL 4.1537.81ff. *in cursu* is a favourite expression with Ovid, recurring at *Epist.* 5.121, 17.205 *cursibus in mediis*, *Rem.* 119, 430, *Met.* 3.199, 10.401, 13.508, *Fast.* 4.902, 6.362, *Pont.* 4.11.18. It is also found at *Epist.* *Sapph.* 60.

cum me mea prodidit umbra: the inverse *cum* construction here, as often, suggests swift action; cf. 1.1.21 *cum protinus* (n.), also e.g. Hom. *Il.* 10.540 οὐ πῶ πᾶν εἴρητο ἔπος ὅτ' ἄρ' ἤλυθον αὐτοί, *Od.* 16.11f. The unusual structure of the passage, with no break at the end of line 110, also contributes to the dramatic effect; see Vol. 1, 111.

nostrae uix se continuere manus / quin ...: Ovid's reaction is most clearly paralleled by Philolaches' impulse to attack Scapha in the same situation in Plautus' *Mostellaria*; cf. 203 *uix comprimor quin inuolem illi in oculos stimulatrici*, 212, 218f. Ovid constructs *se continere* with *quin* also at *Epist.* 12.159f., *Met.* 7.728f. (see Bömer's note) and *Fast.* 5.395f. *nec se, quin horrens auderent tangere saetis / uellus, Achilleae continuere manus*. The expression (sometimes with *contineri* used reflexively) seems to occur earlier only in Comedy (at Caes. *Ciu.* 2.12.4, *contineri* is not reflexive); cf. Plaut. *Men.* 253, 1124, *Rud.* 1172, Ter. *Eun.* 859f. *uix me contineo quin inuolem in / capillum* (note the suggestion of impetuosity created by the absence of a proper word-break at the end of the line; see above).

albam raramque comam: the metrical accent falling on the same syllable three times consecutively suggests the violence which Ovid wishes to use against Dipsas. *rarus* seems to be used of hair first here and at Prop. 4.5.71 (of Acanthis); cf. also *Met.* 8.568, Mart. 10.83.1, Plin. *Epist.* 3.6.2, Suet. *Cal.* 50.1. See also on 1.14.42 *densas ... comas*.

lacrimosa ... uino / lumina: cf. Hom. *Od.* 19.122 φῆ δὲ δακρυ-πλώειν βεβαρηότα με φρένας οἶνω, Persius 5.77 *uappa lippus*, also

Tib. 1.5.38 *dolor in lacrimas uerterat omne merum* with Cairns (1979) 39, *Fast.* 6.673, Plin. *Nat.* 23.38, Mart. 6.78. Note the sharp contrast with 15f., where Ovid describes the supernatural qualities of Dipsas' eyes in an imposingly sinister manner. Pliny's use of *lacrimosus* at *Nat.* 28.64 *contra lippitudines retro aures fricare prodest et lacrimosis oculis frontem* and 29.118 might suggest that, like *lippus*, the word is a semi-technical medical term. Pliny is, however, the first prose writer to use it (4 times), and his vocabulary is remarkably poetic; see on 1.3.9. It occurs in poetry first at Lucil. 194, Cic. *Arat.* 442, Verg. *Aen.* 11.274, 4 (2) times in Horace and 6 (3) times in Ovid. For adjectives formed in *-osus*, see on 1.1.9 *iugosis*.

rugosas: the adjective occurs first at Lucil. 430 and 557, Valg. *Ruf. frg.* 1 Büchner, Hor. *Epod.* 9.14, *Epist.* 1.18.105, Lygd. 5.25, Prop. 4.5.67 (of Acanthis) *rugoso ... collo*, and 5 (3) times in Ovid.

distraherentque suggests that Ovid wishes to tear Dipsas apart; though often used of dismemberment, the verb is used elsewhere of tearing hair only at Apul. *Met.* 2.26, 8.8 and 21, and never refers to attacks on eyes or cheeks. It occurs elsewhere in Augustan poetry only at Verg. *Aen.* 7.767 and *Met.* 4.458. For the postponement of *-que*, see Vol. 1, 83.

113-114. With its pointed contrast to the prayer for which Dipsas hopes from the girl in lines 107f., this couplet gives the poem a fine ending. For such curses against *lenae*, cf. Plaut. *Asin.* 127ff., *Most.* 192f. (Philolaches against Scapha) *di deaeque omnes me pessumis exemplis interficiant, / nisi ego illam anum interfecero siti fameque atque algu*, Tib. 1.4.59f. (against a *leno*), 1.5.49ff., 2.6.53f., Prop. 4.5.1ff. *Terra tuum spinis obducat, lena, sepulchrum / et tua, quod non uis, sentiat umbra sitim; / nec sedeant cineri Manes, et Cerberus ultor / turpia ieuno terreat ossa sono!*, 75ff. *sit tumulus lenae curto uetus amphora collo: / urgeat hunc supra uis, caprifice, tua. / quisquis amas, scabris hoc bustum caedite saxi, / mixtaque cum saxi addite uerba mala!* Ovid couches his final curse on the intransigent torrent in similar terms at 3.6.105f. *at tibi pro meritis opto, non candide torrens, / sint rapidi soles siccaque semper hiemps!*

di tibi dent: for this formula, cf. e.g. Plaut. *Asin.* 46, *Mil.* 1038, *Pers.* 483, *Poen.* 1055, Ter. *Phorm.* 519, Hor. *Sat.* 2.3.191, Prop. 4.9.59, *Trist.* 3.1.23, *Pont.* 2.1.53, also e.g. Hom. *Il.* 1.18 ὅμιν μὲν θεοὶ δοῖεν, 19.264, 23.650.

nullos ... lares: cf. *Epist.* 6.162 *erret inops, exspes*, Sen. *Med.* 20f. *per urbes erret ignotas egens, / exul, pauens, inuisus, incerti laris*.

—que ... —que ... / et ... —que: for this combination, cf. Verg. *Aen.* 11.675 *Tereaue Harpalycumque et Demophoonta Chromimque*, *Met.* 7.89ff., *TLL* 5.2.888.14ff. and see also on 91 *et ... et ... quoque*.

inopem ... senectam: for the phrase, cf. Verg. *Georg.* 1.186, *Met.* 7.2 (of Phineus) *perpetua ... trahens inopem sub nocte senectam*, *Laus Pis.* 245, Lucan 5.535, Val. Fl. 5.685, Justin 14.3.10. It is probably of no relevance to this passage that snakes were thought to free themselves of old age when they slough their skin, even though Nicander gives an aetiological account of that characteristic in snakes in his description of the *διψάς* at *Ther.* 343ff. (Cf. also Aelian *NA* 6.51, referring to the treatment of that story by, among others, Ibycus and Sophocles.)

longas hiemes: in contrast to the normal prayer for long life, as at e.g. *Pont.* 2.1.53f. *di tibi dent annos, a te nam cetera sumes, / sint modo uirtuti tempora longa tuae*, Juv. 10.188 *da spatium uitae, multos da, Iuppiter, annos*.

sitim: an emphatic final word, thirst being the greatest affliction which an alcoholic *lena* could suffer. The curse is further pointed in that Ovid is wishing on Dipsas the precise type of agony which the bite of the *διψάς* inflicted on its victims; see on 1f. (For prayers for an appropriate fate, see on 2.10.34 *aequora periuro naufragus ore bibat*.) *sitim* picks up *Dipsas* in line 2; for this technique of verbal ring-composition, see on 1.5.26 *medii ... dies*. It is probably worth noting that *sitim* is also the final word in the first couplet of Prop. 4.5.

1.9

[Spies (1930) 64ff.; Thomas (1964); Sabot (1976) 491ff.; Lyne (1980) 251ff.; Olstein (1980).]



Lovers are like soldiers (1-2), for both must be young and intrepid (3-6), ready to endure the same hardships (7-16) and to perform similar exploits (17-28). Love, like war, is unpredictable (29-30). Therefore, lovers are not idle (31-32). Achilles, Hector, Agamemnon and Mars have all been in love (33-40), and I myself, though indolent by nature, am active in love's warfare (41-46).



Love was conventionally considered to be a consequence of idleness; cf. e.g. Eur. *frg.* 322.1 Nauck Ἐρως γὰρ ἀργὸν κάπνι τοιοῦτοις ἔφνυ, Plaut. *Merc.* 24ff., 62ff., *Most.* 133ff., *Trin.* 646ff., *Truc.* 141ff., Ter. *Haut.* 109ff., Catull. 51.13ff., Cic. *Tusc.* 4.74, Diog. Laert. 6.51 τὸν ἔρωτα σχολαζόντων ἀσχολίαν (*sc.* εἶναι ἔφνυ ὁ Διογένης), Stobaeus 4.20.66 (p. 468 Hense) Θεόφραστος ὁ φιλόσοφος ἐρωτηθεὶς ὑπὸ τινος τί ἐστὶν ἔρως 'πάθος' ἔφη 'ψυχῆς σχολαζούσης' with Fortenbaugh (1984) 316f. The elegists normally acquiesce in that view, as Ovid himself does most notably at *Rem.* 135ff.:

ergo ubi uisus eris nostrae medicabilis arti,
fac monitis fugias otia prima meis.
haec ut ames faciunt; haec, ut fecere, tuentur;
haec sunt iucundi causa cibusque mali.
otia si tollas, periere Cupidinis arcus etc.

The contrary view expounded here, that love requires, or inspires, the lover to be active, can be paralleled occasionally in ancient literature; cf. Plato *Symp.* 178Eff., Alexis *frg.* 234 Kock (anticipating Ovid's specifically military application of the conceit):

τίς οὐχὶ φήσει τοὺς ἔρωντας ζῆν πόνοις;
οὐς δεῖ γε πρῶτον μὲν στρατευτικωτάτους
εἶναι πονεῖν τε δυναμένους τοῖς σώμασιν
μάλιστα προσεδρεῦν τ' ἀρίστους τῷ πόθῳ,
ποιητικούς, ἱταμούς, προθύμους, εὐπόρους

ἐν τοῖς ἀπόροις, βλέποντας ἀθλιωτάτους,

Alpheus of Mitylene *AP* 12.18:

τλήμονες οἷς ἀνέραςτος ἔφυ βίος, οὔτε γὰρ ἔρξαι
εὐμαρὲς οὐτ' εἰπεῖν ἔστι τι νόσφι Πόθων.
καὶ γὰρ ἐγὼ νῦν εἰμι λίην βραδύς, εἰ δ' ἐπίδοιμι
Ξεινόφιλον, στεροπῆς πτήσομαι δ' ἄλλοτερος.
τοῦνεκεν οὐ φεύγειν γλυκὺν ἴμερον ἀλλὰ διώκειν
πᾶσι λέγω· ψυχῆς ἔστιν Ἔρως ἀκόνη,

Plut. *Mor.* 760D. Ovid himself expounds that opinion again at *Ars* 2.229ff., a comparatively lifeless passage which substantially reworks the present poem. As is made clear, however, by the phrasing of 31f.: *ergo desidiā quicumque uocabat amorem, / desinat: ingenii est experientis amor*, this elegy was conceived specifically as an attempt to refute the more conventional view.

Ovid attempts to prove his thesis that lovers are active by arguing that a lover's life is as strenuous as that of a soldier. This line of argument is wittily paradoxical. The *negotium* of military service is normally regarded as a remedy for love; cf. e.g. Theocr. 14.52ff., *Rem.* 153ff. Moreover, the idleness of a lover's life is regularly contrasted with the strenuousness of a soldier's; cf. e.g. Tib. 1.1.53ff.:

te bellare decet terra, Messalla, marique,
ut domus hostiles praeferat exuias:
me retinent uinctum formosae uincla puellae,
et sedeo duras ianitor ante fores.
non ego laudari curo, mea Delia: tecum
dummodo sim, quaeso segnis inersque uocer,

2.6.1ff.:

Castra Macer sequitur: tenero quid fiet Amori?
sit comes et collo fortiter arma gerat?
et seu longa uirum terrae uia seu uaga ducent
aequora, cum telis ad latus ire uolet?
ure, puer, quaeso, tua qui ferus otia liquit.

Ovid's comparison of the lover's way of life with that of a soldier not only permits him to reach the unconventional conclusion that lovers are not idle, but also involves a witty perversion of the fundamental elegiac concept of *militia amoris*. Military imagery had been used sporadically in earlier love-poetry, but almost always it served as a merely decorative figure of speech. The elegists, however, developed the metaphor of love as warfare into a symbol of their non-conformist way of life. Their portrayal of themselves as soldiers

in Cupid's army was intended to convey a contrast with, and rejection of, the public career in the Roman army which society expected them to adopt. On the development of *militia amoris* in elegy, see Spies (1930), Murgatroyd (1975), Sabot (1976) 491ff., Lyne (1980) 71ff., Cairns (1984). The contrast with real *militia* entails an acknowledgment that *militia amoris* involves idleness. Thus, for example, Tibullus can be *segnis inersque* (1.1.58), but yet a *dux milesque bonus* (1.1.75) in love-affairs, and he accuses Macer of deserting the *otium* of military service under Cupid (2.6.5). Here, however, in denying that *militia amoris* involves idleness, Ovid equates, rather than contrasts, the lover's way of life with that of a soldier.

In making this equation, Ovid is strongly influenced by the σύγκρισις (*comparatio*), one of the progymnasmata used in the schools of declamation. At *Inst.* 2.4.24, Quintilian gives the title of one such exercise as *iuris periti an militaris uiri laus maior*, and he refers to Cic. *Mur.* 22 as an example of its use:

sed ut ... ad studiorum atque artium contentionem reuertamur, qui potest dubitari quin ad consulatum adipiscendum multo plus adferat dignitatis rei militaris quam iuris ciuilis gloria? uigilas tu de nocte ut tuis consultoribus respondeas, ille ut eo quo intendit mature cum exercitu perueniat; te gallorum, illum bucinarum cantus exsuscat; tu actionem instituis, ille aciem instruit; tu caues ne tui consultores, ille ne urbes aut castra capiantur; ille tenet et scit ut hostium copiae, tu ut aquae pluuiarum arceantur; ille exercitatus est in propagandis finibus, tuque in regendis. ac nimirum — dicendum est enim quod sentio — rei militaris uirtus praestat ceteris omnibus.

Ovid has eroticised that σύγκρισις by substituting the lover for the lawyer. Tibullus' first elegy affords a very close parallel for the exploitation of that particular σύγκρισις; Tibullus contrasts the quiet country life with Delia, for which he himself longs, with the military achievements of his patron, Messalla. See Cairns (1975). *Am.* 3.1 offers a σύγκρισις between love-elegy and the martial themes of tragedy and, in 3.8, Ovid argues that the brutal life of a soldier is preferable to the idle life of a poet, since soldiers are more successful in love; cf. esp. 25f. *discite, qui sapitis, non quae nos scimus inertes, / sed trepidas acies et fera castra sequi*. 1.15 defends the poet's way of life against a charge of idleness, the charge here levelled against lovers; Ovid there argues that poetry is a more worthwhile occupation than either the army or the law (3ff.), but the σύγκρισις between the ways of life is not developed at length. Ovid's most extensive use of σύγκρισις is in the *Armorum iudicium* at *Met.* 12.620ff., and the

general influence of declamation is there demonstrable in at least one small detail; at *Contr.* 2.2.8, Seneca reports that Ajax' point at *Met.* 13.121f. exploits a *sententia* by Porcius Latro (see Vol. 1, 65f.). The overtly antithetical presentation of the σύγκρισις in lines 3-30 of this elegy is perhaps matched elsewhere in Ovid only at *Fast.* 2.133-44 where, much more briefly, the achievements of Augustus are compared favourably with those of Romulus.

The poem is addressed to a certain Atticus. He is probably the same man as the addressee of *Pont.* 2.4 and 7, with whom Ovid had a long-standing friendship (2.4.9ff., 33 *ueterem tutare sodalem*). He cannot, however, be identified. Syme (1978) 72 lists several possible candidates: Curtius Atticus, a distinguished knight and friend of Tiberius (*Tac. Ann.* 4.58.1, 6.10.2); a Julius Atticus, who may be either a procurator of Lugdunensis and Aquitania (*CIL* 12.1854) or a writer on viticulture (*Colum.* 1.1.14); Antonius Atticus, an undistinguished rhetorician (*Sen. Suas.* 2.16). Ovid possibly chose to address Atticus here because he was a soldier (or a lawyer or a rhetorician), just as Theocritus' *Idyll* 11, on poetry as the only cure for love, is addressed to his friend Nicias, a doctor with aspirations to poetry. Like, however, the only other two addressees in the *Amores*, Graecinus (2.10) and Macer (2.18), Atticus has no role to play in the main body of the poem (see Vol. 1, 24f.).



1-2. Militat omnis amans: the repetition of the first hemistich of the hexameter as the second of the pentameter, which here gives emphasis to the *sententia*, is a favourite trick of style with Ovid; cf. 3.2.27f., 3.6.61f., *Epist.* 5.117f., *Rem.* 385f., *Fast.* 4.365f. Martial may be referring to such *uersus echoici* at 2.86.3 *Graecula ... recantat echo*. Greek preference for a weak caesura in the third foot, however, militates against the repetition of a full hemistich, and the device is used only in a more limited way in earlier Greek elegiacs, as at e.g. Call. *AP* 7.518.1f. Ἀστακίδην τὸν Κρήτα τὸν αἰπόλον ἥρπασε Νύμφη, / ἐξ ὄρεος, καὶ νῦν ἱερὸς Ἀστακίδης, Meleager *AP* 5.176.1f. δεινὸς Ἑρῶς, δεινός· τί δὲ τὸ πλεόν ἦν πάλιν εἶπω / καὶ πάλιν οἰμῶζων πολλάκι, 'δεινὸς Ἑρῶς'; This less developed form seems to occur in Latin first at Tib. 1.4.61f. *Pieridas, pueri, doctos et amate poetas, / aurea nec superent munera Pieridas*, but it becomes common in Ovid; cf. 1.4.13f., 3.2.17f., 43f., *Epist.* 10.11f., *Rem.* 71f., 705f., *Fast.* 2.235f., *Trist.* 4.3.77f. *Ars* 1.191f. is particularly ingenious: with

a slight change in the word-order, the repetition is made to extend over a larger part of the line: *auspiciis annisque patris, puer, arma mouebis / et uinces annis auspiciisque patris*. For the, often rather excessive, use of the device by later Latin poets, see Munari (1971) 350, n. 10. Its frequency in Ovid is probably due in part to the influence of the rhetorical figure of *conduplicatio*, as examples of which Rhet. Her. 4.38 cites *tumultus, Gai Gracce, tumultus domesticos et intestinos comparas!* and *commotus non es, cum tibi pedes mater amplexaretur, non es commotus?* and *nunc audes etiam uenire in horum conspectum, proditor patriae? proditor, inquam, patriae, uenire audes in horum conspectum?* For repetition between the beginning and end of the hexameter, see on 1.4.13; between the two hemistichs of the pentameter, see on 2.11.10. The phrase here is echoed at *Ars* 1.729 *palleat omnis amans, and militat omnes*, a graffito on a Pompeian wall (*CIL* 4.3149), may be a garbled version of it. (For the *Amores* in graffiti, see on 1.8.77f.) *omnis*: the collective singular is particularly frequent in Ovid; cf. 2.12.11 *omni milite*, *Met.* 2.458, 4.63, 9.426, *Fast.* 1.621, 4.270, 293, *TLL* 9.2.613.22ff.

habet sua castra Cupido: for Cupid's camp, see on 1.2.32. In his note on *Aen.* 3.519, Servius explains the word *castra* as *quasi casta, uel quod illic castraretur libido: nam numquam his intererat mulier*. If one recalls those etymological connotations here, Ovid's insistence that Cupid has a camp will seem the more paradoxical. Propertius may be alluding to that etymology at 4.3.45 *Romanis utinam patuissent castra puellis!*

Attice: for speculation about his identity, see the introduction.

crede mihi: for the phrase, see on 1.8.62.

3-4. bello ... habilis ... aetas: cf. Verg. *Georg.* 3.62 (*aetas*) *nec feturae habilis nec fortis aratri*, *Colum.* 3.10.16 *aetas ... ad coitum ... ad conceptum habilis*. For *habilis* with reference to warfare, cf. *Fast.* 2.14, *Enn. Ann.* 239, *Liv.* 7.10.5 *gladio ad propiorem habili pugnam*, 24.48.5, *Val. Max.* 5.7.1 *propter ultimam senectutem lectuli otio quam labori proeliorum habilior*, *Vell.* 2.110.3, *Curt.* 6.6.17, *Tac. Ann.* 15.26.1.

Veneri ... conuenit: for youth as the time for love, cf. e.g. 2.3.13 *apti lusibus anni*, *Rem.* 23f., *Met.* 9.553 (Byblis to Caunus) *conueniens uenus est annis temeraria nostris*, *Tib.* 1.1.71ff., Nisbet-Hubbard on *Hor. Carm.* 1.9.15ff. For the related concept of youth as the time for love-poetry, see on 3.1.27f.

turpe senex miles: cf. *Hom. Il.* 22.71ff., *Plut. Mor.* 789C τοὺς ... ἄρεος θεράποντας ἡβᾶν πρέπει καὶ ἀκμάζειν. *turpe*: for this

predicative use of the neuter adjective in *sententiae*, normally omitting the verb, cf. *Ars* 3.765 *turpe iacens mulier ... madefacta*, *Rem.* 659 *turpe uir et mulier ... hostes*, *Verg. Ecl.* 3.80, 82, *Aen.* 4.569f. *uarium et mutabile semper / femina*, K.-S. 1.32, H.-Sz. 444; for the idiom in Greek, cf. *Hom. Il.* 2.204 οὐκ ἀγαθὸν πολυκοιρανίη, K.-G. 1.58f., Diggle (1983) 348. Anaphora of *turpis* is particularly frequent in Ovid; cf. 1.10.39ff., 2.17.1f., *Ars* 1.723ff., 2.215, 3.249, *Met.* 4.187ff., 5.315, 13.847f., *Pont.* 2.6.19ff. Here, as often, the purpose of the anaphora is to emphasise. That same purpose is perhaps served also by the etymology of *turpis*; contrast *Isid. Orig.* 10.273 *turpis, quod sit informis et torpeat* with Ovid's assertion that love prevents *desidia* (31). That derivation may also enhance the point made at 3.7.65f. *nostra ... iacuerunt uelut praemortua membra / turpiter hesterna languidiora rosa*. (For a comparable play on the derivation of *segnis* at 3.7.13f., see Vol. 1, 50f.) For the παρομοίωσις between the two halves of the pentameter, which here emphasises the similarity between love and war, see on 2.11.10 *et gelidum Borean egelidumque Notum*.

turpe senilis amor: the *senex amator* was a stock figure in Comedy, e.g. in *Plaut. Asin.*, *Bacch.*, *Cas.*, *Cist.*, *Merc.*, *Stich.*; cf. also *Publil. A* 29, *Hor. Epod.* 5.55ff., *Tib.* 1.2.89ff., 1.8.29f., *Sen. Contr.* 2.6, *Mart.* 4.78.9f. *deformius ... / omnino nihil est ardalione sene*, 10.67. For *turpis* in similar contexts, cf. *Sen. Epist.* 13.17 *quid est ... turpius quam senex uiuere incipiens?*, 36.4 *turpis et ridicula res est elementarius senex*.

5-6. petiere, in combination with the present *petit*, may perhaps be regarded as a gnomic perfect (see on 1.10.27 *poposcit*), despite its position in a subordinate clause.

animos (*B*¹ [ut uid.] *VbLh*) is preferable to *annos* (*PYS*ω). *animos* was conjectured independently by Foss in the *theses* appended to his Bonn dissertation (1862) and by Rautenberg (1868) 36f., and is advocated by Goold (1965a) 22f. *annos* would make this couplet little more than a repetition of 3f., whereas *animos* is introductory to the following lines, which list the duties and exploits in which both soldiers and lovers are expected to show courage. Magnus (1912) 876 objects that *animos* would make *forti* tautological, but that difficulty is avoided if *forti* is construed proleptically: 'the spirit which a general seeks in a soldier, so that he should be brave'.

in socio ... uiro: for the elegists' conception of their relationship with their mistress as an alliance, cf. 1.10.36, 2.8.5, 2.11.7, 3.6.82,

3.11.45, Pichon (1966) s.vv. *foedus, socius*, and see also on 2.14.32. Its obvious military connotations, which are particularly prominent if one bears in mind the equivalent Greek term συμμαχία, make the conceit especially appropriate here.

bella puella: the phrase occurs in this line-position also at *Catull.* 69.8, 78.4 and *Lygd.* 4.52. *bellus* is used fifteen times by *Catullus* (see *Ross* [1969] 110f.), but is rare in the Augustan poets: *Ov.* 1, *Verg.* 0, *Hor.* 2 (0), *Tib.* 1, *Prop.* 0. On the rarity of diminutives in Augustan poetry by comparison with the neoterics, see Vol. 1, 84 with n. 29. (It was appreciated in antiquity that *bellus* is a diminutive of *bonus*; cf. *Prisc. Gramm.* 2.80.7 *Keil*.) Ovid's choice of the word here is probably influenced by association with *bellum* 'war', with which it was thought to be cognate; see Vol. 1, 53f., and note the puns at *Plaut. Cas.* 851 *mihi, qui belle hanc tracto, non bellum facit* and *Varro Men.* 64 *bellum ita geris, ut bella omnia domum auferas*. For the jingle, cf. e.g. 1.15.18 *blanda Menandros*, *Met.* 2.755 *arcana profana*, 4.522 *Melicerta lacertis*, 6.37 *confecta senecta*, 7.80 *scintilla fauilla*, 538 *miratur arator*, 8.526 *iuuenesque senesque* (cf. 15.210), 14.715 (also *Trist.* 5.8.8 and *Prop.* 2.8.16) *uerba superba*, *Cic. Carm. frg.* 12 *Büchner fortunatam natam*, *Prop.* 2.9.41 *matutina pruina*, [*Tib.*] 3.10.1 *expelle puellae*, *Sen. Benef.* 1.4.4 *bellis puellis*, *Tac. Ann.* 14.59.2 *Pelagone spadone*, and see *Housman* on *Lucan* 4.219 *uita petita est*, H.-Sz. 704f. In many cases, it is difficult to determine whether or not the jingle is deliberate, but here Ovid's expression is sanctioned by the *Catullan* precedents.

7-8. For uncomfortable night-duty included in a catalogue of the hardships of a soldier's life, cf. *Aesch. Ag.* 337, *Sall. Jug.* 85.33 *praesidia agitare ... humi requiescere*, [*Verg.*] *Catal.* 9.46, *Claud.* 7.48 *in clipeo uigiles producere noctes*. For the lover's vigil at his mistress' locked door, see the introduction to 1.6.

peruigilant: the verb is used of soldiers keeping watch at *Liv.* 24.38.2, of a komast at *Prop.* 1.16.40 *sollicitas triuio peruigilare moras*; cf. also *Am.* 1.6.44, where the door-keeper on guard against komasts is referred to as *peruigil*.

ambo ... uterque: for the combination, cf. 2.10.5 *utraque formosa est, operosae cultibus ambae*, *Met.* 9.720f., *Fast.* 6.287, *TLL* 1.1866. 12ff., and see also on 1.10.31 *utrumque ... uterque*.

ille ... ille: cf. *Epist.* 3.27f. *uenerunt ad te Telamone et Amyntore nati, / ille gradu propior sanguinis, ille comes*, *Trist.* 1.10.50, *TLL* 7.1.345.71ff.

seruat: the elegists occasionally refer to their vigil at the mistress' locked door as if it were night-duty; see on 1.6.46 *sorte mea* and 3.11.12 *excubui*. Nevertheless, it seems probable that the verb here bears two distinct senses: the soldier guards his commander, whereas the lover keeps a sharp eye on his mistress' door in the hope that it will be opened; for the latter sense, cf. e.g. Hor. *Epist.* 1.5.31 *atria seruante postico falle clientem*. On the arrangements for guard-duty in a Roman camp, in which special attention was accorded to guarding the commander's quarters, see Polyb. 6.33ff., esp. 35.2.

9-14. For long and difficult expeditions as an occupational hazard for soldiers, cf. [Verg.] *Catal.* 9.41ff., Claud. 7.39ff., Smith on Tib. 1.1.26. For the lover's willingness to accompany or follow his beloved anywhere, cf. 2.11.49ff., 2.16.19ff., *Met.* 7.62ff., Plaut. *Merc.* 857ff., Tib. 1.4.41ff., Prop. 2.26.29ff., Sen. *Benef.* 6.25.2, *Phaedr.* 613ff., 700ff., Juv. 6.88ff., Musaeus 203ff., Paulus Silentiarius *AP* 5.301. For the comparison of the lover to a soldier in this respect, cf. *Ars* 2.229ff., Plut. *Mor.* 760D.

9-10. militis officium: for *officium* referring to a soldier's duty, cf. *Fast.* 3.169, Caes. *Gall.* 5.33.2, Sall. *Catil.* 60.4 *strenui militis ... officia*, Vell. 2.105.2; to the lover's services to his mistress, see on 1.10.57. The word is rare in the other Augustan poets: Ov. 95 (34), Verg. 1 (1), Hor. 11 (0), Tib. 0, Prop. 6.

mitte strikes a military note, 'dispatch'. For an imperative in the protasis to a conditional sentence, see on 1.3.19 *praebe*.

strenuus: the ideal Roman soldier was a *uir fortis ac strenuus*; see Ogilvie on Liv. 4.3.16. *strenuus*: Ov. 7 (2), Verg. 0, Hor. 5 (1), Tib. 0, Prop. 0. *strenuitas* is found in classical Latin only at *Met.* 9.320 and Varro *Ling.* 8.15. (For Ovid's use of nouns in *-itas*, see on 1.8.44 *rusticitas*.)

exempto fine: the phrase occurs also at Lucr. 1.976; cf. 1007 *finibus exemptis* and also *dempto fine* at *Epist.* 1.50, *Trist.* 3.11.2, Sen. *Phaedr.* 553.

sequetur: as is argued by Yardley (1980b) 266f., the sense must be 'will accompany', not 'will follow (at a distance)'; cf. Verg. *Ecl.* 10.22f. *tua cura Lycoris / perque niues alium perque horrida castra secuta est*, Prop. 2.26.29f. *heu, mare per longum mea cogitat ire puella! / hanc sequar et fidos una aget aura duos*, *OLD* s.v. 11a.

11-12. ibit suggests heroic endeavour; cf. e.g. Hor. *Carm.* 1.7.25ff.

quo nos cumque feret melior fortuna parente, / ibimus. o socii comitesque, / nil desperandum Teucro duce et auspice Teucro, 2.17.10ff. *ibimus, ibimus, / utcumque praecedes, supremum / carpere iter comites parati*.

aduersos montes: cf. Juv. 5.76ff. *scilicet hoc fuerat, propter quod saepe relicta / coniuge per montem aduersum gelidasque cucurri / Esquilias, fremeret saeua cum grandine uernus / Iuppiter et multo stillaret paenula nimbo*, *TLL* 1.867.3ff.

duplicata ... nimbo / flumina: Ovid's encounter with a swollen torrent while on his way to his mistress is the subject of 3.6. For *duplicare* in the general sense of 'increase', see *TLL* 5.1.2280.18ff. *nimbo*: 'torrential rain'; cf. *Met.* 9.105f. *nimbis hiemalibus auctus / ... amnis*, Juv. *loc. cit.*, Apul. *Mund.* 9 *imber pluuiam iugis est, nimbus autem quanto repentinus est, tanto uehementior*, *OLD* s.v. 2.

exteret: for the sense 'crush', 'trample', cf. Sen. *Dial.* 10.13.6, *Epist.* 57.7, Stat. *Theb.* 10.478. The verb occurs only here in Ovid, earlier only at Plaut. *Cist.* 408 (*lect. dub.*), Lucr. 5.1098 and six times in Varro.

13-14. freta pressurus: cf. Sen. *Ag.* 399a *pelagus an terras premit?*, also *Nat.* 6.6.1, Petron. 89.33, Stat. *Ach.* 1.34f. The expression seems to be constructed on the analogy of *terram premere*, 'to set foot on land', and perhaps also of *ratem premere*, 'to set sail', for both of which phrases see Tarrant on Sen. *Ag. loc. cit.*

tumidos: 'causing (the sea) to swell'; for this active sense (cf. 1.2.7 *tenues* [n.], Bömer on *Met.* 2.602), Ovid may be influenced by Verg. *Aen.* 3.357 *tumido ... inflatur carbasus Austro*.

causabitur: cf. Tib. 1.3.17f. (seeking excuses to stay with Delia) *aut ego sum causatus aues aut omina dira / Saturniue sacram me tenuisse diem*. The verb is generally rare in classical Latin, occurring elsewhere in the Augustan poets only at Verg. *Ecl.* 9.56, Hor. *Epist.* 1.14.12, Prop. 4.4.23, *Ars* 1.427, *Met.* 9.768.

aptaue ... sidera: the rising or setting of particular constellations and stars was associated with particular changes in the weather; cf. Verg. *Aen.* 4.309 (Aeneas leaving his beloved Dido, an inversion of the thought represented here) *quin etiam hiberno moliri sidere classem / ... properas?*, West on Hes. *Op.* 619ff., Gow on Theocr. 7.53f. *apta*: cf. *Epist.* 13.11 *uentus erat nautis aptus*, *Ars* 2.126 (Calypso attempting to delay Odysseus' departure) *remigio ... aptas esse negavit aquas*, *Trist.* 1.3.54 *horam, propositae quae foret apta uiae* and the common phrase *aptum tempus*. For *aptus* used with reference

to stars, see also on 1.8.30. With Burman, I prefer *aptaue* to the much more strongly attested *aptaque*. -ue suggests rather better than would -que the diversity of excuses which might have been raised. (Note *aut ... aut ... / ... -ue* at Tib. 1.3.17f., a passage which was in Ovid's mind [see above].) With *uerrendis* (*ueri-*) following, haplography may have caused the error. The substitution of -que for -ue is in any case very common, occurring at e.g. 1.4.37, 2.15.10, 3.7.29, 3.14.13. (At 2.11.13, however, *pictosque* [PYC] is preferable to *pictosue* [Hψ].)

uerrendis ... aquis: for this use of *uertere* with reference to rowing, which has grand, epic connotations, cf. 3.8.43, Enn. *Ann.* 377, Catull. 64.7, Verg. *Aen.* 3.208, 290, 4.583, 5.778, 6.320.

15-16. For the soldier's endurance of harsh weather conditions, cf. e.g. Cic. *Catil.* 2.23 *quo autem pacto illi Appenninum atque illas pruinas ac niues perferent? nisi idcirco se facilius hiemem toleraturos putant, quod nudi in conuiuiis saltare didicerunt*, Liv. 21.56.6 *imber niue mixtus et intoleranda uis frigoris et homines multos et iumenta et elephantos prope omnes absumpsit*, Lucan 9.379ff. (Cato in Libya). For the komast at the mercy of the elements, see on 1.6.43 and 53f. The present couplet echoes Tib. 1.2.29f., which makes the rather different point that lovers have protection even from the elements: *non mihi pigra nocent hibernae frigora noctis, / non mihi cum multa decedit imber aqua*. The elaborate word-order in the pentameter (see on 1.3.9) helps to suggest the enormity of the difficulties which the soldier and the lover are prepared to tolerate.

quis nisi ...?: for questions so formulated, cf. 1.12.29, 1.13.25f., 2.7.26 (n.), 2.9.41, 3.7.50, Bömer on *Met.* 13.227, who notes that, other than in Ovid, the idiom occurs in classical poetry only at Prop. 4.5.54 and 4.11.56. For Ovid's inordinate fondness for *nisi*, see on 1.7.17.

denso ... imbre: cf. Verg. *Georg.* 1.333 *densissimus imber*, also 4.80 *densior ... grando*, [Tib.] 3.7.156 *densam in glaciemque niuemque*, Plin. *Nat.* 16.143 *imbre ... crasso*.

17-18. infestos ... hostes: despite its inherent tautology, the expression is fairly common; cf. e.g. *Epist.* 9.36, Sall. *Iug.* 23.2, [Verg.] *Culex* 389, Liv. 8.31.1, 29.3.14, 37.32.11, 40.46.11, 42.54.2.

speculator occurs in poetry first in the Augustan period; cf. Prop. 2.29.31 *matutinus ... speculator amicae*, Verg. *Aen.* 12.349, *Trist.* 3.9.11. It is of no relevance here that the story of Dolon, the archetypal *speculator*, is alluded to in lines 23f.

ut hoste: for *hostis* in the sense 'rival in love', cf. 26, 2.10.16 (n.), *Epist.* 1.106, 6.82, 12.182, Prop. 1.11.7. Ovid here makes the imagery explicit, and the effect seems rather laboured. For *riualis* and *hostis* used more or less synonymously together, cf. *Rem.* 791f. *hunc quoque, quo quondam nimium riuale dolebas, / uellem desinere hostis habere loco*.

19-20. For the comparison of the lover at his mistress' door to a soldier besieging a city, cf. 1.6.29f., 2.12.7f., *Ars* 2.526 *quid nostras obsidet iste fores?*, Ter. *Eun.* 771ff., Alciphron 3.26.2 μοιχὸς πολιορκεῖ τὴν οἰκίαν, 4.17.3.

grauis: perhaps 'hostile' or, more specifically, given the balance with *durae*, 'difficult (to capture)'. Some translators, however, prefer the sense 'important', as at Cic. *Phil.* 11.26 *Apolloniam, magnam urbem et grauem*, the only parallel which I can cite for *grauis* as an epithet for *urbs*.

durae: for this epithet for the elegiac mistress in komastic contexts, cf. *Ars* 2.527 *postibus et durae supplex blandire puellae*, Prop. 1.16.30, Hor. *Carm.* 3.7.32, and see also on 1.6.28 *roboribus duris*.

hic portas frangit, at ille fores: for the breaking down of the mistress' door by the komast, see on 1.6.57f. The attempt by Fruhstorfer (1986) to establish that *fores frangere* (*uel sim.*) was used by the elegists as a metaphor for rape is not supported by either of these *Amores*-passages. *hic* here refers to the soldier, *ille* to the lover, whereas, in the hexameter, in accordance with the more regular practice, *ille* means 'the former' (i.e. the soldier), *hic* 'the latter' (i.e. the lover). For such casual use of pronouns, cf. 1.6.39 *arma quis haec timeat? quis non eat obuius illis?*, 1.8.3ff. *illa ... illa ... hanc ... haec ... illa* (all referring to Dipsas), 2.2.15f. *huic furtiua tuo libertas munere detur, / quam dederis illi, reddat ut illa tibi*, 2.4.46 (n.), 3.6.49ff., 3.7.3ff., 43 *haec mihi contigerat, sed uir non contigit illi*, 3.14.19ff., *Trist.* 4.10.53 *successor fuit hic (sc. Tibullus) tibi, Galle, Propertius illi (sc. Tibullus)*, *TLL* 7.1.346.50ff.

21-22. soporatos: the verb occurs first here and at Verg. *Aen.* 5.855 and 6.420. In both Vergilian passages, the participle bears the somewhat surprising sense 'endowed with power to induce sleep'. Both here and in line 26 *sopitis*, although no instrumental ablative is expressed, the meaning may be not simply 'asleep' but rather, giving the participles their full force, 'sent to sleep', the scenario envisaged being the same as at 1.4.51ff., where the girl is to drug her lover with

undiluted wine so that she may be with Ovid.

inuadere: for the verb used in this context, cf. e.g. Verg. *Aen.* 2.265 *inuadunt urbem somno uinoque sepultam*, Liv. 9.37.9, 23.35.18, *Met.* 14.779f. *corpora uicta sopore / inuadunt*.

et: for the postponement, by analogy with that of καί in Hellenistic poetry, see Austin on Verg. *Aen.* 2.383, van Dam on Stat. *Silu.* 2.2.81, and see also on 1.5.14 *sed tamen*. For the light but uncommon elision in *caedere et*, see Smith on Tib. 1.2.72.

armata ... inerme: for the play, cf. 1.2.22 (n.), *Ars* 3.46 *traditur armatis uulgi inerme uiris*.

23-24. For the story of Rhesus, cf. Hom. *Il.* 10.469ff., [Eur.] *Rhesus*, Verg. *Aen.* 1.469ff. Ovid mentions it also at *Epist.* 1.39, *Ars* 2.137ff., *Met.* 13.98, 249ff., *Ibis* 627f. and, possibly, *Rem.* 282. The arrangement of the couplet, with the killing in the hexameter, the capture of the horses in the pentameter, reflects the division of the task between Diomedes and Odysseus.

fera: the Thracians are conventionally regarded as savage; cf. Isid. *Orig.* 9.2.82 *Thracas ex filio Iaphet, qui uocatus est Thiras, et orti et cognominati ... perhibentur, licet gentiles eos ex moribus ita dictos existiment, quod sint truces. saeuissimi enim omnium gentium fuerunt* (also 14.4.6), and see Bömer on *Met.* 5.277.

Threicii: this variant form of *Thracius* occurs in Latin first in the Augustan poets: Ov. 19 (7), Verg. 7 (7), Hor. 3 (2), Tib. 0, Prop. 1. Ovid also uses the forms *Thracius*, *Thrax* and *Thressa*, but probably not *Threcius* (see on 1.14.21). A Latin equivalent to Θρηϊκιος with a long second syllable (found at Call. *frg. dub.* 801, of Rhesus) seems not to occur.

agmina: an exaggeration, in that only twelve Thracians were killed with Rhesus (Hom. *Il.* 10.495). The term perhaps serves to remind us that the Thracian army had just completed its march to Troy, or that they were sleeping in orderly ranks (471ff.), or even that Odysseus drew the corpses tidily aside to make a path for the horses (489ff.).

The hexameter is impressively arranged; see on 1.3.9. It is echoed by Claudian at 28.473 *Thracia sopiti penetraverit agmina Rhesi*.

et dominum capti deseruistis equi: this is not an entirely irrelevant expansion of the paradigm, given that, according to one version, the purpose of the sortie was to capture Rhesus' horses, on which the fate of Troy depended; cf. Schol. *Il.* 10.435, Verg. *Aen.* 1.472f., Serv. *Aen.* 1.469. For *dominus* used with reference to the owner or controller of horses or other animals, cf. 2.9.29, *Met.* 2.547, 598, 3.230, 235, 250,

9.196, 13.939, *Fast.* 2.258, 737, 6.742, *TLL* 5.1.1915.43ff. Here, Ovid may be developing a hint contained in Hom. *Il.* 10.530 τὸ δ' οὐκ δέκοντε πετέσθην, to make us think of slaves proving unfaithful to their master in his hour of need. In *Bell. Ciu.* 4, Appian records many stories of the behaviour of slaves of the victims proscribed by the second Triumvirate. (With the point made here, contrast the lament by Rhesus' charioteer at [Eur.] *Rhes.* 871 ποῖ δὲ τράπωμαι δεσποτῶν μονούμενος;) The apostrophe to Rhesus' horses is pathetic, but also metrically convenient; cf. e.g. 3.12.2, *Ars* 1.338 *Hippolytum rabidi diripuistis equi*, *Met.* 15.116 *quid meruistis, oues?* (balancing *quid meruere boues?* [120]), *Fast.* 5.16 *uos, Lunares, exsiluistis, equi*. The use of apostrophe at least partly for metrical convenience occurs already in Homer; cf. esp. Εὐμαίε συβῶτα, found sixteen times in the *Odyssey*. It first became common in Hellenistic poetry, from which the Roman poets adopted it. The prevalence of the device in contemporary declamation was also influential; see Bonner (1949) 69. It is common in most of Ovid's works, but rare in the less obviously rhetorical Tibullus and is used with increasing frequency by Propertius. Some of the poets of the Silver Age exploit it to excess. See Hampel (1908), Norden on Verg. *Aen.* 6.14ff. (p. 122), Abel (1930) via the index s.v. *Apostrophe*, Austin on Verg. *Aen.* 1.555.

25-26. nempe (PYSω) is preferable to *saepe* (ς). It 'is exactly the word to introduce the apodosis of the comparison made in vv. 21-24; cf. *Am.* 3.2.17 in its context. It would be odd if the usual corruption of *nempe* to *saepe* had been reversed in this particular case, especially with *saepe* preceding at v. 21' (Kenney [1958] 57). *nempe*: Ov. 35 (12), Verg. 1 (0), Hor. 10 (0), Tib. 2, Prop. 3 (all in Book 4); see Brink on Hor. *Epist.* 2.2.156.

maritorum somnis utuntur amantes: cf. Cic. *Catil.* 1.26 *uigilare ... insidiantem somno maritorum*. For *uti* used of taking the opportunity to engage in (illicit) sexual activities, cf. *Epist.* 16.316 *utere mandantis simplicitate uiri!*, 17.178, 260, *Ars* 2.368, 372, Tib. 1.5.75f., Prop. 1.13.34.

sua ... arma mouent: for the phrase, which occurs first in the Augustan poets and Livy, cf. 2.4.2, 2.9.48, Bömer on *Met.* 5.197. For the penis as a weapon, cf. 1.8.48 *arcus* (n.), Adams (1982) 19ff. The double *entendre* here recurs at 2.3.7 (to the eunuch Bagoas) *non tu ... fortibus utilis armis* and 2.9.48 (to Cupid) *mouet exemplo uitricus arma tuo*. *sua* is emphatic, distinguishing the lover's weaponry from that of the soldier.

sopitis: see on 21 *soporatos*.

27-28. For the lover's evasion of the guards set to watch his mistress, cf. 1.6.7 *per excubias custodum leniter ire*.

custodum ... manus uigilumque cateruas is not tautological, since *custodes* and *uigiles* (and *excubiae* and *stationes*) are commonly mentioned together as distinct units; cf. Caes. *Ciu.* 1.22.1 *cum uigiliis custodibusque*, Cic. *Catil.* 3.29, *Phil.* 12.24, Liv. 24.46.4, Tac. *Ann.* 1.28.4, 11.18.3, Suet. *Aug.* 30.1. Ovid, however, is less concerned to distinguish between different types of guards than to emphasise, by the fulsomeness of his expression, the difficulties which guards cause.

miseri and **semper** are both to be construed ἀπὸ κοινοῦ, with both *militis* and *amantis*.

29-30. Mars dubius: the uncertainty of war is proverbial; cf. e.g. 2.9.47, Verg. *Georg.* 2.283, Liv. 37.45.13, Sen. *Phoen.* 625ff., Lucan 4.770f.

nec certa Venus: for the uncertainty of love, cf. 2.9.49f. (n.), Prop. 2.8.7f. *omnia uertuntur: certe uertuntur amores: / uinceris aut uincis, haec in amore rota est*.

uictique resurgunt, / quosque neges umquam posse iacere, cadunt: for the mutability of fortune, cf. e.g. *Trist.* 3.7.41f., 5.8.15ff., *Pont.* 4.3.31ff., Eur. *fragg.* 153 Nauck, 262 πάλοι σκοποῦμαι τὰς τύχας τὰς τῶν βροτῶν, / ὥς εὖ μεταλλάσσουσιν· ὅς γὰρ ἂν σφάλῃ, / εἰς ὀρθὸν ἔστη, χὼ πρὶν εὐτυχῶν πίτνει, 273, 304, 420, 554, 1073, Diphilus *frg.* 109 Kock, Kassel-Austin, Plaut. *Truc.* 219, Sall. *Catil.* 8.1, Hor. *Carm.* 1.34.12ff. and 1.35.1ff. with Nisbet-Hubbard's notes, Sen. *Contr.* 1.1.3 (Latro) *omnis instabilis et incerta felicitas est: quis crederet iacentem supra crepidinem Marium aut fuisse consulem aut futurum?*, Plut. *Mor.* 103F ῥαδίως τὰ ὑψηλὰ γίγνεται ταπεινὰ καὶ τὰ χαμαλὰ πάλιν ὑψοῦται ταῖς δὲ ὑπερρόποις μεθιστάμενα τῆς τύχης μεταβολαῖς. Ovid's expression of the commonplace here is capable of an obscene interpretation: *resurgunt* (cf. 2.15.25, Mart. 12.86.2, Apul. *Met.* 7.23) and *cadunt* (cf. Mart. 7.18.12) require no comment; for *iacere*, cf. 3.7.15, 65 *nostra ... iacuere uelut praemortua membra*, 69 and, for *uictus* in the sense 'sexually exhausted', cf. *Ars* 2.691, 728 *pariter uicti femina uirque iacent*. This obscenity is the more outrageous because *uicti ... resurgunt* also hints at contemporary political propaganda that Rome under the guidance of the Julian dynasty is a new Troy rising to greatness from the defeat of the old. *resurgere*, perhaps surprisingly (but see on 1.8.76 *relentescat* and on

2.1.21 *resumpsit*), occurs first in the Augustan period: Ov. 11 (5), Verg. 2 (2), Hor. 2 (2), Tib. 0, Prop. 2, Liv. 1. It is used particularly often with reference to the new Troy; cf. Verg. *Aen.* 1.206 *illic fas regna resurgere Troiae*, Hor. *Carm.* 3.3.65 *ter si resurgat murus aeneus* (sc. *Troiae*), Prop. 4.1.47 *arma resurgentis portans uictricia Troiae*, 87 *Troia cades, et Troica Roma resurges*, Rem. 281 *non hic noua Troia resurgit*, Fast. 1.523 *uicta tamen uinces euersaque, Troia, resurges* with Bömer's note. *cadunt* perhaps sustains the allusion, *cadere* being the verb used most often (though also, of course, most naturally) to denote the fall of Troy; cf. 2.12.9 *Pergama cum caderent*, Prop. 4.1.87 (quoted above), Bömer on *Met.* 12.20, TLL 3.27.55ff. *quos ... neges ... posse iacere*: for the phrasing, cf. *Trist.* 1.8.7 *omnia iam fient, fieri quae posse negabam*, 5.5.37. *cadunt* is placed with effective abruptness in the final position; cf. *Pont.* 4.3.35f. *omnia sunt hominum tenui pendencia filo, / et subito casu quae ualuere ruunt*.

31-32. ergo ... / desinat: cf. Sen. *Dial.* 7.23.1 *desine ergo philosophis pecuniam interdicere*, where there is a restatement of the proposition after the argument, as here.

desidiam quicumque uocabat amorem: for this conventional view, see the introduction. The jingle *desidiam ... / desinat* has no apparent significance. For the trochaic caesurae, see Vol. 1, 121f.

ingenii est experientis amor: the metrically necessary form *ingenii* (rather than *ingeni*) occurs for certain first at Prop. 3.3.22 and 15 (2) times in Ovid (in the *Amores*, it occurs also, in a somewhat comparable context, at 1.15.2 *ingenii ... uocas carmen inertis opus*); see Maas (1902) 512f., TLL 7.1.1522.71ff. Such forms occur elsewhere in the collection only at 1.12.28 (*auspicii*) and 3.[5.]44 (*adulterii*). For the prodelision of *est*, cf. e.g. 3.4.2 *ingenio est quaeque tuenda suo*, *Pont.* 3.7.12 *tam timida est experiensque parum*. Elision proper is not permissible at this position in the pentameter (see Housman [1927] 6), and is rare at this position in the hexameter (Platnauer [1951] 83f. counts only three instances in Tibullus, ten in Ovid [of which one, *Trist.* 4.2.55, is probably to be discounted (see Luck's note), and only one, *Fast.* 3.585, involves a long vowel], twenty-one in Propertius). Note the same prodelision in a similarly constructed sentence at *Trist.* 2.335f. *diuitis ingenii est immania Caesaris acta / condere. experientis*: the sense seems to be 'enterprising', as at *Met.* 14.159 *experientis Vlixei* (cf. πολύμητις, πολυμήχανος, πολύτροπος; see Bömer's note), *Pont.* 3.7.12 (quoted above).

33-40. A puzzling passage. To point out that great warriors have been lovers is of only limited relevance to the thesis that lovers are active. Indeed, the first paradigm seems to undermine that thesis: as is emphasised in line 34, the loss of Briseis made Achilles *desidiosus*. Moreover, one may perhaps recall that, in the Homeric scene alluded to in the second paradigm, Andromache attempts to persuade Hector not to go out to fight (*Il.* 6.431ff.). One would rather have expected a catalogue of warriors stirred to activity by love. Müller (1856) 79f. goes so far as to suggest that 33f. and 37-40 are interpolations. Magnus (1921) 174f. makes an unpersuasive attempt to establish the relevance of the passage. Kenney (1959) 241 acknowledges the lack of relevance, but observes that 'this is sometimes a characteristic of rhetorical comparisons'. The arrangement of the paradigms, three mortals (Achilles, Hector, Agamemnon), followed by the god Mars and then Ovid himself, is closely paralleled at 2.17.15ff.: Odysseus, Peleus, Numa, Vulcan, Ovid's poetry.

33-34. The account of the relationship between Achilles and Briseis in erotic terms is post-Homeric; cf. 2.8.11, *Epist.* 3, *Ars* 2.711ff., *Rem.* 777ff., *Trist.* 2.373f., 4.1.15 *abducta Lyrneside tristis Achilles*, Nisbet-Hubbard on Hor. *Carm.* 2.4.3f. *serua Briseis niueo colore / mouit Achillem*. For this and the following couplet, Ovid is drawing on Prop. 2.22A.29ff., where the paradigms do illustrate the point being made (*nullus amor uires eripit ipse suas* [28]): *quid? cum e complexu Briseidos iret Achilles, / num fugere minus Thessala tela Phryges? / quid? ferus Andromachae lecto cum surgeret Hector, / bella Mycenaeae non timere rates?* (For Ovid's reference to Hector and Andromache in the terms which Propertius uses of Achilles and Briseis, see on 2.8.12 *serua* and on 1.5.12.) For Briseis and Andromache in combination, cf. also Prop. 2.20.1f., *Ars* 2.709ff. *fecit in Andromache prius hoc fortissimus Hector / nec solum bellis utilis ille fuit; / fecit et in capta Lyrneside magnus Achilles, / cum premeret mollem lassus ab hoste torum*.

ardet in abducta Briseide maestus Achilles: Ovid may be conflating two distinct ideas: Achilles loves Briseis (*ardet in ... Briseide*) and is saddened by her abduction (*abducta Briseide maestus*). The phrasing, however, suggests that the sense is 'the abduction of Briseis saddened Achilles and inflamed his passion for her'. For that conceit, cf. *Rem.* 777f. (illustrating the argument that jealousy inspires love) *hoc et in abducta Briseide flebat Achilles, / illam Plisthenio gaudia ferre uiro*. For the construction of *ardere* with *in* and the ablative, cf. *Epist.* 4.99

arsit et Oenides in Maenalia Atalanta, *Met.* 8.50, 9.725. This use of *in* with reference to the object of an emotion, especially love, is particularly frequent in Ovid; cf. 1.7.34 *saeuus in hoste* (n.), 1.8.24 *in uultu constitit ... tuo*, 1.10.7 *in te ... timebam*, 2.1.5 *in sponsi facie non frigida*, 2.3.6 *in quauis praetepuisset*, 2.7.9 *in te ... frigidus*, 3.6.25 *in Melie ... pallidus isse*, 41 *in Euanthe collectam ... flammam*, 3.8.63 *in me timet*, Tränkle (1960) 90f., Fordyce on Catull. 64.98, Bömer on *Met.* 6.116. For *ardere* constructed with the simple ablative, see on 2.8.11 *Thessalus ancillae facie Briseidos arsit*. For the fires of love, see on 1.1.26 *uror*. The present tense of *ardet* (contrast the past tenses in the other paradigms) permits Ovid to make the exhortation in the pentameter which, apart from *crede mihi* (2), constitutes the only dramatic element in this untypically static elegy.

dum licet: Achilles' withdrawal from the fighting gave the Trojans the upper hand. The phrase is a favourite with Ovid, found predominantly in the opening line-position and frequently with an imperative in the main clause; cf. 2.6.16 (*dum licuit*), *Epist.* 5.119, 13.132, 18.118, *Ars* 1.41, 3.61, *Rem.* 79, *Met.* 2.357, 7.71, 8.717 (*dum licuit*), 9.146, 369, 577, 10.620, 11.468, 13.413, *Fast.* 4.18, *Trist.* 1.3.67, 1.8.24 (*dum licuit*), 3.6.3 (*donec enim licuit*), 3.7.23 (*dum licuit*), *TLL* 5.1.2212.38ff. and see also on 3.1.70 *dum uacat*.

Argeas frangite, Troes, opes: a reference to the breaking of the Greek wall, the Trojans' greatest achievement during Achilles' absence from the fighting; cf. Hom. *Il.* 12.440f. (Hector's exhortation ὄρνυσθ', ἰππόδαμοι Τρῶες, ῥήγνυσθε δὲ τεῖχος / Ἀργείων. Here, the exhortation is given, not by Hector, but by Ovid (whose qualifying prefatory words *dum licet* are uttered with the benefit of hindsight); for the convention whereby the poet thus adopts the role of protagonist, see on 2.18.2 (of Macer in the role of Agamemnon) *prima ... iuratis induis arma uiris*. For the phrasing, cf. 2.14.13f. *quis Priami fregisset opes, si numen aquarum / iusta recusasset pondera ferre Thetis?*, *Epist.* 3.86 (Briseis to Achilles) *quid lacerat Danaas impiger Hector opes?*, Verg. *Aen.* 3.53, Hor. *Carm.* 3.3.27f., Prop. 3.3.44, *Anth.* 146.6 (of Hector) *saepe Argolicas debilitauit opes*, *TLL* 6.1247.19ff., 9.2.812.3ff. Here, as more certainly at 2.14.13 (quoted above), one may perhaps detect an allusion to ῥηξήνωρ, an epithet which Homer reserves exclusively for Achilles (*Il.* 7.228 etc.). In choosing the verb *frangite* here, might Ovid have been influenced by the similarity in sound of φάλαγγας at *Il.* 15.408f. οὐδὲ ποτε Τρῶες Δαναῶν ἐδύναντο φάλαγγας / ῥηξάμενοι κλισίῃσι μιγήμεναι ἢ δὲ νέεσσιν? For *opes* in the sense 'military resources', cf. also 1.2.50,

Accius *Trag.* 124 *ut mea ope opes Troiae integrem*, *TLL* 9.2.814.81ff. *Argeas*, Riese's conjecture, seems certain. Both *Argiuas* (*σω*) and *Argolicas* (*ς*) would be acceptable, did not the presence of *Argoas* in *P* and *Y* (and also in *ς*) direct us to *Argeas*. *Argei* is preserved by *ω* at 3.6.46, where *P* and *Y* (and also *Ab* [*ut uid.*] and *X*) offer *Argoi*. Forms of *Argous* are wrong in both passages, since that is the Latin version of Ἀργῶς, 'of the Argo'. See Kenney (1958) 57. In his note on *Hor. Carm.* 2.6.5, Porphyrio observes that *Argeus* is an archaic form. Being archaic, it is presumably also grand, and therefore accords well with the elevated tone of the exhortation and with *Troes*; that Greek form occurs in Augustan poetry (other than with reference to Tros, the grandson of Dardanus) 10 (8; all in *Met.*) times in Ovid, 34 times in the *Aeneid* and at *Hor. Carm.* 4.6.15.

35-36. Ovid is alluding to *Hom. Il.* 6.369ff., where Hector bids farewell to Andromache before going out to battle. The erotic implications of *complexibus*, however, are alien to the Homeric account; for such innovations, see on 33f. Nor does the Homeric Andromache give Hector his helmet; Hector, who is conventionally designated by the epithet κορυθαίολος, takes it off when it frightens Astyanax, and puts it on again when he leaves (467ff., 494f.). With the version here, cf. *Epist.* 13.137ff. (Laodamia, envious of the Trojan women) *ipsa suis manibus forti noua nupta marito / imponet galeam Dardanaque arma dabit; / arma dabit, dumque arma dabit, simul oscula sumet*, *Plut. Mor.* 760F τοῦ νεανίσκου ... φιλοφρόνως αὐτὸν ἀσπασαμένου καὶ τὸ κράνος ἐπιθέντος ... ἐξήλασε λαμπρῶς καὶ προσέπεσε τοῖς πολεμίοις; for similar details in non-erotic contexts, cf. *Prop.* 4.1.90, *Persius* 1.74, *Plut. Mor.* 241F.

galeam capiti quae daret: for the phrase, analogous to *arma dare*, cf. *Met.* 6.79 (Minerva's portrayal of herself on a tapestry) *dat galeam capiti*.

uxor: *Ov.* 60 (5; not in *Met.*), *Verg.* 1 (0), *Hor.* 20 (7), *Tib.* 4, *Prop.* 7, *Catull.* 3, *Lucr.* 5, *Sen. Trag.* 3, *Lucan* 1, *Val. Fl.* 0, *Sil.* 0, *Stat.* 3 (all in the prose prefaces to the *Siluae*; contrast 2 *Pref.* 25 *rarissima uxor* with 5.1.11 *rarissima coniunx*), *Mart.* 62, *Juv.* 29. Since Ovid eschews *uxor*, the normal prose term, in the *Metamorphoses*, one might perhaps have expected him to have eschewed it here also, in this elevated mythological context. In fact, however, *uxor* refers to a heroine or goddess in more than half of its occurrences in Ovid (to Andromache also at *Trist.* 1.6.19, 5.14.37). See also Adams (1972) 249ff., Watson (1985) 431f.

37-38. For Agamemnon's passion for Cassandra, cf. 2.8.12 *serua Mycenaeo Phoebas amata duci*, *Trist.* 2.400, *Eur. Tro.* 255 ἔρωσ ἐτόξευσ' αὐτὸν ἐνθέου κόρης, *Hor. Carm.* 2.4.7f. *arsit Atrides ... / uirgine rapta*, *Sen. Ag.* 188f. *en Paridis hostem! nunc nouum uulnus gerens / amore Phrygiae uatis incensus furit*.

summa ducum: for such descriptions of Agamemnon, see Tarrant on *Sen. Ag.* 39 *rex ille regum, ductor Agamemnon ducum*. In Homer, he is βασιλεύτατος (*Il.* 9.69). Ovid may be influenced by *Lucr.* 1.86 *ductores Danaum delecti, prima uirorum*. For this use of the neuter plural superlative adjective with a genitive noun, on the analogy of such expressions as *Aesch. Eum.* 487 ἀστῶν τῶν ἐμῶν τὰ βέλτατα, *Eur. Med.* 916f. τῆσδε γῆς Κορινθίας / τὰ πρῶτα, see Bömer on *Met.* 8.335f. Ovid's expression here is somewhat unusual, since it is in apposition to a singular noun; cf. *Herodotus* 6.100.3 Αἰσχίνης ... τῶν Ἑρετριέων τὰ πρῶτα, 9.78.1 Λάμπων ... Αἰγινιτέων ... τὰ πρῶτα. It is in fact possible that *summa* is a feminine singular noun, as at *Pont.* 2.1.46 *belli summa caputque Bato*, *Verg. Aen.* 12.572, *Lucan* 9.123. The expression *summe ducum* occurs at *Stat. Silu.* 3.3.155 and *Mart.* 6.83.2.

uisa Priameide fertur / Maenadis effusis obstipuisse comis: in sharp contrast to the solemnity of the periphrases *summa ducum* and *Atrides*, Agamemnon falls in love with Cassandra at first sight, like any elegiac lover. For the convention of love at first sight, see on 1.8.24. For *uidere* in such contexts, see on 3.6.51. For *obstipescere*, see Bömer on *Met.* 7.727 (Cephalus) (= *Epist.* 16.135 [Paris]) *ut uidi, obstipui* and, for the construction with the ablative, cf. *Met.* 2.726 *obstipuit forma*, *Fast.* 2.92, *Prop.* 4.4.21 *obstipuit regis facie et regalibus armis*, *TLL* 9.2.260.79ff. and see also on 3.9.22. *obstipescere* is found most often in the higher styles of poetry: *Ov.* 21 (16), *Verg.* 17 (16), *Hor.* 0, *Tib.* 0, *Prop.* 3, *Catull.* 0, *Lucr.* 0, *Sen. Trag.* 0, *Lucan* 1, *Val. Fl.* 1, *Sil.* 0, *Stat.* 7 (*Silu.* 2), *Mart.* 0, *Juv.* 0. **fertur:** for this appeal to authority, see on 1.5.11f. *isse / dicitur*. **Maenadis:** for Cassandra so termed, cf. *Eur. El.* 1032, *Tro.* 173, 307, 349, 415, *Prop.* 3.13.62, *Sen. Ag.* 719. **effusis ... comis:** unbound hair is characteristic of frenzied or inspired women; cf. 1.14.21f. (n.), *Epist.* 5.114 (Cassandra) *diffusis uaticinata comis*, 16.121 *effusis ... Cassandra capillis*, *Rem.* 594, *Fast.* 4.458, 6.514. Cassandra, when being taken captive, is conventionally so described; see on 1.7.17f. It is also relevant that unbound hair signifies grief; *effusis ... comis* is used in that context in this line-position at *Tib.* 1.3.8, *Prop.* 2.13B.56 (*-a ... coma*) and *Epist.* 7.70; see also on 3.9.3.

39-40. For the story of Mars and Venus ensnared by Vulcan, cf. Hom. *Od.* 8.266ff. Ovid reworks it at *Ars* 2.561ff. and *Met.* 4.169ff.; cf. also *Trist.* 2.377f. For a discussion of the story and its literary history, see Bömer on *Met. loc. cit.* (pp. 67ff.).

Mars quoque ... / ... ipse ego (41): for such phrasing at the conclusion of a series of paradigms, cf. 2.14.19ff. *tu quoque ... / ... / ipse ego*, also 1.3.25 *nos quoque*, 2.9.23, 2.12.27.

depressus: both, literally, 'caught' (sc. by the chains) and also 'surprised in adultery'; for the latter sense, cf. 3.14.43 *si tamen in media deprensa tenebere culpa*, *TLL* 5.1.604.83ff. The same play occurs in the same context at *Ars* 2.593, *Met.* 4.184 *in mediis ambo deprensi amplexibus haerent*, *Trist.* 2.378 (with the simple form *prensa*).

fabrilia uincula: *fabrilis* occurs in prose first in Cicero, Varro, Vitruvius and Livy, in poetry first in the Augustan period; cf. Verg. *Aen.* 8.415 (of Vulcan), Hor. *Epist.* 2.1.116 and, in the same context as here, *Met.* 4.175 *fabrilis dextra*. Here, the phrase means not simply 'well-forged chains' but 'the chains of the blacksmith-god' (see on 1.13.23 *feminei ... labores*), emphasising the role which Vulcan plays in the story.

sensit: 'suffered', as at e.g. 1.2.16 *frena ... sentit*, 1.14.43, 2.2.29 *uerbera sentit*. Ovid may also be exploiting the more specific sense 'experience (the power of a deity)', for which cf. 1.11.11 *sensisse Cupidinis arcus*, 2.9.11 (to Cupid) *nos tua sentimus ... arma*, Tarrant on Sen. *Ag.* 824. Moreover, the verb may serve to remind us that Mars did not perceive, until it was too late, the chains which οὐ κέ τις οὐδὲ ἴδοιτο, / οὐδὲ θεῶν μακάρων (Hom. *Od.* 8.280f.).

notior in caelo fabula nulla fuit: cf. (referring to this story) *Ars* 2.561 *fabula narratur toto notissima caelo*, *Met.* 4.189 *haec fuit in toto notissima fabula caelo* and, for the phrasing, cf. also 1.13.36 (of Aurora's scandalous behaviour) *femina non caelo turpius ulla foret*. For *fabula* in the sense 'subject of gossip', see on 3.1.21f. *fabula, nec sentis, tota iactaris in Vrbe, / dum tua praeterito facta pudore refers*. The jingle *fabrilia ... / ... fabula* is probably inconsequential, but Ovid is possibly hinting at a supposed common derivation from *facere*; cf. Diom. *Gramm.* 1.490.22ff. Keil (drawing on Varro *Ling.* 6.77) *fabulae ... a faciendo, nam et agi fabula, non referri ab actoribus dicitur*, Isid. *Orig.* 19.6.1 *faber a faciendo ferro impositum nomen habet*. Note the combination *fabula ... / ... facta* at 3.1.21f. (quoted above). The word-play is more obvious and certain at Ter. *Ad.* 7 (cf. Plaut. *Cas.* 1006) *eam Commorientis Plautu' fecit fabulam*, where

fabulam readily recalls δρᾶμα.

41-46. The poem is not strictly a personal love-elegy, but rather an apologia for the life of a lover against the charge of idleness. Ovid's own dedication to such a life is introduced first here, as an illustration of the general argument.

41-42. For Ovid's portrayal of himself as being inclined by temperament to *otium*, cf. *Trist.* 3.2.9f. *quique, fugax rerum securaque in otia natus, / mollis et impatiens ante laboris eram*, 4.1.71f., 4.10.37ff. *nec patiens corpus, nec mens fuit apta labori, / sollicitaeque fugax ambitionis eram, / et petere Aoniae suadebant tuta sorores / oīa, iudicio semper amata meo*.

segnis: *segnitia* was punishable under Roman military law; cf. Menander *Dig.* 49.16.6 *omne delictum est militis quod aliter quam disciplina communis exigit committitur, ueluti segnitiae crimen uel contumaciae uel desidiae*. For *segnitia* as a reprehensible characteristic in military commanders, see Woodman on Vell. 2.118.2, Goodyear on Tac. *Ann.* 1.58.2.

discincta ... in otia natus: for *nasci* in the sense 'be naturally suited', cf. *Met.* 15.711f. *in otia natam / Parthenopen* with Bömer's note, *Trist.* 3.2.9f. (quoted above), Stat. *Theb.* 10.233f. *in arma tubasque / natus*, *OLD* s.v. *nascor* 14. For the verb constructed with *in* and the accusative, cf. also e.g. Cic. *Tusc.* 1.9, Hor. *Carm.* 1.27.1, Prop. 3.9.18 and see on 1.1.22. It could also be constructed with *ad* and the accusative, as at e.g. *Epist.* 20.121, *Met.* 2.223, or with a dative (see on 2.3.7 *non tu natus equo, non fortibus utilis armis*) or with an infinitive (see on 2.17.12 *o facies oculos nata tenere meos!*). *discincta:* 'dissolute'; cf. Hor. *Epod.* 1.34 *discinctus ... nepos* with Porphyrio's note, Persius 3.31, 4.22, Serv. *Aen.* 1.210. A contrast with military discipline is implied; cf. Serv. *Aen.* 8.724 *discinctos dixit inhabiles militiae; omnes enim qui militant cincti sunt*, Cassiod. *Var.* 7.22 *similis ... discincto habetur (miles) qui ignobili torpori relinquitur*. Soldiers were sometimes punished by being deprived of their belt; cf. Liv. 27.13.9, Val. Max. 2.7.9, Frontinus *Strat.* 4.1.43, Suet. *Aug.* 24.2. Maecenas was criticised for being *discinctus* when he gave the watchword to the guards; cf. Sen. *Epist.* 114.6. For the elision at the weak caesura in the fourth foot, cf. *Epist.* 9.39, 12.65, 21.5, *Trist.* 2.371, 3.2.9, Prop. 3.9.39, 3.21.11, Reeve (1973) 327.

mollierant animos lectus et umbra meos: the *uita umbratilis* was associated especially with literary pursuits; cf. *Ars* 3.541f. *nec nos (sc.*

poets) *ambitio nec amor nos tangit habendi; / contempto colitur lectus et umbra foro*, *Trist.* 1.11.37f., *Catull.* 57.7, *Hor. Epist.* 2.2.77f. with Brink's note, *Sen. Epist.* 72.2 *quaedam ... sunt quae possis et in cisio scribere, quaedam lectum et otium et secretum desiderant*, *Juv.* 7.105 (of historians) *genus ignauum, quod lecto gaudet et umbra* with Mayor's note, *Balsdon* (1969) 136ff. Ovid may therefore not only be defending his way of life as a lover against the charge of idleness, but also be implying such a defence of his dedication to poetry, a defence which he makes more explicitly in 1.15. *mollierant* may hint at the derivation of *miles* from *mollitia*; cf. *Paul. Fest.* p. 109 *militem Aelius a mollitia κατὰ ἀντίφρασιν dictum putat eo quod nihil molle sed potius asperum quid gerat*. For the pervasive influence of that etymology on the elegists' portrayal of themselves as *militēs amoris*, see *Cairns* (1984). For related plays, see on 1.10.29 *mulier* and 3.8.18 *mollities*. Ovid may also have in mind *mollit uiros otium*, part of a *praefatio* by *Latro* which he certainly exploits elsewhere; see *Vol.* 1, 68f. *animos*: not simply 'mind' but also, as in line 5, 'fortitude'; cf. e.g. *Sall. Catil.* 11.5 *loca amoena, uoluptaria facile in otio ferocis militum animos molliuerant*.

43-44. cura puellae: for this phrase (*uel sim.*) at this line-position, cf. *Epist.* 21.61, *Medic.* 1, *Ars* 2.295, 3.631, *Rem.* 205, 311, 681, *Tib.* 2.3.31, [*Tib.*] 3.17.1, *Prop.* 3.21.3.

iussit et in castris aera merere suis: a difficult line, in that no clear and satisfactory subject is expressed. *iussit* is coordinate with *impulit*, but a *formosae cura puellae* cannot readily be considered the commander of a military camp. Ovid may, however, intend just such a personification to underlie the comparable phrase at 2.9.23 *merui sub amore puellae*; one expects *merere sub* to be linked with the name of a particular commander, as at e.g. *Fast.* 4.381f. *Caesar ... sub quo meruisse tribunus / glorior*, *Liv.* 21.4.10 *sub Hasdrubale imperatore meruit*, *Val. Max.* 8.15.7. In his *apparatus*, *Kenney* suggests that *Cupid* is the subject of the pentameter. That suggestion has certain attractions. *castris ... suis* would thereby be a close echo of *habet sua castra Cupido* (1); for such ring-composition, a regular feature of the *Amores*, see on 45 *uides* and 1.5.26 *medii ... dies*. A personal subject for *iussit* would be welcome; for *Cupido iussit (uel sim.)*, cf. 2.1.3 *hoc quoque iussit Amor*, 2.12.27f. *me quoque, qui multos, sed me sine caede, Cupido / iussit militiae signa mouere suae* (at the conclusion of a series of paradigms; note the thought and language of 21f. *femina Troianos iterum noua bella mouere / iussit*), *Epist.* 4.10, 11, 20.232, *Tib.* 1.6.30,

43, 2.3.28, *Prop.* 2.13A.4, 2.16.40. At 3.4.41f. *quo tibi formosam, si non nisi casta placebat? / non possunt ullis ista coire modis, ista* means *formositas et castitas*, a sense which must be extracted from *formosam* and *casta*. At 3.13.35f. *ille suos docuit Iunonia festa Faliscos: / sint mihi, sint populo semper amica suo!*, some editors, perhaps correctly, prefer to read the poorly attested *sit ... sit* in the pentameter, understanding *Iuno* from *Iunonia sacra* as the subject (see the note). In both those passages, the process of extraction of a subject for the pentameter from the language of the hexameter seems very much easier than that required here if *Cupido* is to be extracted from *formosae cura puellae*. Here, perhaps the most plausible solution is to consider *formosa puella* as the subject of the pentameter; for the beloved's camp, cf. *Prop.* 2.7.15 *quod si uera meae comitarem castra puellae*. For *aera merere* with reference to military service, see *TLL* 8.803.19ff., also 1.1076.5ff. The phrase recurs at 1.10.20 with a play on the military sense: *non decet imbelles aera merere deos*; cf. also 2.9.23 (see above). *in castris*: cf. *Tac. Ann.* 2.10.3 *qui Romanis in castris ... meruisset*, also *Juv.* 16.55 *castrorum ... aera merentem*.

45-46. inde: 'for that reason'; cf. 2.6.28, 3.7.36, *TLL* 7.1.1116.59ff. **uides:** with subtle ring-composition (see on 44 and 1.5.26 *medii ... dies*), the second person singular verb reminds us of the addressee, *Atticus*, named in the opening couplet.

agilem: cf. *Fast.* 2.516 *lassabant agiles aspera bella uiros*, *Vegetius Mil.* 2.14 *centurio eligendus est ... uigilans, sobrius, agilis*. The term may recall the Stoic ideal of the ἀνὴρ πρακτικός in the antithesis between the βίος θεωρητικός (to which Ovid declares himself in 41ff. to be naturally inclined) and the βίος πρακτικός; cf. *Hor. Epist.* 1.1.16 *nunc agilis fio et mensor ciuilibus undis*. A comparably paradoxical nuance is perhaps intended at *Prop.* 1.7.5 (in a contrast with *Ponticus'* martial epic) *nos, ut consuemus, nostros agitamus amores*.

nocturna ... bella: battles were not normally fought at night; cf. e.g. *Hom. Il.* 7.282, *Caes. Ciu.* 1.67.3 *nocturna ... bella esse uitanda*. For this amatory paradox, referring sometimes to love-making, sometimes to the activities of the komast, cf. *Verg. Aen.* 11.732ff. *quis metus, o numquam dolituri, o semper inertes / Tyrrheni, quae tanta animis ignauia uenit? / ... / at non in Venerem segnes nocturnaue bella*, *Prop.* 1.16.5 *nocturnis ... rixis*, *Ars* 3.71, *Rem.* 31, *Aristaenetus* 1.10 *ad fin.* νυκτομαχίσας ἐρωτικῶς. It may be present also at *Call. frg.* 110.13f., where *Pfeiffer* speculatively conjectures σύμβολον

ἐννυχίης ... ἀεθλοσύνης (= Agath. Schol. *AP* 5.294.18); cf. Catull. 66.13 *nocturnae ... rixae*, Musaeus 9 ἐννύχιον ... ἄεθλον.

qui nolet fieri desidiosus, amet: Ovid concludes with a more assertive formulation of his paradoxical thesis than at any stage in the poem so far: not only are lovers not idle, but conducting a love-affair actually wards off idleness. *nolet ... amet:* for the sequence of tenses, cf. 1.8.1f., *Rem.* 364 *qui uolet, impugnent unus et alter opus* with Kenney (1959) 258, Prop. 2.4.17f. *hostis si quis erit nobis, amet ille puellas: / gaudeat in puero, si quis amicus erit. desidiosus:* Lucretius has the adverb at 4.1136, but the word is otherwise found in poetry first here, at 2.9.2 (of Cupid) and *Rem.* 162 (of the unwarlike adulterer Aegisthus). For Ovid's use of adjectives so formed, see on 1.1.9 *iugosis*.

1.10

[Pokrowskij (1907-10) 399ff.; Curran (1964).]



I used to think you as beautiful as the heroines of mythology (1-8), but I no longer love you, because you ask for gifts (9-14). Money has no place in love-affairs (15-20). Such conduct is worse than that of common prostitutes (21-24) or of brute beasts (25-30). Why should the woman exploit the man when both derive equal enjoyment from their love-making (31-36)? Ill-gotten gains are disgraceful (37-42), earn no good-will (43-46) and bring disaster (47-52). It is reasonable to demand payment from wealthy lovers (53-56). Each lover should give his mistress what he can (57-58). I can grant you immortality through my poetry (59-62). I object, not to giving, but to being asked to give, and shall give if you stop asking (63-64).



This poem develops the familiar elegiac theme of the poor lover-poet frustrated by his beloved's avarice, for which cf. esp. Tib. 1.4.57ff., 1.5.47ff., 1.9, 2.3.35ff., 2.4, Prop. 1.8, 2.16, 2.23, 3.13, 4.5, *Am.* 1.8, 3.8, *Ars* 2.273ff., 3.551ff. The theme owes much to Comedy, with its impecunious *adulescens* in love with a *meretrix* controlled by a *leno auarus*. The most important single model, however, seems to be Callimachus' third *Iamb*. That poem is itself fragmentary, but the *diegesis* reports that it attacked the modern age for preferring money to ἀρετή and, in particular, censured a young man who exploits his good looks for gain. From lines 11 οὐντραφείς δ' ὑμῖν (*sc.* τῷ Φοίβῳ καὶ ταῖς Μούσαις?), 17 ... με· φεῦ· τὸν ἄκκληρον and, more certainly, 38f. νῦν δ' ὁ μάργος ἐξ Μούσας / ἐνευσα, one may reasonably infer that Callimachus is lamenting the unprofitability of his poetry to him as a lover; see Stroh (1971) 120f. and, for the influence of that poem specifically on Tibullus' Marathus-elegies, see Dawson (1946). It is likely that Ovid is also influenced by contemporary declamation. At *Contr.* 1 Pref. 23, Seneca reports that Latro devoted great attention to the preparation of *sententiae* on, *inter alia*, modern degeneracy and preoccupation with money. (For the influence of declamation on

the *Amores* in general, see Vol. 1, 68ff.) Certainly, Ovid is here exploiting his legal training, for he attacks avarice in sexual relationships in terms appropriate to a criminal offence; see Pokrowskij (1907-10) 399ff. and the notes to 35f., 37f., 39f., 45f. and 64.



1-8. Comparison of the beloved to mythological heroines or to goddesses is frequent in elegy; in the *Amores*, cf. 1.5.11f. (Semiramis, with Lais), 1.7.13ff. (Atalanta, Ariadne, Cassandra), 32 (Venus), 1.14.31ff. (Venus, with Apollo and Bacchus), 2.4.33 (*ueteres heroidas aequas*), 41ff. (Leda, Aurora), 2.5.28 (Venus), 38 (Luna), 3.2.29ff. (Atalanta, Diana), 60 (Venus). Ovid's choice of the particular heroines mentioned here is influenced by Prop. 1.13.29ff. *nec mirum, cum sit Ioue digna et proxima Ladae / et Ladae partu gravior, una tribus; / illa sit Inachiis et blandior heroinis, / illa suis uerbis cogat amare Iouem*; Leda is mentioned in 3f., her daughter Helen in 1f., Amymone is a heroine *Inachis* and, in 7f., there is a general reference to Jupiter's love-affairs. The debt to Prop. 1.3.1ff. is, however, both more obvious and more significant: *Qualis Thesea iacuit cedente carina / languida desertis Cnosia litoribus, / qualis et accubuit primo Cepheia somno, / libera iam duris cotibus, Andromede, / nec minus assiduis Edonis fessa choreis / qualis in herboso concidit Apidano, / talis uisa mihi mollem spirare quietem / Cynthia non certis nixa caput manibus*. Propertius' comparisons are all particularly appropriate in a description of his sleeping mistress, and serve their purpose marvellously well, that of creating an atmosphere in accord with his maudlin frame of mind. Ovid's comparisons have the same function, inasmuch as they idealise his mistress. Despite the sudden revelation that he is drunk (9), Propertius sustains the idealised view of his mistress until Cynthia begins her reproachful speech (35). Ovid, by contrast, abruptly and bluntly rejects his former adoration of his mistress as a regrettable mistake (9f.), and the disillusionment projected in the main body of the poem is accentuated in retrospect by the ostensibly sentimental tone of this opening passage.

The extremely clear allusion to the opening lines of Prop. 1.3 contributes greatly to the surprise effect, for it invites the assumption that Ovid's poem will treat the same theme as Propertius' did. This deception of the audience's expectations in the opening section of the elegy is perhaps paralleled in the *Amores* only in 1.1.1f., 1.2.1-8 and 2.5.1-48 (see the notes). Ovid's normal practice, for which he is no

doubt indebted to his training in the schools of declamation, is to indicate the theme unambiguously at the beginning of the poem. (The opening couplets of 1.8 and 1.9 illustrate this practice particularly well.) In the few other elegies in which Ovid does not declare the precise theme immediately, 1.5, 2.11 (but see Vol. 1, 72), 2.16, 3.1, 3.12, there is no deception of expectations.

This opening eight-line section comprises a single sentence. Such impressive periods are rare in the *Amores*; see Vol. 1, 108, n. 3.

1-2. **Qualis ab Eurota**: the introduction of comparisons to mythological figures by means of οἷος or *qualis* is derived ultimately from the Hesiodic Γυναικῶν Κατάλογος or Ἡοῖαι. For this hemistich, cf. Call. *Lau. Pall.* 23ff. (of Athena's preparations for the Judgement of Paris, which led to the abduction of Helen) ἃ δὲ δις ἐξήκοντα διαθρέξασα διαύλω, / οἷα παρ' Εὐρώτῃ τοῖ Λακεδαιμόνιοι / ἄστέρες, Catull. 64.89, Verg. *Aen.* 1.498ff. *qualis in Eurotae ripis aut per iuga Cynthi / exercet Diana choros ... / talis erat Dido*, Prop. 3.14.17, Stat. *Ach.* 1.180. The juxtaposition of *Eurota* to *Phrygiis* is pointed. The Eurotas symbolises Spartan manliness; cf. Sen. *Suas.* 2.5 *Athenae eloquentia inclitae sunt, Thebae sacris, Sparta armis. ideo hanc Eurotas amnis circumfluit, qui pueritiam indurat ad futurae militiae patientiam*. For 'Phrygian' as a term of contempt, implying effeminacy, see Pease on Verg. *Aen.* 4.103. The reference to the Eurotas here may help to unite the *exempla* in the first six lines: it was on the banks of the Eurotas that Jupiter raped Leda (Helen's mother), and Poseidon compensated Amymone after the rape by creating a spring for her.

Phrygiis ... carinis: on Paris' fleet, described by Homer as νῆας ... / ἀρχεκάκους, αἱ πᾶσι κακὸν Τρώεσσι γένοντο (*Il.* 5.62f.), see Nisbet-Hubbard on Hor. *Carm.* 1.15.1.

auecta: for the verb in this context, cf. Plaut. *Bacch.* 948 is (*sc.* Paris) *Helenam auexit*, Hygin. *Fab.* 98. It may be relevant that it is frequently used of the taking of booty; cf. e.g. Verg. *Aen.* 2.178f. *ni ... numen ... reducant / quod pelago et curuis secum auxere carinis*, Liv. 7.19.8, 31.45.7. For the allusive phrasing, omitting Helen's name, cf. Hor. *Carm.* 3.20.15f. *qualis aut Nireus fuit aut aquosa / raptus ab Ida*.

coniugibus ... duobus: Helen was a *belli causa* to all Greece and Troy, but the specific reference only to Menelaus and Paris is appropriate to the erotic context. In the *Iliad*, Paris is regularly described as Ἐλένης πόσις ἡυκόμοιο (3.329 etc.) and, at 3.429,

Helen fears that he may be killed by Menelaus, δς ἐμὸς πρότερος πόσις ἦεν. Ovid's expression here is unusual, but not so striking as the description of Tereus at *Met.* 6.538 as the *geminus coniunx* of Procne and Philomela. Contrast the distinction made at *Trist.* 2.371f. *Ilias ipsa quid est aliud nisi adultera, de qua / inter amatorem pugna uirumque fuit?*

belli causa: Helen is recognised as the cause of the Trojan war already in Homer; cf. *Il.* 3.156f. οὐ νέμεσις Τρῶας καὶ εὐκνήμιδας Ἀχαιοὺς / τοιῇδ' ἀμφὶ γυναικὶ πολὺν χρόνον ἄλγεα πάσχειν. For *belli causa* with reference to Helen, cf. 2.12.17, *Hor. Sat.* 1.3.107f., *Epist.* 1.2.9, *Prop.* 2.3A.35f., 40, *Sen. Tro.* 917, and see also Nisbet-Hubbard on *Hor. Carm.* 2.1.2.

3-4. Lede: for Leda as a paradigm for beauty, cf. e.g. 2.4.42, *Ars* 3.251, *Prop.* 1.13.29. The Greek nominative form occurs also at *Ars* 3.251, but *Leda* at 2.4.42, *Epist.* 8.78 and 17.57.

plumis abditus: a striking phrase, perhaps hinting wittily at the conventional portrayal of adulterers obliged to hide in order to escape detection by husbands; cf. *Ars* 3.608 *tu iuuenem trepidum quolibet abde loco*, *Juv.* 6.237 *abditus ... latet et secretus adulter*. Jupiter is described, somewhat less remarkably, as *pluma tectus* in this context at *Epist.* 17.48.

callidus in falsa lusit adulter aue: the second hemistich has already occurred at line 22 of 1.3, in which Ovid attempts to persuade a girl to accept him as her lover in return for the immortality which his poetry can confer on her. The significance of the echo does not become apparent until we realise, in the final couplet, that this poem also is a *suasoria* on that theme; see on 63f. *in falsa ... aue:* for the expression, see on 3.8.33 *in munere uenit adulter* (sc. Jupiter to Danae). *falsa* here means not only 'pretended' (cf. 1.3.23 *simulato ... iuueneco*) but also 'deceitful' (cf. *callidus*), as at *Epist.* 17.57f. *dat mihi Leda Iouem cycno decepta parentem, / quae falsam gremio credula fouit auem*; see Bömer on *Met.* 5.11f. *falsum uersus in aurum / Iuppiter*. The pentameter is impressively arranged, as accords well with the reference to the king of the gods; see on 1.3.9.

5-6. Amynone, sent by her father, Danaus, to fetch water, was rescued from a satyr, but then raped, by Poseidon; cf. Apollod. 2.1.4, Lucian *Dial. Mar.* 8, Hygin. *Fab.* 169, *RE* 1.2002f.

siccis: the Argolid is characterised as dry already in Homer (see below). The epithet is particularly appropriate here, since Amynone

was looking for water; cf. Lucian *loc. cit.* πολυδίψιον ... τὸ Ἄργος, ὥς οἶσθα· ὥστε ἀνάγκη αἰεὶ ὑδροφορεῖν.

errauit: heroines about to be raped are often so described; see on 3.6.50 (of Ilia, already raped by Mars and about to be raped again by Anio) *errabat nudo per loca sola pede*.

Argis, Burman's conjecture for the mss' *agris* (*PYS*ω) and *aruis* (ς), is accepted by most editors, but Goold (1965a) 23f. advocates *agris*, arguing that the phrase *errauit in agris* is quasi-formulaic in Ovid and that *Argis* would imply an inappropriate urban setting. Neither of these objections to *Argis* is compelling. The frequency of phrases comparable to *errauit in agris* elsewhere in Ovid is no guarantee that he wrote *agris* here; it could as readily account for a corruption of *Argis* to *agris*. *Argi* is the normal Latin term for the city of Argos; cf. e.g. Varro *Ling.* 9.89. I can cite no certain instance of it being used to denote the Argolid in general, the sense required here. In both Latin and Greek, however, a city's name could be used to refer not only to the city itself but also to its territory. In Homer, for example, Ἄργος refers much more often to the Argolid in general than to the city of Argos; cf. esp. *Il.* 4.171 πολυδίψιον Ἄργος, a phrase reflected here in *siccis ... Argis*. Ovid wrote this couplet with *Prop.* 2.26.47f. in mind: *testis Amynone, latices dum ferret, in Argis* (or *agris*, or *aruis*) / *compressa*; since, however, there is much the same confusion about the reading there (see Luck [1979] 84f.), that passage offers no guidance in establishing the text here.

cum premeret ... urna comas: cf. *Ibis* 354 (of Amynone and her sisters in Hades) *Belides assidua colla premuntur aqua* and see also on 3.13.25 *uirginei crines auro gemmaque premuntur*. An echo in *cum premeret* of *compressa* at *Prop.* 2.26.48 (quoted above) is perhaps intended, hinting at Amynone's imminent fate.

7-8. The comprehensive reference here to the love-affairs of the metamorphosed Jupiter is perhaps slightly clumsy after the specific reference to his rape of Leda in 3f.

eras ... timebam: the imperfects do not dispel the illusion that Ovid is following *Prop.* 1.3.1ff. in describing his mistress on a particular occasion. The true force of the tense is not realised until the next couplet.

aquilamque in te taurumque timebam: for the thought, cf. Meleager *AP* 12.65, 70 στῆσομ' ἐγὼ καὶ Ζηνὸς ἐναντίον, εἴ σε, Μυῖσκε, / ἀρπάξιν ἐθέλοι νέκταρος οἰνοχόον. / καίτοι πολλάκις αὐτὸς ἐμοὶ τάδ' ἔλεξε· 'τί ταρβεῖς; / οὐ σε βαλῶ ζήλοισ' οἶδα παθὼν ἔλεειν'.

χὼ μὲν δὴ τάδε φησὶν· ἐγὼ δ', ἣν μυῖα παραπτῆ, / ταρβῶ μὴ
 ψεύστης Ζεὺς ἐπ' ἔμοι γέγονεν, Alcaeus of Messene *AP* 12.64, Anon.
AP 12.67, also *Epist. Sapph.* 87ff. *hunc ne pro Cephala raperes,*
Aurora, timebam etc., Nonn. *Dion.* 10.256ff. *aquilam*: the epigrams
 and the passage of Nonnus just cited allude to the rape of Ganymede,
 Jupiter's most famous exploit in the guise of (or with the assistance
 of) an eagle, but the context here demands a reference to a beautiful
 woman, such as Aegina or Asterie; see on 3.12.33, where there is a
 comparable lack of definition: *Iuppiter ... in aues ... se transformat.*
 For brief catalogues of Jupiter's love-affairs, see also on 1.3.21-24.
 The polysyndeton *aquilamque ... taurumque*, in combination with the
 unusual elision at the third-foot caesura, is stylistically elevated; cf.
 1.6.57 *ferroque ignique* (n.) and Vol. 1, 121 with n. 22. *in te ...*
timebam: see on 3.8.63 *in me timet illa maritum*. The alliteration of *t*
 here suggests fear; cf. e.g. Verg. *Aen.* 4.298 *omnia tuta timens*, Trist.
 5.2.37 *quid dubitas et tuta times?*

et quicquid magno de Ioue fecit Amor: for this method of ending a
 catalogue, cf. *Epist.* 19.136ff. ... *et quarum meminī nomina lecta*
mihi. / has certe pluresque canunt, Neptune, poetae / molle latus lateri
composuisse tuo. *quicquid* = *quicquid aliud*; see on 1.2.32. *magno*:
 after the dismissive *quicquid*, the epithet is pointed, emphasising
 Cupid's omnipotence; see on 1.2.37 (to Cupid) *superas hominesque*
deosque. *Amor* is perhaps preferable to *amor*; cf. Sen. *Phaedr.* 294f.,
 Lucian *Dial. Deor.* 6 (Zeus to Eros) οὐδὲν ἔστιν ὃ μὴ πεποιήκας με,
 σάτυρον, ταῦρον, χρυσόν, κύκνον, αἰτόν, Nonn. *Dion.* 7.110ff.,
 33.120ff. (Eros is speaking) νευρὴν πανδαμάτειραν ἐπὶ Κρονίωνα
 τανύσσω, / καὶ πάλιν οἰστρηθέντα γαμοκλόπον ὄρνιν Ἑρώτων /
 αἰετόν, ἢ τινα ταῦρον ἄλός πλωτῆρα τελέσσω. For *facere de* in the
 context of metamorphosis, cf. 3.12.31 *de Niobe silicem, de uirgine*
fecimus ursam. Curran (1964) 319 suggests that this vaguely phrased
 line leads us to think most readily of the myth of Danae, the girl
 whom Jupiter corrupted in the form of a shower of gold; cf. 3.12.33f.,
 where that story is mentioned in conjunction with Jupiter's meta-
 morphoses into a bird and a bull. Ovid may therefore be fore-
 shadowing subtly the attack on avarice in love-affairs which follows.

9-10. timor omnis abest: for the expression, cf. Verg. *Aen.* 11.14 *timor*
omnis abesto, *Anth.* 149.12, *CE* 1095.5, also 1.7.2 *dum furor omnis*
abit, 3.14.19f. *lasciuia ... omnis / absit* (n.), and see Bömer on *Met.*
 4.63 *consciis omnis abest*.

animi ... resanuit error: *error* means both 'mistake' (Ovid has now

realised his mistress' true nature) and, more figuratively, 'passion';
 for the latter sense, cf. Verg. *Ecl.* 8.41 (= [Verg.] *Ciris* 430) *ut uidi, ut*
perii, ut me malus abstulit error! (where Servius calls *malus error* a
definitio amoris), Fedeli on Prop. 1.13.35 *qui tibi sit, felix quoniam*
nouus incidit, error. *Error* is one of Cupid's attendants at 1.2.35.
resanuit: for love as an illness or madness, cf. 2.2.13, 3.11.8,
 Grassmann (1966) 94ff., Geisler's introduction to the *Remedia*
Amoris (pp. 57ff.), Fedeli on Prop. 3.24.17f. *nunc demum uasto fessi*
resipiscimus aestu, / uulneraque ad sanum nunc coiere mea. *resanuit* is
 preserved only by P, Y and C. Those mss, under the influence of this
 passage, wrongly report the same reading (*uel sim.*) at 2.9.27; see the
 note *ad loc.* *sanescere* is used some forty times by Celsus, and once
 each by Columella and the elder Pliny, but this compound is found
 first here and does not recur till Lact. *Inst.* 5.2.6. (Lactantius is also
 the only author to use the form *resanare*.) For Ovid's use of verbs
 compounded with *re-*, see on 1.8.76 *relentescat*.

nec facies oculos iam capit ista meos: for the conceit, see on 3.11.48
tuos oculos, qui rapuere meos. The phrasing of 2.17.12 is closely
 comparable: *o facies oculos nata tenere meos!* The similarity is
 significant, for the final couplet (see the note) reveals that, as in 2.17,
 Ovid's purpose in this poem is to persuade his mistress to accept him
 as her lover in return for poetry in her honour. *facies*: 'beauty'; see on
 1.8.33. *ista* is contemptuous; cf. 1.8.57 *iste tuus ... uates* (n.), Prop.
 3.24.1f. *Falsa est ista tuae, mulier, fiducia formae, / olim oculis nimium*
facta superba meis.

11-12. cur sim mutatus quaeris?: for this introductory use of *quaeris?*
 (*quaeritis?*), which here serves to dramatise the opening of the rather
 static diatribe against venality, see Schulz-Vanheyden (1969) 42ff.,
 Lucke on *Rem.* 487 *quaeris ubi inuenias? mutatus*: cf. Prop. 1.4.2
mutatum domina ... abire mea, Trist. 4.7.19f. *haec ego cuncta prius,*
quam te, carissime, credam / mutatum curam deposuisse mei, Pichon
 (1966) s.v.

quia munera poscis: throughout the main body of the poem, Ovid
 inveighs against his mistress for reducing their love-affair to a purely
 commercial level. Here, however, at the outset of the tirade, he states
 merely that she asks for presents, which is not so very reprehensible.
 There seems therefore to be a deliberate and humorous discrepancy
 between the relatively trivial issue involved and Ovid's drastic
 response to it. There is a similar discrepancy in 1.4, 7, 14 and 2.3. The
 final couplet of each of these elegies shows Ovid to have been

overreacting; see on 1.4.70 *cras* and below, on 63f.

Note the elegant chiasmic alliteration in *mutatus quaeris? quia munera*.

haec ... causa: cf. *Rem.* 321f. '*quam multum poscit amantem*'; / *haec odio uenit maxima causa meo*.

placere: see on 1.3.15 *non mihi mille placent*.

13-14. donec: see on 1.15.27.

simplex: 'innocent', 'free from duplicity'; see on 1.3.14.

animus cum corpore: for the distinction between mind (attitude) and body, cf. 3.4.5 *ut iam seruaris bene corpus, adultera mens est*, 3.11.37f. (a rather different perspective on the same situation as here) *nequitiam fugio, fugientem forma reducit; / auersor morum crimina, corpus amo*, *Epist.* 7.7, 19.7, *Ars* 1.384, 2.112, 143f., *Rem.* 229ff., and see also on 1.4.70 and 1.8.103.

nunc mentis uitio laesa figura tua est: a striking conceit, which depends on the use of *uitio* to mean both 'vice' and 'flaw'. For *laedere* used of the impairing of beauty, cf. 1.7.40, 1.14.39, *Ars* 3.207 *praesidium laesae petitote figurae*. For *figura* in the general sense 'beauty', cf. *Prop.* 1.2.7 (in a plea for *simplicitas* with, as here, a reference to *nudus Amor* in the following line), 1.4.9, 2.24C.41, 2.30.35, 3.19.21, 3.20.1, *Ars* 2.143, 3.207 (quoted above), *Met.* 1.547, 2.474, 10.69, 14.770, *TLL* 6.724.65ff.

15-16. For the argument *ex natura dei*, cf. Philostr. *Epist.* 7 ὅτι πένης εἰμί, ἀτιμότερός σοι δοκῶ καὶ μὴν καὶ αὐτὸς ὁ Ἔρως γυμνός ἐστι, Theophylactus *Epist.* 42 εἰ δῶρα ζητεῖς, οὐ ποθεῖς ἄδωροδόκητοι γὰρ οἱ Ἑρῶτες, καὶ τοὺς ποθοῦντας τοιοῦτους εἶναι διδάσκουσιν, also *Prop.* 1.2.8 *nudus Amor formae non amat artificem* with Fedeli's note, 1.9.12 *carmina mansuetus lenia quaerit Amor*, 3.5.1 (quoted on 19), *Ars* 1.10 and *Rem.* 23 (both quoted below).

et puer est: for Cupid as a little boy, cf. 1.1.5 (n.), *Ars* 1.10 *sed puer est, aetas mollis et apta regi*, *Rem.* 23 *et puer es, nec te quicquam nisi ludere oportet*.

nudus here bears not only its literal meaning, 'naked', but also the figurative sense 'devoid of possessions', for which cf. *Epist.* 9.154 *Oenea desertum nuda senecta premit*, *Hor. Sat.* 2.3.184 *nudus agris, nudus nummis ... paternis*, *OLD* s.v. 10.

sine sordibus: for the etymological play indicated by this phrase, see Vol. 1, 54. *sine sordibus* is equivalent to an α-privative adjective; cf. *Ars* 1.519 *sint sine sordibus unguis*, *Varro Men.* 339 *non tam lautum*

quam sine sordibus and see on 1.7.51 *albo et sine sanguine uultu*.

apertus here means both 'naked' and 'straightforward'. For the former sense, cf. 3.6.58, 3.9.10 (of Cupid) *pectora ... infesta tundat aperta manu*, *Rem.* 429, *TLL* 2.221.29ff.; for the latter, cf. e.g. *Cic. Rep.* 3.26 *de uiro bono quaeritur, quem apertum et simplicem uolumus esse*, *Fam.* 1.9.22 *animus ... cum magnum et excelsum tum etiam apertum et simplicem*, *Nat.* 1.27. Cicero has a similar play to that here at *Phil.* 2.111 *disertissimum cognoui auum tuum, at te etiam apertorem in dicendo. ille numquam nudus est contionatus: tuum hominis simplicis pectus uidimus*. In describing Cupid's mother, Venus, as *nuda et aperta* at *Nat.* 6.12, Arnobius is making rather the opposite point to that made by Ovid here: *tamquam si illam dicas publicare, diuendere meritorii corporis formam*. For a possible etymological play, see Vol. 1, 55.

17-18. As is signalled by the plural verb, *iubetis*, Ovid turns now to a generalised attack on women's venality, reverting to his mistress in particular perhaps only in 63f. (*tibi* [35] and *tuo* [46] may be generic.) Such alternation is a common feature of moralising poetry, especially diatribe; see Nisbet-Hubbard's introduction to *Hor. Carm.* 2.18 (p. 290). 2.11.15-26 contain an admonition against sea-travel addressed to women in general, whereas the poem as a whole is a propemptikon addressed to Corinna, and the attack on abortion in 2.14 is directed sometimes against Corinna herself, sometimes against the practice in general. In this elegy, the convention of generalising the attack seems to be exploited with particular ingenuity for a specific purpose. As is suggested in the note on line 11, Ovid is overreacting to his mistress' relatively trivial misdemeanour, i.e. asking for presents. By implicating her in a sweeping denunciation of women's venality, he is enabled to exaggerate the enormity of her offence.

pro stare iubetis: avaricious mistresses prostitute Cupid (cf. 21f. *stat meretrix ... / ... iusso corpore*), a remarkable conceit somewhat comparable to that at 3.1.44, where Elegy describes herself as Venus' *lena*.

The alliteration of *p* in the hexameter, as in 47, 53f. and 63, expresses indignation.

sinum: for the sense 'fold in a garment' (= 'pocket'), cf. 3.8.34 (n.), *OLD* s.v. 4.

19. nec Venus apta feris Veneris nec filius armis: love was conventionally regarded as a peace-time activity (a notion subverted in the

preceding elegy); cf. e.g. 1.1.7, 2.18.35f., 3.2.49f., *Rem.* 20, Tib. 1.10.53ff., 2.6.1ff., Prop. 3.5.1 *Pacis Amor deus est: pacem ueneramur amantes*. The purpose of this reference to military service is made clear by *aera merere*, which means both 'earn money (by prostitution)' and 'serve in the army'. For the former sense, cf. Suet. *Cal.* 40 *quantum quaeque uno concubitu mereret*, Apul. *Apol.* 75.3, Gell. 2.18.3 (quoted on 24), and see on 21 *meretrix*; for the latter, see on 1.9.44. The point, however, seems somewhat contrived and frigid, since the unwarlike nature of Venus and Cupid has no real relevance here. Schrader (1776) 203 went too far, however, in suggesting that the couplet is an interpolation, possibly inspired by 1.9.44. *nec Venus ... Veneris nec filius*: for the *paronomasia*, cf. 2.11.36 *Nereidesque deae Nereidumque pater*, 2.18.24 *Hippolytique parens Hippolytusque*, 3.4.40 *Romulus Iliades Iliadesque Remus*, 3.15.15 *culte puer puerique parens Amathusia culti*, *Epist.* 8.47, 117, 122, 19.163, *Ars* 1.27, 3.11, *Met.* 6.160, 15.638f., *Fast.* 5.699, *Trist.* 2.401, *Ibis* 630. *apta feris ... armis*: cf. Prop. 3.22.19 *armis apta magis tellus quam commoda noxae*, *Carm. de Bell. Aeg.* 67 *consiliis nox apta ducum, lux aptior armis*, *Met.* 12.244 *res ... bello et caedibus aptae*. The phrase *fera arma* occurs first in Ovid; see Bömer on *Met.* 5.4. For the disposition of epithet and noun, cf. 1.11.1, 3.9.21, 31 *sic Nemesis longum, sic Delia nomen habebunt*, Lucan 1.350 *neque praeda meis neque regnum quaeritur armis*, Housman on Manil. 1.269f. (with the addendum) and on Juv. 6.495.

21-24. For the unfavourable contrast of his mistress' behaviour with that of a common prostitute, cf. 3.14.9ff. *ignoto meretrix corpus iunctura Quiriti / opposita populum summouet ante sera; / tu tua prostitues famae peccata sinistrae / commissi perages indiciumque tui?* and, more especially, Philostr. *Epist.* 23 *ἔστι δὲ οὐχ οὕτως ἔμοι δεινὸν τὸ μὴ ἔχειν ὥς σοι πρὸς αἰσχύνην τὸ μισθοῦ φιλεῖν*· ἑταίρας μὲν γὰρ ἔργον προσίεσθαι τοὺς τὰς σαρίσσας ἔχοντας καὶ τὰς σπάθας ὥς ἐτοίμως διδόντας, γυναικὸς δὲ ἐλευθέρας πρὸς τὸ βέλτιστον ἀεὶ βλέπειν καὶ τὸν χρηστὸν ἐν εὐνοίᾳ τίθεσθαι. For the rhetorical device underlying this argument, the *peccatorum comparatio*, see on 1.7.31-34. For a brief discussion of the social standing of Ovid's mistress, see the introduction to 1.4.

21-22. *meretrix* not only echoes *aera merere* but seems also to be linked with *mercabilis*; cf. Nonius pp. 545f. *meret, humillimum et sordidissimum quaestum capit ... et ob mercedem laborem uel infamiam*

corporis locat ... unde (sc. *a merendo*) *et mercennarii et meretrices dicuntur*. See also on 43 *merito*. The word is naturally rare in the higher genres of poetry: Ov. 6 (0), Verg. 0, Hor. 10 (1), Tib. 0, Prop. 1; see Adams (1983) 321ff.

certo ... aere: prostitutes seem generally to have operated at fixed prices (see *RE* 8.1343f., 15.1025), a practice which presumably facilitated Gaius' tax on their earnings (cf. Suet. *Cal.* 40 [quoted on 19]). Ovid seems to be implying that his mistress' demands for money are that much worse because they are arbitrary. The accusation made in line 32 is even more serious: women fix a higher price the greater the enjoyment which they themselves derive from sexual intercourse. For fixed prices as a point in favour of prostitutes, cf. Philemon *frag.* 4.13ff. Kock εἰς ὀβολός, εἰσπῆδησον· οὐκ ἔσθ' οὐδὲ εἰς / ἄκκιςμὸς οὐδὲ λῆρος, οὐδ' ὑφῆρπασεν / ἀλλ' εὐθύς, ὥς βούλει σὺ χῶν βούλει τρόπον, Hor. *Sat.* 1.2.120. *certo ... aere* is most naturally construed with *mercabilis*, but it may also be construed with *stat*. If so, the verb will mean not only 'solicit', but also 'cost'. For the former sense (= *prostat*), cf. *Trist.* 2.310, Cic. *Verr.* 2.2.154, Hor. *Sat.* 1.2.30, Sen. *Contr.* 1.2.5, 7, Juv. 10.239, 11.172, Suet. *Cal.* 41.1; for the latter, cf. *Met.* 7.487 *stabunt ... tibi tua foedera magno*, 10.547, 12.68f., 14.493, *Fast.* 2.812, 4.885, *OLD* s.v. 23. Horace plays on both these senses in commending prostitution at *Sat.* 1.2.121f. *quae neque magno / stet pretio neque cunctetur cum est iussa uenire*. The juxtaposition of the specific *certo* to the indefinite *cuius* is pointed.

mercabilis: cf. Prop. 2.16.15f. *ergo muneribus quiuis mercatur* (compare the sound of *cuius mercabilis*) *amorem? / Iuppiter, indigna merce puella perit*, 2.34.71 *felix, qui uilis pomis mercaris amores!* Ovid's expression is the more striking in that the prostitute herself is the *merx*. *mercabilis* is ἀπαξ λεγόμενον; see on 1.6.59 *moderabile* and 3.12.10 *uendibilis*.

miseras iusso corpore quaerit opes: as at 3.8.20 *quaesitum est illi corpore, quicquid habet* and 66 *tam male quaesitas ... opes*, Ovid is varying the standard definition of prostitution as *corpore quaestum facere*; cf. *quaestuarium*, 'prostitute', at Sen. *Benef.* 6.32.1, Ulp. *Dig.* 3.2.4.2 and 23.2.43.7. *iusso*: cf. 17, Juv. 3.65 *ad circum iussas prostare puellas*.

23-24. The argument at Sen. *Epist.* 47.6 is somewhat similar: *infelix, qui huic uni rei uiuit, ut altitia decenter secet, nisi quod miserior est qui hoc uoluptatis causa docet quam qui necessitatis discit*.

imperium: cf. Plaut. *Curc.* 497 *alienis ... imperatis* (sc. *lenones*).

Here, Ovid is perhaps continuing the military imagery of lines 19f.

lenonis auari: the *leno auarus* appears in a catalogue of stock Comic characters at Ter. *Haut.* 39 but, unlike the *lena* (cf. esp. 1.8, Prop. 4.5), has no role in elegy.

sponte: for the term used without qualification (here, *uestra*), cf. 1.14.28, 2.9.37, *Ars* 1.610 (= *Rem.* 310), *Met.* 11.486, 15.62, *Fast.* 4.394, *Pont.* 2.11.13, Verg. *Aen.* 4.361, 11.828. The usage seems to occur earlier only in Gannius (of uncertain date) *frg.* 2 Büchner, in prose first in Celsus (three times).

coacta: cf. Gell. 2.18.3 *a lenone domino puer ad merendum coactus*. At *frg.* 43.5 Page, Anacreon has the remarkable, and presumably paradoxical, term ἐθελόπορνος. The chiasmic arrangement of *facitis sponte, coacta facit* is elegant.

25-28. Ovid's line of argument, however whimsical it may seem to the modern reader, has a sound basis in the philosophical tradition. In determining what constitutes natural behaviour, philosophers regularly appealed to the evidence provided by irrational animals. For the general principle, cf. Plut. *Mor.* 493B ἄρ' οὖν καὶ οἱ φιλόσοφοι τῶν προβλημάτων ἕνια διὰ τὰς πρὸς ἀλλήλους διαφορὰς ἐπὶ τὴν τῶν ἀλόγων φύσιν ζῶων ὥσπερ ἀλλοδαπὴν πόλιν ἐκκαλοῦνται, καὶ τοῖς ἐκείνων πάθεσι καὶ ἡθεσιν ὡς ἀνεκτεύκτοις καὶ ἀδεκάστοις ἐφίᾳσι τὴν κρίσιν; also 1045A. Such argumentation was also standard in oratory; cf. Cic. *Inu.* 1.103 *octavius locus* (sc. *indignationis*) *est per quem demonstramus non uulgare neque factitatum esse ne ab audacissimis quidem hominibus id maleficium de quo agatur; atque id a feris quoque hominibus et a barbaris gentibus et immanibus bestiis esse remotum*. In sexual matters, the behaviour of animals is most often cited in the condemnation of homosexuality; cf. *Met.* 9.731ff., Plato *Leges* 836C, 840D, [Lucian] *Amores* 22, Agath. Schol. *AP* 10.68.5ff. (and contrast Strato *AP* 12.245). Ovid may here have in mind Lucr. 4.1192ff., a passage which seeks to demonstrate, by reference to the mating of animals, that sexual pleasure is mutual. For the condemnation of avarice by means of animal-paradigms, cf. [Hippocr.] *Epist.* 17 τίς γὰρ λέων κατέκρυψε χρυσόν; τίς ταῦρος πλεονεξίην ἐκορύσατο; Plin. *Nat.* 7 Pref. 5, Dio Chrys. 10.16, Apul. *Apol.* 21, Plut. *Mor.* 495Af., 990C κάπρους τε σύες καὶ τράγους αἴγες καὶ τᾶλλα θήλεια τοὺς συννόμους αὐτῶν ταῖς ἰδίαις ὁσμαῖς ἐπάγεται, δρόσου τε καθαρὰς καὶ λειμῶνων ὁδωδῶτα καὶ χλόης συμφέρεται πρὸς τοὺς γάμους ὑπὸ κοινῆς φιλοφροσύνης [cf. 31ff.], οὐχὶ θρυπτόμεναι μὲν αἱ θήλειαι καὶ προϊσχύμεναι τῆς ἐπιθυμίας

ἀπάτας καὶ γοητείας καὶ ἀρνήσεις, οἱ δ' ἄρρενες ὑπ' οἷστρου καὶ μαργότητος ὠνούμενοι μισθῶν καὶ πόνου καὶ λατρείας τὸ τῆς γενέσεως ἔργον, ἄδολον δὲ σὺν καιρῷ καὶ ἄμισθον Ἀφροδίτην μετιόντες. See also on 26 and 2.14.35f. *hoc neque in Armeniis tigres fecere latebris, / perdere nec fetus ausa leaena suos*.

25-26. sumite in exemplum: cf. Quint. *Inst.* 5.12.21 *ut Bagoam aut Megabuxum aliquem in exemplum operis sumerent sibi*. Ovid has *traxit in exemplum* at *Met.* 8.245, *uenit in exemplum* at *Fast.* 4.243. For the final use of *in*, see on 1.1.22. The most normal expression here would be *sumite exemplum ab* (uel *sim.*); cf. e.g. Ter. *Ad.* 416, Varro *Ling.* 5.161, Plin. *Nat.* 7.194 *exemplo sumpto ab hirundinum nidis*.

pecudes ratione carentes: *ratio* is the quality which distinguishes gods and men from brute beasts and inanimate objects; cf. e.g. Sen. *Epist.* 74.20f., 76.9ff., 85.8f., 121.14, 124.8f., 13f., *Dial.* 3.3.4ff., 7.5.1. For *ratione carere* in this type of argument, cf. Ammian. 18.3.8 *ne sit hoc mirum, homines profutura discernere non numquam et nocentia, quorum mentes cognatas caelestibus arbitramur, animalia ratione carentia salutem suam interdum alto tueri silentio solent*, 22.15.21, Aug. *Ciu.* 8.17. The context suggests that here the expression means not only 'irrational animals' but also 'animals which do not keep accounts'; Martial has much the same play, more explicitly, at 3.30.5f. *cum ratione licet dicas te uiuere summa, / quod uiuis, nulla cum ratione facis*. For the use of *carens* with a noun as an equivalent to an ἀ-privative adjective (here ἀλόγιστος, ἄλογος, ἀνόητος), cf. 1.15.32 (n.), Haupt-Ehwald on *Met.* 15.130 *uictima labe carens* and see also on 1.7.51 *sine sanguine uultu*. *pecus* is a standard term for brute beasts in contrast to human beings; cf. e.g. Cic. *Catil.* 2.20, *Att.* 1.16.6, *De Orat.* 2.153, *Parad.* 14, *Phil.* 2.30. The etymological link with *pecunia* makes it particularly appropriate here; cf. *Fast.* 5.280f. *pecus ... / ... hinc ipsa pecunia dicta est* with Bömer's note.

turpe erit ingenium mitius esse feris: for similar arguments based on τὸ αἰσχρόν, cf. Sen. *Contr.* 2.1.10 *quae causa hominem aduersus hominem in facinus coegit? nam neque feris inter se bella sunt nec, si forent, eadem hominem deceant, placidum proximumque diuino genus*, Sen. *Epist.* 95.31, *Oed.* 639 with Zwierlein's note, Mart. *Epigr.* 10.5f. *quos decet esse hominum tali sub principe mores, / qui iubet ingenium mitius esse feris!*, Plut. *Mor.* 495B αἰσχρόν γάρ, ὦ Ζεῦ, τὰς θηρίων γενέσεις καὶ λοχείας καὶ ὠδῖνας καὶ τεκνοτροφίας φύσιν εἶναι καὶ χάριν, τὰς δ' ἀνθρώπων δάνεια καὶ μισθοὺς καὶ ἀρραβῶνας ἐπὶ χρεῖαις διδομένους. The argument based on τὸ αἰσχρόν continues in

37ff. and 53ff. Such arguments are particularly frequent in *suasoriae* (for this elegy as a *suasoria*, see on 63f.); cf. e.g. Sen. *Suas.* 6.3 *eo ore cui se debet salus publica humilia in adulationem uerba summittes? pudeat*, 5, 8, 13, *Pont.* 2.6.19ff. (with anaphora of *turpe*, as in lines 39ff. of this poem). There is a perhaps subconscious echo of this passage in a similar context at *Epist.* 5.144 *turpiter ingenium munera corpus emunt*. For *ingenium* with reference to animals, cf. *Met.* 15.85, *TLL* 7.1.1534.42ff. Unlike, for example, *Met.* 11.600 *non fera, non pecudes*, *Lucr.* 1.163, *Liv.* 3.47.7, *Stat. Theb.* 8.308 *pecudum gens mitis et ira ferarum*, no antithesis is intended here between *feris* and *pecudes*; cf. *Serv. auct. Aen.* 11.571 *ueteres ... omnes prope quadrupedes feras uocabant*, Bömer on *Met.* 15.83, *TLL* 6.606.68ff. There is, however, a pointed contrast between *feris* and *mitius*; cf. *Epist.* 10.1 *Mitius inueni quam te genus omne ferarum*, Sen. *Phaedr.* 558 *mitius nil est feris* with Zwierlein's note.

27-28. poposcit: a gnomic perfect; cf. 1.8.71, 2.1.27f., 2.14.35f., 3.11.8. For the combination with the present *captat*, cf. 2.1.25ff. *dissiliunt ... / ... recurrit ... / ... cessere ... / ... uicta ... est*, Catull. 64.148 *dicta nihil metuere, nihil periuria curant*, *Juv.* 13.162ff., 14.174 with Courtney's note. See also on 1.1.25 *habuit*, 1.9.5 *petiere*.

placitam: for *placere* in erotic contexts, see on 1.3.15. Although the impersonal expression *placitum est* occurs fairly often in earlier Latin, the adjectival use of *placitus* in the active sense of 'pleasing' is not common before Ovid; cf. *Sall. Jug.* 81.1, *Verg. Georg.* 2.425, *Aen.* 4.38, 10.15, *Ov. Epist.* 17.100, 20.39, *Medic.* 46, *Ars* 1.37, 3.535, *Met.* 7.226, *Fast.* 2.777. For the personal verbal construction at 2.4.18 *placita es*, cf. *Ter. Hec.* 21, 241.

captat: 'woos'; cf. e.g. *Epist.* 20.45, *Ars* 1.351, 403.

For the tricolon *non ... non ... / non ...*, cf. 2.2.63f., 2.3.7f., 3.7.1f., 55f. The reversal of the lengths of the clauses in the next couplet, again structured with anaphora (*sola ... / sola ... sola ...*), is very elegant.

29-30. mulier is used markedly less often by the poets, with the exception of Horace, than is *femina*, even though the latter term is so much less flexible in dactylic metres. *mulier*: *Ov.* 6 (*Am.* 1, *Ars* 4, *Rem.* 1), *Verg.* 1 (1), *Hor.* 13 (5), *Tib.* 1, *Prop.* 5; *femina*: *Ov.* 108 (44), *Verg.* 10 (9), *Hor.* 5 (4), *Tib.* 4, *Prop.* 17. See Axelson (1945) 53ff., Adams (1972), *TLL* 8.1571.50ff. When used by the poets, *mulier* generally has disparaging connotations, and Ovid may also have chosen to use

that term here in order to emphasise the point made in line 26, *turpe erit ingenium mitius esse feris*, by alluding to the supposed derivation of *mulier* from *mollis*; cf. *Lact. Opif.* 12.17 (drawing on Varro) *mulier ... a mollitie ... uelut mollier*. Horace seems to be making that play at *Epod.* 11.23f. *quamlibet mulierculam / uincere mollitia*. For similar plays, see on 1.9.42 *mollierant* and on 3.8.18 (to his mistress, who rejects his poetry in favour of a bloody soldier's money) *heu, ubi mollities pectoris illa tui?*

spoliis exultat ademptis: cf. *Juv.* 6.209f. *ardeat ipsa licet, tormentis gaudet amantis / et spoliis*, 232 *spoliis nudi gaudere mariti*. The image may be specifically military, as in 19f.; contrast e.g. 48 and 1.8.55f., where *praeda* and *rapina* have a more general, or a different, reference. For *adimere* used of taking spoils in war, cf. *Met.* 13.376, *Liv.* 10.26.12, *TLL* 1.681.28ff.

locat noctes: for the erotic connotations of *noctes*, see on 1.8.67 *poscet sine munere noctem*. There may be a play here on the concept of 'daily hire', for which, cf. e.g. Sen. *Benef.* 6.17.1 *opifici ... in diem locanti manus suas*.

licenda, preserved only by Y, is clearly preferable to the vacuous *locanda* (*PSw*); cf. 3.8.59 *tantum ne nostros audi liceantur amores*, *Plin. Nat.* 14.141 (*hominum ebriorum*) *audi matronam oculi licentur*, *Mart.* 6.66.4 *paruo cum pretio diu liceret* (sc. *puellam*). For auction-imagery, see also on 3.12.9 *quid enim formae praeconia feci?*

uenit: for *uenire* (or *ire*) used with the sense of *esse* or *fieri*, cf. 33, *Smith on Tib.* 1.2.76 *fletu nox uigilanda uenit*, *Fedeli on Prop.* 1.4.10 *inferior ... turpis eat*. Here, the choice of this verb may be influenced by the sense 'to come to a lovers' assignation' (see on 1.5.9), and possibly also by association with *uēnire* 'to be on sale' (cf. *uendit* in 31 and 34 and, for that *adnominatio*, cf. *Rhet. Her.* 4.29 *uenit ante quam Romam uenit*).

31-32. uendit: for *uendere* used with reference to sexual favours, cf. 34, *Tib.* 1.4.59, 67, 1.9.51.

quod utrumque iuuat, quod uterque petebat: for the concept of *mutuus amor*, see on 2.3.2 *mutua ... Veneris gaudia*. At *Ars* 2.683, Ovid declares his aversion to homosexuality on the grounds that it does not provide mutual satisfaction: *odi concubitus qui non utrumque resoluunt*. For anaphora of *uterque*, cf. 2.14.31, 3.2.5f., *Medic.* 71f., *Ars* 1.18, 173, *Rem.* 711f., *Met.* 2.294f., *Fast.* 5.139 and, with a similarly pleasing variation in the construction, *Mart.* 9.53.3f. *fiat quod uterque uolemus / et quod utrumque iuuat*. See also on 1.9.7

ambo ... uterque.

pretium ... facit: 'sets the price'; cf. Plaut. *Pers.* 586 *indica, fac pretium*, Varro *Rust.* 2.9.7, Mart. 9.59.20.

33. uenus ... uentura est: both here and at *Met.* 7.802 *non si Venus ipsa ueniret*, Ovid may be alluding to the derivation of *Venus* from *uenire*; cf. Cic. *Nat.* 2.69 *quae autem dea ad res omnes ueniret Venerem nostri nominauerunt*, 3.62, Snyder (1980) 106, 116. For a different play on the goddess' name at 1.1.7f. *Venus ... / uentilet*, see Vol. 1, 56. *uentura* is here practically synonymous with *futura*; cf. 30 *uenit* (n.), Prop. 2.34.81 *non tamen haec ulli uenient ingrata legenti*.

ex aequo: cf. *Ars* 2.682 *quod iuuat, ex aequo femina uirque ferant*, 3.794 *ex aequo res iuuat illa* (sc. sexual intercourse) *duos*. The phrase (= ἐξ ἴσου) occurs 8 (3) times in Ovid, elsewhere in the poetry of this period only at Lygd. 6.19. Ovid greatly favours such phrases constructed with *ex* and an adjective and bearing the sense of an adverb; see also on 2.2.55 *ex facili*, 2.4.16 *ex alto*, 3.9.4 *ex uero*.

grata: cf. 2.4.40 *est etiam in fusco grata colore uenus*, *Ars* 1.275 *utque uiro furtiua uenus, sic grata puellae*, 2.687, *Rem.* 405.

35-36. This couplet repeats the thought of the preceding one, in somewhat stronger terms, with the order of the main and subordinate clauses reversed, giving a chiasmic effect over the four lines (note *quae ... / ... cur ... / cur ... / quam*).

cur mihi sit damno, tibi sit lucrosa uoluptas / ... ?: Ovid is suggesting that a sexual relationship based on payment is illegal; cf. Ulp. *Dig.* 17.2.29.2 *Aristo refert Cassium* (sc. C. Cassius Longinus, *cons. suff.* A.D. 30) *societatem talem coiri non posse, ut alter lucrum tantum, alter damnum sentiret, et hanc societatem leoninam solitum appellare*. (For such a *societas leonina*, cf. Plaut. *Cist.* 50 [a procuress to her daughter, a *meretrix*] *multis ... damno et mihi lucro sine meo saepe eri sumptu*.) The line is heavily imbued with legal diction. Antithesis between *damnum* and *lucrum* is most frequent in legal texts; see *TLL* 5.1.24.3ff. *lucrosus* occurs first here, at *Trist.* 2.507, in Labeo (sc. M. Antistius Labeo, died A.D. 10 or 11) *ap. Ulp. Dig.* 42.8.6.10 *pupilli ignorantia ... non debet esse captiosa creditoribus et ipsi lucrosa*, and is subsequently most frequent in legal texts; see *TLL* 7.2.1718.46ff. For Ovid's use of adjectives in *-osus*, see on 1.1.9 *iugosis*. *damnum*: Ov. 75 (25), Verg. 0, Hor. 10 (3), Tib. 0, Prop. 3. Note also *damnosus*: Ov. 13 (4), Verg. 0, Hor. 4 (1), Tib. 0, Prop. 2 (both in Book 4). That adjective occurs in earlier verse only in Plautus (8) and Terence (1), in

prose probably not until Livy (8) and, like *lucrosus*, it is subsequently most frequent in legal texts; see *TLL* 5.1.20.70ff. On Ovid's penchant for legal diction, see Kenney (1969). For *damno* used as a predicative dative, cf. *Epist.* 17.41, 171, *Met.* 2.540, 10.339, *Trist.* 2.338, *Pont.* 3.1.155, Plaut. *Cist.* 50 (quoted above), *TLL* 5.1.32.3ff. For the *damna* incurred through love-affairs, cf. e.g. *Rem.* 69, Hor. *Epist.* 1.18.21 *quem damnosa uenus ... nudat*, Prop. 3.13.2 *uenere exhaustae damna querantur opes*. (At Prop. 4.5.28, Acanthis' perspective is different: *frange ... damnosae iura pudicitiae!*)

socio motu: for *motus* with reference to sexual intercourse, cf. 2.10.35 *Veneris ... motu*, *Ars* 3.802, Lucr. 4.1268, Prop. 2.15.11, Adams (1982) 195. For *socius* in erotic contexts, cf. 1.9.6 *socio ... uiro* (n.), 2.8.5 *sociati corporis*. Here, the term has legal implications; see above (on the *societas leonina*).

femina uirque: this combination recurs in this line-position at *Ars* 2.478, 682 (quoted on 33), 727f. *tum plena uoluptas, / cum pariter uicti femina uirque iacent*, 3.799f. *locus ille ... / quo pariter debent femina uirque frui*, *Rem.* 814, *Trist.* 2.6 and *Ibis* 116, at the beginning of the hexameter at *Met.* 6.314 and *Trist.* 1.3.23. Although it has an equivalent scansion and gives an acceptable rhythm (see on 2.12.18 *pax Asiaeque*), Ovid never uses the combination *uir mulierque*, which occurs at Tib. 2.2.2. (For the use of *mulier* in Augustan poetry, see on line 29.)

37-38. non bene: the argument as far as line 42 is again based on τὸ αἰσχροπὸν; see on line 26. For the *litotes*, see on 1.8.96.

conducti ... testes: cf. Apul. *Apol.* 74 *hic aduocatorum conductor, hic testium coemptor*.

uendunt periuria: cf. Juv. 14.218f. *falsus erit testis, uendet periuria summa / exigua*, Claud. 26.567 *alternae periuria uendit aulae*.

non bene ... arca patet: etymological considerations may add force to Ovid's argument; cf. Varro *Ling.* 5.128 *arca quod arcebantur fures ab ea clausa*, Isid. *Orig.* 20.9.2 *arca dicta quod arceat uisum atque prohibeat*, *TLL* 2.431.39ff.

selecti iudicis: on the *iudices selecti*, chosen by the *praetor urbanus* from the Senators, knights and (at least initially) *tribuni aerarii*, in accordance with the *lex Aurelia iudiciaria* of 70 B.C., see Nicolet (1966) 593ff., Jones (1972) 86ff.

39-40. turpe reos empti miseros defendere lingua: advocates were forbidden by the *lex Cincia de donis et muneribus* of 204 B.C. to accept

payment for their services; see *RE* 5.1535ff. Ovid is here possibly making a topical allusion to Augustus' revival of that law in or about 17 B.C. (cf. Dio Cass. 54.18.2). P. Suillius Rufus, the husband of Ovid's step-daughter and addressee of *Pont.* 4.8, was exiled in A.D. 24 for accepting bribes while serving as a judge (cf. Tac. *Ann.* 4.31.3) and again, under the *lex Cincia*, in A.D. 58 (cf. Tac. *Ann.* 13.42f.). *empta ... lingua*: cf. Liv. 45.10.11 *uenalem linguam*, Lucan 1.269, Juv. 7.149 *mercedem ponere linguae*. *miseros* emphasises the disgrace; one should not attempt to profit from the plight of others. The primary sense intended here is probably '(made) destitute'; cf. *Trist.* 5.8.13 *uilia qui quondam miseris alimenta negaret*, *TLL* 8.1104.25ff. The epithet also suggests the ostentatious wretchedness of the accused; see Nisbet-Hubbard on Hor. *Carm.* 2.1.13 *maestis ... reis*.

quod faciat magnas ... opes: in his edition (1871), Riese laconically conjectured *magni* in place of *magnas*, the reading transmitted by all the mss. (It is probably of no significance that *P* has *magnas sturpe* and that the first hand in *Y* seems to have *magnas scurpe*.) Willis (1972) 107 advocates *magni*, arguing that the paradoxos implies incorrectly that Ovid would have no qualms about a court which made moderate profits. Hunt (1979) 342f., however, argues that, if one applies this logic, *magni* ('a court which attaches great significance to money') is open to the same objection, i.e. Ovid is not implying that it would be in order for a court to attach moderate significance to money. Hunt's argument is not persuasive, since *magni facere* need mean no more than 'attach significance to'; there is no lesser expression which could make that point. Nevertheless, I retain the paradoxos, since '*magnas* need do no more than intensify the disgrace' (Hunt).

tribunal: originally the platform on which a magistrate sat in performance of his judicial or legislative functions. The term is vague but, since judicial malpractices have already been censured in line 38, Ovid is presumably referring here to legislative corruption. For corruption of the *tribunal*, cf. Sen. *Benef.* 1.9.5, Juv. 8.127f. *si nemo tribunal / uendit acersecomes*.

41-42. census augere paternos: the expression suggests a reversal of the familiar situation in which a young man, most typically a Comic *adulescens*, wastes the family fortune on a love-affair. For Comic typology in this context, see on 1.3.10, and cf. also *Met.* 7.739 *census dare ... pro nocte*, Mart. 9.2.7 *empta tibi nox est fundis non tota paternis*. *census augere*: for the phrase, cf. Cic. *Verr.* 2.2.138, Sen.

Dial. 12.10.6. *census*: Ov. 19 (9), Verg. 0, Hor. 7 (1), Tib. 0, Prop. 1 (3.13.11f. *matrona incedit census induta nepotum / et spolia opprobrii nostra per ora trahit*). The epithet *paternos* implies that Ovid is thinking of free women; compare the unfavourable contrast in 21ff. with the *meretrix* enslaved by a *leno*. His mistress may have been a freedwoman (see the introduction to 1.4); such women could not enjoy a *census paternus*. Here, however, Ovid is not referring specifically to his mistress (note *suam* in 42).

faciem ... prostituere: cf. Petron. 126.2 *formam prostituere*. For *facies* in the sense 'beauty', see on 1.8.33. *prostituere* occurs in Ovid also at 1.15.6, 3.14.11, *Ars* 3.97, earlier only at Plaut. *Pseud.* 178, 231, Cato *Orig. frg.* 36 Peter, Cic. *Orat. deperd. frg.* 16 and Catull. 110.8.

43-44. gratia pro rebus ... debetur inemptis: cf. Sen. *Benef.* 4.13.3, 6.14.3f. *uendit mihi aliquis frumentum ... nec quam necessarium fuerit, aestimo, sine quo uicturus non fui, sed quam ingratum, quod non habuissem nisi emissem, in quo inuehendo mercator non cogitauit quantum auxilii adlaturus esset mihi, sed quantum lucri sibi. quod emi non debeo*, Philostr. *Epist.* 7 (in an erotic context) ὑβρίζει τὸν πεισθέντα ὁ πλούσιος ὡς ἐωνημένον, ὁ πένης οἶδε χάριν ὡς ἐλεούμενος. For *gratia* in erotic contexts, cf. 2.18.23, *Epist.* 7.27, 10.142 (Ariadne to Theseus) *debita sit facto gratia nulla meo*. *inemptus* occurs in Ovid also at *Met.* 13.471, earlier only at Hor. *Epod.* 2.48 and Verg. *Georg.* 4.133.

merito and mercede (45) perhaps hint at the etymology of *meretrix*: a prostitute deserves no gratitude, because she demands payment. For the etymology, see on 21, where the play is more obvious (*aera merere ... / ... meretrix ... mercabilis*). See also on 59 *meritas*.

conducto ... toro: for *conducere* used of hiring a prostitute, cf. Plaut. *Amph.* 288, *Bacch.* 1096f., Petron. 81.4, *Priap.* 34.2.

45-46. Ovid seems to be reflecting a legal principle; cf. Gaius *Inst.* 3.168 *tollitur ... obligatio praecipue solutione eius quod debeatur*.

conductor: the word is most frequent in legal texts, occurring elsewhere in verse only at Plaut. *Asin. prol.* 3, *Trin.* 856, 866, Rut. Nam. 1.382.

mercede: for *merces* used of payment to a prostitute, cf. 3.8.31, *TLL* 8.793.54ff., and see also on 21 *mercabilis*. *merces* is not uncommon in poetry: Ov. 18 (8), Verg. 4 (1), Hor. 11 (5), Tib. 0, Prop. 4. Often, however, as here, the poets exploit the word for its distinctly prosaic color; see Lyne (1987) 59.

manet ... debitor: the construction of *manere* with a substantive in the sense of *adhuc esse* occurs first here; cf. *Met.* 1.366, 13.545, 14.288, *Pont.* 2.5.73, *TLL* 8.289.26ff. and see also on 3.3.8 *longa decensque manet*. Here again, Ovid is exploiting legal diction; cf. e.g. Gaius *Inst.* 3.168 *an ipso iure maneat obligatus*, Julian. *Dig.* 16.1.15 *cum maneam debito obligatus*. *debitor*, like *conductor*, is a distinctly prosaic word, occurring elsewhere in the poetry of this period only at *Trist.* 1.5.10, *Pont.* 4.1.2, 4.8.6, *Hor. Sat.* 1.3.86, *Manil.* 5.320.

officio ... tuo: for *officium* used with reference to sexual intercourse, cf. 3.3.38, 3.7.24, *Ars* 2.688, *Fast.* 5.232, *Prop.* 2.22A.24, 2.25.39, Tränkle (1960) 164, Adams (1982) 163f., *TLL* 9.2.520.30ff. Here, as at *Ars* 2.687f. *quae datur officio, non est mihi grata uoluptas: / officium faciat nulla puella mihi*, the basic sense, 'an act performed in fulfilment of an obligation', is also strongly felt. An unintentional double entendre by Q. Haterius (*cons. suff.* 5 B.C.) gave rise in the schools of declamation to a spate of witticisms involving the basic and sexual senses of the word; cf. *Sen. Contr.* 4 Pref. 10.

47-48. pretium pro nocte pacisci: cf. *Apul. Met.* 10.19 *grandi ... praemio cum altore meo depecta est noctis unius concubitum*. At *Ov. Met.* 7.739 *census dare me pro nocte loquendo*, Heinsius would replace *loquendo* with the less strongly attested *paciscor*. Ovid may here be parodying an epic formulation; cf. *Verg. Aen.* 5.230 *uitam ... pro laude pacisci* and 12.49 *letum ... pro laude pacisci*. This possibility is supported by the rarity and stylistic elevation of the verb: *Ov.* 9 (7), *Verg.* 2 (2), *Hor.* 1 (1), *Tib.* 0, *Prop.* 0. (These statistics distinguish the deponent sense of *pactus* from the passive sense, which is derived from *pangere*; for the confusion and conflation of the two verbs, see on 49 *pepigi*.) The grandeur of the line as a whole also points to parodic intent: note the lofty apostrophe and the impressively indignant alliteration and assonance of *p* (see on 17) and *c*, and compare the parody of *Aen.* 6.128f. *reuocare gradum superasque euadere ad auras, / hoc opus, hic labor est* in a similar context at *Ars* 1.453 *hoc opus, hic labor est, primo sine munere iungi. pretium pacisci* recurs at *Met.* 7.306; cf. also 11.204 *pactus pro moenibus aurum*. For the erotic sense of *nocte*, see on 1.8.67.

non habet euentus sordida praeda bonos: cf. *Hes. Op.* 352 μή κακὰ κερδαίνειν· κακὰ κέρδεα ἴσ' ἄτησι with West's note, Otto (1890) s.vv. *lucrum* (4), *male* (1). The phrase *euentus* (-um) *habere* seems to be otherwise confined to prose; see *TLL* 5.2.1020.74ff. For *bonus* in the sense 'favourable', see *TLL* 2.2092.42ff., esp. 2093.20ff., and see

also on 3.2.71 *bona uota*. The deity Bonus Eventus, a minor male equivalent to Felicitas, had a temple on the Campus Martius and is portrayed on coins dating from the time of Julius Caesar and later; see Wissowa (1912) 267f., *RE* 3.715f., *TLL* 5.2.1019.56ff. *sordida*: both 'avaricious' and 'degrading'. For the former sense, cf. *Quint. Inst.* 5.13.26 *pro sordido parcum ... dicere licebit*, *OLD* s.v. 8; for the latter, cf. *Mart.* 9.7.4 (of earnings gained by prostitution) *sordida ... aera*, *OLD* s.v. 7. *praeda*: cf. 29 *spoliis* (n.).

49-50. Tarpeia agreed to betray the Capitol to the Sabines in return for their golden armlets; on gaining entry, they killed her by dropping their shields on her. According to another version, found most notably in *Prop.* 4.4, her motive was not greed, but love of the Sabine leader, Tatius. See Bömer on *Fast.* 1.261, Ogilvie on *Liv.* 1.11.5-9. It is unusual that a Roman *exemplum* should precede a Greek, but the order has no apparent significance.

non fuit ... tanti: the genitive of value is somewhat prosaic, but appropriate in this commercial context; cf. 32 *quantum*, 40 *magni* (if accepted; see the note). For the construction with *ut*, cf. e.g. 2.5.1f., *Epist.* 7.45f., 9.10, *Rem.* 750, *Met.* 10.618f., *Trist.* 2.209.

armillas ... pepigisse: cf. *Liv.* 1.11.8 *additur fabula, quod uolgo Sabini aureas armillas magni ponderis brachio laeue gemmatosque magna specie anulos habuerint, pepigisse eam quod in sinistris manibus haberent*. Some scholars condemned the form *pepigi*, asserting that *pactus sum* is the only correct perfect; cf. *Quint. Inst.* 1.6.10f. Ovid has forms derived from *pepigi* elsewhere only at *Epist.* 16.35 and 20.159 (both *pepigit*) but, since he here uses *pepigi* in such close conjunction with *pacisci* (47), it seems clear that he did not share that view. For the active and deponent forms used together, cf. e.g. *Plaut. Bacch.* 865ff., *Liv.* 22.58.5, 38.9.8f., and see also *TLL* 10.1.18.13ff.

ut premeret sacrae uirginis arma caput: the echo of line 6 *cum premeret summi uerticis urna comas* and the similarity of *Prop.* 4.4.15f. *illi* (sc. Tarpeia) / *urubat medium fictilis urna caput* perhaps suggest that Ovid is inviting us to draw the moral that Tarpeia came to a bad end through allowing herself to be distracted from her proper duties as a Vestal Virgin, fetching the water needed for ritual purposes. For Tarpeia as a Vestal Virgin, a refinement to the story which heightens her infamy, cf. also *Varro Ling.* 5.41 and, possibly, *Liv.* 1.11.6. *arma*: here, 'shields'; cf. *Varro loc. cit.* *Tarpeia ... ab Sabinis necata armis*, *Liv.* 1.11.7, *Prop.* 4.4.91, *Met.* 14.777, *TLL* 2.591.56ff. Ovid chooses this term for the sake of the *adnominatio*

with *armillas*; cf. *Fast.* 1.260f. *Oebalii rettulit arma Tati, / utque levis custos armillis capta ...* The same play may be intended at *Liv. loc. cit.* The two words were considered to be cognate; cf. *Paul. Fest.* p. 23 *armillas ex auro, quas uiri militares ab imperatoribus donati gerunt, dictas esse existimant quod antiqui umeros cum brachiis armos uocabant; unde arma ab his dependentia sunt uocata.*

51-52. Amphiarus foresaw that the expedition against Thebes would cause his death, but was persuaded to take part by his wife, Eriphyle, whom Polynices had bribed with the accursed golden necklace of Harmonia. Alcmaeon, Amphiarus' son, avenged him by killing Eriphyle. For the story, which is alluded to by Homer at *Od.* 11.326f. and 15.246ff. and was the subject of plays by Sophocles and Accius, see *RE* 6.460ff. For Eriphyle as a paradigm for treacherous greed, cf. *Ars* 3.13f., *Plato Rep.* 590A, *Cic. Inu.* 1.94 *mulierum genus auarum est; nam Eriphyla auro uiri uitam uendidit, Prop.* 2.16.29, 3.13.57f., *Hor. Carm.* 3.16.11ff.

e quibus exierat, traiecit uiscera ferro / filius: cf. *Tac. Ann.* 14.8.5 *iam ad mortem centurioni ferrum destringenti protendens uterum 'uentrem feri' exclamauit (sc. Agrippina), [Sen.] Octavia* 368ff., *Dio Cass.* 61.13.5, also *Aesch. Choeph.* 896ff. (Clytemnestra to Orestes) ἐπίσχες, ὦ παῖ, τόνδε δ' αἶδεσαι, τέκνον, / μαστόν, πρὸς δ' σὺ πολλὰ δὴ βρίζων ἄμα / οὔλοισιν ἐξήμελξας εὐτραφὲς γάλα. For a somewhat different point expressed in similar terms, cf. 2.14.27 (condemning abortion) *uestra quid effoditis subiectis uiscera telis?* For *exire* used with reference to birth, cf. *Met.* 7.127, *TLL* 5.2.1357.46ff.

poenae causa monile fuit: etymological considerations may help to emphasise Eriphyle's lack of wifely loyalty; cf. *Isid. Diff.* 1.382 *monile dicitur harpago a monendo, eo quod moneat mulierem esse sub potestate uiri (... munile dicitur ... a munere).*

53-62. This passage is reworked at *Ars* 3.529ff. *uos quoque, de nobis quem quisque erit aptus ad usum, / inspicite et certo ponite quemque loco. / munera dei diues; ius qui profitebitur, adsit; / facundus causam nempe clientis agat. / carmina qui facimus, mittamus carmina tantum: / hic chorus ante alios aptus amare sumus. / nos facimus placitae late praeconia formae: / nomen habet Nemesis, Cynthia nomen habet, / Vesper et Eoae nouere Lycorida terrae, / et multi, quae sit nostra Corinna, rogant.*

53-54. nec tamen indignum est: this cynical turn to the argument, which owes something to *Tib.* 1.8.29 *munera ne poscas, dei munera canus amator*, largely invalidates Ovid's diatribe against women's rapacity, but is introduced by a speciously smooth transition, through the continuation of the argument based on τὸ αἰσχρὸν (see on 26).

praemia poscenti: the tradition favours *praemia* in the hexameter, *munera* in the pentameter. Rhetoric seems to demand the repetition of one word or the other; compare the carping repetition in a similar context at 1.8.89 *et sibi pauca rogent: multos si pauca rogabunt*. I have preferred to repeat *praemia* rather than *munera*, for the sake of the alliteration (see on 17). It should be said, however, that Ovid does at times disappoint our expectation of anaphora; cf. *Ars* 1.443f. *promittas facito, quid enim promittere laedit? / pollicitis (promissis would scan) diues quilibet esse potest, Met.* 11.121f. *siue ille sua Cerealia dextra / munera contigerat, Cerealia dona rigeabant*, and also 2.17.15ff., where I have chosen to follow the most authoritative mss in reading *traditur* (rather than *creditur*) ... / ... / *creditur*. A further, and perhaps more cogent, reason for excluding *munera* from this couplet can be adduced. Having declared in line 11 that his mistress asks for *munera*, Ovid has consistently inveighed against her as if she were demanding specifically monetary payment, the term *munus* recurring only in the animal-paradigm at 27f. If Ovid intends us to perceive a humorous discrepancy between his mistress' actual offence and his reaction to it (see on 11), a reference to demands merely for *munera* is out of place here.

quod dare possit habet: for *dare posse* in this context, cf. 3.8.62 *imperat ut captae, qui dare multa potest, Prop.* 2.26.28 *qui dare multa potest, multa et amare potest*, also *Am.* 3.8.28, *Ars* 2.575f. *pete munus (sc. concubitus) ab ipsa: / et tibi, si taceas, quod dare possit habet.*

55-56. For grapes and apples referred to together in paradigms, cf. 2.14.23f. *quid plenam fraudas uitem crescentibus uuis / pomaque crudeli uellis acerba manu?*, 3.7.33f., *Lygd.* 5.19f.

carpite: for the underlying sense of exploiting lovers, see on 1.8.91.

plenis ... uitibus: the expression occurs first here and at 2.14.23. Here, Ovid may be influenced by 1.8.56 *plena uenit canis de grege praeda lupis*, or by *Prop.* 2.16.7f. (exhorting Cynthia to exploit the rich praetor) *oblatus ne desere messis / et stolidum pleno uellere carpe pecus.*

praebeat Alcinoi poma benignus ager: the orchard of Alcinoos,

described by Homer at *Od.* 7.112ff., was proverbial for its fertility, especially in Latin writers; see Otto (1890) s.v. *Alcinous* (1). Ovid is probably echoing Prop. 3.2.11ff. *quod non ... / ... mea Phaeacas aequant pomaria siluas, / ... / at Musae comites et carmina cara legenti, / ... / fortunata meo si qua est celebrata libello!* (That passage is quoted more fully in the introduction to 1.3; for the links between this elegy and 1.3, see on 63f.) Ovid may also have in mind Prop. 1.14.23f. *quae (sc. Cynthia) mihi dum placata aderit, non ulla uerebor / regna uel Alcinoi munera despicere. benignus: 'fertile';* cf. Tib. 1.3.62 *floret odoratis terra benigna rosis*, TLL 2.1904.22ff. Association of ideas possibly influenced Ovid's choice of the word here. In Homer, Alcinous gives Odysseus a hospitable welcome; for the common phrase *benigne accipere*, cf. Plaut. *Mil.* 738f. *hospes, ... te ... / meae domi accipiam benigne*, TLL 2.1905.9ff.

57-62. For Ovid's portrayal of himself as a poor but faithful lover, able to bestow immortality on his beloved through his poetry, see the introduction to 1.3.

57-58. officium pauper numeret studiumque fidemque: cf. Tib. 1.5.61ff. *pauper erit praesto tibi semper: pauper adibit / primus et in tenero fixus erit latere: / pauper in angusto fidus comes agmine turbae / subicietque manus efficietque uiam: / pauper ad occultos furtim deducet amicos / uinclaque de niueo detrahet ipse pede.* For *officium* referring to the services rendered by a lover to his mistress, cf. *Epist.* 20.144, *Ars* 1.152, 155, 2.333. At 3.7.24 *ter Libas officio continuata meo est* and at Prop. 2.25.39, the service is specifically sexual intercourse; see on 46. *numeret:* 'count out in payment', sustaining the commercial language. The subjunctive (*Yw*) is preferable to the indicative (*PSC* [*ut uid.*] *F*), making this line part of the exhortation; see Goold (1965a) 25f. *fidem:* see on 1.3.6 *accipe, qui pura norit amare fide.*

quod quis habet, dominae conferat omne suae: perhaps a sub-conscious echo of Prop. 2.1.46 (Propertius has just contrasted his love-poetry with other pursuits) *qua pote quisque, in ea conterat arte diem. quis* seems to be equivalent to Propertius' *quisque*; for this usage, compare Tac. *Ann.* 2.83.1 *ut quis amore in Germanicum aut ingenio ualidus* with *Hist.* 1.57.2 *ut quisque corpore opibus ingenio ualidus* and see H.-Sz. 202f.

59-60. est quoque: i.e. in addition to the virtues of the poor lover enumerated in line 57.

meritas: cf. Lygd. 1.7f. *carmine formosae, pretio capiuntur auarae: / gaudeat, ut digna est, uersibus illa nouis. meritas* here means 'truly deserving', and a contrast is implied with the sense 'having earned money'. The simple form *meritas* probably does not bear the secondary meaning 'sexually exhausted'; contrast 3.11.14 *inualidum ... emeritumque latus*, where the sexual sense is certainly intended.

dos mea further sustains the financial imagery; cf. 3.8.1f. (in the same contrast between poetry and money as a means to gain success in love) *Et quisquam ingenuas etiamnunc suscipit artes / aut tenerum dotes carmen habere putat?*, also *Rem.* 758, *Pont.* 2.7.47f. (For poetry used literally as a dowry, cf. Aelian *Var. Hist.* 9.15 ἀπορῶν [*sc. Homer*] ἐκδοῦναι τὴν θυγατέρα, ἔδωκεν αὐτῇ προῖκα τὰ Κύπρια.) *dos:* Ov. 36 (12), Verg. 1 (1), Hor. 5 (2), Tib. 0, Prop. 4. Ovid uses the word most frequently in metaphorical senses.

quam uolui, nota fit arte mea alludes pointedly to Prop. 2.5.5f. *inueniam ... unam, / quae fieri nostro carmine nota uelit.* The change from third person (*uelit*) to first (*uolui*) is significant; Ovid's implied threat is thereby made to seem more assertive than Propertius' explicit declaration. For *nota fieri* in this context, cf. also Prop. 2.25.3 *ista meis fiet notissima forma libellis*, and see on 1.15.29f.

61-62. For the contrast between the immortality bestowed by poetry and the transitory magnificence of material creations and possessions, cf. e.g. Theocr. 16.22ff., 58ff., 17.115ff. Μουσάων δ' ὑποφῆται αἰδούντι Πτολεμαῖον / ἀντ' εὐεργεσίας. τί δὲ κάλλιον ἀνδρὶ κεν εἶη / ὀλβίῳ ἢ κλέος ἐσθλὸν ἐν ἀνθρώποισιν ἀρέσθαι; / τοῦτο καὶ Ἀτρεΐδαισι μένει· τὰ δὲ μυρία τῆνα, / ὅσσα μέγαν Πριάμοιο δόμον κτεάτισσαν ἐλόντες / ἀέρι παρὰ κέκρυπται ὅθεν πάλιν οὐκέτι νόστος, Call. *Iamb.* 12.62ff., Tib. 1.4.61ff., Prop. 3.2.19ff., Hor. *Carm.* 3.30.1ff., 4.2.19f., 4.8, *Epist.* 2.1.248ff. By making the contrast specifically with fine clothes and ornaments of jewels and gold, Ovid renders the commonplace particularly appropriate to this context. The idea recurs in a somewhat different form at 1.15.31ff.

uestes: for clothing as an expensive possession, comparable with jewels and gold, cf. 3.13.25f., *Epist.* 21.91f., TLL 2.1528.84ff. We are perhaps to think particularly of the expensive silk dresses which Propertius condemns at 1.2.2 (= 4.5.56) as an unnecessary luxury; cf. also Sen. *Contr.* 2.5.7 *numquid gemmas et ex alieno litore petitos lapillos et aurum uestemque nihil in matrona tecturam concupiuit?*

gemmae ... et aurum: cf. *Epist.* 5.143 *nec pretium stupri gemmas aurumque poposci.* As the verb *frangentur* indicates, Ovid is here

referring specifically to ornaments made of jewels and gold; cf. 3.13.25 *uirginei crines auro gemmaque premuntur*, *Epist.* 21.91 *ipsa dedit gemmas digitis et cruribus aurum*, *Rem.* 343f.

fama perennis: the phrase recurs in a comparable context at 1.15.7 (see the note); cf. also *Cic. Carm. frg.* 23.25 Büchner, *Verg. Aen.* 9.78, *CE* 922.2.

63-64: Ovid will pay his mistress, if only she stops asking for payment, and thereby allows him to retain the illusion that their relationship is based on pure love and the power of his poetry. Propertius had concluded an elegy with a somewhat comparable comment, declaring that he did not object to the cost of his affair with his mistress, but only to her unloving behaviour: *a peream, si me ista mouent dispendia: sed me / fallaci dominae iam pudet esse iocum!* (2.24B.15f.). As often in the *Amores* (see on 1.4.70 *cras*), the final couplet here sets the whole poem in a new light. Just as, in 1.4, the frustration which Ovid will have to endure at the banquet is made to seem less desperate by his casual assumption that he will be able to enjoy his mistress' company the next day, so here the force of his arguments against the immorality of avarice in love-affairs is diminished by his willingness to pay provided that he may do so on his own terms. In this case, however, it is not only the tone of the poem, but also its substance, which is affected by the final couplet. Ovid had declared his disenchantment with his mistress because of her avarice and, in 59f., implied a threat to look for a new mistress who will appreciate the immortality which his poetry will bring her. Had the poem ended at line 62, it would have seemed to be a *renuntiatio amoris*, comparable to *Tib.* 1.9, in which Tibullus renounces his love for Marathus because the boy has attached himself to a rich but boorish lover and has despised the poetry written in his honour. It is only this final couplet which reveals that the poem is actually an attempt to salvage the love-affair by persuading the girl not to be avaricious. The poem is now seen to treat the same theme as 1.3 and 2.17; for affinities with those elegies on points of detail, see on 4, 10 and 56.

Amusing as this sudden change in perspective may be, it is not entirely successful, since Ovid has to strain to make the point. In 53-62, he develops an antithesis between rich lovers and himself, a poor, but faithful, poet. The declaration that he is willing to pay contradicts that antithesis, and the contradiction is made to seem the more obvious by the puzzlingly close verbal similarities between 53f.

and this couplet: *nec ... indignum est/nec ... dedignor, praemia posci/pretium posci, praemia poscenti quod dare possit/quod nego poscenti*, and by the similarly sounding main verbs, isolated in the final position, *habet* and *dabo*.

dare may be used absolutely; cf. 1.8.61 and 62 (in a very similar context), *Plaut. Asin.* 181 (quoted below), *TLL* 5.1.1663.47ff. Alternatively, *pretium* may be construed ἀπὸ κοινοῦ. In that construction, however, the conjunction is rarely adversative; cf. *Epist.* 19.24 *posse quidem sed te nolle uenire queror*, Kenney on [*Verg.*] *Moretum* 65 *nec sumptus ullius erat sed recula curae*.

pretium posci: either 'that payment be asked' or 'that I be asked for payment'. The construction of *posci* with an object occurs at *Plaut. Asin.* 181 *is dare uolt, is se aliquid posci*, but otherwise first in Ovid; cf. *Met.* 1.137f. *segetes alimentaque debita diues / poscebatur humus*, 7.771, *Fast.* 4.670, 721, *K.-S.* 1.300, *TLL* 10.2.82.30ff. For the indignant alliteration of *p*, see on 17.

dedignor: the verb occurs first at *Verg. Aen.* 4.536 and 11 (2) times in Ovid, always, except in the second clause here, in *litotes*, as at e.g. 3.7.73f. *hanc etiam non est mea dedignata puella / molliter admota sollicitare manu*. For the construction with an infinitive, cf. 3.7.73f., *Epist.* 4.149, *Met.* 13.585f., *Fast.* 4.36, *Pont.* 2.2.77f. *TLL* 5.1.262.48ff. cites no other classical instance of the construction with a passive (or deponent) infinitive. See also on 3.1.37 *es ... dignata moueri*.

nego: for the prosody, see on 1.2.5 *puto*.

desine: for the imperative in the protasis of a conditional sentence, cf. 1.3.19 *praebe* (n.), *Rem.* 650 *lente desine, tutus eris*.

dabo: the exploitation of legal terminology throughout much of the poem suggests that it may be relevant that *dabo* was sometimes used in place of *spondeo* as the response in a *stipulatio*; cf. 1.13.20 (n.), Curran (1964) 318. Ovid may be formulating the conditions under which he is prepared to agree to a *foedus amicitiae*, and the tortuous phrasing of the pentameter is perhaps intended to convey an impression of pedantic bargaining.

ARCA

Classical and Medieval Texts, Papers and Monographs

22

General Editors: Francis Cairns, Robin Seager, Frederick Williams
Assistant Editors: Neil Adkin, Sandra Cairns

ISSN 0309-5541

OVID: AMORES

TEXT, PROLEGOMENA AND
COMMENTARY

in four volumes

J C McKEOWN

VOLUME II

A COMMENTARY ON
BOOK ONE

X FRANCIS CAIRNS

Published by Francis Cairns (Publications) Ltd
c/o The University, Leeds, LS2 9JT, Great Britain

First published 1989

Copyright © J.C. McKeown, 1989

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of the Publisher.

British Library Cataloguing in Publication Data

Ovid, 43 B.C.–17 or 18

[Amores] Ovid—Amores: text, prolegomena and commentary in four volumes.—(Arca ISSN 0309-5541; 22)

Vol. 2: A commentary on book one

1. Poetry in Latin. Ovid 43 B.C.–17 or 18. Amores

I. [Amores] II. Title III. McKeown, J.C.

IV. Series

877'.01

ISBN 0-905205-71-5

ISBN 0-905205-68-5 Set

Printed in Great Britain by
Redwood Burn Ltd, Trowbridge, Wiltshire