A COMMENTARY ON OVID'S ARS AMATORIA 1.1-504
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by

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ABSTRACT

A commentary on *Ars Amatoria* 1.1-504 is supplemented by excursuses on the composition and structure of the work, Ovid's use of mythological exempla and his attitude towards Augustus in his pre-exilic poetry.
PREFACE

Until the recent work of Bruno Roy, published just a few months ago, no commentary had been written on Ovid's Ars Amatoria since the 1902 German commentary of Paul Brandt. One reason for this lack of attention to this most delightful poem seems to be its reputation as shallow and insincere, not to mention obscene. However, even the most superficial reading of it will suffice to show that it is far from obscene (one must read Catullus or Martial for obscenity!), while modern scholars, practising their craft in the de-romanticized 70's, are tending to question also the fact, or the relevancy, of shallowness and insincerity. It is time, then, that the Ars received a closer study and not merely from a technical viewpoint à la Brandt, but with a more detailed analysis of Ovid's attitude towards his subject.

Originally I was to write a commentary on the whole of Book 1 of the Ars but, while I was doing my research, it was decided by my committee that such an undertaking would require too lengthy a thesis and so the plan was changed to that of a commentary of the first 504 lines.

The text is in good repair thanks to the Oxford Classical Texts edition of 1961 by E. J. Kenney, but some problems still remain, and, while I have often agreed with
the suggested readings of other scholars, I have sometimes played the textual critic myself. With the especial help of M. Platnauer's *Latin Elegiac Verse* I have dealt with metrical peculiarities in the text in an attempt to show in what special ways Ovid differs from his elegiac contemporaries. Parallel phrases also abound in my commentary so that one may see how Ovid uses or is influenced by other writers. Besides these technical investigations I have tried to give the reader some insight into the social milieu in which Ovid moved and into his own attitude towards it.

The MS readings and textual conjectures are all cited *liberatim* from Kenney's *O.C.T.* edition.

The bibliography consists of (1) texts, translations and commentaries of the *Ars* published in this century, and those of the ancient authors cited in the thesis; (2) books, dissertations and articles which investigate the work as a whole or various aspects of it.

I would like to acknowledge my debt to my external examiner who made a number of excellent suggestions which have been incorporated in the thesis since the Oral Examination.
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Ars Amatoria: the manuscripts are divided on whether the title of the work was Ars Amatoria or Ars Amandi: RO, ninth-century manuscripts, begin with the words ovidii nasonis artis amatoriae liber primus incipit, whereas the thirteenth-century MS O_b reads explicit ovidius sine titulo. incipit ovidius de arte amandi (cf. 1. 1 of the poem). Seneca, Contr. 3.7.2, favours the former title (iste sensus eius est, qui hoc saeculum amatoriiis non artibus tantum, sed sententiis implevit). Cf. also Eutych., G.L. vii 473.5K. Of course, neither Ars Amatoria nor Ars Amandi may be titles of the true sense but simply phrases descriptive of the work.

The word ars, as a title of a didactic work means "treatise" and is based on the opposition (common in literary criticism) between ars (ρχεν) and natura (ingenium, φυσις). This meaning of the word is first found in the pseudo-Ciceronian Rhetorica ad Herennium, 1.2.3. The term is used mainly for technical works such as ars grammatica and ars arithmetica. Ovid stresses throughout the Ars that success is to be achieved by ars ("technique").
1-34. Prooemium:

Ovid introduces his theme and, having announced himself as skilled in love, gives mythological examples of master and pupil. Although Cupid is powerful, Ovid will prevail. Venus is invoked, all things pertaining to modesty are bidden to depart, and the introduction ends with the asseveration that there will be no sin in singing of the kind of love-making Ovid means to teach.

1. *si quis*: Ovid is referring to his potential readers here. For the use of *si quis* in a didactic context cf. Rem. 15-19 (*si quis amat quod amare iuvat, feliciter ardens / gaudeat et vento naviget ille suo; / at *si quis* male fert indignae regna puellae, / ne pereat, nostrae sentiat artis opem*).

_in hoc . . . populo:_ this means *Romanorum*, or _e Romanis_.

_ars_ as Brandt points out in his edition (p. xxii),

Ovid often refers to his work simply as

_In several other places Ovid calls himself_ a praeeceptor amoris (2.12; 2.497; 2.744; 3.341; Rem. 43). For the theme of praeeceptor amoris cf. Hoelzer, _De Poesi Amatoria_ a comicis Atticis exculta, _ab elegiacis imitatione expressa_, Marburg, 1899.
2. **Legat et lecto:** cf. Pont. 2.5.20 (*et legis et lectos ore favente probas*).

**doctus:** when Catullus uses the word *doctus* to describe himself or his fellow-Neoterics, he means rather "learned", not "skilled": a *doctus poeta* was one who made obscure literary allusions which the reader was supposed to recognize: cf. Catul. 64.27, where Jupiter's renunciation of Thetis receives a brief mention, while at 1.294 Prometheus appears wedding-guest, although nothing is said of the reason for Jupiter's change of mind or of the part which Prometheus played in it. It is possible that here Ovid is playing a deft literary joke, since *doctus* seems to have the Catullan connotation because of the preceding *carmine*, but, when *amet* is read, it changes to mean "skilled in love".

3. In his didactic works Ovid is very fond of using similes and metaphors from sailing: cf. 1.772 (*hic teneat nostras ancora iacta rates*); Rem. 70 (*rectaque cum sociis me duce navis eat*); 531-532; 790; 811-812.

**arte . . . arte . . . arte:** note the epanalepsis.
arte . veloque . remoque: a hendiadys, combining the abstract (arte) with the concrete (veloque . remoque) -- "by skill are swift ships moved both with sail and oar".

5-6. Automedon and Tiphys were both masters of their craft: Automedon was Achilles' charioteer (see Hom., Il. 17.429 f.), and Tiphys was the navigator of the Argonauts (see A.R. 1.105). Automedon is mentioned again at 2.738 as being as great a charioteer as Ovid is a lover.

Haemonia . puppe: the Argo, Haemonia meaning "Thessalian". Haemonia was the land of the Αίγυπτος, which, according to Pliny, Nat. 4.14, is identified with Thessalian Pelasgiotis. In the poets it later came to mean the same as Thessalian. Cf. also Str. 9.443.

7. artificem: another reference to the title of the work. This word is used altogether six times in the Ars, three times with regard to skill in love (this line, 2.676, where it refers to older women, and 3.47, where it refers to men), once of actors (3.351), once with regard to
skill in killing (1.656, necis artifices) and once meaning "broken in" (of horses, 3.556).

tenero: probably "tender in years", "young". Cf. A.P. (Arch.) 5.58.1 (Νά, ἀρτιός). However, for Cupid as tender in a physical sense cf. Anac. 143 (Page) (Ταξινόμησ & ἀρτιός).

9. ferus: throughout the amatory literature of the Greeks and Romans we find Love referred to as cruel: cf. A.P. (Mel.) 5.176.1; 177.6, where he is described as ἄγριός. Ovid uses ferus again to describe Love in Am. 1.2.8 and frequently the same adjective is used in referring to the flames of Love, e.g. Rem. 267 (ne te ferus ureret ignis). Cf. also Hor. Carm. 2.8.14 (ferus et Cupido, semper ardentis acuens sagittas).

qui mihi saepe repugnet: Cupid is difficult to keep in check, as is suggested also by Alcman's μάλιστα... ἀρτιός at 58.1 (Page). For similar attributes of Cupid cf. Anac. 12.1 (Page) (Σαμίλης ἀρτιός); A.P. (Mel.) 177.1 (τῶν ἀρτιοκράτων, τῶν ἄγριων); 180.1 (βρετολογίας ἀρτιός); A.P. (Paul. Sil.) 5.293.1 (ἀρτιός... βιομήχανος). For the
combat of Love and a mortal cf. A.P. (Rufin.)

5.93.1-3 (ἐπίλυομεν πρὸς ἔρωτα περὶ στερεοὶς λογισμὸν, /
οὐδὲ μὲ νικῆσει, μοῦνος ὡς πρὸς ἐνα/ Ἰνατίς ἐ' Ἀδανίῳς εὐσεβομεν).

10. sed puer est: cf. Rem. 23 (et puer es, nec te quicquam
nisi ludere oportet). Although Hesiod made
him, together with Earth and Tartarus, the
oldest of the gods, all-powerful over gods and
men (∬τοι μὲν πρῶτοι Χάος γεγένο. . . Ῥός , ὁς κάλλιστος
ἐν Ἰουνάτοις Ἰδεῖ) , Theog. 116 . . . 120), in the
Hellenistic poets he is a playful, mischievous,
recalcitrant, humanized boy, using his bows
and arrows to awaken love in both mortals
and immortals (see A.R. 3.112 ff.).

apta regi: one skilled in love may fall in love
without suffering. For Cupid as master
cf. Pl. R. 329 C; Cic. Sen. 47.

11. Phillyrides: Chiron was the son of Philyra. Cf. Prop.
2.1.60. He was one of the Centaurs, dis-
tinguished for his knowledge of plants,
divination and medicine, and he tutored
Hercules, Jason and Achilles. For the use
of the patronymic, cf. Pl. P. 3.1 (ἢγείλον
Χείρων κα Φιλυρίδας . . Ἰένων ).
perfect: this is a rare use of the verb perficio, meaning "make somebody perfect in . . . "
Suet. Nero 41 uses the verb with artem as the object in the sense of "to perfect".

12. "And subdued fierce hearts with his gentle art".

There is a neat contrast here in that something "gentle" can and does subdue things which are "fierce".

feros: this picks up ferus (referring to Cupid) in 1. 9.

For contundo with animus as its object cf.
Cic. Att. 12.44.3 (contudi animum et fortasse vici).

placida . . . arte: at 3.545 Ovid uses placida . . . arte by extension to refer to poetry.

13-16. Two contrasts in two elegiac couplets. Fearsome as he was, Achilles nevertheless had fear of old Chiron: the hands with which he belaboured Hector had previously been lashed by his old teacher.

totiens . . . totiens: this is the only example of Ovid's placing of this word twice in the same line.
annosum . . . senem: the ordinary usage of senex varied somewhat, though legally a man was considered a senex from the age of forty-six onwards. Cf. also Liv. 30.30

(senem in patriam revertentem, unde puer profectus sum), being the words of Hannibal, who was not yet fifty years of age.

verberibus iussas praebuit ille manus: cf. Juv. 1.15

(et nos ergo manum ferulae subduximus).

17. Aeacidae: Achilles' grandfather was Aeacus. See also 1.691; 2.736.

praeeceptor Amoris: cf. 2.497.

18. saevus: cf. Am. 1.6.34 (saevus . . . Amor); Rem. 530 (saevus Amor); Met. 12.582 (saevumque . . . Achillem); Verg. Aen. 1.458 (Atridas Priamumque et saevum ambobus Achillem).

daea: Achilles was the son of Thetis, Cupid was the son of Aphrodite.
19. Cf. 1.471 (*tempore difficiles veniunt ad aratra iuvenci*).

20. For an *exemplum* of horses immediately following one of bulls cf. Am. 1.2.13-18; Tib. 1.3.41-42. *magnanimi:* "high-spirited". Cf. Verg., Aen. 3.704 (*magnanimum quondam generator equorum*). Homer uses ἱερός to describe a bull at Il. 16.488.

*dente:* singular for plural.

21-22. In myth Cupid is armed by Zeus with either a bow and arrows or a torch: Ovid has him using both. His bows and arrows are first mentioned by Euripides at IA. 548 ff., while his rôle as a torch-bearer seems to have been a later addition.

*excutiatque:* the -que is displaced here. As Platnauer says in his *Latin Elegiac Verse*, Cambridge, 1951, p. 91, the most usual type of postponed enclitic is attached to a quadrisyllable. Of enclitics following quadrisyllabic verbs at this place in the line (by far the commonest place to find postponed enclitics). Tibullus has fourteen examples, Propertius
one and Ovid 55.

*iactatas excutiatque faces*: "shakes about and flourishes his torch". Both verbs here mean virtually the same thing. This is a rare example of *excutio* in this sense: cf. Copa 4 (ebria . . . saltat . . . ad cubitum . . . excutiens calamos).

23-24. The couplet carefully balances the previous couplet: in ll. 21-22 Ovid mentions first Cupid's bow and then his torches, while in this couplet he uses verbs which fit these pieces of equipment—first *fixit* and then *ussit*. *violentius* is to be taken with each *quo*.

*violentius*: the only instance of any part of the adverb *violenter* in Ovid — *violentissime* would be metrically inadmissible.

*ussit*: "to burn (with love)", both transitive and intransitive, is a popular image in the amatory literature of the ancients: with this meaning cf. A.P. (Rufin.) 5.87.6 (υλεθασε την ρη σηδη με ρης ἐσει "ψεκηψει"). There are many instances in the ancients of lovers
complaining of the pain of love as a physical pain: cf. 1. 169 (saucius ingemuit, telumque volatile sensit); Am. 1.2.7 (haeserunt tenues in corde sagittae); Prop. 2.13.2 (spicula quot nostro pectore fixit Amor); A.R. 3.275 ff.; A.P. (Asclep.) 5.210.1-2 (μοι, ἐγὼ δὲ/τὴν κερδίαν κατέφευσε τὸ τραύμα; ); Hld. 1.14.51 (ἀυτὸν ἐγκείσθαι τῇ κερδίᾳ κέντρον ἤγνωσι τὰς ἐλλειπὸς ἐλεγεῖ); A.P. (Agath.) 5.278.1-2 (Ἄυτῇ μοι κυρεύει καὶ ἰμεσέντες Ἐρετος/τὴν οὖν κενὴν ἐξόδημος κερδίαν); Pl. Bac. 1159 (cor stimulo foditur); Cist. 64 (at mihi cordolum est); Mer. 204 (edepol cor miserum meum, quod guttatim contabescit, quasi in aquam indideris salem); Per. 25 (sagitta Cupido cor meum transfixit); Truc. 853 (ne ista stimulum longum habet, qua usque illinc cor pungit meum).

ultor: Ovid sees himself as a better avenger because of the vastly greater experience he will acquire (11. 21-23): he refers forward to 1. 29 (usus opus movet hoc). No other didactic poets emphasize their qualifications to anything like the same extent that Ovid does here.
Apollo is mentioned as the patron of minstrels at
Hes. Th. 94-95 (ἐκ γὰρ τοῦ Μουσικὴς καὶ ἐκ Βάλεαν Ἀπόλλωνος/
κατερχθῆς λοιπὸς ἐκεῖν ἐπὶ Χόρων καὶ καθαρισταί). He appears
as an inspirer of poetry at Call. Aet. 21 ff. and Verg. Ecl. 6.3 ff. This line is possibly
a conscious reference to Prop. 3.3, where
the poet attempts to drink at the fountain of
Aganippe but is prevented by Apollo.
For negative preface to a claim cf. Prop. 2.1.3-4 (non haec Calliope, non haec mihi cantat
Apollo, / ingenium nobis ipsa puella : facit.)
The construction is accusative and infinitive
with mentiar -- "I shall not say (and in
saying, say falsely)", or "I shall not lie
(and say that . . . )". Plin. Ep. 6.21.6, however, tells us poetis mentiri licet.

Smith, The Elegies of Albius Tibullus, New York, 1913
(reprint, Darmstadt, 1964), quotes, on 1.8.3-4, a similar opposition of prophecy to plain
practical experience: Shirley's Traitor
4.2, "I profess no augury, / I have not
quartered out the heavens to take / The flight
of birds, nor by inspection of entrails made
a divination; / But I must tell you, 'tis
not safe to marry". Similarly we have
Tr. 1.9.49-52; Tib. 1.8.3-6 (nec mihi sunt
sortes nec conscia fibra deorum, / praecinit
eventus nec mihi cantus avis: / ipsa Venus
magico religatum bracchia nodo / perdocuit
multis non sine verberibus).

Frécaut, L'Esprit et l'Humour chez Ovide, Grenoble,
1972, p. 223, n. 25, finds this line obscure.
He refers to F. W. Lenz, "Das Proömium von
Ovids Ars Amatoria", Maia 13 (1961), pp. 136-
137, who sees here a reference to Lucr. I.10
ff. and to G. Stégen, "Notes de lecture, 222.
Ovide, Ars Amatoria 1.26", Latomus 28 (1969),
pp. 1120-1121, who says that Ovid is thinking
of Vergil's description of Fama at Aen. 4.174-
188. However, it seems to me perfectly
acceptable to side with Suerbaum, "Ovid über
seine Inspiration (Zur Ars Amatoria I.26)",
Hermes 93 (1965), pp. 491-496 and with Lefèvre
on the same point in Hermes 95 (1967), pp. 126-
128, and take the line to mean that personal
experience, and not auguria, is Ovid's
inspiration. As for Frécaut's suggestion
that monemur has a stronger meaning here than
is usual and that Ovid is saying "Nous ne sommes pas averti (de l'arrivée d'Apollon) par le chant de l'oiseau dans l'airs", I can only say that there are instances aplenty of moneo meaning "teach", "instruct" and I can see no reason to assume that it has any other meaning here.


Clio Cliusque sorores: Clio is used here merely to indicate any of the Muses. Clīus is a transliteration of the Greek genitive singular Κλειοῦς. Neue-Wagener, Formenlehre der Lateinischen Sprache, Berlin, 1877, pp. 300-301, gives examples of this phenomenon from Verg. Aen. 10.199 (Fatidicae Mantus); Tib. 4.1.77 (Calypsis); Nemes. Cyn. 31 (Ius), etc. Nisbet-Hubbard on Hor. Carm. 1.12.2 (A Commentary on Horace: Odes, Book I,
Oxford, 1970) say that Clio is connected with the verb \(\lambda\varepsilon\'\varepsilon\nu\) which is used to celebrate heroic glory (cf. Hes. Th. 22 ff.; Pi. N. 3.83 ff.), and that she is represented in paintings at Herculaneum and in the Silver poets as the Muse of history: cf. Val. Fl. 3.15 ff.; Stat. Theb. 10.630 ff. For the repetition of the proper name, cf. 3.11 (Helenen Helenesque sororem), Ep. 19.63 (Phrixo Phrixique sorore) and Fast. 5.699 (Phoeben Phoebesque sororem). Note that this phrase expands the idea Musae to half a line: similarly Gratiae is expanded at Hor. Carm. 4.7.5 (Gratia cum nymphis geminisque sororibus).

Ascra: a village in Boeotia near Mt. Helicon, the birthplace of Hesiod.

29. **usus opus movet hoc**: "experience inspires this work".

vati parete perito: vates is the oldest name for a poet, as Varro and Ennius tell us (Varro, L.L. 7. 36 Müll. and Enn. ap. Cic., Brut. 19.76 (Ann. v 222 Vahl.)). It later fell into contempt (see Luc. Müll., De Re Metrica, pp. 65 ff.) and Naevius, Ennius and Pacuvius
applied the word *poeta* to themselves, while Ennius applied it to Homer. Vergil and succeeding writers, however, made *vates* a name of honour, denoting by it an inspired bard, something higher than a *poeta* (see Verg., Ecl. 9.33-34, *me quoque dicunt / vatem pastores*; *sed non ego credulus illis*; Munro, ad Lucr. 1.102, where the word is used of a priest serving a god). Cf. also Hor. Carm. 1.1.35; 2.20.3; 4.6.44; 4.9.28.

*parete perito*: note the jingle effect of these two words: S. F. Bonner, *Roman Declamation in the Late Republic and Early Empire*, Liverpool, 1969, p. 66, says that the letter "p" was especially common in alliteration as employed by the rhetorical schools.


*coeptis... ades*: cf. Rem. 704 (utque facis, coeptis, Phoebe saluber, ades); Verg. Georg. 1.40 (da facilem cursum atque audacibus adnue coeptis).

*mater Amoris*: for this vocative in this position, cf. Ep. 16.16 (*hoc mihi quae suasit, mater Amoris, iter*).
31-34. These four lines are quoted by Ovid himself at Tr. 2.247-250, with the exception of nos Venerem tutam which becomes in the Tristia nil nisi legitimum: the change is made deliberately as Ovid wishes to make it clear that he did not break the law (cf. Tr. 2.243-244, non tamen idcirco legum contraria iussis / sunt ea). For a similar defence cf. Pont. 3.3. 49-52.

Ovid carefully avoids saying what sort of people he wishes to reach in the Ars, but simply says that he is not encouraging young men to seduce respectable matrons.

**vittae**: the vitta was a band worn around the head by brides and Vestal virgins as a symbol of chastity: cf. Tib. 1.6.67-68 (sit modo casta, doce, quamvis non vitta ligatos / impediat crines nec stola longa pedes); Pl. Mil. 195-6 (capite compto crinis vittasque habeat, adsimuletque se / tuam esse uxorem). Ovid is saying that chastity is not within his poetry's compass cf. ll. 343 ff.; 579 ff.; 3.25 ff.; Rem. 386 (nil mihi cum vitta).

**instita**: this was the border of a matrona's tunic: cf. 2.600 (in nostris instita nulla iocis).
Venerem tutam: Ovid is here distinguishing between love-affairs with Roman matrons, which would be extremely dangerous and liable to ruin the matrons' reputations, and love-affairs with women to whom there is an easy access for a liaison. As Horace says at S. 1.2.47-48, 
_tutor at quanto merx est in classe secunda, / libertinarum dico_, etc. Later in the work Ovid praises the sanctity of marriage: cf. 1. 556 (pone metum; Bacchi, Gnosias, uxor eris), 3.739-740 (ante diem morior, sed nulla paelice laesa: / hoc faciet positae te mihi, terra, levem); 3.23-24 (ipsa quoque et cultu est et nomine femina Virtus; / non mirum, populo si placet illa suo).

35-40. Ovid's threefold task: 1) how to find a girl; 2) how to win her; 3) how to keep her love.

35. _principio_: E. J. Kenney, Ovidiana, Paris, 1958, p. 202, gives this as an example of Ovid's light mocking of serious didactic poetry: cf. Verg. _Georg._ 2.9; 4.8; Lucr. 1.271; 1.503. _quod amare velis_: for another example of _quod_ used for a person cf. Rem. 13 (quod amare iuvat,
meaning "the object of your affections").

36. For military vocabulary in love-poetry cf. 2.233

(militiae species amor est); Rem. 25 (nam poteras uti nudis ad bella sagittis); Am. 1.9.1-2 (militat omnis amans et habet sua castra Cupido, / Attice, crede mihi, militat omnis amans); 1.9.45 (inde vides agilem nocturnaque bella gerentem); Tib. 1.10.53 (sed veneristunc Bella calent). The device was standard in elegy. Cf. also Anacreonta 26A (αὐ μὲν ἄγεσ τὰ Ὁράς / ἀ δ' αὖ Φιλιγών αὐτές // ἐὰν ἴλλος, /οἱ οἱ πεέτερ ρεισάν με, // οἱ πλεῖς, οἱ νηκα // στράτος δε κανῦς ἰλλος / λ' ἐμμέτων με βάβαμο). For the militia amoris in general cf. Brandt on Am. 1.9; A. Spies, Militat omnis amans, Tübingen, 1930.


exorare: "persuade by entreaty", "win".

placitam: "pleasing", "agreeable", "acceptable", mostly used by the poets. Cf. Am. 2.4.18 (placita es simplicitate tua).
38. *longo tempore duret*: we would expect the accusative of duration here. Cf. *Am.* 1.6.68 (*dura super tota limina nocte iace*); *Prop.* 1.6.7 (*totis argutat noctibus ignis*); *Catul.* 109.5 (*ut liceat nobis tota perducere vita*), which Fordyce says is the earliest example; *Var. R.* 2.2.16 (*toto die cursantes*); *Caes. B.G.* 1.26.5 (*ea tota nocte continenter ierunt*). A. Dreger, *Historische Syntax der Latinische Sprache* (vol. I), p. 493, says that the ablative used for the accusative of duration was not used in the archaic authors but became more and more frequent during the Classical Period. However, here we may say that it is a metrical convenience.

39-40. Ovid is likening himself to a charioteer and tells us that the previous four lines mark out his exercising area. The *meta* is the post around which the chariots had to turn in the races at the Circus. At 2.727 and *Rem.* 413 he uses the word metaphorically to signify orgasm, expanding its secondary meaning of "winning-post".
admissa . . . rota: admitto in this sense usually qualifies equus, e.g. Cic. Fin. 2.19.61 (admisso equo in medium aciem irruere, meaning "to give loose rein to").

premenda RSaA: terenda rOω: tenenda B² (u.1) Oa: dismissing the last as an interpolation from Tr. 4.8.35 or Verg. Aen. 5.159, G. P. Goold, "Amatoria Critica", HSPh, 69 (1965), p. 60, prefers terenda since 1) premo means "to press from above": rotis premi must then refer to the surface on which the wheels run: cf. Ep. 18.134 (via pressa rota), and 2) in illustration of metam rotis terere Heinsius compares Prop. 2.25.26 (septima quam metam triverit ante rota) (this is not a good example since Propertius refers to the turning point around which the chariot-wheels would "graze") and Ars 2.426 (interior curru meta terenda mea est): cf. also Ars 3.396 (metaque ferventi circumeunda rota); Am. 3.2.12 (nunc stringam metas interiore rota); 3.15.2 (raditum haec elegis ultima meta meis), further support for terenda. He says that the scribe of R mistook the compendium for -er- and, faced with treenda, which he may
even have misread as *preenda*, falsely emended it to *premenda*. However, *meta* here must mean "goal", "winning-post" to make sense of the couplet (cf. Prop. 4.1.70, *has meus ad metas sudet oportet equus*), in which case *premenda* would be the better reading and be translated "borne down upon", i.e. "speedily approached": cf. Caes. B.C. 7.46 (*Pompeiani nostros premere et instare coeperunt*). Kenney, *Ovidiana*, pp. 205-206, points out the device he refers to as the "progress" image, in which the poet's progress in his task is compared to the movement of a ship or car. The car may be a chariot of the Muses (cf. Pi. O. 9.81; P. 10.65) or of Fame (i.e. a triumphal car, cf. Prop. 3.1.9-14; Man. 2.59).

41-66. One must apply oneself to the task of finding a girl, although Rome abounds in beautiful women of all ages.

In this introduction Ovid uses a number of literary devices which he also employs in other introductory passages. Here we have 1) examples from nature (ll. 45-48), 2) mythological *exempla*, in this case negative ones (ll. 53-54), 3) similes from nature (ll. 57-59). The
examples from nature may be paralleled by ll. 279-280, in the passage which states that all women can be caught (mollibus in pratis admugit femina tauro / femina cornipedi semper adhinnit equo), 2.183-184, in the passage dealing with persistence in wooing (obsequium tigresque domat Numidasque leones; / rustica paulatim taurus aratra subit) and by 2.341-344, in the passage dealing with experience (quern taurum metuis, vitulum mulcere solebas: / sub qua nunc recubas arbore, virga fuit: / nascitur exiguus, sed opes adquirit eundo, / quaque venit, multas accipit amnis aquas). Mythological exempla occur throughout the work. The similes from nature may be paralleled by 1.475 in the passage urging the would-be lover to hold to his purpose (quid magis est saxo durum, quid mollius unda?).

41. Cf. 2.433-434 (aspice, ut in curru modo dat fluitantia rector / lora, modo admissos arte retentet equos). The line presumably means "if you are single and are able to seek a mistress without fear or repercussions". There is a sudden switch here from master to pupil: in the preceding couplet Ovid is the charioteer, but now it is the pupil looking for a mistress who is going loris ... solutis.
"tu mihi sola places": this sentiment appears also at Prop. 2.7.19 and Tib. 4.13.3, but there is still considerable doubt as to whether Propertius or Tibullus used the phrase first since the dates of their two poems are in dispute: however, it is most likely that both were written before the Ars: cf. Butler and Barber, on Prop. 2.7 and Smith on Tib. 4.13.

43. delapsa per auras: this phrase occurs also at Am. 3.5.21 and Verg. Aen. 11.595. See Otto, Sprichwörter der Römer, Leipzig, 1890 (reprint Hildesheim, 1964), p. 62 (caelum, 8).

44. oculis . . . tuis: this is better taken with quaerenda than with apta: the position of tuis at the end of the line makes this interpretation a better contrast with the previous line ("she will not come gliding down to you through the tenuous air -- a fitting girl must be sought with your own eyes"). It is possible, however, that the phrase oculis apta . . . tuis ("fit for your eyes") was also in Ovid's mind when he wrote the line.
46. **frendens**: "gnashing its teeth": the usual way to describe a wild boar, according to Suetonius (fr. 161, p. 248; lR: *aprorum [est] frendere*, AL. 762, 52 (II226R): *frendit agrestis aper*). Cicero uses it to describe a lion (*Nemaeus leo / frendens efflavit graviter extremum halitum*, Tusc. 2.9.22). It may be noted that this is the only place in Ovid where *frendens* is used to describe a wild boar: elsewhere he uses *ferus* (Am. 3.9.16; 3.10.40), *saevus* (Ars 2.373; Ep. 19.101), *hirtus* (Ars 1.762; Hal. 60), etc.

**valle**: we may judge that valleys were a favourite haunt of wild boar, since it was also from a valley (*concava vallis*) that the Calydonian bear was roused: see *Met.* 8.334 ff.

Thickly-wooded areas were also their habitat: cf. Pl. Cas. 476 (*uno saltu duos apros capere*, a proverb equivalent to our "to kill two birds with one stone").

The passive of the verb in this sense seems to be peculiar to Ovid: cf. Tr. 5.2.25 (quot piscibus unda natatur).

49. materiam longo qui quaeris amori: cf. Rem. 143 (qui finem quaeris amoris).

materiam: the object of the reader's affection. For materia(-es) used for a person cf. Am. 1.3.19 (te mihi materiem felicem in carmina praebe).

longo ... amori: it might at first seem strange that Ovid would emphasize the endurance of a love-affair twice in the space of eleven lines (see also 1. 38) when the tradition in the Latin love-poets and in Roman Comedy is a series of short-term relationships: Catul. 109 shows us Lesbia making solemn promises to be forever faithful -- but Catullus gravely doubted her: iucundum, mea vita, mihi proponis amorem / hunc nostrum inter nos perpetuumque fore. / di magni, facite ut vere
promittere possit, / atque id sincere dicat et
ex animo, / ut liceat nobis tota perducere
vita / aeternum hoc sanctae foedus amicitiae.
However, as S. Lilja, The Roman Elegists' 
Attitude to Women, Helsinki, 1965, p. 180,
points out, "the love dealt with in the Ars
Amatoria is not as transitory as is generally
maintained": Ms. Lilja goes on to refer us
to 11. 91-92 where girls are divided into
two groups -- quod ames and quod ludere possis
(see n. on these lines).

3.414. Note the hyperbaton whereby ante is
outside the relative clause, whereas disce,
which belongs with ante, is inside it.

53. Perseus, the son of Zeus and Danaë, fell in love with
Andromeda, daughter of Cepheus, the Ethiopian
king of Joppa, and Cassiopeia, when he was in
Philistia. Cassiopeia had boasted that she
and her daughter were more beautiful than
the Nereids, who complained of this insult to
their protector, Poseidon. Poseidon sent a
flood and a female sea-monster to
devastate Philistia, and when Cepheus consulted the oracle of Ammon, he was told that his only hope of deliverance was to sacrifice Andromeda to the monster. She was chained, therefore, to a rock, whence Perseus rescued her and they were later married. After death Andromeda was placed as a constellation in heaven. Cf. A.P. (Phld.) 5.132.8 (1st. century B.C.) (καὶ Περεύς Ἰνδῆς ἡ δόσις Ἀνδρομέδης).

**Andromedian:** the name may be declined, with the accusative in -an, or with the nominative in -e and the genitive in -es. For this latter use cf. Ep. 15.36 (placuit Cepheia Perseo / Andromede).

**portarit:** like *rapta sit* in the following line, this subjunctive has a concessive force ("Perseus may have carried . . . the Grecian girl may have been carried off . . . (but nevertheless)", etc.).

**nigris . . . Indis:** F. M. Snowden, Jr., in Blacks in Antiquity, Harvard, 1970, p. 11, says that Ovid (in this line) and Vergil at Georg. 4.293, equated *Indi* with Ethiopians, i.e. African negroes. Ovid refers to Andromeda
as fusca at 3.191, while at Mor. 33 a negroid woman is called fusca. Fuscus usually indicated to the Romans a lighter hue than niger, or at least was the complimentary term: cf. 2.657-658; Rem. 327; Sidon. Ep. 2.10.4; Mart. 4.62; 7.13. Like Memnon, the son of Tithonus and Eos, Andromeda was originally conceived of as white but underwent a change in colour. Philostr. Jun., Im. 1.29, refers to her as white, while Ach. Tat. 3.7.4 mentions a painting of her with spotlessly white arms. Heliodorus, Aethiopica 4.8 also follows a tradition that she is white, saying that Queen Persinna discovered that she had given birth to a daughter with a white complexion, a colour alien to her native Ethiopian hue.

54. Phrygio: "the Trojan", i.e. Paris. Phrygius could mean "Trojan" because Troy was part of Phrygia.

Graia puella: Helen.

tot tibi tamque: note the alliteration.
56. *quicquid in orbe fuit*: cf. *Fast.* 1.284 *(aspevit toto quicquid in orbe fuit)*. This line refers back to ll. 53-54 where non-Roman women are mentioned. The Roman male need not travel abroad to find a girl to love, since Rome contains sufficient quantity, quality and variety. This couplet shows what a true city-lover Ovid was (cf. 3.113-120): he took much delight in listing and describing so many of the geographical landmarks of his city.

*quicquid in orbe fuit*: the force of the perfect tense here is that the Rome of Ovid's day contains as many kinds of girl as the whole antique world.

57. Illustrations of the innumerable are frequent in classical literature: e.g., cf. *Catul.* 7; *Herod.* 1.32-33.

*Gargara*: *Γαργαρα* is the upper part of Mt. Ida in Troas, and there was a city of the same name at the foot. As the line suggests, it was particularly fertile: cf. *Werg.* *Georg.* 1.103 *(et ipsa suas mirantur Gargara messes)*.

Liddell and Scott suggests that the word *γαργαρα, τω* ("heaps", "lots", "plenty") is
connected with the place $\gamma$ερντα, and so it is not unlikely that here Ovid was thinking of the word that Dicaeopolis used in Ar. Ach. 3 to describe his innumerable troubles --$\gamma$αρακκυσιογερντα ("as numerous as grains of sand").

Methymna: $\eta$υυκρα is a city on the island of Lesbos (mod. Molivo), famous for its excellent wine: it was the birthplace of Arion. Cf. Hor. S. 2.8.50; Prop. 4.8.38.

quot . . . quot . . . quot . . . quot . . . tot: cf. 2.517-519 (quot lepores in Atho, quot apes pascuntur in Hybla, / caerula quot bacas Palladis arbor habet, / litore quot conchae, tot sunt in amore dolores).

At Pont. 4.15.9 Ovid changes the geography but keeps the same produce: Africa quot segetes, quot Tmolia terra racemos.

59. Cf. Herod. 1.32 (ςυνικαί δρόμους ού μά τήν 'Αιδέω καύνην άστήρας έσχεσιν ούρας κατάκτης). For the innumerability of stars cf. Catul. 7.7 (aut quam sidera multa, cum tacet nox). As Cunningham points out in his commentary on Herod. 1. 32 (Mimiambi, Oxford, 1971), stars, like grains of sand and
waves, are proverbially countless. Cf. Am. 2.10.13: Catul. 7.7; Call. Del. 175; Theoc. 30.27 and Gow's notes; Otto, Sprichwörter, p. 231 (sidus, 1.). Note the dissyllabic rhyming produced by stellas at the caesura and puellas at the end of the line: L. P. Wilkinson, Golden Latin Artistry, Cambridge, 1963, p. 34, quotes two lines of Vergil in which the normal gender seems to have been changed deliberately to avoid a rhyming effect — cum canibus timidi venient ad pocula dammae (Ecl. 8.28) and aut oculis capti fodere cubilia talpae (Georg. 1.183). Ovid himself at one point avoids a rhyme when he adapts from Propertius: he changes haec erit e lacrimis facta litura meis (4.3.4) to de lacrimis factas sentiat esse meis (Tr. 1.1.14).

_tua Roma_: the _tua_ emphasizes that one need go to no foreign country to find girls, and at the same time it encourages others to take as much pride in their city as Ovid does and to realize how much it has to offer.

60. Cf. Am. 1.8.42 (at Venus Aeneae regnat in urbe sui).

_constitit_: "stayed".

Note the transition from _puellae_ to Venus,
which means here "girls-to-be-made-love-to".

61. **caperis**: in the Latin love-poets *capio* is often used in the transferred sense of "capture one's heart", "conquer (emotionally)". This extends the idea that the love-game is also a battle (see n. on 1. 36). At 1.1.1 Propertius says *Cynthia prima suis miserum me capit ocellis*. See also Rem. 108 (*et vetus in capto pectore sedit Amor*).

**primis et adhuc crescentibus annis**: this is the first of these different age-groups mentioned by Ovid in this section, the others being *iuvenem* (1. 63) and *sera et sapientior aetas* (1. 65). This phrase presumably refers to very young girls who would appeal to men like Nabokov's Humbert Humbert in *Lolita*.

63. **iuvenem**: it is wrong to take this to mean "a young boy", since examples of the word denoting a female exist -- cf. Pliny 7.36.36 122 (*Cornelia iuvenis est*), and homosexuality has no place in the *Ars*: cf. ll. 683-684
(odi concubitus, qui non utrumque resolvunt; / hoc est, cur pueri tangar amore minus). A iuvenis, male or female, was usually considered to be someone older than an adulescens and younger than a senior (see L & S, iuvenis), i.e. between 30 and 45 years of age: cf. Cens. 14.2 (e Varrone) (primo gradu usque XV annum pueros dictos . . . , secundo ad tricensimum annum adulescentes . . . , in tertio gradu qui erant usque quinque et quadraginta annos, iuvenis appellatos eo quod rem publicam in re militari possent iurare, in quarto . . . seniores vocitatos).

The distinction, however, is not always so clear-cut (see n. on annosum . . . senem at 11. 13-16) and at Cic. Fam. 2.1. and Att. 2.12 the same person is called adulescens in the former and iuvenis in the latter.

iuvenem, iuvenes: the practice of placing two different terminations of the same word together is a stylish one: cf. Rem. 195 (ramum ramus adoptet) and Pope, Rape of the Lock 1.101-102 ("where Wigs with Wigs, with swordknots swordknots strive, / Beaus banish Beaus and coaches coaches drive").
64. "You won't know which one to choose", lit. "You will be compelled to be ignorant of your wish". Cf. Am. 3.11.39-40 (sic ego nec sine te nec tecum vivere possum / et videor voti nescius esse mei . . . "and I don't seem to know what I want").

65. Cf. 2.667 (utilis, o iuvenes, aut haec aut serior aetas).

66. crede mihi: this phrase occurs twenty times in Ovid's works, while mihi crede occurs ten times. For Ovid's parodying of credo in the didactic poetry of Vergil and Lucretius, see Kenney, "Nequitiae Poeta", Ovidiana, p. 202.

plenius agmen erit: the comparative here may be taken in the sense "a greater throng than you think" or as an ordinary comparative, indicating that there are more mature women available in Rome than young girls, or it may merely mean "rather large". agmen, rather pejorative here, evokes the notion of a relentlessly moving and endless column: cf. Tac. Ann. 1.40 (incedebat muliebre et miserabile agmen), Stat. Theb. 5.652 (femineos coetus
plangentiaque agmina ducens). Brandt points out in his commentary that grex is even more contemptuous: cf. Hor. Carm. 1.37.9, Suet. Tit. 7. Ovid is being snide about the willingness of the lady who is "past her best".

67-262. How and where to find a girl.

67-74. Frequent the porticoes in your search.

67. The reference is to the Portico of Pompey, near to the theatre named after him: the theatre, situated in the Campus Martius, was dedicated by Pompey in 55 B.C. The attraction of the Portico was its adornment of plane-tress (hence umbra) and fountains. That porticoes were popular rendezvous may be seen from 11. 491-492 (seu pedibus vacuis illi spatiosa teretur / porticus); Rem. 627 (nec quae ferre solet spatiantem porticus illam); Prop. 2.23. 5-6 (et quaerit totiens "Quaenam nunc porticus illam / integit?" et "Campo quo movet illa pedes?"); 4.8.75 (tu neque Pompeia spatiabere cultus in umbra).
lentus: Ovid advises a slow saunter so that the full range of beauties may be taken in at leisure.
The Portico of Pompey, like those of Metellus, Octavia and Philip, was an enclosed, rectangular area, though some porticoes, like the Porticus Vipsania, were long, street-side galleries.

68. The sun enters the constellation Leo on July 23rd:
   cf. Hor. Ep. 1.10.16 (momenta leonis).
Ovid means that the height of the summer is the best time to find pretty girls since, though the city would be very hot at this time, they would no doubt be outside enjoying the shady areas, such as the porticoes.

Herculei: the constellation Leo is named after the Nemean lion killed by Hercules, whose skin he is often depicted as wearing (see, for example, his statue from the Palatine in the Museo Nazionale di Antichità, Parma: G. Hafner, Art of Rome, Etruria and Magna Graecia, New York, 1969, p. 219).
69-70. The Portico of Octavia, Augustus' sister, was dedicated by her to the memory of her son Marcellus (d. 23 B.C.). This edifice replaced the portico surrounding the temples of Iuno Regina and Iuppiter Stator in the southern part of the Campus Martius, built by Q. Caecilius Metellus in 147 B.C. It was richly decorated with works of art and enclosed a library (see CIL 6.2348; 6.5192; 6.4431) and two temples. See Ernest Nash, Pictorial Dictionary of Ancient Rome, Tübingen, 1968 (reprint London, 1968), Vol. 2, pp. 254-258.

externo marmore dives opus: Brandt points out that this is the first sign of foreign marble being used on Roman structures: cf. Vell. 1.11.3.

71-72. In 7 B.C. Augustus build a colonnade and named it after his wife, Livia: the site was previously occupied by a huge palace bequeathed by Vedius Pollio to Augustus, who destroyed it (see Fast. 6.639-640). See RE 13.1, p. 911, 49 ff. (on Livia).
priscis sparsa tabellis: it is well-known that porticoes were adorned with statues and paintings:

cf. Ep. 21.97; Dio 53.27.

73-74. Belides: the Danaids were the granddaughters of King Belus of Egypt. For the use of the papponymic, see note on 1. 17.

The Portico of the Danaids stood on the Palatine by the Temple of Apollo. It shows them about to slay the sons of Danaus' brother Aegyptus, the cousins they had been forced to marry. The temple was consecrated on the ninth of October, 28 B.C. See RE 4, p. 2090. Cf. Am. 2.2.4; Tr. 3.1.62; Prop. 2.31.3-4.

patruelibus ausae: cf. Met. 4.461-462 (molirique suis letum patruelibus ausae / assiduae repetunt, quas perdant, Belides undas).

stricto stat ferus ense pater: we know nothing about this representation. Cf. Acron. ap. Schol. Pers. 2.56 (contra eas sub divo totidem equestres -- sc. effigies -- filiorum Aegypti), showing that opposite them stood statues of their victims. For another reference to the representation of Danaus
himself cf. Tr. 3.1.60-62 (ducor ad intonsi candida templae dei; / signa peregrinis ubi sunt alterna columnis / Belides et stricto barbarus ense pater). Cf. also Am. 2.2.3-4 (hesterna vidi spatiamentem luce puellam / illa quae Danai porticus agmen habet).

75-76. Search through the crowds at the Festival of Adonis and the Jewish Sabbath celebrations.

75. The Adonia was a cult begun in Syria and Asia Minor, consisting of a period of mourning for the dead Adonis. At Alexandria the rites involved a magnificent pageant of the wedding of Adonis and Aphrodite, and the next day women carried his image to the sea-shore in lamentation (Theoc. 15.132 ff.). When the cult reached Rome, it became principally connected with the Temple of Venus. In the myth, the remarkably beautiful Adonis was torn to pieces in a chase by a wild boar, which Mars (or, according to some, Diana) sent against him out of jealousy. Venus, however, changed him into a flower, called Adonium, and bewailed him yearly on
the anniversary of his death. Cf. 3.85 (ut Veneris, quem luget adhuc, donetur Adonis);
Met. 10.725-727, Theoc. 3.48 ρης τερ ιητητει τερ

76. Cf. 11.415-416 (quaque die redeunt rebus minus apta gerendis / culta Palaestino septima festa Syro). As Smith points out on Tib. 1.7.18, Syria is a general term in the classical writers and so, when one has to be specific, an adjective is added. For Syria used for Mesopotamia (Assyria) cf. Cic. Tusc. 5.35. 101; Suet. Caes. 22.
E. R. Bevan in Cambridge Ancient History 9, 1932 (reprint 1966), p. 429; says "if the calculations on which Harnack and Jean Juster base their estimate of its numbers are trustworthy, the Jewish dispersion at the time of the Christian era must have formed a percentage in the total population of Rome and all the eastern part of the Roman Empire about twice as great as the percentage of Jews in the United States today -- i.e. about 7 per cent as against 3½ per cent". For anti-Semitism in Rome see Juv. 3.296 (in qua te quaero proseuch?); A. N. Sherwin-White, Racial

*septima sacra:* this refers to the day of rest among the Jews, i.e. Saturday. The Romans refer to it as *sabbata* (Gk. σάββατον, transliterated from the original Hebrew) and consider it to have been ordained a feast-day. Cf. Juv. 14. 105-106 (*sed pater in causa, cui septima quaeque fuit lux, / ignava et partem vitae non attigit ullam*).

This couplet would seem to break the pattern of topographical references, but it may be taken as a *variatio* which implies the advice "hang around outside synagogues".

77-78. In Egyptian religion Isis was the wife of Osiris and the mother of Horus, and she became, in the Hellenistic age, the most popular goddess of the Mediterranean world. Her elaborate mysteries were celebrated at Rome, Pompeii, Corinth and probably other places. "Of all the temples of Isis known to us, the best preserved is the one at Pompeii: here we
find at the top of a flight of steps a high platform upon which sacred rites were performed, a cistern for holding Nile-water, homes or cells for the priests and many arrangements necessary for the celebration of the worship" (Isis, O.C.D.², p. 553).

**nec fuge:** cf. Rem. 587 (*nec fuge conloquium*).

*liniterae . . . iuvenae:* Io, whom Zeus changed into the shape of a heifer to conceal her from his jealous wife, Hera, was identified with Isis (cf. Apollod. 9): this identification is in turn due to Isis' identification with Hathor, who has a bovine shape. Cf. 3-393 (*vaccae Memphitidos*). Isis' priests wore linen garments: cf. Met. 1.747 (*linigera . . . turba*); Juv. 6.533 (*grege linigero circumdatus*); Hdt. 2.37.3 (*καὶ γερέως οἱ φοίτησι τῶν ἑγέρες λυκόην μούσην*).

**multas . . . Iovi:** this means that many romantic attachments have begun at the Temple of Isis, and thus the girls involved in them have become mistresses to their lovers just as Isis was the mistress of Osiris. The appearance of *Iovi* here merely points out the identification of Io, the beloved of Zeus.
(Jupiter), with Isis. That the Temple of Isis was a notorious place for assignations cf. Juv. 6.489 (apud Isiacle potius sacraria lenae).
That Io is worshipped as a goddess may be seen from Met. 1.747 (nunc dea linigera colitum celeberrima turba).

79-88. Frequent the fora.
79. (quis credere possit?): cf. Ep. 17.123; Tr. 1.2.81; Met. 6.421; 7.690. In the present instance Ovid could have written (quis possit credere?) without affecting the metre: however, a fifth foot weak elision is not an attractive one and, according to Platnauer, L.E.V., p. 85, occurs only forty-one times in Ovid. The existing order of the sentence gives one more dactyl and no elision.

fora conveniunt . . . amori: "the law-courts are suitable to love".

80. arguto: "full of noise and bustle". This adjective is connected with the verb arguo (see. L & S, arguo) whose primary meaning is "make clear": the primary meaning of argutus, then, is
"clear" (of physical objects). However, as Fordyce points out in his commentary on Catull. 68.72 (Catullus, Oxford, 1961), it can be applied to anything which makes a sharp impression on one of the senses — most often, though, of hearing — Verg., Ecl. 8.22 (argutum nemus); Georg. 1.142 (arguta serra); 1.294 (argutum pecten); Prop. 1.18.30 (argutae aves) — but also of sight (Verg. Georg. 3.80, argutum caput, head with clear-cut lines; Cic. Leg. 1.27, oculi arguti, "quick eyes"; de Orat. 3.220, manus arguta, "restless hands") and even of smell (Plin. Nat. 15.18) and of taste (Pall. 3.25.4, argutos sapore). Propertius also uses it in reference to the emotions (1.18.26, arguto . . . dolore).

**flamma:** closely connected with the previous word, this refers to the flame of love, whose effects were a popular image in the love-poets. Cf. Am. 3.2.40; Prop. 3.6.39 (me quoque consimili impositum torrerier igni) (Palmier, torquerier, codd.); 3.24.13; Sapph. fr. 115 (οπταίς ἀκές); Soph. fr. 433 2 f. N (= 474 2 F. 1.) (ἀγραφήν τι' ὀφρύτων ἔχει, ἴππης ἐπταί μέν ὀπτάς ἐφοτέ σ' ἐμφ); Call. Ep. 43.5 (ὦπταί μέγα.
\( \delta \tau \); Theoc. 7.55 (and Gow's note); A.P. (Mel.) 12.92.7-8 (\( \varepsilon \pi \tau \alpha \gamma \) \( \varepsilon \nu \), \( \tau \omega \phi \varepsilon \varepsilon \omicron \) \( \varepsilon \omega \kappa \alpha \mu \varepsilon \nu \varepsilon \nu \), \( \lambda \kappa \rho \omicron \) \( \varepsilon \nu \\varepsilon \kappa \gamma \zeta \) \( \varepsilon \omicron \lambda \iota \mu \gamma \nu \iota \rho \sigma \). See also Brandt on Am. 1.1.26; Pease on Verg. Aen. 4.2; Nisbet-Hubbard on Hor. Carm. 1.33.6; W. R. Smyth, CQ 43 (1949), pp. 122 ff.

The Aqua Appia, a fountain which was the work of the sculptor Stephanos (Plin. Nat. 36.32), was situated in front of the Temple of Venus Genetrix in the Forum Iulium. In 46 B.C. Caesar dedicated the forum, as yet unfinished, and the temple, which had been vowed before the battle of Pharsalus (App., B.C. 102). The forum was completed by Augustus in 5 B.C. (Res Gestae 20, Forum Iulium et basilicam quae fuit inter aedem Castoris et aedem Saturni coepta, profligataque opera a patre meo perfeci). That the Temple of Venus Genetrix was situated in the forum, is shown by D.C. 43.22; App. B.C. 3.28; Plin. Nat. 35.12.45. The Aqua Appia was so called because the water was brought by the aqueduct built by the censor Appius Claudius. Appias, then, is the epithet of the nymph of the fountain: as it is a Greek
form it is scanned as a dactyl.

Cf. 3.452 and Plin. Nat. 36.33, where Appiades are referred to, suggesting that the spring was protected by a number of nymphs. At Rem. 660 Appias refers to Venus herself.

**Appias . . . aquis:** "the nymph beats the air by forcing the water out", i.e. the spring-water gushes out of the spring and up into the air. Cf. B. Alex. 8.2 (fons . . . exprimitur pluribus venis); Nat. 31.3.23 39. For pulsat cf. Verg. Aen. 4.619 (ipse arduus altaque pulsat / sidera); Val. Fl. 4.149 (vasto qui vertice nubila pulsat).

84-85. A lawyer can be ensnared by love while going about his business in the Forum Iulium, so that, while he helps his clients, yet where love is concerned he cannot help himself. Doubtless, Ovid intends us to believe that the proximity of Venus' temple is of advantage to Love in such a situation. There is a suggestion that lawyers are
particularly immune to love: Cicero frequently refers to them as severi (Div. in Caecil. 5.18; Imp. Pomp. 13.38; Clu. 20.56; Verr. 1.10.30).

capitur: cf. 1.61. Cf. also Prop. 1.1.1 (Cynthia prima suis miserum me cepit ocellis); Rem. 554 (et siquast duro capta puella viro).

Amori: amori ROSa: amore rA$: if we are to read Amori, which seems the best attested reading, we must take it as a dative of advantage with the idea of the ablative of the agent implied ("is captured by Cupid for his own advantage"). The easiest reading is, of course, amore and it is possible that this is correct, Amori having been copied down by a scribe with his eye drifting to amori at 1. 79. The reading amoris could be taken with either loco or consultus, but in the former instance amoris adds nothing to the sense, and in the latter makes no sense, considering that the context clearly requires a man of the legal profession and not a consultus amoris.

For the imagery of the law-court in a love-affair cf. Am. 2.7.1-2 (ergo sufficiam
reus in nova crimina semper? / ut vincam, totiens dimicuisse piget); 3.14.47-50 (prona tibi vinci capientem vincere palma est, / sit modo "non feci" dicere lingua memor. / cum tibi contingat verbis superare duobus, etsi non causa, iudice vince tuo).

85-86. The lawyer and the pleader are grouped together also at Am. 1.13.21 (nec tu consulto, nec tu iucunda diserto; / cogitur ad lites surgere uterque novas). Note also here the change from lites ... novas to res ... novae. Cf. also Cic. Caecin. 27.78 (consultorum alterum disertissimum, disertorum alterum consultissimum fuisse).


resque novae veniunt: in general res novae refers to political innovations or a revolution, so that we may take this phrase as having a dual meaning -- not only has the pleader a new case to plead but the situation is also a sort of revolution whereby the pleader must plead his own case. For another play on the phrase, cf. Cic. Fam. 11.21.2 (Segulium
neglegamus, qui res novas quaerit: non quo
veterem comederit-nullam enim habuit-sed hanc
ipsam recentem novam devoravit: "let us pay
no heed to Segulius, who is seeking after
a change of fortunes: not that he has
consumed his old fortune -- he never had one
-- but he has gulped down this windfall which
he has recently got hold of").

causaqu(e) agenda: according to Platnauer, L.E.V.,
p. 88, elision at the third foot weak caesura
is the commonest type of elision in the second
half of the pentameter: Ovid has 34 instances,
Propertius 22 and Tibullus five.

87. Venus ... ridet: Aphrodite is often referred to as
ϕιλομερής ("laughter-loving") in Homer -- cf.
Od. 5.262; Il. 3.424; 4.10. Cf. also Hor.
Carm. 1.2.33-34 (Erycina ridens, / quem
locus circum volat et Cupido). Cupid also
laughs at mortals in love throughout ancient
literature: cf. A.P. (Mel.) 5.76.1-4
(Δείνος ἔχωσ, δείνος. τι μὴ το πλέον, ἦν παλίρ εἴπω, / καὶ τὰλιν,
ὁμοφων πελάκει, "δείνος ἔχωσ"; / ἤ γὰρ ὃ παῖς τούτοις ἔχει,
καὶ γαλακτό κακιοδέος / θετεί).


88. The lawyer now wishes to become a client. For the idea of the reversal of rôles cf. Rem. 313-314 (curabae propriis aeger Podalirius herbis / (et, fateor, medicus turpiter aeger eram)).

In the early days of Rome the members of the ruling families attached to themselves a number of poorer citizens to whom they gave financial or legal support in return for political services or social deference. Under the Republic the function of legal assistance by the patronus was extended to include cases where practised forensic speakers supported litigants in return for a fee, and it is to this function that Ovid refers here.

89-134. Frequent the theatres.

89. sed tu: note that, after describing how a lawyer may be smitten with love in the forum, Ovid begins the section on theatres with "but
you . . ." as if it were clearly understood that no lawyer would dream of reading such a work as the Ars: the fora are where the lawyers fall in love but the reader is advised to look elsewhere.

Theatres figure largely in the pursuit of love: cf. 3.394; 3.633; Prop. 2.22.4; 4.8.77. In the Remedia Amoris, naturally enough, Ovid warns against such places -- Rem. 751 (at tanti tibi sit, non indulgere theatris).

venare: this is in keeping with Ovid's tendency in his didactic poetry to resort to examples from the world of the chase (e.g. ll. 45-48; 391-393). At Rem. 199-212, he advises the love-lorn to cultivate its pleasures as a diversion.

90. "These places will be more productive than you might hope", i.e. your prayers for beautiful girls will be more than fulfilled, voto . . . tuo being ablative of comparison. It is possible, however, to take fertiliora to mean "rather productive" with voto . . . tuo as dative of advantage.

fertiliora: note the pastoral image here, a frequent
one in Ovid's didactic works (see Rem. 83-84; 141-143).

91. quod: for the neuter used for a girl, see note on 1. 35. Cf. also 11. 175; 263.

ludere: "frolic with", "trifle with": cf. 1. 643 (ludite, si sapitis, solas impune puellas).

There are two categories of girl here, each categorized twice in chiastic order: the sort to love (quod ames) the sort for momentary amusement (quod ludere possis), the sort for momentary amusement (quodque semel tangas), the sort to love (quodque tenere velis).

93. For the simile of the ant in this sense cf. Verg. Aen'. 4.402-405 (at velut ingentem formicae farris acervum / cum populant, hiemis memores, tectoque reponunt; / it nigrum campis agmen, praedamque per herbas / convectant calle angusto), which itself is an echo of Ennius (A fr. inc. 17), where Servius tells us that the nigrum . . . agmen refers to elephants. Cf. also Met. 7.624-626 (hic nos frugilegas
adspeximus agmine longo / grande onus exiguo
formicas ore gerentes / rugosoque suum
servantes cortice callem). For the in-
numerability of ants cf. Theoc. 15.45 (ἀκομή, ὀσοὶ ἀκλος. εἷς καὶ πίκα τοῦτο περάναι/χίν τὸ κακόν; μύθικὲς
ἀνδρὶ, ὑμῖν καὶ ὑμετροῦ).

granifero: graniferus is used only by Ovid, possibly
in a conscious imitation of epic -fer
adjectives, since epic is fond of double-
barrelled adjectives. It is also probably
another dig at the didactic poetry of
Lucretius, who also has a predilection for
such adjectives (see C. Bailey, Lucretius,
De Rerum Natura, Oxford, 1947, vol. 1,

ut redit itque frequens: a common turn of phrase.

Cf. Met. 2.409-410 (dum redit itque frequens,
in virgine Nonacrina / haesit); Verg. Aen.
6.122 (itque reditque viam totiens).

agmen: used collectively of any multitude.

Cf. 1.66. Note the six-line sentence,
divided neatly into two lines devoted to an
ant-simile, two to a bee-simile and two to
the ladies themselves.
95. Bees are popular in the similes of ancient literature: at Hom. Il. 2.87 ff. the Greeks in their onrush are likened to a swarm of bees (ἡ ἐκ μελισσῶν ἑσπερών, ἡ πέτεσις ἐκ γαλακτείας ἥτις ἑνὶ ἐξ ἐξοικονόμων). Here, however, the image is of a continuous movement from flower to flower: just as the ant makes a constant journey to and from his store, just as the bee flits from flower to flower, so the girls of Rome go from theatre to theatre. Play-going was, indeed, a favourite pastime in Rome:

G. E. Duckworth, The Nature of Roman Comedy, Princeton, 1952, p. 77, tells us that by Augustus' time the number of days set apart for drama at the regular festival was forty-three. In addition to the regular festivals, dramatic performances could be presented at special games which were held to celebrate triumphs, dedications and funerals. The first permanent stone theatre at Rome was built by Pompey in 55 B.C. and from then on there was a constant demand for more and bigger theatres. In the Empire, tragedy and comedy gradually got pushed into the background to make way for the mime and the
pantomime.

96. **thyma**: according to L & S the word applies to both the common or Roman thyme, *Thymus vulgaris*, and the Cretan or Greek thyme, *Satureia capitata*. See Plin. Nat. 21 154 (*duo autem sunt genera eius: candidum radice lignosa, in collibus nascens, quod et praefertur, alterum nigrius florisque nigri*). As a medicine, it seems, it was often beneficial when taken with a measure of honey (*Nat. 21 155-157*). Cf. Verg. Ecl. 5.77 (*dumque thymo pascetur apes*).

97. **cultissima**: to be taken predicatively -- "well-groomed", "smart in appearance". Cf. Prop. 1.2.26 (*uni si qua placet, culta puella sat est*).

**ludos**: these were the public games at Rome, and, like the panhellenic games in Greece, they were closely associated with religion, although the entertainments had no religious significance. The spectacles involved varied from **ludi** to **ludi**: at the **Ludi Romani** (or **Magni**), held from the 4th to the 18th of September, there were chariot races; the **Ludi Scaenici**,
held on several days throughout the year, were connected with performances of plays, etc. Other events featured at certain Ludi included venationes, naumachiae ("sea-fights") and gladiatorial displays.

*sic ruit*: the verb emphasizes the business and dispatch with which the ants and bees go about their work and implies the eagerness with which the women rush to be seen (cf. l. 99). Cf. Met. 11.525-530 (*et ut miles . . . sic . . . vastius insurgens decimae ruit impetus undae*).

*cultissima femina*: in Prop. 1.2 the poet tells Cynthia that she does not need to be *culta*; it is better to be *docta*. The love-poets preferred their women to be *doctae* in their appreciation of poetry:

Cf. Prop. 1.7.11 (*me laudant doctae solum placuisse puellae*), 2.3.19-22 (*et quantum, Aeolio cum temptat carmina plectro, / par Aganippaeae ludere docta lyrae: / et sua cum antiquae committit scripta Corinnae, / carmina quae quivis non putat aequa suis*); Tib. 4.6. 1-2 (*Natalis Iuno, sancto cape turis acervos / quos tibi dat tenera docta puella manu*);

Catul. 35.16-18 (*ignosco tibi, Sapphica puella / musa doctior; est enim venuste / Magna Caecilio inchoata Mater*).
Note the generic singular, which almost equals \textit{cultissima quaeque} ("all the smartest women"): \textit{feminæ} is metrically inadmissible.

98. This line is parallel in sense to 1. 64, but the expression is a very striking one.
\textit{copia}: apart from "their number" there is possibly a secondary meaning of "access" in an erotic sense implied here: cf. Prop. 1.9; Pl. \textit{Mil.} 1041.

99. A pithy \textit{bon mot} which has been repeated in later literature: cf. Tert. \textit{Spect.} 25 (nemo \textit{denique in spectaculo iucundo prius cogitat nisi vidère et videri}); Ael. \textit{VH} 10 (\textit{οὐ̂ς οὖς} \textit{σαφῶς μακρινως, ἀναπλασμένη ἐκ μᾶλλον βασίλεις}); Goethe, \textit{Faust.} (Vorspiel auf dem Theater, 5.87) (\textit{Die Damen geben sich und ihren Putz zum besten und spielen ohne Gage mit}); John Osborne, screenplay for \textit{Tom Jones} (scene 326) ("Vauxhall Gardens, where people come to see and be seen"); Chaucer, \textit{Wife of Bath's Tale}, 552 ("And for to see, and eek for to be seye").
100. casti . . . pudoris: castitas and all its parts are inadmissible in elegy. Cf. Met. 13.480 ('castique decus servare pudoris). The adjective casti here is not tautological, since it makes the distinction between the two opposing meanings of pudor, i.e. "decency" and "shame".

101-134. An example from the past of the Games being used for amatory purposes: Ovid tells the story of the rape of the Sabine women. Ovid says that the rape took place in a theatre, but there is no mention of a god in whose honour it was held: this account differs from the account in the Fasti and indeed from all the other accounts. For points of difference and a possible explanation see A. E. Wardman's article "The Rape of the Sabines", CQ 15 (1965), pp. 101-103. He points out that, at Fast. 3.200 ff., Ovid mentions the god Consus in connection with the festival at which the rape took place, while D.H. 2.30 ff. says that the festival which Romulus instituted was the Consualia, in honour of Consus. Another point of difference is shown by the fact that other writers say that the place in which the rape took place was the Circus -- Cic. Rep. 2.7.12, says this, and Liv. 1.9.6 says ludos . . . Neptuno equestri sollemnes. Plu. Rom. 14 speaks of Consus and also mentions Ἐνύξωμεν Ἀκρ.
Wardman thinks that Ovid changes the venue to the theatre for artistic purposes -- by making Romulus the initiator of dissoluteness among the Romans he is making fun of the widespread puritanical view of the theatre: a theatre had been planned in 155 B.C. but was opposed by the eximia civitatis severitas et consul Scipio (Vell. 1.15.3), while Sulla is taken to task by Plutarch for passionate oeilades in the theatre, even though they led to marriage. Moreover, while there was no segregation of the sexes in the Circus, it seems, considering 1. 109 (respiciunt, see note on this), that in the theatre there was. In this passage Ovid's wit is directed at the solemn cliché of the attempt to keep the sexes apart: if Romulus was able successfully to organize a rape in a segregated theatre, then the Romans, his descendants, can hardly be blamed for using the theatre as a starting-place for more refined amatory adventures.

101. sollicitos: complement of fecisti ("you, Romulus, first made the games tempestuous"). There is possibly an overtone in the word of sollicito ("seduce"), which Ovid uses at Met. 6.463, so that, it can also imply "occasions for seduction".
primos R (corr.r) OSa, prob. Ehwald: primo Og:
though the sense is barely changed in primos is substituted, it would seem more stylish (and therefore more Ovidian) to write primus, thus avoiding an overloading of ludos with two adjectives, both with the same ending and standing side by side.

102. viduos: the reason for the Romans' wifeless state is given at Fast. 3.188-189 (nec coniunx illi, nec socer ullus erat: / spernebant generos inopes vicinia dives). Cf. Liv. 1.9; Cic. Rep. 2.7.12; Plu. Rom. 14; D.C. 2.30.

cum iuvit: the indicative is used here because the cum-clause is purely temporal, cum being equivalent to et tum.

103-108. The comparison of contemporary luxury with the rustic simplicity of the past is a well-worked theme among the Roman poets. Cf. Prop. 4.1 ff. (see particularly 11. 15-16), nec sinuosa cavo pendeabant vela theatro, / pulpita sollemnes non oluere crocos); Fast. 1.201 ff.; 1.243 ff.; 2.280; 5.93; Tib. 2.5.25; Verg. Aen. 8.347.

But Ovid was a modern Roman through and through: cf. 3.121-128 (prisca iuvent alios, ego me nunc denique natum / gratulor: haec aetas moribus apta meis. / non quia nunc terrae lentum subducitur aurum,
lectaque diverso litore concha venit, / nec quia decrescunt
effosso marmore montes, / nec quia caeruleae mole fugantur
aquae, / sed quia cultus adest nec nostros mansit in annos /
rusticitas priscis illa superstes avis).

103-104: *vela*: these were awnings stretched over the
theatre, or other public places, as protection
against the sun: cf. Prop. 3.18.13, 4.1.15;
Lucr. 4.75; Plin. *Nat.* 19 23; Val. Max. 2.4.6.
pulpita: a *pulpitum* was a staging made of boards for
public representations, especially as a stage
for actors. Cf. Hor., *A.P.* 279-280 (*modicis
instravit pulpita tignis / et docuit magnumque
loqui nitique cothurno*); Plin. *Ep.* 4.25.4
(*ludibria scaena et pulpite digna*). Note the
poetic plural for the metrically inadmissible
croco: saffron was frequently sprinkled on the stage
in order to diffuse a fragrant odour: cf.
Prop. 4.1.66 (*pulpita sollemnes non oluere
crocos*); Hor. *Ep.* 2.1.79-80 (*recte necne
crocum floresque perambulet Attae / fabula*);
Lucr. 2.416 (*cum scaena croco Cilici perfusa
recens est*); Plin. *Nat.* 21. 33 (*sed vino mire
congruit, praecipue dulci, tritum ad theatra*)
replenda). The masculine form is generally used for the plant, the neuter for the expressed juice, so that here the word is probably neuter.

rubra: J. André, Etude sur les Termes de Couleur dans la langue Latine, Paris, 1949, p. 153, says le saffron (crocus sativus L.) est une plante à grandes fleurs violettes veinées de rouge, à stigmates odorants d'un "rouge orange", d'où l'on tire un produit dont les bonne qualités sont elles-mêmes d'un jaune ou rouge orangés. This produit is also described as ruber at Am. 2.6.22; Fast. 1.342; Mart. 5.25.7; 8.33.4.

105. nemorosa Palatia: for the Palatine in its early pastoral state cf. 3.119-120; Met. 14.822; Fast. 4.815; Prop. 4.1.3-4. To understand why Ovid uses nemorosa here (as well as at the lines mentioned above) we must turn to Forcellini, Lexicon Totius Latinitatis: at 3.358, he quotes Müller (nemus . . . nemus sit significare silvam amoenam: item locum, qui campos et pascua habet; a νεμος, pasco). At 6.413, he has the following -- Palatium . . . alii vero diversam exhibent notationem, ut sit
a φαλέατον, qua voce Graceci summa iuga
significabant, quod tamen, ut puto, nimis
generale est, quamvis satis probabile; sed
probabilior videtur opinio veterum illorum,
gui vocabulum duxerunt a re pastoricia;
pastores enim illa loca, ut traditur,
occupèrunt, unde et urbs Rome originem habuisse
communiter sentiunt archaeologi.

106. Cf. Juv. 3.172-173 (ipsa dierum / festorum
herboso colitur si quando theatro), which
describes a theatrical performance in the
provinces -- little towns had no permanent
theatres and so performances tended to be
makeshift.

simpliciter: an unpoetical word, this being the only
occurrence of it in the works of Ovid.
sine arte: cf. 3.258; Am. 3.13.10; Ep. 4.77; Rem. 350.
Elision at this point in a pentameter line
is the second commonest position in Ovid, Propertius and Tibullus. Of the thirty-five examples in Ovid, four involve sin(e)- see Platnauer, L.E.V. p. 89.


109. respiciunt: it seems probable that it was the contemporary custom for the women to sit at the back of the theatre: cf. Am. 2.7.3-4 (sive ego marmorei respexi summa theatri / elegis e multis, unde dolere velis).


111-114. Ovid is here referring to the early scenic representations in Rome. Livy, at 7.2, says pestilentia civitas laboravit . . . cuius
remedium et finis cum per novas religiones quaereretur, ludi scenici tunc primum facti sunt.

tibicine Tusco: cf. Livy 7.2 (sine carmine ullo, sine imitantorum carminum actu ludiones ex Etruria acciti ad tibicinis modos saltantes haud indecoros motus more Tusco dabant.

ludius: a stage-player. Cf. Liv. 7.2.6 (quia hister Tusco verbo ludio vocabatur, nomen histrionibus inditum).


ter pede: this seems to be an allusion to the tripudium, which was specifically a religious dance performed by the Salii ("Leaping Priests") -- cf. Liv. 1.20.4 (Salios item duodecim Marti [Numa] tunicaeque pictae insigne dedit et super tunicam aeneum pectori tegumen caelestiaque arma, quae ancilia appellantur, ferre ac per urbem ire canentes carmina cum tripudiis sollemnique saltatu iussit). Although Cic. Div. 2.34.72 says that tripudium is contracted from terriparium, terripudium, L & S suggest that it is from ter and pes, considering the old form tripodare, whence tripodatio. However
for the use of tripudium to mean merely "a dance" cf. Liv. 21.42.3; 25.17.5; 38.17.4.

ter pede pulsat humum: cf. Fast. 6.330 (et viridem celeri ter pede pulsat humum); Tr. 4.9.30 (infesto iam pede pulsat humum).

(plausus tunc arte carebant): applause came to acquire a technique of its own -- cf. Suet. Nero 20 (adulescentulos equestris ordinis et quinque amplius millia e pleberobustissimae iuventutis undique elegit, qui divisi in factiones plausuum genera condiscerent (bombos et imbrices et testas vocabant) operamque navarent cantanti sibi insignes pinguissima coma . . .).

In Pl. Amph. 64-85 Mercury says that actors should win by merit and not by hired applause, and that detectives (conquistores) should prevent claqueurs (faviores delegatos) from giving an unfair advantage to certain actors.

petenda ROSaAw ("i. signa prede petende" Schol. Haun.): petita Bentleius, Madvig: Goold, proposing petita, HSPh 69 (1965), p. 60, says that the interpretation of praedae signa petenda as signa praedae petendae is wrong, reminding us that "transferred epithets are only permissible for artistic ends when recognizable and when the epithets
are literary". While being unconvinced of this, I do feel that the gerundive makes no good sense here if taken with signa, and would prefer to read petita, with Bentley and Madvig, possibly meaning "that they had been looking for" (das ersehnte, as Brandt puts it). For an instance of peto meaning "look for" (in the sense of "expect"), combined with signum cf. Suet. Cal. 56; Claud. 42; Nero 9. However, Kenney's suggestion in the O.C.T. that the people in their eagerness urged the king to give the signal and that therefore petita means "that they had asked for" must not be entirely dismissed. The word need not indicate that they actually urged Romulus at the games -- rather it is likely that it refers to a time prior to the games when the rape was being plotted. Thus Goold's remark that the plan "called for concerted maintenance of the utmost discretion" and that protinus exiliunt tells us that "the timing was perfect, surprise complete, and discipline exemplary" has no relevance here.

116. *iniciuntque*: Ovid furnishes fifty-five examples of enclitics following quadrisyllabic verbs at this place in the line -- cf. *Rem.* 502 (*in laqueos anceps decideratque suos*). See Platnauer *L.E.V.*, p. 91. Note also the displaced *-que* -- see note on 1. 22.

imbellem feroce / progenerant aquilae
columbam) suggests gentleness rather than
cowardice.

118. Cf. Met. 1.505; 6.528; Fast. 2.85-86; Tr. 3.11.12;
Hor. Ep. 12.25 (ut pavet acres agna lupos);
Theoc. 2.24 (φευγως ἀπεποντός ὁ γιός πολιον λύκον
κάτιος).

119. lege ROSaAω: more Burmannus ex cod. Schefferi, Og:
the earlier reading would make the phrase
mean "confusedly": cf. Met. 2.201-204
(exspatiantur equi . . . / quaque impetus
egit, / hac sine lege ruunt). It is quite
possible that each Roman had picked out in
advance the Sabine lady of his choice, but
there was no guarantee that several had not
picked out the same one, and therefore the
rape was doubtless headlong and so sine lege.
I see no need to change the text to sine more,
though this too would fit quite well, going
closely with ruentes and meaning "in an un-
paralleled fashion", "without precedent", or
possibly implying that their action could not
be explained in terms of any known mos. Cf.
Verg. Aen. 5.694 (tempestate sine more furit); Stat. Theb. 1.238-239 (at nati -- facinus sine more -- cadentis / calcavere oculos

It seems unlikely that ruentes agrees with illae because 1) viros sine lege ruentes seems more natural as a unit and 2) from what follows we see that some of the women were making no movements at all, let alone dashing wildly about (1. 122, pars sine mente sedet; 1. 124, stupet haec; haec manet . . .).

120. Cf. 3.74 (et perit, in nitido qui fuit ore, color); Am. 2.11.28 (quam tibi sit toto nullus in ore color).

121. "For the fear was common to all, but it was expressed in a variety of ways." For the use of facies as a characteristic manifestation cf. Tac. H. 2.42 (per locos arboribus . . . impeditos non una pugnae facies).

122-124. sine mente: in view of sedet, it is better to take this phrase in the sense of intention, so that it means "without knowing what to do". Note that here and in the next two lines
four different expressions are used for the idea "one . . . another": pars . . . pars . . . / altera . . . altera . . . / haec . . . haec, haec . . . illa, and that the second and third forms are in chiastic form (altera maesta silet . . . vocat altera, / haec queritur, stupet haec), thus making another chiasmus of all four forms together, the first and last ones being non-chiastic.

frustra vocat altera matrem: cf. Met. 5.397-398 (et matrem et comites, sed matrem saepius, ore / clamat).

125. praeda: for this word used in apposition to humans cf. Am. 1.2.19 (en ego confiteor: tua sum nova praeda, Cupido); Ep. 8.82 (ecce, Neoptolemo praeda parata fui); 15.51 (nunc tibi Sicelides veniunt nova praeda puellae).

genialis: this adjective is usually used to qualify lectus or torus ("marriage-bed"), but here is used in a transferred sense ("spoil for the marriage-bed"). For another transferred use cf. Stat. Ach. 1.113 (truncae bellis genialibus orni), where the word means "at a wedding".
126. For this idea, cf. Fast. 2.757 (lacrimae decuere pudicae); 5.608 (et timor ipse novi causa decoris erat), Met. 4.230 (ipse timor decuit). As Hau, De Casuum Usu Ovidiano, Münster, 1884, p. 1, points out, decent and dedecet are rarely used with a subject. Ovid is particularly fond of this form in his amatory works: cf. Am. 1.7.12 (nec dominam motae dedecuere comae); 3.15.4 (nec me deliciae dedecuere meae); Ep. 5.86 (quas possint sceptra decere, manus).

potuit: "could have made them attractive", i.e. "it is reasonable to suppose that timor made many of them attractive". The verb is indicative here instead of the regular potential subjunctive because potuit contains the idea of potentiality.

127. comitemque negarat: "and refuse to play the comrade". There are no parallels for nego in the sense of "refuse (somebody)", and Nisbet-Hubbard, in a note on Hor. Carm. 1.35.22, say that the phrase seems to be modelled on such expressions as agere civem. Cf. Hor. Carm. 1.35.22 (nec comitem abnegat); Ep. 1.18.2 (professus amicum);


129. Cf. Am. 3.6.57 (guid files et madidas lacrimis corrumpis ocellos?); Pl. Merc. 501 (ne plora . . . oculos corrumpis tales). There is a certain amount of humour in the image of the rough Romans speaking so tenderly to their chosen brides.

*ocellos:* the use of diminutives was a native resource of Latin speech and Cicero's letters as well as Plautus' plays are full of them. The original diminutive of *oculus* was *oculellus:*
cf. vitulus > vitulellus > vitellus, catulus > catellus.

130. Cf. Ep. 8.41 (tu mihi, quod matri pater est). Ovid is fond of using periphrastic expressions: cf. 1. 230 (est aliquald praeter vina, quod inde petas). In his amatory poems it has a special purpose -- it obeys the unstated elegiac injunction against coarse sexuality.

131. commoda: a humorous use of the word, since here Ovid refers to the technical sense of the word, i.e. "salary", "emolument": on this occasion their "salary" was the Sabine women.

132. "If you bestow such emoluments on me, even I will enlist as a soldier!" The idea that the life of a soldier is anathema to a lover or a love-poet is a commonplace in Latin elegy: Cf. Prop. 3.3 and 4 (esp. 4.15 ff.). For military vocabulary in love-poetry cf. Am. 1.9.45; 2.9.1-4; 2.12 (passim); Rem. 25; Tib. 1.10.53: this device was standard in elegy, and other words such as militia and proelia were also used by the love-poets. In Am. 3.8 Ovid
bitterly complains that his mistress prefers a soldier to him.

The *Ars* and the *Remedia Amoris* are full of personal comments by Ovid: apart from the prologue to the *Ars*, which is wholly personal, we have reminiscences (2.169-172; *Rem.* 313-314; 499-502), personal preferences and dislikes (2.683-692), a boast that the author is a great lover (2.739) and many more first person comments.

133. *sollemnia* codd.: *sollemni* Madvig: according to Goold, *HSPh* 69 (1965), p. 133, Kenney's attempt, in *CQ* N.S. 10 (1959), pp. 242-243, to retain *sollemnia* meaning "traditionally sacred" is not a good one, since it would have to mean "customarily traditional"; Ovid, moreover, never uses *more* alone but with *de* or a genitive substantive (i.e. "like . . .") or an attribute modifying it. *Mos* is the custom of seducing women at the theatre and Ovid, in facetious mood, has added *sollemni* to make the phrase mean "hallowed custom".

As Kenney's text stands, it is hard not to
take *illo* and *more* together, notwithstanding his warning *quidquid legere placuerit, cave sequaris* edd. *illo cum more coniungentes*. The three examples of Ovid's use of *ex illo* meaning "from that time" (Met. 3.394; Fast. 5.670; Ep. 114.85) have no other ablative in the sentence which is likely to confuse the meaning. On the other hand the rape of the Sabines can hardly be said to be a custom, as it happened only once: perhaps it is best to assume that the *mos* refers to rape in general, thus allowing *illo* and *more* to be read together. With this in mind I would prefer Madvig's *sollemni* over the *sollemnia* of the codices.

134. *nunc quoque*: "even today".

*insidiosa*: this seems to suggest that it was not so much the rape as the trap which led to it that Ovid has in mind here.

135-162. Frequent the Circus.

That the Circus was a favourite spot for picking up girls may be seen from Am. 3.2 and Juv. 11.201-202.
At Tr. 2.283-284 Ovid decries the Circus for the very reasons that he recommends it here (tollatur circus: non tuta licentia circi est: / hic sedet ignoto iuncta puella viro).

135. nobilium: "thoroughbred": cf. Am. 3.2.1 non ego nobilium sedeo studiosus equorum), noting that the adjective and noun occur in the same place in both lines; Juv. 8.60 (nobilis hic quocumque venit de gramine).

136. capax populi: i.e, with room for many people: Forcellini l.p.635 tells us that when Tarquinius Superbus had completed the building of the Circus it held 150,000 people, later 200,000 and finally, during the reign of Trajan, 400,000.

commoda Circus habet: for the same ending of a line cf. Am. 3.2.20. The appearance of commoda here (meaning "opportunities") affords us a slight joke as it has occurred at 11.131 and 132 above in the triple sense of "advantages", "stipend" and "girls".
137. For the idea cf. Am. 1.4.17-20; 3.11.23; Prop. 3.8.25; 
Tib. 1.2.21 (illa viro coram nutus conferre 
loquaces / blandaque compositis abdere verba 
notis); A.P. (Paul. Sil.) 5.262.1. See also 
Naev. 75R (alibi manus est occupata, alii 
percellit pedem / , anulum dat alii spectandum 
, a labris alium invocat, / cum alio cantat, 
at tamen alii suo dat digito litteras).

nota: "signal". At 1. 490 it has a meaning equivalent 
to nutus, i.e. a sign or nod of some descrip-
tion. Here it refers to a secret signal given 
by way of a nod.

139-140. Cf. Am. 3.2.21 (tu tamen, a dextra quicumque es, 
parce puellae: / contactu lateris laeditur 
ista tui. / Tu quoque, qui spectas post nos, 
tua contrahe crura./ , si pudor est, rigido 
nullo prohibente: cf. Rem. 537 (perfruere usque tua 
nullo prohibente puella). The ablative 
absolute is in a conditional sense here -- "if no-one beats you to it".

domina: a little premature, though Ovid probably means 
"your chosen, or intended, mistress".

iunge . . . latus: cf. 11. 495-496 (nec tibi . . . / 
sit pudor aut lateri continuasse latus).
qua potes usque: "as far (i.e. 'as close') as you can": cf. Met. 3.302 (qua tamen usque potest).

141. nolis RSaω: nolit OS: the line would translate "and you would do that (i.e. sit close to her) easily since the line compels you to do so if you are unwilling". The easier reading would be nolit ("if she be unwilling") but Kenney has kept nolis as lectio difficilior, meaning "if you (i.e. one) are (is) unwilling" (for the generalizing second person cf. Ter. And. 460, fidelem haud ferme mulieri invenias virum "you scarcely ever find a man faithful to a woman").

linea: of this structure, Forcellini p. 91 says

Forcellini aliique tum lexicographi, tum
Latinorum scriptorum interpretes lineam fuisse
putarunt repagulum quoddam, seu loricae genus
a tergo imminens gradibus marmoreis, quod

142. lege . . . loci: cf. Am. 3.2.20. Cf. also Hal. 32 (sub lege loci sumit mutatque figuras).

143. hic ROSa Aω: hinc bPc² (marg.): hic may be used here in either a spatial or a temporal sense: if taken in a temporal sense it is almost equal to hinc, which would be natural enough with origo, so that there is no need to alter the reading to hinc.

socii sermonis: "social conversation", "chit-chat", or possibly "conversation to produce friendship".

144. publica verba: cf. Am. 3.7.11-12 (et mihi blanditias dixit, dominumque vocavit, / et quae praeterea publica verba iuvant). Ovid presumably means by publica verba the innocent inanities which
are fit for anyone's ears, e.g. the weather, etc.

145-146. Ovid urges the potential lover to ask the girl to whom the competing horses belong in each race in order to strike up a conversation and to support the same horse as she.

*studiose:* this is the vocative of *studiosus* (the "e" being short, whereas in the adverb *studiose* it would be long and therefore metrically inadmissible at this point in the line). It serves as an adverb, however, though literally meaning "eager man". Neither Brandt nor Kenney puts commas around the word, though this is what is required. Cf. Ep. 10.5-6 (tu, / per facinus somnis insidiate meis).

*nec mora . . . fave:* cf. Am. 3.2.2 (cui tamen ipsa faves, vincat ut ille, precor): this whole poem deals with the poet's conversation with a young lady beside whom he is sitting at the races.

147. For the origin of the *pompa circensis* see Macr. 1.6.15 (cum populis Romanus pestilentia laboraret)
essetque responsum id accidere, quod di
despicerentur, anxiam urbem fuisse, quia
non intellegegeretur oraculum, evenisseque ut
circensium die puer de cenaculo pompam
superne despiceret et patri referret, quo
ordine secreta sacrorum in arca pilenti
composita vidisset, qui cum rem gestam
senatui nuntiassent, placuisse velari loca
ea, qua pompa vehetur, atque itaque peste
sedata puerum, qui ambiguitatem sortis
absolverat, togae praetextae usum munus
impetravisse). The procession comes from
the Capitol, via the Forum and the Forum
Boarium, immediately before the races, and
images of the gods were carried in it: cf.
Am. 3.2.43 ff.; Fast. 4.391-392; Suet.
Claud. 12.

caelestibus . . . eburnis R (ut uid.) OSa : certantibus
(plaudentibus L'Q'o) . . . ephebis rA:
with the following line as it
stands in all manuscripts and editions it is
difficult to accept the reading certantibus
. . . ephebis, favoured by Brandt. Indeed
the lusus Troiae, equestrian manoeuvres per-
formed by boys of noble birth, were a part of
the games at least until the time of Nero
(Tac. Ann. 11.11; Suet. Iul. 39; Aug. 43; Tib. 6; Cal. 18; Claud. 21; Nero 7), but
they are out of place in the context here. Ovid mentions the statues of the gods which
were carried in the pompa circensis at two
other places -- Fast. 4.391 (circus erit
pompa celeber numeroque deorum) and (in great
detail) Am. 3.2.43 ff. -- surely, then, here
where the image is contained in one mere
couplet, the major feature of the pompa, i.e.
the statues of the gods, should be mentioned,
especially considering Veneri at 1. 148?
D.H. 7.72 attests the appearance of youths
at the head of the pompa for Republican times,
but 1) certantibus would have to stand for
certaturis, which is odd, 2) the lusus Troiae
was not a regular feature of the pompa and
3) ephebus does not accurately describe the
participants -- Suet. Aug. 43.2 has Troiae
ludum edidit frequentissime maiorum minorumque
puerorum, and a minor puer is not an ephebus.
We can hardly take certantibus as meaning
"showing off" as this would doubtless be
frowned upon in such a serious ceremony.
Kenney, CR N.S. 3 (1953), pp. 7-10, says that m¹ has only ce el left at this point in the text and that rtantibus hebis has been substituted for the original reading by a cramped hand not very like m¹ and in a lighter-coloured ink. The final letter of certantibus is in the form s, not f, which is the form consistently used by R's scribe, and ephebis emerges as e[hebis, the vertical stroke and part of the cross-stroke of the f being in m¹, while the kern at the top is in m² (i.e. m¹ seems to represent what remains of an original b). So vestiges of m¹ are consistent with caelestibus (or celestibus) eburnis. It is a puzzle how ephebis crept into the text at all, since Kenney proves that it can't be an author's variant and it doesn't support a theory of double recension. Kenney concludes that it was the work of a very learned scribe who got carried away with obscurity! The pompa circensis started from the Capitol, and came past the Forum and the Forum Boarium to the Circus, of which it traversed the whole length. For evidence that the statues of the gods carried
in the procession were ivory, see Marquardt Römische Staatsverwaltung 32 p. 509.

cum . . . ibit: the future simple is used here because the two events are contemporaneous, i.e. one is to applaud while the procession is moving.

148. Veneri dominae . . . favente manu: one could take this line in one of two ways -- either favente manu may govern Veneri dominae and plaude be used absolutely, or plaude may be taken to govern Veneri dominae. The latter seems to me to be the more natural.

For Venus described as domina cf. Prop. 3.3.31. For the word applied to other goddesses cf. Tr. 5.3.17 (dominae fati . . . sorores); Verg. Aen. 3.438-439 (dominam . . . potentem [i.e. Juno] / supplicibus supera donis).

149-150. Cf. Am. 3.2.41-42 (dum loquor, alba levi sparsast tibi pulvere vestis: / sordide de niveo corpore pulvis abi!).
151. **nullum**: the delayed position of this word in order to make the line amusing is similar to that in Catul. 13.7-8 (nam tui Catulli / pluris sacculus est araneum).

152. **quaelibet . . . causa**: for the injunction to use anything which will be of service cf. 1. 612 (haec tibi quæراح v₀ech arte fides); Rem. 34 (verbaque dant cauto qualibet arte viro).


**pallia**: here the plural is used for the singular, since **pallium** is inadmissible in elegiacs. The Romans, both men and women, were accustomed to wear the **pallium** only when they resided among the Greeks, since the word in particular denotes a Greek garment (see L. & S, **pallium**). However, it was sometimes the dress of **hetaerae**, both Greek and Roman. Becker, *Gallus*, London, 1888, p. 438, says that the
**palla**, which was roughly equivalent to the Roman male's *toga*, resembled a *pallium* when ungirded. We may assume that the girl in this couplet is a Roman *hetaera*.

*immunda* . . . *humo*: cf. 2.524 (*perfer et immunda ponere corpus humo*), where the words are at the same place in the line.

156. There is an obvious appeal in catching a glimpse of what is normally not revealed in public: this fleeting visual treat will doubtless spur the potential lover to make further advances. Cf. "The Memoirs of Dolly Morton", quoted in John Atkins, *Sex in Literature*, London, 1970, p. 207 ("Dolly leant back in an easy chair, with her feet, in smart velvet slippers, resting on a stool, and as her skirts were slightly raised, I was able to see her trim ankles cased in pale blue silk stockings"). Ovid praises a shapely leg elsewhere in his amatory poetry -- cf. *Am*. 3.2.27-32.

155. *pretium*: in the sense of "reward" this word is mostly used by the poets: cf. *Verg. Aen*. 5.111 (*palmae pretium victoribus*).
patiente puella: though this could be taken in a conditional sense it is more likely that Ovid means that the girl is willing and encouraging further advances by her passivity.

157-158. The seats at the Circus were tiered and the rows had little space between them; consequently it would have been a common occurrence for spectators to be troubled by someone else's knees being pressed against their backs. ne: Kenney's reading is not that of Brandt, who reads nec in his text. We do not have any alternative reading to ne in Kenney's apparatus criticus, and it seems to me that ne taken as dependent on respice gives good sense.

159. levis . . . animos: Ovid does not elsewhere use the word animus with levis. We would be wrong to take levis as meaning "fickle" here, since who would advocate pursuing a young lady who is likely at any moment to transfer her attentions to another? It is better to take it to mean "trivial", "light", so that the phrase would imply the capacity to be moved by trivial things: cf.
the English saying "Little things please little minds". This is an example of Ovid's snide attitude towards women, which was probably not too far removed from that of the average Roman male. Throughout the work he makes disparaging remarks about the opposite sex -- at ll. 417 ff. he rails about women's venality, at ll. 613-614 he tells us that, however hideous she may be, every woman thinks that she is lovable, and even when addressing women in book 3 he says, at ll. 765-766, turpe iacens mulier multo madefacta Lyaeo: / digna est concubitus quoslibet illa pati. Yet, in book 3, he teaches women to be as deceitful in their love-affairs as he has taught the men in books 1 and 2 -- see particularly 3.577-610. This ambivalent attitude is difficult to understand, but it is likely that his original aim in the Ars did not include advice to women (certainly he does not say anything about it at ll. 35-40, where he briefly outlines his didactic course), simply going ahead with his advice to men, inherent in which was the tenet that women are "fair game" and that
"All's fair in love and war". At the end of book 2, however, he probably decided that his work was too biassed and so, to make at least a pretense of redressing the balance, he composed book 3 on the same lines as the other two. When he came to compose the *Remedia*, he was less troubled by the masculine bias and, although he states at 1.49 that his advice is for male and female alike, the whole work is slanted very much in favour of men.

*fuit utile*: cf. 2.641-642 (*vitia* . . . / *utile quae multis dissimulasse fuit*).

160. *pulvinum*: it would seem that the hardness of the seats at the theatre would demand some sort of cushion, especially since the Games were of lengthy duration.

*facili . . . manu*: on the two other occasions in Ovid when *facilis* and *manus* are used together, the adjective is qualified by the proposition *ad* -- 1. 592 (*et nimium faciles ad fera bella manus*); Fast. 3.536 (*et iactant faciles ad sua verba manus*). *facili* means here "deft", "quick to act", "ready".
profuit et: Kenney, Ovidiana, pp. 201-209, says that this is an example of Ovid parodying the serious didactic poetry of Vergil's Georgics: cf. Georg. 1.84; 3.459; 3.509; Rem. 315; 715; M.F. 91. This empirical note is supposed to be the keynote of the work -- cf. 1. 29 (usus opus movet hoc). The perfect tense of profuit (and of fuit at 1. 159) signifies that in the past these manoeuvres have proved useful to potential lovers, and so are likely to prove useful again if the reader wishes to employ them.

ventos rAω: vento ROSaOα (ut vid.) Og: ventum T: tabella A: tabellam ROSa: tabellas Og: flabello aω cf. Am. 3.2.37-38: Kenney's text has some support from Am. 3.2.37-38 (vis tamen interea faciles arcessere ventos? / quos faciet nostra mota tabella manu), and it certainly seems better Latin to have the breezes moved by the fan rather than to move the fan in the breezes: moreover, if vento is taken as an instrumental ablative, the sense would be strained ("to move the fan by means of a slight breeze!"). tenui would fit either substantive since 1) a programme is a
flimsy object and 2) we have support for tenui . . . aura meaning "slight breeze" (Ep. 11.75), so this is little help. Since the older manuscripts read vento . . . tabellam, I would, as an editor of a text, mark this line as a crux, though I tend to favour the reading ventos . . . tabella, chosen by Kenney. Though it has little textual authority, flabello is not to be dismissed as a possibility: Becker, Gallus, p. 439, tells us that this was a fan made of peacocks' feathers and other light materials, such as thin plates of wood.

cava . . . scamna: a scamnum is here a footstool, the cava indicating that either it was hollowed out for the better comfort of the feet or that it was of soft material and bore the indentation of the young lady's foot. A scamnum was also a bench used at the theatre: cf. Mart. 5.41.7 (sedere in scamnis equitum).

163. aditus: cf. 1. 229 (dant etiam positis aditum convivia mensis); Tib. 2.4.19 (ad dominam faciles aditus per carmina quaero); Caes. B.C. 1.31.2 (nactus aditus ad ea conanda).
164-170. Frequent gladiatorial shows.

Gladiatorial games first took place in the Forum (264 B.C.), when wooden equipment would be hastily set up for each show (cf. Liv. Epit. 16; Serv. ad Aen. 3.67; Val. Max. 2.4.7; Auson. Grifh. 2.36). Later, Julius Caesar built a wooden amphitheatre for the games, which in turn was superseded by the stone one erected by Statilius Taurus in 29 B.C. In c. A.D. 80 the so-called Colosseum (Amphitheatrum Flavium) was completed.

In the Tristia Ovid condemns the games as being hotbeds of lust: Tr. 2.281-284 (peccandi causam multis quam saepe dederunt, / Martia cum durum sternit harena solum! / tollatur Circus! non tuta licentia Circi est: / hic sedet ignoto iuncta puella viro).

164. Cf. Prop. 4.8.75-76 (tu neque Pompeia spatiabere cultus in umbra, / nec cum lascivum sternat arena forum). Ovid calls the Forum sollicitum because of the seriousness of the business conducted there: Propertius' adjective lascivum is used to show that the Forum, while otherwise busy, is wanton and carefree while the gladiatorial shows are being performed. For sollicito see n. on l. 101. sparsaque: while harena is often used for the area
set aside for the shows (hence Eng. "arena"), here it is used in its primary sense of "sand", which is scattered across the Forum especially for the spectacles.

\textit{tristis}: cf. Am. 2.14.8 (\textit{sternetur pugnae tristis harena tuae?}). The sand would soon be covered in blood, hence \textit{tristis}. This concern for the victims is rather unusual, considering the delight which the average Roman took in such carnage: Friedländer, \textit{Roman Life and Manners}, 2.p.76, tells us that in all Roman literature there is scarcely one note of the deep horror of today at these inhuman delights, and Ovid himself seems to think nothing strange about recommending the gladiatorial shows as a venue for amatory adventures. Children, it seems, played at gladiators, just as they do now in Andalusia at bull and matador, and the games themselves were generally passed over with indifference by adult society. On the other hand M. Grant, \textit{Gladiators}, London, 1967, p. 117, says that from the early Empire onwards the rhetorical schools amassed a number of stock themes criticizing the atrocities of the gladiatorial
displays. Although the first protest seems to have come from the younger Seneca, it is possible that as early as Ovid's day such themes were at least being considered and may just have inspired a touch of pity in Ovid here.

165-166. Ovid here draws a parallel between the fighting of gladiators and the bowmanship of Cupid: while the gladiators have been fighting, he says, it has often happened that Cupid too has taken to the fray and shot a love-shaft at an unsuspecting spectator. It is not, however, usual to refer to Cupid as "fighting", since he cannot be resisted. But cf. Am. 1.9.1 (militat omnis amans, et habet sua castra Cupido). Propertius also talks about Cupid's warfare -- cf. 3.5.1-2 (pacis Amor deus est, pacem veneramur amantes: / sat mihi cum domina proelia dura mea). Cf. also Ars 2.708 (in quibus occulte spicula tingit Amor); 3.737-738 ("ei mihi!" conclamat: "fixisti pectus amicum: / hic locus a Cephalo vulnera semper habet); Rem. 157 (vince
Cupidineas pariter Parthasque sagittas); 283
(hic amor et pax est, in qua male vulneror
una); Ep. 7.189-190 (nec mea nunc primum
feriuntur pectora telo. / ille locus saevi
vulner amoris habet).

et, qui spectavit vulnera, vulner habet: for this
rhetorical device cf. 1. 84 (quique aliis
cavit, non cavit ipse sibi); 99 (spectatum
veniunt veniunt spectentur ut ipsae). When a
gladiator received a wound the crowd would
cry "habet" or "hoc habet": cf. Verg. Aen.
12.296; Ter. And. 83.

167. libellum: the "programme of events": cf. Cic.
Phil. 2.38.97 (gladiatorum libellos venditare).
As Brandt points out, these libelli were
posted in public places and sold in the
streets and the Circus.

168. posito pignore: "having laid his wager": cf. Val.
Max. 4.3.3 (ponere pignus cum aliquo de re
aliqua). Heavy betting was also a feature of
the chariot-races: cf. Juv. 11.201-202
(spectent iuvenes, quos clamor et audax /
sponsio, quos cultae decet adsedisse puellae);
Mart. 11.1.15 (sed cum sponsio fabulaeque lassae / de Scorpo fuerint et Incitato).

uter: a rare pronoun to end a pentameter: the only other instance of this in Ovid is at Fast. 4.812.

169. saucius: for this word in the sense of "wounded (by Love's shaft)" cf. Am. 2.1.7-8.(atque aliquis iuvenum quo nunc ego saucius arcu / agnoscat flammae conscia signa suae).

telumque volatile: cf. Met. 7.841 (telumque volatile misi). Note the "hysteron proteron" involved here: first the spectator groans and then feels the point of the shaft.

170. munus: "spectacle", "entertainment". This word refers particularly to a show of gladiators, given to the people by the magistrates, generally by the aediles, as an expression of gratitude for the honorable office to which they have been elected.

171-176. Frequent the naumachiae.

A naumachia was a mock-naval battle acted out either on a specially constructed artificial lake or on an already existing stretch of water: the first of its kind was the
one put on by Julius Caesar in 46 B.C. on the left bank of the Tiber: see Suet. Caes. 39.4. The fighting was done by prisoners-of-war or condemned criminals, and the famous historical sea-battles re-enacted included Salamis and Actium.

By 2 B.C. Augustus had supplemented the amphitheatre of Statilius Taurus, built only for land combats, with an artificial lake, itself also known as naumachia. See Vell. 2.100; Carcopino, Daily Life in Ancient Rome, Rome, 1950, pp. 200-201. Here Ovid brings in a favourable reference to Augustus. For praise of Augustus in the Latin poets cf. Am. 1.2.49-52; 2.14.17-18; Rem. 153-158; Prop. 2.1.; 2.10; 2.16.36-42; 2.34.61-66; 3.4; 3.9; 3.11.29-72; 4.1.39-56; 4.6; 4.11.58-60; Tib. 1.1.53-58; 1.3.5; 1.3.31-34; 1.7; 2.1.31-36; 2.5.119-120; Hor. Carm. 1.1; 1.2; 1.20; 1.21; 1.35; 1.37; 2.9; 2.12; 2.12; 2.17; 2.20; 3.3; 3.4; 3.5; 3.8; 3.14; 3.16; 3.21; 3.25; 3.29; 4.2; 4.4; 4.5; 4.11; 4.14; 4.15.


Cecropiasque: "Athenian", as elsewhere in poetry (cf. Met. 11.1193): Atheniensis is metrically inadmissible. Cecrops was the most ancient king of
Attica, who went there from the Egyptian Sais and founded the citadel of Athens: cf. Hyg. F. 48; 158.

The naumachia referred to here is the battle of Salamis on a lake excavated for that purpose at the foot of the Janiculum in 2 B.C. Cf. RG 4.43; Dio 60.10 (. . . ναυμαχία ἐν τῷ χωρίῳ, ἐν δὲ καὶ νόον ἐκείνη πιὰ αὖτις δείκνυται, Πυθεῖν καὶ Ἀθηναίων ἱερός καὶ ἐνικῶν καὶ τότε οἱ Ἀθηναίοι ). It was given at the dedication of the temple of Mars Ultor and consisted of thirty biremes and triremes with beaks, and a larger number of smaller ships, armed with 6,000 soldiers and rowers.

modo: the Ars was published in A.D. 1 or 2.

induxit: "exhibited", "represented", in the circus or on the stage: cf. Cic. Opt. Gen. 6.17 (a me autem gladiatorum par nobilissimum inducitur); Hor. S. 1.2.20-22 (pater ille, Terenti / fabula quem miserum gnato vixisse fugato / inducit).

173. ab utroque mari: this refers to the Adriatic and the Tuscan (mare superum et inferum): cf.
Met. 15.830 (ab utroque Oceano); Prop. 3.9.53; Catul. 31.3; Verg. Georg. 3.33; Aen. 7.100; Cic. Att. 9.5.1. Presumably it is a way of saying that spectators come from all over Italy.

iuvenses: "young men", rather than "young people".

Iuvenes and puella are used elsewhere for "man and girl". -- cf. Aug. Epigr. 40.4.


175. quod: for this use of the neuter see note on l. 91.

For the negative rhetorical question cf. Rem. 572 (et quis non causas mille doloris habet?). Cf. also 11. 49-50 where women are referred to as materiam.
176. *eheu*; of the six occurrences of this word in Ovid this is the only one where the word is mock-serious.

advena . . . amor: "love for a foreigner". For advena in the sense of "non-Roman" cf. *Fast.* 2.68 where the Tiber is called advena since it flows from Etruria into Roman territory.

torsit: for torquere in this sense ("wrack", "torture") cf. 2.124 (*et tamen aequoreas torsit amore deas*); Prop. 3.6.39 (*me quoque consili i impositum torquerier igni*).

177-228. The Triumph.

A triumph provides another opportunity to strike up an acquaintance with a young girl in the crowd. This particular triumph is that of Gaius Caesar, who in 4 B.C., was sent out on an expedition against the Parthians (see Rem. 155-156). At a date not later than 6 B.C. Armenia revolted from Rome, and Tigranes III and his wife Erato were placed on the throne. Augustus commissioned Tiberius to go to Armenia and, when he declined and retired to Rhodes, ordered the installation of Artavasdes, probably a younger brother of the king. Sometime before 1 B.C., however, Artavasdes was driven out by the Parthians, together with the Roman troops sent to support him, and Tigranes regained the throne. At this juncture Gaius Caesar, the son of
Agrippa and Julia, Augustus' daughter, was sent out to deal with the situation. This imagined triumph was never realized as Gaius Caesar died on the expedition.

The rather abrupt digression from Ovid's didactic theme is a piece of overt flattery of the Imperial House as well as being an example of flag-waving patriotism: for years there had been hope in Rome that Augustus would effect an expedition against the Parthians and avenge the carnage at Carrhae (cf. Prop. 2.7.13-14; 2.10.13-14; 2.14.23-24; 2.27.5-6; 3.4; 3.12.1-14; Verg. Georg. 1.509; 3.27 ff.; Hor. Carm. 1.2.51 ff.; 3.5.4.

177. *ecce*: the transition from the previous passage is brought about by the two exclamatory words *eheu* and *ecce*, the former looking back to the amatory brouhaha at the *naumachia* and the latter looking forward to the planned expedition.

*domito*. . . *orbi*: cf. Tr. 3.7.51-52 (*dumque suis victrix omnem de montibus orbem / prospiciet domitum Martia Roma, legas*). Note the use of the participle *domito*, meaning "to the conquest of the world".
178. **Oriens:** this word came to be used as a noun through its association with *sol*. Besides meaning "the East" it is also sometimes used to mean the sun itself: cf. *Fast.* 1.653-654 (*septimus hinc oriens cum se demiserit undis, / fulgebit toto iam Lyra nulla polo*): Verg. *Aen.* 5.739. No use of *oriens* without an accompanying *sol* is found before Cicero: *Enn.* fr. 21 (Vahlen), refers to *sole exoriente*, and on Verg. *Aen.* 5.739 Servius feels it necessary to say *solem dicit*.

**ultime:** this probably has a double meaning here, referring to *Oriens* as in the furthermost reaches of the world and also as being Rome's final area to conquer.

179-180. **Parthe:** of the occurrences of the noun *Parthus* in Ovid all but one are in the singular, and of these five are in the vocative case, all but one of which begin the line. Since the Parthians were so much and for such a long time in the news at Rome, Ovid feels quite close to them, the singular making them seem that much closer by its more intimate tone. Cf. 1. 212 (*Parthe, malum iam nunc Mars tuus*)
omen habet); Fast. 5.593 (Parthe, refers aquilas); 6.467 (Parthe, quid exultas? dixit dea).

Crassi: Crassus' son, Publius Licinius Crassus, was also slain in this battle.

signaque: the standards were taken by the Parthian victors after the battle: cf. Fast. 5.583-584 (abdiderant animos Crassorum funera genti, / cum perit miles signaque duxque simul). They were later returned at Augustus' behest. The two other Roman armies which lost standards to the Parthians were those led by Decidius Saxa in 40 B.C. and by Antonius in 36 B.C.

181. primisque . . . in annis: Gaius was twenty years old, considered young for the undertaking, though puer in the next line is an exaggerated statement, having a particular emphasis because at the end of the line. However, cf. Octavian as a puer when at the age of nineteen at Cic. Fam. 12.25.4.

ducem profitetur: "declares himself a commander": cf. Hor. Ep. 1.18.2 (professus amicum). See
106

183-184. "Cautious ones, do not count up the birthdays of gods: valour comes to the Caesars prematurely." What Ovid is saying here is that the Caesars are gods and that their ages are therefore irrelevant: cf. Pont. 3.4.111-112 (et quae praeterea virtus invicta tuorum / saepa parata tibi, saepe paranda facit); the vocative *timidi* is used to refer to people who are anxious because G. Caesar is such a young person to be in command.

*natales*: sc. *dies*.

*ante diem*: "prematurely": cf. 3.739 (*ante diem morior*);

*Fast. 4.647* (*pecus ante diem partus edebat*); *Verg. Aen. 4.620* (*cadat ante diem*); *Stat. Silv. 1.2.176; CIL 10.461.*

185. *caeleste*: Ovid compares the Caesars to gods, Julius Caesar having been deified after this death.

*suis...annis*: "its actual years": cf. Cic. *Verr. 2.5.51 133* (*quod certe non fecisset, si suum numerum naves habuisse tantum*), where *suum numerum* means "their regular complement"). *suis,* referring to *ingenium,* stresses that the
ingenium is acting outside the proper sphere of things.

186. ignavae . . . morae: the Caesars are men of action and brook no delay when it comes to heroic deeds.

187-190. Two mythological exempla backing up Ovid's statement about the Caesars in ll. 184-186: just as Gaius Caesar is an army commander while still a puer, so Hercules and Bacchus performed mighty feats while they were yet children. For a triad consisting of two exempla and the situation requiring their presence cf. ll. 5-8; 53-56.

187. parvus: according to Theoc. 24.1 Hercules was ten months old at that time.

Tirynthius: Tiryns was a very ancient town in Argolis, where Hercules was brought up, hence Tirynthius refers to Hercules here. For the story cf. Pi. N. 1.35 ff.; Theoc. 24.1 ff. Cf. also Met. 9.67 ("cunarum labor est angues superare mearum").

in cunis iam Love dignus erat: cf. Ep. 9.21-22 (tene ferunt geminos pressisse tenaciter angues, / cum tener in cunis iam Love dignus eras?).
189. qui puer es: Bacchus is always represented as a youthful god: cf. Met. 4.17-19 (tibi enim inconsumpta iuventa est, / tu puer aeternus, tu formosissimus alto / conspiceris caelo); Tib. 1.4.37 (solis aeterna est Phoebe Bacchoque iuventas); Ar. Ra. 395 (τὸν Ἱέριον ἱεὼν παράκαλεῖτε).

190. cum timuit thyrsos India victa tuos?: in his early youth Bacchus led a force against the Indians to sweep from the sea king Deriades, the son of the river Hydaspes (cf. Non. D. 13 ff.; Lucianus VH 1.7). The reference here, then, ties in neatly with the lines about Gaius Caesar's campaign against the Parthians. For the connection of Hercules with Bacchus cf. Lucianus Rh. Pr. 7 (Διονύσου τινός ἦ Ηερκλέως, εἰ μὴ λοιπὸν εἰς ἱρεῖς θειεῖς, ἐκτοιρενή). India victa: cf. 4.20-21 (Oriens tibi victus, adusque / decolor extremo qua tinguitur India Gange); Met. 15.413 (victa racemifero lyncas dedit India victa).

thyrsos: this was a staff twined round with ivy and vine-shoots, borne by Bacchus and his Bacchantes (Gk. Ἰππαρχος). Nisbet-Hubbard, on Hor. Carm. 1.18.12, say that in some sense
Bacchus is said to be present in the thyrsus (1.18.11-12, *non ego te . . . / invitum quatiam*). It is also used as a symbol of Bacchic power at Hor. *Carm.* 2.19.8; Stat. *Theb.* 4.385; Macr. 1.19.

*qvantus*: note that here *quantus* means "how small".

191-192. *auspiciis annisuqe patris . . . / . . . annis*

*auspiciisque patris*: almost a case of epanalepsis, where the order of the words is changed in the pentameter *metri causa*. For an example of pure epanalepsis in these positions, a distinctly Ovidian trait, cf. *Am.* 3.6.61-62 (*Ilia, pone metus, tibi regia nostra patebit, / teque colunt omnes. Ilia, pone metus*); *Ep.* 5.117-118; 15.213-214; *Rem.* 385-386; 705-706; *Fast.* 2.235-236; 4.365-366.

*auspiciis*: this word combines the notion of example with that of authority.

*annisque ROSa OgU: animisque Awf*: the choice here seems to be between Gaius' father's "years" and his "courage". The older reading *annisque* makes better sense by far, as Ker points out in *Ovidiana*, p. 224. The main
idea of the argument is the youthfulness of both Gaius and Octavian -- "You, Gaius Caesar, will make war and will conquer with the luck and the years (i.e. the youthfulness) of your father". For the anni of a person in the sense of his aetas cf. Am. 1.9.5 (quos petiere duces annos in milite forti).

193. rudimentum: "first attempt", "apprenticeship". Generally used, as here, in a military sense, this word is not found in extant literature before Augustus. Cf. Verg. Aen. 11.157; Liv. 21.3. tanto sub nomine: "bearing such a great name", i.e. that of Caesar. Note the coupling of tale and tanto in the same line -- "with that great name, that's the sort of apprenticeship you should have".

194. iuvenum princeps: the honorary title of imperial princes, as Brandt points out: cf. RG 2.46 (p. 51 Momms.) (C. et L. Caesares honoris mei causa senatus populusque Romanus annum quintum et decimum agentis consules designavit, ut eum
magistrum inirent post quinquennium . . .
Equites autem Romani universi principem
juventutis utrumque eorum parmis et hastis
argenteis donatum appellaverunt); Tac. Ann.
1.3 (nam genitos Agrippa Galum et Lucium in
familiam Caesarum induxerat necdum puerili
praetexta principes iuventutis appellari,
destinari consules specie recusantis
flagrantissime cupiverat).

deinde future senum: Ovid, with his usual flair for
contrast, here approves the future appointment
of Gaius as princeps senatus.

195. Gaius had two brothers, Lucius Caesar (b. 17 B.C.)
and Agrippa Postumus (b. 12 B.C.). Lucius,
like Gaius, was adopted by Augustus in 17 B.C.
and received a number of honours -- he was to
have received the consulship in A.D. 4, three
years after Gaius, and, along with his elder
brother, he was renowned throughout the Empire
(see ILS 137, nam quom te, Caesar, tem[pus]
exposcet deum / caeloque repetes sed[em qua]
mundum reges / sint hei tua quei sorte te[rrae]
huic imperent / regantque nos felicibu[s]
voteis sueis). Agrippa Postumus, on the other hand, was of a depraved and contumacious character (see Tac. Ann. 1.6, multa sine dubio saevaque Augustus de moribus adolescenti questus . . .; Suet. Aug. 65, ingenium sordidum et ferox) and was eventually (A.D. 7) sent to perpetual exile on Planasia over a scandal concerning Livia. Brandt believes that, considering Agrippa's character, we must assume that fratres here refers to Lucius and Tiberius, who was adopted by Augustus, but Agrippa would only be eleven years old at this time and Tiberius was not adopted by Augustus until A.D. 4 after Gaius' death.

fratres ulciscere laesos: there is no historical evidence to indicate any precise reference for this phrase (Lucius and Agrippa would be mere youths at this time), so that we can only assume that Ovid means little more than that Gaius' kin is outraged by the behaviour of the Parthians and that he should see that they shall not be so again.
196. *iura tuere patris*: "uphold your father's rights":
the implication here is that the Parthians are considered a threat to the civilized Roman world which Augustus has been so careful to nurture -- *pater* . . . / *patris* makes more sense if taken to refer to Augustus.


*patriaeque tuusque*: note that these words represent twin possessives ("your father and the father of your country").

198. *parente*: Brandt says that this is an allusion to the rumour that King Phraates IV had killed his father Orodes II to gain the throne of Parthia (see *Plu. Crass.* 15; *Ant.* 37; *D.C.* 49.23): this is highly unlikely since the murder is supposed to have taken place around 38 B.C. and Phraates himself died in 2 B.C. before Gaius' expedition.

suggests that Ovid is in fact referring to Phraates IV who was killed by his son, the new king Phraataces (Phraates V) (J. A.J. 18. 39). The point of invito is that the father was not yet ready to hand over power. Phraataces, though in line for the throne, got bored with waiting (δεινὸν ἄγείτο καὶ οὐκ ἔχειν τὸν πατέρα διδόντας τὴν ἄνδρα λαμβάνων, J. A.J. 18.42). Thus the pietas of Gaius and the impietas of Phraataces, a young man of similar age to him, are nicely contrasted in 1. 199. The date of Phraataces' succession is in dispute: his earliest tetradrachms carry the year 310 Sel., i.e., according to Wroth (B.M.C., Parthia) 3/2 B.C., but R. H. McDowell (Coins from Seleucia on the Tigris, pp. 147-153) argues that the Seleucia mint under the Parthians combined the Seleucid era with a Babylonian calendar, whereby the year started c.1st.April instead of c.1st.October. If McDowell was right, then the earliest date must be 2nd.April, 2 B.C. In either case, the murder of his father would have been stop-press news for the Ars.
199. *pia tela:* this indicates that Gaius' cause is just --
cf. Fast. 5.569 (*voverat hoc iuvenis tunc,
cum pia sustulit arma*).

*scleratas...sagittas:* this is doubtless an allusion
to the "Parthian shot" (see n. on ll. 209-210).
*scleratas* balances *pia* and indicates that the
Parthians' cause was not just.

200. *iusque piumque:* "justice and equity". Cf. Ep. 8.3-4
(Pyrrhus Achillides, animosus imagine patris, /
inclusam [sc. me] contra iusque piumque tenet),
where it may be noted that *pium* is again used
as a noun. The reference is to the laws of
earth and the laws of heaven.

201. *vincuntur causa Parthi:* this means that the Romans
have the juster cause for the ensuing conflict
with the Parthians.

202. *Eoas:* as Brandt points out, the *e* is long in imitation
of the Greek η in ἕος. However, when he gives
an example in the same word of an Ovidian short
*e* (from έος), the reference (Am. 1.15.29) shows
the word (*Eois*) to be used as a noun: now,
every time Ovid uses *Eous* as a noun it has a
short *e* (cf. Met. 2.153 and Tr. 4.9.22).
But the statistics are not sufficient to be significant. It is more relevant to this particular line to note that, of the eleven instances in Ovid of Eous used as an adjective, only one uses the short e -- Met. 4.197-198 (modo surgis Eoo / temperius caelo). Propertius, too, has only one instance of the adjective with a short e -- 4.6.81 (sive aliquid pharetris Augustus parcat Eois)
The Greek word for "Eastern" is ἐαυτος ( ), but the l-subscript, being intervocalic, disappears when the word is transcribed into Latin.
opes: note that in the middle of a couplet Ovid capriciously makes a swift transition from righteous cause to economic gain, and the word opes occurs at the end of the line to give the point extra piquancy.

203. Caesarque: originally a cognomen of the gens Iulia, Caesar became, after the death of Julius Caesar, the title for all the emperors, along with the title Augustus, until the reign of Hadrian: under him Augustus was used to designate the ruling emperor and Caesar the heir to the throne or crown-prince.
**pater**: this was a title of honour and variously used by the gods and emperors. Here it refers to Augustus. Mars is *pater* because he fathered Romulus and Remus, having raped Rhea Silvia. For the repetition *pater* . . . *pater*, see n. on l. 182.

**numen**: "divinity", "godhead". The phrase means "inspire him in his enterprise", with possibly the added implication "give him some of your divinity".

204. Ovid has already mentioned Augustus as deified (ll. 183-184) and is now backtracking in saying that he is to become a god. Julius Caesar, Augustus, Claudius, Vespasian and Titus were all deified after their death; Mart. 5.8.1, written in A.D. 89, speaks of an *edictum domini deique nostri*, while Plin. Pan. 2 and 52 and D. Chr. 45.1 make scornful remarks about Domitian which leave little doubt that, at least in the second half of his reign, he accepted a form of address which implied his divinity.

**alter** . . . **alter**: Augustus, like Mars, already possesses a godhead and is as good as a god
even before his death.

205. *auguror en, vinces:* cf. Prop. 3.4.49 (*omnia fausta cano. Crassos clademque piace!*)

*en:* this interjection is used here in its primary meaning, i.e. to present in a lively manner an important announcement: "Behold, I prophesy" -- cf. 2.599 (*en, iterum testor*). It is often used when strong emotion is present, e.g. anger (cf. Met. 6.204-206, *indignata dea est summoque in vertice Cynthi / talibus est dictis gemina cum prole locuta:* / "*en ego vestra parens, vobis animosa creatis*"

*or simply as an equivalent of ecce ("look"): cf. 1.555; Am. 1.8.31; Met. 8.590.*

*votiva carmina:* Ovid vows that he will sing Gaius' praises at the triumph he will receive on his return.

*sonandus:* this word implies praise: cf. Met. 10.205.

*(te lyra pulsa manu, te carmina nostra sonabunt); Hor. S. 1.4.43-44 (ingenium cui sit, cui mens divinior atque os / magna sonaturum, des nominis huius honorem). For the passive of sono in this sense cf. Hor. Epod. 17.39-40 (sive mendaci lyra / voles sonari).*

207-208. The couplet means "You, Gaius, shall stand firm and exhort your warriors with my words; I hope that my words will be appropriate for the occasion". Ovid seems to be planning a poem about this expedition which Gaius was to read to his troops, though there is no evidence of such a poem.

desint: "fall short of" (+ dat.): Ovid is being modest here about his fanciful idea of writing an epic poem celebrating the expedition.

209-210. This couplet is reminiscent of Propertius' epic resolve at 4.1.87-88 (dicam: "Troia, cades, et Troica Roma resurges"; / et maris et terrae longa pericla canam).

Ever since the battle of Carrhae in 53 B.C. the Romans had been wary of the famous "Parthian shot", a tactic of shooting an arrow over their shoulders from a reverse position above the crupper as they were retreating:
cf. Prop. 3.9.54; Verg. Georg. 3.31; Hor. Carm. 1.19.11-12; Luc. 1.230; Sen. Oed. 118-119; Plu. Crass. 24.
The reference to Parthian terga and Roman pectora is meant to indicate Parthian cowardice and Roman valour (cf. the phrase terga vertere, "to flee", at Caes. B.G. 1.53; 3.19; for pectus meaning "bravery" cf. Verg. Aen. 9.248-249, cum tales animos iuvenum et tam certe tulistis / pectora); it may be noted, however, that the Parthians usually won.

211. "You who flee in order to conquer, Parthian, what will you leave for yourself (victo sc. tibi) when conquered?".

212. Mars tuus: "your military tactic": cf. Pont. 4.7.45 (dicere difficile est quid Mars tuus egerit illic).

213-214. Ovid now addresses Gaius again, reminding him that soon his own triumphal procession will take place when he has put down the Parthians. The couplet neatly brings Ovid back to the point of this section of the book, i.e. that
a triumphal procession gives the potential lover opportunities for finding a girl.

The *pompa triumphalis* was a magnificent display: carried in the procession were spoils of war, pictures of battle-scenes, of towns conquered and boards with the names of the people subjugated. The *currus triumphalis* was immediately preceded by prisoners in chains, and the *triumphator* himself, accompanied on horseback by his older male children and his officers, was preceded by the lictors in red war-dress with laureate *fasces*, the magistrates and the senate. Behind the *currus* came the Romans who had been liberated from slavery, wearing the *pileus* of the *liberti*, while the soldiers brought up the rear, wearing laurel-wreaths and singing songs deriding their commander. See H. S. Versnel, *Triumphus*, Leiden, 1970, pp. 94 ff.

*ergo erit illa dies*: cf. the Homeric phrase (*Il. 6.448*)

\[ \varepsilon \varepsilon \varepsilon \varepsilon \eta \mu \nu \varphi, \delta \tau \, \varepsilon \nu, \kappa \tau \lambda \]. Ovid aims to reverse the foreboding note of the Homeric phrase.
pulcherrime rerum: cf. Met. 8.49; Ep. 4.125. Cf. also Ep. 9.107 (maxime rerum); Hor. S. 1.9.4 (quid agis, dulcissime rerum?). In such phrases rerum is a stronger word than hominum and may be translated as "in the world".

quattuor in niveis aureus ibis equis: the triumphal chariot was drawn by white horses: cf. Prop. 4.1.32 (quattuor hinc albos Romulus egit equos); Tib. 1.7.7-8 (at te victrices lauros, Messala, gerentem / portabat niveis currus eburnus equis), D.H. 2.34; 54,2; 55.3; Plu. Rom. 16; 25.

The triumphator was attended by a slave who murmured apotropaic words and held a crown over him. He was dressed in a tunica palmata and toga picta (chiefly gold and purple) and adorned as a god-king (cf. Liv. 5.23; 10.7). The prerequisites were originally victory over a foreign enemy, with at least five thousand of them killed, by a magistrate with imperium and his own auspicia, and his safe return with the army, to show that the war was won. However, these rules were gradually relaxed; under the Empire triumphs soon became a monopoly of the Emperor rather than of the

215. Cf. Cic. Verr. 5.30.77 (at etiam qui triumphant eoque diutius vivos hostium duces servant, ut his per triumphum ductis pulcherrimum spectaculum fructumque victoriae populus Romanus percipere possit: tamen, cum de foro in Capitolium currum flectere incipiunt, illos duci in carcere iubent).

colla catenis: cf. Cons. ad Liviam 273 (aspiciam regum liventia colla catenis); Prop. 2.1.34-35 (aut regum auratis circumdata colla catenis, / Actiaque in Sacra currere rostra via); Hor. Carm. 2.12.11-12 (ductaque per vias / regum colla minacium).

216. "Lest they be able to save themselves by the flight they used before" -- this line closes off the passage concerning the Parthian shot which opens at 1. 211.
218. **diffundetque**: "cheer", "exhilarate". The meaning here is similar to that of such words as *dissolvere, solvere, remittere*, etc., "with the accessory idea of non-restraint and freedom to let the heart (or countenance, etc.) flow freely, without restraint", (L & S, *diffundo*); cf. Stat. Theb. 2.213 (*diffunderat Argos exspectata dies*). For the use of *diffundo* with *animos* as its object, cf. Met. 4.765-766 (*postquam epulis functi generosi munere Bacchi / diffudere animos*).

219. Cf. Tr. 4.2.25 (*quorum pars causas et res et nomina quaeret*).

220. Cf. Cons. ad Liviam 461-462 (*desursusque virum notos mini donaque regum / cunctaque per titulos oppida lecta suos*); Prop. 3.4.15-18 (*inque sinu carae nixus spectare puellae / incipiam et titulos oppida capta legam, / tela fugacis equi et bracati militis arcus, / et subter captos arma sedere duces!*); Tac. Ann. 2.41 (*vecta spolia captivi simulacra montium fluminum proeliorum*). For the representation of a river cf. Tr. 4.2.41-42 (*cornibus hic*
fractis viridi male tectus ab ulva / decolor
ipse suo sanguine Rhenus erat).

221. nec tantum si qua rogabit: Ovid is advising the
potential lover to give the girl of his choice
information about the captive kings, even if
she doesn't ask for it. For a similar idea
cf. 1. 151 (et si nullus erit pulvis, tamen
excute nullum). Here we have an instance of
socius sermo, which Ovid recommends to his
reader at 1. 143.

222. Cf. Tr. 4.2.26 (pars referet, quamvis noverit illa
parum). Though Ovid is doubtless disapproving
of simulated knowledge in the Tristia, he is
in the Ars roguishly suggesting that as long
as the girl is kept amused it doesn't matter
whether the information is correct or not.

223-228. Cf. Tr. 4.2.27-46. "Floats", with representations
of personified countries or districts, were a regular
feature of the Roman triumph (see n. on 11. 213-214); cf.
Tr. 4.2.20; Pont. 2.1.37; 3.4.105; Prop. 3.4.16; Liv. 26.
21.7; Cic. Pis. 60 (simulacra oppidorum); Phil. 8.18;
Tac. Ann. 2.41; Flor. 2.13.88 (Caesar in patriam victor
invehitur, primum de Gallia triumphum trahens: hic erat Rhenus et Rhodanus et ex auro captivus Oceanus, altera laurus Aegyptia: tunc in ferulis Nilus Arsinoe et ad simulacrum ignium ardens Pharos); Claud. 24.22.

223. **Euphrates**: a Syrian river which rises in Armenia and, after joining the Tigris, empties into the Persian Gulf. Cf. Prop. 3.4.4 (Tigris et Euphrates sub tua iura fluent).

The Romans symbolized a great river as a bearded man, in full maturity, naked to the waist, reclining at ease with one arm resting upon some emblem of the river which he represents and the other holding a flowing cornucopia, emblematic of the wealth and fertility created by fresh water. The fountain of the Ponte Sisto in Trastevere contains four marble figures, giant river-gods representing the Danube (Europe), the Ganges (Asia), the Nile (Africa) and the river Plate (America).


The line is perhaps a conscious and mocking echo of the pleasantly pastoral picture at Verg. *Georg.* 3.14-15 (*tardis ingens ubi*
flexibus errat / M incius et tenera praetexit
harundine ripas).

224. Tigris: this is a Persian word meaning "arrow", and
thus the river is called Tigris because of
Rising in Armenia, it flows south-east through
Assyria and Babylonia to the Persian Gulf.

coma . . . caerula: Conington-Nettleship, on Verg.
Aen. 8.64 (Publius Vergilius Maro, The Works,
London, 1898), say that blue is traditionally
the colour of sea- and river-gods: cf.
Verg. Georg. 4.388.

ciaerula: a common poetic form of caerulea, giving the
word more metrical possibilities: cf. Enn. ap.
cic. Div. 1.20.40 (Ann. 5.50 Vahl.) (caeli
caerula templae); Lucr. 5.482 (ponti plaga
caerula).

225. Danaeia Persis: Persia was called Danaeia because
of Perses, the progenitor of Danaë and the
Persian race: cf. Plin. 7.56.57 201.

Danaeia: the word has the same metrical quantities
as the Greek Δανάη; whence it is derived:
cf. Met. 5.1; Stat. Theb. 10.892. For a
similar formation cf. Met. 3.198, where Actaeon, the son of Autonoë, is called Autonoeius, a form used in Latin literature.

226. *Achaemenis*: "Persian" (urbes, Met. 4.212), from Achaemenes, the ancestor of the old Persian kings and grandfather of Cyrus. He was well-known as a man of great wealth (cf. Hor. Carm. 2.12.21, dives Achaemenes). Cf. also Hdt. 7.11; Pl. *Alc.* 1.p.120E.

227. *ille vel ille*: for the device cf. Am. 1.8.84; Fast. 5.188.

228. *tamen*: as a pentameter ending this word is found twice in Tibullus, twice in Propertius and eight times in Ovid, of which four occur in *Ars*, book 1. See Platnauer, *L.E.V.*, p. 41, to which list may be added Rem. 440.

229-252. *Banquets*.

The deceiving of the *vir* of the girl at banquets by surreptitious nods, winks and writing of amorous messages in spilt wine was a commonplace in the elegists: cf. *Ep.* 17.75-90 (esp. 11. 87-88, orbe quoque in mensae legi sub
nomine nostro, / quod deducta mero littera fecit "amo"");

Tib. 1.2.21-22 (illa viro coram nutus conferre loquaces / blandaque compositis abdere verba notis); 1.6.19-20 (neu
tte decipiat nutu digitoque liquorem / ne trahat et mensae
ducat in orbe notas), Prop. 3.8.25-26 (tecta superciliis si
quando verba remittis, / aut tua cum digitis scripta silenda
notas). In this passage no vir is mentioned because Ovid
announced at the beginning of the poem that he would not
deal with marital infidelity.

A. D. Nock, in his commentary to "Magical Texts
from a Bilingual Papyrus", *Proceedings of the British
Academy*, 17 (1931), p. 281, in noting the significance of
vir in Latin love-poetry, says that it may not always mean
"husband", but merely the lover in possession (cf. 1. 579;
Tib. 1.2.21; 1.6.8; Catul. 68.135 ff.; 83.1), adding that
in Ovid's time concubinage (e.g. with a freedwoman) was
a relationship almost as fixed as marriage. However,
Williams, *Tradition and Originality in Roman Poetry*, pp. 528-
529, says "it seems generally agreed nowadays that the girls
of whom they (i.e. the elegists other than Catullus) write
belonged to the class of freedwoman for whom normal marriage
was not a possibility and who were really high-class
prostitutes. This means that any reference which the poets
make to 'husbands' of their girls or to 'marriage' must be
explained away as euphemisms for 'lovers' and 'love-affairs'".
He goes on to show, however, that there is no evidence in the elegists to suggest that we need to weaken the sense of *vir* to that of "lover": Cynthia appears on close examination to be a character quite similar to Catullus' Lesbia, who we know was married to that prominent Roman citizen, Quintus Metellus Celer, while Tibullus quite clearly credits his Delia with a *coniunx* (1.2.41) which unequivocally means "husband".

Assuming that here *vir* does really mean husband, it is worth noting that chances of this sort of dalliance increased considerably in Augustan times, since before this a woman had to dine seated at her husband's feet (V. Max. 2.1.2), whereas now she could recline like the man. See J. Carcopino, *Daily Life in Ancient Rome*, New Haven, 1940, pp. 287-300.

229. *aditum*: "access": cf. l. 163.

*etiam positis* . . . *mensis*: "even when the tables are in place": *etiam* is used as a link-word here in order to launch the new paragraph. An alternative interpretation of the line is to take *etiam* with *dant*, and take *mensis* to refer to the mensae secundae ("dessert"), during which much wine was
consumed (cf. Cic. Att. 14.6.2, haec ad te scripsi, apposita secunda mensa; Cels. 1.2; Becker, Gallus, pp. 456-457) -- "Banquets also gives opportunities once the dessert has been served".

230. A mild joke which suggests that then, as now, some people went to parties mainly for free drinks (cf. Catul. 13).

praeter vina: an exception to the use of the pentameter caesura, where the caesura occurs between the preposition and the noun which it governs. The other exceptions in Latin elegiac verse are ultra limina (3.418) and contra iusque piumque (Ep. 8.4). See Platnauer, L.E.V., p. 14.

For wine as an inspirer of love, cf. B. fr. 20B. 8-9 (Maehler) (κυριευον δ' ελπίς διαφύτουσα φέβασιζ μεμηγυμνένα Διανυσίασι δέμφροι).

231-236. These lines have caused scholars a lot of difficulty, and it must be admitted that they are obscure in their meaning: however, Ovid is not always crystal-clear and sometimes his striving for effect leads him into
unwitting obscurity. Kenney, CQ 9 (1959), pp. 244-246, after explaining the passage, says that obscurity here is due simply to the author's failure to visualize clearly what he was describing. He translates the lines as follows: "Often, at banquets, shining Cupid has with his tender arms drawn to him and held fast the horns of Bacchus, when that god has been placed on the table (or 'as he reclined there'), and, when some wine has sprinkled Cupid's thirsty wings, he remains there and stands his ground, weighed down ('by his wet garments' or 'by wine', coupled with the idea of gravis meaning 'troublesome'), in the place which he has captured. True, he swiftly flaps his damp wings and flies away, but for the heart to be even sprinkled with Love (i.e. Cupid sprinkles the heart of the drinker with the wine he acquired from his short sojourn with Bacchus, as he flies away) is painful". Bacchus and Cupid are wrestling (the powers of love and wine contending for mastery): Cupid wins (l. 234, capto . . . loco), while Bacchus, sprinkling wine on Cupid's wings, prepares the heart for love and makes it stay there. Cupid then flies away -- the passion inspired by wine is impermanent and lasts just so long as the intoxication that gave it birth --; then Ovid adds his gnome at the end, that for the heart (one's heart, not that of Cupid or Bacchus) to be even sprinkled with Love is painful, i.e. even the transitory passion inspired by wine cannot evaporate without leaving some mark behind.
231–232. The association of Bacchus and Cupid in this connection is not an invention of the Roman poets: cf. Call. Epigr. 43.3–4 (Mair)

(Ἄκρητος καὶ Ἄρης μακρύκερας, ὅτι σὺ μόν οὕτων/εἰλίκεν, οὐδ'οὖκ ἐπὶ τῇ παραξένῳ ἐκεῖν); B. fr. 20B 8–9 (Maehler)

(see above). Cf. also Am. 1.6.33 (ergo Amor et modicum circum mea tempora vinum);
1.6.59–60 (nox et Amor vinumque nihil moderable suadent: / illa pudore vacat, Liber Amorque metu); Prop. 1.3.13–14 (at quamvis duplici correptum ardore iuberent / hac Amor hac Liber, durus uterque deus); Hor. Carm. 3.21. 21–23 (te Liber et, si laeta aderit, Venus / segnesque nodum solvere Gratiae / vivaque producent lucernae); Pl. Aul. 745 (vini vitio atque amoris feci).

For Cupid as a wrestler cf. also S. fr. 941.13 (Pearson) (ὦ τῶν ταλάντων ἐς τὴν ἐκτελεσθεῖσίν); Theoc. 1.97; 7.125 (and Gow's note), Pl. Pers. 4–5 (cum Antaeo deluctari mavelim / quam cum Amore).

purpureus: Brandt says that this refers to the colour of cheeks brightened by love and wine, and quotes Phrynichus at Athen. 13.605a (λέπαντιμία κρασί, ἐπεφυτεύμας παρεγειφόταν φῶς ἐκδωτός). Ovid calls Love purpureus at Am. 2.9.34 (noteaque purpureus tela resumit Amor), while Stat. Theb. 7.148 uses purpureus to describe Bacchus' face (just as the habitual drunkard has a purplish nose): wine is frequently referred to as this colour (cf. 2.316; Prop. 3.17.7).

cornua: the horns symbolize masculine fertility and strength (vid. the modern slang "horny", meaning "sexually aroused"): cf. Am. 3.15.17 (corniger . . . Lyaeus); Tib. 2.1.3-4 (Bacche, veni, dulcisque tuis e cornibus uva / pendeat, et spicis tempora cinge, Ceres); Hor. Carm. 2.19.29-30 (aureo / cornu decorum). The later Greeks also used ἄρας as a symbol of strength: cf. 70 Ps. 17 (18); Diogenian 7.89. It can also be used to mean "vigour" -- cf. 1. 239 (tum pauper cornua sumit), itself a borrowing from Hor. Carm. 3.21.18.

Bacchus' horns are in evidence in Euripides' Bacchae, where, at 1. 618, he mocks his persecutor in bull-shape, and, at 1. 922, Pentheus
sees him in a vision as a horned man-(11. 920-922, καὶ παρος ἐμίν πείσιν ᾕμεσον ὑμεῖς μοι ἔσκοβη καὶ σαὶ κέδα ὑμῶν εὐνοούντες: ἥκεν τὸν ἐκεῖ θήρ; τεταύρωσεν γάρ ὁ αὐτός).

Bacchus is regularly associated with the goat as well as the bull both of which are presumably symbols of potency: see J. G. Frazer, The New Golden Bough, New York, 1959, pp. 255-256. It is significant that the usual victim in the ἡμοσχίς, the ritual tearing to pieces and eating raw of an animal body, was a bull, which was felt to embody the vital powers of the god himself: see RE 18.380-382.

Cupidinis: it is not surprising to find Cupido following a line in which Amor is mentioned, since both words are used indiscriminately for Cupid, Amor being metrically more convenient.

capto ... loco: a military phrase. Here Cupid is again campaigning and Bacchus is the place which he has captured: cf. Cic. Verr. 1.56 (Olympum vi, copiis, consilio, virtute cepit).

236. For love conceived as a poison cf. 2.520 (quaes patimur, molto spicula felle madent); Am. 1.8.103-104 (blandire noceque; impia sub dulci melle venena latent); Prop. 2.12.19
(intactos isto satius temptare veneno); Pl. Cist. 69 (Amor et melle et felle est fecundissimus).


238. Cf. Alc., fr. 163.3-4 (Edmonds) (οὖν γὰρ ἔμελες καὶ Δίος νῦστο λύκοκτον / ἀναθήρωσιν ἐδέσκον). Wine as a dispeller of cares was a commonplace among the Greek and Roman poets: Lyaeus means "the looser (or 'dispeller') of cares" -- cf. Hor. Epod. 9.37-38 (curam metumque Caesaris rerum iuvat / dulci Lyaeo solvere); Plu. fr. 248 (ἀντιταττόμενον τῷ Λυαίῳ στό καὶ ἱσοντι τὸ τῶν δυσφέρων συχίνων μεσιμαν κατὰ Πίνδαρον). Cf. also Hor. Carm. 1.18 (passim); Cypr. fr. 10 Kinkel (at Athen. 2.352) (οὖν τοι, Μυράκα, στὰς παθῶν ἀρίστον / ἀντὶ τῶν ἀνθρώπων ἀποκεκάκας μελετῶν). See Otto, Sprichwörter, p. 372 (vinum, 1).
πάλαιος, ὅσ ἐφ' ἐφόλῳ καλλόρον ὑπὲρ μᾶλλ' ἠλείων / καὶ ἐ
πάλαιν γελόντων); Chaerem. TGF 787 (at Athen.
2.350) ("wine brings γέλωτα, τούτων, ἄρα ἄραν ἐνδούλιαν").
tum pauper cornua sumit: see note on cornua at 1. 232.
Cf. Am. 3.11.6 (venerunt capiti cornua sera
meo). See Otto, Sprichwörter, p. 94 (cornu,
4).

240. Cf. S. TGF² 295 (at Athen. 2.40a) ( . . . το μεγάλεον γεμνὸς
ποτήριον ); E. Ba. 772-774 (τὴν ποτηρίαν
ἀποκελέσας δόξαν βραδὺς ἀν καλὸς ἴδων καὶ ἐκα
τερτούν ὑδάτων ἀλλὰ ἐκ τρειῶν ἐτερῶν ἀμφότερον·
Astyd. TGF² 780
(at Athen. 2.40b) (ἐφ' ἐν αἰώνες ἐν 
κομπών
eφ' ἐναντίον ἐκατόπτερον ἐκπόρων).

241-242. Cf. Alc. fr. 126 (Edmonds) (ὁ νόσος ὁ φίλε παῖ, καὶ
καλέσατα); Sch. Pl. Symp. 217e (ὁ νόσος καὶ ληφθεῖς,
καὶ τῶν ἐν μέθη τὴν ἀργυρὸν λεγόμενην· ἐπὶ δὲ ἴσας ἀκριβῶς ἡ πρότυχε
Theoc. 29.1 (ὁ νόσος, ὁ φίλε παῖ, λέγεται καὶ ἀλλὰθετα).
Cf. also Hor. S. 1.4.89 (verax Liber); Ep.
1.5.16 (operta recludit); Theog. 500 (ἀργυρὸς δ' οἶνος ἐδίκης νόον
). It was a commonplace that
wine makes a man's mind transparent: cf. Alc.
333 (ὁ νόσος γὰρ ἀνθρώπων διστέρον); A. fr. 393
aevo rarissima nostro / simplicitas: Ovid is proud of being a sophisticated man-about-town, and 
simplicitas, best translated as something like "rustic honesty", is absent from his milieu. In the old days, Ovid is implying, everybody did and said what came naturally to them, and their ways of wooing were very straightforward, whereas now one is devious in one's amatory endeavours, both men and women playing little games with each other until the whole scene has been acted out and the woman won or lost. Cf. 11. 101-134, where the unsubtle approach to the winning of the Sabine women is given as an early precedent for more sophisticated techniques.

Here Ovid for a moment testifies against himself.

artes: "sophistication".
244. A proverbial saying: cf. Ar. fr. 453K (ἐτι πορὶ δὲ πορὶ ἐκχυνθο "μὲν αἰσχρὸν") Philostr. Ep. 36 (τὸ ἄρα ἦν ἀλλὰ πορὶ ἐτι πορὶ καὶ λάλος ἐτι ἤκοιν ἀσπάσται); Valerius Aedituus ap. Gell. 19.9.11 (Morel FPL p. 43). The meaning is "Venus has added the flames of love to the warm sensation of the wine". Cf. 1. 237.

For the idea of wine being "fiery" and for the phrase in the same position in the line cf. Ep. 16.231-232 (saepe mero volui flamam compescere. at illa / crevit et ebrietas ignis in igne fuit).


For the flames of love cf. Brandt on Am. 1.26; Gow on Theoc. 7.55; Pease on Verg. Aen. 4.2.

245-246. Here Ovid mentions a drawback to wine -- it tends to impair your judgement of a woman's looks: cf. Prop. 2.15.11-12 (non iuvat in caeco Venerem corrumpere motu: / si nescis, oculi sunt in amore duces); Agatho fr. 29 (Nauck) (ἔκ τοῦ γὰρ ἐσοραυ γ' γνωτί ἐσφόνος ἔραν); A.P. (Asclep.) 5.7.2-4 (ἀλλ' ὅτι δ' εἰ θέσεις εἰ, / τὴν δολὴν ἀπάντην. ἄτιν φίλον ἐνσόν ἐχεισα/ πάντα ἵππος στείρεσθαι μηκέτι φῶς πέρεχε);
Mart. 11.104.5-8 (tu tenebris gaudes: me ludere teste lucerna / et iuvat admissa rumpere luce latus. / fascia te tunicaeque obscuraque pallia celant; / at mihi nulla satis nuda puella iacet). For another personification of the lamp cf. Musaeus' story of Hero and Leander (328), where Ὠντός ἡ λαμπρότερη is mentioned.


247-248. Daylight, and not mere candlelight, must be employed to discern true beauty -- any woman seems beautiful at night (l. 250), because her blemishes are hidden. Daylight is recommended in the Remedia, too, but this time in order to observe the girl one wishes to be rid of in an unseemly posture after intercourse (11. 411-412, tune etiam iubeo totas aperire fenestras, / turpiaque admisso membra notare die).
247. The Judgement of Paris was a popular exemplum: cf. 
1. 625; 683; Ep. 16.53 ff.; Rem. 711-712; 
Prop. 2.2.13 (cedite iam divae, quas pastor 
viderat olim / Idaeis tunicas ponere 
verticibus); Verg. Aen. 1.27; E. Tr. 924 ff.; 
Herod. 1.34-35 (τὴν δ’ ὅπισε σαρκίς Περίν κοκ’ ὤρεται/ 
καὶ καλλονήν). See. T. C. W. Stinton, 
"Euripides and the Judgement of Paris", 
Supplementary Paper of the Society for the 
Promotion of Hellenic Studies, no. 11, 1965. 
caeloque . . . aperto: cf. Met. 6.693 (idem ego cum 
fratres caelo sum nactus aperto). "vincis 
utramque, Venus": cf. Rem. 712 (sed sibi 
conlatam vicit utramque Venus).

249. nocte latent mendae: See Otto, Sprichwörter, p. 246 
(nox, 2).

vitioque ignoscitur omni: for the passive impersonal 
construction of ignosco cf. Cic. Att. 11.14.1 
(deprecatores, quibus non erat ignotum).

251. tincta murice lana: murex is the word used both for 
the shell-fish from which purple dye was 
obtained and for the dye itself: here it has 
the latter meaning. The most famous and
costly purple-dye was from Tyre (cf. 3.170, nec quae de Tyrio murice, lana, rubes;
Verg. Aen. 4.262, Tyrioque ardebat murice laena). In the Remedia, too, Ovid uses Tyrian purple in a comparative way (ll. 707-709, confer Amyclaeis medicatum vellus aēnis / murice cum Tyrio: turpius illud erit: / vos quoque formosis vestras conferte puellas).

de tincta murice: Platnauer, L.E.V., p. 22, observes that in the case of phrases like this involving a preposition, an adjective and a noun, and where diaeresis (i.e. where the end of the word is also the end of a foot) occurs after the second word of the phrase, by far the more popular order is adjective, preposition, noun. The other exceptions are de Bacchi munere (1. 803); de magnis fontibus (Rem. 97); sub nullo vindice (Rem. 145); post Tulli funera (Fast. 6.581); de septem montibus (Tib. 2.5.55). However, obviously here the reason for the order is to achieve emphasis in the couplet by the repetition of de in the same position in its phrase -- de gemmis, de tincta murice lana . . . / de facie . . .
252. **diem**: "daylight": cf. Met. 7.411-412 (contraque diem radiosque micantes / obliquantem oculos); 5.444; 13.603; Plim. Nat. 33.4.21 70 (multis mensibus non cernitur dies). Note the emphatic position at the end of the couplet.

253-258. **Frequent Baiae.**

253. **femineos coetus venatibus aptos**: Baiae would be full of women on vacation and therefore more susceptible to amatory advance, i.e. "fit for hunting". For **venatibus** cf. 1. 89 (sed tu praecipue curvis venare theatris); 2.2 (decidit in casses praeda petita meos).

**quid . . . ?**: here Ovid is echoing Vergil in his didactic poetry by his use of rhetorical questions:
cf. 1. 255 (**quid referam . . . ?**); 2.273; 3.169; 3.197; **Rem.** 803 (**quid . . . praecipiam . . . ?**);
Verg. **Georg.** 1.104; 1.311; 2.158; 2.161. See Kenney, Ovidiana, pp. 201-209, for further elements parodying didactic poetry.

254. **numero cedet harena meo**: grains of sand were proverbially used to indicate innumerability:
cf. Met. 11.614-615 (somnia vana iacent totidem, quot messis aristas, / silva gerit frondes, eiectas litus harenas); Verg. Georg. 2.106; Catul. 7.3; Hor. Carm. 1.28.1 (numeroque carentis harenae); Hom. Il. 9.385 (οδις ψάμματι τε κόνις τε); Pl. O. 2.98 (ἐπεὶ ψάμμος ἥρημαν περὶ πέρασμεν); P. 9.46 ff.; Hdt. 1.47.3 (οἵκυ ὅσιοι ψάμμοι τ' ἥρημον καὶ μέτα Παλατίνης); Ar. Ach. 3; Pl. Euthd. 294b; Archim. Aren. (οἱ ὡντεὶ τίνες, βασιλεὺς Θείων, τὸς ψάμμος τῶν ἥρημών ἄρειπεν ἐόρην τῷ πλῆξει); ep. Hebr. 11.12 (καὶ ὡς ἡ ὅμοια ἡ παλατί τὸ καθαρτὸ τῆς Παλατίνης ἀθλεῖς, quoting Genesis 22.17; 32.12). See Otto, Sprichwörter, p. 159 (harena, 1); Nisbet-Hubbard on Hor. Carm. 1.28.1.

255. Baias: a magnificent water-place (cf. Hor. Ep. 1.1.83, nullus in orbe sinus Baias praelucet amoenis; Str. 5.1.244, καὶ πρὸς τερψίν καὶ πρὸς ἑρατικὰν νόσιν ἐπιτίθεσι; Mart. 6.42.7, principesque Baiae; Dio 48.51.3, ἐς τὴν θάλασσαν καὶ ἐς ἄκεσιν ἐπιτίθεντοτα) between Misenum and Puteoli, possessing a good climate, Baiae offered many amatory delights to the predatory male, owing to the predominance of attractive young ladies there, many of them
hardly of high repute. The modern equivalent of Baiae would possibly be St. Tropez.
The poets often censure Baiae because of the many love-affairs, some of them adulterous, which began there: Propertius, at 2.11, fears for Cynthia's good name as she has left Rome for Baiae, while Martial, at 1.62, says of a lady who visited it Penelope venit, abit Helene. Cf. also Cic. Cael. 49; Att. 1.16.10; Sen. Ep. 51.3 (deversorium vitiorum esse coeperunt. illic sibi plurimum luxuria permittit, illic, tamquam aliqua licentia debeatur loco, magis solvitur). Varro devoted one of the Menippean Satires to Baiae, the single surviving line being quod non solum innubae fiunt communes, sed etiam veteres repuerascunt et multi pueri puellascunt. See Becker, Gallus, pp. 85-97; Friedländer, Roman Life and Manners 1.pp. 336-338; John H. D'Arms, Romans on the Bay of Naples, Cambridge, Mass., 1970.
praetextaque litora Bais: literally this would mean "the shore, fringed by Baiae".

For this use of praetexō cf. Col. 10.297 (sicubi odoratas praetexit amaracus umbras); Val. Fl. 3.436; Tac. Germ. 34. It is unnecessary to change the reading to rAy's velis, although this too would make good sense since pleasure-boats were certainly in evidence at Baiae (cf. Str. p. 245, εἴσητος δ' ἔχει πλοῖον ἑλφροῖς,
ἐν μάχησιν ὑπὲρ Περσῶν, τὰν ἱππεῖν δὲ Ἰδρύμεν εἴχων ἡμᾶς ἔβασαν ἄρχων).

256. sulphure: the healthful effects of the sulphur vapours at Baiae are often mentioned:

cf. Hor. Ep. 1.15.6-7 (dictaque cessantem nervis elidere morbum / sulpura contemni). For the healing
power of sulphur in general cf. H. Rem. 259-260
(nulla recantatas deponent pectora cura / nec
fugiet vivo sulphure victus amor); Prop. 4.8.
86; Hom. Od. 22.481; Theoc. 24.94; Plin. Nat.
35.177. See O. Gruppe, Mythologie, Munich,
1906, p. 889, n. 4 with refs. There are
extant sulphur springs at Solfatara di
Pozzuoli, a few miles from Baiae.
As D'Arms says in Romans on the Bay of Naples,
p. 153, earthquakes were frequent in the
region of coastal Campania during the Empire.
A severe one affected Neapolis and Pompeii
in A.D. 62, and the younger Seneca reported
that, although losses sustained by the city
were negligible, damage to private villas was
serious and widespread: Sen. Nat. 6.1.2
(Neapolis quoque privatum multa, publice nihil
amisit leniter ingenti malo perstricta, villae
vero prorutae, passim sine iniuria tremuerere).
For the regularity of earthquakes cf. Plin.
Ep. 6.20.3.
257-258. Another example of empirical knowledge on Ovid's part -- he writes as if he witnessed this incident: cf. 1. 721 (hoc aditu vidi tetricae data verba puellae); 3.378; 3.487; Rem. 101; M.F. 99; Verg. Georg. 1.193; 1.197; 1.318; Lucr. 4.577; 6.1044. See Kenney, Ovidiana, pp. 201-209.

\textit{vulnus}: see note on 1. 256. Ovid is using \textit{vulnus} in both its primary sense and in the sense of "love-wound": somebody has gone to Baiae seeking a cure for an ailment and come away with a wound inflicted by Cipid, and ruefully exclaims that, contrary to popular opinion, the waters of Baiae are not healthy, considering what a sojourn there has done to him: cf. Hor. \textit{Ep.} 1.15.6-7 (see above on 1. 256).

For the wound(s) of love cf. Prop. 2.22.7; 25.46; Verg. \textit{Aen.} 4.2; Hor. \textit{Carm.} 1.27.12; Epod. 11.17; Lucr. 1.34; \textit{Met.} 4.p.156.29 (\textit{dulcia vulnera sagittas}).

259-262. Frequent the temple of Diana.

259. Aricia, one of the oldest towns in Latium, stands at the foot of the Alban Hills: here Diana had
a grove and a temple, and was associated with Egeria and Virbius, an obscure male deity identified with the revivified Hippolytus: cf. Met. 15.544. templum nemorale: Nemus was in fact the actual name for Diana's sacred grove at Aricia: cf. Plin. Nat. 35.7.33 52 (tabulam pictam in nemore Diana posuit). Cf. also Fast. 3.263-270 (vallis Aricinae silva praecinctus opaca / est lacus, antiqua religione sacer; / hic latet Hippolytus loris direptus equorum, / unde nemus nullis illud aditur equis / . . . saepe potens voti frontem redimita coronis / femina lucentes portat ab Urbe faces); Str. 5.12 (239) (τὸ Ἀρικίας ἱερόν Ἔρμιον νόμος ἐκ τοῦ ἐν Ιππολύτῳ μέρους τῆς ὅπως τοῖς ἐξ Ἀρικίας ἱεροῖς); Grat. 484-485 (spicatasque faces sacrum ad nemorale Dianae / sistimus); Sil. 8.364 (quique inmite nemus Triviae). The goddess was represented as carrying a torch, and was worshipped by torch-light processions of women: Propertius, at 2.32.7-10, says that he cannot trust Cynthia when he hears of her joining the torch-lit revels of Diana at Aricia (hoc utinam spatiere loco, quodcumque vacabis, /
Cynthia: sed tibi me credere turba vetat, / cum videt accensis devotam currere taedis / in nemus et Triviae lumina ferre deae). The goddess was called Diana Nemorensis, and the lake nearby was called lacus Nemorensis (mod. Lago di Nemi): cf. Prop. 3.22.25 (Albanus lacus et foliis Nemorensis abundans). The word templum comes from the root τεμ- of τέμνω (cf. τεμενος, "a sacred enclosure") -- hence it originally meant "a space marked out" and so became "an open place for observation in augury", marked out by the augur with his staff.

suburbanae: Aricia (mod. Ariccia) was sixteen miles south-east of Rome. It was the first stopping-place for the night on the Appian Way: cf. Hor. S. 1.5.1-2 (egressum magna me accepit Aricia Roma / hospitio modico). Many temples were much frequented by courtesans: cf. Juv. 9.22-25 (nuper enim ut repeto fanum Isidis et Ganymedem / Pacis et adventae secreta palatia matris / et Cererem (nam quo non prostat femina templo?) / notior Auidio moechus scelerare solebas), and thus, along with the evidence from Prop. 2.32.7-10
(see above), we may assume that Aricia too, with its temple of Diana, was a popular place for amatory assignations.

260. The priests, called reges Nemorenses, were runaway slaves who had killed their predecessors in the priesthood in battle: cf. Fast. 3.271-272 (regna tenent fortes manibus pedibusque fugaces, / et perit exemplo postmodo quisque suo); Str. 5.3.12; Stat. Silv. 3.1.55-57; (iamque dies aderat, profugis cum regibus aptum / fumat Aricinum Triviae nemus et face multa / conscius Hippolyti splendet lacus); Suet. Cal. 35.3 (Nemorensi regi, quod multos iam annos poteretur sacerdotio, validiorem adversarium subornavit).

Frazer, The New Golden Bough, p. 3, says that the rule of the sanctuary was that the candidate for the priesthood could succeed to office only by slaying the incumbent priest in single combat and that he himself could then retain office until he was in turn slain by another. Thus the rex Nemorensis had to be constantly watching out for prowling shadows of rivals anxious for the priesthood.
261. *quod . . . quod*: as Kenney points out in his *app. crit.*, this means *quamquam* here.

262. Though, in fact, it is the darts of Cupid which do the damage and not Diana herself. The unlikelihood of the virgin-goddess providing a rendezvous for lovers reminds us of ll. 79-88, where Ovid tells us that even the law-courts, seemingly unsuitable for dalliance, do in fact provide potential lovers with girls.

*multa . . . multa*: for the repetition of *multa* at these places in the pentameter line cf. *Ep.* 13.120 (*multa tamen capies oscula, multa dabis*);
*Pont.* 4.7.50 (*multaque fert miles vulnera, multa facit*).

Note that, although at ll. 55 ff. Ovid seems to be about to mention only places within the city for girl-hunting (see l. 55, *tot tibi tamque dabit formosas Roma puellas*) here and at ll. 255-258 he strays away from Rome to the outlying district of Aricia and, a good deal further afield, to Baiae.
263-268. A brief introduction to the second task set by Ovid: now that the potential lover knows where to seek a girl, he must be taught how to win her.

263. **hactenus:** an echo of Vergil's serious didactic poetry: cf. *Georg.* 2.1 (*hactenus arvorum cultus et sidera caeli*). The word is also used in the same way at *Rem.* 397 (*hactenus invidiae respondimus*).

**quod ames:** for the neuter used for a person in an amatory context cf. 1. 35; 91; 175; 263.

**ubi retia ponas:** "where to spread your nets". Cf. 1. 89; Prop. 2.32.20 (*tendis iners docto retia nota mihi*). See Otto, *Sprichwörter*, p. 299 (*rete, 1*).


As the *O.C.D.* points out, the functions and names of the Muses vary considerably throughout classical literature. Since Ἰάλος means
"abundance" and "good cheer" it is easy to see how Thalea was both an agricultural goddess and the Muse of Comedy. RE 5.1.p.1205 suggests, on the basis of Hes. Th. 917 (\(\tau_{\theta} \varepsilon_{i} \omega_{\delta} \nu \nu\alpha\mu' \kappa \varepsilon \tau \varepsilon \psi \varepsilon \omega_{\delta} \delta \gamma\)) and the personified \(\Delta\varepsilon \iota \varepsilon \nu \varepsilon \iota\) at S. fr. 548, that she was thought of as the representative of convivial merriment as displayed in feasting and song.

Ovid mentions her elsewhere (Fast. 5.54; Ep. 15.84; Tr. 4.10.56; 5.9.31) as his own particular inspirer, though it is not clear in these passages to what area of literature he is assigning her -- it seems to me that he thinks of her not so much as the Muse of Comedy (which would seem rather to mark Ovid out as a Plautus or a Terence), but as the Muse of Light-hearted Poetry. Here, then, in the middle of his didactic parody, he is admitting that it is all very festive -- Thaleia is the inspirer of his poem, despite the claim at 1. 27. According to Festus, p. 359, Müller and Servius on Verg. Ecl. 6.2 the name is spelt as it appears here, though it also appears as Thalia.
imparibus . . . rotis: the unequal wheels refer to the six-foot hexameter coupled with the five-foot pentameter, and the Muse is thought of as being conveyed by the wheels of the elegiac couplet: cf. Pont. 3.4.86 (pondera disparibus non potuere rotis). Ovid refers to poetic metres by means of periphrasis at Am. 3.1.7-8 (venit odoratos Elegeia nexa capillos, / et, puto, pes illi longior alter erat); 1.1.27 (sex mihi surgat opus numeris, in quinque residat); Rem. 377-378 (liber in adversos hostes stringatur iambus, / seu celer, extremum seu trahat ille pedem).

265. tibi quae placuit: cf. 1. 42; Prop. 2.7.19.

quas . . . per artes: cf. 2.17-18 (magna paro, quas possit Amor remanere per artes, / dicere).

266. molior: "undertake": cf. Cic. Univ. 4 (mundum efficere moliens deus).

267. advertite mentes: a parodying echo of Lucretius: cf. Lucr. 2.215 (haec animum te advertere par est); 3.46; 3.181 (hinc licet advertas animum). For the ending of the line cf.
Ib. 69 (huc vestras omnes advertite mentes);
Verg. Aen. 5.304 (laetasque advertite mentes);
8.440 (et huc advertite mentem).

pollicitis . . . meis: cf. l. 2, where Ovid promises that through him his readers will be docti, and ll. 35-40 where he outlines the scheme of the Ars.
vulgus adeste: the verb is plural here because vulgus denotes a number of people, being in apposition to viri in the previous line.
This line may well be a deliberate reversal of the τοῖς odi profanum vulgus et arceo (Hor. Carm. 3.1.1): in this poem of Horace, the poet, following Call. Ap. 17, stands for a priest of the Muses who wishes to keep out the uninitiated mob and to obtain silence from the initiated in order to avoid ill-omened words. Here, Ovid is saying that love is the concern of all people: thus the vulgus also is asked to lend its propitious presence.
269-350. Be assured that all girls can be caught.

269. **fiducia:** for this word with an infinitive construction, as here, cf. 2.349 (cum tibi maiior erit fiducia, posse requiri).

**cunctas / posse capi:** cf. Am. 1.8.43 (casta est quem nemo rogavit); Petr. 110 (ceterum Eumolpos . . . multa in muliebrem levitatem coepit iactare: quam facile adamarent, quam cito etiam filiorum obliviscerentur, nullamque esse feminam tam pudicam, quae non peregrina libidine usque ad furorem averteretur).

**cunctas Aω:** formae ROb: ferme Housman: forma Heinsius: formae may be dismissed as grammatically unacceptable, since, if we were to accept any form of forma, it would have to be ablative ("it is possible to be captivated by beauty"). However, the emphasis seems to be on the fact that any woman, not necessarily beautiful women only, can be caught (cf. 11. 271-274; 343-344), which prompts me to reject Heinsius' forma also.

It is possible that originally ferme was a marginal gloss on cunctas, written by some
love-sick swain who had recently been rejected by his beloved; this would eventually have supplanted *cunctas* and later been corrupted to *formae*. By *ferme posse capi* Housman meant "that they (i.e. women) by and large can be caught".

It appears, then, that the best reading is *cunctas* ("all women can be captured"), which indeed is echoed at l. 343 (*ergo* *age*, *ne dubita* *cunctas* *sperare puellas*), immediately after the list of mythological *exempla*.

270. *capies, tu modo tende plagas*: "only spread your nets and you will capture them": cf. Rem. 787 (*et poteris, modo velle tene*).

*tende plagas*: see notes on ll. 89 and 263.

271-273. This literary device belongs to the family of *ἔνωμα*, which are common in Greek and Latin poetry: cf. Brandt on these lines; Nisbet-Hubbard on Hor. *Carm.* 1.2.9; 1.29.10;

cicadae: for the cicada as a symbol of summer cf. Juv. 9.69. This is the only occurrence of the word in Ovid. See Otto, *Sprichwörter*, p. 83 (cicada).

272. For this έναρθρον cf. Theoc. 1.135 (καὶ τῶς κόνας ὀλαφος ἐλκοι).

Maenalius . . . canis: Maenalus is a range of mountains in Arcadia, extending from Megalopolis to Tegea, and sacred to Pan (Grat. 19, refers to Pan as Maenalousque puer). The area was thickly wooded and full of wild beasts (cf. *Met*. 1.216, Maenala transieram latebris horrenda ferarum; Verg. *Ecl*. 8.22-23, Maenalus
argutumque nemus pinosque loquentes / semper habet), so that we may assume that the Maenalius canis was a particularly fearless type of hunting-dog. Certainly venatio was a sport pursued in this area -- Pan rejoiced in it: cf. Theoc. 1.16-17 (πῶς Πάνα ἤδονοιμεν· γὰς ἄρ' ἐφεσ / τῇνα κεφαλᾶς ἀφεύρισται), Call. Dian. 87-89 ("κατ' ἣν Ἀκαλλήνη / Παῦλος ὁ δέ κράτη θυγκύς ἤτεμεν/Μαιναλίης, ἵνα οἱ τακτάς κύνες ἐδούρη ἐδούρη); Calp. Ecl. 10.2-4 (patula vitabant ilden solem / cum Pan venatu fessus recubare sub umbra / coeperat et somno lassatas sumere vires). Cf. also Am. 1.7.13-14 (talem Schoeneida dicam / Maenalias arcu sollicitasse feras).

273. bland: "persuasively", "winsomely". At Rem. 11 Cupid is described as blandus.

274. For the idea cf. Musae. Hero and Leander 131-132 (καὶ γὰς ἄτι ηὔδεσιν ἀπελείψιν γυναικεῖς, Kυνείσιν ἄφον νυστάγμητοι εἰσὶν ἀπελείποι). This observation is certainly contrary to that of the Greek love-epigrammatists, who are hopelessly pessimistic when they are up against a hard-hearted girl whom they love: cf. AP (Rufin.) 92; (Paul.
Sil. 246; (Iren.) 251.

275. *furtiva*: "secret": cf. Verg. Aen. 4.171 (nec iam furtivum Dido meditatur amorem). A clandestine love-affair, says Ovid, is as exciting to the woman as it is to the man.

*grata*: this word governs both *viro* and *puellas*.

277-278. *aget* A*ω*: agat RH*²Pa*: *conveniat* is a jussive subjunctive standing as the verb of the protasis of a paratactic conditional sentence. Hence either reading would be acceptable, though the later reading *aget* is more vivid. Thus the couplet means "If we men were to make an agreement not to ask any woman (*quam*) first, she, already as good as conquered, would play the part of the asker herself".

279-280. *femina . . . femina*: this refers to the heifer and *mare* respectively. Here is a case of epanalepsis where a word found in the penultimate position in the hexameter is repeated at the beginning of the pentameter: cf. Am. 2.6.43-44 (*pia vota puellae, / vota . . .*); Prop. 1.3.25-26 (*largibar*
munera somno, / munera . . .). See Platnauer, L.E.V., pp. 33-34.


283-340. The mythological examples of the furious passion of women and their disastrous results. Propertius, in 3.19, gives six examples of the same thing, five of which are represented here also, i.e. Pasiphaë, Myrrha, Medea, Clytaemnestra and Scylla. His other one is that of Tyro.

283-284. First exemplum: Byblis, the daughter of Miletus, who had migrated from Crete to Caria, fell in love with her brother Caunus and, to atone for her unnatural passion, hanged herself.
According to Nicaenetus (Parthenius lla) it was Caunus who fell in love with Byblis and therefore left his native land and founded a city: meanwhile Byblis awaits his return, sorrowing (αὐτῷ δὲ γυναῖκι, ἔλαφον διὸν ἔχουσας ἑαυτῆς ἔμοιος· ἐπειδὴ ἔτην ἦλθεν ἔστησον). The more popular form of the myth is that Byblis fell in love with Caunus, who hence left the land of the Leleges and founded the city of Caunos. Byblis then hanged herself from an oak-tree. Ovid deals fully with the myth at Met. 9.454-665. For the proverbial phrase καῦνες ἐστι; see Arist. Rh. 1402b 3. Cf. also Ov. Ib. 357-358; Schol. on Theoc. 7.115; Hyg. F. 243; Nonn. 13.557.

quid referam: another echo of Vergil in his Georgics, parodying his didactic style. Cf. Georg. 2.118. See n. on 1. 253.

285-288. Second exemplum: Myrrha fell in love with her father Cinyras, with whom, by means of a disguise, she committed incest. On discovering the truth, he tried to kill her, but she fled into the desert where she was changed into a myrrh-tree: cf. Met. 10.298 ff. (no disguise); Prop. 3.19.
15; Apollod. 3.183. The story was made into an "epyllion" by C. Helvius Cinna and called Zmyrna, as Myrrha is called in that poem: cf. Catul. 95.

**sed non qua filia debet:** cf. l. 745; Met. 9.455-456

(Byblis Apollinei correpta cupidine fratris / non soror ut fratrem nec qua debebat amavit); Ep.11.23-24 (cur unquam plus me, frater, quam frater amasti, / et tibi, non debet quod soror esse, fui).

286. "And now lies imprisoned in the bark which confines her". For other instances of people turned into trees cf. Met. 1.548-552 (Daphne); 2.346-366 (the Heliades); 4.371-379 (Salmacis); 8.712-724 (Philemon and Baucis); 9.349-362 (Dryope).

**latet:** cf. Met. 9.379 ("latet hoc in stipite mater").

287-288. i.e. Myrrha's tears became the sap of the myrrh-tree.

**unguimur:** the ancients used to apply the sap of the myrrh-tree as a salve: cf. Ar. Eq. 1332 (ὀφεῖσα καθ' ἀσπετὼν); Hdt. 7.181 (ὁφεῖσα ἑτέρῳ τε ἔλκειν).
They also used to anoint their hair with a perfumed unguent made from it: cf. Met. 5.53 (crines murra madidi); M.F. 88; Verg. Aen. 12.100 (crines murra madentes). For the idea cf. Met. 10.500 (flet tamen, et tepidae manant ex arbore guttæ).

289-326. Third exemplum: Pasiphaë. For the myth cf. Ep. 4.57; Prop. 3.19.11; Verg. Ecl. 6.45-60; E. Cret. (at Dindorf fr. 474; 475a. Nauck 471; 472); A.R. 3.1075; AP 14.43; Apollod. 3.8; D. Chr. 71 (2.243.26 Dindorf).

289. Idae: Ida was a high mountain in Crete, where Zeus is said to have been born (mod. Psiloriti): cf. Met. 4.293; Verg. Aen. 12.412.

tumulus Idae: for this phrase in this position in the line cf. Fast. 6.15; 6.327; Am. 1.14.11; Ep. 15.53; 16.115.

290. candidus: cf. Verg. Ecl. 6.46 (Pasiphaēn nivei solatur amore iuvenci). White seems to have made the bull particularly beautiful. For a full description of this bull cf. Met. 2. 852 ff., where again the colour white is mentioned (quippe color nivis est). Cf. also Mosch. 80 ff.

armenti gloria: cf. Tib. 4.1.208 (tardi pecoris sim gloria taurus).

291. Blemishes on animals are often mentioned by the ancients: cf. Hom. Il. 23.454-455 (δεῖ γάρ μὲν ἄλλο τάσον φοίνικι ἰ χ’, ἐν δὲ μετέωπι / λευκόν σημ’ ἐπετυμεν περιποίην γένε μήνη). Theoc. 8.27 mentions a κύων... φίλαρος, whereas the scholiast adds ὅ ἐχων τὸ λευκὸν ἐν τῷ μετέωπι. Cf. also Met. 3.221 (et medio nigram frontem distinctus ab albo); Hor. Carm. 4.2.59-60 (qua notam duxit, niveus videri, / cetera fulvus); Theoc. 11.41 (νεφροσ, πάρει μνειφύρως).

292. lactis: for lac used as a colour-word cf. Am. 3.5.13-14 (candidior, quod adhuc spumis stridentibus albet / et modo siccatam, lacte, reliquit ovem); Pont. 2.5.37-38 (tua pectora lacte / et non calcata candidiora nive). Cf. also Catul.
64.65 (non tereti strophio lactentis vincta papillas). See Otto, Sprichwörter, p. 183 (lac, 1).

293. Gnostiadesque: Gnosus, or Gnosos (also Gnoss-, Cnoss- and Cnos-) (Gk. Κνώσος or Κνώσφος) was the ancient capital of Crete and the residence of King Minos. In the poets Gniiedades frequently means "Cretan". At 1. 556 Ariadne is called Gnosias, while at Prop. 1.3.2 she is called Gnosia. The former, and the word in this line, are Latinized forms of Κνώσιας, Κνώσις.

Cydoneaeque: Κυδώνεια is an ancient town on the north coast of Crete, now Canea. This word, too, can mean "Cretan" in the poets: cf. Met. 8.22 (Cydoneaeasque pharetras).

The line is an example of a third foot weak caesura, with no caesura at all in either the second or the fourth feet. However, proper names always permit relaxation (within limits) of the "rules". Note also that the line contains only four words. See Platnauer, L.E.V., pp. 6-10.
294. **sustinuisse**: "to take him on their backs", i.e. perform coitus with him. Note that the perfect infinitive is used here -- **sustinere** is metrically inadmissible, though we could take **sustinuisse** as the aorist of completed action.

295. **adultera**: "paramour", as frequently in the poets: cf. Hor. Carm. 3.16.1 (Danaën munierant satis nocturnis ab adulteris).

296. Pasiphaë is jealous of the beautiful cows lest they find favour with the bull: cf. Il. 313-316.

297. **centum quae sustinet urbes**: cf. Ep. 10.67 (Crete centum digesta per urbes); Hor. Carm. 3.27.33 (centum potentem oppidis Creten); Epod. 9.29 (centum nobilem Cretam urbibus); Hom. Il. 2. 649, where Crete is called ἐκτεταμένη πολίς; Od. 19.173-174 (ἐν Στεφανίῳ, πολλοί, ἡ περίποτε, καὶ ἵππον ἱππότα πολλῷς); E. fr. 475a 3 (Dindorf) (Ἑτερά πολίς ἐκτεταμένης).

298. Cretans were notorious for being liars and cheats: cf. the well-known line of Epimenides (Titus
1.12) (Κερής αει Ψυχής, κακά Υπερά, μετέρη εμελα). 
Cf. Am. 3.10.19; Call. Jov. 8; Plu. Aem.
23 (τοις μέν οὖν ετιταμένοις ψυχής αυτῶν οὐκ εἶλαί κερής 
πρὸς κερής); 10.6 (Κερής τινὰ τελείην : εὖ τίνα πάνωρια πέσος 
οἱ λόγος χειμερῶν); 7 (κερής ειν : εὖ τίνα ψυχοθείαν. 
καλτηκοι γὰρ οἱ κερής); Lys. 20; Zen. 4.62
(1.101 v.L.); Diogenian. 5.41 (Lautsch, 
Schneidewin) (σ Κερής τὴν ἡλισσαν — sc. Ἰενοεῖ — εὖ τίν 
ἐν οἷς ειμαιρομένας τῶν ψυχῶν προσαμεῖναν); Suda s.v. 
κάρπα (τὰ κάρπα κακίστας, καπνακίων ἔργα χειμερῶν); 
s.v.κερής ; Apostoli 12.61 (Lautsch, 
Schneidewin) (σ Κέρης τον κερής : εὖ τίνα ὄφοιντος ἡμῶν).
See Otto, Sprichwörter, p. 98 (Creta).

299. prata: "meadow-grass". For this meaning, which is 
confined to the poets, cf. Pl. Ps. 811 
(condita prata in patinis proferunt).

300. inadsueta . . . manu: cf. Ib. 10 (cogit inassuetas 
sumere tela manus).

subsecuisse: the verb is rare. For this use of the 
term cf. Var. R. 1.49.1 (primum de pratis 
summissis herba, cum crescere desit et 
aestu arescit, subsecari falcibus debet).

302. *Minos:* Minos was the king of Crete and husband of Pasiphaë, father of Ariadne, Phaedra, Androgeos and Deucalion. He was cuckolded (1. 302, *victus*) by the bull whose union with Pasiphaë produced the Minotaur.

*victus erat:* Platnauer, *L.E.V.*, p. 112, says that the pluperfect used as a perfect had its origin in colloquial idiom, was freely used by the elegists and later passed into prose. See also Kühner, *Ausführliche Grammatik der lateinischen Sprache*, Hanover, 1912-1914, 2.1p. 141; Smith on Tib. 2.5.79.

303. Her Ovid begins to speak directly to Pasiphaë, reminding us of Calvus' line in his *Io*, *a virgo infelix, herbis pasceris amaris*, where the poet seems to be speaking of Io. Cf. also Verg. *Ecl.* 6.47 (*a, virgo infelix, quae te dementia cepit?*); 6.52 (*a! virgo infelix, tu nunc in montibus erras*).

*quo tibi:* quo means "to what end?", hence "of what use?". *tibi* is the dative of advantage. Sc. est.
For the form of the line cf. Am. 3.47-48 (quo tibi, turritis incingere moenibus urbes? / quo tibi, discordes addere in arma manus?); Hor. S. 1.6.24-25 (quo tibi, Tilli, / sumere depositum clavum fierique tribuno?). For the thought cf. Prop. 1.2.1-2 (quid iuvat ornato procedere, vita, capillo / et tenues Coa veste movere sinus?).

305. quid tibi cum speculo: "What business have you with a mirror?" Cf. Prop. 3.3.15 ("quid tibi cum talī, demens, est flumine). Pasiphae carries her mirror with her wherever she goes, because she is ever anxious to look her best in order to impress the bull she loves, and also because she hopes that by some miracle she will turn into a heifer and be more pleasing in his eyes: hence l. 307 below. Cf. ll. 308, 323-324.

montana: this must be translated "on the mountains": it does not indicate that the cattle are in any special sense "mountain" cattle, but merely gives us a geographical location.
306. *positas fingis . . . comas:* "arrange your already arranged hair" -- in her nervous anxiety to impress the bull Pasiphaë is constantly titivating her hair, which is already as neat as it can be. For *pono* in this sense cf. 3.434 (qui*que suas ponunt in statione comas*).

**inepta:** cf. Am. 1.14.36 (*quid speculum maesta ponis, inepta, manu?*). It is used of behaviour which is "out of place" (*in-aptus*): Catullus uses it of Asinius who filches objects while at the dinner-table (12.4, *hoc salsum esse putas? fugit te, inepte*). Cicero, at *de Orat.* 2.4.17, gives the following description of an *ineptus*:

> *quern enim nos ineptum vocamus, is mihi videtur ab hoc nomen habere ductum, quod non sit aptus. idque in sermonis nostri consuetudine perlate patet. nam qui aut tempus quid postulet, non videt, aut plura loquitur, aut se ostentat, aut eorum quibuscum est, vel dignitatis, vel commodi rationem non habet, aut denique in aliquo genere aut inconcininus aut multus est, is ineptus esse dicitur.*

Pasiphaë is *inepta* because 1) she is arranging her already arranged hair and 2) the bull is not likely to admire it in any case.
307. crede tamen speculo: for the mirror endowed with a human trait cf. Tr. 3.7.38 (et speculum mendax esse querere tuum). Cf. the lines from "Snow White" "Mirror, mirror, on the wall, /
Who is the fairest of them all?"

308. quam cuperes: this is the imperfect optative expressing the writer's idea of what he would have liked to happen" cf. Cic. Att. 4.16.7 (cuperem vultum videre tuum, cum haec legeres). For other examples, see E. C. Woodcock, A New Latin Syntax, London, 1959, pp. 91-92. For the thought cf. Verg. Ecl. 6.51 (et saepe in levi quaesisset cornua fronte).

309-310. Ovid, in accusing Pasiphaë of adultery and decrying bestiality here, is doing no more than wringing the last possible point out of his story.

viro: instrumental ablative -- "with a man".

Note the chiastic effect of virum . . . fallere, falle viro.

311. thalamo . . . relictō: cf. Met. 4.225 (thalamoque deus sine teste relictō . . . ).
312. fertur: "hurries": cf. Verg. Aen. 11.530 (huc iuvenis nota fertur regione viarum).

ut Aonio concita Baccha deo: cf. 3.710 (ut thyrso concita Baccha); Ep. 10.48 (qualis ab Ogygio concita Baccha deo). For a list of parallel similes see Pease on Verg. Aen. 4.301.

Aonia is a part of Boeotia, in which are situated the Aonian mountains, Mt. Helicon and the fountain Aganippe. Aonius is used to mean "Boeotian" as well as "Aonian": cf. Met. 3.399; 7.763; 12.24. It is also used as an epithet of the Muses and of objects which have reference to them: cf. 3.547; Am. 1.1.12; Fast. 4.245; Tr. 4.10.39; Stat. Ach. 5.1.113. Here Aonio . . . deo refers to Bacchus whose mother Semele lived in Thebes: cf. 2.380.

Baccha: at Tr. 4.41 Ovid writes Bacche instead of Baccha, in imitation of the Greek Βάκχη.

313. a, quotiens: cf. Ep. 9.79-80 (a, quotiens digitis dum torques stamina duris, / praevalidae fusos comminuere manus?). Cf. also Ars 2.567; 3.481; Am. 2.19.11; 2.19.13; Ep. 5.49; 16.241; 16.243; 17.81; Met. 2.489; 2.491; 15.490;
Tr. 1.3.51; 1.3.53; Prop. 1.5.13; 1.18.21;
2.33.11; 3.15.13; 3.15.5.

vultu . . . iniquo: "with spiteful countenance". In
poetry and post-Augustan prose vultus is used
particularly of an angry countenance or stern
look: cf. Hor. Carm. 3.3.3-4 (non vultus
instantis tyranni / mente quatit solida);
S. 2.7.43-44 (aufer / me vultu terrere; manum
stomachumque tenetur).

314. See 1. 322. For the verb in the sexual sense cf.
1. 42 ("tu mihi sola places!").

315. exultet: "vigorously leaps about", used frequently
of animals: cf. Met. 2.864 (et nunc adludit
viridique exultat in herba -- sc. taurus);
Cic. Off. 1.26.90 (equi ferocitate exsultantes);
Plin. Nat. 19.35.88 364 (pecora exsultantia).

317. iamdudum: this word here implies that Pasiphaë
feels that the heifer's fate is long overdue:
cf. 2.457.
318. sub iuga curva: cf. Pont. 1.8.54 (ducam ruricolas sub iuga curva boves).

319. commentaque: "feigned", "contrived". Cf. Met. 3.558 (adsumptumque patrem commentaque sacra fateri); 4.37 ("dum cessant aliae commentaque sacra frequentant"); 6.565 (dat gemitus fictos commentaque funera narrat). If commentaque sacra is to be taken with ante, the translation of the line would seem to be "or compelled them to fall before the altars and the feigned sacred rites", a strange conceit which attaches both concrete and abstract to the same preposition. Commentaque sacra could mean "and as ostensible sacrifices", but possibly cadere depends on iussit in the previous line, in which case commentaque sacra coegit could mean either "and gathered (such beasts) as spurious sacrifices" or "and got together, assembled, a spurious rigmarole of sacrifices".

320. Note the absurd grisliness into which Ovid's conceit leads him. There is another example of grisliness in sections of the Calydonian boar-hunt in Met. 8 -- cf. par-
particularly 11. 401-402 (concidit Ancaeus glomerataque sanguine multo / viscera lapsa fluunt: madefacta est terra cruore) and 11. 411-413 (misit et Aesonides iaculum: quod casus ab illo / vertit in inmeriti fatum latrantis et inter / ilia coniectum tellure per ilia fixa est).

For the examining of entrails in Roman religion see Smith's note on Tib. 2.1.25.

paelicas: "(the bull's) concubine", connected with the Greek $\pi\alpha\ell\iota\varsigma\varsigma\varsigma$.

322. ite, placete: this phrase is used with bitter irony. $i$ and $ite$ are frequently used thus: cf. Prop. 3.7.29 ($ite$, rates curvas et leti texite causas). The singular $i$ is usually accompanied by nunc when irony is intended: cf. Ep. 9. 105 ($i$ nunc, tolle animos et fortia gesta recense).

meo: sc. domino.

323. Europen: in mythology Europa was the daughter of Agenor, king of Tyre. Her name comes from $\varepsilon\omega\rho\upsilon\varsigma$ and $\delta\nu\omega\varsigma$, thus meaning "wide-eyed", i.e. "cow-eyed". Zeus loved her and so turned himself
into, or sent, a beautiful bull which carried
her away across the sea to Crete. There she
bore Zeus two, or three, sons, Minos,
Rhadamanthys and, in post-Homeric accounts,
Sarpedon: cf. Met. 2.836 ff.; Fast. 6.605 ff.;
Hor. Carm. 3.27.25 ff.; Hom. Il.12.292; Hdt.
4.147; Mosch. (passim); Apollod. 3.2; Paus.
9.5.8; Ach. Tat. 1.1.

s(e) Europen: for the figures for monosyllabic elision
in the elegiac poets see Platnauer, L.E.V.,
pp. 78-82. The accusative ending -en is in
4.469 (Cyanen); 4.471 (Ortygien, Pantagienque);
4.475 (Didymen). But see Met. 6.104 (Europam).

Ion: see n. on l. 77. For the story of Io cf. Met.
1.568-747. Io is referred to in this form
also at Am. 2.2.45 (nom.) and 2.19.29 (acc.),
and as Io at Am. 1.3.21 (nom); Met. 1.584 (acc.);
1.628 (acc.); 1.629 (nom.). Ion is Ehwald's conjecture.

324. bos ... bove: the former is feminine, referring to
Io, the latter masculine, referring to Zeus
in the guise of a bull. Note the chiasmus
Europen . . . Ion / altera quod bos est,
a altera vecta bove.
bove: for the figures for short open vowels at the end of the pentameter in the elegiac poets see Platnauer, L.E.V., pp. 64-66.

325-326. For the account cf. Apollod. 3.8.

hanc: after thirty-six lines on Pasiphaë, Ovid recounts the dénouement in a mere couplet, which appears so suddenly that at first one might be excused for thinking that the hanc referred to either Io or Europa. In the Metamorphoses, much of which was written after the Ars, quite often the actual transformations occur at the very end of the narrative, e.g. Met. 5.659-661; 9.392-393.

implevit: "made pregnant": cf. Plin. Nat. 8.51.77 205 (sues implentur uno coitu); 9.23.39 76; Col. 7.6.3. Also used of humans: cf. Met. 4.698; 5.111; 11.265.

vacca . . . acerna: made for Pasiphaë by Daedalus: cf. Apollod. 3.8; Tzetz. Lyc. 1301 (πωζφος, δύν 5 Δεμοκλής έπιρής ηλικίας). Elsewhere, Ovid seems fond of using the adjective acernus where there is no apparent reason to specify the wood concerned as maple: cf. Met. 4.487 (pallorque fores infecit acernas); 9.346 (truncoque dedit
leve vulnus acerno). There is no indication in any other account of the story that the cow was made of maple-wood, so we can only assume that Ovid uses the adjective, as he does in the passages quoted above, as a convenient way to finish off the hexameter.

Cf. Prop. 3.19.11-12 (testis, Cretaei fastus quae passa iuvenci / induit abiegnæ cornua falsa bovis); 4.7.57-58 (altera Cressae / portat mentitae lignea monstra bovis); Suet. Nero 12 (inter pyrrhicharum argumenta taurus Pasiphaë ligneo iuvencae simulacro abditam iniit).

dux gregis: "leader of the herd". Elsewhere in Ovid this refers to the aries: cf. Am. 3.13.17; Met. 5.327; 7.311. At Tib. 1.10.10, however, it equals pastor.

partu: Pasiphaë bore the Minotaur.

327-330. Fourth exemplum: Aerope was the granddaughter of King Minos (hence Cressa), and married Atreus, by whom she gave birth to Agamemnon and Menelaus. She had an affair with Thyestes.

Cf. E. Or. 1009 (κέρατα πι Κρήσσας Αερόπας δολίας δολίοις γυμνοῖς); Hyg. F. 86.
328. uno rO: unum R: uni A\textsuperscript{ep}: carere O: placere: RA ep,: calere Brandt: with carere the line would translate "and what a small thing it is to be able to do without one man!" (quantum being an ironical quantulum, as Pichon says (Kenney, app. crit.). This corresponds best with abstinuisset (l. 327) and seems to make sense, since Thyestes was one of at least three lovers in Aerope's life and was one man whom she should have done without, being her brother-in-law.

Brandt's calere, while not even meriting a mention in Kenney's app. crit., can be argued: Ovid would then be saying, with heavier irony, "and what a great thing it is to burn for only one man"(when in fact Aerope burned for several!). For the causal ablative with calere cf. Am. 3.6.83 (aliqua caluisse puella); Prop. 2.3.33 (hac ego nunc mirer si flagret nostra iuventus?); Hor. Carm. 1.4.19 (Lycidam quo calet iuventus); H-Sz., p. 133.

placere is not an easy reading, and in any case R and A are divided on whether the adjective is unum or uni: most likely placere is attracted from placete at l. 322.
329-330. As a result of the seduction of Aerope by Thyestes and the theft of the golden-fleeced lamb from Atreus by Thyestes, Atreus served up to Thyestes his own children as food. In horror at such deeds the sun, which up to this time had travelled to the west, reversed its orbit and travelled to the east: cf. Tr. 2.391-392 (si non Aeropen frater sceleratus amasset, / aversos Solis non legeremus equos); E. Or. 1001 ff. (ὢθεν ἐρή τό τι πτωτών ἀλλου μεταβαλεν ἐρεία, τῶν πεῖς ἐσπέραν κέλευον αὐραυχον προταμόσκαι μανόπιθον ἐξ Ἁθω); IT 192 ff.; El. 737-742; Pl. Plt. 269A.

Ll. 328-330 are a comment on the whole female line of Minos, which was abnormal in sexual matters (vide Pasiphaë, Ariadne, Phaedra and Aerope), and the reference to Apollo at 1. 330 suggests that the normal course of things was reversed.

331-332. Fifth exemplum: Scylla.

For the account cf. Apollod. 3.210. Cf. also Met. 8.6-151; Rem. 67-68; Prop. 3.19.21 ff.; 4.4.39; Verg. Georg. 1.404 ff.; Cir. (passim); A. Ch. 613 ff. (in which greed, and not love, is Scylla's motive for the deed); Paus. 1.19.4. The couplet appears almost word for word at Am. 3.12.21-22
(per nos Scylla patri caros furata capillos / pube premit rabidos inguinibusque canes). Cf. also Prop. 4.4.39-40

(quid mirum in patrios Scyllam saevisse capillos, / candidaque in saevos inguina versa canes?).

331. purpureos... capillos: cf. Verg. Georg. 1.405

(et pro purpureo poenas dat Scylla capillo);
Cir. 52 (hanc pro purpureo poenam scelerata capillo). Note that these lines from the Georgics and Ciris use the singular of capillus by poetic license, whereas here Ovid uses the more normal plural.

332. Here we have a common confusion among the poets:

Ovid is mixing up Scylla, the daughter of Nisus, who, for her punishment, was transformed into a Ciris-bird, to be constantly pursued in enmity by her father who had himself been transformed into an osprey, with Scylla, the celebrated rock between Italy and Sicily, opposite Charybdis, which had originally been the daughter of Phorcys, transformed into this sea-monster, with dogs about the haunches, by the jealous Circe.

For the latter cf. Met. 14.28 ff.; Tib. 3.4.89;
Verg. Aen. 3.424 ff.; Lucr. 4.732; Cic. Verr. 2.5.56 146; N.D. 1.38.108; Hyg. F. 199.

For the confusion of the two Scyllae cf. Am. 3.12.21; Fast. 4.500; Rem. 737; Prop. 4.4.39; Verg. Ecl. 6.74; Lucr. 5.893. We may assume that this confusion is a result of different versions of the legend or we may put it down simply to Roman ignorance of Greek mythology. It is interesting, in any case, to note that, at Georg. 1.404, and in the Ciris, we have the correct form of the legend of Nisus' daughter.

The line occurs word for word at Am. 3.12.22.

rabidos RODH': rapidos AW: cf. Verg. Ecl. 6.75
(latrantibus ... monstris); Lucr. 5.892
(rabidis canibus); cf. Sen. Med. 350 (Siculi
virgo Pelori rabidos utero succincta canes).

These parallels support rabidos, though in the Lucretius passage Diels and Martin retain OQ's rapidis in the sense of rapacibus. rabidos is the more likely reading since rapidi is preferable at l. 338 (q.v.) and it is unlikely that Ovid would have used rapidus in two different senses in such a short space. Also rapidi as a variant or gloss on pavidi
at l. 338 might easily have been mistakenly substituted for *rabidos* at l. 332. *Premit* means "hold down (by)," "holds under," "contains by (or in)". Cf. Catul. 60.2; Milton, *Paradise Lost* 2.653 ff.

*inguinibusque:* one of the thirteen examples in Ovid of an enclitic following a quadrisyllabic substantive: cf. Platnauer, *L.E.V.*, p. 91, n. 2. According to Hom. *Od* 12.86 the derivation of *Εξύλλα* (*Scylla*) is from *Σκύλλα* ("a young
puppy"), since she has a voice like a newborn whelp. However, this is probably erroneous: it is more likely to have derived from σκύλλειν ("molest", "maltreat"), since this is precisely what Scylla did to unfortunate sailors who sailed between her and Charybdis. H. Lewy, "Skylla and Charybdis", Jahrb. f. Philol. 38 (1892), p. 184, deriving the name from σκύλλειν, calls Scylla der zerauserin and cites Hom. Od. 12.256-257 (ἀνεξ ἀγαθή θέμπι κατ' ὅσιοι κεραυνώτας, ἑκέρας ἐμοὶ ἐπεβοντός ἐν ὁμηρίᾳ δεντοτηρί). Beda De orthogr. (Gramm. lat. 7.289) derives it from both σκυλάν ("strip off") and σκύλλειν (a spoliando sive a vexando nautas).

Stanford, in his commentary on the Odyssey (Homer, Odyssey 1-12, London, 1961), points out that Od. 12.89 ff. suggests that this Scylla was "a kind of giant polypus or squid with long tentacles" or "a hermit-crab with protruding legs".

333-334. Sixth exemplum Clytaemnestra.

The story of Clytaemnestra, Aegisthus and Agamemnon was a popular subject of the ancient
For the idea cf. 11. 13-16 (qui totiens socios, totiens exterruit hostes, / creditur annosum pertimuisse senem. / quas Hector sensurus erat, poscente magistro / verberibus iussas praebuit ille manus).

334. Atrides: Ovid treats the first syllable of Atrides as long or short according to the demands of the verse; he scans it short e.g. at Met. 13.189 (fateor, fassoque ignorat Atrides'). When a dental is followed by an "r" and preceded by a short vowel, the syllable may then be either long or short.

335-336. Seventh exemplum Medea.
Creusa, the daughter of King Creon of Corinth, was, or was about to be, married to Jason and on that account Medea put her to death by means of a charmed offering which consumed her with flames (1. 335, flamma). According to Ib. 601, this was a crown; according to Hor. Epod. 5.65, it was a garment; according to Sen. Med. 571 ff. it was a garment and a chain. For the full story cf. E. Med. (passim).

335. Ephyraeae: Ephyra (EΦηρε'ς) was the old name for
flamma: the word is used in a double sense here, meaning the actual flames induced by the charmed gift and the flames of love. For the idea cf. Fast. 3.545-546 (arserat Aeneae Dido misera-bilis igne, / arserat exstructis in sua fata rogis). For the flames of love cf. Brandt on Am. 1.1.26; Nisbet-Hubbard on Hor. Carm. 1.33.6; Pease on Verg. Aen. 4.2; Gow on Theoc. 7.55.

336. After Jason's desertion of Medea she slays her two children in vengeance.

sanguinolenta: for the position of this word cf. 1. 414; Zingerle, Ovidius 1.5. Like sanguineus, the word is chiefly poetic.

337. Eighth exemplum: Amyntor's concubine.

For the story cf. Hom. Il. 9.447 ff.; Apollod. 3.175 (φιλίνις Ἄμυνταρος. . . ὑπὸ τοῦ πατέρα ἐκτυφισθεὶς καταπιθομένης θεράν Φῃσι τῆς τοῦ πατέρα καλλικληο). The story can be traced back to Euripides' Phoenix: at 815N² in this play Amyntor told someone (perhaps the concubine) that he had
ordered his slaves to blind Phoenix. Cf.
Hieronymus in Suda s.v. 'Ἀναγγέλους: Τούτων (sc.
a demon of Anagyrasius) δὲ τὰς ἐφέκομαι τῷ ἠλέους. ὃ ὑπὲρ
τῆς λέξεως αὐτοῦ ἐπήμητε τὴν παλαικὴν ἵτις μὴ δυνάμενη συμπεπελ
τοῦ πατέρα διέβαλεν ὡς ἄσελγη τῇ πατρὶ. ὃ ὑπὲρ ἔπημεν αὐτὸν καὶ ἐγ-
ευποδόμησεν. ἐν τούτοις καὶ ὅ πατὴρ ἕτοις ἀνήθησαν, ὃ ὑπὲρ παλαικὴ εἰς φεῦκς
ἐκφέκτης ἔρρεισεν.
The passion displayed by the παλαικὴ is similar
to that displayed by Phaedra, who follows in
the text as the ninth exemplum.
Cf. also Ib. 259-260 (id quod Amyntorides
videas, trepidumque ministro / praetemptes
baculo luminis orbus iter).

Phoenix: Housman, CR 16 (1902), pp. 442 ff., proposes

lucis here, saying that the patronymic
is not normally accompanied by its identifi-
cation, and that inania lumina requires ex-
planation (cf. Met. 14.200, where the meaning
of inanem . . . orbem is explained by the
addition of the genitive luminis). It is
further argued that Ovid is less concerned
with lovers' genealogies than with their sad
fates, and that glosses and interpolations are
very frequent at the end of a line: cf.
Goold, HSPh 69 (1965), p. 63, for examples.
In Euripides' *Hippolytus* Phaedra fell in love with her stepson, Hippolytus, who rejected her; she therefore told her husband, Theseus, that Hippolytus had made attempts on her virtue, which she had spurned. As a result Theseus prayed to Neptune to send down destruction on his son. Neptune sent a sea-monster to frighten Hippolytus' horses, who ran in terror and upset the chariot, thus killing Hippolytus. Cf. also Apollod. 1.188. Here Ovid speaks directly to the horses of Hippolytus as a *variatio* of construction.

*rabidi* RO: *rapidi* Aω: *pavidi* PbΩ1, edd. post. Heinsium, ex Rem. 744. For *pavidi* we have the following parallels -- Fast. 5.310 (*cum consternatis diripureris equis*); Rem. 744 (*nec faciet pavidos taurus avitus equos*); Verg. Aen. 7.780 (*et iuvenem monstris pavidi effudere marinis*); E. *Hipp.* 1218 (*εἰς ἑνωμένοις ἀνωτέρω ἄνδρας ἐμπέπτετο φοβεῖσα*); Apollod. 1.1. (*ποταμῷ εἰς τῷ ἄλοχῳ*). The horses were certainly travelling at great speed, as we can see from *Met.* 15.517–518 (*et altis / praecipitatum currum scopulis*), and, although I can find no parallels for *rabidi,*
we may be sure that the horses were also "crazed" with terror. Thus all three alternative adjectives make good sense: however, the MSS which are generally more reliable (R and A) will narrow down our choice, on a textual basis, to rabidi and rapidi.

diripuistis: cf. Fast. 3.265 (Hippolytus loris direptus equorum) and 5.310 (cum consternatis diripereris equis).


Phineus, the king of Thrace, married Cleopatra, the daughter of Boreas, and had sons by her. He later re-married, and the stepmother so slandered her stepsons that Phineus either blinded them himself or let her do so: cf. Apollod. 3.200. According to D.S. 4.43.4, however, Cleopatra imprisoned both the new wife of Phineus and her children. At S. Ant. 966 ff. the second wife both blinds and imprisons Cleopatra's children.
The name of the second wife is variously recorded:
at Rem. 454 she is called Idaea, who was the daughter of
Dardanos; at S. fr. 582N (Tympanistai) she is called Eidothea,
who was the sister of Cadmos; at Asclep. Myrl. FHG 3.302.3
she is called Eurytia. Sophocles' account of the story at
Ant. 966 ff. gives no name for the stepmother, merely calling
her ἀγέμια σύμφησις.

339. inmeritis: cf. l. 318 (et inmeritam sub iuga curva
trahi).
sua: this refers to natis -- a rare use of suus, where
there is no third person subject for it to
refer back to: cf. Pl. Pers. 579 (si quidem
hanc vendidero pretio suo).

340. According to the scholiast on A.R. 2.178 Phineus was
later blinded himself (ἐπιστρεφόμενος ἐνυθεὶς ἔφιλε... κατὰ ἄνιος, ὅτι ἐπέθετε Περσέως Ἐφεσίας ὧν τοὺς ἐκ
Κλεοπάτρας νῦν ἰδών ἐτύφλωσεν 'Ὀλυθών καὶ Κερμίν, πειράτες διαβολάς
Ἱδαίας τῆς κατὰ μνενημονίας). Apollod. 1.120 and A.R.
2.181-182 say that he was blinded for revealing to
men the counsels of Zeus. Servius, on Verg.
Aen. 3.209, says that he was blinded by
Boreas for his conduct towards his first two
sons, whom he cruelly tortured for their
treatment of his second wife (cf. D.S. 4.44).
There is another punishment of Phineus which
has been recorded -- the Harpies stole or
defiled all his food so that he was tortured
with permanent hunger: cf. Verg. Aen. 3.212 ff.;
A. Eum. 50 ff. At A.R. 2.223 ff. this is
punishment additional to the blinding.

341-350. Reiteration of the thoughts expressed at 11. 269-274 -- all women can be won.

341. "All these crimes (which I have just mentioned) were
inspired by women's lust".

ista: iste is known as the demonstrative pronoun of the
second person since "it is especially used
in reference to persons and things connected
in place, relation or thought with the person
addressed" (L & S) -- cf. 2.667-668 (utilis, o
iuvenes, aut haec aut serior aetas: / iste
feret segetes, iste serendus ager); Met. 1.456-457. Here ista stands for "those crimes which
I have just told you, reader, about".

342. This line refers back to 1. 281: acrior est nostra
corresponds to parcior in nobis, and plusque
furoris to nec tam furiosa.

343-344. Cf. 11. 269-270, which are picked up here by the **ergo age**.


**ne dubita**: Kenney, *Ovidiana*, p. 202, cites this (plus 1. 584, nec dubites; 2.211, nec dubita and 3.349, quis dubitet?) as being an echo of the Lucretian quid dubitas? (2.53; 3.582; 3.613) and the Vergilian quis dubitet? (*Georg.* 4.242).

346. **ut iam fallaris**: "although you are wrong in thinking that the girl you have in mind will be willing". This line depends on the preceding line for its sense -- even an unwilling girl is flattered to have been approached and therefore tuta repulsa tua est. The *iam* is used here in a concessive sense, being equivalent to *sane* or *utique* ("certainly", "indeed"): cf. 3.89 (*ut iam decipiant, quid perditis?*); Am. 3.4.5; Met. 9.620; 14.175; Pont. 4.8.5.
tuta: because the girl is flattered to be asked, she won't make trouble for the potential lover:
cf. 1. 33 (nos venerem tutam concessaque furta canemus) -- obviously if the affair is with a courtesan it is tuta.

tua: objective ("her rejection of you").

347. nova grata: nova is the adjective going with voluptas, while grata is the complement of the sentence: "new delights are welcome". The meaning is that one is not likely to be wrong about any girl being ready for seduction, since a new male is always a pleasure to her.

348. The line means "other people's property pleases our hearts more than our own": cf. Pub. Sent. 28 (aliena nobis, nostra plus aliis placent). suis here stands for "one's own" in the ablative of comparison.
capiant animos: cf. 1. 159 (parva levis capiunt animos).
349-350. Of this couplet Porphyri(o)n on Hor. S. 1.1.110, says *proverbialis est autem sensus, quo etiam Ovidius usus est*: cf. Hor. S. 1.1.110 (quodque aliena capella gerat distentius uber); Juv. 14.141-142 (*maiorque videtur/et melior vicina seges*). For further examples see Otto, *Sprichwörter*, p. 13 (*alienus*, 1).

351-398. Be in good standing with the maid of the girl you choose (ll. 351-374); if you consider seducing the maid also, you would be wise to think again (ll. 375-398).

The maid was regularly a go-between for man and mistress as well as a confidante of the mistress. She goes back to Eurycleia the nurse of Odysseus in the *Odyssey* (19.353-360; 19.482-502; 22.394; 22.480; 23.25), and first plays a major rôle in Greek Tragedy as Phaedra's nurse in Euripides' *Hippolytus* (*passim*). Pease, on Verg. *Aen.* 4.632, gives a long list of nurses throughout classical literature, who "combine the affection of a kinswoman with the docility of a menial". In post-classical literature she may be found in Shakespeare's *Romeo and Juliet*.

In the capacity of a go-between for man and mistress she exists throughout Hellenistic literature (especially New Comedy) and Latin Comedy: cf. Pl. *Most.* 157 ff.
351. captandae: cf. 1. 403 (nec teneras semper tutum captare puellas). This word is one which links the theme of this section -- finding a girl -- with scenes from the natural world, since at 2.77-78 it is used to mean "angle (for fish)" -- hos aliquis, tremula dum captat harundine pisces / vidit. Capto here combines two meanings -- "to chase" and "to seek to entrap, take in a crafty manner".

352. cura sit: a mock-didactic echo of the cura sit at Verg. Georg. 1.52, occurring at the same place in the line and likewise following its infinitive phrase -- ventos et varium caeli praediscere morem / cura sit. Accessus: cf. 1. 604.

353. videto: cf. Ep. 20.219 (sed tamen ut quaerat quis similisque, videto); Tr. 1.1.101 (tantum ne noceas, dum vis prodesse, videto).

354. For conscius + dative, meaning "an accomplice in" cf. Cic. Verr. 4.56.124 (tot viros primarios
velim . . . esse temeritati et mendacio meo conscios). For the feminine conscia used thus cf. Met. 7.194-195 (tuque, triceps Hecate, quae coeptis conscia nostris / adiutrixque venis cantusque artisque magorum). The line means "And not be an untrustworthy confidante in the secrets of your amatory sport": parum must be construed with fida.

iocis: as Nisbet-Hubbard point out, on Hor. Carm.

1.2.34, the word is on occasions used to refer to amatory delight: cf. Ep. 1.6.65-66 (si, Mimnermus uti censet, sine amore iocisque / nil est iucundum, vivas in amore iocisque); 2.2.56.

355. tu . . . tu . . .: see note on 1. 245.

policitios . . . rogando: note the hendiadys, both words depending on corrumpes. For the importance of promises cf. ll. 443 ff.; for the importance of entreaties cf. 1. 719. Here again the idea is "all's fair in love and war": any method which will succeed should be attempted, be it promises, entreaties or whatever.
356. *ex facili*: "easily": cf. 3.579 (*quod datur ex facili, longum male nutrit amorem*); Rem. 522; Am. 2.2.55; Pont. 1.5.59; Cels. 7.9.

*illa*: we must assume from the context that this refers to the maid, although she has been called *hanc* in the previous line.

357. *(medici quoque tempora servant)*: this allusion to the medical world is meant to indicate that an inclination to sex on the part of the mistress will come and go, and the maid will be as aware of her changing state as a doctor should be of his patient's: cf. Verg. *Aen.* 4.293-294, 423.

358. *mens . . . apta capi*: *mens*, *animus* and *pectus* are all used with the verb *capio* in Ovid's didactic work with roughly the same meaning. See n. on 1. 348 for *animus*, and cf. Rem. 108 for *pectus* (*et vetus in capto pectore sedit amor*).
359. **mens erit apta capi**: a case of epanalepsis, where the final words of the pentameter are repeated later rather than at the very beginning of the hexameter following. For epanalepsis see Platnauer, L.E.V., pp. 33-35.

**rerum**: cf. 1. 213.

**laetissima**: "fruitful"; i.e. ready for plucking: cf. Verg. Georg. 1.1 (laetas segetes). Conington, on this line, says that Keightley thinks that the physical sense of laetus was the primary one and that it was thence transferred to the mind. Cf. also Cic. de Orat. 3.38 (gemmare vites, luxuriem esse in herbis, laetas segetes etiam rustici dicunt).

360. Döpp, in *Virgilischer Einfluss im Werk Ovids*, München, 1969, p. 98, says that this is an echo of the *Georgics*, though not a direct borrowing.

**luxuriabit**: used here in a double sense: just as the corn-crop "grows vigorously and luxuriantly", so the girl "runs riot".

Cf. Ep. 1.53 (*luxuriat Phrygio sanguine pinguis humus*).
362. **ipsa patent**: "they (pectora) lie open of their own accord".

**blanda**: a popular word in Ovid's amatory works, **blandus** is applied to Cupid (Rem. 11, **blande puer**), to **voluptas** (Ars 2.477) and frequently to words of love, "sweet nothings" (Ars 1.663; 1.703; 3.795).

363. **Ilios**: after the Greek "Ἰλίος": cf. Hor. Carm. 4.9.18.

364. The point here is that when one is relaxed, happy and contented, then one is also vulnerable because off one's guard: Venus, stealing unnoticed into the heart in order to capture it, is compared to the Greeks who stole unnoticed into Troy by means of the Trojan horse with the notion of capture in their minds also.

**militibus gravidum**: cf. Verg. Aen. 2.237-238 (scandit fatalis machina muros, / feta armis); E. Tro. 11 (ἐγκυμον ἔπηκεν τευχῆν).

**laeta**: cf. Verg. Aen. 2.238-239 (pueri circum innuptaeque puellae / sacra canunt funemque manu contingere gaudent), E. Tro. 527-530 (τίς οὖν ἔπηκεν νεκρών, /τίς οὖν γεγένη ἐν θάνατο; /κεκυμένωι δ' ὀνειδισθ' ἐκλειόν ἐκείνω ἀπ' αυτοῦ). The cause for
festivity was the appearance of two monstrous serpents which devoured Laocoön and his sons: this was taken as a token of the will of heaven that the Trojans should admit the horse, which Sinon had told them was an offering to Pallas in exchange for the Palladium (Verg. Aen. 2.145-249). The word laeta ("rejoicing") picks up laetissima "fruitful") from l. 359.

365. cum paelice laesa dolebit: i.e. when her vir (be he either husband or current protector) has been unfaithful. A paelex is primarily the mistress or concubine of a married man: cf. l. 321, where the other cows are called paelices when Pasiphaë is lusting after the bull.

366. "Then you will make sure that, by your efforts, she shall not go unavenged". Ovid is suggesting that the young lady get her own back on her husband for his infidelity by having an extra-marital affair herself.

367. ancilla: here Ovid refers to the ornatrix (see 3.239). For the adorning of the hair cf. 3.133 ff. Cf. also Becker, Gallus, pp. 439-440.
Pl. Most. 157-312 is a scene in which Philematium chats about the considerations of prudence in a love affair to her servant, Scapha, while the latter attends to her mistress' toilette.

matutinos . . . capillos: cf. 3.153-154 (et neglecta
decet multas coma: saepe iacere / hesternam
credas; illa repexa modo est); Prop. 1.15.5
(et potes hesternos manibus componere crines).

368. velo remigis addat opem: another of Ovid's frequent images from sailing. The velum is the mistress' temporary anger because of the paelex, and the remex is the maid who gives just that little bit of help necessary just as rowing gives that little bit of extra speed: cf. Rem. 790 (remis adice vela tuis). Merchant vessels, having a permanent mast, relied mainly on sail, though long sweeps could be used.

remigium and velum are used together elsewhere in proverbial expressions signifying speed: cf. Pl. As. 157 (remigio veloque quantum potis es festina et fuge); Cic. Tusc. 3.11.25 (velis, ut ita dicam, remisque fugienda).
369. *secum*: the *ancilla* is to begin with a less direct approach, pretending to murmur to herself.


370. *referre vicem*: "pay him back in his own coin": cf. *Am.* 1.6.23 (redde *vicem meritis*). This couplet seems to indicate that the lady's maid was often ready and willing to make use of her cunning to assist an affair: at *Am.* 2.19.41 Ovid refers to his lady's *ancilla* as *sollers*, and *Am.* 1.11 is an eulogy of the maid Nape, who has assisted him in an amatory endeavour above and beyond the call of duty. Similarly, Barrett, on *E. Hipp.* 170-266, says that Phaedra's nurse is both loyal and without a trace of moral scruple.

371. *persuadentia verba*: Persuasion, as a goddess, was particularly prevalent in amatory connections:

   cf. *Ibyc.* 288 (Page) (ἁ ἔνανθισας Παι/游戏技巧
   ἐν Ἰονία, Ἑρωῆς), *Pi. P.* 4.219 (νοθον ἐν ἀλλαξ
   διοίξει μήπως, Παι/游戏技巧).
372. amore mori: when Sappho describes her feelings of love in fr. 2, she says, at 11. 15-16, τεθηκήν ἵλιγμά πηξεφήν/φαίνομαι, though Edmonds points out that the Greek words for swooning are mostly metaphors from dying and hints that swooning is meant here. Cf. also Am. 2.7.10 (alterius dicor amore mori).

insano: a common epithet of love: cf. Ep. 15.176 (insano victus amore); Prop. 2.14.18 (scilicet insano nemo in amore videt) and often.

insano iuret amore mori: sc. te (from de te):
"and swear that you are dying of frantic love".

373. A case of hysteron proteron, since the natural order of events would be the breezes failing followed by the sails sinking. The sailing image of 1. 368 is being kept up here. For the uncertainty of the winds as a commonplace see Otto, Sprichwörter, p. 364. Cf. M. Rothstein on Prop. 3.3.23 (Die Elegien des Sextus Propertius, Berlin, 1920, vol. 2).

374. Cf. Ep. 13.52 (more nivis lacrimae sole madentis eunt); Pl. St. 648 (quasi nix tabescit dies). For other examples see Otto, Sprichwörter, p. 244
(nix, 2).

In contrast cf. Rem. 91-98, where delay is again said to be bad, but in this case it is because it increases love in the man who wishes to fall out of love: cf. particularly Rem. 95 (verba dat omnis amor, reperitque alimenta morando).

375. It seems that the seduction of a female domestic was a popular sport among Roman gentlemen and little shame was attached to this form of amusement. At Am. 2.8 Ovid indicates that he himself indulged with one Cypassis. Cf. Prop. 3.15; Caecil. Ploc. 102 (= Gell. 2.23.4); Pl. Tr. 94. See F. Leo, Plautinische Forschungen zur Kritik und Geschichte, Berlin, 1895 (reprint 1912), pp. 150-151.


377-378. Some maidservants will be more amenable (sedula) to winning over their mistresses for a lover after an intrigue with him (a = "in consequence of"), presumably because they will then be able to see him whenever he comes to visit the mistress and to be close to him, while others will be less so (tardior), now becoming jealous and anxious to keep him for themselves. There is no hint at Am. 1.11 that Nape was at all jealous of her mistress' affair with Ovid.

a: for the statement of the motive with a(b) instead of ex, propter or causal ablative cf. Balb. ap. Cic. Att. 9.7B 3 (me ab singulari amore ac benevolentia quaecumque scribo tibi scribere).

munus te: at 1. 417 Ovid begins to warn the lover about the giving of gifts, so that we may suppose that munus was deliberately chosen, now that the lover is a gift to his mistress.

379. "The issue is as it turns out, (but) even if this (i.e. the way it turns out) . . . ." In other words Ovid considers the odds in favour of an advantageous result, i.e. the mistress is not likely to discover the amour and break off relations
with the potential lover. But cf. *Am.* 2.8. 1 ff., where Corinna has discovered Ovid's intrigue with the maid Cypassis.

**ausis:** according to L & S the word *ausum*, meaning "enterprise", "daring attempt", is poetic or post-Augustan: Servius on *Verg.* *Aen.* 12.351 says *quaeritur, quis ante hunc "ausis" dixerit.* Cf. *Met.* 2.327-328 (*HIC . SITUS . EST . PHAETHON . CURRUS . AURIGA . PATERNI / QUEM . SI . NON . TENUIT . MAGNIS . TAMEN . EXCIDIT . AUSIS*).

380. **abstinuisse:** the perfect infinitive is used here because 1) *consilium est* is equivalent to a prohibition, and Platnauer, *L.E.V.*, p. 109, explains that the usage of the perfect infinitive where the present infinitive might more naturally have been expected goes back to the earliest times when it was restricted to following verbs expressing prohibition or wish (see Kühner, *Ausführliche Grammatik der lateinische Sprache* 2.1.pp. 133 ff.) 2) Ovid thinks of himself as addressing the man who is taking his advice and has abstained. *abstinere*
is metrically inadmissible in elegy.

381-382. This couplet is an echo of 1. 33 where Ovid says that he is to sing of "safe love-making" (Venerem tutam).

praeceps: for praeceps as a noun meaning "great danger", "extremity" cf. Hor. S. 2.3.292-293 (levare / aegrum ex praecipiti); Liv. 27.27 (se et prope rem publicam in praeceps dederat); Cels. 2.6; Juv. 1.149; 10.107.

me duce: cf. 2.58 (me duce tutus eris).

captus erit: a conscious play on two different meanings of capio, i.e. 1) "captured" 2) caught, i.e. embarrassed in a love-affair. Under Ovid's leadership, the addressee will never be led into an embarrassing situation.

dat recipitque tabellas: the ornatrix Nape in Am. 1.11 and 12 performs this service: cf. particularly 1.11.7-8 (accipe et ad dominam peraratas mane tabellas / perfer). Cf. also Am. 2.19.41 (quas ferat et referat sollers ancilla tabellas); 3.14.31 (cur totiens video mitti recipique tabellas?). For the sending of tabellae as a theme see Am. 1.12; Prop. 3.23.
385-386. These lines throw some light on the Romans' attitude towards slaves: they seem to suggest somewhat that the seduction of a maid was slightly *infra dignitatem* -- if she can be won as well as the mistress, well and good, but she is definitely second-class material, being only a slave. At *Am.* 2.7 Ovid answers Corinna's charges that he has seduced her maid Cypassis with *di melius, quam me, si sit peccasse libido, / sordida contemptae sortis amica iuvet!* (ll. 19-20), and lest this seem to be merely a method of easing his way back into his mistress' favour, we must look at the following poem, addressed to Cypassis herself, where he says *quid, quod in ancilla siquis delinquere possit, / illum ego contendi mente carere bona?* (ll. 9-10) and then goes on to give mythological *exempla* of noblemen in love with slave-girls, as though trying to convince himself that his affair with Cypassis is acceptable. Certainly he had no need to use the *exempla* to convince Cypassis that he was in earnest with her, since he is able to threaten her with exposure at the end of the poem, thus showing his
dominance over her.

387. **hoc unum**: originally the word was written *hod-ke* (hōce), C.I.L. 1. 401, so that, although the o is naturally short, the syllable was lengthened to compensate for the loss of a consonant: cf. 1. 453 (*hoc opus, hic labor est*). See M. Leumann, *Lateinische Grammatik*, München, 1963, p. 172. It was probably pronounced as a short syllable with a pause after the word or perhaps a distinct pronunciation of both "c's". However, it seems that even among the ancients there was ambiguity with regard to pronunciation of certain words: Aulus Gellius, for example, at 7.15, tells us that two learned friends of his disputed as to the pronunciation of the verb *quiesco*, one claiming that the e should be pronounced short, the other that it should be pronounced long.

388. "And the rapacious breeze does not blow my words across the sea": Ovid is echoing the well-known proverb that the lover's oath is borne away by the winds and the seas, i.e. uttered to no avail. If the reader does not trust the author's skill, then his words have been
spoken in vain. Cf. Tib. 1.4.21-22 (Veneris periuria venti / irrita per terras et freta longa ferunt); Catul. 65.17-18 (ne tua dicta vagis nequiquam credita ventis / effluxisse meo forte putes animo); Theoc. 22.167-168 (τὰ ἐξ ὧν ὢντεν ὠρεῶ κυμ. / Πνειη ἐκχοῦσ' ἰνύμωτο); A.P. 5.8.5 (Mel.) (νῦν ἐὰν μὲν ὅρκαιν φηκέν ἐν ὑδατι κεῖνα φέρεσθαι); Smith on Tib. 1.4.19; Otto, Sprichwörter, p. p. 365 (ventus, 2).

389. aut non temptasses ROAχ: aut numquam temptes r
(nonquam)χ: aut si quam temptes Aβ: aut non hanc temptes N: aut non temptabis DW1p2: ac ubi temptaris Pb: aut non temptaris
Heinsius (tentares "Oxoniensis"), B (aud):
the sense here is "either don't make the attempt or else succeed", so that temptasses hardly seems to be fitting for an action which belongs in the future. Goold, HSPh 69 (1965), pp. 63-64, points out that, though scribes are constantly replacing syncopated tenses with more familiar forms, there is no reason why the process should not be reversed, should the sense of the text require it: he would therefore read, with Heinsius,
temptaris. It is possible, he suggests, that a scribe had forgotten that the last syllable of temptaris is in fact long, not short, and certainly the perfect subjunctive makes better sense than the pluperfect: Heinsius says, of non temptaris, "Mutarunt id scioli, quod nescirent ultimam syllabam saeppe produci in huiusmodi verbis". Goold's explanation of non is equally intelligent — it may replace ne, he says, when a positive imperative comes immediately after the negative one (cf. Catul. 66.91 f., non siris . . . / sed . . . affice), or when non has its attention specially occupied (cf. Ep. 17.164 sed tu non ideo cuncta licere puta, "think not on that account that . . ."; Pont. 1.2.103 non petito ut bene sit, sed . . .", "ask not that . . . but that . . ."). For the idea of the line cf. Quint. 4.5.17 (recte enim Graeci praecipiunt, non tentanda, quae effici omnino non possint). See Otto, Sprichwörter, p. 344 (tentare).

tollitur index: index is the complement here -- "she (the maid) is removed as an informer".

utiliter: Ovid is saying here that it is of no use to the hunter to let the limed bird get away, just as in the next line it is not bene to the hunter to let the boar get away once it has been caught in the net. The idea in the exempla at ll. 391-393 is expressed at l. 389 -- either don't attempt the deed or succeed.

392. Pig-sticking was a favourite Roman blood-sport: a section of the saltus was roped off with nets and the victim was driven towards them. See J. Aymard, Essai sur les chasses romaines, des origines à la fin du siècle des Antonins
(cynegitica), Paris, 1951, pp. 297 ff. See also Met. 5.580; Tib. 4.3.7-8; 4.3.15-18; Hor. Epod. 2.31 ff.; X. Cyr. 10.19; Sen. Phaed. 75-76 (retia vinctas tenuere feras, / nulli laqueum rupere pedes); RE 9.558 ff.; C. Daremberg and E. Saglio, Dictionnaire des antiquités grecques et romaines d'après les textes et les monuments, Paris, 1877-1919, 4. 850 ff.; H. Blümmer, Römische Privataltertümer, Munich, 1911, p. 518 f.; Enk on Grat. 24 ff.
laxis: possibly "loosely-hung" and therefore "enveloping", although Nettleship on Verg. Georg. 4.247, where the word is also used to describe casses, translated it as "with broad meshes". Another possible translation is "sagging", i.e. after the boar has got away.
exit: for exeo in the sense of "escape" cf. Lucr. 4.1147-1148 (retibus ipsis / exire et validos Veneris perrumpere nodos).

393. saucius: Ovid frequently uses this word to mean "wounded in love": cf. 1. 169; Am. 2.1.7. Just as the fish is wounded by the hook, so a youth may be wounded by Cupid's arrows.
teneatur: note the change from indicative to subjunctive here. The sense is that the fish "is to be held" -- once it has bitten it must not be let get away.

For another example from angling cf. 1. 48.

ab hamo: cf. Met. 1. 417-418 (vetus umor ab igne / percaluit solis); Cic. N.D. 22.55.138 (quae [i.e. anima] calescit ab eo spiritu).

394. perprime: the primary meaning of this verb is "press hard", so it may be taken here as a double-entendre, meaning "press your suit" but also implying a physical meaning ("press down on her"). The verb premo is common in an erotic sense: P. Pierrugues, Glossarium Eroticum Linguae Latinae, Paris, 1826 (reprint Amsterdam, 1965), p. 403, quotes Vet. poet. catalect. ex Valeto -- dum stupet et novus est, et adhuc non novit amorem, / parce: premendus erit, quum veteranus erit.

temptatam: after the three exempla Ovid picks up the idea of 1. 389 again, temptatam echoing the earlier use of the same verb. Like perprime, temptatam may have
physical overtones: cf. Prop. 1.3.15-16
(subiecto leviter positam temptare lacerto / osculaque admota sumere et arma manu).

395-396. This distich tum (ita A\(\text{~}\): tune R\(^3\)\(\text{~}\) neque te prodet communi noxia (conscia a) culpa / factaque erunt dominae dictaque nota tibi R\(^3\) (marg.) A\(\omega\): om. RO, is separated from the text by Merkel, Kenney and Brandt. The reason seems to be that l. 395 is saying exactly the same thing as ll. 389-390 and that l. 396 is a paraphrase of l. 398, the distich thus being superfluous. G. Luck, Untersuchungen zur Textgeschichte Ovids, Heidelberg, 1969, p. 46, says that the omission of the distich in RO may be due to the similarity of the line-endings of ll. 394 and 396 (abi, tibi), but a more important reason must be that l. 396 anticipates the joke of l. 398 (see n. on index below). It is possible that a scribe composed and inserted the distich into the text circa 1100 A.D., the date of A.

With regard to the pleonastic effect of the distich, T. F. Higham, "Ovid and Rhetoric", Ovidiana, pp. 40-41, points out that Ovid is
sometimes rhetorically repetitive, citing Met. 13.503-505 (cinis ipse sepulti / in genus hoc pugnat, tumulo quoque sensimus hostem. / Aeacidae fecunda fui), though in this example the repetition occurs in successive lines, while in the Ars passage the disputed lines are some five lines distant from l. 390.

397. sed bene celetur: a somewhat obvious precaution for Ovid to mention.

*index*: 11. 397-398 translate "But let it (i.e. the intrigue with the maid) be well concealed! if the index is concealed, your girlfriend will always be subject to your cognizance" -- the joke here is that index at l. 389 means the mistress' spy: not until the word tuae do we realize that the meaning has changed and that Ovid is saying that if the lover's spy (i.e. the maid) is concealed as such, then his mistress' (amica) actions will always be known to him. Mozley, however, takes notitiae as the intimacy between lover and mistress. Possibly the mistress needs no spy or informer, whereas the lover or the mistress' *vir* does.
399-436. You must know the suitable and unsuitable times for courting your mistress: cf. Rem. 131-134.

399-400. Kenney, *Ovidiana*, p. 207, points out that these lines, along with ll. 409-410 (q.v.) are an echo of Verg. *Georg.* 1.204-207 (praeterea tam sunt Arcturi sidera nobis / Haedorumque dies servandi et lucidus Anguis, / quam quibus in patriam ventosa per aequora vectis / Pontus et ostriferi fauces temptantur Abydi). Sailors and farmers are mentioned side by side at *Georg.* 1. 428-429 (si nigrum obscuro comprehendit aera cornu, / maxumus agricolis pelagoque parabitur imber). Döpp, *Virgilischer Einfluss im Werk Ovids*, p. 99, also cites *Georg.* 1.50; 1.303; 1.457, where Vergil tells us that sailors too must watch for signs in the weather.

The word order of the couplet is unusual and may be referred to as hyperbaton (see Platnauer, *L.E.V.*, pp. 104-108). Construe:

\[\text{qui putat tempora solis operosa arva colentibus et nautis adspicienda (esse), fallitur.}\]

Platnauer, for his purposes, uses hyperbaton in the restricted sense of the interlocking (anaclasis), in a compound sentence, either of a main sentence and subordinate clause -- the more common form -- or of the two paratactic parts of such a compound sentence.

For examples cf. Prop. 2.15.50; Tib. 2.3.14; Catul. 14.21; 44.9; 64.184; Hor. *S.* 1.5.72; 2.3.211; S. *O.T.* 1251 (\(\kappa \omega \pi \nu \pi \zeta \mu \epsilon \nu \delta k \tau \omega \nu \epsilon ^{\prime}, o \delta k e t ^{\prime} o d ^{\prime}, p \tau \alpha \mu l l a t a\)); E. *Or.* 600 (\(\mu \lambda i \omega s \mu \epsilon \nu \epsilon ^{\prime} \delta k \epsilon ^{\prime} \mu \iota \lambda \gamma ^{\prime}, e ^{\prime} e ^{\prime} \kappa e t a t \mu \tau ^{\prime} \delta k\)); *Theoc.* 29.3 (\(\kappa \eta \gamma \omega \mu \epsilon \nu \tau \alpha \phi \theta \epsilon \nu \gamma \nu, \zeta \varepsilon \omega \mu, \kappa \epsilon \alpha \iota \epsilon \tau \epsilon \mu \nu \chi ^{\prime} \zeta\)); *Call.* fr. 384.31 (\(\alpha \delta ^{\prime} \delta ^{\prime} \delta ^{\prime} \delta ^{\prime} \delta ^{\prime} \delta ^{\prime} \delta ^{\prime} \delta \delta ^{\prime} \delta \delta \delta \theta \delta \delta \delta \eta \nu \tau \tau \tau \theta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \delta \δ
401-402. Cf. 2.513-514 (credita non semper sulci cum fenere reddunt, / nec semper dubias adiuvat aura rates), where not only is the form similar but also the content: here too Ovid talks of the sowing of the grain and putting out to sea.

fallacibus: even though some fields appear ready for sowing, the time is still wrong and the farmer is cheated of his crops. Cf. also Met. 5.479-480 (arvaque iussit / fallere depositum); Prop. 2.15.31 (terra prius falso partu deludet arantis); Tib. 2.1.19 (neu seges eludat messem fallacibus herbis); 2.3.62 (persolvat nulla semina certa fide); 1.225-226 (sed illos / exspectata seges vanis elusit avenis); Hor. Carm. 3.1.30-32 (fundusque mendax, arbore nunc aquas / culpante, nunc torrentia agros / sidera, nunc hiemes iniquas); 3.16.30-32 (et segetis certa fides meae / fulgentem imperio fertilis Africae / fallit sorte beatior); Ep. 1.7.87 (spem mentita seges); Petr. 117 (aurnum et argentum, fundosque mendaces et perpetuam terrarum sterilitatem);
Hosea 9.2 (Vulgate) (et virum mentietur eis);  
Habakkuk 3.17 (mentietur opus olivae).  

*concava puppis*: "the hollow bark": this phrase  
occurs at the same place in the line at  
*Fast.* 4.276.  

For the idea of suitable times for putting  
out to sea cf. Verg. *Georg.* 1.252-255 (huic  
tempestates dubio praediscere caelo /  
possimus . . . quando infidum remis impellere  
marmor / conveniat).  

403. *teneras . . . puellas*: there is little reason to  
suppose that Ovid is here using *teneras*  
as meaning "young" and suggesting that more  
mature women are less venal. He states no  
contrast at any time and, moreover, uses,  
at l. 465, the phrase *tenerae . . . amicae*,  
where again "tender" is a more fitting trans-  
lation than "young": Ovid's credo is that  
women are the same, regardless of age, and so  
we need not suppose that older women would be  
more susceptible to advances than younger  
one.
tutum: we do not discover when it is not tutum to angle for girls until l. 409 (differ opus), since the times mentioned at ll. 405-408 seem to be good times for it until we begin to read l. 409.

404. The line is a very obscure and contracted way of saying "those things which go badly when they occur at an inopportune time, (the same things) go better at a well-appointed time.

data . . . tempore: for do meaning "appoint (a time, etc.)" cf. Pac. trag. 115 (nuptiis hanc dat diem).

idem: a rare pronoun to be found at the end of the pentameter in Ovid, Propertius and Tibullus: cf. 2.128. See Platnauer, L.E.V., p. 40.

405-406. Her birthday is not a propitious time to woo a girl since she will expect you to provide her with a gift. It was the custom for a female to dress up on her birthday (see Tr. 3.13.13-14, scilicet expectas soliti tibi moris honorem, / pendeat ex umeris vestis ut alba meis; Tib. 3.12.3, tota tibi est hodie, tibi se laetissima
compsit), so that she may expect a gift of finery. Ovid is being cynical here, since we find elsewhere in erotic poetry that one's lady's birthday is a day of rejoicing and great happiness, even binding the couple more closely together: cf. Prop. 3.10; Tib. 1.7; 2.2; 4.5; 4.6; Hor. Carm. 4.11.

Kalendae ... iuvat: April, being a vernal month, is appropriately assigned to Venus and it follows the month assigned to Mars, Venus' lover: cf. Fast. 4.129-130 (et formosa Venus formoso tempore digna est, / utque solet, Marti continuata sua est).

The first of April was the feast of Venus when, according to the Praenestine calendar (C.I.L. 2.2 pp.235, 314), frequenter mulieres supplicant [honestiores Veneri Vaticordiae], Fortunae Virili humiliores, etiam in balneis, quod in iis ea parte corporis utique viri nudantur, qua feminarum gratia desideratur: cf. Fast. 4.133-162. However, we are not told that it was a day on which presents were given: we know that March 1st, the feast of the Matronalia, was such a day (cf. Tib. 3.1;
4.2; Pl. Mil. 690-692; Mart. 5.84; Suet. Vesp. 19; Digest. 24.1; 31.8). Cf. Frazer on Fast. 4.133 ff. (Vol. 3.pp.190 ff.). Brandt suggests in his commentary that Ovid deliberately changed the dates since the Matronalia was hardly appropriate for celebration by the demi-mondaine. Macrobius (1.12, 14-15), in a discussion on April, refers to the worship of Venus by matrons but he seems to be referring not to a date in April but to the vernal equinox, which is on March 21st.

Cf. Juv. 9.50-51, where Virro, the lover of Naevolus, expects gifts on his birthday: since he is playing the matrona in his homosexual relationship with Naevolus, he received gifts from his friends on the Matronalia (1.51, madidum ver; 53, femineis . . . Kalendis), celebrated on March 1st by matrons in honour of Mars.

continuasse iuvat: for the perfect infinitive used as the present infinitive with the impersonal iuvat cf. Am. 1.13.5; Ep. 2.142; 4.87-88; Tib. 1.1.45-46; 1.1.74; Prop. 2.13.11-12. The calendrical point gives a humorous allusion to the affair of the two deities.
Sigilla were little clay images or figures which were presented as gifts during the Saturnalia which heralded the New Year: the last days of the Saturnalia were indeed referred to as Sigillaria (cf. Suet. Claud. 5; Macr. Saturn. 1.10) and the images themselves were sometimes called sigillaria (cf. Sen. Ep. 12.3). Although sigilla does not always refer to the presents given at the Saturnalia, it would seem that, with ut ante, Ovid is saying that the time of the Sigillaria is a safe time to woo since the sigilla were small and quite inexpensive (cf. Mart. 14 passim), whereas when the Circus (Maximus?) is displaying costly wares it is an entirely different matter. The Saturnalia was held for four days from December 17th, when markets were set up for the selling of small gifts such as sigilla and wax tapers. But on the Kalends of January, to which Ovid may be referring here, more expensive gifts were presented: cf. Juv. 6.153-157 (mense guidem brumae, quo iam mercator Iaso / clausus, et armatis opstat casa candida nautis , / grandia tolluntur crystallina, maxima rursus / myrrhina,
deinde adamans notissimus et Berenices / in
digito factus pretiosior).

Circus: this usually referred to the Circus Maximus
(cf. Liv. 8.20.1; Juv. 10.37), though it was
sometimes used to mean the Circus Flaminius:
cf. Fast. 6.205; 6.209. We have no other in-
stance in literature of sigilla being sold
in the Circus Maximus, though an "image-
market" is mentioned in Suet. Claud. 16;
Nero 28; Gell. 5.4.1, whence we gather that
it was situated in some street in Rome.

409. differ opus: cf. Fast. 1.74 (differ opus).

tristis hiems: though hiems is primarily literal
here the use of "stormy weather", etc. to
refer to personal difficulties is common
in ancient literature: cf. A. Pr. 1015
(χειμως και Χειμωνική τρίχημα); Pl. Tr. 398 (pater
nimis severus senectuti . . . acriorem hiemem
parat, quom illam importunam tempestatem
conciet); Quint. 8.6.44 ff., particularly
49 (illud vero longe speciosissimum genus
orationis in quo trium permixta est gratia,
similitudinis allegoriae translationis:
"Quod fretum, quem euripum tot motus, tantas, tam varias habere creditis agitationes commutationes fluctus, quantas perturbationes et quantos aestus habet ratio comitiorum? dies intermissus unus aut nox interposita saepe [et] perturbat omnia et totam opinionem parva nonnumquam commutat aura rumoris").

Pliades: Kenney obviously agrees with Conington-Nettleship (on Verg. Georg. 4.233) that this is the correct orthography, although it is sometimes spelt Pleiades (Gk. Πλειάδες). It is the constellation of the Seven Stars, the Pleiades, who, according to the myth, were the daughters of Atlas and Pleione (Electra, Halcyone, Celaeno, Maia, Sterope, Taygete and Merope). Here it is used poetically for "storm" (cf. V. Fl. 4.268; 2.405), since the Pleiades had their morning setting in November. Their spring rising, April 16th, heralded the coming of spring and the navigation season: cf. Servius on Verg. Georg. 1.138.

The pure Latin word for the Pleiades is Vergiliae: cf. Prop. 1.8.10 (et sit iners tardis navita Vergiliis); Plin. Nat. 18.69.280
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(namque vergiliae privatim attinent ad fructus, ut quarum exortu aestas incipiatur, occasu hiemps . . . ).

410. Haedus: the singular is used for the plural Haedi here. The Kids are two stars in the arm of the Charioteer (Auriga): cf. Arat. 166 (λεπτα φαεινοτατη ἐρυφωι καταφιν κατα χρησ';); Servius on Aen. 9.668. For another example of Haedus for Haedi cf. Hor. Carm. 3.1.28 (impetus orientis Haedi). They are frequently spoken of as a stormy constellation (see Tr. 1.11.13; Verg. Aen. 9.668; Arat. 158; Man. 1.265; Plin. Nat. 18.278), and bad weather is associated with both their rising (Hor. Carm. 3.1.28) and their setting (Met. 14.711; Call. Ep. 20; AP 7.502; 7.640; 11.336). Cf. also Theoc. 7.53.

Columella (9.2.66; 9.2.73) assigns two dates, 27th September and 4th October, to the Kids' vespertinal rising which, says Gow, is because either he follows discrepant authorities or it is in reference to their true and apparent rising respectively: see also Gow's note on p. 146 of his commentary on Theocritus.
tener: this is a common epithet for a kid: cf. Met. 13.791 (splendidior vitro, tenero lascivior haedo); Catul. 17.15 (et puella tenellulo delicatior haedo); Theoc. 11.20-21 (μετὰ λύτης, /μυσχω χανεστέρα).

mergitur: for the use of this verb to denote the setting of a constellation or star cf. Fast. 2.77-78 (medii quoque terga Leonis / in liquidas subito mersa notabit aquas); 4.388 (ensifer Orion aequore mersus erit).

411. bene desinitur: impersonal -- "there is a good stopping", i.e. "it is well to stop". In other words, the lover is wise to cease his amatory pursuits at this time.

creditur: this has a middle sense and is the equivalent of the reflexive se credit.

vix tenuit: this is a gnomic perfect, asserting a general truth: cf. Hor. Ars 412-413 (qui studet optatam cursu contingere metam / multa tuliit fecitque).

412. membra ratis: this concludes the excursus on winter weather but shipwreck is used metaphorically -- cf. Tr. 1.2.2, which is another
example of a shipwreck used metaphorically, the "shattered bark" referring to the poet's miserable conditions in exile.

413-414. In 390 B.C., on July 19th, the Gauls conquered the Romans at the battle of the Allia, near Crustumerium in the territory of the Sabines. The battle was such an overwhelming victory for the Gauls that July 18th became a dies ater in the Roman calendar and on this day no commercial transactions were made -- hence a lover need have no fear of having to buy a present on this day: cf. Verg. Aen. 7.717 (infaustum Allia nomen); Cic. Att. 9.5.2 (at maiores nostri funestiorem diem esse voluerunt Alliensis pugnae quam urbis captae);
   Sil. 8.647 (horrificis . . . Allia ripis);
   Luc. 7.409 (damnata diu Romanis Allia fatis).

cincipias: sc. "to make your amatory pursuits".
sanguinolenta: see n. on 1. 336.

415-416. A reference to the Jewish Sabbath: see n. on 1. 76.

rebus minus apta gerendis: Ovid is saying that the Sabbath is a day on which commercial transac-
tions are less in evidence. However, this was the case only among the Jews, so it would seem a less safe day for the lover than the 18th of July. Possibly a joke is intended here, based on the idea that the Jews seemed to run all the businesses in Rome (making the day completely safe for the lover), just as in Jewish jokes today -- P. Romanelli, BAAR 2 (1912), p. 133 states that the Jews everywhere were devoted to commerce.

The main point of the joke is that any Roman who (for whatever reason) wanted to avoid work, business or shopping on a Saturday could (with quipping allusion to the Jews) plead that it was a "holy sabbath".

Palaestino . . . Syro: cf. Tib. 1.7.18 (alba Palaestino sancta columba Syro). As Smith points out, in his commentary on Tib. 1.7.18, Syria is a general term for the East in the classical writers, so that when it was necessary to be specific an adjective had to be added.
Palaestino . . . Syro is possibly a reflection of the fact that Herod's client kingdom was under the surveillance of the legatus of Syria. Here it merely means "Jew".

417. superstitio: a deliberate hyperbole which adds humour to the line -- "hold in awful dread your mistress' birthday". superstitio (super-sto means "a standing-still over a thing", hence "dread", "awe", etc.) is different from religio in that the former is an unreasonable and excessive fear, especially of the supernatural, while the latter is proper, reasonable awe of the gods.

natalis: here the word is used as a substantive, as opposed to its adjectival use with dies at l. 405. For information on birthdays see n. on ll. 405-406.

418. atra dies: just as the 18th of July was a dies ater for the state, so should any day when gifts are to be given be a personal dies ater (the feminine atra is used metri gratia, as frequently in the poets -- L & S point out that dies is sometimes feminine in the
singular and especially in the sense of "a set day", "appointed time"). The designation dies ater is said, according to L & S, to have arisen from the Roman custom of marking every unfortunate day in the calendar with charcoal. At Ib. 217-220 Ovid combines the concept of dies ater as understood by the Romans of his day with the idea of a day of foul, black weather -- lux quoque natalis, ne quid nisi triste videres, / turpis et inductis nubibus atra fuit, / haec est, in fastis cui dat gravis Allia nomen, / quaeque dies Ibin, publica damna, tutil.

419-420. V. Hoelzer, De Poesi Amatoria a comicis Atticis exculta, ab elegiacis imitatione expressa, Marburg, 1899, pp. 68 ff., gives a number of passages in which the venality of mistresses is expressed: cf. Am. 1.8.77 (surda sit oranti tua ianua, laxa ferenti); 3.8.63-64 (me prohibit custos, in me timet illa maritum: / si dederim, tota cedet uterque domo); Prop. 4.5.47-48 (ianitor ad dantes vigilat: si pulsat inanis, / surdus in obductam somniet usque seram); Tib. 2.4.33-34 (sed pretium si
grande feras, custodia victast, / nec prohibent claves, et canis ipse tacet); A.P. 5.29 (Cillactor) (εἶναί τῷ ἐνίγμαν ἑαυτῷ ἤθελεν, ἐμὲ ὅταν ἔτη ἐτῶν / χαίρειν, πικέτασεν γίνεται ζηλεύστρον); Pl. Truc. 51 ff.
For further examples see Hoelzer, loc. cit.
The question of gifts for one's mistress is taken up again at 2.261-272.

cum: concessive -- "although you may shun it (the birthday) as well as you may, yet she will still carry away a present (i.e. 'from you')". In other words, she is cleverer than her lover is and will find some way of wheedling a gift out of him.
carpat: "fleece" (Mozley): cf. Am. 1.8.91 (et soror et mater, nutrix quoque carpat amantem);
Pont. 4.8.32 (carpsit opes illa ruina meas);
9.121-122 (fortuna est impar animo talique libenter / exiguas carpo munere pauper opes);
Prop. 2.16.7-10 (quare, si sapis, oblatas ne
Cupidi: perhaps here used in two senses -- "miserly" and "lustful".

421. The pedlar seems to have found great favour in Roman families and generally to have dressed in such a way as to please the ladies: cf. Prop. 4.2.38 (mundus demissis institor in tunicis). Cf. also Rem. 306 ("institor, heu, noctes, quas mihi non dat, habet!"). Hor. Carm. 3.6.30-31 (seu vocat institor / seu naves Hispanae magister); Epod. 17.20 (amata nautis multum et institoribus). The pedlar sold his wares on a commission basis like the commercial traveller of today, who himself is the butt of many jokes concerning marital infidelity. Butler in his commentary on Prop. 4.2.38 says that the institor was distinctus, or, as Propertius has it, demissis in tunicis ("with ungirt tunic") because he had no need to gird up his loins like an active man would do but moved at leisure from house to house; L & S,
however, translate distinctus in a number of instances as "loose", "dissolute", which would seem to be a more apt translation, considering the references quoted above. The institor posed a double threat to the lover in that he was liable to be a rival for the affections of his mistress and he also sold objects which she would wish to buy.

emacem: "in a buying mood" -- a ἐπιδήμω σε σκότωσεν in Ovid.

422. expediet: "fetch out", "bring forward".

tequo: this is one of eight examples in the Latin elegiac poets of a postponed enclitic attached to a monosyllable at the start of the second half of the pentameter. Platnauer, L.E.V., p. 92, gives the other instances as 3.302; Fast. 3.120; 4.610; Tr. 1.8.2; Prop. 2.32.14; 3.21.16; Tib. 1.4.26.

tequo sedente: "while you sit there" -- one must understand something like "helplessly" or "abjectly" with this phrase.

423-424. This couplet describes the workings of a woman's ars, referred to at 1. 419 -- first flattery, then kisses and finally the actual spoken request. L. 423 is a good example of
syntactical complexity within a single line  
-- note the chiasmus inspicas . . . rogabit  
. . . / rogabit emas.

sapere ut videare: "that you may be seen to be knowledgeable", i.e. have discrimination and taste  
with regard to the merchandise. The primary  
meaning of sapio is "taste", "savour".

425. "She will swear that she will be content with this for  
many years": sc. se with fore. For a similar  
omission in an accusative and infinitive con­  
struction cf. l. 372.

hoc: ablative with contentam.
bene . . . emi: "is a good buy": cf. Pl. Pers. 587  
(vin bene emere?).

426. emi: it will be noted that three times in six lines  
Ovid has ended a line with a word derived  
from emere, "to buy", thus emphasizing the  
venality of the mistress (all she thinks  
about is "buy, buy, buy"): l. 421 ends in  
emacem, l. 424 in emas and this line in emi.
428. littera: "a written acknowledgement", "note of hand".

didicisse: sc. scribere one of Ovid's most economical jokes, the couplet translates "if you make the excuse that you do not have any cash at home to give him, she will ask for a note of hand -- so that you repent having learned to write.

429-430. "What about when she demands gifts on the pretext of a birthday cake and, as often as there is need (i.e. 'for her own convenience'), she has a birthday?" quasi must be taken with natali alone, since it is not necessarily her actual birthday when she asks for gifts with which to buy a birthday cake, ("as if it were really a birthday cake"), as is explained by 1.430. sibi is a dative of advantage, i.e. she had a birthday to suit herself, for her own convenience!

libo: ablative of means: cf. Am. 1.8.94. The (religious) offering of a libum is the means she uses to suggest (quasi) that it is her birthday: cf. Higham, CR 50 (1936), p. 157.

432. lapis: "ear-ring": cf. Isid. 19.31 (inaures ab aurium
foraminibus nuncupatae, quibus pretiosa
   genera lapidum dependuntur). See also Becker,
   Gallus, p. 441.

433. *dari, data*: the emphasis on the giving is heightened
   by the placing of these two parts of *do* next
   to each other.

   *utenda*: "as a loan".

434. *damno . . . tuo*: paralleling the feigned loss by
   the mistress here is the actual loss suffered
   by the lover when forced to present the mis­
   tress with a gift.

   *gratia*: "credit", "a good mark", though Ovid may be
   saying here that if the potential lover allows
   himself to be fleeced he will not even receive
   the favour he requires in return, i.e. the
   chance to sleep with the girl.

435. *sacrilegas meretricum ut perseguar artes*: "to describe
   the impious wiles of courtesans". The *meretrix*
   here is possibly not the prostitute of the
   sordid world of the Suburran brothel, but a
   courtesan: courtesans, Balsdon tells us on
   pp. 227-228 of Roman Women, Toronto, 1962,
generally lived with their mothers or under the care of a presentable procuress (lena) of the "old nurse" type, and were kept as mistresses by wealthy Roman gentlemen. However, it is interesting to note that in no instance of the word meretrix in Ovid is that class of women given any real kind of dignity (cf. Am. 1.10.21; 1.15.18; 3.4.9; Ep. 15.63; Tr. 2.203; Pont. 2.3.20), so that it is hard to tell one apart from a scortum, or "street-walker". In Ovid's mind, then, the meretrices hardly seem to be the elegant, sophisticated hetaerae they have been made into by modern scholars.

sacrilegas is possibly an intentionally over-strong description of the artes to bring out the humour of the line. There may, however, be an allusion to the fact that a married courtesan, to avoid the charge of adultery to herself and her lover, had to register with the aediles as a common prostitute (see Mommsen, Römische Staatsrecht, Leipzig, 1887-1888, 2.i³, pp. 510 ff.); if she did not do this, her artes would be sacrilegae.

Another explanation of sacrilegas is that the
sort of women Ovid is talking about in this
section are thought of as mere amateur
prostitutes who, unlike their professional
counterparts, give nothing in return for
gifts of money -- hence their artes are
employed contrary to the laws which govern
prostitutes, and thus are sacrilegae.
Of course, it is also possible that Ovid is
working himself up to fever pitch with his
list of wiles in the previous lines, so that
he ends the section explosively by calling the
young ladies by a somewhat less respectable
name than he has previously used ("... Oh,
there's no end to what the little bitches
will do!").

436. Homer uses this expression: cf. II. 2.488-489 (μηςόν ε" εκ
οκ ποποτομις τινομην , /ελει ει μοι δεκα μεν
γλαστη, δεκα δε στοματι εις
ν). Elsewhere the number
varies -- cf. Verg. Georg. 2.43 (and Aen.
6.675) (non, mihi si linguae centum sint,
oraque centum). Conington-Nettleship, in
their commentary on this line, point out that
Macrobius at S. 6.3, says that Hostius had
already imitated the passage of Homer quoted
above in a poem on the Histrian War, from which he quotes (non mihi si linguae / centum atque ora sient totidem vocesque liquatae). Cf. also Claud. 1.55-56 (mihi centenis resonent si vocibus ora / multifidusque ruat centum per pectora Phoebus) (cf. 28.436). At Tr. 1.5.53-54 the number is left unspecified (si . . . / pluraque cum linguis pluribus ora forent).

decem: Platnauer, L.E.V., p. 41, points out that all the metrically possible forms of numerals are found at the end of the pentameter in Ovid, Propertius and Tibullus, with the sole exception of tria.


It will be noted that in this section the idea of deceit is stressed -- at 1. 443 Ovid says "See that you promise: what harm is there in promises?", implying that promises need not be kept (cf. Catul. 70.3-4, sed mulier cupido quod dicit amanti / , in vento et rapida scribere oportet aqua); at 1. 446 Spes is called fallax; at 1. 450 a barren field is spoken of as deceiving its owner (fefellit); at 1. 452 we have alea, which is sometimes
called fallax (cf. Pont. 4.2.41); at l. 457 Cydippe is betrayed (fefellit again); and at l. 458 she is deceived (capta) by her own words.

437. vadum temptet: perhaps "test the waters", i.e. to see whether they are shallow or not: cf. 3.469 (verba vadum temptent abiegnis scripta tabellis). Since vadum also means "ford" the phrase may mean "attempt the crossing". Elsewhere vadum is used in a different metaphorical sense, meaning "shallows" and therefore comparative safety -- cf. Pl. Rud. 170 (at in vado est, iam facile enabit).

tabellis: these were, like the codicilli or pugillares, thin, wooden tablets covered with wax. Becker, Gallus, p. 339, says that, since the smooth surfaces of the tabellae could not rest on one another because of the wax, and since a board inserted between them would obliterate the writing by the pressure, it must be assumed that the tabellae had a somewhat elevated border. He goes on to say that an antique painting in Museum Borbonicum vi.t.35 gives credence to this supposition, since it shows a girl with two tablets which clearly exhibit
an elevated border.

Talking of the second half of the first century A.D., Becker (p. 338) says that, for elegant love-letters, very small tablets were used; these were called Vitelliani (possibly because they were first used by the Emperor Vitellius) -- cf. Mart. 2.6.6; 14.8; 14.9.

438. primum: if this is intended to go with the whole phrase (i.e. "let the wax go first . . ."), then it must be taken as being displaced, its usual position being first or second word of its phrase. However, if we take primum conscia mentis to mean "to which you first (i.e. before your mistress) committed your thoughts", then primum is correct.

conscia RA: nuntia OP a W (u.l.): there seems no reason to change conscia here (conscia mentis: "sharing in the thoughts of your heart"), since conscia mentis is used elsewhere by Ovid (Ep. 17.265-266, arcanum furtivae conscia mentis / littera), while mens itself is called conscia at Fast. 4.311 and 1.485.
Heinsius, Bentleius: there seem to be at least two ways to take this line, neither of which is entirely satisfactory -- 1) we can take amantum as a compendiary genitive, and translate the phrase as "words which imitate the words of lovers" 2) we can understand imitataque as meaning "which are taken from somebody else's writings (e.g. love-poets)" and take amantum as merely a possessive genitive with verba. Heinsius and Bentley, reading amantem, would translate the phrase "words which play the lover". Goold, HSPh 69 (1965) pp. 64-65, points out that imitata adds little or nothing to amantum verba, though he takes it in a passive sense if amantum is read and says that only at Met. 9.481 is imitor used in a passive sense. He would thus read amantem. However, imitata does add the point that Ovid's male need not be emotionally serious.

imitátaque amantum: elision at this point in the hexameter with the enclitic -que (and quoque), says Platnauer, L.E.V., p. 85, occurs only five times in Ovid and never in Propertius or Tibullus.
440. *nec exiguas*: note that *nec* goes with *exiguas* alone and not with the whole phrase.

*quisquis es*: considering the *exempla* which follow, this phrase must indicate the idea "although you may be of high rank, don't be so arrogant as to refuse to employ prayers": cf. 2.143-144 (*ergo age, fallaci timide confide figurae, / quisquis es*), which implies that even the most handsome men will not always be so.


Achilles is featured in three other places in this book as a mythological *exemplum* (11 ff.; 689 ff.; 743). At 11. 11 ff. he is an *exemplum* of a strong person submitting to his master, i.e. Chiron -- thus will Cupid submit to Ovid. At 11. 689 ff. he is an *exemplum* of the effectiveness of using force, which strategy he employed with Deidamia. At 11. 743 ff. he is used as a negative *exemplum* -- Ovid advises his readers not to tell their friends about their new-found love and says that, even though Patroclus did not take advantage of Briseis, still it is wise to keep silent.
442. **deus:** any god in general, not Cupid in particular:
   cf. Pl. Lg. 905D (τὸ δὲ παρακτόν οὐς ὁ Κόινος εἶναι τῶν ἀνδρῶν, δειχομένος δῶρα).

443. **promittas . . . promittere:** for two parts of the verb *promittere* in the same line cf. 1. 631
   *(nec timide promitte: trahunt promissa puellas).* When Ovid recommends tears as useful to the lover, he uses this same literary technique (1. 659, *et lacrimae prosunt: lacrimis adamanta movebis*). For the form cf. also 2.197 *(cede repugnanti: cedendo victor abibis)*; 3.65 *(utendum est aetate: cito pede labitur aetas)*; 3.191 *(alba decent fuscas: albis, Cephei, placebas)*.

445. **tenet:** "endures", intransitive: cf. Liv. 23.44.6
   *(imber per noctem totam tenuit).*

446. **sed tamen apta, dea est:** for this couplet-ending cf.
   *Fast.* 1.392 *(causa pudenda quidem, sed tamen apta deo)*; *Tib.* 1.4.54 *(pugnabit, sed tamen apta dabit)*.
   
   **dea:** a temple was built to the goddess Hope by A. Atilius Calatinus during the First Punic War,
but it was burned down in 31 B.C.; it was restored by Germanicus in A.D. 17 (Cic. Leg. 2.11.28; N.D. 2.61; Tac. Ann. 2.49). She is frequently mentioned in literature -- Tib. 2.6.27-28; Liv. 2.51.2. See RE 2 Reihe 3.2, pp. 1634-1636.

447. *dederīs:* future perfect indicative. Originally the *-is* of the second person singular perfect subjunctive was long, while that of the second person singular future perfect indicative was short: this distinction was still observed by Plautus and Ennius. However, later poets used the two forms indiscriminately as metrical needs dictated. Ovid has ten instances of future perfect *-erīs*, sixteen of future perfect *-erīs*, one instance (Tr. 2.223) of perfect subjunctive *-erīs* and nine of perfect subjunctive *-erīs*. See Platnauer, *L.E.V.*, p. 56. The quantity of the *i* in the perfect subjunctive *dederīs* at l. 449 is, of course, not known.

*poteris ratione relinqui:* I can find no evidence for Brandt's statement that *ratione* means *mit gutem Grunde*: I would translate the phrase
as "you may be left behind in the accounting".

448. praeteritum tulerit: fero is an accounting term here (cf. Cic. Caec. 17, se . . . habere argentarii tabulas in quibus sibi expensa pecunia lata sit acceptaque relata), so that this phrase must mean "she will set you (sc. te) (or possibly 'it', i.e. the gift) as in the past", i.e. she will rule a line under the transaction.

450. fefellit: see on 1. 401. Cf. also Hes. Op. 462 Hope and husbandry are frequently associated in ancient literature: cf. Tib. 1.1.9; 2.6.19-20 and Smith's note.

451. ne perdiderit: "lest he prove to have been a loser". This construction stems from the optative mood used independently, i.e. "may he not prove to have been a loser", now used in a subordinate clause. The perfect subjunctive, says Woodcock, A New Latin Syntax, p. 88, expresses a wish that something may prove to have happened: cf. Pl. Poen. 799 ("quicum litigas abscessit": "utinam hinc abierit"
malam crucem!"

perdere: note the absolute construction here.

452. This apparent disapproval of gambling, though it may be inserted merely to prove a point, seems borne out by two passages in the Ex Ponto (1.5.46, nec tenet incertas alea blanda manus; 4.2.41, nam quia nec vinum nec me tenet alea fallax): note that in the second passage the dice, as here, is endowed with a human characteristic (fallax).

It is interesting to note that the high throw in dice was called Venus.

For the positioning of the words cf. Pont. 1.5.46 (nec tenet incertas alea blanda manus).

453. hoc opus, hic labor est: a direct quote from Verg. Aen. 6.129. Kenney, Ovidiana, p. 201, says that here Ovid is mocking not so much Vergil as his own pretensions. For the quantity of hoc see n. on 1. 389.

primo sine munere: "without a gift coming first".

iungi: this word refers to sexual union: cf. Fast. 3.511 (tu mihi iuncta toro); Juv. 6.41-42 (si iungitur illa / Ursidio).
454. The subject of this line is the girl herself and the gifts referred to are amatory favours -- "lest what she has given be given for nothing, she will continue to give". What Ovid is saying is that she keeps on going to bed with her lover for free in the hope of cashing in eventually, i.e. the lover turns the tables on the girl.

_ne dederit:_ note the parallelism of this phrase with _ne perdiderit_ at l. 451, and also with _si dederis_, at l. 447, which emphasizes that the tables are now turned on the girl.

_gratis:_ at _Am._ 1.8.71-72 the old bawd Dipsas gives the following advice to girls -- _sine credat amari, / et cave ne gratis hic tibi constet amor!_

_dederit ... dedit ... dabit:_ note the appearance of the verb _do_ three times in the pentameter (see n. on l. 433): cf. l. 451, where we have the verb _perdo_ appearing twice.

455. _eat ... peraretur:_ an example of _hysteron proteron_, whereby the logical sequence of events is reversed: obviously the tracing of the letter with persuasive words must precede the "going"

blandis . . . verbis: a popular phrase with Ovid:

cf. 11. 467-468; 663; Met. 2.575; 6.360;
9.156. Cf. also Ars 3.795 (nec blandae voces iucundaque murmura cessent); Ep. 16.259-260 (et comitum primas, Clymenen Aethramque, tuarum / ausus sum blandis nuper adire sonis).

peraretur: the primary meaning of peraro is "to plough through", so that here it means "to scratch a letter with a stilus on a waxen tablet", keeping the metaphor of furrowing:

cf. Met. 9.564-565 (talia nequiquam perarantem plena relinquit / cera manum).

456. . . . exploretque animos: cf. Liv. 37.7.10 (itaque prius regis animum explorari placet); Tac. H. 1.15 (secundae res acrioribus stimulis animos explorant).

prima: cf. primum at 1. 438.

The line seems to be another example of hysteron proteron, since the iter would suggest the "approach" to the girl, which would precede the exploring of her feelings.
457. Cydippe's lover Acontius wrote on an apple μὴ τὴν Ἀκοντίου γαμοὺς ὁμορρομένην: the apple rolled at Cydippe's feet, she picked it up and read the words aloud, thus being bound by the vow: cf. Ep. 20; Call. Aet. 3.1; Aristaenet. 1.10.

459-486. Fifth piece of advice: be eloquent in your suit and persevere if she should at first scorn your letter.

459. bonas artes: "liberal arts": cf. Cic. Sest. 32.77 (conservate civem bonarum artium, bonarum partium, bonorum virorum); Quint. 12.1.7 (litteris aut ulli bonae arti).

Romana iuventus: for the position in the line cf. Enn. A. 469 (Vahl.) (cum sese exsiccat somno Romana iuventus); 537; 550.

At' Rem. 151 Ovid again urges his reader to learn law and become a barrister, though in this case it is to take his mind off the girl he wishes to leave (sunt fora, sunt leges, sunt, quos tuearis, amici).
460. *trepidos . . . reos:* cf. Pont. 1.2.118 (*auxilio trepidis quae solet esse reis*); 2.2.52 (*quo poteras trepidis utilis esse reis*).

461. *lectusque senatus:* *lego* means "to appoint to the membership of the senate" -- cf. CIL 1.582.20 (*NEIVE EUM CENSOR IN SENATUM LEGITO*); Cic. Clu. 132. Cf. also Suet. Aug. 35 where he talks of *lectiones* ("enrolments") of the senate.

462. *dabit . . . manus:* a military metaphor, meaning "to stretch forth the hands to be fettered" as a prisoner of war: cf. Cic. Lael. 26.99. For the transference of this metaphor to a general meaning of "yield", "surrender" cf. Ep. 4.14 ("scribe! dabit victas ferreus ille manus"); Verg. Aen. 11.567-568 (*non illum tectis ullaе, non moenibus urbes / accepere, neque ipse manus feritate dedisset*); Caes. B.G. 5.31.3 (*tandem dat Cotta permotus manus*). *victa puella:* cf. 1. 278 (*femina iam partes victa rogantis aget*).
463. **nec sis in fronte disertus:** this means "don't let your eloquence show", the negative equivalent of **lateant vires.** **frons** here means "outward appearance", "aspect" (as distinct from inward nature): cf. 3.553-554 (**dissimulare tamen, nec prima fronte rapaces / este**); Sen. **Ben.** 5.20.2 (**multa beneficia tristem frontem et aspera habent**). Note that **nec** here stands for the more correct **neve.**

464. **voces:** it is easy enough to take this as referring to written utterance rather than spoken words, since a letter can convey the very **vox** of the writer and in any case the slide from "spoken utterance" to "written utterance" is extremely easy.

**molestia:** there is a possibility that this word means here "rude", "insulting", so that the couplet presents a contrast, l. 463 advising "do not let your rhetoric show" and l. 464 advising "but do not go to the other extreme and make your speech so common that it is insulting". However, in the context it is more likely to mean "laboured", "affected", especially
considering *consuetaque verba* at 1. 467:

465. An elaboration of the advice at 1. 463.

*quīs nisi mentis inops*: cf. Rem. 127-128 (*quīs matrem, nisi mentis inops, in funere nati / flere vetet?*).

*tenerae . . . amicae*: see n. on 1. 403.

*declamat*: possibly Ovid is using this verb in the pejorative sense as Cicero uses it at *Verr.* 2.4.66 (*ille insanus, qui pro isto vehementissime contra me declamasset*). Cf. *Ars* 2.507-508 (*sed neque declament medio sermone diserti, / nec sua non sanus scripta poeta legat*), the only other instance of the verb in Ovid. Alternatively, he may be using the verb to mean the delivering of a set piece, or *declamatio* (see *bonas artes* at 1. 459), or perhaps as if he were addressing a large audience.

466-471. These lines have been omitted in RO, and therefore were clearly missing in their source *κ’* (see
preface in O.C.T., p. vi). Possibly this is partly because at 1. 465 Ovid seems to be in opposition to the art of declamatio, while at 1. 467 he calls for credibilis sermo, as does Quintilian in his passages on declamatio (see following note). However, the sense is "declamatio is foolish in the game of love -- certainly one must be believable and use familiar expressions, but one must also be coaxing, and blanda verba are not part of a declamer's stock-in-trade". The usual declamatio, while useful as an exercise, is not credibilis in a love-affair.

466. littera: the word is used here instead of epistula because the latter will not fit into a pentameter line without forcing a monosyllable into a position at the end of the first half of the line or at the end of the line, and this is avoided by Ovid. Of the twenty-six instances of epistula and its forms in Ovid none appears in a pentameter line.

467. sit tibi credibilis sermo: a tenet of Quintilian:
    cf. Quint. 4.2.35 (et credibilia esse omnia oportet).

    consuetaque verba: cf. 3.479-480 (munda sed e medio consuetaque verba, puellae, / scribite:
sermonis publica forma placet). For the unnatural language and situations of declamatio see Bonner, Roman Declamation, pp. 71-83. The elder Seneca, who had seen all the great orators who had lived on into the Empire, complains at 1 Praef. 8-10 that the decline has now set in and that oratory is now in a state of decay. At Petr. 1 Encolpius says of the subjects of the exercises undergone by budding declaimers nihil ex his, quae in usu habemus, aut audiunt aut vident, and by Tacitus' time Messala is able to say at Dial. 28 that the controversiae were incredible concoctions (quales per fidem et quam incredibiliter compositae), referring to ingentibus verbis in an allusion to the bombastic style.

468. blanda: see note on l. 362.

praesens: "in her presence", rather than writing a declamatio to her. Note the taken-for-granted interchange between speech here and at l. 466, an interchange which could also be a reason why RO have omitted ll. 466-471. If we are to leave ll. 466-471 in the body of the text, it is better that we leave them in
their present position rather than assume some sort of transposition, since the only other place for them to be read is after l. 457, but in that case there would be no logically consistent flow of thought. Moreover, l. 472 does not logically follow l. 465.

469. inlectumque: inlectus -- "unread" is a very rare word, and a \( \text{α\text{"ινός}} \, \text{ἐγραφων} \) in Ovid: cf. Apul. Flor. 18.

470. lecturam spera: sc. eam. propositumque tene: cf. Hor. Carm. 3.3.1 (iustum et tenacem propositi virum); Caes. B.C. 1.83.3 (tali instructa acie tenere uterque propositum videbatur).

471. Cf. Tr. 4.6.1-8, particularly l (tempore ruricolaet patiens fit taurus aratri), and see Smith's note on Tib. 1.4.17, where he says that the "subjection of beasts is an old locus communis of the poets which was taken up by the philosophers and rhetoricians as a symptom of the deterioration of life since the Golden
Age, an example of the tireless energy and wonderful inventive genius of man and the power of time and perseverance" -- this last being relevant to this line.

Considering Ovid's popularity in the Middle Ages (see F. Munari, Ovid im Mittelalter, Zürich and Stuttgart, 1960), it is most likely that Thomas Kyd was imitating him in The Spanish Tragedy at II.3 ("In time the savage bull sustains the yoke").

472. Cf. Tr. 4.6.3-4 (tempore paret equus lentis animosus habenis, / et placido duros accipit ore lupos).

For a reversal of thought on this subject cf. Tr. 4.6.24 (et domitus freno saepe repugnat equus). Cf. also Ep. 4.22 (frenaque vix patitur de grege captus equus); Rem. 514 (frenis saepe repugnat equus); A. Pr. 1009-1010 (δεκέω δε οὖν ἔνοχον ὑπ' ἑπομένων /πιλος βίας και ποις ἀρίστας μάγες).

473. Otto, Sprichwörter, p. 27 (anulus), cites Pont. 4.10.5 (consumit tur anulus usu) and Lucr. 1.312 (anulus in digito subtentenuatur habendo).
474. Cf. Am. 1.15.31-32 (ergo cum silices, cum dens
patientis aratri / depereant aevo, carmina
morte carent); Pont. 2.7.43 (assiduo vomer
tenuatur ab usu). For the position of the
words cf. Am. 3.10.32 (ruperat et duram vomer
aduncus humum); Rem. 172; Pont. 4.10.6
(atteritur pressa vomer aduncus humo). Cf.
also Ep. 12.94 (vomere findis humum).

475-476. As Smith points out in his note on Tib. 1.4.18,
"constant dropping wears away the stone"
is a proverb in Latin and Greek as well as in
English. The oldest form and the most quoted
is Choirilos of Samos' πέτραν κολλαίνει, φανις ὑφατος
ἐνφέλεσθαι, but others include Pont. 1.1.70;
2.7.40; 4.10.5; Prop. 2.25.16; 4.5.20; Tib. 1.
4.18; Bion 2 (11); Lucr. 4.1286; 1.313; Plu.
Mor. 2D; Anthol. Lat. 648.9 Riese (Lupercus).

dura tamen molli: note the contrast of adjectives,
picking up the same adjectives in the
previous line, the whole couplet producing
a sort of paradox.
Cf. Met. 14.712-713 (durior et ferro . . . /
et saxo); Prop. 1.16.29 (sit licet et saxo
patientior illa); Tib. 1.10.59-60 (a, lapis est ferrumque suam quicumque puellam / verberat). For further examples see Otto, Sprichwörter, p. 310 (saxum, 1).

477. Penelopen: Penelope was the ancient model for fidelity: cf. Am. 3.4.23-24 (Penelope mansit, quamvis custode carebat, / inter tot iuvenes interemerata procos); Prop. 3.12.38 (vincit Penelopes Aelia Galla fidem); Ar. Th. 547-548 (Πηνέλοπης δὲ ἀλλοτρίοις ἐπιλόγησε, ἀνὴρ γυνὴ σφόδρως ἡμῶν ἅπασιν ἠμαυ), D. Chr. 7.p.115; 15.p.236; Mart. 1.62. However, at Hor. S. 2.5.75 ff. Teiresias suggests that the only reason that Penelope did not give in was that the offer wasn't good enough.

tempore: this is the final tempore of the triad, the others being at 11. 471 and 472.

478. capta . . . sero . . . capta tamen: cf. Prop. 3.4.5 (sera, sed Ausoniis veniet provincia virgis); 3.15.35 (sera, tamen pietas: natis est cognitus error); Verg. Ecl. 1.27 (libertas quae sera tamen respexit inertem); AP. 7.349 (ὦφι μὲν, ἄλλῃ ἐφανον ).
sero: note the displacement of sero here, which should be placed next to the first capta: the occurrence of Pergama immediately following makes its position possible.

tamem: for the position of tamem see n. on l. 228.

479. legerit et nolit rescribere: this forms the equivalent of the protasis of a conditional construction ("supposing that she has read . . ."). This use may be traced to the use of the jussive in suppositions: cf. Ter. Heaut. 643 (prosit obsit, nil vident nisi quod lubet).

482. numeros: "stages", "degrees". numerus can mean a musical measure, time, rhythm, etc., so that here per numeros . . . suos really means "in their own time".

ista: the neuter plural here refers to the general advancement of the affair, including her replying to the lover's letter. It is another example of the second person pronoun: see n. on l. 341.

483-486. Ovid might well have given an exemplum from Helen's letter to Paris in this section: see Ep. 17 passim.
485. *quod rogat illa . . . ut instes:* "what she asks (i.e. that the lover leave her alone), she fears (i.e. that he really will leave her alone); what she does not ask, she desires -- i.e., that you continue to press your suit". In other words she does not ask you to continue making advances, but that is what she really wants. Here, then, we have the time-honoured ploy of the desired female playing the coquette: cf. 1. 717 (*quod refugit, multae cupiunt: odere quod instat*). Cf. also Catul. 62.36-37 (*at libet innuptis facto te carpere questu; / quid tum, si carpunt, tacita quem mente requirunt?*); Verg. Ecl. 3.65 (*fugit ad salices et se cupit ante videri*).

voti . . . compos: cf. Hor. Ars 76 (*post etiam inclusa est voti sententia compos*).

487-504. Sixth piece of advice: be constantly on your beloved's side, letting no opportunity to be near her slip by.
toro: this refers to the cushions laid out inside the litter (lectica). It is possible that women were carried in more luxurious lecticae than were men: cf. Suet. Otho 6 (tunc abditus propere muliebri sella in castra contendit). See also RE 12.1, pp. 1087-1088.

dissimulanter: "so as to disguise your true intention": cf. Cic. de Orat. 2.149 (id... dissimulanter facere ne sibi ille aliquid proficere videatur, prudentia est).

ambiguis... notis: nota was used to mean "cipher", "secret writings" (cf. Cic. Mur. 11.25; Suet. Caes. 56; Aug. 88; Gell. 17.9; Isid. Orig. 1.25). Here, then, it may have some connection with this meaning -- a sort of transfer from writing to speaking, signifying perhaps "riddles" or "double-entendres", a common enough game during the first faltering steps of an amatory adventure.

callidus: the call for cunning can also be found at 2.261-262 (nec dominam iubo pretioso munere dones: / parva, sed e parvis callidus apta dato).
abde: the object is the verba of the previous line.

491. illi: virtually dative of the agent.
pedibus vacuis: "her leisurely feet", the adjective being transferred from the girl herself who is represented as being "at leisure".

492. porticus: this probably refers to the Porticus Pompeia, a popular rendezvous for lovers: cf. 11. 67-68 (tu modo Pompeia lentus spatiare sub umbra, / cum sol Herculei terga leonis adit); 3.387-388 (at licet et prodest Pompeias ire per umbras, / virginis aetheriis cum caput ardet equis); Prop. 2.32.11-12 (scilicet umbrosis sordet Pompeia columnis / porticus, aulaeis nobilis Attalicis); 4.8.75 (tu neque Pompeia spatiabere cultus in umbra).
socias . . . moras: "dalliance": cf. 1. 143 (socii sermonis).

495-496. Brandt, in his commentary, says that 1. 495 must mean "it is not wrong to leave a distance, provided by pillars, between you when the occasion demands", arguing that 1. 496 is in fact in contrast (i.e. "get close to her").
However, I cannot immediately see the advantage in leaving a distance between oneself and one's objective: it would seem that 1. 495 must contain some action which would normally cause pudor (1. 496). The presence of aut does not necessarily require a distinct contrast since the poets sometimes use neque (nec). . . . aut to stand for neque (nec) . . . neque (nec) (cf. Verg. Aen. 4.338-339; Hor. S. 1.6.68-69; Lucr. 1.287-288). There seem, therefore, two possible ways of translating the line -- 1) "do not be ashamed to go beyond some columns which part you (de mediis), i.e. don't hesitate to cut a corner in order to get next to her
2) "do not be ashamed to go behind some columns away from prying eyes (medius = "one who stands or comes between").

lateri continuasse latus: "join your side to her side", i.e. put your arm about her: cf. 1. 140 (iunge tuum lateri qua potes usque latus).

For the dative of place with continuare cf. Pont. 4.15.6 (Augusti continuata foro).
497-504. The theatre: cf. ll. 89-92 and notes thereon.

497. I think that Mozley is correct when he translates *speciosa* closely with *sine te* ("her fair looks by you unheeded"). With *sedeat* the words make the line sibilantly alliterative.

498. A parallel line to this one, where something is alluded to without being actually mentioned, is l. 230 (*est aliquid praeter vina, quod inde petas*). The humour in both cases is that it is perfectly obvious what is being alluded to. Here Ovid means the lady's facial features.

*species*: this word is used for two reasons -- 1) because the venue is the theatre 2) because it is a play on words with the *speciosa* of the previous line.

500. Cf. Am. 1.4.19 (*verba superciliis sine voce loquentia dicam*); 2.5.15-16 (*multa supercilio vidi vibrante loquentes; / nutibus in vestris pars bona vocis erat*); Ep. 17.81-82 (*a, quotiens digitis, quotiens ego tacta notavi / signa*)
supercilio paene loquente dari!).
notis: see n. on 1. 490.

501-502. aliquam mimo saltante puellam: this indicates that Ovid is not here referring to the mime, since female rôles in the mime were played by females. One must side with Brandt, then, in taking the performance, or performances, to refer to the pantomime. Dramatic dance, or pantomime, was developed into an independent art under Augustus in c. 22 B.C. by the Cilician Pylades and the Alexandrian Bathyllus (who dances the part of Leda at Juv. 6.63 ff.). The pantomime acted several parts in succession, male and female, while a chorus sang the text. The themes were taken for the most part from Greek myth, whether deep tragedy, such as the story of Atreus and Thyestes, or love-stories, such as Daphne and Apollo.

tagatur: the subjunctive is used here instead of the normal indicative possibly because of the causal element involved -- the lover must applaud whoever plays the part of the lover because he is playing that part.
tempora perde: cf. Cic. de Orat. 3.36.146 (ut mihi non sit difficile periclitari et aut statim percipere ista, quae tu verbis ad caelum extulisti, aut, si non potuerim, tempus non perdere, cum tamen his nostris possim esse contentus). For the inverse idea of what it means for a lover to waste time cf. Shakespeare's Sonnet 65.
In the first thirty-four lines of Book 1 Ovid announces his theme, telling us that he is going to do battle with Cupid and win, and ends his forty-line introduction by briefly outlining his didactic aims under three main headings -- 1) finding a girl; 2) winning her; 3) making the love-affair endure. In keeping with the title that has been handed down to us, he lays considerable emphasis on *ars*, which occurs six times in the first twenty-five lines (1, 3, 4 (twice), 12, 25), while at 1. 7 he refers to himself as *artificem*. In the first four lines he says that anyone who does not know the art of love has only to read the work to attain amatory skill (just as swift ships and chariots must be managed by *ars*, so must Cupid), and 11. 5-8 tell us that Ovid is an *artifex* in things amatory in the same way that Automedon and Tiphys were *artifices* in charioteering and helmsmanship respectively. The eight lines are expressed in the form of a tricolon (3-4, *arte-arte-arte*: 5-7, *Automedon-Tiphys-me*: 8, *Tiphys et Automedon . . . ego*) and at the same time they embrace two chiastic sets (3-4, *rates . . . currus* /
5-6, **Automedon** (the charioteer) . . . **Tiphys** (the helmsman), 5-6, **Automedon** . . . **Tiphys** / 8, **Tiphys et Automedon**.

The next ten lines are concerned with the comparison between Ovid as a *praecceptor Amoris* and Chiron as the *magister* of Achilles: in the first distich we are told that, although Cupid is wild (*ferus*), he is still a child and therefore manageable; in the next three distichs we have the *exemplum* of Chiron and Achilles, who was also a wild boy and yet malleable in the hands of Chiron (we have a recurrence of the adjective *ferus* at l. 10, where Chiron *animos placida contudit arte feros*); the distich 17-18 directly makes the comparison between Ovid and Chiron, and neatly closes the section.

Ll. 19-24, expanding the image of Ovid contending with Cupid, consist of two *exempla* in one distich (the bull submits to the yoke, the horse to the bridle), followed by two distichs in which he says that he will win the battle with Cupid.

Next, Ovid makes a four-line attack on the "Musenproömien", assuring his readers that his inspiration does not come from Apollo or the flight of birds or the Muses: this literary polemic, in which a claim is preceded by a negative preface, may also be found at Prop. 2.1.1-4. But cf. l. 264.

Each invocation mentioned is peculiar to a certain type of poetry: Apollo is invoked at A.R. 1.1 ff.; Call.
Ap. 105 ff. and Aet. 22 ff.; at Enn. Ann. 14 (Vahl.) a scholiast on Persius says that in the course of a dream Ennius saw a vision of Homer who said that he was once a peacock and from it his soul had been conveyed into Ennius. Ennius mentions the Muses but the specific reference here is to Hes. Op. 1-10.

The anticipation which we felt at 1. 2 (hoc legat et lecto carmine doctus amet!) is satisfied by 11. 29-30, where he tells us that it is usus which inspires him, that he is a vates peritus: as Aristotle, at Met. 981 a4, says η ἐμπειρία τέχνη ἐτοίμην. This emphasis on experience is repeated at 2.676 (solus et, artifices qui facit, usus adest) and again at 3.511 (experto credite!): our expectations of the skill which experience has given him are heightened at 2.733-744, where we are assured that the author is a master of his craft.

The announcement of the theme ends with two distichs which state that the book is not intended for respectable Roman matrons but for those who have easy access to an amatory liaison and are not likely to have their reputations ruined by it. Thus we might see the first thirty-four lines in the following pattern:
I  1-4  Ars
II  5-8  Artifex
III  9-24  Ars and Artifex
      a  9-18  Chiron-Achilles
      b  19-24  Ovid-Cupid
IV  25-30  Opus
V   31-34  Use or execution of Opus

The rest of Book 1 may be broken down as follows:

35-40  OVID'S THREEFOLD TASK FOR LOVERS --

   (35-36: find an object for your love
   37: win her
   38: make the affair endure
   39-40: "such is the limit of my intentions
           in this work")

41-262  HOW TO FIND HER

41-50  YOU MUST SEEK HER --

   41-42: seek her
   43-44: she will not appear to you magically
   45-50: just as hunters, fowlers and
           fishermen know where to find their
           prey, so must you
51-66 **YOU NEED NOT GO FAR -- ROME HAS ALL THE GIRLS YOU NEED --**

51-52: no long journey is needed
53-56: though Perseus and Paris sought loves outside their own country, Rome has all you need
57-60: similes describing Rome's bounty in beauties
61-66: women of all ages can be found in Rome

67-262 **PLACES TO FREQUENT --**

67-70: Portico of Pompey
71-72: Colonnade of Livia
73-74: Portico of the Danaids
75: Temple of Venus where Adonis is worshipped
76: Synagogues
77-78: Temple of Isis
79-88: Law-courts
89-134: Theatres

89-92: theatres must be frequented
93-98: similes (of ants and bees) for large number of women
99-100: they come to see and be seen, and succumb to the charms of love
101-134: the rape of the Sabines

135-163: the Circus

135-136: frequent the Circus

137-162: techniques to use on a girl at the Circus

163: "such approaches the Circus offers"

164-170: Gladiatorial shows

171-176: Naumachiae

177-228: Triumphs

177-216: digression on Gaius Caesar's prophesied triumphal procession after he conquers Parthia

217-228: amatory techniques to be used at a triumph

229-252: Banquets

229-230: frequent banquets

231-244: Love and Wine

245-252: do not trust lamplight at such a time: daylight is better

253-254: Link couplet to the effect that there are countless places to frequent
263-772: HOW TO WIN HER --

263-264: I have told you where to find her

265-268: Now I will tell you how to win her

269-280: All women can be caught

281-282: A man's desire is not as frantic as a woman's

283-284: exemplum of Byblis

285-288: exemplum of Myrrha

289-326: exemplum of Pasiphaë

327-330: exemplum of Aerope

331-332: exemplum of Scylla

333-334: exemplum of Clytaemnestra

335: exemplum of Creusa

336: exemplum of Medea

337: exemplum of Phoenix

338: exemplum of Hippolytus

339-340: exemplum of Phineus and Idaea

341-342: All these crimes were prompted by women's lusts

343-346: And therefore all women may be won

347-350: They always desire what is not theirs
Ingratiate yourself with her maid
Should you try to seduce the maid herself? -- probably not
Choose a proper time for your wooing
Send her letters
Be an eloquent pleader
Be circumspect when you meet her
Openly admire her, let your gestures speak
Waste time at your mistress's will
Be concerned about your appearance
Bacchus helps lovers
exemplum of Ariadne and Bacchus
Uses of wine -and conduct at the banquet-table
Dance attendance on her after the banquet also
Be bold in your promises
Accept the popular belief in the gods and respect customary moral standards
Cheat women only
Deceive the deceivers
Use tears
663-706: Kiss and do not be afraid to use force
663-678: kiss and use force
679-680: exemplum of Phoebe and Hilaira
681-706: exemplum of Deidamia
707-714: The man must take the first step
715-718: If your prayers make her proud, step back and moderate your advance
719-722: Pretend to be a friend and thus become a lover
723-732: Be pale
733-736: Be lean
737-738: Be pitiable
739-754: Don't tell your friends about your love or they will take your place
755-770: Different methods are needed for different girls
771-772: Conclusion: "I have now done part of my job and shall pause a moment before I tackle the rest of it".

It will be noted that the threefold task briefly outlined at 11. 35-40 spans the first two books of the Ars, since the third book, which is addressed to woman, was probably an afterthought (1.35-40): finding a girl occupies
11. 41-262, winning her occupies 11. 263-772 and making the affair endure takes up the seven hundred and forty-six lines of book 2. The first task gives Ovid an opportunity to take his readers on an excursion through his beloved Rome (11. 67-262), since every place of interest is likely to prove a good hunting-ground for girls, be it theatre, law-court or even synagogue. Embodied in the advice on how to win one's girl are thirteen mythological exempla, ten of which (11. 283-340) illustrate woman's frantic desire, one (11. 527-564), prompted by the statement that time is advantageous in an amatory adventure, tells the story of Ariadne and Bacchus, and two (11. 679-706) exemplify the usefulness of force by the mention of the experiences of Phoebe and Hilaira (at the hands of Castor and Pollux) and of Deidamia (at the hands of Achilles).

This second task gives much more scope for the use of mythology than the first because of the great number of love-affairs conducted amongst mythological characters, and consequently Ovid's love of myth leads him to spend nearly two and a half times as much space on the business of winning one's girl as on that of finding her.

In a work which contains so many sections and sub-sections, it was imperative that Ovid should use a variety of techniques in bridging them. The parody element is employed on five occasions as a bridge between sections:
the section on where to find a girl begins with *tu modo*

_Pompeia lentus spatiare sub umbra* -- *tu* with an exhortation

occurs in the serious didactic poetry of Lucretius and

Vergil (cf. *Lucr.* 2.66; 2.410; *Verg.* *Georg.* 1.344; 3.73).

Theatres are introduced in the work in the same way -- *sed*

*tu praecipue curvis venare theatris*. Note here that the

word *praecipue* is also used at the beginning of a section

or new train of thought at 1.591; 2.145 and 2.641. The

rhetorical question so frequent in Vergil's *Georgics*

(1.104; 1.311; 2.158; 2.161) is found at the beginning of

a section with *quid* at 1. 253 as well as at 2.273; 2.535;

2.601 and 3.169, and with *quis* at 3.281; 3.349 and 3.525.

_Hactenus*, used by Vergil at *Georg.* 2.1, appears as

an introduction to the section on how to win your girl at

1. 263, and is used again in the *Remedia* at 1. 397.

Vergil's frequent use of *disco* in the imperative is parodied

by Ovid and at the same time used as a bridge at 1. 459 (and

again at *Rem.* 43, while *discite* opens his *De Medicamine*

_Faciei*). Vergil's use of the word may be found at *Georg.*

2.35 and 3.414.

A clever way to make a bridge between sections is to

finish one with a word or phrase which looks ahead to a

connective word in the following line. This is done at

11. 100-101, which run *ille locus casti damna pudoris habet. /*

*primus sollicitos fecisti, Romule, ludos: the casti damna*
pudoris looks ahead to the word sollicitos with the idea of sollicito = "seduce". At ll. 176-177, we have eheu! quam multos advena torsit amor! / ecce, parat Caesar domito quod defuit orbi / addere, where the eheu looks back to the passage that is just ending and the ecce to the one which is just beginning.

Another example of two lines bridging two sections occurs at ll. 163-164, with the word aditus ("openings") referring to the previous section and also to the one following -- hos aditus Circusque novo praebetit amori, / sparsaque sollicito tristis harena foro. Aditus is used also as a bridge-word at 1. 229, while vadum ("crossing") appears similarly at 1. 437 and 3.469.

Finally, Ovid sometimes uses a negative preface to a section -- at 1. 399 he begins the section on the proper time for wooing with tempora qui solis operosa colentibus arva, / fallitur, et nautis aspicienda putat, going on to say that, just as not all seasons are right for planting and sailing, so it is sometimes unfitting to make amatory approaches. We have a similar occurrence of this technique at 2.99-100 (fallitur, Haemonias siquis decurrit ad artes , / datque quod a teneri fronte revellit equi).

Ovid's similes, like his metaphors, are frequently culled from the natural world: in book 1, 1-504 alone there are four similes from natural phenomena, three from
the vegetable world, six from the animal world and one from the human world. These vary stylistically between the epic and the lyric type, the former bearing some resemblance to similes in Homer, Apollonius Rhodius and Vergil's *Aeneid*, the latter confirming itself, according to E. G. Wilkins, "A Classification of the Similes of Ovid", *CW* 25 (1932), p. 73, "to a single statement, or to a phrase with one modifying clause, occupying one or two verses only".

The similes from natural phenomena include one from the stars (1. 59, *quot caelum stellas, tot habet tua Roma puellas*), the idea of which is paralleled at Catul. 7.7-8 (*aut quam sidera multa, cum tacet nox, / furtivos hominum vident amores*), one from water (1. 475, *quid magis est saxo durum, quid mollius unda?*), one from ice (1. 374, *ut fragilis glacies, interit ira mora*) and one from rocks (1. 475, see above). The proverb "constant dropping wears away the stone", which is the point of this last simile, is common in Latin and Greek (cf. Plut. *Mor.* 2D, Lucr. 4.1286; Prop. 2.25.16), and the simile of the hardness of rock appears at Hom. *Od.* 17.463-464; 10.494; Verg. *Aen.* 6.471).

From the vegetable world comes 1. 57, which contains two number-similes, comparing the number of eligible women in Rome to the number of grain-fields on Mt. Gargarus and the number of grape-clusters in Methymna. Grain again occurs at 11. 359-360, while a woman is said to be ready for seduction when she grows wanton like a crop of grain in
fertile soil.

Two similes from the animal world occur at ll. 93-97 and may be counted as a single extended simile, describing the crowds of women at a theatre: the women are likened to a train of ants carrying their food-supplies and a swarm of bees hovering over flowers and thyme. True epic similes, both are imitations of Apollonius Rhodius, whose ant-simile occurs at 4.1452-1456 and whose bee-simile occurs at 2.130-136. Vergil, at Aen. 6.707-709, also uses the bee-simile to describe the builders of Carthage.

L. 58 contains two animal-similes: there are as many eligible women in Rome as fish in the sea and birds in the trees. Here, then, at ll. 57-59, we have two similes from the vegetable world, two from the animal world and one from natural phenomena, all used to make one point. Particularly significant are the one from the grain-fields of Gargara and the two animal-similes, since, as I have shown, woman is elsewhere in the Ars likened to crops or a field of crops, while at ll. 47-48 the reader is advised to know where to look for a woman, just as the fowler and the fisherman know where to look for birds and fish. The remaining two animal-similes also serve to describe women, this time the Sabine women, who, like doves fleeing an eagle or lambs a wolf, flee the eager grasps of Romulus' men.
The one simile from the human world, at ll. 311-312, describes Pasiphaë as leaving her bower like a Bacchanal sped by Bacchus.

The richness of the author's imagery can be seen throughout the Ars Amatoria. One of his favourite types of metaphor is that from the world of nature. There is a constant comparison made between crops or fields and women: at 1. 360 a woman is said to be ready for winning ut seges in pingui luxuriabit humo, just as at ll. 757-758 we are told that, as the same earth does not bear everything, so there are hundreds of ways to seduce a woman (nec tellus eadem parit omnia; vitibus illa / convenit, haec oleis; hac bene farra virent). Since the vegetable world is passive, it is woman's compliance which is stressed rather than her violence, and a favourable response is suggested by both images.

At 1. 90 theatres are said to be voto fertiliora tuo; at 1. 349, to illustrate the point that women always desire what is not theirs, Ovid says fertilior seges est alienis semper in agris; at 1. 401, regarding the proper time for seduction, woman is again compared to a field of crops (nec semper credenda Ceres fallacibus arvis); and at 1. 450 a woman who fails to respond is called a sterilis . . . ager. The georgic imagery presents us then, with woman as raw material and man as its cultivator, while
at the same time the comparison with crops suggests earthiness, endowing women with a primaevally sexual quality.

Hunting metaphors occur occasionally in the work, representing men as the hunters and women as the hunted beasts -- 11. 253-254, quid tibi femineos coetus venatibus aptos / enumerem?; 263, retia ponas; 270, tende plagas; 403, captare puellas.

The imagery of love as warfare and the lover as a soldier is common in Latin love-poetry, Propertius and Tibullus being as rich in it as Ovid. This is in keeping with the images from husbandry and hunting, since again woman is thought of as something which can be acquired only after hard effort and careful tactics. The Sabine women, when being led off by Romulus' men, are described as genialis praeda, and at 1. 36 the reader is a miles who is to fight a new kind of warfare. Even Cupid himself is a warrior -- at 11. 165 ff. he is a gladiator in the Forum, inflicting his wounds on the spectators who have come to watch the show but end up by being smitten with love for a pretty girl sitting beside them, at 11. 231-236 he is wrestling with Bacchus in an attempt to plant the seeds of love in a man who is quaffing wine at a banquet.

In the Ars and in the Remedia there occur what Kenney (Ovidiana, p. 206) calls "progress images" (see n. on 11. 39-40), which are images taken from chariot-racing
and sailing. At 11. 3-8 Ovid mentions Tiphys and Automedon as being masters of their art, i.e. helmsmanship and charioteering, and it is not long before we are made to think back to this passage: at 11. 39-40, after the outline of Ovid's aims has been set down, we are told that hic modus, haec nostro signabitur area curru; / haec erit admissa meta premenda rota, while 1. 41 describes the fancy-free reader as being loris . . . solutis, recalling the particular skill of Automedon. At 1. 51 Tiphys' occupation is again brought before us in the remark non ego quaeentem vento dare vela iubebo. At 1. 368, the reader is advised to let the maid help him win the girl of his choice (velo remigis addat opem), and a few lines later he is warned -- propera, ne vela cadant auraeque residant. But, to use a modern-day sea-metaphor, it is not all plain sailing, and at 11. 409-412 we are told that some days are not fit for wooing, for tunc tristis hiems, tunc Pliades instant, / tunc tener aequorea mergitur Haedus aqua; / tunc bene desinitur: tunc siquis creditur alto /, vix tenuit lacerae naufraga membra ratis. We are reminded here of Pyrrha in Hor. Carm. 1.5, whose fickleness is described in sea-imagery and gives the distinct impression that a love-affair can be a positive sea-storm.

Like many literary men in the early Empire, Ovid obtained a thorough grounding in rhetoric at the rhetorical
scholæs, studying under Arellius Fuscus — Sen. Contr. 2.2. 8 (hanc controversiam memini ab Ovidio Nasone declamari apud rhetorem Arellium Fuscum, cuius auditor fuit: nam Latronis admirator erat, cum diversum sequeretur dicendi genus. habebat ille comptum et decens et amabile ingenium. oratio eius iam tum nihil aliud poterat videri quam solutum carmen . . . 9 tunc autem cum studeret, habebatur bonus declamator . . . 12 declamabat autem Naso raro controversias et non nisi ethicas; libentius dicebat suasorias: molesta illi erat omnis argumentatio). Ovid's admiration of Latro led him to introduce many of his sententiae into his verse: Seneca tells us that he took Latro's expression in the suasoria called Armorum Judicium (mittamus arma in hostes et petamus) and imitated it at Met. 13.121-122 (arma viri fortis medios mittamur in hostes; / inde iubete peti), and again turned Latro's non vides ut inmota fax torpeat, ut exagitata reddat ignes? into vidi ego iactatas mota face crescere flammatas, / et rursus nullo concutiente mori (Am. 1.2.11-12).

His diction was restrained in declamation but less so in his poems, in quibus non ignoravit vitia sua sed amavit (Sen. Contr. 2.2). Seneca tells the story of three friends of Ovid who asked him if they could be allowed to write down three of his verses which they would have liked to see deleted. Ovid agreed, but only on the understanding
that he could be allowed to write down three verses which he would particularly like to retain. The three verses were identical: two survive in Seneca's text, one being *Ars* 2.24 *(semibovemque virum semivirumque bovem)* and the other *Am.* 2.11.10 *(et gelidum Borean egelidumque Notum)*. It seems that Ovid did not possess the will to restrain his fancies -- as Quintilian (10.1.88) says, he was *nimium amator ingenii sui*.

With this background, it was only natural that, at least in his earlier works, he should display a number of his rhetorical devices. Consequently, in book 1.1-504, we have many instances of rhetorical questions (79; 171; 189-190, 211; 253-256; 283-284; 305-306; 335-336; 429-430; 465; 475), alliteration (76; 155; 460) chiasmus (99; 191-192; 193) and other favourite devices of the rhetorical schools. We also have rhetorical exercises which were used in the schools and imitated by Ovid in book 1 or the *Ars*. First, there is the *descriptio* (*ἐκφράσις*), which occurs at 11. 213 ff. Theon (*Rhetores Graeci* 2.p.118, ed. Spengel) describes it thus: ἐκφράσις ἐστι λόγος περιγραφητικός ἐναγώς ὑπ᾽ ὁφν ἱγνω το δηλοίμενον. γίνεται ἐάν ἐκφράσις προσώπων το και πραγμάτων και τῶν καὶ χρώνων. Ovid's example of the *descriptio* here fits into the last category, being a *ποιητική ἐκφράσις*.

Next, there is the *sententia* (*γνωμή*): Hermogenes (*Rhetores Graeci* 2.p.7) describes it thus: γνωμή ἐστι λόγος
a creative poet and not a slavish imitator of anything, does not keep strictly to the scheme later laid down by the rhetors. At ll. 269-344 he is trying to convince us that all women can be won: at ll. 269-270 there is the sententia or γνώμη; at ll. 271-274 the παράφρασις ("paraphrase"), which tells us that certain most unlikely things are more liable to take place than a woman is liable to resist a lover; at ll. 275-278 the αἰτία ("cause"), which itself contains another sententia (ll. 275-276), not προτεταγμένη ("hortatory") like the one at ll. 269-270 but ἀποφαντική ("categorical"). The point is proved κατὰ παράβολα ("by comparison") at ll. 279-280, κατά τὸ παράδειγμα ("by example") at ll. 281-340, the conclusion at ll. 341-342 recalls the αἰτία and ll. 343-344 contain the γνώμη προτεταγμένη.

At ll. 673-706, the reader is recommended to use force and the passage which follows exhibits some, but not all, of the characteristics given by Hermogenes -- ll. 673-674, γνώμη, ll. 675-676, κατὰ τὸ ἀπλοῦν, ll. 677-678, κατὰ τὸ ἐναντίον, ll. 679-704, κατὰ τὸ παράδειγμα, ll. 705-706, conclusio.
MYTHOLOGICAL EXEMPLA

One device of Latin love-elegy which Ovid employs is the mythological exemplum: the poet illustrates the force of a statement by referring to a character or an event from mythology. Exempla are particularly useful in a didactic work like the Ars because they tend to introduce variety by breaking up what might otherwise be a mere string of precepts. Usually the exemplum takes up no more than a couplet or even less, but occasionally Ovid will launch into a substantial digression which could very easily stand on its own as a charming vignette. Such digressions, as A. S. Hollis, "Ars Amatoria and Remedia Amoris" in Ovid, ed. J. W. Binns (Studies in Greek and Latin Literature and its Influence, London, 1973), p. 104, tells us, derive from the didactic tradition and appears in Hesiod, Lucretius, Vergil's Georgics, Aratus and Nicander.

There are seven such "extended exempla" in the Ars -- the story of Pasiphaë (1.289-326), Bacchus and Ariadne (1.527-564), Achilles and Deidamia (1.681-704), Minos and Daedalus (2.21-96), Ulysses and Calypso (2.123-142), Venus and Vulcan (2.561-592) and Procris and Cephalus (3.687-746). In addition to these we have a digression on the rape of the Sabines (1.101-134) which is not so much an exemplum as
an account in an aetiological vein of how Romulus was the first to use the theatre as a venue for seduction and thus establish a precedent for lovers of subsequent generations. It will be noted that, while books 1 and 2 each possess three evenly-spaced extended exempla, book 3 contains only one, situated near the end.

It is clear from the introduction in book 1 that Ovid's original plan was to write his amatory advice solely to men in two books, and it was only later that, as an afterthought or prompted by friends, he wrote book 3 in an attempt to redress the balance. This book, then, was probably of less interest to Ovid and consequently less well prepared, with the result that only one digression appears there.

The first extended exemplum (1.289-326) is one of a list of ten exempla which indicate the furious passion of the female: it tells the story of Pasiphaë's unnatural lust for a bull. Taken out of context, it could easily stand on its own as a short story, since it starts in "once upon a time" fashion with forte sub umbrosis nemorosae vallibus Idae / candidus, armenti gloria, taurus erat (ll. 289-290) and ends with the sexual union of Pasiphaë and the bull, with no indication between that it is being used as an exemplum.

Ovid shows an Alexandrian interest in the psychology of the female and dwells on Pasiphaë's strange behaviour
resulting from her frantic obsession. His portrayal of Pasiphaë is reminiscent of Apollonius Rhodius' portrayal of Medea in book 3 of the *Argonautica*, where Medea distractedly wonders whether to help Jason or not: at one moment she wants to be Europa because she was borne by a bull, and at another she would prefer to be Io because she was changed into a cow (cf. A.R. 3.766-767, ϕι δὲ αἱ ἱλίοτε μὲν Ἑλεκτρίρια φέρμενα ταῦρων/δωρίμεν, ἱλιοτε δ' οὖν). In the Alexandrian tradition, at ll. 303-310 Ovid addresses Pasiphaë directly, first with a string of rhetorical questions, then with a statement and advice to cease pursuing the bull. His fascination with bestiality leads him, at ll. 313-322, into a bizarre and gory description, doubtless of his own invention, of Pasiphaë slaughtering the cows in the herd, under the pretense of sacrifice, because she is jealous of the attention they receive from the bull. This exemplum goes beyond an indication of the fury of female passion and gives us a vivid picture of a distracted woman undergoing the torments of her own bestial cravings.

Ariadne, abandoned by Theseus on Naxos, is rescued and married by Bacchus at 1.527-564. The point Ovid is making here is that wine is a useful adjunct in the art of seduction, surely the flimsiest excuse possible for a story! He successfully contrives to keep us guessing the reason for this digression while he is describing Ariadne's
desperate plight on Naxos, and it is not until l. 541 (ecce Mimallonides sparsis in terga capillis) that we are reminded of Bacchus. From misery and distress the scene immediately changes to one of mirth and gaiety as Bacchus' retinue, including the drunken Silenus, who proceeds to topple from the crook-backed ass he is riding, is described colourfully and with no little humour. The story ends with the marriage of Bacchus and Ariadne, bringing us back to the contemplation of Ovid's statement that wine is useful for potential lovers.

Fabula nota quidem (l.681), says Ovid of the story of Achilles and Deidamia (l.681-704), but this does not deter him from telling it again -- it is, he goes on to say, non indigna referri. This exemplum is chosen to illustrate the truth of the statement that rape is useful. However, Ovid's ever-present interest in unusual situations and departures from normal behaviour is to the fore here, and the central theme is that of the manly Achilles dressed in woman's attire and doing woman's work (at the request of his mother who wished him to be spared from fighting in the Trojan War). This theme is punctuated by three couplets (ll. 691-696) in which Ovid himself asks Achilles three rhetorical questions, each accompanied by a statement regarding his true vocation -- quid facis, Aeacide? non sunt tua munera lanae; / tu titulos alia Palladis arte petas. / quid tibi cum calathis? clipeo manus apta ferendo est: / pensa quid
It is only with seven lines to go that Achilles' rape of Deidamia gets a mention (l. 698). The digression ends with two more rhetorical questions, this time addressed to Deidamia, which emphasize the fact that, as Ovid says at 11. 673-676, women are pleased to be raped (11. 703-704, *vis ubi nunc illa est? quid blanda voce moraris / auctorem stupri, Deidamia tui*?).

The story of Daedalus and Icarus (2.21-96) is the longest exemplum in the *Ars* and seems to be a testing-ground for a second, and very similar, version of the story which appears at *Met.* 8.183-235. The story serves to show how it is extremely difficult to control a winged object -- Minos couldn't control Daedalus or Icarus in flight, while Ovid is attempting to control winged Cupid. H. Renz, *Mythologische Beispiele in den erotischen Elegien Ovids*, Wurzburg, 1935, p. 5, says that, by contrasting Daedalus with Cupid, Ovid hopes to make his own plan for the *Ars* seem even more important. Daedalus did of course succeed in avoiding Minos' clutches, thus illustrating the supposed point of the story, but Ovid's concern for Icarus, who fell to his death, takes up the last fourteen lines, including the *αἵτινος* (l. 96) *ossa tegit tellus: aequora nomen habent*, so that it is with little surprise that we are suddenly
reminded, at 11. 97-98, that non potuit Minos hominis compescere pinnas, / ipse deum volucrem detinuisse paro.

The shortest of the extended exempla occurs next at 2.123-142 and tells the story of Calypso's attempts to keep Odysseus from sailing away and leaving her. She constantly asks him to recount the fate of Troy, and he continues to comply with the request, thus making the point that eloquence is of advantage in the art of love, even though the speaker may be non formosus (l. 123). There is no evidence of this story in extant literature, although Homer has Calypso say, at Od. 5.204-205, οὕτως ἐγὼ ἀκόνδε φίλην ἐστὶ ταρτῆς γαίαν πρὸς τὸ κατά νῦν ἑξῆλθες ἥκιν;: it would seem that Ovid has seized on the well-documented eloquence of Odysseus which won him the arms of Achilles over Ajax, the story of which he himself tells at Met. 13.1-398, and used it in an amatory situation to illustrate his point.

As an exemplum, however, the story does not succeed: Ovid's argument is that a man may use eloquence advantageous-ly in order to win the girl of his choice, and yet the incidences of Odysseus' own eloquence here (11. 131-138) occur when Calypso has already been won. Perhaps we are supposed to think that this same eloquence was put to use in Odysseus' courtship of her. Ovid's whimsy dominates the whole story, since it ends with a "punch-line" which shows that the picture of Odysseus drawing in the sand to illustrate
his stories was deliberately set up in order to make a
joke -- the last two couplets (ll. 139-142) read pluraque
pingebat, subitus cum Pergama fluctus / abstulit et Rhesi
cum duce castra suo. / tum dea "quas" inquit "fidas tibi
credis ituro, / perdiderint undae nomina quanta, vides?".

Ovid tells the story of Mars and Venus getting
caught in Vulcan's net at 2.561-592. As with the story of
Achilles and Deidamia, he begins by saying that it is a
very well-known story (l. 561, fabula narratur toto
notissima caelo), and indeed it is told at length at Hom.
Od. 8.266-369 and retold by Ovid himself at Met. 4.171-189.
Ovid's point is that ignorance of a rival is better and
that, if a rival is detected, it is better to allow the
intrigue to continue, since detection fans the flame of
passion (ll. 555-560). The contrast between Ovid's two
accounts of the tale lies in the fact that the Metamorphoses
version is told merely as an amusing story, whereas the present
one passes judgement at one or two places to emphasize the
point he is making. At ll. 575-576 the Sun, which made the
intrigue known to Vulcan, is taken to task for his action
(quam mala, Sol, exempla moves! pete munus ab ipsa / et
tibi, si taceas, quod dare possit, habet), while ll. 582-584
suggest that Ovid's sympathies are with the entrapped couple
(vix lacrimas Venerem continuisse putant. / non vultus
texisse suos, non denique possunt / partibus obscenis
opposuisse manus). Once released, says Ovid, Mars and Venus, now that all shame is absent, proceeded to conduct their affair openly instead of in secret as before. The exemplum ends with a statement which is not to be found in other accounts of this incident, namely that Vulcan later repented of his deed: no doubt this is purely Ovidian, inserted to bring us back to his statements at 11. 555-560 and neatly tie up the whole exemplum.

The final extended exemplum is the story of Cephalus and Procris at 3.687-746, indicating that it is unwise to be quick to believe any story of unfaithfulness in one's beloved. Procris heard from some tell-tale that her husband, Cephalus, was wont to call upon Aura to refresh him after hunting, and, thinking that Aura was a nymph (and not the breeze, as was the case) believed that she had a rival. Therefore, she hid in the vale to spy on Cephalus who, mistaking her for a wild beast, threw his javelin at her and killed her.

Again, we can see Ovid's interest in the psychology of the distracted female and at some points in the story Procris closely resembles the Pasiphaë of 1.289-326: when she first hears of the supposed rival her actions are described, at 11. 709-710, thus: nec mora, per medias passis furibunda capillis / evolat, ut thyrso concita Baccha, vias, recalling Pasiphaë at 1.311-312 (in nemus et saltus
thalamo regina relicto / fertur, ut Aonio concita Baccha deo), and her confusion at ll. 717-718 (nunc venisse piget (neque enim deprendere velles), / nunc iuvat: incertus pectora versat amor) is paralleled by Pasiphaë's confusion at 1.323-324 (et modo se Europen fieri, modo postulat Ion, / altera quod bos est, altera vecta bove). Both Procris and Cephalus are directly addressed by the poet (ll. 713-718; 727-728; 735-736), just as Pasiphaë is addressed at 1.303-310.

The story is told again by Ovid at Met. 7.796-862, this time in the first person of Cephalus himself, and there are two points of contrast in the two accounts which are worthy of mention. Firstly, while in the Metamorphoses account Procris refuses to believe the story until she sees her supposed rival with her own eyes (7.832-834), in the Ars, in order to make his argument weightier, Ovid has her believe the story as soon as it is told her (ll. 701 ff.). Secondly, in the Metamorphoses Procris does not hear the truth until she is dying in Cephalus' arms (7.858), but here, in order to add dramatic emphasis to the advice not to believe too readily, Procris, having heard her husband invoke the breeze and thus realizing her mistake, leaps forward in rapturous joy to embrace him and at that moment is fatally wounded by his javelin.

In book 1.1-504, apart from the Pasiphaë episode,
we also have eighteen other examples from mythology, varying in length from one to four lines. At ll. 53-54 Ovid says that the potential lover need not go outside Rome to find a girl, even though Perseus and Paris travelled abroad to find their respective paramours, Andromeda and Helen (the only negative *exempla* in this portion of the work); ll. 187-190 equate the young yet powerful Gaius Caesar with Hercules and Bacchus, both of whom did mighty deeds while still of tender years; ll. 247-248 urge the lover to trust daylight when judging beauty, as Paris did when he judged Helen.

Ll. 283-340, the section which contains the story of Pasiphaë, include ten examples of the frantic desire of women (Byblis, Myrrha, Pasiphaë, Aerope, Scylla, Clytaemnestra, Medea, Amyntor's concubine, Phaedra and Idaea). These *exempla* may well have been inspired by a passage in Propertius 3.19, at ll. 11-28, where six mythological heroines of furious passion are cited, namely Pasiphaë, Tyro, Myrrha, Medea, Clytaemnestra and Scylla. However, the theme is an old one and we have similar lists in other authors --- Aeschylus, at Ch. 585 ff., in order to make more vivid the passion of Clytaemnestra, has the chorus sing of the passion of Althaea and Scylla; Euripides, at *Hipp.* 337-341, has Phaedra telling the nurse of the illicit loves of two other women in her family, namely Pasiphaë and Ariadne (who, in
Euripides' version of the legend, left Bacchus for Theseus and was killed by Artemis at Bacchus' request), before daring to tell of her own illicit love; Vergil, at Aen. 6.445-449, gives a list of women who, having died of love, went to spend eternity in the Mourning Fields (Phaedra, Procris, Eriphyle, Evadne, Pasiphaë, Laodamia and the man-woman Caeneus). Renz, Myth. Beisp., p. 54, says that the passage in Ovid has its beginning in the Catalogue of Beautiful Women in Hom. Od. 11, although it seems to me that Hesiod's Catalogue of Women (or Eoiae) might well have been just as influential.

It has been suggested by J. Tolkiehn, "De Primo Artis Amatoriae Ovidianae Libro" in Festschrift Ludwig Friedlaender, Leipzig, 1895, p. 435, that Ovid's list of exempla originally ended with the Pasiphaë episode, the third exemplum in our text. There is indeed good evidence to back up this theory: firstly, it is more rhetorical to categorize people or things in such a way that the most outrageous exemplum concludes the list, and certainly the bestiality involved in Pasiphaë's story qualifies it to hold the final position. Secondly, if we examine the actions of all the women in the list, we find the following sequence of crimes -- incest-incest-unnatural desire for a bull-incest-incest-jealousy (of Cassandra)-jealousy-jealousy-jealousy (of Artemis)-jealousy (the stereotype stepmother's jealousy). Admittedly, jealousy is not the
sole reason in the last five *exempla*, since Clytaemnestra had other motives for killing Agamemnon, e.g. the sacrifice of Iphigenia, and Phaedra's actions were also motivated by her anger at being scorned: however, it would seem that Pasiphaë breaks the continuity and would be more natural in tenth position, so that we have four examples of incest (2, 4, 4 and 2 lines respectively), followed by five examples of jealousy (2, 2, 1, 1, 2), followed finally by an extended *exemplum* concerning both bestiality and jealousy (38).

For an example of one long *exemplum* following a number of short ones, we may look at *Am.* 3.6.25-82, which contains nine examples of rivers in love, eight of which -- the Inachus, the Xanthus, the Alpheus, the Peneus, the Asopus, the Achelous, the Nile and the Enipeus -- occur in the space of twenty-one lines, while the encounter between the Anio and Ilia occupies thirty-eight lines (the same length as the Pasiphaë episode, incidentally) at the end of the section.

*Ars* 1.363-364 warns that one is vulnerable when one is happy, citing the fact that Troy was rejoicing when the wooden horse was brought inside the city-walls; 1. 441 illustrates that entreaty is effective by mentioning Priam's successful entreaty to Achilles; 11. 457-458 note the effectiveness of a letter to the girl of one's choice, by citing Acontius' letter to Cydippe; 1. 478 praises patience by noting that Troy was won by that virtue.
Here is an analysis of the mythological exempla which occur in the rest of the Ars (an asterisk denotes negative exempla):

<table>
<thead>
<tr>
<th>Lines</th>
<th>Advice</th>
<th>Exempla</th>
<th>Number of Lines</th>
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<tbody>
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<td>Bk. 1</td>
<td>507-508 Do not shave your legs</td>
<td>The Galli of Cybele</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>509-510 An uncared-for beauty becomes a man</td>
<td>Theseus / Ariadne</td>
<td>2</td>
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<tr>
<td></td>
<td>511 &quot;</td>
<td>Hippolytus / Phaedra</td>
<td>1</td>
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<tr>
<td></td>
<td>512 &quot;</td>
<td>Adonis / Venus</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>527-564 Bacchus (wine) is useful</td>
<td>Bacchus / Ariadne</td>
<td>38</td>
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<td></td>
<td>593 Do not get too drunk</td>
<td>Eurytion</td>
<td>1</td>
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<td></td>
<td>625-626 Even to the chaste their beauty is a delight</td>
<td>Juno, Athene</td>
<td>2</td>
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<tr>
<td></td>
<td>635-636 Swear oaths</td>
<td>Jupiter / Juno</td>
<td>2</td>
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<td></td>
<td>647-652 Deceive the deceivers</td>
<td>Thrasius / Busiris</td>
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<tr>
<td></td>
<td>653-656 &quot;</td>
<td>Phalaris / Perillus</td>
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<td></td>
<td>679-680 Kiss and use force</td>
<td>Phoebe / Castor, Hilaira / Pollux</td>
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<td></td>
<td>681-704 &quot;</td>
<td>Achilles / Deidamia</td>
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<td>731 Be pale</td>
<td>Orion</td>
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<tr>
<td></td>
<td>732 &quot;</td>
<td>Daphnis</td>
<td>1</td>
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<tr>
<td>743</td>
<td>Don't tell your friends of your love or they'll replace you</td>
<td>Patroclus / Achilles</td>
<td>1*</td>
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<tr>
<td>744</td>
<td>&quot;</td>
<td>Pirithous / Phaedra</td>
<td>1*</td>
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<tr>
<td>745</td>
<td>&quot;</td>
<td>Pylades / Hermione</td>
<td>1/2*</td>
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<tr>
<td>745</td>
<td>&quot;</td>
<td>Phoebus / Athene</td>
<td>1/2*</td>
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<td>746</td>
<td>&quot;</td>
<td>Castor / Helen</td>
<td>1*</td>
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<tr>
<td>761-762</td>
<td>Be diverse in your wooing</td>
<td>Proteus</td>
<td>2</td>
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<td>Bk. 2</td>
<td>5-6</td>
<td>The lover rejoices at my work</td>
<td>Paris / Helen</td>
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<td>7-8</td>
<td>&quot;</td>
<td>Pelops / Hippodamia</td>
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<tr>
<td>21-96</td>
<td>It is hard to capture a winged thing (in this case, Cupid)</td>
<td>Minos / Daedalus</td>
<td>76</td>
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<td>123-142</td>
<td>Be eloquent</td>
<td>Ulysses / Calypso</td>
<td>20</td>
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<tr>
<td>185-192</td>
<td>Persevere and she will succumb</td>
<td>Atalanta / Milanion</td>
<td>8</td>
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<tr>
<td>217-220</td>
<td>Do not think it base to hold her mirror</td>
<td>Hercules</td>
<td>4</td>
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<td>239-240</td>
<td>Endure hardship</td>
<td>Phoebus</td>
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* Numbers indicate the line number in the Greek text.
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<td>249-250</td>
<td>Endure peril</td>
<td>Leander</td>
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<tr>
<td>353-354</td>
<td>Absence makes the heart grow fonder</td>
<td>Demophoön / Phyllis</td>
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<tr>
<td>355</td>
<td>&quot;</td>
<td>Ulysses / Penelope</td>
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<tr>
<td>356</td>
<td>&quot;</td>
<td>Laodamia / Protesilaus</td>
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<td>359-372</td>
<td>Too long an absence is dangerous</td>
<td>Paris / Helen</td>
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<tr>
<td>381-382</td>
<td>Hell hath no fury like a woman with a rival</td>
<td>Medea</td>
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<td>383-384</td>
<td>&quot;</td>
<td>Procne</td>
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<td>399-408</td>
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<td>Clytaemnestra</td>
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<td>561-592</td>
<td>Endure a rival patiently</td>
<td>Vulcan / Venus / Mars</td>
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<td>605-606</td>
<td>Be discreet about your affair</td>
<td>Tantalus</td>
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<td>643-644</td>
<td>Do not reproach your beloved with her faults</td>
<td>Andromeda / Perseus</td>
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<td>645-646</td>
<td>&quot;</td>
<td>Andromache / Hector</td>
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<tr>
<td>699</td>
<td>Maturity is better than youth</td>
<td>Hermione / Helen</td>
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<td>700</td>
<td>&quot;</td>
<td>Gorge / Althaea</td>
<td>1</td>
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<td>709-710</td>
<td>Sex is self-activating</td>
<td>Andromaché / Hector</td>
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<td>&quot;</td>
<td>Achilles / Briseis</td>
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<td>735</td>
<td>Be advised that I am skilled in love</td>
<td>Podalirius</td>
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<td>&quot;</td>
<td>Achilles</td>
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<td>&quot;</td>
<td>Nestor</td>
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<td>Ajax</td>
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<td>738</td>
<td>&quot;</td>
<td>Automedon</td>
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<tr>
<td>741</td>
<td>I have given you armour. -- now conquer!</td>
<td>Vulcan / Achilles</td>
<td>½</td>
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<tr>
<td>Bk. 3 11-12</td>
<td>Let each woman be judged on her merits</td>
<td>Menelaus / Helen, Agamemnon / Clytaemnestra</td>
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<td>13-14</td>
<td>&quot;</td>
<td>Eriphyle / Oeclides</td>
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<td>15-16</td>
<td>&quot;</td>
<td>Penelope</td>
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<td>17-18</td>
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<td>Protesilaus / Laodamia</td>
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<td>19-20</td>
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<td>Alcestis / Admetus</td>
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<td>Iphis / Capaneus</td>
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<tr>
<td>33-34</td>
<td>Men are more deceitful</td>
<td>Jason / Medea / Creusa</td>
<td>2</td>
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<tr>
<td>35-36</td>
<td>&quot;</td>
<td>Theseus / Ariadne</td>
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<td>Phyllis / Demophoön</td>
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<td>Dido / Aeneas</td>
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<td>83</td>
<td>Ladies, don't deny your lovers</td>
<td>Luna / Endymion</td>
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<td>84</td>
<td>&quot;</td>
<td>Aurora / Cephalus</td>
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<td>85</td>
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<td>Venus / Adonis</td>
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<td>86</td>
<td>&quot;</td>
<td>Venus / Anchises, Venus / Mars</td>
<td>1</td>
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<tr>
<td>109-110</td>
<td>Take care of your body</td>
<td>Andromache</td>
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<tr>
<td>111-112</td>
<td>&quot;</td>
<td>Ajax</td>
<td>2</td>
</tr>
<tr>
<td>138</td>
<td>Take care of your hair</td>
<td>Laodamia</td>
<td>1</td>
</tr>
<tr>
<td>142</td>
<td>&quot;</td>
<td>Phoebus</td>
<td>1</td>
</tr>
<tr>
<td>143</td>
<td>&quot;</td>
<td>Diana</td>
<td>1</td>
</tr>
<tr>
<td>155-156</td>
<td>&quot;</td>
<td>Alcides / Iole</td>
<td>2</td>
</tr>
<tr>
<td>157-158</td>
<td>&quot;</td>
<td>Ariadne / Bacchus</td>
<td>2</td>
</tr>
<tr>
<td>189</td>
<td>Dress with style</td>
<td>Briseis</td>
<td>1</td>
</tr>
<tr>
<td>191-192</td>
<td>&quot;</td>
<td>Andromeda / Seriphos</td>
<td>2</td>
</tr>
<tr>
<td>Line(s)</td>
<td>Event/Action</td>
<td>Characters</td>
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<tr>
<td>251</td>
<td>Hide your blemishes</td>
<td>Semele, Leda</td>
<td>1*</td>
</tr>
<tr>
<td>252</td>
<td>&quot;</td>
<td>Europa</td>
<td>1*</td>
</tr>
<tr>
<td>253-254</td>
<td>&quot;</td>
<td>Helen / Menelaus / Paris</td>
<td>2*</td>
</tr>
<tr>
<td>311-314</td>
<td>Learn the musical arts</td>
<td>Sirens / Ulysses</td>
<td>4</td>
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<tr>
<td>321-322</td>
<td>&quot;</td>
<td>Orpheus</td>
<td>2</td>
</tr>
<tr>
<td>323-324</td>
<td>&quot;</td>
<td>Amphion</td>
<td>2</td>
</tr>
<tr>
<td>325-326</td>
<td>&quot;</td>
<td>Arion</td>
<td>2</td>
</tr>
<tr>
<td>415-416</td>
<td>Show off your charms</td>
<td>Danaë</td>
<td>2</td>
</tr>
<tr>
<td>429-430</td>
<td>&quot;</td>
<td>Andromeda</td>
<td>2</td>
</tr>
<tr>
<td>439-440</td>
<td>Beware false lovers</td>
<td>Troy</td>
<td>2</td>
</tr>
<tr>
<td>457-458</td>
<td>&quot;</td>
<td>Theseus</td>
<td>2</td>
</tr>
<tr>
<td>459-460</td>
<td>&quot;</td>
<td>Phyllis / Demophon</td>
<td>2</td>
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<tr>
<td>505-506</td>
<td>Avoid sad or haughty looks</td>
<td>Athene</td>
<td>2</td>
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<tr>
<td>517</td>
<td>&quot;</td>
<td>Ajax / Tecmessa</td>
<td>3*</td>
</tr>
<tr>
<td>519-522</td>
<td>&quot;</td>
<td>Andromach, Tecmessa</td>
<td>4*</td>
</tr>
<tr>
<td>523-524</td>
<td>&quot;</td>
<td>Tecmessa</td>
<td>2*</td>
</tr>
<tr>
<td>687-746</td>
<td>Do not be quick to believe</td>
<td>Procris / Cephalus</td>
<td>60</td>
</tr>
<tr>
<td>759-760</td>
<td>Learn how to behave at a banquet</td>
<td>Paris / Helen</td>
<td>2</td>
</tr>
<tr>
<td>Page</td>
<td>Find the best method of coitus</td>
<td>Atalanta / Milanion</td>
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<td>775</td>
<td>&quot;</td>
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<td>777-778</td>
<td>&quot;</td>
<td>Hector / Andromache</td>
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<tr>
<td>783-784</td>
<td>&quot;</td>
<td>Laodamia (?)</td>
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(By negative **exemplum** I mean either an *exemplum* which contains a concessive clause, actual or implied, following the advice which instigates it -- e.g. 1.53-54; 1.743-746 -- or, in the case of 3.251-254, an *exemplum* which contains characters from mythology who do not need instruction. It will be noted that I do not include in this term an *exemplum* which describes the ill effects of a mythological character refusing to take, or not being able to take, Ovid's advice -- e.g. 3.429-430 -- since this type of *exemplum* still makes its point in a positive way.)
The mythological exemplum is also a feature of Propertius' poetry, and, as we have seen, there is at least one passage in Ovid (Ars 1.283-340) which seems to have been influenced by a similar passage in Propertius (3.19.11-28): however, there is a fundamental difference in the way the two poets deal with the device. Renz, Myth. Beisp., p. 41, notes that Ovid, in the erotic elegies Ars and Rem., has 62 instances of what he terms Beispielreihe ("lists of exempla"), fifteen of which are not accompanied by an announced theme, whereas Propertius has 47, twenty-five of which are not thus accompanied. This is indicative of Propertius' preference for a choppier style in his exempla, a tendency to suggestion or allusion, which is a legacy from the Alexandrian Callimachus, rather than simple, straightforward exposition. Ovid, on the other hand, has a more orderly mind, as one might expect from a man with such a solid background of rhetorical training: for the most part he will give a piece of advice and then proceed to illustrate it clearly with a mythological exemplum.

Ovid was aware that a didactic poem such as the Ars could not hope to succeed if it contained nothing but advice, especially since most of the advice is superfluous, and so he gave his penchant for story-telling free rein and in-
cluded not only eight fully-fledged digressions (Propertius, incidentally, has no use for such extended exempla) but also numerous brief sketches of mythological characters who serve to show that their behaviour may be imitated with success by the Roman mortal of Ovid's day. Embellishment and decoration are the chief motives for the exempla, since quite often the reference to a mythological character or situation is specious and does not help the argument at all. Surely it is not convincing, in advising that neglected hair can be attractive, to add that Ariadne's hair was dis­arrayed when she first met Bacchus (3.157-158), or, in warning that one is vulnerable when happy, to remark that Troy was in festive mood when it received the Wooden Horse within its walls (1.363-364)! Ovid also uses ad hoc arguments solely in order to parade before us an array of interesting characters from mythology: nobody but Ovid, for example, suggests that Phyllis' love for Demophoön was merely moderate until he sailed away, when she began to burn with passion, yet at 2.353-354 this exemplum is introduced to emphasize the point that absence makes the heart grow fonder.

A calculation of the number of lines taken up by mythological exempla in the Ars yields the following figures: book 1 (772 lines) contains 203 lines of mytho­logical exempla (or 26-27%), book 2 (746) contains 200 (also 26-27%) and book 3 (812) contains 137½ (or fractionally
under 17%). In other words, almost one quarter of the work is mythological exempla, which supports the notion that the appeal which Ovid intended it to have lies not so much in the didactic material, which itself takes up less than half the work, as in the poetical embellishments which surround it.
OVID'S ATTITUDE TO AUGUSTUS IN
HIS PRE-EXILIC POETRY

In A.D. 8, several years after the publication of the *Ars Amatoria*, Ovid was exiled to the bleak region of Tomis, on the Black Sea, where, despite urgent pleas to Augustus and, after his death, to Tiberius, by means of his poems *Tristia* and *Epistulae ex Ponto*, he remained until his death in A.D. 18 at the age of sixty. The reason for his banishment has remained a mystery ever since, though in the poetry of his exile he hints at several possible reasons: at *Tr.* 2.207 he makes a clear distinction between the two major factors involved (*perdiderint cum me duo crimina, carmen et error*), and, while the *carmen* was probably the *Ars*, the *error* can only be guessed at. It is not my intention here to investigate the problems surrounding the reasons for Ovid's exile, since this has been the diligent work of scholars (and others) from the fifteenth century to the present day, culminating in a lucid treatment by J. C. Thibault in *The Mystery of Ovid's Exile*, Berkeley and Los Angeles, 1964. Rather I would like to look at his attitude towards Augustus and his policies in the poetry which he wrote while still residing in Rome, since it is clear that the *Tristia* and the *Epistulae ex Ponto* contain
a great deal of abject flattery written with the sole aim of gaining a pardon and returning to the civilized world.

Vergil, Horace and Propertius all lost their property in the confiscations which followed the battle of Philippi in 42 B.C., and the deliberate organization through Maecenas of the patronage of these poets -- a patronage which included financial aid -- would, it was hoped, "concentrate attention, gratitude and hope on the increasing central authority of Octavian".¹ Unlike these three poets, Ovid was independently wealthy enough not to have to rely upon a patron: it is doubtful whether any poet under the patronage of Maecenas would have dared, or been allowed, to write anything like the potentially subversive Ars Amatoria. However, Ovid too seems to have thought it necessary or expedient to include in his poetry an occasional piece of flattery of Augustus and the imperial family.

The attitude of poets like Horace, Propertius and Ovid to Augustus and to the writing of political poems appears to be an ambivalent one, making it extremely difficult to form a definite opinion of their true feelings. In his odes and epodes Horace is able to stoop to a level

¹Gordon Williams, Tradition and Originality in Roman Poetry, p. 46.
of gross flattery, not only in his so-called "patriotic odes" (Carm. 4.1-6) but elsewhere also. At 1.2.41 ff. he hints that there is a god incarnate on earth in the person of Octavian (sive mutata iuvenem figura / ales in terris imitaris alae / filius Maiae, patiens vocari / Caesaris ultor) and at 3.3.11-12 he has Augustus quaffing nectar with Pollux and Hercules. Yet his other works contain no such flattery, and even in the odes he makes use of the recusatio, a device by which a poet may put off any attempts made by his patron or others to get him to write nationalistic poetry by announcing that, alas, he does not possess the talent for it. At 1.6 he tells Agrippa that Varius will sing of his deeds by land and sea but that he himself, a composer of light love-lyrics, cannot rise to the heights of epic or tragedy.

Propertius is even more confusing and contradictory. He begins book 2 with a recusatio of his own into which he injects a good deal of flattery: "if only I had the talent", he says, "I would leave love-poetry and sing of the emperor's glory". At 2.10 he says that he will actually give up writing of love and sing instead of the triumphs of Augustus, modestly adding that it will be done in all humility since his Muse is unskilled in such matters. Yet he is able, at 2.7, to revel publicly in the news that Augustus has withdrawn the legislation which would have forced him to give up his Cynthia and become a respectable
married man. At 2.4.23-24 he is so overjoyed at being reinstated by Cynthia that he claims to reject an interest in the defeat of Parthia, which was a burning issue at the time (haec mihi devictis potior victoria Parthis, / haec spolia, haec reges, haec mihi currus erunt). The fourth poem of book 3 is a prophecy of success for the Parthian expedition and contains a description of the anticipated triumph, but the nationalistic fervour is considerably dissipated by the irony of the last two lines -- praeda sit haec illis, quorum meruere labores: / me sat erit Sacra plaudere posse Via.

Throughout Ovid's pre-exilic works there occurs considerable praise and flattery of the emperor, and indeed there is occasionally a whole passage devoted to some praiseworthy deed of the emperor or a member of the imperial family: Ars 1.171 ff. deals with the occasion of the splendidiferous naumachia of 2 B.C. and Ars 1.177 ff anticipates the triumph of Gaius after his Parthian campaign. Yet so much of his writing deals in a flippant manner with subjects which he was expected to take seriously that one cannot help looking at Ovid's flattery, especially that of the Ars passages above, as being tongue-in-cheek.

At Am. 3.8.51-52 he is flippant about the imperial building programme -- qua licet, adfectas caelum quoque: templam Quirinus, / Liber et Alcides et modo Caesar habent
(though Ehwald excises these lines from the text). But, despite this cynicism, at Met. 15.840-842 he has the divine Julius looking forth upon the Capitol from his lofty temple -- *hanc animam interea caeso de corpore raptam / fac iubar,*

*ut semper Capitolia nostra forumque / divus ab excelsa prospectet Iulius aede!* He impudently announces, at Am. 2.14.19, that the Caesars would never have existed if Venus had aborted Aeneas, and yet elsewhere the Caesars receive a very favourable press.

Augustan theology is flippantly treated at *Ars* 1.637-642, where the value of actual cult-practice is indicated -- "it is expedient that there should be gods", he says, "so let's go on thinking that they do exist*. *Ars* 1.639-640 are (*nec secura quies illos similisque sopori / detinet*) a mocking echo of Verg. *Georg.* 2.467 (*at secura quies et nescia fallere vita*): both go back to the Lucretian, and therefore Epicurean, description of the gods (3.18 ff.) but Ovid is putting down his own rationalistic theories and thus mocking traditional theology. On the other hand *Fast.* 3.419 ff. and 6.455 ff. celebrate Augustus' acceptance of the title of Pontifex Maximus without a hint of cynicism or irreverence.

Ovid's treatment of the military life shifts from flippancy to apparent sincerity and back again. His comparisons between the life of a soldier and that of a lover
and his application of the military metaphor to love are not always the harmless conceits that they are in Tibullus and Propertius² but are on occasion shrewd hits at the Roman patriot. At Am. 1.9 he proclaims that love is not desidia (1. 31), a quality which would be anathema to the ideal Roman, but rather the active use of one's ability and the antidote to desidia -- qui nolet fieri desidiosus, he says at 1. 46, amet! At Ars 1.131-132, after recounting the story of the Sabine women, he addresses Romulus and says "You certainly knew how to give your soldiers bounty!"

If I could have that sort of bounty, I'd become a soldier myself. At Am. 2.12, also, he tells us that it is Cupid who has ordered him to take up the standard for his campaign, but in this campaign there will be no shedding of blood (sine caede, 1. 27) -- dulce et decorum est pro patria mori, indeed! seems to be the sentiment here. Yet Augustus is hailed as a warrior at Fast. 4.675-676 and celebrated as a conqueror at Fast. 5.587 ff. Pianezzola, QIFL 2 (1972), p. 55, goes so far as to suggest that the second person singular at Ars 1.132 (haec mihi si dederis commoda, miles ero) is "nuovo Romolo", i.e. Augustus himself.

It has been suggested that the Fasti was undertaken because Ovid was aware that the Ars was not officially acceptable and wishes to get back into favour with Augustus:

² e.g. Tib. 1.1.75; 2.3.36; Prop. 4.1.137.
and, indeed, the bulk of the flattery of the emperor in his pre-exilic works appears in the Fasti. At Fast. 5.555 Ovid says that the temple of Mars Ultor, occupying the central position in the Forum Augustum, is worthy of the trophies won from the Giants (digna Giganteis haec sunt delubra tropaeis), obviously meaning that it is worthy to contain the victory trophies won by Augustus in the civil wars from his opponents, whose political situation resembled that of the rebel Giants. Other instances of flattery in the work may be seen at 1.13; 1.599; 2.15; 2.637; 3.155-160; 3.419-428; 3.699-702; 4.19-22; 4.123-124; 4.627-628; 4.859-860; 5.567-598; 6.455-458; 6.645-648; 6.763-764.

It is quite possible that Ovid felt that his early poems, the Amores, the Heroides, the Ars and the Remedia Amoris, being by their very nature not conducive to patriotic feeling, needed something of a counter-balance in the Fasti, and made a serious attempt to tip the scales in the opposite direction. However, even here there is too much frivolity and the tone is too frequently mocking for him to succeed; at 3.629 Aeneas' pietas is made fun of, at 3.171 ff. the rape of the Sabines is treated equally light-heartedly, at 2.305 ff. we are treated to an account of the erotic adventures of Pan and 4.1 ff. shows Ovid and Venus chatting gaily together about Ovid's true calling, i.e. love-poetry. For all the references to Augustus' glorious deeds, Ovid's Muse is jocular still and is not really concerned with
Augustan imperialism.

Among the laws designed by Augustus to establish morality and restore the basis of civic virtue were the marriage-laws lex Julia de maritandis ordinibus and the lex Julia de adulteriis of 18 B.C., although, on the evidence before us, it is difficult to be sure what laws containing what measures were passed when. If we identify the unnamed lady of Am. 1.4 as Ovid's lady-love Corinna, then it is quite possible that the vir mentioned is her husband and that therefore the affair between her and Ovid is an adulterous one, and Ovid is blatantly flouting Augustus' attempts, through these laws, at moral reform. Hints of an adulterous affair also appear at Am. 2.2.19 and 3.4.

The good old days of the Golden Age of the Republic, which in the emperor's eyes represented, by their rusticitas and simplicity, all the Roman, and indeed Italian, virtues, were sung with praise by other Augustan poets as part of the national reform plan: whenever Ovid deals with the topic, however, it is treated with a manifest mockery, showing that he was very much a sophisticated dilettante who revelled in the modern, metropolitan life and shuddered at the thought of returning to the primitive conditions of bygone days. Prisca iuvent alios, he says at Ars 3.121, but the world of today is for my tastes -- the Ovidian philosophy
of cultus is in direct opposition to Horatian and Vergilian antiquarianism. Time and again Ovid attacks the idea of rusticitas, the awkwardness and lack of cultural awareness which is nowhere to be seen in a man of his urbanity and which was prevalent everywhere in the (so-called) Golden Age (cf. Ars 2.565-566; 3.127-128; Ep. 17.186). At Am. 3.10.17-18 Ceres is actually complimented for not being rustica, corn-goddess though she be, and the point is then proved by a recital of her affair with Iasius. At Fast. 1.191-225, however, Ovid does put in a good word for antiquarianism, although it is put into the mouth of the god Janus, and the Golden Age is described almost lovingly at Met. 1.89-112, though this seems to be not so much a mirror of his own views as an attempt to recall Hesiod's Works and Days.

The Metamorphoses is the only non-elegiac of the poems of Ovid which we possess, being written in hexameters, and it represents a different genre from the rest. Brooks Otis, in TAPhA 69 (1938), pp. 188-230, discusses why Ovid wrote it: his thesis is that it is not primarily to placate Augustus, but because elegy no longer suited his purpose. With each new writer in the genre of love-elegy, the problem of originality, considering the actually subjective and the conventionally imitative elements, was becoming greater and greater, with the result that Ovid's amatory elegy became,
of necessity, a reductio ad absurdum of the genre as exhibited by Gallus, Tibullus and Propertius (cf. Prop. 1.16 -- the door theme -- with Am. 2.6; Prop. 2.5.25 -- the "scratching" poem -- and Tib. 1.10 with Am. 1.7; Prop. 2.18.25 with Am. 1.14; Tib. 2.6.15-39 with Am. 2.19.37 f.). The patriotic finale in book 15, where the Augustan age is celebrated as having emerged from chaos, is, according to Otis, mere convention and not to be taken too seriously. The marvellous and the supernatural, in which Ovid was passionately interested, as can be seen from his frequent use of myth, did not really fit into a work like the Heroides, and to attempt a heroic-type "Odyssey" would have been a futile attempt to rival Vergil. Instead, then, Ovid wrote the Metamorphoses. The finale, however, is the effect not of the pietas of an Aeneas and his family but of melior natura; the theme, too, seems to suggest that Rome is also subject to the law of metamorphosis and that, Augustus or no Augustus, it will eventually perish.
ABBREVIATIONS

Abbreviations of ancient authors and texts follow the system of the Oxford Latin Dictionary (Latin authors) and Liddell and Scott (Greek authors).

Abbreviations of periodicals follow the system of L'Année Philologique, with the following exception:

Jahrb. f. Philol.  
Neue Jahrbücher für Klassische Philologie.

Other abbreviations are as follows:

Bonner, Roman Declamation  
Bonner, S. F. Roman Declamation in the Late Republic and Early Empire. Liverpool, 1969

CIL  
Corpus Inscriptionum Latinorum

H-Sz  
Hofmann, J. B. Lateinische Syntax und Stilistik, neubearbeitet von Anton Szantyr. Munich, 1965

ILS  
Inscriptiones Latinae Selectae

L & S  
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<td>TGF</td>
<td><em>Tragicorum Graecorum Fragmenta</em>.</td>
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Catullus.


Vergil.


Euripides.

Homer.


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ADDENDA

As an addition to my note on temptasses (l. 389) on pp. 212-213 of this thesis, my external examiner notes that temptasses could very well be correct and that the line may mean "Either you should not have attempted it or (if, you have) make sure that you carry the attempt through to success . . ." temptasses refers to a point in time anterior to the time of speaking and of perfice, just as abstinuisse (l. 380) is anterior to the present verb at l. 379. There is an exact parallel to this use of the pluperfect subjunctive at V. A. 4.604-606 and another (with ne) at Cic. Att. 2.1.3. All the variants in the Ovid Mss. may arise from failure to see this anteriority. Non may seem a problem, but (1) since we find it sometimes with imperatives (Ovidian use) and sometimes with jussive perfect subjunctives, it is not unthinkable here; and in any case (2) Ovid probably uses it to show that he is negating a quasi-statement (a "should" statement) -- by dissimilation from ne temptasses (which would be a wish). (Kenney's present view is that he may have dismissed temptasses too lightly.)