

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 excursions 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 deromanticized 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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P. OVIDII NASONIS ARS AMATORIA, BOOK I

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<sub>b</sub> reads explicit ovidius sine titulo. incipit ovidius de arte amandi (cf. l. 1 of the poem). Seneca, Contr. 3.7.2, favours the former title (iste sensus eius est, qui hoc saeculum amatoriis non artibus tantum, sed sententiis implevit). Cf. also Eutyck., 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 (τέχνη) and natura (ingenium, φύσις). 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.

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

Ovid often refers to his work simply as

ars (cf. Tr. 2.302, et al.).

In several other places Ovid calls himself

a praeceptor amoris (2.12; 2.497; 2.744;

3.341; Rem. 43). For the theme of praeceptor

amoris cf. Hoelzer, De Poesi Amatoria a

comicis Atticis exulta, 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 Ἰπῆρες, 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 (Νῆπιος Ἔρως). However, for Cupid as tender in a physical sense cf. Anac. 143 (Page) (τὰν ἐπιπέδον ἔρωτα).

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 ἄγριος. 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 μέγιστος . . . Ἔρως at 58.1 (Page). For similar attributes of Cupid cf. Anac. 12.1 (Page) (Σαμιάλης Ἔρως); A.P. (Mel.) 177.1 (τὸν Ἔρωτα, τὸν ἄγριον); 180.1 (βροταλιονγὸς Ἔρως); A.P. (Paul. Sil.) 5.293.1 (Ἔρως . . . βιημιχῆς). For the

combat of Love and a mortal cf. A.P. (Rufin.)

5.93.1-3 (ὠκλισημι πρὸς Ἔρωτα περὶ βέλτεροι λογισμός, /  
αὐδὲ με νικήσει, μόνος ἔων πρὸς ἕνα / ἴνατις δ' ἀθανάτω συνησόμεαι).

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 (ἦτοι μὲν πρῶτιστά Χίος γενεῖ . . . ἦδ' Ἔρως, ὅς κέλαιος ἐν Ἰδαίοισι δίοισι, 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, distinguished for his knowledge of plants, divination and medicine, and he tutored Hercules, Jason and Achilles. For the use of the patronymic, cf. Pi. P. 3.1 (ἦτερον Χείρωνος καὶ Φιλυρίδου . . . ἴωειν).

perfecit: 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 l. 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.

praeceptor 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).

dea: Achilles was the son of Thetis, Cupid was the son of Aphrodite.

19. Cf. 1.471 (tempore difficiles veniunt ad aratra iuenci).

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 μεγάλθυμος 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 (φλέσσετε την ἀσθη, μέχρις ἑστί φλεγόμεναι). There are many instances in the ancients of lovers

complaining of the pain of love as a physical pain: cf. l. 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 (ὤ μαι, ἐγὼ δὲ / τήκομαι ὡς κηρὸς παρ κηρὶ κίλλος ὀρών;); Ach. Tat. 2.7.6 (ἐπὶ γὰρ τὴν καρδίαν κατέρευσε τὸ τραῦμα;); Hld. 1.14.51 (οἶόν ἐγκραίνου τῇ καρδίᾳ κέντρον ἄγνοσιν τὰς ἄλλας ἔλκεθ;); A.P. (Agath.) 5.278.1-2 (Αἰτὴ μοι κυδίονα καὶ ἱμερόεντες ἔρωτες / τήξουσιν κενεὴν ἐχθρομένω καρδίῃ); Pl. Bac. 1159 (cor stimulo foditur); Cist. 64 (at mihi cordolium 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 (ll. 21-23): he refers forward to l. 29 (usus opus movet hoc). No other didactic poets emphasize their qualifications to anything like the same extent that Ovid does here.

25. Apollo is mentioned as the patron of minstrels at

Hes. Th. 94-95 (ἐν γὰρ τοῖς Μουσικοῖς καὶ ἐκφύβουλον Ἀπόλλωνος / ἄνδρες λαοὶ ἐσὶν ἐπὶ χόρον καὶ κιδάρισται). 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.

26. 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.

- 27-28. A reference to Hesiod, Theog. 22 ff. (καὶ νῦν πᾶσι 'Ησιόδοον  
καλὴν ἐδίδαξαν ἀοιδίην, / ἄρνας ποιμαίνονθ' Ἐλικῶνος ὕπο  
Ἰαθίου / τούτε δὲ με πρῶτιστά θεοὶ πρὸς μῦθον ἔειπαν, / Μοῦσαι  
Ὀλυμπιάδες, κούρω Διὸς ἀγχιόχεο, / καὶ με κηϊότερον ἔδον ἑλφύς ἐρ.θγλίου  
ἔργου / δευκασάει, θηγῶν ἐπέπνευσαν εἰ μὲν ἀοιδίην / θεῶν, ὡς λέγει με τὰ τ'  
ἐσθάρμενα πρὸ τ' ἑόντα / καὶ με κέλονθ' ὕμνων μακάρων γένος αἰὲν  
ἑόντων ). Cf. Fast. 6.31 ff.

Clio Cliusque sorores: Clio is used here merely to indicate any of the Muses. Clius is a transliteration of the Greek genitive singular κλειῶς. 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 (Calypsus); 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 κλέειν 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 (Phrixa 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 pastorés; 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.

vera canam: cf. Hes. Op. 10. (ἐγὼ δὲ κέ, Πέριση, ἐτήτυμα μὴδ' ἄλλοις).

coeptis . . . ades: cf. Rem. 704 (utque facis, coeptis, Phoebe saluber, ades); Verg. Georg. 1.40 (da facilem cursum atque audacibus adhue 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 / impediatur 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, tutior 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  
 poterat 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  
 nocturnaue bella gerentem); Tib. 1.10.53  
 (sed veneristunc bella calent). The device  
 was standard in elegy. Cf. also Anacreonta  
 26A (οὐ μὲν λέγεις τὰ Θηβης / ὁ δ' αὖ Φευγῶν αὐτὰς / ἔγω δ'  
 ἐπὶς ἄλλοις, / οἷχ' ἴππους ἀποσῶ με, / οὐ πέφες, οὐχὶ νῆες /  
 στρατὸς δὲ καινὸς ἄλλος / ἀπ' ἐμῶν με βάλλων).  
 For the militia amoris in general cf. Brandt  
 on Am. 1.9; A. Spies, Militat omnis amans,  
 Tübingen, 1930.

37. Cf. Fast. 4.111 (eloquiumque fuit duram exorare  
 puellam).

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 Lateinische 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 median~~a~~m aciem irruere, meaning "to give loose rein to").

premenda RSaA $\varsigma$ : terenda rO $\omega$ : tenenda B<sup>2</sup> (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 (raditur 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 (quem taurum metuis, vitulum mulcere solebas: / sub qua nunc recubas arbore; virga fuit: / nascitur exiguus, sed opes acquirit eundo, / quaque venit, multas accipit annis 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 Tibullius 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, 1R: 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").

natentur: for the poetical transitive use of this verb. cf. Verg. Georg. 3.260 (nocte natat caeca serus freta); Mart. 14.196.2 (aguas); Juv. 8.265 (Tiberinum).

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).

tu quoque: for this mimicking echo of Lucretius and Vergil see Kenney, "Nequitiae Poeta", Ovidiana, p. 202.

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 l. 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 ll. 91-92 where girls are divided into two groups -- quod ames and quod ludere possis (see n. on these lines).

50. disce: another mimicking echo of Vergil: cf. Georg. 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 Περσεὺς ἴνδῆς ἠράσατο Ἀνδρῶμεδος).

Andromedan: 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 Cephēia 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; Magt. 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 (aspexit 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.

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: γάργαρα 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. Verg. Georg. 1.103 (et ipsa suas mirantur Gargara messes). Liddell and Scott suggests that the word γάργαρα, γά ("heaps", "lots", "plenty") is

connected with the place Γαργυρα, 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 -- ψαμμάκων ὡς γάρ γαργα ("as numerous as grains of sand").

Methymna: Μήθυμνα 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 (γυμνάκια, ὁκόσιος οὐ μὲν τῆν Ἄιδω κοῦρην ἀστέρων ἐνέκειν οὐρανὸν κελεύχεται). 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 l. 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 (l. 63) and sera et sapientior aetas (l. 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 ll. 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 l. 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 templa dei; / signa peregrinis ubi  
sunt alterna columnis / Belides et stricto  
barbarus ense pater). Cf. also Am. 2.2.3-4  
(hesterna vidi spatiantem luce puellam / illa  
quae Danaï 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 (ἐπιπέθειον ἄνευ ἄτης ἡμεῖς τῆς ἡμέρας).

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 proseucha?); A. N. Sherwin-White, Racial

Prejudice in Ancient Rome, Cambridge, 1967,  
pp. 86-92.

septima sacra: this refers to the day of rest among the Jews, i.e. Saturday. The Romans refer to it as sabbata (Gk. σαββατα, 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. Frequent the Temple of Isis.

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.<sup>2</sup>, p. 553).

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

linigerae . . . iuvencae: 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 (ἱερεὶς λινέην μούρη).).

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 Isiacae potius sacraria lenae).

That Io is worshipped as a goddess may be seen from Met. 1.747 (nunc dea linigera colitur 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 Catul. 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 sapes). 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 (ὄπταις ἄρμε); Soph. fr. 433 2 f. N (= 474 2 F. 1.) (ἀστραπήν τῶν ὀφθαλμῶν ἔχει, / ἢ θάλλεται μὲν ὡτὸς ἐξ ὀπταῖς δ' ἐμέ); Call. Ep. 43.5 (ὄπτῃται μέγα

ἐν τῇ); Theoc. 7.55 (and Gow's note); A.R.  
 (Mel.) 12.92.7-8 (ὄπισθ' ἐν κάλλει, τὸ φέρον' ὑποκαλύμενοι  
 νόον, / ἄκρος ἐνὶ θυγῆς ἐστὶ μὲν ἄριστος ἕως). 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.

facto de marmore templo: the same hemistich appears at  
Pont. 3.6.25. 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 perfecit). 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 rAç: 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).

desunt sua verba: cf. Ep. 12.133 (o, iusto desunt sua verba dolori).

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 φιλομυειδής ("laughter-loving") in Homer -- cf. Od. 5.262; Il. 3.424; 4.10. Cf. also Hor. Carm. 1.2.33-34 (Erycina ridens, / quem Iocus circum volat et Cupido). Cupid also laughs at mortals in love throughout ancient literature: cf. A.P. (Mel.) 5.76.1-4 (Δείρος ἔφως, δειρός τι εἰ το πλιόν, ἦν πάλιν ἔφω, / καὶ πάλιν οἰμύμων πολλάκι, "δείρος ἔφως"; / ἦ γὰρ ὁ παῖς τούτοις γελᾷ, καὶ εὐκνὰ κακιδεῖς / ἠόεται ).

88. The lawyer now wishes to become a client. For the idea of the reversal of rôles cf. Rem. 313-314 (curabar 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 l. 35. Cf. also ll. 175; 263.

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

There are two categories of girl here, each categorized twice in chiasmic 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 (ὦ θεοί,  
ὄστος ἄλλος. κῶς καὶ πόκα ταῦτο περᾶσι / χερὶ τὸ κικκόν; μύρμηκες  
ἀνὰρῆμοι καὶ ἄμικτροί).

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,  
p. 133). Cf. Met. 7.638 (graniferum agmen).

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 (ἥβτε ἰδέεα

εἴσι μελισσῶν ἀδινάων, / πείτης ἐκ γλαφυρῆς αἰεὶ ρέου  
ἐρχομένῶν). 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 back-

ground 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 cultissima quaeque ("all the smartest women"): feminae is metrically inadmissible.

98. This line is parallel in sense to l. 64, but the expression is a very striking one.

copia: apart from "their number" there is possibly a secondary meaning of "access" in an erotic sense implied here: cf. Prop. 1.9; Pl. Mil. 1041.

99. A pithy bon mot which has been repeated in later literature: cf. Tert. Spect. 25 (nemo denique in spectaculo iucundo prius cogitat nisi videre et videri); Ael. VH 10 (ὅρα ὡς οὐ θεωρεῖσθαι, θεωροῦμεν δὲ μᾶλλον βούλομεθα,); Goethe, Faust. (Vorspiel auf dem Theater, 5.87). (Die Damen geben sich und ihren Putz zum besten und spielen ohne Gage mit); John Osborne, screenplay for Tom Jones (scene 326) ("Vauxhall Gardens, where people come to see and be seen"); Chaucer, 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 (castigūe, 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 ἄγωνα κκ.

247... παρρησιαῖν. 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 ocellades 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. sollicitas: 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 ll. 15-16), nec sinuosa cavo pendebant vela teatro, / 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. Hor. A.P. 279-280 (modicis  
instravit pulpita tignis / et docuit magnumque  
loqui nitique cothurno); Plin. Ep. 4.25.4  
 (ludibria scaena et pulpito digna). Note the  
 poetic plural for the metrically inadmissible  
 singular: cf. Hor. A.P. 279 above.

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 orangé", d'où l'on tire un produit dont les bonnes 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 νῆμα, pasco). At 6.413, he has the following -- Palatium . . . alii vero diversam exhibent notationem, ut sit



a φελέριον, qua voce Graceci summa iuga  
significabant, quod tamen, ut puto, nimis  
generale est, quamvis satis probabile; sed  
probabilior videtur opinio veterum illorum,  
qui 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.

107. gradibus: this refers to the rustic theatre-seats. Cf. Liv. Perioch. 99 (ut in theatro XIV gradus equitibus adsignarentur).

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).

110. tacito pectore: cf. Ep. 13.89 (tacitoque in pectore dixi); Verg. Aen. 1.502 (Latonae tacitum pertemptant gaudia pectus); Lucr. 3.895-896 (nec dulces occurrent oscula nati / praeripere et tacita pectus dulcedine tangent).

movent: "meditate", "ponder". Cf. Verg. Aen. 3.34 (multa movens animo).

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  
imitandorum 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).

aequatam: for this use of the verb, cf. Verg., Georg.  
2.232 (pedibus summas aequabis harenas).

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 plebe robustissimae 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 (favitores delegatos) from giving an unfair advantage to certain actors.

petenda ROSaA<sup>w</sup> ("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.

115. animum clamore fatentes: cf. Fast. 6.19 (tacitoque animum pallore fatebar).
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.
117. Cf. Met. 5.605-606 (ut fugere accipitrem penna trepidante columbae, / ut solet accipiter trepidas urgere columbas); Hom. Il. 22.139-140 (ἤϊτε κλέκος ἄεσφιν, ἐλαφρότατος πετοχῶν, / ῥηϊδίως αἶμψε μετὰ τρήωνά πέλιαν ); A.R. 2.121-125 (ἄκουσ' αἰετῶν / Αἰακίδαί, ὅν δ' ἔστιν ἀρχίος ἄετος / ἴσως, / ὡς δ' αἰετῶν ἐνὶ σταδμοῖσιν ἰσχυρὰ μὲν ἐφ' ἔβησαν / ἤματι χυμπερῶν ποταμῶν, / ἄετος ἄετῶν τε κυρῶν ἀτῶν τε νομῶν). Nisbet-Hubbard, in a note on Hor. Carm. 1.37.18, say that the pre-Christian world realistically associated doves with cowardice rather than innocence: cf. Var. R. 3.7.4 (nihil . . . timidius columba). See Otto, Sprichwörter, p. 88 (columba, 1). But Hor. Carm. 4.4.31-32 (neque

imbellem feroces / 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 (ἐκφυγὸς δ' ἄσπετος οἷς παθὼν ἄλλοις ἀδελφοῖς ).

119. lege ROSaAa: 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 unparalleled 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 (l. 122, pars sine mente sedet; l. 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 chiasmic 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-chiasmic.

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, decet 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 dedecueret comae); 3.15.4 (nec me deliciae dedecueret meae); Ep. 5.86 (quas possint scepra 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);

Verg. Aen. 2.591 (confessa deam); Lucr. 1.131 (dedidicit . . . ducem). R. Kühner and C. Stegmann, Ausführliche Grammatik der lateinischen Sprache: Satzlehre, ed. 3, revised by A. Thierfelder, Darmstadt, 1955, 1. p. 93; J. B. Hofmann, Lateinische Syntax und Stilistik, neubearbeitet von Anton Szantyr, Munich, 1965, p. 751; Mart. 3.43.1 (mentiris iuvenem). The phrase, which seems to be an accusative and infinitive construction implying an understood se, stems from the Vergilian invention found at Aen. 2.591 (see above).

128. Cf. Ep. 20.48 (inque tui cupido rapta ferere sinu).

129. Cf. Am. 3.6.57 (quid fles 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 aliquid 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 ll. 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 l. 490 it has a meaning equivalent to nutus, i.e. a sign or nod of some description. 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 nec preme terga genu).

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. ll. 495-496 (nec tibi . . . / sit pudor aut



qua potes usque: "as far (i.e. 'as close') as you can":

cf. Met. 3.302 (qua tamen usque potest).

141. nolis RSaAa: nolit Oς: 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 alique tum lexicographi, tum Latinorum scriptorum interpretes lineam fuisse putarunt repagulum quoddam, seu loricae genus a tergo imminens gradibus marmoreis, quod

humeros sedentium spectatorum ita coereret,  
ut ab uno in alterum sedilium ordinem ultro  
citrove transitus impediretur. Cf. Am. 3.2.19  
(quid frustra refugis? cogit nos linea  
iungi, / haec in lege loci commoda circus  
habet). Cf. also Tr. 2.284 (hic [in co]  
sedet ignoto iuncta puella viro).

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

143. hic ROSa Aw: hinc bPc<sup>2</sup> (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 friend-  
 ship".

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 intellexeretur oraculum, evenissequae 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 nuntiasset, placuisse velari loca  
ea, qua pompa veheretur, 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; Suët.  
Claud. 12.

caelestibus . . . eburnis R (ut uid.) OSa : certantibus

(plaudentibus L'Q'o) . . . ephēbis 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 celebr 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 l. 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, GR N.S. 3 (1953), pp. 7-10, says that  $m^1$  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  $m^1$  and in a lighter-coloured ink. The final letter of certantibus is in the form s, not  $\lceil$ , which is the form consistently used by R's scribe, and ephebis emerges as ehebis, the vertical stroke and part of the cross-stroke of the  $\lceil$  being in  $m^1$ , while the kern at the top is in  $m^2$  (i.e.  $m^1$  seems to represent what remains of an original b). So vestiges of  $m^1$  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 3<sup>2</sup> 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.

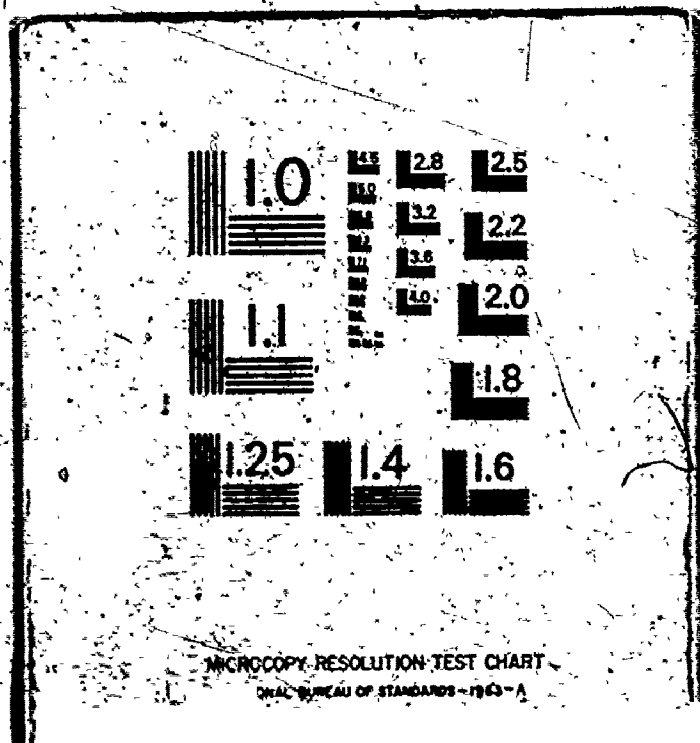
For Venus described as domina cf. Prop. 3.3.31.  
 For the word applied to other goddesses cf. Tr.  
 5.3.17 (dominae fati . . . sorores); Verg. Aen.  
 3.438-439 (dominam . . . potentem [i.e. Juno] /  
supplicibus supera donis).

149-150. Cf. Am. 3.2.41-42 (dum loquor, alba levi sparsast  
tibi pulvere vestis: / sordide de niveo  
corpore pulvis abi!).

# 2

# 4

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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).

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 / plenus sacculus est araneorum).

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

153-154. Cf. Am. 3.2.25-28 (sed nimium demissa iacent tibi pallia terra: / collige! vel digitis en ego tollo meis. / invida vestis eras, quae tam bona crura tegebas; / quoque magis spectes invida vestis eras).

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

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 biased 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",

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 . . . scama: a scammum 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 scammum was also a bench used at the theatre: cf. Mart. 5.41.7 (sedere in scammis equitum).

163. aditus: cf. l. 229 (dant etiam positis aditum convivium 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. Griph. 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 Flavianum) 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.

tristis: cf. Am. 2.14.8 (sternetur pugnae tristis harena tuae?). The sand would soon be covered in blood, hence tristis. This concern for the victims is rather unusual, considering the delight which the average Roman took in such carnage: Friedländer, 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, 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  
uha); Ep. 7.189-190 (nec mea nunc primum  
feriuntur pectora telo. / ille locus saevi  
vulnus amoris habet).

et, qui spectavit vulnera, vulnus habet: for this  
 rhetorical device cf. l. 84 (quique aliis  
cavit, non cavet 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

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.

171-172. A rhetorical question after the manner of Vergil

in the Georgics: cf. Georg. 1.104 (quid dicam . . .); 2.118 (quid . . . referam).

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 χυαίῳ, ἐν ᾧ καὶ νῦν ἐστὶ σημεῖα τινὰ αὐτῆς δεικνύται, Περσῶν καὶ Ἀθηναίων ἐπιπέδῳ καὶ ἐρικῶν καὶ τότε οἱ Ἀθηναῖοι ). 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.

iuvenes: "young men", rather than "young people".  
Iuvenis and puella are used elsewhere for "man  
 and girl" --- cf. Aug. Epigr. 40.4.

174. orbis in Urbe: a proverbial expression -- cf. Sidon.  
Apoll. Carm. 7.556 (captivus ut aiunt orbis in  
urbe iacet). See Wölfflin, Archiv für latein-  
ische Lexicographie und Grammatik, Leipzig,  
 1884-1908 (reprint Hildesheim, 1967); Otto,  
Sprichwörter, pp. 358-259 (urbs). Cf. also  
Namatianus De Reditu Suo 66 (urbem fecisti  
quod prius orbis erat).

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 ll. 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 consilii 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

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 furthest 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  
aquillas); 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 be-  
cause 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

n. on l. 127.

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 / saepe 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 habuissent), 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.

Tirynthus: Tiryns was a very ancient town in Argolis, where Hercules was brought up, hence Tirynthus 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 nearum").

in cunis iam Iove dignus erat: cf. Ep. 9.21-22 (tene ferunt geminos pressisse tenaciter angues, / cum tener in cunis iam Iove 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 ἠραιὸν θεὸν παρακαλεῖτε).

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 τινος ἢ Ἡρακλέους, ἐκ πολλοῦ καὶ παλαιὸν ἔσται, δεσπομένην).

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. θύρσος). 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.

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

191-192. auspiciis annisuge 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 A<sup>w</sup>f : 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  
iuventutis utrumque eorum parmis et hastis  
argenteis donatum appellaverunt); Tac. Ann.  
1.3 (nam genitos Agrippa Gaium 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 suis). Agrippa Postumus, on the other hand, was of a depraved and contumacious character (see Tac. Ann. 1.6, multa sine dubio saevaue Augustus de moribus adulescenti 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.

197. genitor: cf. Met. 15.862-863 (genitorque Quirine / urbis); Enn. ap. Cic. Rep. 1.41.64 (Ann. 5.117 Vahl.) (o Romule, Romule die! o pater, o genitor); Cic. Div. 1.2.3 (huius urbis parens Romulus).

patriaegue 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 ἤγετο καὶ ἄμα χερόνιον τοῖς πατέρος δεδόντος τῆν ἀρχὴν λαβείναι, 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 l. 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).

sceleratas . . . sagittas: this is doubtless an allusion  
 to the "Parthian shot" (see n. on ll. 209-210).  
sceleratas 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  $\eta$  in  $\eta\omega\varsigma$ . However, when he gives  
 an example in the same word of an Ovidian short  
e (from  $\epsilon\omega\varsigma$ ), 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 parcet Eois)

The Greek word for "Eastern" is ἰσος ( ), but the (-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 plate!)

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 diviniior 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).

magno . . . ore: for this epic phrase cf. Verg. Georg.  
3.294; Aen. 12.692.

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 fascēs, 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)

ἔσται ἡμέρα, ὅτ' ἔν, κτλ. 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 aureis 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

victorious general. For the structure of the verse cf. Rem. 258 (in niveis Luna vehetur equis). Cf. Juv. 10.35-53, where he confuses the triumph and the pompa circensis.

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 carcerem 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 l. 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 expectata 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 mihi 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 Rhenuis 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. l. 151 (et si nullus erit pulvis, tamen excute nullum). Here we have an instance of socius sermo, which Ovid recommends to his reader at l. 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 ll. 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).  
See H. V. Morton, The Waters of Rome, London,  
1966. For a personification of a river see  
Verg. Aen. 8.33 ff.; 8.711 ff.

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 / Mincius et tenera praetexit  
harundine ripas).

224. Tigris: this is a Persian word meaning "arrow", and thus the river is called Tigris because of its rapidity: cf. Var. L.L. 5.  
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.

caerula: 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 templa); 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 Δαναΐς, 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 Autonoe, is called Autonoeius, a ἄναξ Ἀυτονόου in Latin literature.

226. Achaemeniis: '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 Arg. 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. ll. 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 (ne te 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. l. 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. 1, 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) (Κίριδος δ' ἄλις διαδύσει φένας / ἄμμιγνύμενα Διονυσίοισι δώροις ).

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 Ἔρως μὴ γάγκασαν, ὃν δ' μὲν αὐτῶν / εἶλεν, ὁ δ' οὐκ εἶκ' τῆν προπέτασαν εἶν); 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 moderate 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) (τί' οὐ καταδουεῖ ἐς τοὺς ἐπιβλήεις Δεῖν); Theoc. 1.97; 7.125 (and Gow's note), Pl. Pers. 4-5 (cum Antaeo deluctari mavelim / quam cum Amore).

For Bacchus as a wrestler cf. E. Cyc. 678 (ἔτινος γὰρ οἶνος καὶ καταίεσθαι βραχὺς, cf. Pl. Ps. 1250F.).

purpureus: Brandt says that this refers to the colour of cheeks brightened by love and wine, and quotes Phrynichus at Athen. 13.605a (ἀλμπαι δ' ἐπὶ πορφύραις παρῆσι φῶς ἔρωτος). Ovid calls Love purpureus at Am. 2.9.34 (notaque 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, e spicis tempora cinge, Ceres); Hor. Carm. 2.19.29-30 (aureo / cornu decorum). The later Greeks also used κέρα 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 l. 618, he mocks his persecutor in bull-shape, and, at l. 922, Pentheus

sees him in a vision as a horned man-(ll. 920-922, καὶ τῶρας ἦν κρείσσεν ἤγετο δὲ δοκῶν / καὶ σὺ κέρατα κρεττὶ κροσσφοκέναι. / ἀλλ' ἢ ποτ' ἦδα θήρ; τεταύρωσα γὰρ οὐδ').

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 ἄμοφαγία, 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 (quae patimur, multo 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).

237. Cf. Rem. 805 (vina parant animum Veneri). For calores  
meaning "the fire of love" cf. Prop. 1.12.17  
(aut si despectus potuit mutare calores);  
Hor. Carm. 4.9.10-11 (spirat adhuc amor /  
vivuntque comissi calores). For the singular  
cf. Met. 11.305.

238. Cf. Alc., fr. 163.3-4 (Edmonds) (οἶνος γὰρ Σερμέλως καὶ Αἰόλ' υἱὸς  
λαδικίδεα / ἀνδρώποισιν ἔδωκε). 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 (ἀντιπατόμενον  
τῷ Λυαίῳ θεῷ καὶ λύονται τὸ πῶν δυσφόρων σχοίνιον μεριμνῶν κατὰ  
Πίνδαρον). Cf. also Hor. Carm. 1.18 (passim);  
Cypr. fr. 10 Kinkel (at Athen. 2.352) (οἶνον τοῖ,  
Μεγάλα, ἵπαι παῖσαν ἀριστον / θυγατρὶς ἀνδρώποισιν ἀποσκεδάσει  
μελεῶνας). See Otto, Sprichwörter, p. 372  
(vinum, 1).



239. tunc veniunt risus: cf. Hom. Od. 14.463-465 (οἶνος γὰρ ἀνώγει / ἦϊός, ὅς τ' ἐφέγγε σολύφρονά σοφ' ἰὸν / καὶ θ' / ἔτατόν γελάσαι ); Chaerem. TGF 787 (at Athen. 2.350) ("wine brings γέλωτα, σφίλιαν, ἀπαθίαν, εὐβουλίαν").
- tum pauper cornua sumit: see note on cornua at l. 232.
- Cf. Am. 3.11.6 (venerunt capiti cornua sera meo). See Otto, Sprichwörter, p. 94 (cornu, 4).
240. Cf. S. TGF<sup>2</sup> 295 (at Athen. 2.40a) ( . . . το μεθύειν κημονῆς / λυτήριον ); E. Ba. 772-774 (τὴν κουσῖλον / ἄμπελον δοῦναι βροτοῖσι / οἶνον δὲ τῆκετ' ὄπτος οὐκ ἔστιν κύπερις / οὐδ' ἄλλο τετραπύον οὐδὲν ἀνθρώποις ἔτι ); Astyd. TGF<sup>2</sup> 780 (at Athen. 2.40b) (θῆητοῖσι τὴν ἀκασφύρον / λυτῆς / ἔφην οἰνομήτορ' ἄμπελον ).
- 241-242. Cf. Alc. fr. 126 (Edmonds) (οἶνος, ᾧ φιλε παῖ, καὶ / ἀλάθεια); Sch. Pl.: Symp. 217e ('οἶνος καὶ ἀλήθεια, / ἐπὶ πάντων ἐν μέθῃ τὴν ἀλήθειαν λεγόντων· ἐπεὶ δὲ ἄσματος ἄλλως ἔφη); Theoc. 29.1 (οἶνος, ᾧ φιλε παῖ, λέγεται, καὶ ἀλάθεια ).
- Cf. also Hor. S. 1.4.89 (verax Liber); Ep. 1.5.16 (operta recludit); Theog. 500 (ἀνδρῶς δ' / οἶνος ἔδαξε νόον ). It was a commonplace that wine makes a man's mind transparent: cf. Alc. 333 (οἶνος γὰρ ἀνθρώπων δίοπτρον); A. fr. 393

(κίονατον εἶδος χαλκὸς ἐστ', οἶνος δὲ τοῦ); Ehipp.

(at Athen. 2.38B) (A. οἴνου γε πλῆθος πόλι' ἀναγκάζει  
λαλεῖν .B. οὐκοῦν μεθύοντάς φησι τῶνθ' ἄλλων λέγειν). Cf.

the common expression in vino veritas.

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. ll. 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 (ἐπι πῶρ δὲ πῶρ εἶναι ἕκαστον ἄγων); Philostr. Ep. 36 (τοῦτο δὲ ἦν ἄλλο πῶρ ἐπι πῶρ καὶ βίβλος ἐκ' ἐκείνου διπλοῦς); 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. l. 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 flammam compescere. at illa / crevit et ebrietas ignis in igne fuit).

vinis: for the plural cf. Met. 8.274 (sua vina Lyaeo).

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) (ἐκ τοῦ γὰρ ἐσοῦν γίνεται ἀδράκτως ἐξάν); A.P. (Asclep.) 5.7.2-4 (λίχνη, σὺ δ' εἰ θεός εἶ, / τὴν δολίην ἀπάμυνον ὅταν φίλον ἐνδον ἔχουσα / καίῃ, ἔποβεσθεῖς μηκέτι φῶς παρέχε);

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  $\lambda\upsilon\chi\upsilon\nu\sigma$   $\lambda\upsilon\chi\iota\sigma\tau\omicron\nu$  is  
mentioned.

For another disadvantage of wine in amatory  
adventures cf. Rem. 805-806 (vina parant  
animum Veneri, nisi plurima sumas, / et  
stupeant multo corda sepulta mero).

- 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, tunc 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 (τῆν δ' ὄψιν οἷα πρὸς Πάριον καὶ ὠρμησάν/  
 δεῦν κερδῆσαι καλλομένην). 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 aënis / murice cum Tyrio: turpius illud erit: / vos quoque formosis vestras conferte puellas).

de tinctoria 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 (l. 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 tinctoria 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 Baiiae.

253. femineos coetus venatibus aptos: Baiiae 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 theatri); 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 cedit arena 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

(ὄσα ψάμαδος τε κόβις τε); Pi. O. 2.98 (ἐπεὶ ψάμμος ἄριδρον περιπέφουγεν); P. 9.46 ff.; Hdt. 1.47.3

(ὄσα δ' ἐγὼ ψάμμον τ' ἄριδρον καὶ μέτρα Σαλασγῆς); Ar.

Ach. 3; Pl. Euthd. 294b; Archim. Aren. (εἰσὶν αἱ

τινὲς βασιλεῦ Τέλων, τοῦ ψάμμου τὸν ἄριδρον ἀπέρον εἶπεν τῷ

παῖδι); ep. Hebr. 11:12 (καὶ ὡς ἡ ἄμμος ἡ πλεὰ τὸ χεῖλος

τῆς Σαλασγῆς ἢ ἀκείδητος, 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,

nuclus in orbe sinus Baias praelucet amoenis;

Str. 5.p.244, καὶ πρὸς τρυφὴν καὶ πρὸς ἀτραπειῶν νόσων

ἐπιτηδεύει; Mart. 6.42.7, principesque Baiae;

Dio 48.51.3, ἐς τῆς βίβλου διαγωγὴν καὶ ἐς ἀκασιν ἐπιτηδεύματα)

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 praetexo cf. Col. 10.297

(sicubi odoratas praetexit amaracus umbras);

Val. Fl. 3.436; Tac. Germ. 34. It is

unnecessary to change the reading to

rAw's velis, although this too would

make good sense since pleasure-boats

were certainly in evidence at Baiae (cf.

Str. p. 245, εἰς πλοῦν δ' ἔχει πλοῖα εὐαφροῖς,

ἐνορησασθαι μετ' ἄλλοις, τῶν ἰστέων δὲ θήρων ἔχων

ἰφθονυτάτων).

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 Baiiae.

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 privatam multa, publice nihil  
 amisit leniter ingenti malo perstricta, villae  
 vero prorutae, passim sine iniuria tremuere).

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. l. 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.

vulnus: see note on l. 256. Ovid is using 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 Cupid, 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. Ep. 1.15.6-7 (see above on l. 256).  
For the wound(s) of love cf. Prop. 2.22.7; 25.46; Verg. Aen. 4.2; Hor. Carm. 1.27.12; Epod. 11.17; Lucr. 1.34; Met. 4.p.156,29 (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 revived 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 δ' Ἀρτεμίδιον ὃ καλεῖται νόμος ἐκ τοῦ ἐν δευτέρᾳ πέποις τῆς

ἰδοῦ τοῖς ἐξ Ἀρικίας ἀναβαίνοντι); 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  
τέμενω (cf. τέμενος, "a sacred enclosure"),  
-- hence it originally meant "a space marked  
out" and so became "an open place for ob-  
servation 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 advectae secreta  
palatia matris / et Cererem (nam quo non  
prostat femina templo?) / notior Aufidio  
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 tanquē 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 arborum 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. l. 35; 91; 175; 263.

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

264. Thalea: (Gk. Θάλεια), originally an agricultural deity (cf. Plu. Symp. 9.4, και γὰρ ἡμεῖς αἱ γεωργοὶ τὴν Θάλειαν οἰκονομῶμεθα φυτῶν καὶ σπερμάτων ἐδάωντων καὶ βλάστησόντων ἐπιπέλας αὐτῆς καὶ στοιχίαν ἀσπίδος, Schol. A.R. 3.1, Θάλεια δὲ γεωργίαν καὶ τὴν περὶ τὰ φυτὰ πραγματείαν), but in Roman times the Muse of Comedy (cf. Verg. Ecl. 6.2).

As the O.C.D. points out, the functions and names of the Muses vary considerably throughout classical literature. Since Thalos 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 (τῆς ἄδου. *Θαλαίης καὶ Τέλης ἀοιδῆς* ) and the personified *Δαίς Θαλαίη* 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 l. 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).

268. Cf. Prop. 4.6.1 (sacra facit vates: sunt ora faventia  
sacris); Call. Ap. 17.

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 ~~Totes~~ 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 maior erit fiducia, posse requiri).

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

cunctas A $\omega$ : 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. ll. 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. capias, 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 ἀσπαστά, which are common in Greek and Latin poetry: cf. Brandt on these lines; Nisbet-Hubbard on Hor. Carm. 1.2.9; 1.29.10;

E. Dutoit, La Thème de l'Adunaton dans la poésie antique; G. O. Row, "The 'AΔVNATON as a Stylistic Device", AJP 86 (1965), pp. 387-396; H. V. Canter, "The Figure 'AΔVNATON in Greek and Latin Poetry", AJP 51 (1930), pp. 32 ff.; K. F. Smith on Tib. 1.4.65-66; D. R. Shackleton-Bailey, Propertiana, Amsterdam, 1967, p. 277; Gow on Theoc. 1.132; A. de Cavazzani Sentieri, "Sulla figura di ἀδύνατον", Athenaeum 7 (1919), pp. 179-184; A. Zingerle, Ovidius, Innsbruck, 1869, pp. 110-112.

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 ἀδύνατον cf. Theoc. 1.135 (καὶ τὸς κύνας ἑλαφος ἔλκει).

Maenalius . . . canis: Maenalius is a range of mountains in Arcadia, extending from Megalopolis to Tegea, and sacred to Pan (Grat. 19, refers to Pan as Maenaliusque 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 (τὸν Πᾶνα βεδοίκατος  
ἦ γὰρ ἀπ' ἄγρου / τῶν κερμακῶς ἀρπαύεται), Call.  
Dian. 87-89 (ἴκεο δ' ἀδιν / Ἀρκαδικὴν ἐπὶ Παρός· ὁ δὲ κρέα  
κυκὸς ἔταμεν / Μαιναλῆς, ἵνα οἱ τοκάδες κύνες εἶδον ἔδοιεν);  
Calp. Ecl. 10.2-4 (patula vitabant ilice 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. blande: "persuasively", "winsomely". At Rem. 11  
Cupid is described as blandus.

274. For the idea cf. Musae, Hero and Leander 131-132  
(καὶ γὰρ ὅτ' ἡἴδεοισιν ἀπεικίωσι γυναῖκες, Κυπεριῶν ὄψεων  
ἀτάγγελοι εἰσιν ἀπειταί). 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 $\omega$ : agat RH<sup>2</sup>Pa: 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 first, the woman, already as good as conquered, would play the part of the asker herself".

279-280. femina . . . femina: this refers to the heifer and more 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.

adhinnit: cf. Rem. 634 (fortis equus visae semper adhinnit equae).

281-282. Cf. Prop. 3.19.1-4 (obicitur totiens a te mihi nostra libido: / crede mihi, vobis imperat ista magis. / vos, ubi contempti rupistis frena pudoris, / nescitis captae mentis habere nodum).

legitimum finem: "an appropriate boundary": for this sense of legitimus cf. Cic. Fam. 7.6.1 (in omnibus meis epistolis, legitima quaedam est accessio commendationis tuae).

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 11a) 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 (αὐτῇ δὲ γυναικί, ἀδελφύνας αἴτων ἔχουσα Βυβλῖς ἀνομιὰν καὶ Καννοῦ ἀδελφὸν νόστον). 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. 9.446-664.

For the proverbial phrase *Καννίος ἔπος* see

Arist./Rh. 1402<sup>b</sup> 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 l. 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.; 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 quia filia debet: cf. 1. 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

(σμήνη καταλείπει); Hdt. 7.181 (σμήνη ἴσμενοι τὰ ἔλκεα).

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 guttae).

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<sup>2</sup> 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.

nemorosae: cf. Ep. 15.53 (est locus in mediis nemorosae vallibus Idae); Met. 13.324-326 (ante retro Simois fluet et sine frondibus Ide / stabit . . . / quam . . .).

vallibus 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.

umbrosis: cf. Fast. 6.327 (in opacae vallibus Idae).

290. candidus: cf. Verg. Ecl. 6.46 (Pasiphaën nivei solatur amore iuveni). 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 (ὅς τὸ μὲν ἄλλο τέσον φαίνεσθ' ἦν, ἐν δὲ μετώπῳ / λευκὸν σῆμ' ἐτίετο περὶ τραχέου ἥντε μήνη). Theoc. 8.27 mentions a κύν. . . φέλλος, whereas the scholiast adds ὁ ἔχων τὸ λευκὸν ἐν τῷ μετώπῳ. 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 (νεβρῶς, πᾶρας κηροφόρως).

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. Gnosiadesque: Gnosus, or Gnosos (also Gnos- and Cnos-) (Gk. *γνωσός* or *κνωσός*) is the ancient capital of Crete and the residence of King Minos. In the poets Gnosiades frequently means "Cretan". At l. 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 *κνωσίας*, -*λίος*.

Cydoneaeque: *Κυδωνία* 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 (Cydonaeasque 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 ἑκατόπολις; Od. 19.173-174 (ἐν δ' ἰδρυτοὶ, πολλοὶ, ἀπειρίοι, καὶ ἐννήκοντα πολῆες); E. fr. 475a 3 (Dindorf) (Κρήτης ἑκατομολίεσσον).
298. Cretans were notorious for being liars and cheats: cf. the well-known line of Epimenides (Titus



1.12) (Κηῖτες δὲ ψεύδομαι, καὶ ἰθὺς, γαστέρες δὲ γὰρ).

Cf. Am. 3.10.19; Call. Jov. 8; Plu. Aem.

23 (τοὺς μὲν οὖν ἐπισταμένους ἀπειθῶς αὐτὸν οὐκ ἔλαθε κητίζειν πρὸς κηῖτας); 10.6 (Κηῖτ πρὸς Αἰγυπτῶν: ἐπὶ τῶν πανουργίᾳ πρὸς ἀλλήλους χρωμένων); 7 (Κητίζειν: ἐπὶ τοῦ ψεύδομαι ἰσαηθικοί γὰρ οἱ Κηῖτες); Lys. 20; Zen. 4.62

(1.101 v.L.); Diogenian. 5.41 (Lautsch,

Schneidewin) (ὁ Κηῖς τῆν θάλασσαν — sc. ἰγυοῦσιν — ἐπὶ τῶν ἐν οἷς διαφέρουσιν τὰυτὰ φέγγειν προσποιουμένων); Suid. sv.

κάππα (τρεῖς κάππα κάκιστα, κάππαδοκία Κηῖτη καὶ Κιλικία);

sv. κητίζειν; Apostolii 12.61 (Lautsch,

Schneidewin) (ὁ Κηῖς τὸν Κηῖτα; ἐπὶ τῶν δημοστρόφων).

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 proferre).

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

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

301. it comes armentis: for the dative cf. Verg. Aen.

6.158-159 (cui fidus Achates / it comes).

302. Minos: Minos was the king of Crete and husband of Pasiphaë, father of Ariadne, Phaedra, Androgeos and Deucalion. He was cuckolded (l. 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 pascereis 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 tali, demens, est flumine"). Pasiphaë 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 ttitivating her hair, which is already as neat as it can be. For pono in this sense cf. 3.434 (quique 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: quem 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 inconcinnus 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 chiasmic effect of virum . . . .  
fallere, falle viro.
311. thalamo . . . relicto; cf. Met. 4.225 (thalamoque deus sine teste relicto . . .).

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 Βάκχῃ.

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.

voltu . . . 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 ruricolae  
sub iuga curva boves).

319. commentaque: "feigned" & "contrived". Cf. Met. 3.558  
(adsamplumque 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 to-  
gether, 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 ll. 401-402 (concidit Ancaeus  
glomerataque sanguine multo / viscera lapsa  
fluunt: madefacta est terra cruore) and  
 ll. 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.

paelicis: "(the bull's) concubine", connected with  
 the Greek. παλιαις

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 εὐρος  
 and ὤψων, 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; Hd. 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 imitation of the Greek Εὐρωπήν: cf. Fast. 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 Ewald'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, 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 ~~quo~~ 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 (ταύρος, ὁν ὁ Δαίδαλος ἐποίησεν). 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 iuvenici / induit abiegnae cornua falsa bovis); 4.7.57-58 (altera Cressae / portat mentitae lignea monstra bovis); Suet. Nero 12 (inter pyrrhicharum argumenta taurus Pasiphaën 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 (λέκτρα τε Κρησίας Ἀερόπης Δολίης Δολίαισι γάμοις); Hyg. F. 86.

328. uno rO: unum R: uni Asep: 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 nostrā 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.

(ὁ δὲν ἔπις τό τε πρηνῶν ἄλιου μετέβαλεν ἕρμα, τὸν πρὸς ἑσπέρην κέλευθον ἀφανῶς προσεμήθευσε μινύστου ἐς Ἄρι ); 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 l. 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;

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 Σκύλλα (Scylla) is from σκύλαξ ("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 σκόλλειν ("molest", "maltreat"), since this is precisely what Scylla did to unfortunate sailors who sailed between her and Charybdis..

H. Lewy, "Skylia and Charybdis", Jahrb. f. Philol. 38 (1892), p. 184, deriving the name from σκόλλειν, calls Scylla der zerzauserin and cites Hom. Od. 12.256-257 (αὐτὸς δ' ἐνὶ θυγῆτι καθόρθια κεντηγῶτας, ἰχθυῖας ἐμοὶ ὀρέγοντας ἐν ἀνῆθ' ἐπισητῆτι). Beda De orthogr. (Gramm. lat. 7.289) derives it from both σκολῶν ("strip off"), and σκόλλειν (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

poets: cf. 2.399 ff.; Prop. 3.19.19; Hom.

Od. 3.256 ff.; 4.512 ff.; 11.405 ff.

For the idea cf. ll. 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 (l. 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 (Ἐφύρα) was the old name for

Corinth: cf. Met. 2.240; Hom. Il. 6.152;  
Theoc. 28.17.

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 miserabilis 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. l. 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 (Φοίνιξ ὁ Ἀμύντορος. . . ὑπὸ τοῦ πατρὸς ἐτυβλήθη κατὰ φρονίμην φθισίαν Φθίδος τῆς τοῦ πατρὸς ἑλληκείδος). The story can be traced back to Euripides' Phoenix: at 815N<sup>2</sup> in this play Amyntor told someone (perhaps the concubine) that he had

ordered his slaves to blind Phoenix. Cf.

Hieronymus in Suda s.v. Ἀναγυράσιος: τοῦτον (sc.

a demon of Anagyrasius) ἔτι τις ἐξέκαψε τὸ ἄλφειον ἔδει τῷ υἱῷ αὐτοῦ ἐπέμψεν τὴν παλλακὴν ἣτις μὴ δυναμένη συμπεῖσαι τὸν πατέρα διέβαλεν ὡς ἀσελγῆ τῷ πατρὶ. ὁ δὲ ἀπέκρωσεν αὐτὸν καὶ ἐγκυκλοδομήσεν. ἐπὶ τοῖσι καὶ ὁ πατήρ αὐτοῦ ἀνηρέτησεν, ἢ δὲ παλλακὴ εἰς φεῦδε αὐτὴν ἐρεψεν

The passion displayed by the παλλακὴ 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 identification, and that inania lumina requires explanation (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.

338. Ninth exemplum: Phaedra.

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 Aw: pavidi PbΩ', edd. post. Heinsium, ex Rem. 744. For pavidi we have the following parallels -- Fast. 5.310 (cum consternatis diripereris equis); Rem. 744 (nec faciet pavidos taurus avitus equos); Verg. Aen. 7.780 (et iuvenem monstris pavidi effudere marinis); E. Hipp. 1218 (αἰδῶς ἐκ πάλαις ἄνδρος ἐπρίσσει φοβῶς); Apollod. 1.1. (ἄστυθεντῶν ἐκ τῶν ἵππων). The horses were certainly travelling at great speed, as we can see from Met. 15.517-518 (et altis / praecipitant 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).

339-340. Tenth exemplum: Idaea.

Phineus, the king of Thrace, married Cleopatra, the daughter of Boreas, and had sons by her. He later remarried, 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 ἀγρία ἄλλατος

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 (ἐπηλύθη δὲ τὸς ὄφθαλμοὺς ὁ Φινεύς. . . κατὰ ἐπίουσι, ὅτι ἐπαβούλευσε Περσεῖ. Σοφοκλῆς δὲ ὅτι τοὺς ἐκ Κλεωναίρου υἱοὺς ἐτύφλωσεν Ὀυρανὸν καὶ Κεάμβρον, περὶ τῆς διαβολῆς Ἰδαίας τῆς αὐτῶν μητρώας). 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 ll. 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 l. 281: acrior est nostra corresponds to parcior in nobis, and plusque



furoris to nec tam furiosa.

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

ergo age: an echo of Verg. Georg. 1.63. Cf. also Ars  
2.143; 2.489. See Kenney, Ovidiana, p. 203,  
n. 4.

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. l. 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. l. 159 (parva levis capiunt animos).

349-350. Of this couplet Porphyrio(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. l. 403 (neq̄ 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. l. 604.

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

354. For consciis + 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 l. 245.

pollicitis . . . rogando: note the hendiadys, both  
words depending on corrumpe. For the im-  
portance of promises cf. ll. 443 ff.; for the  
importance of entreaties cf. l. 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 l. 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. l. 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, luxuriam 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 Ἴλιος: 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 (ἐγείμην ἴππων τευχέων).

laeta: cf. Verg. Aen. 2.238-239 (pueri circum

innuptaeque puellae / sacra canunt funemque manu contingere gaudent), E. Tro. 527-530

(τῆς οὐκ ἔβη νεανίδων, / τῆς οὐ γαίριος ἐν δόμων; / κελυφμένῃ δ' ἀδοιδῆς / ἐδολίον ἰσχυρὰ δῖαν). 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.

tenui . . . murmure: cf. Ep. 12.56 (et dixit tenui murmure lingua: "vale!").

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) (ἐτ' ἀγαροβιέφραος Παι/θῆ  
 ῥέδουσιν ἐν ἰνδοῖσι θεῆφ' ἄν), Pi. P. 4.219 (ποθὲν δ' ἔλλας  
 αὐτῶν - δόριον μίστριγι Παιδοῖσι).

372. amore mori: when Sappho describes her feelings of love in fr. 2, she says, at ll. 15-16,  $\tau\epsilon\theta\nu\lambda\eta\gamma\upsilon$   $\delta'\epsilon\lambda\iota\gamma\omega$   $\epsilon\pi\epsilon\sigma\omega\phi\eta\tau\epsilon$  /  $\phi\alpha\iota\nu\omicron\mu\alpha\iota$ , 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 l. 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.

quaeris, an: a parody of Verg. Georg. 2.288 (forsitan . . . quaeras). See Kenney, Ovidiana, p. 203.

376. alea: "hazard", "uncertainty": cf. Hor. Carm. 3.1.6 (periculosae plenum opus aleae). See Otto, Sprichwörter, pp. 12-13 (alea).

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 l. 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 l. 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 peraratās 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 iuuet! (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. hōc 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 δ' εἶς ἔχειν ὕψιστο κόρυς / Πρωϊὴ ἔχουσ' ἀνέμοιο); A.P. 5.8.5 (Mel.) (νῦν δ' ὁ μὲν ὄφρα φησὶν ἐν ὕδατι κεῖνα φέρονται); Smith on Tib. 1.4.19; Otto, Sprichwörter, p. 365 (ventus, 2).

389. aut non temptasses ROA<sub>c</sub>: aut numquam temptes r  
 (nonquam)<sub>c</sub> : aut si quam temptes A<sub>p</sub>: aut non hanc temptes N: aut non temptabis DW<sup>1</sup>p2:  
ac ubi temptaris P<sub>b</sub>: 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 saepe 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 praecipunt, 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".

391. Bird-hunters used lime-rods (calami) to catch their prey: Enk on Prop. 2.19.24 quotes Salmasius, Plinianae Exercitationes in C. Iulii Solini Polyhistoria (Traiecti ad Rhenum, 1689), p. 83 (in aucupio quod calamis peragebatur arundo ad arundinem sic adtexi iungique consueverat, ut sensim cresceret, donec alitis eius quae captabatur alas viscum tangeret). See Enk, loc. cit.; Theoc. 5.110-111 (and Gow's note). For another example from bird-hunting cf. Rem. 516 (quae nimis apparent retia, vitat avis).

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

(cynegetica), 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 vincitas tenere 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. Lucret. 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. l. 48.

ab hamo: cf. Met. l. 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 Valetio -- 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 l. 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 $\zeta$ : tunc R<sup>3</sup> $\zeta$ ) neque te  
prodet communi noxia (conscia a) culpa /  
factaque erunt dominae dictaque nota tibi R<sup>3</sup>  
 (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: ll. 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 comprenderit 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.

tempora: the idea of tempora here is that of suitable and unsuitable occasions: cf. Pittacus in Auson. lud. sept. sap. (20.202 Sch.) (ἰσχυρῶς καί ποιν qui docui sententiam . . . Romana sic est vox: Venito in tempore); Mart. prov. 2.59 (Πιττακος ἡ τῶν ἄλλων καί ποιν γινῆσθαι). For further examples see Otto, Sprichwörter, p. 343.

The word order of the couplet is unusual and may be referred to as hyperbaton (see Platnauer, L.E.V., pp. 104-108). Construe: 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 (χῶπιος μὲν ἐκ τῶνδ', οὐκέτι οἶδ' ἀπόλλυται ); E. Or. 600 (ἀλλ' ὡς μὲν οἶκ' εἶδ', μὴ λέγ', εἴρεσται τὰδε ); Theoc. 29.3 (κῆρυ μὲν τὰ φερόντων, ἔρεω, κέει' ἐν μυχῷ ); Call. fr. 384.31 (οἶδ' οἶδεν, οἶδεν, οἶδεν / ἀνητοῖς ἀνητῶ ); fr. 6. See also Platnauer, loc. cit.

The word order in this passage cunningly prevents the accusative neuter plurals from getting jammed up against one another.

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 beator); Ep. 1.7.87 (spem mentita seges); Petr. 117 (aurum et argentum, fundosque mendaces et perpetuam terrarum sterilitatem);

Hosea 9.2 (Vulgate) (et virum mentietur eis);

Habakkuk 3.17 (mentietur opus olivae).

viridi . . . aquae: cf. Verg. Culex 390 (aquae viridi).

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 /

possumus . . . 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 translation 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 ones.

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. i<sup>2</sup>.pp.235, 314), frequenter mulieres supplicantes 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 (l. 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.



407-408. 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 quidem 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 instance 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 (χρόνος καὶ κερὰν τεύχευμα); 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

(namque vergiliae privatim attinent ad fructus,  
ut quarum exortu aestas incipiat, 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 (ἀστὲρ φαίνονται ἑριφοὶ κατὰ χηρῶς); 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 (ἀνδρῶν δούσ, / μῶρην γαυροτέρα).

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 tulit 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 funestio rem diem esse voluerunt Alliensis pugnae quam urbis captae); Sil. 8.647 (horrificis . . . Allia ripis); Luc. 7.409 (damnata diu Romanis Allia fatis).  
incipias: sc. "to make your amatory pursuits".  
sanguinolenta: see n. on l. 336.

415-416. A reference to the Jewish Sabbath: see n. on l. 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, tulit.

- 419-420. V. Hoelzer, De Poesi Amatoria a comicis Atticis exculpta, 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 prohibet custos, in me timet illa maritum: / si dederim, tota cedet uterque domo); Prop. 4.5.47-48 (ianitor ad dantes vigilet: si pulsat inanis, / surdus in obductam somniet usque seram); Tib. 2.4.33-34 (sed pretium si

grande feras, custodia victast, / nec pro-  
hibent claves, et canis ipse tacet); A.P. 5.29  
 (Cillactor) (ἀλλ' ἴσθι βίβαν ἐστὶν ἰσχυρὰν, ἀλλ' ὄρα αἰσῆ /  
 χαλκίον, πικρότερον γυναικὶ ἀλλεβόρου ); 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

desere messes / et stolidam pleno vellere  
carpe pecus; / deinde, ubi consumpto restabit  
munere pauper, / dic alias iterum naviget  
Illyrias!)).

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 navis 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 discinctus, 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 discinctus 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 ἀναξ ἀγορεύων in Ovid.

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

teque: 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.

teque 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 l. 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 inspicias . . . 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 construction 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 l. 430. sibi is a dative of advantage, i.e. she had a birthday to suit herself, for her own convenience!

Fibo: 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 mistress 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 persequar artes: "to describe the impious wiles of courtesans". The meretrix here is possibly not the prostitute of the sordid world of the Suburrane 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.i<sup>3</sup>, pp. 510 ff.); if she did not do this, her artes would be sacrilegae.

Another explanation of sacrilegas is that the





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.

437-458. Fourth piece of advice: send her letters.

It will be noted that in this section the idea of deceit is stressed -- at l. 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 l. 446 Spes is called fallax; at l. 450 a barren field is spoken of as deceiving its owner (fefellit); at l. 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<sup>w</sup>: nuntia OP<sub>a</sub> 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.

439. amantum RA<sup>u</sup> : amoitum O: mentem N: amantem

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.

imitataqu(e) 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.

441. The entreaties of Priam occur at Hom. Il. 24.486-506.

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 ἀπειρητὸς ἂν θεὸς εἶναι τοῖς  
 ἀβινοῖσι, δεχομένοις δὲρα).
443. promittas . . . promittere: for two parts of the  
 verb promittere in the same line cf. l. 631  
 (nec timide promitte: trahunt promissa  
puellas). When Ovid recommends tears as  
 useful to the lover, he uses this same literary  
 technique (l. 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. dederis: 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 -eris, sixteen of future perfect -eris, one instance (Tr. 2.323) of perfect subjunctive -eris and nine of perfect subjunctive -eris. See Platnauer, L.E.V., p. 56. The quantity of the i in the perfect subjunctive dederis 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 l. 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 l. 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"

of the letter: cf. Verg. Aen. 1.69 (incute vim ventis submersasque obrue puppis).

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

cf. ll. 467-468; 663; Met. 2.575; 6.360;

9.156. Cf. also Ars 3.795 (nec blandaes 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 l. 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  $\mu\alpha\iota\ \tau\eta\upsilon\ \text{Ἄκοντιος}$   
 $\text{Ἄκοντιος γὰρ ὄσκησε}$ : 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. trepidus . . . 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 ullae, non moenibus urbes / accipere, neque ipse manus feritate dedisset); Caes. B.G. 5.31.3 (tandem dat Cotta permotus manus).  
victa puella: cf. l. 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 (dissimulate 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.

molesta: 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 l. 467:  
 cf. Cic. Brut. 30.116 (simplex in agendo  
veritas non molesta); Quint. 11.183 (quare  
non inmerito reprehenditur pronuntiatio  
vultuosa et gesticulationibus molesta et vocis  
mutationibus resultans); Suet. Tib. 56  
 (quaenam illa tam molesta dialectos esset).

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

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

tenerae . . . amicae: see n. on l. 403.

declamat: possibly Ovid is using this verb in the pejora-  
 tive 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 disertis, / nec sua  
non sanus scripta poeta legat), the only  
 other instance of the verb in Ovid. Al-  
 ternatively, he may be using the verb to mean  
 the delivering of a set piece, or declamatio  
 (see bonas artes at l. 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 (see



preface in O.C.T., p. vi). Possibly this is partly because at l. 465 Ovid seems to be in opposition to the art of declamatio, while at l. 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 declaimer'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 l 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 λέγόμενος 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 1 (tempore ruricolae 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 (δακνὸν δὲ ἀρόμιον ὡς νεοσύγῃς / πάλος βίβηται καὶ σὺν ἄρῃσιν μάγει).

473. Otto, Sprichwörter, p. 27 (anulus), cites Pont. 4.10.5 (consumitur anulus usu) and Lucr. 1.312 (anulus in digito subtertenuatur 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' περην κοιλινει φανει υδατος εσθελεχτη, 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  
intemerata procos); Prop. 3.12.38 (vincit,  
Penelopes Aelia Galla fidem); Ar. Th. 547-548  
 (Πηνελόπεια δὲ / ὀπίσσωτ' ἐποίησ', ὅτι γυνὴ σὺν φέρων ἔδωκεν εἶναι),  
 D. Chr. 7.p.115; 15.p.236; Mart. 1.62. How-  
 ever, 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 ll. 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  
 (ὁψέ μὲν, ἀλλ' ἐσθλόν).

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.

tamen: for the position of tamen 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. l. 717 (quod refugit, multae cupiunt: odere quod instat). Cf. also Catul. 62.36-37 (at libet innuptis ficto 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.



487. 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.

488. 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).

490. ambiguus . . . 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 iubeo 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.

ll. 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. l. 143

(socii sermonis).

495-496. Brandt, in his commentary, says that l. 495 must mean "it is not wrong to leave a distance, provided by pillars, between you when the occasion demands", arguing that l. 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 l. 495 must contain some action which would normally cause pudor (l. 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. l. 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.

spectes: 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 l. 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.

agatur: 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.

504. 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.

THE COMPOSITION AND STRUCTURE OF  
ARS AMATORIA, BOOK 1

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 l. 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 ll. 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 progenitor of 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 "Museproblem", 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 l. 2 (hoc legat et lecto carmine doctus amet!) is satisfied by ll. 29-30, where he tells us that it is usus which inspires him, that he is a vates peritus: as Aristotle, at Mét. 981 a4, says ἡ ἐμπειρία τίχνη ἐπινοεῖται. 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	<u>Ars</u>
II	5-8	<u>Artifex</u>
III	9-24	<u>Ars</u> and <u>Artifex</u>
	a	9-18 Chiron-Achilles
	b	19-24 Ovid-Cupid
IV	25-30	<u>Opus</u>
V	31-34	Use or execution of <u>Opus</u>

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

- 255-258: Baiae
- 259-262: The shrine of Diana Nemorensis
- 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

- 351-374: Ingratiate yourself with her maid
- 375-398: Should you try to seduce the maid  
herself? -- probably not
- 399-436: Choose a proper time for your wooing
- 437-458: Send her letters
- 459-486: Be an eloquent pleader
- 487-498: Be circumspect when you meet her
- 499-500: Openly admire her, let your gestures  
speak
- 501-504: Waste time at your mistress's will
- 505-524: Be concerned about your appearance
- 525-526: Bacchus helps lovers
- 527-564: exemplum of Ariadne and Bacchus
- 565-602: Uses of wine -and conduct at the  
banquet-table
- 603-630: Dance attendance on her after the  
banquet also
- 631-636: Be bold in your promises
- 637-642: Accept the popular belief in the  
gods and respect customary moral  
standards
- 643-644: Cheat women only
- 645-658: Deceive the deceivers
- 659-662: 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

ll. 41-262, winning her occupies ll. 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 (ll. 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 (ll. 283-340) illustrate woman's frantic desire, one (ll. 527-564); prompted by the statement that time is advantageous in an amatory adventure, tells the story of Ariadne and Bacchus, and two (ll. 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 theatri. 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 ll. 100-101, which run ille locus casti damna pudoris habet. / primus sollicitos fecisti, Romule, ludos: the casti damna

puoris 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 praebit amori, / sparsaque sollicito tristis harena foro. Aditus is used also as a bridge-word at l. 229, while vadum ("crossing") appears similarly at l. 437 and 3.469.

Finally, Ovid sometimes uses a negative preface to a section -- at l. 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 (l. 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 (l. 475, quid magis est saxo durum, quid mollius unda?), one from ice (l. 374, ut fragilis glacies, interit ira mora) and one from rocks (l. 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 l. 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 ll. 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 l. 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 l. 90 theatres are said to be voto fertiliora tuo; at l. 349, to illustrate the point that women always desire what is not theirs, Ovid says fertilior seges est alienis semper in agris; at l. 401, regarding the proper time for seduction, woman is again compared to a field of crops (nec semper credenda Ceres fallacibus arvis); and at l. 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 -- ll. 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 l. 36 the reader is a miles who is to fight a new kind of warfare. Even Cupid himself is a warrior -- at ll. 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 ll. 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 ll. 39-40), which are images taken from chariot-racing

and sailing. At ll. 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 ll. 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 l. 41 describes the fancy-free reader as being loris . . . solutis, recalling the particular skill of Automedon. At l. 51 Tiphys' occupation is again brought before us in the remark non ego quaerentem vento dare vela iubebo. At l. 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 ll. 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

schools, 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  
rarò 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 Iudicium  
 (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 inmotata fax torpeat, ut exagitata reddat ignes? into  
vidi ego iactatas mota face crescere flammam, / 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 nimum 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 (ἐκφρασις), which occurs at ll. 213 ff. Theon (Rhetores Graeci 2.p.118, ed. Spengel) describes it thus: ἐκφρασις ἐστὶ λόγος περιηγηματικὸς ἐναρκῆς ὑπὸ ὅφιν ἄγνω τοῦ δηλοῦμένου. γίνεται δὲ ἐκφρασις προσώπων τε καὶ πραγμάτων καὶ τόπων καὶ χρόνων. Ovid's example of the descriptio here fits into the last category, being a περιηγητικὴ ἐκφρασις.

Next, there is the sententia (γνώμη): Hermogenes (Rhetores Graeci 2.p.7) describes it thus: γνώμη ἐστὶ λόγος

κεφαιλωδῶς ἐν ἀποφάνσει καθολικῆ ἀποδείξει τι ἢ προτέρων ἐπὶ τι, ἢ ὅσαυτον ἐστὶν ἕκαστον ἰγλῶν. ἢ δὲ ἐξέσρασια παρεκλογισία τῆ τῆς χρείας προσίσι τοῦδε, ἐγνώμῃ τοῦ εἰρηκίτος βραχέι, καθάπερ ἐν χρεία, κατὰ τὸ ἴπλοῦν, κατὰ τὴν αἰτίαν, κατὰ τὸ ἐναντίον, κατὰ τὸ ἐνδύμημα κατὰ παρεβολήν, κατὰ παράδειγμα, κατὰ κρίσιν. Ovid, being 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 προτερεπτική ("hortatory") like the one at ll. 269-270 but ἀποφαντική ("categorical"). The point is proved κατὰ παρεβολήν ("by comparison") at ll. 279-280, κατὰ τ. παράδειγμα ("by example") at ll. 281-340, the conclusion at ll. 341-342 recalls the αἰτία and ll. 343-344 contain the γνώμη προτερεπτική.

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 ἴπλοῦν, 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, φῆ δὲ αἰ ἄλλοτε μὲν θελεγγυῖα φέρηκα καὶ ταύρων / εὐστέμεν, ἄλλοτε δ' οὐτί). 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 l. 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

in dextra, qua cadet Hector, habes? / reice succinctos  
operoso stamina fusos! / quassanda est ista Pelias hasta  
manu. 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 ll. 673-676, women are pleased to be raped (ll. 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, Würzburg, 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 κτίον (l. 96) ossa tegit tellus: aequora nomen habent, so that it is with little surprise that we are suddenly

reminded, at ll. 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 εἶη οἰκόνδε φίλην ἐς πατρίδα γαίαν / αὐτίκα νῦν ἐδέχου θέλει;: 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 advantageously in order to win the girl of his choice, and yet the incidences of Odysseus' own eloquence here (ll. 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, / perdidderint 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 ll. 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 ll. 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 l. 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 l. 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

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; l. 441 illustrates that entreaty is effective by mentioning Priam's successful entreaty to Achilles; ll. 457-458 note the effectiveness of a letter to the girl of one's choice, by citing Acontius' letter to Cydippe; l. 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):

<u>Lines</u>	<u>Advice</u>	<u>Exempla</u>	<u>Number of Lines</u>
Bk. 1 507-508	Do not shave your legs	The Galli of Cybele	2
509-510	An uncared-for beauty becomes a man	Theseus / Ariadne	2
511	"	Hippolytus / Phaedra	1
512	"	Adonis / Venus	1
527-564	Bacchus (wine) is useful	Bacchus / Ariadne	38
593	Do not get too drunk	Eurytion	1
625-626	Even to the chaste their beauty is a delight	Juno, Athene	2
635-636	Swear oaths	Jupiter / Juno	2
647-652	Deceive the deceivers	Thrasius / Busiris	6
653-656	"	Phalaris / Perillus	4
679-680	Kiss and use force	Phoebe / Castor, Hylaira / Pollux	2
681-704	"	Achilles / Deidamia	24
731	Be pale	Orion	1
732	"	Daphnis	1

743	Don't tell your friends of your love or they'll replace you	Patroclus / Achilles	1*
744	"	Pirithous / Phaedra	1*
‡ 745	"	Pylades / Hermione	‡*
‡ 745	"	Phoebus / Athene	‡*
746	"	Castor / Helen	1*
761-762	Be diverse in your wooing	Proteus	2
<u>Bk. 2</u> 5-6	The lover rejoices at my work	Paris / Helen	2
7-8	"	Pelops / Hippodamia	2
21-96	It is hard to capture a winged thing (in this case, Cupid)	Minos / Daedalus	76
123-142	Be eloquent	Ulysses / Calypso	20
185-192	Persevere and she will succumb	Atalanta / Milanion	8
217-220	Do not think it base to hold her mirror	Hercules	4
239-240	Endure hardship	Phoebus	2



249-250	Endure peril	Leander	2
353-354	Absence makes the heart grow fonder	Demophoon / Phyllis	2
355	"	Ulysses / Penelope	1
356	"	Laodamia / Protesilaus	1
359-372	Too long an absence is dangerous	Paris / Helen	14
381-382	Hell hath no fury like a woman with a rival	Medea	2
383-384	"	Procne	2
399-408	"	Clytaemnestra	10
561-592	Endure a rival patiently	Vulcan / Venus / Mars	32
605-606	Be discreet about your affair	Tantalus	2
643-644	Do not reproach your beloved with her faults	Andromeda / Perseus	2
645-646	"	Andromache / Hector	2
699	Maturity is better than youth	Hermione / Helen	1
700	"	Gorge / Althaea	1
709-710	Sex is self-activating	Andromache / Hector	2

711-716	"	Achilles / Briseis	6
735	Be advised that I am skilled in love	Podalirius	1
‡ 736	"	Achilles	‡
‡ 736	"	Nestor	‡
‡ 737	"	Calchas	‡
‡ 737	"	Ajax	‡
‡ 738	"	Automedon	‡
‡ 741	I have given you armour --- now conquer!	Vulcan / Achilles	‡
<u>Bk. 3</u> 11-12	Let each woman be judged on her merits	Menelaus / Helen, Agamemnon / Clytaemnestra	2*
13-14	"	Eriphyle / Oeclides	2
15-16	"	Penelope	2
17-18	"	Protesilaus / Laodamia	2
19-20	"	Alcestis / Admetus	2
21-22	"	Iphis / Capaneus	2

33-34	Men are more deceitful	Jason / Medea / Creusa	2
35-36	"	Theseus / Ariadne	2
37-38	"	Phyllis / Demophoon	2
39-40	"	Dido / Aeneas	2
83	Ladies, don't deny your lovers	Luna / Endymion	1
84	"	Aurora / Cephalus	1
85	"	Venus / Adonis	1
86	"	Venus / Anchises, Venus / Mars	1
109-110	Take care of your body	Andromache	2
111-112	"	Ajax	2
138	Take care of your hair	Laodamia	1
142	"	Phoebus	1
143	"	Diana	1
155-156	"	Alcides / Iole	2
157-158	"	Ariadne / Bacchus	2
189	Dress with style	Briseis	1
191-192	"	Andromeda / Seriphos	2

251	Hide your blemishes	Semele, Leda	1*
252	"	Europa	1*
253-254	"	Helen / Menelaus / Paris	2*
311-314	Learn the musical arts	Sirens / Ulysses	4
321-322	"	Orpheus	2
323-324	"	Amphion	2
325-326	"	Arion	2
415-416	Show off your charms	Danaë	2
429-430	"	Andromeda	2
439-440	Beware false lovers	Troy	2
457-458	"	Theseus	2
459-460	"	Phyllis / Demophoön	2
505-506	Avoid sad or haughty looks	Athene	2
‡ 517	"	Ajax / Tecmessa	‡
519-522	"	Andromache, Tecmessa	4*
523-524	"	Tecmessa	2*
687-746	Do not be quick to believe	Procris / Cephalus	60
759-760	Learn how to behave at a banquet	Paris / Helen	2

775	Find the best method of coitus	Atalanta / Milanion	1
777-778	"	Hector / Andromache	2
783-784	"	Laodamia (?)	2

(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 choppy 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 Demophoon 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".<sup>1</sup> 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

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<sup>1</sup>Gordon 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 almae / filius Maiæ, 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 splendid 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: = templa 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 segura quies illos similisque sopori / detinet) a mocking echo of Verg. Georg. 2.467 (at segura 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 Propertius<sup>2</sup> but are on occasion shrewd hits at the Roman patriot. At Am. 1.9 he proclaims that love is not desidia (l. 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 l. 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, l. 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:

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<sup>2</sup>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

Höfmann, J. B. Lateinische Syntax und Stilistik, neubearbeitet von Anton Szantyr. Munich, 1965

ILS

Inscriptiones Latinae Selectae

L & S

Lewis, C. T. and Short, C. A Latin Dictionary. Oxford, 1879 (reprint 1962)

L.E.V.Platnauer, M. Latin Elegiac Verse. Cambridge, 1951.Myth. Beisp.Renz, H. Mythologische Beispiele in Ovids erotische Elegie. Würzburg, 1935.

Nisbet-Hubbard

Nisbet, R. G. M., and Hubbard, M. A Commentary on Horace: Odes, Book 1. Oxford, 1970.O.C.D.Oxford Classical Dictionary.REPaulys Real-Encyclopädie der classischen Altertumswissenschaft, eds. A. F. Pauly, G. Wissowa et al. Stuttgart, 1894.TGFTragicorum Graecorum Fragmenta.

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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 perficie, 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.)