

P. OVIDI NASONIS REMEDIA AMORIS

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SCOPE AND CONTENTS: A commentary of Ovid's Remedia Amoris, this thesis is intended to be of service to any who may wish to make a further study of the work. I have used the text of Kenney in his Oxford Classical Texts edition (1961).

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INTRODUCTION

About A.D. 1 or 2, the Ars Amatoria was published and became an instant success among the refined and sophisticated Roman citizens. It was a daring poem, in which Ovid professed to be instructing his readers in all aspects of the amatory art, while at the same time he was parodying serious didactic poetry.¹ However, the conservative element looked upon the poem as a mockery of Roman virtues and proclaimed it immoral.² In his later works, the Tristia and Epistulae ex Ponto, we discover that the Ars Amatoria was one of the chief reasons for his being exiled to Tomi,³ where he spent the last ten years of his life, but in the first flush of success he paid no attention to what his detractors were saying. Unable to leave the amatory theme alone, he proceeded almost immediately to write a sequel called Remedia Amoris, another mock-didactic poem, this time giving advice to those who were anxious to terminate a love-affair.

Throughout the poem one can recall the Ars Amatoria and at times Ovid is simply reversing the advice he gives in it,⁴ while he was obviously indebted to Cicero's Tusculanae Disputationes (IV. 74f.) and Lucretius IV. 1051 ff. The Ars Amatoria was written for both sexes, the first two books addressing men and the last book addressing women: the Remedia, too is supposed to give advice

1. E.J. Kenney, Ovidiana, pp. 201-209 ("Nequitiae Poeta").

2. Rem. 361-362.

3. Trist. I. 68, II. 345-347, 539-546, III. 3. 74, V. 12. 46, 67-68, Pont. II. 9. 75-76.

4. E.g. Ars II. 421-422, Rem. 797-800; Ars II 657-662, Rem. 325-330; Ars III. 329-348, Rem. 757-766.

to male and female alike,⁵ though it is slanted very much in favour of men. Indeed, at one point Ovid seems positively misogynistic when he is teaching the lover how to contrive disgust with his girl.⁶ Just as in the Ars Amatoria⁷ Ovid keeps up the reader's interest by inserting set-pieces or epyllia: thus we have a section in praise of country-life (169-196), the story of Circe (263-288) and the sad fate of Phyllis (579-608). However, concrete scenes are pictured less often than in the Ars and the outward shape of things is rarely described: rather Ovid concentrates on mental conditions.

Ovid announces (1-40) that he is not renouncing love, but merely instructing those who are suffering from a misplaced or unsatisfactory amour. Young men and women are invited to listen to his precepts and hapless lovers in mythology are drawn upon to show that they would not have been hapless with Ovid's help (41-74). After a brief invocation to Phoebus (75-78), he begins the development of the theme -- while your ardour is still fairly cool, check it, and do not procrastinate in this (79-106), but if it is too late to extirpate the disease, watch for a favourable moment to treat it (107-135). When the time is ripe for the remedy to be applied, avoid leisure (135-151), take up an occupation in Rome (151-168), pursue the delights of agriculture (169-198) or cultivate the pleasures of the chase (199-212). We are told that it is best to go far from the place where we found the object of

5. Rem. 49.

6. Rem. 299-440.

7. E.G. Ars I. 101-130, 177-228, 289-326.

our affection (213-248) and not to put our trust in magic and witchcraft (249-290), but if we must remain at Rome, we should think continually of our girl's defects (291-356). Next come recommendations as to how one should behave in the midst of the act of love (357-418), during which (361-396) there is a digression in which Ovid defends himself against his critics. A supposed objection as to whether these precepts are efficacious is inserted and swiftly replied to (419-440). Another good method of falling out of love is keeping two mistresses at the same time (441-448).

Cunning is employed at 489-522 where Ovid would have the lover make himself cold and hard to his girl while he is really burning with desire: if she shuts you out, he says, don't hurl abuse at the door and don't make any complaints to her the next day --- this will cause her to drop her pride and thus make the termination easier. If these remedies don't work, then perhaps the cure lies in over-indulgence with one's mistress (523-542): in any case avoid diffidence (543-548). Ovid tells us to avoid solitude and, to make his point strike home, he relates the story of Phyllis who went alone to the shore-line on nine occasions to seek her beloved Demophoon and eventually hanged herself (579-608). A sharp transition occurs here where we are warned against seeking the company of loving couples (609-620) and advised not to enter the world of which our girl is a part (621-642). Again at 643-648 he says that we must not make complaints against our beloved, since by silence we will win a better revenge. We must also leave off our loving slowly (649-654) and not turn our love to hatred (655-672). If we should meet our girl we must take no trouble to please her (673-682). Then follows a list of obstacles

to a successful termination (683-706), such as women's tears and the hope that our girl still loves us. If we compare her to great and noble beauties, then she will be found wanting in the comparison (707-714). We must avoid whatever reminds us of her, such as love-letters and the places where we made love (715-741). At this point Ovid tells us how much better off certain lovers in mythology could have been under different circumstances (742-750). We are advised to avoid theatres, because the sensuous music to which we are subjected there enervates the mind (751-756), and also love-poets (757-766). We must not imagine that we have a rival, but if we have, then he must be treated as a friend (767-794). After a section on choosing our diet carefully (795-810), there is a four line conclusion (811-814).

While some of the advice is sound even today, there are portions of the Remedia which are terribly contrived: the use of myth to illustrate a case in point was popular and the work abounds in mythological figures, but some of them are dragged in with scarcely any relevance at all. Thus Ovid urges the lover to involve himself in pastimes or business-ventures to take his mind off his girl and then proceeds to tell us that the reason why Aegisthus became an adulterer was that he was idle.⁸ At other times his advice is so tortuous and strained as to be incomprehensible.⁹

Ovid draws upon various metaphors and images throughout the poem, taken from the world of the soldier, from the countryside and and most frequently from water. At the beginning of the poem

8. Rem. 161-166.

9. E.C. Rem. 649-652.

Cupid says Bella mihi, video, bella parantur (2), while later on, in a passage which says that both men and women will learn from the precepts in the poem, we have diversis partibus arma damus (50). At lines 79-106 Ovid, in keeping with the title of his work, uses a medical vocabulary to refer to the condition of an unwilling lover (morbi, 81; medicina, 91; sanabile vulnus, 101; aegro, 109; sanatus, 113; morbos, 115, etc.), and at 229-230 he has ferrum ... et ignes, meaning cautery. He also uses images from the natural world, e.g. nam nora dat vejes: teneras nora percoquit uvas/ et validas seretes ouae fuit herba facit (83-84) and quam platanus vino caudet, quam populus unda/ et limosa canna palustris humo,/ tam Venus otia amat (141-143). Water images abound in different forms: at 70 Ovid's male readers are likened to a ship's crew (rectaque cum sociis me duce navis eat) and at two other places their progress in the art of love-curing is thought of as a sea-journey.¹⁰ When he tells us not to try to resist the fires of love when they are at their height Ovid draws the analogy of a swimmer who tries to swim directly against the current.¹¹ When Cupid appears to Ovid while he sleeps and suddenly disappears he is likened to Palinurus deserting his ship in mid-waters¹²; just as love steals in unseen if one does not go from one's lover, so water from a running river may steal into dry and parching soil¹³; and when saying that it is better to leave off loving slowly, Ovid draws the analogy of a

10. Rem. 531-532 and 790.

11. Rem. 121-122.

12. Rem. 577-578.

13. Rem. 617-619.

torrent which flows more fiercely than an unbroken stream but is short-lived while the stream goes on forever.¹⁴

On a number of occasions Ovid borrows words or ideas from an earlier work of his own: perfer is used at 218, borrowed from Ars II. 178 and 524 (the former of these being itself an adaptation of Catullus VIII. 11); viderit ("let him see to it himself") occurs at 249 and also at Ars II. 371; sponte disertus eris occurs at 310 and, at the same place in the line, at Ars I. 610. The forma sine arte decens of 350 has been hardly altered from the forma sine arte potens of Ars III. 258. At Ars III. 769 Ovid says that he is embarrassed at dealing with the subject of coitus (ulteriora pudet docuisse) and this is seen in the Remedia at lines 359 (multa quidam ex illis pudor est mihi dicere) and 407 (et pudet, et dicam). The Remedia also contains the word dedoluitque, from the verb dedoleo which seems to have been coined by Ovid himself as it does not occur in any other extant author: we see it again at Fast. III. 480 and Nux 180.

The parody in the Remedia is, as in the Ars, self-parody: when Ovid writes in Ars I. 453 hoc opus, hic labor est, primo sine munere iungi, he is not so much parodying Vergil (Aen. VI. 129) as himself and his poetical pretensions. The two works abound in words and phrases which are used by the serious didactic poets, and Ovid uses them to impart an appropriately lofty tone to what are in fact elegant and polished frivolities. Thus we have in the Remedia quin etiam (9, 133, etc.), memento + infinitive (217), vidi (101); echoing Lucretius and Vergil, accipe (292), echoing Lucretius,

¹⁴. Rem. 649-652.

and hactenus (397), prosum (315, 715), quaero (161, 487, 803) and adspicio (235), echoing Vergil. One must not jump to the conclusion that Ovid is thus consciously imitating his predecessors, but is drawing on a stock of words and phrases peculiarly appropriate to didactic poetry, and in doing so is the pioneer of mock-didactic poetry. At Trist. II. 471-484 he makes some very scathing remarks about didactic poetry. Subtler effects are also used by Ovid to further the general impression of irreverence: for example, the "progress" image in which the progress of the poet in his task is likened to the movement of a car is found at 394. The Ars and Remedia were not written as parody but little touches here and there show that the element of parody is present for all to see, and we must assume that Ovid knew the Georgics and De Rerum Natura extremely well.

A word or two might be said here about Ovid's less delicate passages in both the Remedia and the Ars. The Latin elegists avoided certain phrases and expressions which are to be found in the epigrams of Martial and Catullus: for example, they preferred to use osculum instead of savium to mean "kiss" because the latter belonged to the idiom of comedy.¹⁵ Obviously there was some sort of code which they honoured in this respect, and Ovid felt obliged to make an introductory apology before discussing the various positions in the act of coitus.¹⁶ Even so, at times, he was treading dangerously thin ground and possibly overstepping the bounds of elegy.¹⁷

15. It is found once only in Latin elegy --- Prop. II. 29. 39.

16. Ars III. 769; Rem. 407.

17. See especially Rem. 429-432 and 437-438.

certainly Quintilian calls him utroque (i.e. Tibullus and Propertius) lascivior.¹⁸

Ovid's last erotic work, the Remedia suffers from an overworking of the theme which brought him so much fame and, while it contains three episodes of the usual high standard and is written in a consistently polished style, it falls short of the Ars.

18. X. l. 93.

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(1-40: Ovid speaks with Cupid and tells him that he is not deserting him, but only putting forward precepts for those who wish to extricate themselves from a love-affair or from the pangs of love. He manages to convince him.)

1. Amor and Cupido are used indiscriminately by Ovid when he is referring to the god of love. Amor is metrically a more useful word than Cupido.

titulum nomenque RK, nomen titulumque EPc: the former reading is better from a logical point of view, if we visualize Cupid reading the title of the book and then recognizing his name (Amoris) in it.

2. bella: for military vocabulary in love-poetry, cf. Rem. 25 (nam poteras uti nudis ad bella sagittis), Tib. I. 10. 53 (sed Veneris tunc bella calent), Am. I. 9. 45 (inde vides agilem nocturnaue bella gerentem). The device was standard in elegy, and other words such as militia and proelia were also used by the love-poets.

For the repetition of bella for emphasis, cf. Stat. Theb. III. 269 (bella etiam in Thebas socer o pulcherrime, bella/ ipse paras).

3. vatem: the oldest name for a poet, as Varro and Ennius tell us. It later fell into contempt (see Luc. Mueller 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. IX. 33-34, me quoque dicunt/ vatem pastores; sed non ego credulus illis; Munro ad Lucr. I. 102, where the word is used of a priest serving a god).

Cupido: the poets of the seventh and sixth centuries B.C. depicted Love (Eros) as young and beautiful, sweet and heart-warming. Hesiod, however, made him, together with Earth and Tartarus, the oldest of the gods, all-powerful over gods and men ($\eta\tau\omicron\iota\ \mu\acute{\epsilon}\nu\ \pi\rho\acute{\omega}\tau\iota\sigma\tau\alpha\ \chi\acute{\alpha}\rho\omicron\varsigma\ \gamma\acute{\epsilon}\nu\epsilon\tau'$... $\eta\delta'$ $\epsilon\rho\omicron\varsigma$, $\acute{\alpha}\varsigma\ \kappa\acute{\alpha}\lambda\lambda\iota\sigma\tau\omicron\varsigma\ \acute{\epsilon}\nu\ \lambda\theta\acute{\alpha}\nu\alpha\iota\sigma\iota\ \theta\epsilon\omicron\tau\omicron\iota$, Theog. 116....120). In the Hellenistic poets, he is a playful, mischievous, humanized young boy, using his bows and arrows to awaken love in both mortals and immortals (see Ap. Rh. III. 114 ff.). It is this latter that Ovid seems to be thinking of in his poems.

4. "Who have so often under your leadership borne the standards that you gave me": another military metaphor. An alliterative line with the dentals ("d" and "t") very much in evidence.
5. Tydidēs: Diomedes, the son of Tydeus and Deipyle, daughter of Adrastus. With Athena's help, he wounded Aphrodite, as well as Ares, in the Trojan War (see Hom. II. V. 1 ff.).
6. equis: instrumental ablative.

redīit: -at, -et, and -it at the end of verbs were originally long in Latin (see F. Sommer, Handbuch der Lateinischen Laut und Formenlehre, pp. 557 ff.). W. F. Jackson-Knight (Ovidiana, p. 108) tells us that the termination of the third person singular of the perfect indicative active of the verb

eo and its compounds, which strangely is far more often found followed by a vowel than a consonant, is always long in Ovid. Cf. Met. IV. 317, 712, etc. However, every example he gives has the -it in arsis, and I cannot find an example of it in thesis.

7. tepent: this can mean "to be lukewarm" (see Verg. Georg. II. 330, tepentibus auris) and Ovid gives it this meaning in Am. II. 2. 53-54 (seu tepet, indicium securas perdis ad aures;/ sive amat, officio fit miser ille tuo). Cf. also Quint. VI. 1, 44 (nam ut est longe vehementissimus hic, cum invaluit, adfectus, ita si nihil efficit, tepet). However, we also find instances of its meaning "to be aglow with love" --- see Ep. XI. 26 (nescio quem sensi corde tepente deum) and Hor. Carm. I. 4. 20 (calet iuventus/ nunc omnis et mox virgines tepebunt).
9. quin etiam: E. J. Kenney (Ovidiana, p. 202) points out that this expression is part of the stock-in-trade of the serious didactic poet and thus has here the effect of parody. The line should be translated "Moreover, I have taught by what skill you (Love) may be gained" --- he means in the Ars Amatoria.

arte: a popular word with Ovid in his love-poems, sometimes meaning "skill" as an abstract term and at other times (e.g. at line 11) a book (or books) in which certain skills make their appearance (=Gk. $\tau\acute{\epsilon}\chi\eta$).

10. "And what was impulse then is now science". Ovid is saying that love-making was an unanalyzed impulse until he took an interest in it.

11. blande: when used of people this almost always means "of a smooth tongue", "flattering" (though not always in the

bad sense), and yet this hardly seems to apply to Ovid's Cupid who normally uses arrows rather than arguments. However, in Verg. Aen. I. 695 ff. we find him making Dido fall in love with Aeneas by disguising himself as Aeneas' son, Ascanius, sitting on her lap and using simulata ... verba (710).

12. retexit: present tense from retexo ("to unweave, reweave"), not retego ("to disclose").

nova praeteritum: note the antithesis.

14. vento suo: "favourable wind". Cf. Sen. Ep. LXXI. 3 (ignoranti quem portum petat nullus suus ventus est).

15. regna: tyranny of the woman over the man is an established theme in elegy. Cf. Hor., Carm. IV. 1. 3-4 (non sum qualis eram bonae/ sub regno Cinarae) and Juv. VI. 224 (imperat ergo viro. sed mox haec regna relinquit).

17. nodatus: this can best be explained as the equivalent of a Greek middle, the idea being that he tied a knot for himself, being about to commit suicide.

18. pependit: this is from the intransitive verb pendeo, and not the transitive verb pendo. triste onus is to be taken in apposition -- "hung, a sad burden, from a high beam".

20. caedis: this refers to the suicides just mentioned, "Lover of peace, you bear the reproach of that murder". There is a strong antithesis here with caedis and pacis placed side by side. Pacis amator (Cupid) is ironical here.

23. et puer es: see note on line 3.

nec ... oportet: we must understand after quicquam a word such as facere, depending on oportet ("it becomes you to do nothing but play"). The Greek equivalent of ludere is παίζειν ("to sport

like a child"), which would accord well with Cupid as represented in Ovid.

25-26 These lines are omitted by Merkel (following Bentley).

G. Luck, in Philologus CVI. (1962), pp. 147-148, says that, though Cupid is by nature a "friend of Peace", we see by the examples which Ovid introduces that Cupid has the deaths of unhappy lovers on his conscience. Therefore he would read madent for carent and translate "You could use poison-free arrows for serious wars, but your bolts are wet with death-bringing poison". For nudis in the sense of "poison-free" he cites Tr. III. 11. 17-18 (ut mala nulla feram nudam nisi Caesaris iram/ nuda parum nobis Caesaris ira mali est?). For his interpretation of mortifero sanguine he cites Pont. III. 1. 26 (tinctaque mortifera tabe sagitta madet), and justifies his new reading further with Pont. IV. 7. 36 (nec quae vipereo tela cruore madent) and Ars III. 520 (quae patimur, multo spicula felle madent). However, the use of sanguis to mean a fluid other than blood is rare and not to be found elsewhere in Ovid (there is one instance at Juv. I. 42, where it seems to mean "semen"), and I would agree with Bentley in regarding the lines as an interpolation and omitting them.

27. vitricus: Mars. Hesiod says that Eros (Cupid) is sprung from Chaos and at Theog. 201, connects him with Aphrodite; by Hellenistic times he is known as her son. In Homer, Aphrodite's husband is Hephaestus, though in Od. VIII. 266-366, her paramour is Ares (Mars). Cupid's father is given variously, outside Hesiod, as Ares, Hermes and Zeus. Cf. Am. I. 2. 24 (qui deceat, vitricus ipse dabit), where Mars is looked upon as being in

Cupid's service.

29. If Aphrodite's skills are safe for our use, then Luck's interpretation of lines 25-26 cannot possibly be correct.

31-36. These lines refer to the *paraclausithyron*, a song sung by a lover at his mistress' door because he is unable to gain admission. It occurs in a number of genres in classical literature down to the era of the Augustan poets. The original Greek type consisted of the lover, alone or with friends, coming from a party, intoxicated and garlanded, to his beloved's door, where, when he discovers that he has been shut out, he makes complaint and bitterly protests, sometimes even threatening suicide; he throws his garland onto the threshold or hangs it on the door, perhaps composes some verses to the hard-hearted girl and then lies down at the doorway and remains there until morning. For further details see F. O. Copley, *Exclusus Amator*, *passim*. For the suicide-*paraclausithyron*, alluded to at line 17 above, see Theoc. XXIII and also the story of Iphis and Anaxarete, from the *Λεοδότης* of Hermesianax, paraphrased by Antoninus Liberalis (*Collectanea Alexandrina*, pp. 96-97). On line 31 cf. *Ars* III. 71 (*nec tua frangetur nocturna ianua rixa*). See *Am.* I. 6, *passim*.

effice: the absence of ut here is a simple reversion to parataxis. Cf. *Fast.* III. 683 (*effice, di coeamus in unum*).

33. fac coeant; See note on effice at line 31. A more frequent ellipsis of ut is with facio, as here.

34. verbaque dent: verba may mean "mere talk", "mere words", as opposed to deed, fact, reality, *etc.* and thus verbum dare (*alicui*) means "to give empty words", i.e. "to cheat", "to deceive" -- "and by whatever art cheat the cautious husband".

38. fax: in myth, Eros is armed by Zeus with either bow and arrows or a torch: Ovid has him using both. His bows and arrows are first mentioned by Euripides at I. A. 548 ff. For the double sense of fax, cf. Ep. VI. 41-42 (ubi conubialia iura/ faxque sub arsueros dignior ire rogos?), ibid XXI. 172 (et face pro thalami fax mihi mortis adest) and Fast. II. 561-562 (conde tuas, Hymenaeae, faces et ab ignibus atris/ aufer! habent alias maesta supulchra faces).

39. haec ego: sc. dixi.

An alliterative line concentrating on "m's" and initial vowels.

40. Cupid's words are alliterative -- note the "p's".

(41-74: Ovid invites young men and women to listen to his precepts, and draws upon hapless lovers in mythology, saying that they would have been saved their woes if they had been able to listen to him.)

42. suus ... amor: "The direct reflexive is often used in an emphasizing sense, referring not to the grammatical subject but to the logical subject: Cic. pro Sest. 142, Hunc (Hannibalem) sui cives e civitate elecerunt". (E. C. Woodcock, A New Latin Syntax, p. 24, n.1.).

ex omni parte: "utterly". Cf. Ep. XV. 45 (omnique a parte placebam) and Cic. Amic. XXI. 79 (quod sit omni ex parte ... perfectum).

43-44. Again Ovid alludes to the Ars.

In Latin love-poetry love is often referred to as a disease, while several words are used to describe it: in

Prop. I. l. 7, it is called furor (et mihi iam toto furor hic non deficit anno), Prop. I. l. 27 ferrum et ignes (fortiter et ferrum saevos patiemur et ignes) and Cat. LXXVI. 20 pestis and perniciēs (eripite hanc pestem perniciemque mihi).

45. salutares: the only instance of this word in Ovid. Some hands have preserved salutiferas, a word which is used, in various cases, four times elsewhere in Ovid.

46. urticae: this has an interesting double meaning: Juvenal uses it to mean "lust" (II. 127-128, unde/ haec tetigit, Gradive, tuos urtica nepotes? and XI. 167-168, acres/ divitis urticae).

Perhaps there is an overtone of this here.

47-48. Just before sailing to Troy, the Greeks had sacrificed to Dionysus at Aulis, whereas the Mysians had neglected him: as a punishment, therefore, Telephus, the Mysian king and son of Hercules, was tripped up by a vine which sprang immediately from the soil, and Achilles wounded him in the thigh with the famous spear which only he could wield, Cheiron's gift to his father Peleus. While Telephus' wound festered, Apollo announced that it could only be healed by its cause. So Telephus visited Agamemnon at Mycenae, dressed like a suppliant, and, snatching the infant Orestes from his cradle, said, "I will kill your son unless you cure me!" However, since Agamemnon had been warned by an oracle that the Greeks would never take Troy without Telephus' advice, he willingly agreed to aid him if he could guide the Greeks to Troy. Telephus agreed and Achilles, at Agamemnon's request, cured the wound by scraping some rust off his spear into the wound and adding some of the herb achilleos, a vulnerary which he himself had discovered.

vulneris auxilium: objective genitive -- the wound is the recipient of the help.

Pelias: this is scanned as a dactyl as in Greek: cf. Appias.

49. quaecumque viris: sc. dicta -- "But whatever is said to men, believe is also said to you, girls."

50. diversis partibus: "opposing sides". The idea is that Ovid wants it understood that he intends to help both sexes.

arma arma damus: another military metaphor used in an amatory context. Cf. Ars I. 36 where Ovid addresses an inexperienced lover (qui nova nunc primum miles in arma venis). Cf. also Ars III. 1 (arma dedi Danais in Amazonas: arma supersunt, / quae tibi dem et turmae, Penthesilea, tuae).

52. at tamen: "all the same", "nevertheless". Cf. Catul. LXIV. 159...161 (si tibi non cordi fuerant conubia nostra / ... at tamen in vestras potuisti ducere sedes).

54. servum: this is a noun here, the complement of pectus.

55-56: Phyllis, a Thracian princess, was in love with Acamas, a son of Theseus, who had gone to fight at Troy. When Troy fell and the Athenian fleet returned, Phyllis went frequently to the shore hoping to sight his ship, but this had been delayed by a leak, and she died of grief after her ninth fruitless visit, at a place called Enneodos ("Nine-Ways"). She was metamorphosed by Athene into an almond-tree, and when Acamas returned on the following day he embraced the rough bark, and in response the branches burst into flower without first leafing, and this has been a peculiarity of almond-trees ever since. Every year, the Athenians dance in honour of her and of the flowering of the almond.

This story must not be confused with that of another Thracian princess called Phyllis who fell in love with Acamas' brother, Demophoon. It is of Demophoon's Phyllis that Ovid is thinking at lines 591 ff. below and in Ep. II.

foret usa: cf. Ars III. 439-440 (Troia maneret, / praeceptis Priami si foret usa sui).

57-58. Aeneas left Queen Dido in order to found Rome, and in her grief she committed suicide. Cf. Ep. VII. 196 (ipsa sua Dido concidit usa manu) and Verg., Aen. IV. 586 ff.

nec moriens: =vivens.

Dardanius: "Trojan".

dedisse: though this could be a genuine perfect here, in prose we would rather expect dare. However, dedisse makes the line neatly alliterative as well as chiastic, with the two words possessing two "d's" each sandwiching two words, both with initial "v's".

59-60. Medea slew her own children to punish her husband Jason for his unfaithfulness.

armasset: cf. Ep. VI. 140 (quamlibet infirmis iste dat arma dolor) and Trist. IV. 9. 8 (induet infelix arma coacta dolor).

viscera: "offspring". With this meaning it is used only in poetry and post-Augustan prose. Cf. Met. VI. 651, VIII. 478, X. 465, and Ep. XI, 118.

61-62. For the story of Tereus and Philomela see Met. VI. 424 ff.

63-66. G. P. Goold, in HSPH LXIX(1965), p. 95, says that redde in the imperative cannot mean "give", and reads, with Bentley, crede ("entrust"). Without the initial letter this could easily become redde in transmission. However, I do not see why redde should

not be read as a stylistic and metrical variant of da.

In line 64, he assumes that Ovid wrote Phaedran rather than Phaedram and gives the analogies of Electra in Fast. IV. 177, as also in Prop. II. 14. 5, and Electran in Trist. II. 395: but one might expect Phaedram to be juxtaposed with the Latin genitive Phaedrae.

63. Cf. Fast. I. 17 for the parataxis (da mihi te placidum; dederis in carmine viris).

Pasiphaë, the wife of Minos, fell in love with a bull and bore the Minotaur. Cf. Ars I. 295 (Pasiphaë fieri gaudebat adultera tauri).

ponet: used for the more popular compound deponere. Simple verbs for compound ones are a Silver Latin development.

64. Phaedra, the wife of Thesus, fell in love with her stepson Hippolytus. Cf. Ars I. 511 (Hippolytum Phaedra ... amavit) and Ep. IV passim.

65. Cf. Ars II. 355 ff. where Ovid says that if Menelaus had taken Helen with him he would not have lost her to Paris.

- 67-68. Scylla, the daughter of Nisus, betrayed him to her lover Minos by cutting off his lock of crimson hair.

nostros ... libellos: Ovid uses these two words in the same position at line 361 (nuper enim nostros quidam carpsere libellos).

Cf. Ars I. 331-332 where Scylla is confused with the monster of that name (filia purpureos Niso furata capillos/ pube premit rabidos inguinibusque canes) and Verg., Georg. I. 404 ff.

69. me duce: cf. Ars II. 58 (me duce tutus eris).

curas: in the sense of "the anxiety of love" or love itself this word is used only in poetry. Cf. Prop. III. 21, 3 (crescit

enim assidue spectando cura puellae) and Rem. 311 (haeserat in quadam nuper mea cura puella)).

compescite: used mostly in poetry or post-Augustan prose.

70. E. J. Kenney, in Ovidiana, pp. 205-206, says that the "progress" image, in which the poet's progress in his task is compared to the movement of a ship or car, is frequent in Latin poetry, particularly didactic poetry. The nautical image, instanced in this line, is also found in the Georgics, Manilius, Pindar, Propertius and Horace, while the rhetoricians were also fond of it. Cf. Verg., Georg. II. 41-45.

Note the rhetorical effect gained by the repetition of me duce.

cum sociis: probably means "like everybody else's".

71. Naso: Ovid always refers to himself by name as Naso, his full name being Publius Ovidius Naso. Note that the second syllable is short here. Cf. Ars II. 744 (inscribat spoliis "Naso magister erat")).

tum, cum: of the nineteen instances of Ovid's using these two words together in that order, in only four of them do they occur in the foot (always at the beginning of a line). They occur immediately after the third foot caesura on thirteen occasions.

72. The second half of the pentameter echoes the first half of the preceding line, giving a chiastic effect. Cf. Am. II. 6. 61-62 (Ilia, pone metus: tibi regia nostra patebit, / teque colunt omnes: Ilia, pone metus).

73. assertor: an assertor is one who formally "asserts" (asserit) that another is free or, much rarer, the reverse. See Donatus ad

Terentium Ad. II. 1. 40 (adsertores dicuntur vindices alienae libertatis).

dominis: this is either (i) ablative after levabo ("I shall relieve oppressed hearts from their mistresses") or (ii) dative of the agent after suppressa, in imitation of the regular Greek construction after perfect passives ("hearts denied liberty by their mistresses").

74. vindictae: the vindicta, also called the festuca, was the rod with which the slave was touched when he was being manumitted. According to Mozley it comes from vim dicere ("to claim one's authority"). Cf. Pont. IV. 6. 33 (cum tibi suscepta est legis vindicta severae).

(75-78: Invocation to Phoebus as the inventor of song and the art of healing.)

75. adsit nobis: "let your laurel-wreath be near to aid me": adesse (alicui) is the regular phrase for supporting someone in court -- see note on line 663. The laurel-wreath was Phoebus Apollo's special ornament.

76. medicae ... opis: cf. Trist. V. 6. 11-12 (nunquam.../ promissam medicae non tulit artis opem).

77. vati ... medenti: Ovid looks upon himself as both poet and healer. For vati, see note on line 3.

pariter ... pariter: cf. Met. VIII. 324-325 (hanc pariter vidit, pariter Calydonius heros/ optavit).

78. "The labours of both (poet and healer) have been placed under your patronage."

(79-106: The development of the subject: A. while your ardour is still only moderate, if you dislike it, check yourself. The evils of procrastination.)

79. praecordia: the primary meaning of this word is "the midriff", the muscle which separates the heart and lungs from the abdomen. From this it came to represent the heart as the seat of the emotions, for the most part in poetry. Its exact equivalent in Greek in both meanings is φρένες.

80. in primo limine: "at the outer threshold". Cf. Juv. I. 95-96 (nunc sportula primo/limine parva sedet). The moment of touching the threshold was regarded as ominous -- see Trist. I. 3. 55 (ter limen tetigi).

siste pedem: a more usual expression is siste gradum -- cf. Prop. IV. 10. 36 (plano sistit uterque gradum). Ovid could just as easily have put gradum here as it would not have spoiled the metre, but pedem, coming in the same line as piget in the first foot and primo in the second foot, gives the line an alliterative effect.

81. Alliteration on nasals, labials and sibilants.

82. The "horse image" is popular in Latin poetry for evoking the idea of progress -- cf. Ars II. 732 (et admisso subdere calcar equo). Here Ovid advises the lover to let his horse check its pace. For the unusual sense of resisto cf. Prop. IV. 4. 14 (ad vulgi plausus saepe resistere equos).

83. teneras mora percoquit uvas: a proleptic use of teneras -- "delay matures the grapes to tenderness". This is the only instance of Ovid's using the verb percoquo, though coquo has three appearances (Met. IV. 505, IX. 171 and Fast. VI. 532).

84. The object of facit is quae fuit herba, while validas

segetes is the complement. The metaphors in this couplet are a small indication that the Romans were an agricultural people who brought an agricultural vocabulary into their poetry.

85. latas ... spatiantibus umbras: cf. Ars I. 67 (tu modo Pompeia lentus spatiare sub umbra) and Verg., Georg. IV. 146 (ministrantem platanum potantibus umbras).
86. posita est: "was planted".
virga fuit: cf. Ars II. 342 (sub qua nunc recubas arbore, virga fuit).
87. tellure revelli: cf. Met. XII. 281 (tellure revulsum).
in immensum: cf. Met. II. 220 (ardet in immensum geminatis ignibus Aetne) and Livy XXIX. 25. 3 (ad immensum aliquid augere).
89. id quod amas: "the object of your love", i.e. the woman or man with whom the reader is involved.
celeri circumspice mente: cf. Trist. I. 1. 87 (timida circumspice mente). For the idea of mens celeris cf. Verg., Aen. IV. 285 (atque animum nunc huc celerem, nunc dividit illuc).
90. laesuro: "which is likely to hurt you one day".
iugo: cf. Hor., Carm. II. 5. 1-2, where iugum refers to the yoke of marriage (nondum subacta ferre iugum valet/ cervice).
91. principiis obsta: cf. French ce n'est que le premier pas qui coûte. Ovid here seems to be advising complete non-indulgence in love-affairs rather than suggesting an effective remedy. Cf. Prop. I. 1. 25-26 (et vos, qui sero lapsum revocatis, amici/ quaerite non sani pectoris auxilia).
93. te venturas differ in horas: differo in the sense of "delay", "put off" can be used with the accusative either of a thing or a person (e.g. Cic., Q.fr. II. 8, cetera praesenti sermoni).

reserventur: hoc tamen non queo differre, and Cic., Fam. V. 12. 10, sin autem differs me in tempus aliud), but I cannot find another instance of its being used with the reflexive pronoun. Ovid is advising the reader not to fool himself by convincing himself that procrastination is desirable.

94. aptus: this goes with both the relative clause and the main clause.

95. verba dat: see note on line 34.

96. sc. est. optima is the complement of proxima quaeque dies, and vindictae is dative of advantage -- "the next day is always the best for your deliverance" (lit. "every next day..."). The sense would be served better by a colon at the end of line 95.

vindictae: see note on line 74.

97. de magnis fontibus: M. Platnauer, in Latin Elegiac Verse, p. 22, observes that in the case of phrases like this involving a preposition, an adjective and a substantive and where diaeresis (i.e. where the end of a 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, substantive. The other exceptions are de septem montibus (Tib. II. 5. 55), de tincta murice (Ars I. 251), sub nullo vindice (Ars I. 145), de Bacchi munere (Ars I. 803) and post Tulli funera (Fast. VI. 581). However, the MS Coll. Etonensis reads magnis de fontibus.

99-100. Myrrha was turned into the tree that bears her name for committing incest (see Met. X. 298 ff.).

101. vidi: Kenney, in Ovidiana, pp. 201-202, points out that vidi used thus is one of the many words used regularly by the serious didactic poet -- cf. Lucr. IV. 577, VI. 1044, Ov.,

Ars I. 721, III. 378, III. 487, Med. 99, Verg., Georg. I. 193, I. 197 -- and is here used for parody. See also note on quin etiam at line 9. Cf. Propertius as praeceptor amoris at I. 13. 14-15: also IV. 2. 53, IV. 5. 61, IV. 5. 67 and Tib. I. 2. 91.

103. The subject of the sentence is Veneris decerpere fructum -- cf. Hor., S. II. 1. 28 (me pedibus delectat claudere verba). For the image cf. Hor., S. I. 2. 78-79 (unde laboris/ plus haurire mali est quam ex re decerpere fructus).

104. Cf. Pers. V. 66 (cras hoc fiet. idem cras fiet).

105. viscera: the meanings of this word include "the internal organs of the human animal", including both the noble parts, e.g. heart, lungs and liver, and the ignoble parts, e.g. stomach and entrails. It can be used both physically and emotionally, like the Greek $\sigma\upsilon\lambda\lambda\gamma\chi\upsilon\alpha$. Here it refers to the "inmost being" -- cf. Met. VIII. 516-517 (et caecis torreri viscera sentit/ ignibus).

106. altius arbor agit: alliteration

In this couplet there are two different metaphors, the tacitae ... flammae and the mala ... arbor. By the latter, Ovid probably means merely "the tree of love".

(107-135: B. If it is too late to extirpate the disease, watch for a favourable moment to treat it.)

107. auxilii ... primi: "help at the earliest stages". "But if the time for help at the earliest stages has been lost".

108. sedit: perfect -- "has taken its seat".

Cf. Rem. 268 (longus et invito pectore sedit Amor).

109-110. Again Ovid sees himself in the role of doctor.

111-112. Philoctetes, the son of Poeas, had been bitten in the foot by a snake while on his way to fight in the Trojan War: his companions could not abide the foul smell emanating from the wound and abandoned him on the island of Lemnos. The explanation of lines 113 and 114 is that he was destined to end the war through being the possessor of Hercules' bows and arrows. For the story see Sophocles, Philoctetes.

-laesus fuerat: for the combination of past participle and pluperfect of sum (instead of imperfect) to form the pluperfect passive, cf. Prop. I. 16. 1 (fueram ... patefacta) and Fast. II. 176 (quae fuerat virgo credita).

quam ... partem: some MSS read qua, which seems to make better sense ("where he had been hurt"). To explain quam we can say either that it is attracted into the accusative by partem (cf. Cic., Fam. V. 14, se aliquid agas eorum quorum consuesti) or that it is accusative of respect ("as to which he had been hurt").

114. "Dealt the blow that ended the whole war" -- lit. "laid a final hand on the wars".

116. admoves ... opem: for this phrase cf. Pont. I. 3. 89-90 (sed vereor .../ neu iuver admota perditus aeger ope).

117-118. nova here stands as a clause in its own right: "Either when they are new you should try to assuage the fires or when they have died down by their own force".

si possis: Woodcock, in A New Latin Syntax, p. 151, says "In present 'general' si-clauses, and other clauses introduced by an indefinite relative word, the present subjunctive is used when the verb is in the generalizing or 'ideal' second person

singular ... It has been suggested that the subjunctive came into the subordinate clause by attraction from the main clause. It is noticeable, however, that when the person of the subordinate verb is not second singular, the indicative is retained".

119. This line gives a good chiasitic effect with the words furor ... cursu ... currenti furori. It is possible that Ovid is still using the image of equus in line 82.
120. impetus: the choice of impetus here is deliberate, coming as it does after currenti: "when the frenzy is at full speed, yield to the speeding frenzy: every onrush is hard to face" (lit. "has difficult approaches"). He is saying that it is difficult to make inroads on something that is coming at you full speed.
121. stultus: sc. est.
ab obliquo: "in a zigzag course". Note the 'oblique' word order, with the two introductory words qui and cum postponed.
descendere: one would expect a swimmer to try to swim obliquely upstream in order to reach the bank and not downstream. I can find no other example of descendere meaning "to swim with the current": T.L.L. says that here it means flumine secundo natare.
122. pugnat ire: cf. Met. I. 685 (ille tamen pugnat molles evincere somnos).
123. nec: this, of course, goes only with adhuc tractabilis arte. Gould, op. cit., p. 97, says that arte is feeble and otiose here with tractabilis, since Ovid does not mean that something else can manage the unruly spirit, and that stylistically an adjective would be needed with arte. Thus he would read arte (adverb), since this could easily become artem in transmission,

the mark over the 'e' being misconstrued, which in turn could have been shortened to arte. However, I am not convinced by arte, since "firmly tractable" is an odd phrase. Tractabilis arte is virtually one word, equivalent to medicabilis, and I would be inclined to leave the phrase as it is in the text.

124. odio ... habet: "hates". This is the only instance of Ovid's using this expression which, according to Lewis and Short, is post-classical.
125. tum cum: see note on line 71.
126. veris vocibus: "le langage de la raison" (Bornecque).
128. hoc ... loco: "at that time and place": locus, like Greek *καιρος*, can mean "the proper time", "opportunity". Cf. Hor., Carm. IV. 12. 28 (dulce est desipere in loco).
129. animumque impleverit aegrum: "and fulfilled her mind's distress" (Mozley).
130. emoderandus: this is the only occurrence of this verb in the whole of extant Latin literature.
131. temporis ... est: "Medicine is for the most part the skill of knowing the right moment."
tempore ... non apto tempore: "at the right time ... at the wrong time."
133. quin etiam: see note on line 9.
accendas: this word is used as a fire metaphor in medicine at Cels. III. 9 (febres accendere). The word is also used metaphorically, as at Livy XXXV. 10. 5 (certamen accendebant fratres candidatorum).
inritesque: for this word also used as a medical metaphor, cf. Cels. II. 1 and V. 28. 2 where its object is tussim.

134. temporibus ... suis: see note on line 14. For the more usual singular construction, cf. Cic. Amic. III. 11, and Plin. Nat. XVIII. 6. 844.

(135-212: C. When the time is ripe for the remedy to be applied: (i) 135-151: avoid leisure.)

135. -visus eris ... Medicabilis: sc. esse. medicabilis does not occur before Augustus and can be used in the active as well as the passive sense.

Goold, op. cit., p. 96, says that nostrae ... arti should be changed to nostra ... arte as the dative is grammatically incorrect with medicabilis. He compares Met. XII. 166 (nullo penetrabile telo) and Pont. I. 3. 25 (nulla medicabilis arte). He suggests that the dative was induced by the propinquity of visus eris. In line 123 Bentley wanted to write arti on the strength of this line.

136. fac ... fugias: see note on line 33.

monitis: monitum is a rare word but classical: cf. Cic., Fam. V. 8. 2, (meis consiliis, monitis, studiis, actionibusque nituntur).

otia prima: prima has an adverbial sense here and should not be translated as an adjective qualifying otia -- "see that you obey my precepts and first of all avoid leisure." For leisure is detrimental to those who would escape from love, cf. Catul. II. 13-16 (otium, Catulle, tibi molestum est: / otio exsultas nimiumque gestis: / otium et reges prius et beatas / perdidit urbes).

Platnauer, op. cit., p. 49, says that internal rhyme occurs in 23% of the poem's pentameters (i.e. the last word of the first half rhymes with the last word of the second half), and S. G. Owen in his note on Trist. II. 104 implies that those rhymes were intentional. However, one can find pentameters in Ovid where he could have rhymed but failed to do so, and this line is an example. The later MSS, however, contrive the rhyme. Other instances, quoted by Platnauer, include Ep. VII. 50 (caeruleis Triton per mare curret equis), VIII. 94, IX. 60 and 148. However, see W. F. Jackson-Knight, Ovidiana, p. 118.

137. "That (leisure) is what makes you love; that, when it has done so, is what preserves, guards love".

139-140. See note on line 38. periere is perfect of completed action, i.e. present result.

141. platanus vino gaudet: because men plant it to give them shade to drink under, and sometimes pour wine on its roots in libation. Cf. Verg., Georg. IV. 146 (iamque ministrantem platanum potantibus umbras).

populus: "poplar" --- scanned as a dactyl. For its love of water, see Plin., Nat. XVI. 77 (non nisi in aquosis proveniunt salices, alui, populi, siler, ligustra...).

quam ... quam ... quam: the triad is popular in classical poetry: Statius, at Sily. I. 1. 1-7, suggests three alternative answers to his rhetorical question about the equestrian statue of Domitian. Likewise in Pindar's O. II. 1. (τινα θεῶν, τινα ἡρώων, τινα δ' ἀσφῶν). It is also regular in rhetorical prose and recommended in the manuals.

143. Cf. Prop. II. 15. 29 (errat, qui finem vesani quaerit amoris).

144. rebus res: This refers to business-affairs, (=negotia) emphasized by the two words being placed side by side. The parenthesis, as commonly, explains what is to follow.

res age, tutus eris: The imperative serves as a conditional clause -- "concern yourself with business-affairs and you'll be safe".

145-147. The subjects of the sentence are in the hexameter and pentameter, while the verb is in the following hexameter.

For enjambement see Platnauer, op. cit., pp. 27-33.

145. sub nullo vindice: "with no one to check you".

146. aleague: dicing in Rome, though illegal except during the Saturnalia, became a national vice. There were two kinds of dice, the four-sided talus and the six-sided tessera, and two, three or four dice could be used. Sometimes the best throw was when all the dice showed different numbers, but usually the highest score was four sixes (Venus) and the lowest, four aces (Canis). The dice were thrown from a box; loaded dice were not unknown. For further information, see J. P. V. D. Balsdon, Life and Leisure in Ancient Rome, pp. 154-159.

tempora: "temples".

quassa: "confused", "befuddled".

147. nervos: the primary meaning of this word is "sinew", "tendon", but here, as quite frequently, it means "strength".

148. Every word in the line begins with a vowel, producing an assonantal effect which serves to suggest the slippery and cunning ways which love uses to slide into the hearts of unsuspecting lovers. There is also chiasmus as two initial "a's" surround the two initial "i's". By leaving Amor to the end,

Ovid creates the effect of Amor being present before you know it.

For Cupid's cunning here, see note on blande at line 11.

149. desidiam ... agentes: Here we have a contrast of abstract and personal -- "that boy is wont to follow sloth, and hates those who are busy".

(151-168: (ii) Take up an occupation in Rome.)

151. sunt ... sunt ... sunt: see note on line 141.

152. The toga was the garment of peacetime, while splendida castra indicates that fighting and glory are to be found even in the arts of peace -- "frequent the illustrious camps of the city toga". Cf. Cic., Off. I. 22. 77 (cedant arma togae). Ovid is thinking of the fame and renown to be won through public office, particularly the law-courts where one could conduct verbal battles for clients. For castra in this sense, cf. Prop. IV. 1. 135 (at tu finge elegos, fallax opus, haec tua castra), and Fast. III. (advocor et gressus in nova castra (i.e., studia pacis) fero).

The line shows an example of tmesis, usually the separating of a preposition from its substantive. Here we have two words intervening (urbanae splendida). Cf. Trist. III. 1. 60 (ducor ad intonsi candida templa dei) and Fast. II. 337 (venerat ad strati captata cubilia lecti). See Platnauer, Latin Elegiac Verse, pp. 97-103.

153. tu: tu with an exhortation is another example of Ovid parodying serious didactic poetry (see Kenney, Ovidiana, pp. 202-209). Cf. Lucr. II. 66, and Ars I. 245.

iuvenalia munera Martis: in Ovid's time the fighting age of a Roman soldier was usually 18 to about 50. Though we are given no definite information, a iuvenis seems to have been someone older than an adolescens and younger than a senior (i.e. between 20 and 40), though often the same person is called both adolescens and iuvenis (see Cic., Fam. II. 1, and Att. II. 12). Often adolescentia passes beyond the period of manhood even to senectus, while in other cases adolescentia is limited to 25 years. The O. C. D. (sub "iuvenes") says that when, usually at the age of fourteen, a Roman boy adopted the toga virilis, he became a iuvenis.

154. deliciae ... dabunt: "your pleasures will soon show you their backs". It is possible, however, that deliciae means "mistress" here -- cf. Pl. Mos. I. 1. 14 (tu urbanus scurra, deliciae populi). The expression terga dare ("to flee") is usually found without an indirect object. For another example of its use with an indirect object see Trist. III. 5. 6 (versaque amicitiae terga dedere meae).

155-156. In 4 B.C., some six or seven years before the publication of the Remedia Amoris, Gaius Caesar led another expedition against Parthia. See also Ars I. 177 ff., in which the triumph over Parthia is shown to be an occasion for seduction, the young stay-at-home dilettante being urged to lie about it in order to seem well-informed. Here, of course, the reluctant lover is advised to go to war in order to forget the object of his affections.

fugax: for other Parthian shot phrases, cf. Hor. Carm. I. 19. 11 (versis animosum equis) and Ars I. 209 (tergaque Parthorum Romanaque pectora dicam).

157. Cupidineas ... sagittas: cf. Trist. IV. 10. 65-66 (molle Cupidineis nec inexpugnabile telis/ cor mihi).

158. tropaea: "victories". The basic meaning of the word is "trophy", which was originally a trunk of a tree, on which were fixed the military accoutrements taken from the enemy: afterwards it was made of stone and ornamented in the same way. (Gk. τρεῖς).

bina: because, if the lover takes Ovid's advice, he will conquer both Love and the Parthians. bina = duo:

159-160. See note on line 5.

Aetola: Diomedes first reigned in Aetolia, a province in Middle Greece, between Locri and Acarnania, south of Thessaly.

amatori ... suo: Mars.

161. quaeritis ... quare: another parody of serious didactic poetry (see note on line 153). Cf. Ars I. 375 (quaeris, an hanc ipsam prosit violare ministram?)

Goold, in HSPh, LXIX (1965) p. 97, says that quaeritis must be a slip for quaeritur in EK, since the reader is addressed in the singular elsewhere (e.g. lines 151, 152, 154, 157, 173, 175, etc.).

162. in promptu: "near at hand". Cf. Pont. I. 1. 24 (doctus et in promptu carmina Brutus habet).

Aegisthus was the son of Thyestes. Atreus had served up Thyestes' own sons to him; and Aegisthus, when adult, returned to Argos to avenge his father by killing Agamemnon, the son of Atreus. In Hom. Od. III. 517 ff., Aegisthus is a baron with an estate near Agamemnon's palace and the only reason for his quarrel with Agamemnon seems to be his intrigue with Clytaemnestra.

The argument about Aegisthus becoming an adulterer because of his laziness is highly contrived, and not meant to be taken seriously.

163. tardis: because for nine years out of the ten the fighting was indecisive.

Ilion: because the endings: -um, -am, etc. had to be elided when followed by a word beginning with a vowel, Greek endings were frequently used metri necessitate.

168. There is chiasmus here involving noun, adjective and verb, while the repetition of sic heightens the effect.

(169-198: (iii) Pursue the delights of agriculture.)

This section may have been influenced by Augustus' attempt to promote agriculture and the popularity of Vergil's Georgics.

169. colendi: "husbandry". For colo used absolutely, cf.

Verg. Georg. I. 121-122 (pater ipse colendi/ haud facilem esse viam voluit).

170. Alliteration with "qu" and "c".

172. sauciet: Cf. Col. II. 2. 23 (terrae summam partem levi admodum vomere sauciant). The verb is also used with the meaning "to prune", "to trim" (of the vine). In both cases, the image does not go further back than Ovid.

173. Cf. Met. I. 123-124 (semina tum primum longis Cerealia sulcis/ obruta sunt) and Am. III. 6. 15-16 (de quo Cerealia primum/ semina venerunt). In four other places Ovid talks of Cerealia munera (Met. XI. 121. ibid XIII. 639, Med. 3 and Pont. III. 8. 11), which has the same metrical value.

174. Cf. Tib. II. 6. 22 (semina, quae magno faenore reddat ager), Fast. I. 69⁴ (hordeaque ingenti faenore reddat ager) and Pont. I. 5. 26 (et sata cum multo faenore reddit ager).

176. sua: Woodcock, in A New Latin Syntax, p. 24, says "the direct reflexive is often used in an emphasizing sense, referring not to the grammatical subject, but to the logical subject, i.e. to the person or thing which is the centre of the thought: Cic. pro Sest 142, Hunc (Hannibalem) sui cives e civitate elecerunt. Here, then, sua refers to the onus ("its tree can scarcely sustain the burden of the produce"). The difficulty with this usage in verse is often, as here, that the word to which the reflexive refers comes later than the reflexive, whereas in prose one can look back to what one has just read in order to find it. See note on suus at line 42.

179. Alliteration on "p's".

180. Cf. Verg. Ecl. IV. 21-22 (ipsae lacte domum referent distenta capellae/ ubera).

181. Cf. Met. XI. 15⁴ (et leve cerata modulatur harundine carmen) and Verg. Culex 100-101 (dum (pastor) non arte canora/ compacta solitum modulatur harundine carmen).

The harundo was a shepherd's pipe made out of several reeds, fastened together with wax, each successive reed being somewhat shorter than the preceding one -- hence inaequali.

182. Ovid is fond of describing animals by placing turba plus an adjective in apposition to them at this point in the line.

Cf: Fast. IV. 76⁴ (et valeant vigiles, provida turba, canes).

Cf. also, for a hexameter, Ars I. 117 (ut fugiunt aquilas, timidissima turba, columbae). For an example of him describing

humans this way, cf. Am. II. 2. 30 (alii, sordida turba iacent).

Vergil had a different technique at Georg. IV. 168 (ignavum fucos pecus) and ibid. IV. 246 (dirum tiniae genus).

185-186. This refers to the smoking of the hives in order to gather in the honeycombs. The hives were made either of osier -- hence vimina curva -- or of hollow bark. See Verg., Georg. IV. 33-34 (seu corticibus sibi suta cavatis/ seu lento fuerint alvaria vimine texta).

187-188. Cf. Verg., Georg. IV. 134 (primus vere rosam atque autumnis carpere poma).

There is a contrast here in the arrangement of the words -- while the subjects in line 187 occur at the end of each half of the line, in line 188 ver and hiems occur at opposite ends of the line, thus providing a sort of chiasmus.

192. pectine: in the Georgics Vergil uses pecten to mean the reed or sley of a weaver's loom (e.g. I. 293-294, interea .../ arguto coniunx percurrit pectine telas). Here, however, Ovid uses it to mean a rake (see also Plin. Nat. XVIII. 30. 72, 297 and Col. II. 20).

raro: "wide-toothed", i.e. having wide interstices between its parts.

193. riguis: used twice elsewhere in Ovid, both times in conjunction with hortus, as here (Met. VIII. 646, and XIII. 797).

ipse: for ipse used in agreement with the person who is being given advice, i.e. the reader, cf. Verg., Georg. IV.

112-113 (ipse thymum pinosque ferens de montibus altis/ tecta serat late circum, cui talia curae).

195. insitic: a rare word, used by Ovid in this instance alone.

It has three slightly different meanings: (1) "a grafting" (see Cic. Sen. XV. 54, nec consitiones modo delectant, sed etiam insitiones), (2) "that which is grafted" (see Palladius V. 2, insitionem nutrire) and (3) "the time of grafting", as here.

fac ramum: here we have a case of diaeresis in both third and fourth feet, so that, if the words were reversed, diaeresis in the third foot would be avoided. Platnauer, op. cit., p. 21, explains the word order by Ovid's preference for putting imperatives and hortatory subjunctives first. In this case there is the added reason that Ovid wished to have ramum and ramus side by side.

fac ... adoptet: see note on line 33.

ramum ramus: this practice of placing two different terminations of the same word together is a stylish one. Cf. Pope, Rape of the Lock ("Where Wigs with Wigs, with swordknots swordknots strive,/ Beaus banish beaus and coaches coaches drive").

196. Cf. Vergil on grafting (Georg. II. 73-82). This seems a dangerous theme for one trying to forget about love!

(199-212: (iv) Cultivate the pleasures of the chase or fishing.)

199. venandi studium: cf. line 169 (studiumque colendi).

200. Phoebe sorore: Diana, goddess of hunting. The reader is bound to think about the Hippolytus, where Venus won in the end!

201. pronus: here we have the image of the forward angle adopted in running being stressed, cf. Met. X. 652-653 (cum carcere pronus uterque/ emicat).

catulo: the primary meaning of this is "the young of an animal" and in every other instance of its occurrence in Ovid it refers to the young of a bear or a lioness. Its secondary meaning is specifically "a puppy", and I can find only one other instance of the word meaning "a dog": this is at Hor. Carm. I. 27 (seu visa est catulis cerva fidelibus).

203. varia formidine: "with different methods of inciting fear".

Cf. Fast. V. 173-174 (pavidos formidine cervos/ terret).

204. adversa cuspidē: "with a spear thrust into his front", as opposed to aversa.

The same line occurs at Ep. IV. 172.

205. cura puellae: see note on line 69.

206. pingui: in the sense of "calm" this word appears only in poetry and post-Augustan prose. Cf. Am. I. 13. 7 (somni pingues).

207. alite capta: A. Palmer, in CR V. (1891), p. 95, insists that this makes no sense and wishes to emend it to amite capta, an ames being a pole used for spreading nets. Though the first syllable is usually short he says that it is quite possible that Horace, in Epod. II. 33 (aut amite levi rara tendit retia) intended amite to be scanned as a dactyl. The division of the tribrach in amite levi would be allowable in Plautus and Terence, he says, and not inconceivable in Horace. Thus he wants amite to be a dactyl here. However, I tend to agree with E. D. Stone (CR V. 1891, p. 278) when he says that alite capta is perfectly acceptable in its meaning of an already captured bird which is used as a decoy.

209-210: "Or to hide the bronze hook beneath the scanty bait for the greedy fish to swallow to his hurt with ravening mouth".

sub parvis, Bentley: supremis REKwø: sub primis
 Heinsius, Ab: suspensis Palmer. Although supremis has strong textual support, it seems to make little sense: Heinsius, trying to make as small a change as possible in the text hardly improves on it. Palmer's conjecture, though an intelligent one, is not half so good as Bentley's, who cites in support of it Met. VIII. 855-856 (o qui pendentia parvo/ aera cibo celas). Kenney goes further and compares Fast. VI. 240 (quique tegunt parvis aera recurva cibis): Ovid is fond of repeating phrases or even whole lines throughout his works --- cf. Rem. 204 and Ep. IV. 172 (cadat adversa cuspidē fossus aper). Thus I would agree with Bentley's conjecture.

211. donec dediscis amare: "so long as you are unlearning your love". For contrast see line 43 (per quem didicistis amare) and line 71 (cum didicistis amare) --- note also that in both these lines the plural is used.

212. decipiendus: cf. Hor. Carm. II. 13. 38 (Prometheus et Pelopis parens dulci laborum decipitur sono, "Prometheus is beguiled of (i.e. forgets) his sufferings with sweet melody".)

(213-248: It is best to go far from the place where one found the subject of one's affections.)

213. vinclis: vinclis is used here for vinculis metri causa. For vincula used in the context of "bonds of love", cf. lines 293-294 (optimus ille sui vindex.../ vincula qui rupit).

215. occurret: "will haunt your mind".

217. quanto minus: in prose we would expect tanto with magis.
memento: cf. Ars. II. 201 (si flebit, flere memento).

See also note on quin etiam in line 9.

218. perfer: elsewhere in the Remedia Amoris Ovid exhorts his reader to persist in his attempts at falling out of love --- at line 642 he has perfer!erit lucro lingua retenta tuo. In the Ars Amatoria also he has perfer et obdura (Ars II. 178 --- a maladroit adaptation of Catullus' perfer, obdura at VIII. 11) and perfer et immunda ponere corpus humo (ibid. II. 524).

220. -sabbata: in general this means the day of rest among the Jews (the original Hebrew is transliterated into Greek σάββατα), considered by the Romans to have been ordained as a feast-day. Here, however, according to Lewis and Short, it refers to some other Jewish holiday. Cf. Juv. VI. 159 (obser- vant ubi fasta mero pede sabbata reges) and Pers. V. 184 (recutitaque sabbata palles). For the Romans' view of the sabbath, see Juv. XII. 105-106 (sed pater in causa, cui septima quaeque fuit lux/ ignora et partem vitae non attigit ullam).

damnis Allia nota suis: the disastrous defeat of the Romans by the Gauls on the river Allia (July 18th, 390 B.C.) was a black date in the Calendar (dies Alliensis), and thus considered unlucky for starting a journey (cf. Cic. Att. IX. 5. 2). For lucky and unlucky days for certain activities see Verg., Georg. I. 276-286.

221. Goold, op. cit., pp. 105-106 agrees with Willis in conjecturing et quot for sed quot, since it is not good advice to tell one who wishes to forget his girl to fix his mind on his destination --- action alone is the cure.

222. nec ... finge moras: "and do not think up reasons for delay".

223. Alliteration on "r's".
224. Parthus: see note on lines 155-156.
226. multa dolenda feres: cf. Trist. V. l. 26 (multa dolenda tuli), a sad and poignant echo of this line since in the Tristia Ovid is serious.
227. sucos ... amaros: these could be absinthium ("wormwood"), mentioned at Lucr. I. 936 (sed veluti pueris absinthia taetra medentes).
229. ut corpus redimas: sc. a morbo.
ferrum ... et ignes: cautery. Cf. Prop. I. l. 27 (fortiter et ferrum saevos patiemur et ignes).
230. sitiens: cf. line 247 (avidus sitiensque redibis), where Ovid tells his reader that if he hurries back he will still be athirst for his love.
232. at REK²wep: ut p₃: et K¹C_aO_b: an P_b. Of these I would prefer at, as introducing a supposed objection -- "Ah but this part of you is costlier than the body", i.e., the demands of the curing of the soul are too great.
233. "Yet the gateway of my art is the harshest trial". He means that the hardest part is to begin.
234. unus: "sole", "only". "Your sole gain will be to endure the initial period".
235. aspicis ut: see note on line 9. Cf. Verg., Georg. II. 114 (aspice et ...).
prensos ... iuencos: cf. Ep. IV. 21 (scilicet ut teneros laedunt iuga prima iuencos), where Phaedra tells Hippolytus that just as the tender steers are galled by the first yokes, so her heart rebels at the first pangs of love.

urant: probably used deliberately to recall its more popular meaning in Ovid of "to consume with passion".

240. "Covering up your weakness with grand words". praetendo (plus acc. and dat.) means in this context "to hold one thing before another". Cf., for the verb praetego, Verg., Aen. IV. 172 (coniugium vocat: hoc praetexit nomine culpam, which is a variation of praetexit nomen culpae).
243. -lentus abesto: "be absent for a long time": a rare use of lentus. For its meaning of "long-lasting" see Ep. II. 9 (spes quoque lenta fuit).
244. sitque sine igne cinis: elision at this point in a pentameter line (sin(e) igne) is the second commonest position in Ovid, Propertius and Tibullus. Of the 35 examples in Ovid four of them involve sin(e) (Am. III. 13. 10, Arg. I. 106, Rem. 244, ibid. 350). -- see Platnauer, op. cit., p. 89. Note also the four short "i's" broken only by the three short "e's" (one of them elided).
246. See note on line 2. Cf. line 612 (et, quae condiderat, tela resumit Amor).
247. quidquid et afueris: "howmuchsoever you shall have been absent", i.e. "for all your absence". Cf. Livy VII. 32 (quicquid ab urbe longius proferret arma, magis ...).
sitiens: cf. line 230.
248. "And all that time will have passed away to your detriment": damno is ablative here. Cf. Luc. IV. 276-277 (iuventus/ iam damno peritura meo).

(249-290: Do not put your trust in magic and witchcraft.)

249. viderit: "let him see to that himself" , "let him take his own risk". Cf. Ars II. 371 (viderit Atrides: Helenen ego crimine solvo).

Haemoniae ... terrae: Haemonia is a poetic name for Thessaly, mythically derived from Haemon, the father of Thessalus. Thessaly was famed for witchcraft. Menander's perished work, "The Thessalian Woman", contains a mention of the popular Thessalian feat of "drawing down the moon". Cf. Ars II. 99 (fallitur, Haemonias sicuis decurrit ad artes) and ibid. II. 425 (docta, quid ad magicas, Erato, deverteris artes?). See also Hor., Epod XVII. 17 (polo deripere Lunam vocibus possim meis).

māla pabula: cf. Met. XIV. 43-44 (protinus horrendis infamia pabula sucis/ conterit) and Ep. VI 84 (diraeque cantata pabula falce metit).

251. veneficii vetus est via: alliteration on "v's".

Ovid here is contrasting magic with his own precepts. The ancient practice of witchcraft can be harmful but the aid given by Ovid is not. The decemviri in Rome punished the abuse of magic.

noster Apollo: Though Greek in origin, Apollo was adopted by the Romans at a very early date -- hence noster.

253. me duce: see note on line 69.

The first reference to an evocation of the spirits of the dead occurs in Hom., Od. XI. Cf. also Met. VII. 205-206, where Medea is praying to Hecate (iubeoque .../ et mugire solum manesque exire sepulcris!) and Hor., Epod. XVII. 79 (possim crematos excitare mortuos).

254. Cf. Met. VII. 203-204 (rumpo .../ vivaque saxa sua convulsaque

robora terra).

anus: for anus referring to a female soothsayer cf. Fast.

IV. 158 (Cumaeam, veteres, consuluistis anum).

255. For crop transference, see XII Tabulae, Lex XII, 8a-b (Plinius, Nat., XXVIII. 17: Non ... et legum ipsarum in XII Tabulis verba sunt?-) Qui fruges excantassit ...; (Servius ad Verg., Ec. VIII. 99: "Traducere menses." Magicis quibusque artibus hoc fiebat, unde est in XII Tab.-) neve alienam segetem pellexeris). Cf. Sen., Nat. IV. 7., Apul., Apol. XLVII and August., C.D. VIII. 19.

256. pallidus: this is the complement of the verb here.

Phoebe ... orbis: the sun.

- 257-258. ut solet ... ut solet: the rhetorical device of repeating a phrase for effect. Cf. Rem. 265 and 267 (omnia fecisti ... omnia fecisti).

257. Cf. Prop. I. l. 23-24 (tunc ego crediderim vobis, et sidera et amnes/ posse Cytinaeis ducere carminibus).

258. Luna: see note on Haemoniae ... terrae at line 249, and cf. Prop. I. l. 19 (at vos, deductae quibus est fallacia lunae).

niveis ... equis: cf. Fast. IV. 374 (et niveos Luna levarit equos). It is interesting to note that Luna was also known as Hecate, the goddess of enchantment.

259. recantatas: the only occurrence of this word in Ovid. In the meaning of "to charm away" it is rare, its primary meaning being "to re-echo". It is never used in prose. Propertius (IV. 5. 13) has cantatae ... lunae, meaning "moon exorcized by magic".

curas: see note on line 69.

260. sulphure: in Met. VII. 261 Medea, in order to give Aeson

back his youth, purifies him with sulphur (terque senem flamma,
ter aqua, ter sulphure lustrat).

261-262. Ovid is saying here that Medea, the enchantress, could find no help in her herbs when she had to decide whether she would leave Colchis with Jason or stay behind.

Phasiacae ... terrae: Phasis was a river in Colchis which emptied into the Black Sea. At. Fast. II. 42 Medea is referred to as the Phasian (Phasida).

gramina: this word is used for herbs also at Met. VII. 137 and here also it is Medea who is using them (neve parum valeant a se data gramina).

Colchi: the Colchian, i.e. Medea. The only occurrence of this vocative form of Colchis in Latin.

263-264. Circe's herbs were also useless to her once Odysseus and his men had sailed away from her island.

profuerunt: there are sixteen instances in Ovid where the third person plural of the perfect indicative active has -erunt instead of the normal -erunt. In Tibullus there are two and in Propertius one -- see Platnauer, Latin Elegiac Verse, p. 53.

Perseides: from Perse, the mother of Circe.

sua ... aura: see note on line 14. Shackleton-Bailey, in CR N.S. iv91954), pp. 8-9, after mentioning Housman's emendation of pio in Prop. IV. 13. 56 to suo, the idiom of the possessive pronoun in the sense of fausto, says that this idiom "may only be used of some force or circumstance which is by nature apt to be favourable or adverse and which may equally well be the one or the other in particular cases." He quotes this line of Ovid's as a case in point.

Neritias: Ithacan, from Mt. Neritus on that island.

265. In fact, in the Odyssey Circe herself gives the men a favourable wind so that they can continue their journey, so here again Ovid is twisting myth to suit his own ends.

callidus: Odysseus was often called "cunning" in Greek literature -- notice his craftiness in stealing Philoctetes' bow from him in Sophocles' Philoctetes.

Cf. Ars II. 103-104 (Circe tenuisset Ulixem/ si modo servari carmine posset amor).

266. certae: "firmly resolved on."

267. omnia fecisti: repeated from line 265 -- see note on lines 257-258.

268. Cf. Rem. 108 (et vetus in capto pectore sedit amor).

269. Circe changed Odysseus' men into swine when they first arrived at her palace.

mille figuras: cf. Ars II. 679 (utque velis, Venerem iungunt per mille figuras), Ep. X. 81 (occurrunt animo pereundi mille figurae) and Pont. III. 4. 25-26 (sed gentes formatae mille figuris/ nutrissent carmen ... meum), though figura is used in a different sense here. Note how the words occur in the last two feet of a hexameter in each case.

272. Dulichium ... ducem: Dulichium was an island in the Ionian Sea, south-east of Ithaca, belonging to Odysseus' kingdom. See also Met. XIV. 226 (Dulichium sumpsisse ducem).

274. coniunx: this word is commoner in its meaning of "wife" though there are in fact a number of examples of its being used as "husband". Cf. Met. I. 605, where Juno is looking for Jupiter (atque suus coniunx ubi sit circumspicit).

276. magni ... Solis. Phoebus. Other children of Phoebus and Perse were Perses, Aeetes and Pasiphae.

277. spatium pro munere posco: cf. Met. X. 37 (pro munere poscimus usum). For Dido's plea for time cf. Verg., Aen. IV. 433-434 (tempus inane peto, requiem spatiumque furori, / dum mea me victam doceat fortuna dolere). Cf. also Ov., Ep. VII. 73 (da breve saevitiae spatium pelagique tuaeque).

Odysseus stayed with Circe for a month and begat a son, Telegonus, by her. Others say that he stayed for a year and also begat a daughter, Cassiphone. Other authorities claim that he had another son, Latinos, by her. Three sons, Romos, Antias and Ardeas are also claimed by some.

283. una: this is nominative, not ablative. One of Ovid's rare short-syllable open vowels at the end of a hexameter.

283-284. Luck, in Philologus CVI(1962), pp. 145-150, says that Circe is attempting to persuade Odysseus with the same arguments as Dido did Aeneas (Ep. VII. 149-152; 154). Lenz notes in his apparatus that Heinzius thinks this section spurious or else there is a gap. In the explanations Lenz describes the change from hexameter to pentameter as unusually harsh. However, according to Luck, if tutaeque were read in line 284 the distich would fit easily into the theme begun at line 281.

286. Cf. Ars I. 634 (et iubet Aeolios inrita ferre notos) and Tib. II. 4. 96 (et iubeat tepidos inrita ferre Notos).

287. decurrit: "has recourse to". Cf. Ars II. 99 (Haemonias siquis decurrit ad artes).

288. adenuatus amor: at Met. III. 489-490 Ovid makes a human the subject of adenuatus, with amor the cause of this condition

(sic adtenuatus amore/ liquitur).

290. Cf. Am. II. 2. 38 (et veris falso crimine deme fidem).

carminibusque: carmen is a very ancient word, the old form being cas-men, from which we get cantare, etc. It used to mean "formula" (see Livy I. 24. 6, and XXXI. 17. 9), or "spell" (see Lex XII. VIII. 1, carmen incantassit, "weaved a spell") or any solemn, rhythmical utterance.

(291-356: But if you must remain at Rome, think continually about your girl's defects.)

291. domina in Urbe: cf. Am. II. 14. 16 (casurus dominae conditor Urbis erat) and Mart. XII. 21. 9-10 (tu desiderium dominae mihi mitius urbis/ esse iubes). Urbs alone with a capital letter also meant Rome to the Romans, as we see from the following line.

292. accipe: another example of Ovid's parodying serious didactic poets. Cf. Lucr. I. 269 and IV. 722.

294. vincula: cf. Rem. 213.

dedoluitque semel: dedoleo is a rare word, used only by Ovid and on only three occasions -- and each time it is coupled with semel (meaning "once for all"). Cf. Fast. III. 480 (potui dedoluisse semel) and Nux. 180 (et liceat miserae dedoluisse semel). For semel in this meaning see Verg., Aen. XI. 418 (procubuit moriens et humum semel ore momordit).

semel: only 3% of all the pentameters of Ovid, Propertius and Tibullus end with either an adverb, conjunction, numeral or adjective. This word ends a pentameter four times in Ovid, twice

in Tibullus and once in Propertius (see Platnauer, Latin Elegiac Verse, p. 41).

95. tantum animi: partitive genitive -- "such fortitude;"
et ipse: "even I (though I teach these things)."
97. dediscis amare: cf. Rem. 211.
quod amas: see note on line 89.
aegre: "with difficulty."
3. nec potes, et velles posse: "and cannot (unlearn your love), and wish you could." The imperfect potential subjunctive expresses the speaker's opinion of what might have happened in the past, implying that the opportunity for the event has slipped by and cannot now be fulfilled -- see Woodcock, A New Latin Syntax, p. 91.
9. refer: "call to mind". In this sense the word is used mostly by Ovid. Cf. Am. II. 8. 17 (si forte refers).
2. sub titulum: the titulus is literally a notice of sale -- "has brought all my home beneath the hammer." Cf. Tib. II. 4. 54 (ite sub imperium sub titulumque, Lares) and Prop. IV. 5. 51, of slaves put up for sale (quorum titulus per barbara colla pependit).
13. iurata: here it is used in an active sense meaning, merely, "having sworn." Cf. Met. XIII. 50 (et nunc ille eadem nobis iuratus in arma).
14. See note on lines 31-36.
passa iacere: sc. me.
15. The pedlar seems to have found great favour in Roman families and to have dressed in such a way as to please the ladies -- thus Prop. IV. 2. 38 (mundus demissis institor in tunicis). Cf.

also Hor., Carm. III. 6. 30, Epod. XVII. 20 and Ov., Ars I. 421. He sold his wares on a commission basis like the commercial traveller of today who himself is the butt of many jokes concerning marital infidelity.

non dat, habet: Platnauer, op. cit., p. 15, says that in pentameter lines apparent bi-caesural feet such as this example and Pont. I. i. 14 (non sit amor) are counted as having a weak caesura in the fourth foot, since a strong caesura in this position means that the line ends with a word of three syllables forming either an anapaest or a tribrach.

307. inacescant: the only example of this word in extant poetry and ante-Augustan literature. "Let them grow sour throughout your feelings", i.e. "Let them embitter you."

308. refer: see note on line 299.

semina: "cause", "ground." Cf. Rem. 81 (opprime, dum nova sunt, subiti mala semina morbi).

309-310. The Romans set great store by oratory, and rhetoric was a popular subject in the schools. Ovid seems to be saying that if the lover were eloquent he could convince himself by his oratory that his girl is not worthy of him.

in illis: i.e. the words the lover says to himself.

dole: cf. Rem. 694 (nec dic quid doleas, clam tamen usque dole).

sponte disertus eris: cf. Ars I. 610 (fac tantum incipias, sponte disertus eris). Whereas in the Ars Amatoria the lover must use eloquence to win his girl, here he must use it to forget her.

311. In his works, Ovid mentions only one woman as his mistress, one Corinna, but, even if she did actually exist (as has been

doubted by many scholars), she is not likely to be the one involved here, as the Remedia Amoris was written over twenty years after Ovid first makes mention of her.

cura: see note on line 69.

313. Podalirius: the physician of the Greeks in Homer and the son of Asclepius (see Il. II. 720 and XI. 832). See also Ars II. 735 and Trist. V. 6. 11.

315. profuit: another example of parody of serious didactic poetry: cf. Verg., Georg. III. 459 (profuit incensos aestus avertere).

317. This and the following few lines are a reversal of the precepts given at Ars I. 619-630 and II. 295-306, where Ovid advises his reader to praise his girl wherever possible.

318. nec ... erant: sc. mala.

321. quam multum poscit amantem: posco can take either a double accusative, as here, or the accusative of the thing requested and the ablative (+ab) of the person asked, e.g. quam multum poscit ab amante.

324. Cf. Ars II. 662 (et lateat vitium proximitate boni).

325. dotes: "qualities", a frequent use of the word especially after the Augustan period. Cf. Met. IX. 716-717 (quae laudatissima formae/ dote fuit virgo).

The advice Ovid is about to give is a reversal of his advice at Ars II. 657-662.

326. "And by a narrow margin betray your judgment", i.e. "Get just on the wrong side of truth in your criticism."

limite: this normally means "boundary" or "limit", but

there is a parallel to its meaning here in Quint. IX. 1. 3.

(quaedam perquam tenui limite dividuntur).

327. "turgida", si plena est ... vocetur: cf. Ars II. 661

(dic' ... quae turgida, plenam).

si fusca est, "nigra" vocetur: cf. Ars II. 657-658 (fusca vocetur, / nigrior Illyrica cui pice sanguis erit). The line has chiasmic effect. The passage which begins here is a reversal of Lucr. IV. 1160 ff. and Hor., S. I. 3. 38 ff.

328. Cf. Ars II. 660 (sit gracilis, macie quae male viva sua est).

In both lines gracilis and macies are more effective in their contrast by being placed side by side. Note that they appear at the same position in the line in both cases.

329. What Ovid means here is that, if your girl is quite bright, then she may be called forward in her manner.

rustica: "backward", "simple."

330. If she is honest, then she can be blamed with being dull and boorish, not smart enough to use a little dishonesty to her advantage.

331. quin etiam: see note on line 9.

dote: see note on line 325.

332. hanc moveat, ... precare: precor may take a subjunctive clause without an introductory conjunction. Cf. Hor., Carm. I. 2. 30 (tandem venias precamur).

hanc moveat: "employ it." Cf. Fast. VI. 760 (qui nimiae noverat artis opem).

333. At Ars III. 315, Ovid suggests that all women should learn to sing (discant cantare puellae). See also Ars I. 595 (si vox est, canta).

334. At Ars III. 349-350 Ovid suggests that all women should learn to dance (quis dubitet, quin scire velim saltare puellam, / ut moveat posito brachia iussa mero?). See also Ars I. 595 (si mollia brachia, salta). Ancient statuettes show that gesture and the management of drapery played an important part in dancing.
335. Cf. Ars III. 482 (et nocuit formae barbara lingua bonae!)
336. At Ars III. 319-320, Ovid suggests that all women should learn to play the lyre (nec plectrum dextra, citharam tenuisse sinistra / nesciat arbitrio femina docta meo).
337. durius incedit, fac inambulet: Ovid gives advice to women about their gait at Ars III. 298-306. At Ars III. 305-306 we see rusticus alter / motus, concessio mollior alter erit, suggesting that durius here means "in a rather rustic manner."
- 337-338. omne ... tegat: see Ars III. 274 (angustum circa fascia pectus eat).
- fascia: this was a band used, among other things, to bind under the breasts of women. See Mart. XIV. 134 (fascia crescentes dominae compesce papillas, / ut sit quod capiat nostra tegatque manus).
339. See Ars III. 279-280 (si niger aut ingens aut non erit ordine natus / dens tibi, ridendo maxima damna feres).
- narra, quod rideat, illi: sc. aliquid -- "tell her something to laugh at."
340. mollibus est oculis: ablative of respect -- "she has weak eyes." For the pejorative use of mollis cf. Caes., Gal. III. 19 (Gallorum mens est mollis ac minime resistens ad calamitates perferendas).
- quod fleat illa, refer: see note on line 339.

341. proderit et: another example of parody of serious didactic poetry. Cf. Verg., Georg. IV. 268-269 (proderit et tunsum gallae admiscere saporem/ arentisque rosas).

cum se non finxerit ulli: "when she has not prepared herself for anybody." lingo here combines two notions, the physical one of moulding and the metaphorical one of cheating.

343. auferimur cultu: "we are captivated by get-up" (i.e. external adornment). In English too we use "carried away" in this sense.

gemmis auroque teguntur omnia: cf. Am. III. 13. 25 (virginei crines auro gemmaque premuntur).

344. pars ... sui: Propertius, in poem I. 2, tells his Cynthia not to be too fond of dress since she is beautiful enough without having to resort to fashion. Cf. line 8 of that poem (nudus Amor formae non amat artificem).

345. inter tam multa: this refers to the girls make-up and garments. Amongst so many accoutrements to enhance her appearance, a man may wonder whether there is a woman worth loving beneath it all.

346. aegide: the aegis (Gk. ἄγίς) is the shield of Zeus which flashes forth terror and amazement, described at great length at Hom., Il. V. 738 ff. It is from the same root as ἀΐσω ("to move violently"). See Verg., Aen. VIII. 354 (aegida concuteret dextra). It is also used as the shield of Minerva with the Medusa's head -- see Hor., Carm. III. 4. 57 (contra sonantem Palladis aegida) and Met. II. 754-755 (ut pariter pectus positamque in pectore forti/ aegida concuteret). Here Ovid is using it

to mean "defence", referring to the jewelry by which girls try to conceal their defects. This is the only instance of it with this meaning.

dives Amor: the only time Ovid used dives to describe Amor.
350. forma sine arte decens: see note on line 244. Cf. Ars III.

258 (et illis sua dos, forma sine arte potens). There are nine different present participles found at the end of a pentameter in Ovid, Propertius and Tibullus: decens is found three times, the other places being at Fast. V. 356 (culta versicolore decens) and Prop. IV. 8. 32 (Cynthia ... furibunda decens).

351. compositis ... venenis: "concoctions of dyes." In the meaning of "dye", venenum is found only in poetry -- see also Verg., Georg. II. 455 (alba nec Assyrio fucatur lana veneno).

sua cum linit: Goold, op. cit., pp. 99-101, says that there are twenty-two examples in the amatory poems of a cum-clause subordinated to an imperative of equivalent, and that sixteen of these have the future tense, while the four with the present tense are preceded by the main clause, making it easier for the present to carry its "all-time habitual" force. Thus he would have a future tense here. However, there is another problem: Kenney discards the compounds collinit and collinet because either would be an $\acute{\alpha}\nu\epsilon\lambda\lambda\acute{\alpha}\nu\epsilon\iota\mu\epsilon\nu\alpha\varsigma$. Goold, however, would read collinet for two reasons: (1) in Hor., Carm. I. 15. 20 it means "to smear on in heaps", which fits the context here, and (2) the successive gutturals seem to have been deliberately contrived (quoque compositis cum collinet, "when caking her cheeks with crude concoctions.")

353. At Ars III. 210 ff., Ovid urges girls not to let their lovers

see the dyes they use because it would spoil the effect which they create -- non tamen exposita mensa deprendat amator/pyxidas!

pyxidas: a pyxis (Gk. $\pi\upsilon\chi\acute{\iota}\varsigma$) was a small box used particularly for keeping unguents, medicines, etc., in.

355. Phineu: for cruelty to his sons Phineus was punished by the Harpies, who made the food on his table foul and stinking. cf. Verg., Aen. III. 212.

356. nausea: the only occurrence of this word in Ovid.

(357-418: Recommendations as to how one should behave in the midst of the act of love. A digression (361-396) in which Ovid defends himself against his critics.)

357. praestemus: "perform."

medio ... in usu: cf. Ars II. 611, where Ovid speaks of the Veneris mysteria (attamen inter nos medio versantur in usu).

358. eloquar: out of the eight occurrences of this verb in Ovid, six of them are this form (the other two being eloquor (Ep. Sapph. 132) and eloquitur (Met. III. 257)), and five are at the beginning of the line. Cf. Rem. 684 (eloquar exemplo quemque docente suo). The "e" is important -- "I shall speak out on what is normally taboo." However, there is a long digression (down to line 399) before Ovid fulfils the promise of eloquar.

359. pudor est mihi dicere: Ovid expresses a similar feeling at Ars III. 769 when about to talk of the merits of different positions in the act of love (ulteriora pudet docuisse). See also introduction.

360. verbis ... meis: ablative of comparison after plura --

"by your wit imagine more than I say" (i.e. "read between the lines"). Cf. Ars III. 600 (pluraque sollicitus, quam sciet, esse putet).

361. Borneque, in the introduction to the Bude edition, says that it was to reply to these critics that Ovid wrote the Remedia Amoris. At Trist. II. 7-8, he says carmina fecerunt, ut me moresque notaret, / iam demi iussa Caesar ab Arte mea. The Remedia Amoris was published in 2 or 3 A.D., five or six years before he was exiled to Tomi; though he never mentions the Remedia Amoris in his works he often tells us that the Ars Amatoria was one of the chief causes of his exile -- see Pont. II. 9. 73-74 (stultam conscripsimus Artem; / innocuas nobis haec vetat esse manus) and Pont. II. 10. 9-12 (quam tu vel longi debes convictibus aevi, / vel mea quod coniunx non aliena tibi est, / vel studiis, quibus es, quam nos, sapientibus usus, / utque decet, nulla factus es Arte nocens).
362. Cf. Trist. II. 313-314 (at cur in nostra nimia est lascivia Musa, / curve meus cuiquam suadet amare liber?)
363. dum toto canter in orbe: cf. Am. I. 15. 7-8 (mihi fama perennis / quaeritur, in toto semper ut orbe canar).
364. qui volet E (Plan.): quod volet RK: cum volet D: quam volet A_bE_a: quodlibet O_p: Shackleton-Bailey, in CQ N.S. IV(1954), p. 166, would emend qui volet to quod solet (sc. fieri) -- for an analogy he quotes, among others, Sal., Cat. XXX. 2 (simul, id quod in tali re solet, alii portenta atque prodigia nuntiabant). Goold, however, op. cit., pp. 101-102, says that if impugnet, unmetrical in any case, were read, the relative would be superfluous, and so reads quamlibet. He says that quam was probably

originally misinterpreted as a relative, so that quamlibet could easily have become quodlibet. Kenney, in CQ N.S. IX(1959), p. 258, says that though Shackleton-Bailey's correction is in itself excellent, it is unnecessary. qui volet has respectable manuscript authority, the sense is satisfactory and the future tense regular -- cf. Am. I. 9. 46 (qui nolet fieri desidiosus, amet), Sen., Med. 242 (fortuna causam quae volet nostram premat) and Cic., Off. II. 43 (qui adipisci veram gloriam volet, iustitiae fungatur officiis). I accept this reading.

365. livor: in this digression Ovid attacks Envy, as he does in Am. I. 15.

magni ... Homeri: cf. Am. I. 15. 9 (vivet Maeonides, Tenedos dum stabit et Ide).

366. Zoile: Zoilus was a very severe critic of Homer (hence called Homeromastix), mainly on points of invention but also on points of grammar. His strictures filled nine books. Tradition relates that the indignant Greeks assembled at a festival and threw him from the Scironian rocks. His name has become proverbial for a carping critic. He came from Amphipolis and lived in the fourth century B.C.

quisquis es: this means that nothing is known about Zoilus except as a critic of Homer.

nomen habes: "receive your fame."

367-368. Ovid is here referring to Vergil and his Aeneid.

The bombastic name Vergiliomastix was given, doubtless, to any rampant critic of Vergil -- see Servius ad Ecl. II. 23; Aen. V. 521; Ribbeck, Prolegomena ad Vergilium, ch. 8(1866); Donatus XVI, 61-62 (E. Diehl, Die Vitae Vergilianae und ihre antike Quellen, 1911.)

laniarunt: normally meaning "to rend in pieces", it is used metaphorically in poetry and in post-Augustan prose. Cf. Sen., Ep. LI. 13 (vitia cor laniant).

369. perflant: the only occurrence of this verb in Ovid.

371. quem nostra licentia laedit: i.e. "who objects to the freedom in my poetry."

372. "Weigh everything according to its proper office." Cf. Ep. IV. 87-88 (quid iuvat incinctae studia exercere Dianae, / et Veneri numeros eripuisse suos?). numerus can also mean "metre", and since Ovid goes on to talk about metre and is pointing out that different metres mark the different genres, we may assume that here we have a pun on the word.

373. Maeonio ... pede: hexameters, the metre of Homer who is supposed to have been born in Maeonia, among other places, a part of Lydia. The hexameter was the characteristic metre of epic.

374. deliciis: he means love-poetry. A similar line occurs at Pont. I. 10. 18 (deliciis etiam possit ut esse locus) but here one would translate the word as "naughtiness".

375. grande sonant tragici: "sound a noble strain" (lit. "resound in a grand manner").

tragici; tragicos: an effect of parallel and contrast; two parts of tragicus occur side by side but whereas the former is used as a noun ("tragedians"), the latter is adjectival.

cothurnos: the cothurnus was the high shoe (or "buskin") worn by tragic actors. See also Hor., Ars 80 (grandesque cothurni). The word is also used for the subject of tragedy by Juvenal (XV. 29, nos vulgi scelus et cunctis graviora cothurnis)

and for an elevated poetic style by Vergil, Horace, Propertius, Quintilian and Pliny the Elder.

.376: soccus: just as the cothurnus was worn by tragic actors, the light, low-heeled soccus was worn by comic actors. According to Kenney, in CQ N.S. IX(1959), p. 258, the line should be translated "The sock must be worn in accordance with ordinary usage."

377-378. Ovid is here describing the ordinary iambic line (liber) consisting usually of six iambs or iamb-substitutes (—|—|—|—|—|—|—) and the Scazon, of 'limping Iambic' (extremum seu trahat ille pedem) whose final foot is a spondee, thus making it seem to 'limp'. Thus the former seems celer in comparison. Initially the iambic metre was used for biting satire (in adversos hostes), and tradition gives its invention to Archilochus, a Greek poet of the seventh century B.C. The story goes that he fell in love with Neobule, the daughter of Lycambes, but her father forbade the marriage: Archilochus avenged himself with such biting satire in his verses that father and daughter both hanged themselves. The Scazon is supposed to have been invented by Hipponax of Ephesus (f.l.c. 540 B.C.) and a similar story concerns him: Pliny tells us that two artists, Bupalus and Athenis, exhibited a statue ridiculing his ugliness, at which he lashed them so vigorously in his bitter verses that they too both hanged themselves in despair. Later, the iambic became better known for its use in Greek tragedy.

stringatur: "let it be drawn", i.e. like a sword.

379: pharetratos: on every other occasion of the appearance of this word but one (when he describes the "quivered Sarmatians")

Ovid is referring to either Cupid or Diana.

Elegia: by analogy with the Greek ἐλεγεία the final 'a' is long here.

Amores: Horace and Propertius also used the personified plural of Amor: cf. Hor., Carm. II. 11. 7 (lascivos Amores).

380. "And lightly play in a friendly mood at her own pleasure."

381-382. Callimachus (born c. 310 B.C.) was an Alexandrian poet who specialized in small poems, including epigrams in elegiacs. By Achilles Ovid means the Iliad but to say that "Achilles must not be told in the numbers of Callimachus" is misguided, since five of Callimachus' six hymns were in fact written in hexameters, as was the Iliad. Ovid is probably referring to the style here. Cydippe was the mistress of Acontius, and Callimachus wrote about their amorous adventures in elegiacs.

non est oris, Homere, tui: "does not suit your utterance, Homer."

383-384. Andromache was the typical heroine, while Thais was a celebrated courtesan of Athens. Cf. Ars III. 604 (ut sis liberior Thaide, finge metus).

Andromaches: genitive singular, as in Greek.

385. lascivia: see note on line 362

libera: see note on line 384.

386. nil mihi cum vitta: the vitta was a band worn around the head by brides and Vestal virgins as a symbol of chastity: Ovid says that his poetry has nothing to do with chastity.

Thais in arte mea est: this is a repetition of the first half of the previous line. For a near parallel we may look at

Rem. 71-72 (Naso legendus erat tum, cum didicistis amare:/ idem nunc vobis Naso legendus erit).

389. rumpere: imperative passive in rumpo, used as a middle -- "burst yourself".

Livor edax: Ovid uses this adjective with Livor at Am. I. 15. 1 (quid mihi, Livor edax, ignavos obicis annos...?)

390. "And it will be greater, so long as it keeps its first good fortune": lit. "so long as it goes on the same foot as it began". This refers to the right foot because it was of good omen to move the right foot first -- the temples had an uneven number of steps so that the same foot might touch the first step and first enter the temple -- see Vitr. III. 4. Cf. Petr. XXX (quove pede ingressi?).

392. Ovid was forty-five or forty-six years old when the Remedia Amoris was published. He had yet to write the Tristia and Ex Ponto, both of which were written in exile.

capiunt: "have in store."

393. Cf. Am. I. 15. 7-8 (mihi fama perennis/ quaeritur, in toto semper ut orbe canar) and Am. I. 10. 62 (carmina quam tribuent, fama perennis erit).

394. I.e. "I have a long way to go yet", "I shall achieve much greater fame." See note on line 82. For other 'progress' images cf. Ars I. 39-40, 264, II. 426, III. 467-468, 809-810, Fast. I. 25, II. 360, IV. 10 and VI. 585-586.

- 395-396. Ovid wishes to be considered the Vergil of Elegy.

elegi: "elegiac verses", thus "Elegy".

epos: this word, borrowed from the Greek $\epsilon\pi\acute{o}\varsigma$, occurs only in the nominative and accusative singular. Here is its only occurrence in Ovid.

397-398. Ovid here resumes his theme.

gyro: the gyrus is a circular course for horses, or a circle described by horses in their movements or, as here, simply a course, a track. The poet is thought of as a charioteer - "run, poet, in your proper track".

401. pleno ... corpore: "with undiminished vigour".

402. ineas: "have sexual intercourse with". Cf. Suet., Aug. LXIX. 2 (quid te mutavit? quod reginam in eo? uxor mea est). Of animals Ovid has, at Met. X. 327, quasque creavit, init pecudes caper.

quamlibet: "some girl or other".

404. proxima segnis erit: this refers to the second bliss, or state of ecstasy, and not the girl.

405. 405. sustentata: "deferred".

407. et pudet, et dicam: "I am ashamed, yet I will speak" -- see note on line 359.

Venerem ... putas: "also make love in a posture in which you think each woman is least becoming in the act" (lit. "in which you think it is least becoming for each woman to be joined (in coitus)". decere is an impersonal verb taking, in this case, the accusative and infinitive.

Venerem ... figura: cf. Ars II. 679 (utque velis, Venerem iungunt per mille figuras).

409. nec labor efficere est: for labor + infinitive cf. Ars I. 613 (nec credi labor est).

410. dedecuisse putent: cf. Ep. IX. 66 (incingi zona dedecuisse putes?).

411-412. The opposite advice to that given at Ars III. 807-808

(nec lucem in thalamos totis admitte fenestris;/ aptius in vestro corpore multa latent).

die: "light".

iubeo: another example of Ovid's using words from serious didactic poetry for purposes of parody. Cf. Verg., Georg. III. 300. 413-418. Camps, in CR N.S. IV(1954), p. 204, says that, though in line 415 the malis of the Parisinus MS is an 'original' subjunctive, videare is not, and therefore, since the subjunctive is indispensable for scansion, we should emend the et of the codices to ut so that malis and videare may stand as parallels in the consecutive construction!

There is also a problem with the tense of malis. In the present here it must mean "you would not prefer to touch a girl at all", but since the future intention on line 416 seems to contrast a regret about the past in line 415, we ought to emend it to malles.

413. metas: for another example of this word used for "orgasm" see Ars II. 727 (ad metam properate simul).

simul: used for simul atque. -- cf. Fast. I. 567 (quod simul eversum est, fragor aethera terruit ipsum) and Caes., Gal. IV. 26 (nostri, simul in arido constiterunt, in hostes impetum fecerunt).

415. This phenomenon figures in modern sexology: Albert Ellis, in The Art and Science of Love, pp. 149-150, says "There is an old notion that after coitus one is sad -- post coitum omne animal triste. Although this probably applied to some individuals, and particularly those who are guilty about sex relations, it is more likely that guiltless individuals generally experience

a sense of relaxation, fulfillment and peace. It is the lack of satisfying sex relations that is far more likely to lead to a feeling of irritation, annoyance and sadness".

416. diu: see note on semel at line 294. There are twelve instances of diu ending a pentameter in Ovid and Propertius, eight in the former and four in the latter -- see Platnauer, op. cit., p. 41.
417. quodcumque ... mendem: Goold, op. cit., p. 102, says that this must be changed to quaecumque ... menda, since menda is a concrete, physical flaw, while mendum is used in the metaphorical sense, e.g. a slip in writing. He quotes Charisius (GL I. 72.23): mendum neutraliter Varro in Admirandis dixit, "magnum mendum": sed Ovidius feminine "nocte latent mendae" (Ars I. 249), item "eximet ipsa dies omnis e corpore mendas (Ars II. 653, --et wrongly for -it). ergo mendum in mendacii significatione dicitur (-etur Keil, wrongly), menda in culpa operis vel corporis.

(419-440: A supposed objection as to whether these precepts are indeed efficacious, and Ovid's reply to it.)

420. Cf. Ars I. 159 (parva leves capiunt animos).
423. numero: for numerus meaning "a large number" cf. Tac., Ann. XIV. 49 (plures numero tuti).
- in unum: "together". Cf. Rem. 673 (quod si vos aliquis casus conducet in unum).
424. Cf. Am. I. 8. 90 (postmodo de stipula grandis acervus erit).
425. Though he is using figurae with a different meaning, Ovid has a parallel to this line at Ars I. 759 (pectoribus mores tot

sunt, quot in orbe figurae).

For totidem, totidemque at this point in the line cf. Met.

VII. 636 (et ramis totidem totidemque animalia ramis).

427-428. "That deed by which your mind cannot be offended will

perhaps be a reproach in someone else's judgment". quo ... facto
is ablative of the instrument after offendi.

429-430. ille ... ille ...: "one man ... another man ..."

obscenas vvv partes: cf. Ars. II. 583-584 (non denique
possunt/ partibus obscenis opposuisse manus).

aperto: "naked" -- cf. Caes., Gal. IV. l. 10 (magna est
corporis pars aperta).

in cursu qui fuit: "who was in full flight", i.e. "at the
height of his passion".

haesit amor: sc. illi -- "his passion was checked".

431. Veneris rebus: "the business of love", i.e. "coitus".

Cf. Lucr. V. 848 (iungi per Veneris res).

432. immundo: soiled because of the signa pudenda.

433. luditis: "you are not serious in your amours".

o siquis: for this rare use of the interjection cf. Hor.,
Carm. III. 27. 50 (o deorum siquis haec audis, utinam ...).

movere: "disturb". Cf. Livy XXV. 26 (intoleranda vis aestus
omnium ferme corpora movit).

434. tepidae: here it means "lukewarm", "tepid", as in Am. II.

19. 15 (sic ubi vexarat tepidosque refoverat ignis).

adflarant: for the use of this verb with expressions for
fire cf. Trist. I. 9. 22-23 (quorum/ ignibus adflari proxima
quaeque solent).

435. adtrahet: a very rare word in the sense of "to draw the

bow", the usual word being stringo.

contentos: "stretched" (from contendo), not to be confused with contentus meaning "contented" (from contineo). Cf. Met. VI. 286 (et sonuit contento nervus ab arcu) and Ars II. 191 (sensit et Hylaei contentum saucius arcum).

437. quid, qui: A. G. Lee, in Ovidiana, p. 459, tells us that this is the only instance of quid, qui in Ovid. Cf. Verg., Georg. I. 111-113 (quid qui, ne gravidis procumbat culmus aristis, / luxuriam segetum tenera depascit in herba, / cum primum sulcos aequant sata?).

reddente obscena: this probably refers to menstruation, though cf. Mela I. 9, where he refers to urination (obscena intimis aedium reddunt).

439. di melius: "God forbid!" Cf. Met. IX. 497 (di melius! di nempe suas habuere sorores) and Met. VII. 37 (di meliora velint!).

moneamus talia quemquam: for moneo + double accusative cf. Cic., Fam. III. 3. 1 (Fabius ea me ex tuis mandatis monuit).

440. ut: concessive -- "though it may help".

tamen: Platnauer, op. cit., p. 41, quotes eleven instances of this word occurring at the end of a pentameter in Ovid, Propertius and Tibullus, in seven, two and two instances respectively. This occurrence brings the number up to twelve.

Note the rhetorical device of praeteritio, i.e. of giving counsel and pretending to take it back.

• (441-488: Keep two mistresses at the same time.)

443-444. "When the attention, cut into two parts, shifts from one to

the other, the one passion saps the strength of the other".

Both bipertito and utroque are adverbs here, the former being the only occurrence in Ovid. For utroque cf. Met. X. 376 (huc levis atque illuc momentaque sumit utroque).

445-446. laesaque: Luck, in Philologus CVI(1962), pp. 145-150, tells us that the epithet of fire is lost in the oldest MSS and that the conjectures of editors include cassaque, letaque, totaque, magnaque and multaque. Lenz leaves a choice between sparsaque and fissaque. However, since just as a mighty river divides into many tributaries and stops being a river so a thickly-burning flame divides itself into many little flames and the whole thing dies when the logs are split, he would have us read spissaque. He compares Met. XV. 250 (ignis enim densum spissatus in aera transit). However, Goold, *op. cit.*, pp. 102-103, says that sense and symmetry call for a word expressing the notion of intensity and so would read saevaque. He compares Rem. 53 (saevas ... flammas), Ars III. 567 and Met. II. 213 (saevis ignibus). Both in majuscule and minuscule V and L are easily confused. However, Kenney's laesaque seems to me to make good sense and requires little alteration from the haesaque of the Parisinus MS.

447. ceratas: cf. Ep. V. 41-42 (classe parata/ caerula ceratas accipit unda rates).

449. bina: =duo, as in line 158.

450. Cf. Ars II. 540 (eris magni victor in Arce Iovis), i.e. like a triumphing consul on the Capitol.

iam pridem: this normally takes the present, or the imperfect for action completed in the past.

451. qui ... uni: "who have wrongly committed yourself to one

mistress". The subjunctive is used here because it is a relative clause of characteristic, expressing cause -- cf. Cic., Fam. XVI. 1 (peccasse mihi videor qui a te discesserim). We would in fact expect sis here, but for a similar peculiarity in pluperfect passive see line 111 and note.

453. Minos, in fact, had several mistresses, including Paria, Androgeneia and Britomartis. Procris was the daughter of the Athenian king, Erechtheus, and had been deserted by her husband, Cephalus. Pasiphae, Minos' wife, had been so enraged by his infidelities that she put a spell on him, so that, whenever he lay with another woman, he discharged, not seed, but a swarm of noxious serpents. Procris, however, insisted that, when Minos lay with her, he take a prophylactic draught, a concoction of magical roots invented by Circe.

Pasiphaës: objective genitive -- "passion for Pasiphae" -- a Greek form.

Minos: a spondee (Gk. Μίνως).

454. "Before Idaea, the first wife, vanquished, gave way". Just as Minos forgot about Pasiphae after he had met Procris, so Phineus the son of Agenor and an Argonaut, forgot about Cleopatra, the daughter of Boreas and Oreithyia after he had met Idaea, a Scythian princess. However, Ovid cannot seriously use this case as an exemplum, since Cleopatra was dead before Phineus married Idaea: thus he could hardly be thought of as playing one off against the other.

- 455-456. "Callirrhoe, who shared his couch, saw to it that the brother of Amphilochus did not love Phegeus' daughter forever".

Alcmaeon, the son of Amphiaraus, one of the Seven against

Thebes, killed his mother Eriphyle, misinterpreting the Delphic oracle. As she died, Eriphyle cursed Alcmaeon, and the Erinyes pursued him. King Phegeus of Psophis purified him and married him to his daughter Arsinoe, but the Erinyes continued to plague him and the land of Psophis grew barren on his account. The Delphic oracle, therefore, advised him to approach Achelous, the River-God, by whom he was once more purified and whose daughter Callirrhoe he married.

parte recepta tori: recipio in the sense of "receive" can take the accusative with either ad or in + accusative, in + ablative, simple ablative (as here) or local accusative.

457-458. Oenone was the daughter of the river Oeneus and a fountain-nymph: she was Paris' first love -- see Dictys Cretensis III. 26.

Oebalia paelice: Helen. Oebalus was a king of Sparta, Helen's grandfather, and so Oebalius came to mean "Spartan".

laesa foret: see not on foret usa in line 55.

459-460. See notes on lines 61-62.

461. turba: for this word used as "a large number" with abstract things, cf. Quint. IV. 2. 82.

463-464. Ovid means that if a mother has sons still alive she can mourn the death of one of them more bravely than one who has lost her only one.

465. et ne forte putes: a parody of Lucr. II. 410 (ne tu forte putes) -- see Kenney, Ovidiana, p. 203.

466. inventi: as a noun this is fairly rare. Cf. Met. I. 521 (inventum medicina meum est).

467. Atrides: Agamemnon, the son of Atreus.

Goold, in HSPH LXIX(1965), p. 103, says that id cannot be

correct as a Roman reader would expect the construction vidit haec iura Atrides. The MS evidence is id E, ut RK M, et rAbEa. ut makes no sense. Ovid, along with the rest of antiquity, considered Agamemnon to be an egregious blunderer in the amatory art, and so Goold would have us read et ("even Atrides saw it"). However, id seems to be defended by quid, and video needs an object more than Atrides needs an et.

469. Chryseida: Astynome, the daughter of Chryses.

470. senior ... pater: Chryses, the priest of Apollo in Troy.

Note the contemptuous ubique ("all over the place").

473. Calchas: the most distinguished soothsayer among the Greeks at Troy. See Ars ll. 737 (Quantus erat Calchas extis).

Note postquam with both pluperfect and perfect in the same clause.

ope tutus Achillis: cf. Met. lX. 339 (tepidique ope lactis alebat):

475-476. He means Briseis, whom he demanded from Achilles in exchange for the daughter of Chryses.

"There is one", said the son of Atreus, "who is very close to her in beauty and, but for the first syllable (lit. 'if the first syllable allowed it') her name is the same".

syllaba: from the Greek συλλαβή.

477. per se: 'of his own accord'.

479. vestrum: this is genitive plural with siquis, not accusative singular with factum.

480. est aliquid: 'it is something', lit is something considerable'. Cf. Met. XIII. 2410242 (est aliquid, de tot Graiorum milibus unum/ a Diomede legi!).

481. mecum dormiat: used here to signify sexual intercourse.

Cf. Ep. XIX. 57 (forsitan invitus mecum tamen, improbe, dormis) and so regularly.

Since Agamemnon is talking about Briseis, the reading illa is attractive.

482. Thersites: one of the Greeks at Troy, renowned for his ugliness and scurrility; (see Hom., Il. II. 212-227). His name was used by Juvenal to mean a contemptible person (VIII. 269).

483. solacia magna: complement of hanc, or in apposition.

prioris: i.e. Chryses' daughter.

484. positas est: "was allayed".

cura cura: cf. line 170 (quaelibet huic/ curae cedere cura potest!) and line 195 (fac ramum ramus adoptet).

The double participle is rare -- hence the emendations.

485. novas ... flammis: the plural is used for the singular here metri gratia.

auctore Agamemnone: "at the instance of Agamemnon". Cf. Suet., Aug. LXXXI (quia calida fomenta non proderant, frigidis curari coactus auctore Antonio Musa).

486. bivio: a bivium is a place where two ways meet. Ovid is here using it in a figurative sense -- for this usage see also Var., R., I. 18. 7 (bivium nobis ad culturam dedit natura, experientiam et imitationem).

487. artes ... nostras: Ovid here refers to his Ars Amatoria.
quaeris ubi invenias?: see note on line 161.

488. navis: for a sailing vessel used to signify a man's possessions and status, cf. Tib. I. 5. 76 (in liquida nat tibi linter aqua).

(489-522: Feign coldness towards your mistress.)

490. perdocet: though this compound is probably metri gratia, it is interesting to note that on three of the four occasions when the verb is used in Ovid a deity or deities are subject -- see Fast. VI. 693 and Pont. IV. 12. 28.

491. fac videare: see note on line 33.

dominae: a variant reading for this is glacie, since some scholars here thought that the comparative standing alone seemed awkward: since the phrase frigidior glacie occurs at Ep. X. 32 and frigidius glacie at Ep. L. 22, it seems a reasonable alternative. Also, there is support for tua being used for "your mistress" without an accompanying noun (line 573, ut posses odisse tuam, Pari). Housman cunningly leaves dominae alone but emends tuae to nive. However, I see no objection to the comparative standing alone and meaning simply "somewhat frigid".

493. sanum simula: "pretend to be heart-whole". Cf. Livy XXV. 8. 12 (Hannibal aegrum simulabat). For sanus cf. Prop. II. 12. 12 (nec quisquam ex illo vulnere sanus abit) and see Cic., Div. II. 94 on sanus homo.

494. In Ars II. 201, Ovid advises the would-be lover to laugh when the girl of his choice laughs, weep when she weeps (riserit, adride; si flebit, flere memento).

tibi flendus eris; this must be explained as a passive, since it is gerundive, with tibi as the dative of the agent -- lit. "you should be wept for by yourself". The passive of fleo is very rare.

495. medias abrumpere curas: "bread off your passion in mid-

career". Cf. Verg., Aen. IV. 388 (his medium dictis sermonem abrumpit).

498. Cf. Ars I 615-616 (saepe tamen vere coepit simulator amare/ saepe, quod incipiens finxerat esse, fuit).

500. Cf. Ep. XVI. 102 (lumina cum placido victa sopore iacent).

501-502. Cf. Ars I. 645-646 (fallite fallentes: ex magna parte profanum/ sunt genus: in laqueos quos posuere, cadant).

decideratque: the pluperfect is not suitable here: the variant reading decidit ipse is grammatically satisfactory if there is a full stop or colon after amare in the preceding line.

For purely metrical purposes the elegists often postponed the enclitic -que, and more rarely -ve and -ne. The commonest position is, as here, in the second half of the pentameter, and the most usual type is that in which the postponed enclitic is attached to a quadrisyllable. See Platnauer, Latin Elegiac Verse, p. 91.

504. sanum ... sanus: a play on two meanings of sanus: "he who can pretend to be sane (sanum being the opposite of furem, cf. line 493) will be really cured".

505. dixerit: (= imperaverit) -- the subject is the girl of whom the supposed addressee wishes to be cured.

506. veneris ... fuerit: these are perfect subjunctives and not future perfect indicatives -- "let us suppose that you have come", etc.

507-508. See note on lines 31-36

nec dic ... posti: cf. lines 35-36 (et modo blanditias, rigido modo iurgia posti/ dicat) and Ars II. 527 (postibus et durae supplex blandire puellae).

nec latus ... tuum: cf. Met. XIV. 709-710 (posuitque in limine duro/ molle latus).

514. frenis saepe repugnant equus: cf. Trist. IV. 6. 24 (et domitus freno saepe repugnat equus).

515. utilitas lateat: "let your gain (i.e. the gain of her pride being dropped as a result of your refusal to complain of her hard-heartedness) be concealed". Cf. Met. VI. 438 (usque adeo latet utilitas).

518. sume animos: for the expression cf. Fast. I. 147 (sumpsi animum).

animos, animis: cf. line 195.

519. For transeo in the sense of "pass by", see Tib. I. 5. 73 (et simulat transire domum).

520. At Ars II. 523-524, Ovid advises the opposite (clausa tibi fuerit promissa ianua nocte:/ perfer et inmunda ponere corpus humis).

521-522. facile ... facili: a play on two different meanings of facilis, -- "it is easy to be able to endure when, if your endurance should fail, you can immediately win the favours of a compliant mistress".

gaudia ferre: for the expression meaning "to win favours" cf. Ep. XII. 22 (haec de te gaudia sola feram).

(523-542: If these remedies do not work, seek a cure through over-indulgence with your mistress.)

523. et: this is used indignantly -- "and can anyone, may I ask, call my precepts hard?" -- cf. Verg., Aen. I. 48-49 (et quisquam

numen Iunonis adorat/ praeterea aut supplex aris imponet honorem?)

524. "Behold, I even play the part of the reconciler". For the expression, cf. Ter., Ph. prologue 27 (primas partes qui aget, is erit Phormio).
525. variant ... variabimus: the intransitive and transitive uses of vario.
526. Cf. Ars I. 756 (mille animos excipe mille modis).
527. ferro: see note on line 229.
528. sucus: see note on line 227.
530. sub pede colla premit: cf. Ep. IX. 12 (haec humili sub pede colla tenet) and Prop. I. 1. 4 (et caput impositis pressit Amor pedibus).
- saevus Amor: he is also called saevus at Am. I. 6. 34 (si non saevus adesset Amor).
531. carbasa: carbasus was very fine Spanish flax and often used for "sail", "canvas". Here it is used metonymically for "ship" -- cf. V. Fl. I. 8 (postquam tua carbasa vexit Oceanus). The plural, which is always neuter, is used metri necessitate.
532. hac tibi remus eat: another "sea"/"water" image. Cf. Ars II. 731-732 (cum mora non tuta est, totis incumbere remis/ utile) and Rem. 790 (remis adice vela tuis).
534. e medio ... amne: "from mid-stream", the idea being that there is more water there. Cf. Am. III. 12. 30 (proditor in medio Tantalus amne sitit) and Prop. I. 9. 16 (insanus medio flumine quaeris aquam).
536. guttare ... pleno: cf. Met. XII. 325-326 (plenoque e gutture fluxit/... sanguis).
537. Cf. Am. II. 10. 21 (me mea disperdat nullo prohibente puella).

538. noctes auferat: for this meaning of aufero ("to take up time") cf. Cic., Ver. I. XXXI (hi ludi dies quindecim auferent).

539. taedia quaere mali: "seek satiety of your complaint".

540. carere: i.e. "to do without her favours".

541. te cumules: for this meaning of cumulo ("to overwhelm") cf. Trist. IV. l. 55 (meque tot adversis cumulant, quot litus harenas). This is a rare instance of the verb being used without an accompanying ablative.

542. "And it does not please you to be in her house because it has grown distasteful".

(543-548: Avoid diffidence.)

544. hunc ... ponere, pone metum: chiasmus.

545. qui timet ut sua sit: here ut is the alternative to ne non after timeo.

546. Machaonia ... ope: Machaon was a brother of Podalirius, son of Asclepius. Both brothers were surgeons to the Greeks at Troy. See note on line 313. Cf. Ars II. 491 (illa Machaonios superant medicamina sucos).

547-548. Ovid seems fond, in the Remedia Amoris, of drawing analogies from grieving mothers -- cf. lines 127-128 and 463-464.

(549-578: In order to forget, constantly keep your malady before your mind.)

549. templum venerabile: a temple of Venus Erycina. The Colline Gate is on the North-East side of the city at the foot of the

Collis Quirinalis.

550. Eryx: a mountain in the North-West of Sicily, the seat of an important cult of Aphrodite -- hence Venus Erycina, the name being derived from the sanctuary on Mt. Eryx. As the mother of Aeneas, Aphrodite passed for the ancestress of the Romans.
551. Lethaeus Amor: "Love which brings forgetfulness", -- probably in invention of Ovid's.
552. Lampadas: a dactyl, in imitation of the Greek λampedas. The plural is used here because of the first declension feminine noun and adjective gelidam ... aquam.
554. capta: "under the spell of".
- 555-556. Kenney, in Ovidiana, p. 205, says that, although Ovid insists, as part of his pose, that he is not divinely inspired (see Ars I. 25-28), nevertheless Apollo, Venus and Cupid all favour him with advice in person (Ars II. 493-510, III. 43-56 and Rem. 555-576). While in the passages in the Ars he relates the incidents as facts, here he suggests that the theophany was really only a dream.
557. modo das, modo demis amores: referring to the Ars Amatoria and the Remedia Amoris respectively.
558. adice: pronounced as a dactyl (adiice).
560. plusve minusve: cf. Fast. V. 110 (nullaque laudetur plusve minusve mihi).
561. The Puteal was a circular enclosure, probably at the eastern end of the Forum, and the other references to it point to its being a place of money transactions (Cic., Sest. VIII. 18, puteali et feneratorum gregibus inflatus; Pers. IV. 49, si puteal multa cautus vibice flagellas). It was sometimes called Puteal Libonis

or Scribonianum. It must not be confused with the puteal in the comitium, described by Cicero (Div. I. 7. 33) as the place where the razor of Attius Naevius was buried. See also Burn, Rome and Campagna, p. 86 for descriptions of both putealia.

Nearby was the temple of Janus, also a place for merchants and money-changers. On the Kalends of each month, interest was due: they were called celeres because they seemed to arrive so quickly.

562. aeris mutua summa sui: "his sum of debt" (mutuus = "lent").

In prose this would be expressed simply as aes alienum. Ovid is saying "Let him who is in debt think of nothing but the debt."

563. ut: concessive.

565-566. Kenney, in his edition, says that he suspects that male should go with vivit, since there are many jokes about men being dominated by rich wives. See Mart. VIII. 12, Hor., Carm. III. 24. 19-20 (nec (among the tribes of the North) dotata regit virum/ coniunx nec nitido fidit adultero). However, this would make line 566 difficult to interpret. I would prefer to read male with dotata as making better sense of the pentameter.

567. 567. rure bono: "in a fruitful estate".

generosae ... uvae: genitive after fertilis: cf. Sal., Jug. XVII. 5 (ager frugum fertilis).

568. nascens: "ripening".

573-574. Here Ovid refers to Helen and the Trojan War. In order to hate Helen, all Paris needed to do was think of his brothers, killed in the war started by the abduction,

577. Palinurus: Aeneas' steersman who fell into the water and drowned (see Verg., Aen. V. 854 ff.). Cupid has left Ovid while

only part-way through his speech -- hence ignotas cogor inire
vias in the following line.

(579-608: Avoid too much solitude. Learn from Phyllis' example.)

581. secretis: = loca secreta.

furores: "passion".

585. tempora Phoebi: i.e. "daytime".

586. sodalis: this word is used as an adjective only in poetry
cf. Hor., Carm. I. 25. 19-20 (aridas frondes hiemis sodali/
dedicet Euro).

589. Pylades was the constant companion of Orestes: he accom-
panied him to the land of the Tauri (see Euripides, Iphigenia
in Tauris) and later to Mycenae to wreak vengeance on Clytaem-
nestra and Aegisthus (see Sophocles, Electra). Cicero (Fin. II.
26. 84) uses the phrase Pyladea amicitia to mean "very tender
relationship".

Pyladen ... Oresten: the Greek ending in Pyladen is neces-
sary for the metre as a word beginning with a vowel follows. For
the ending -en in Oresten instead of the more usual -em, cf. Enn.
ab. Non. 306, 28, Scenica 149 in Vahlen, Ennianae Poesis Reliquiae
(dico vicisse Oresten).

591. See note on lines 55-56 for the story of Phyllis.

593. referens trieterica: from Greek τριετηρίς, meaning "every
three years". In Latin it always refers to the festivals of
Bacchus. Ovid uses the word here as a neuter plural noun,
while in Met. VI. 587 it could be interpreted either as a neuter

plural noun with sacra as an adjective or as an adjective with sacra as the noun (tempus erat, quo sacra solent trieterica, Bacchi). Cf. Quinquatrus, -uum, f., which can also be Quinquatria, -orum and -ium, n. ("the festival of Minerva").

Edono: The Edonians were a people of Thrace, east of the Strymon; hence Edonus usually means "Thracian". Propertius, at I. 3. 5, uses Edonisto mean a Bacchante (nec minus assidius Edonis fessa choreis).

594. Cf. Met. VII. 257-258 (passis Medea capillis/ bacchantum ritu flagrantis circuit aras). Bacchus himself is frequently represented with a luxuriant crop of hair.
595. Cf. Ep. II. 122 (quaque patent oculis aequora lata meis).
596. Cf. Cat. LXIV. 58, referring to Ariadne on Naxos (desertam in sola miseram se cernat harena).
597. surdas clamabat ad undas: cf. Ars I. 531 (Thesea crudelem surdas clamabat ad undas). For the deafness of the sea, see also Met. XIII. 804 (surdior aequoribus) and Ep. XVIII. 211 (nec faciam surdis convicia fluctibus ulla).
598. Cf. Cat. LXIV. 131-132 (atque haec extremis maestam dixisse querellis,/ frigidulos udo singultus ore cientem).
599. subnubilus: a word found twice only in Latin literature, the other instance being at Caes., Civ. III. 54 (nox subnubila).
601. nona terebatur miserae via: "nine times was the path trodden by the poor wretch" -- lit. "the ninth path", etc...
- viderit: see note on line 249.
- 602-604. She thinks of hanging herself.
605. Sithoni: vocative of Sithonis, -idis, "a Thracian Woman".
- vellem: since this is expressing an unfulfilled wish in

present time it may be classed as either an independent potential subjunctive or the apodosis of an unexpressed condition.

Cf. Pl., Ps. 309 (ego te vivom salvomque vellem).

606. positis ... comis: see note on line 55-56.

Phyllida: Greek accusative.

(609-620: Avoid the company of loving couples.)

There is a sharp transition here from the sad story of the solitary Phyllis to the reality of needing to avoid other lovers.

610. A case of tmesis. "Tmesis proper may be said to occur only when one or more words, having no connection with the substantial phrase as such, intervene between the preposition and the substantive". (Platnauer, op. cit., pp. 98-99). The case here is more elaborate than this, as the genitive is qualified. Another example of the "preposition-adjective-substantive-intervening word(s)-genitive" type can be found at Trist. II. 295 (in magni templum ... Martis). Cases of tmesis in which either the genitive or the substantive or both are qualified do not occur in either Propertius or Tibullus.

611. inter devenit amantes: tmesis, involving the juxtaposition of the prepositions inter and de.

612. tela resumpsit Amor: see note on line 2.

613. transitione: in the meaning of "the passing of a disease from one person to another" this is an ἀνὰ λήξεισι. It is a rare word in verse and does not occur at all elsewhere in Ovid.

618-619. manat aqua:/ manat: for another example of a word occurring before the end of a pentameter and being repeated at the beginning

of the following hexameter, cf. Tib. II. 18-19 (vincula portet Amor, / vincula...).

- aqua: short and open-ended syllables are rare at the end of an Ovidian pentameter. They are more frequent in Propertius.
620. i.e., We are all cunning in finding methods of allowing our passion to be rekindled.

-(621-642: Do not enter the world of which your girl is a part.)

625. proximus a tectis ignis: "a fire next door".
626. abstinuisse: Platnauer, op. cit., p. 109, says that it is through this poetic usage of a perfect infinitive for present infinitive that the idiom spread to later prose writers. It goes back to earliest times when it was restricted to following verbs expressing prohibition or wish. Here it is metrically necessary, though not always.
627. ferre: I can find no parallel for this use of ferre.
It seems that porticus were popular rendezvous for lovers --- cf. Trist. II. 285-286 (cum quaedam spatientur in hoc, ut amator eodem/ conveniat, quare porticus ulla patet?).
628. officium neve colatur idem: "and do not make the same social visits as she does". Lenz, in his note in Heilmittel gegen die Liebe, says: officium bedeutet hier die Erfüllung einer gesellschaftlichen Verpflichtung, Abstattung eines Hoflichkeitsbesuches, but I am unable to find a parallel for this meaning.
629. admonitu: "a reminder".

tepidam: see note on line 434.

recalescere: the only instance of this word in Ovid. It is intransitive, its subject being mentem.

631. posita ... mensa: Ovid uses this phrase elsewhere, in both singular and plural --- cf. Ars I. 229, Ep. I. 31, ibid. XVI. 217 (where the expression is used as ablative absolute) and Met. V. 540. Cf. also Prop. III. 25. 1 (risus eram positis inter convivia mensis).

632. saliens ... unda: "spring-water" --- cf. Vulg. Johan. IV. 14 (aqua saliens).

634. Cf. Ars i. 280 (femina cornipedi semper adhinnit equo).
visae ... equae: dative after adhinnit.

635. haec ubi praestiteris: cf. Am. I. 8. 105 (haec si praestiteris usu mihi cognita longo). The tense is future perfect: originally the -is in this tense was short, while the -is in the perfect subjunctive was long. However, as S. G. Owen says in his note on Trist. II. 323 (P. Ovidius Nasonis Tristium liber secundus) "in poetical language the two terminations were early confounded, and the ending in either case is treated indifferently as long or short". See also Platnauer, op. cit., p. 56, where he says there are sixteen instances of the future perfect -eris in Ovid. The elegists frequently lengthened a naturally short, closed final syllable before an initial vowel --- cf. Tib. I. 4. 27 (at si tardus eris, errabis, transiet aetas).

tangas: "reach", "arrive at".

637. conscia nutrix: the nurse was a very important figure in Hellenistic literature and we can also see her influence in Euripides' Hippolytus, where she stands as the great prototype.

Ovid, too, frequently mentions her in connection with the love-affairs of her charge, and at Met. XIV. 703 Anaxarete confides in her nurse who acts as a go-between (et modo nutrici miserum confessus amorem). See also Met. IX. 707 (neque erat ficti nisi conscia nutrix).

valeant: "be bidden farewell".

Cf. Am. I. 8 where different advice is given to the girl (et soror et mater, nutrix quoque carpat amantem).

639. ancillula: the only appearance of this word in Ovid.

flens ... fictum: cf. Hor., Carm. I. 22. 23-24 (dulce ridentem Lalagen amabo, / dulce loquentem). For fictum in this sense cf. Stat., Theb. VI 876-877 (fictumque in colla minatus / crura subit). It is possible that fictum and ave go together, but the distance separating the two words in the text goes against it.

640. "ave": used here as a greeting. It is usually used as the morning greeting of client to patron -- cf. Suet., Galba 4 (ut liberti servique mane salvere, vesperi valere sibi singula dicerent).

641. Translate as: nec, si scire voles, quid illa agat, rogabis tamen.

642. perfer: a frequent exhortation in the amatory poems: see note on line 218. See also line 218 Ars II. 178, ibid. II. 524, Am. I. 11. 8 and ibid. III. 11. 7.

lingua retenta: cf. Ep. IX. 102 (non cultu lingua retenta silet?), ibid. XI. 82 (torpuerat gelido lingua retenta metu) and Fast. V. 247 (ter lingua retenta est).

(643-648: Do not make complaints against your girl.)

646. effluat: "fade away". Cf. Cic., Fam. VII. 141 (ut istuc veniam ante quam plane ex animo tuo effluo).

647. et malim taceas: malim is a potential subjunctive, used to suggest an action as possible or conceivable. In cautious or modest assertions in the first person singular of expressions of saying, thinking, or wishing, as here, the present or perfect tense is used. Cf. Cic., Fam. XII. 6 (tu velim sic existimes). See also note on line 605.

amo: the only example of this word scanned as two short syllables in Ovid.

(649-654: Leave off your loving slowly.)

649. meliore fide: "with better surety".

650. tutus eris: cf. line 144 (cedit amor rebus: res age, tutus eris), Ars I. 752 (quos credis fidos, effuge, tutus eris) and ibid. II. 58 (sit tua cura sequi; me duce tutus eris).

651-652. See lines 445 and 617-618 for other examples from flowing rivers.

altior: I prefer Heinsius' acrius ("more fiercely") since he is comparing a love-affair suddenly broken off with a torrens: such an affair, though fierce at one time, is short-lived.

flumine perpetuo torrens: Ovid uses torrens in the meanings of both flumen perpetuum (cf. Met. III. 568-569, sic ego torrentem, qua nil obstabat eunti, / lenius et modico strebitu decurrere vidi) and a short-lived torrent, e.g. of snow and a

heavy rainfall (cf. Met. VIII. 556-557, multa quoque hic torrens nivibus de monte solutis/ corpora turbineo iuvenalia flumine mersit, and Fast. II. 219, ecce velut torrens undis pluvialibus auctus).

Ovid's argument here is very difficult to follow -- he seems to be trying to equate a torrent with an attempt to break off a love-affair quickly, in that both are short-lived, and to be likening an unbroken stream with an attempt to break off a love-affair gradually, since both are perpetual. But who wants the breaking-off to go on forever? Here is one example of Ovid being too clever and tying himself up in a very contrived piece of reasoning.

agua: see note on line 618.

653. evanidus: a rare word which does not appear before Augustus: it occurs at one other place in Ovid (Met. V. 435).
654. perque gradus molles: a literal but correct translation would be "in easy stages".

(655-672: Do not turn your love to hatred.)

656. feris: Platnauer, op. cit., p. 43, says that in the not very common cases where the adjective is necessary to the sense in the pentameter, the elegists do not scruple to end the line with the necessary adjective. The commonest adjectives are bonus, malus, novus, and par, while less common are brevis (Ep. VII. 188), iners (Pont. I. 5. 44), memor (Prop. II. 13. 40) and ferus in this line.

660. Appias: this refers to Venus who had a temple near the

fountain called Aqua Appia. Cf. Ars. I. 82 and III. 452 where it refers to the nymph(s) of the fountain. The word in a Greek patronymic and, as such, is scanned as a dactyl.

ipsa: Venus is the goddess of Love, and so what she says on the subject is to be taken as fact.

661. saepe reas faciunt, et amant: "men often put women on trial, and yet are still in love with them".

reum facere: is used literally, and not metaphorically -- cf. Tac., Ann. I. 58 (ergo raptorem filiae meae, violatorem foederis vestri, Arminium, apud Varum, qui tum exercitui praesidebat reum feci).

662. An alliterative line with four of the five words beginning with a vowel, three of them "a's".

aberrat: the only occurrence of this verb in Ovid.

admonitu liber: the construction with liber can be either absolute, ab + ablative, ablative alone and (poetic) genitive. For examples of the construction here, cf. Am. II. 9. 20 (mittitur in saltus carcere liber equus) and Cic., Fin. I. 15 (animus omni liber cura et angore). For admonitu see note on line 629.

663. forte aderam iuveni: "By chance I appeared as an advocate for a young man" (cf. Sen., Suas. VI. 13, ipsum exoratum Vatinio Cabinioque reis adfuisse, and Hor., S. I. 9. 38, "si me amas", inquit, "paulum hic ades").

For litigation between husbands and wives, cf. Ars II. 153-154 (lite fugent nuptaeque viros, nuptasque mariti, / inque vicem credant res sibi semper agi).

665. vadaturus: the only occurrence of this verb in Ovid

"on the point of summoning her on bail" (i.e., binding her over by bail to appear in court).

"lectica prodeat": for prodire with the simple ablative, cf. line 253 (me duce non tumultu prodire iubebitur umbra).

667. duplices ... tabellae: the "double tablet" was two thin boards smeared with wax and folded together. The young man's accusation was probably written on it.

668. atque "ita vincis" ait: one of the six cases in Ovid where there is elision at the strong caesura of the third foot of a pentameter. The other cases are at Ep. XV. 96, ibid. XX. 178, Ars I. 548, Trist. III. 6. 6 and Pont. III. 1. 90. See Platnauer, Latin Elegiac Verse, p. 88).

670. fora: see note on line 618.

671. sine lite: "unchallenged". Cf. Pont. III. 2. 88 (cetera pars et sine lite fuit).

habeat ... iubeto: for the subjunctive alone with iubeo, cf. Am. I. 11. 19 (nec mora, perlectis rescribat multa, iubeto). dederas: Platnauer, Latin Elegiac Verse, pp. 113-114, says that this is an idiomatic use of the pluperfect for perfect: cf. Trist. III. 11. 25 (non sum ego quod fueram). The reading dederis would seem natural enough with habeat, but the pluperfect is also satisfactory as a true pluperfect since it refers to a time anterior to the break-up which itself has already occurred.

(673-682: Take no trouble to please your girl, should you meet her.)

673. in unum: see also line 423.

674. mente memor tota ... tene: cf. Met. XV. 451 (mente memor refero).

676. Penthesilea: a queen of the Amazons, she fought against the Greeks at Troy and was slain by Achilles who, on removing her helmet, is said to have been enraptured by her beauty. Cf. Prop. IV. 11. 13-13 (ausa ferox ab equo quondam oppugnare sagittis/ Maetis Danaum Penthesilea rates) and Ars III. 1-2 (arma supersunt/ quae tibi dem et turbae, Penthesilea, tuae).

677. rivalis: see line 306.

durum limen: see note on lines 31-36. Kenney puts a comma after limen so that amanti is in agreement with tibi, but I favour no punctuation, so that we have durum limen amanti: "the threshold so hard to the lover". In Kenney's text amanti is superfluous as it stands to reason that the reader (tibi) is a lover, though he doesn't want to be.

678. "Now let fruitless prayers to the witnessing gods come to the mind" (of you, the lover, amanti).

mediis ... deis: here mediis is being used as a noun, meaning "mediators" and acting as the complement of deis. Cf. Hor., Carm. II. 19. 28 (pacis eras mediusque belli). A possible alternative for mediis, is surdis, the sur- having dropped out by homeograph and the -dis, being unmetrical, having been emended to mediis -- cf. Pont. II. 8. 28 (per nunquam surdos in tua vota deos).

680. One usually wore the toga in loose folds if given to ostentation. Cf. Tib. I. 6. 39-40 (tum procul absitis, quisquis colit arte capillos, et fluit effuso cui toga laxa sinu). A close-fitting toga was worn by more modest persons -- cf. Ars

I. 514 (sit bene conveniens et sine labe toga).

sit ... conspicienda: "attract attention". Cf. Am. II. 42

(Leda fuit nigra conspicienda coma).

681. alienae: "estranged".

682. "Now see to it that she is one of many to you". For facio + subjunctive alone, cf. line 136 (fac monitis fugias otia prima meis) and Cic., Fam. XI. 3. 4 (fac cogites).

(683-706: Obstacles to a successful termination.)

683. Cf. Met. IV. 249 (sed quoniam tantis fatum donatibus obstat).

684. eloquar: see note on line 348.

686. quisque: sc. nostrum, "while each one of us pats himself on the back".

credula turba sumus: cf. line 620 (turbaque in hoc omnes ingeniosa sumus) and see note on line 436.

688. pondus habere: for the expression, cf. Cic. Top. XIX. 73 (persona non qualiscumque testimonii pondus habet).

689. At Ars I. 659-660 Ovid addresses the men and recommends weeping to them as a means of getting their own way (et lacrimae prosunt: lacrimis adamantae movebis:/ fac madidas videat. si potes, illae genas).

693. aperi: the only instance of Ovid using the imperative of aperio.

divortia: the only instance of this word in Ovid. It usually means "divorce" (see Cic., Att. XIII. 7. 1, et Lentulum cum Metella certe fecisse divortium) but here it means "separation". The plural is used metri necessitate.

694. clam tamen usque dole: cf. line 310 (dole tantum, sponte disertus eris).

695. nec peccata refer, ne diluat: "and do not mention her faults to her, in case she excuses them".

696. causa causa: for the immediate repetition of a word in a different case, cf. Rem. 484 (et posita est cura cura repulsa nova) and line 375 (grande sonant tragici; tragicos decet ire cothurnos).

699. A reference to Ulysses (see note on line 272), who tricked Philoctetes into giving up the bow which was to be instrumental in taking Troy (see note on lines 111-112).

700. Cf. Tib. II. 6. 15-16 (acer Amor, fractas utinam tua tela sagittas/ si licet extinctas aspiciamque faces!).

ausim: see note on line 647. Cf. Livy III. 23 (certum affirmare non ausim).

tinguer(e) in: the commonest type of elision in the second half of the pentameter. Cf. Am. II. 5. 10 (cui sua "non feci" dicer(e) amica potest), and see Platnauer, op. cit., pp. 89-90.

701. Cf. Call., Ep. XLVII. 8 (κρίψεν τὰ πτερὰ, παίδιστον). There is a modern parallel for this in the popular song "Stupid Cupid" ("Stupid Cupid, you're a real mean guy -- I'd like to clip your wings so you can't fly").

704. saluber: as god of medicine.

703-706. These lines seem to be a separate section, another statement of Ovid's omniscience.

Goold, op. cit., pp. 104-105 says that the reading utque facis ("as you are doing") is senseless since Phoebus is in fact absent. Also, although adesse + dative = "assist at", its

meaning is fixed by Phoebus adest as the equally common "come hither". The Parisinus and its brethren have utque faves, while most other MSS have ut faveas: Goold says that the first is wrong by the same token as utque facis, while the second is acceptable enough, though a -que is needed. P_b's reading tuque faveas needs only one letter change for the correct reading, tuque favens. However I interpret utque facis as Ovid's way of reassuring himself of Phoebus' presence.

705-706. Phoebus adest ... Phoebus adest: for this epanalepsis, cf. lines 385-386 (Thais in arte mea est; lascivia libera nostra est:/ nil mihi cum vitta; Thais in arte mea est).

(707-714: Compare your girl to great beauties.)

707. Amyclaeis: Amyclae was a town in Laconia, the birthplace of Castor and Pollux. It was renowned as being very fertile (Statius at Theb. IX. 769 refers to virides Amyclae) and hence would doubtless contain many sheep.

aenis: for this word used as the bronze vessel in which the purple colour was prepared, cf. Fast. III. 822 (hanc cole, velleribus quisquis aena paras).

708. Tyrio: Tyre was famed for its purple dyes -- cf. Verg., Georg. II. 506 (ut gemma bibat et Sarrano (= Tyrio) dormiat ostro).

711. utraque formosae: uterque with the plural predicate is rare in the best prose, though this is not the case with poetry. However, cf. Tac., Hist. II. 97 (uterque ambigui). utraque refers to Juno and Minerva in the Judgment of Paris.

713. artem: Goold, op. cit., p. 106, says that in the singular Ovid uses ars either absolutely (cf. Am. I. 15. 14, quamvis ingenio non valet, arte valet) or with reference to one particular art, in which case an adjective is needed. The context demands a wider reference of "talents", "attainments", "accomplishments", which only the plural can express. Hence he would read artes. This seems feasible, though it must not be forgotten that artem has the better MS authority.

(715-741: Avoid whatever reminds you of your girl.)

716. in quibus ipse fui: Ovid refers to himself as requiring a cure for love at lines 311-322 also.
717. cave relegas: for caveo + subjunctive alone, cf. Pl., Capt. II. 3. 79 (cave geras), Pont. III. 1. 45 (hanc cave degeneres) and Prop. II. 13. 41 (cave sis).
721. Althaea, the daughter of Thestios, caused the death of her son Meleager by burning the brand on which his life depended: for the story, see Met. VIII. 451-525.
- succendit stipite natum: cf. Trist. I. 7. 17 (utque cremasse suum fertur sub stipite natum).
- Of the six times that Ovid mentions Althaea by name, he calls her Althaea twice (Met. VIII. 446 and ib. 601) and Thestias four times (Met. VIII. 452, ibid. VIII, 473, Trist. I. 7. 18 and this line).
723. ceras: these were probably wax portraits. Ovid advises the lover to get rid of any pictures he may have of his girl. cerae is the normal word for a painter's colours. The "encaustic"

method of painting is a very old one, going back to the early Egyptians: dry powder pigments are mixed with molten beeswax and resin, then applied to the painting surface from a hot palette which keeps the materials in the correct temperature range. Then, for the final "burning-in" a heat source is passed slowly across the surface.

724. carperis: "distressed", "enfeebled". Cf. Ars III. 680 (cura carpitur ista mei).

hoc periit Laodamia modo: Laodamia revered the memory of her husband, Protesilaus, by making a waxen image of him; when her father, Acastus, discovered this he ordered the image to be burned; but Laodamia threw herself into the flames and perished with it.

725. et loca saepe nocent: cf. line 579 (loca sola nocent).

729. admonitu refricatur amor: cf. line 629 (quid iuvat admonitu tepidam recalescere mantem?) This is the only instance of the verb refrico in Ovid.

vulnusque novatum/ scinditur: cf. line 623 (vulnus in antiquum rediit male firma cicatrix).

- 731-732. Cf. Ars II. 439-442 (ut levis absumptis paulatim viribus ignis/ ipse latet, summo canet in igne cinis,/ sed tamen extinctas admoto sulphure flammis/ invenit et lumen, quod fuit ante, redit).

Note the contrast of minimo maximus.

734. redardescet: a very rare word, found only here in Ovid.

- 735-736. Caphereus was a rocky promontory on the southern coast of Euboea where the homeward-bound Argive fleet was wrecked: Nauplius, the king of the island, had showed false lights in order to revenge himself for the death at Troy of his son, Palamedes.

Capherea: the Greek accusative -- cf. Met. XIV. 472
(cumulumque Capherea cladis).

737. By Nisus' daughter Ovid means Scylla, the famous barking monster, with six heads and twelve feet, who preyed on Odysseus' crew as they passed between her and the whirlpool Charybdis. In fact, he is confusing two Scyllas: the monster was really the daughter of Phorcys, who was originally a maiden but was transformed by Hera because Zeus was infatuated with her. Scylla, the daughter of Nisus, was changed into a ciris-bird. This confusion also occurs at Ars I. 331-332 -- see above on line 67.

739. Syrtes: from Greek Σύρτις, a sandbank in the sea, especially on the northern coast of Africa, Syrtis Major, near Cyrenaica (not the Gulf of Sidra) and Syrtis minor, near Byzacene (now the Gulf of Gabes).

Acroceraunia: from Greek ἄκρος, a peak, and κεραυνός, thunder. A very rocky promontory in Epirus, running into the Ionian Sea.

740. See note on line 737. Cf. Pont. IV. 10. 27-28 (nec potes infestis conferre Charybdim Achaeis, / ter licet epotum ter vomat illa fretum). Ovid uses a number of adjectives to describe Charybdis at various places, including inimica (Met. VII. 63), Austro ... agitata (Met. VIII. 121), inrequieta (Met. XIII. 730), avidam (Met. XIV. 75), Zanclaea (Fast. IV. 499 and Trist. V. 2. 73), saturata (Am. II. 16. 25) and adversa (Ib. 385).

(741-750: See how lovers in mythology could have been better off under different circumstances.)

742. Cf. Ars III. 425 (casus ubique valet).

743-744. perdat opes Phaedra, parces...: condition disguised. The protasis is expressed simply by the hortatory subjunctive ("let Phaedra lose her wealth, and Neptune will spare", etc.)

Phaedra, the wife of Theseus, fell in love with her stepson, Hippolytus, and then, when he did not respond to her advances, falsely accused him to Theseus of making an attempt on her honour. Theseus then called upon his father Neptune to punish Hippolytus, and he sent a sea-monster to frighten the youth, who was killed by the upsetting of his chariot.

Note the last long syllable of Phaedra (Gk. $\phi\alpha\epsilon\delta\rho\acute{\alpha}$), as in Ars I. 511 (Hippolytum Phaedra ... amavit). The only other occurrence in Ovid of Phaedra in the nominative has it scanned as a trochee (Ars I. 744, quantum ad Pirithoum, Phaedra pudica fuit).

745-746. Cnosida: Ariadne, the daughter of Minos, king of Crete, whose capital was Gnosus (Gk. $\kappa\nu\sigma\omega\varsigma$). She fell in love with Theseus, who sailed away and left her sleeping on the shore of Dia --- cf. Ars III. 35-36 (quantum in te, Theseu, volucres Ariadna marinas/ pavit, in ignoto sola relictâ loco!).

747. "Why was there no man to take Hecale, no woman Iros?"

ceperit: subjunctive because it is in a relative clause of characteristic used after a general expression of non-existence. Cf. Cic., Fam. IX. 26. 4 (nihil est quod adventum nostrum extimescas).

Hecalen: Hecale was an old woman who showed great kindness to Theseus. See Call., Hecale, passim.

Iron: Iros was the beggar in the Odyssey. See Hom.,

Od. XVIII. 1-107.

748. nempe quod ...: for this conceit, cf. Trist. III. 4. 21-23
 (quid fuit, ut tutas agitare Daedalus alas, / Icarus immensas
nomine signet aquas? / nempe quod hic alte, demissius illa
volabat).

750. tanti: genitive of value -- "it is not worth that much".
 The construction is usually with the infinitive rather than
ut + subjunctive (see next line).

(751-756: Avoid theatres.)

751. Cf. Am. II. 7. 3 ff. A harsh transition from the evils
 of wealth to the disadvantage of attending the theatre.

753. citharae lotosque lyraeque: the cithara and the lyra were
 introduced into Rome from Greece: in Greece the former was
 usually played by professional musicians; it had a large wooded
 sounding-board and straight arms, while the latter, the more
 popular instrument, had a tortoise-shell sounding board and
 curved arms. The lotos (Gk. λῦτος) was a flute made of lotus-
 wood: it was used at religious festivals -- cf. Fast. IV. 189-
190 (me sonus aeris acuti / terret et horrendo lotos adunca sono).

754. numeris bracchia mota suis: see note on line 334.

756. As it stands, the Loeb text, an amalgam of the Parisinus
 (R) and Etonensis (E), makes better sense than either Kenney's
 or Bornecque's. It reads quid caveas, actor, quid iuvet, arte
docet. ("the actor teaches you by his art what you must shun
 and what helps you"), whereas Bornecque reads qua for quid
 and makes the sentence an exclamation. This unfortunately makes
 no sense out of caveas, and the same problem occurs in Kenney's

text. The problems with the Loeb are (a) the different functions of the two subjunctives, the first being originally jussive and the second in indirect question, and (b) the difficulty in the translation of quid iuvet ... docet. Ignoring the words in daggers in Kenney's text we may translate "the actor does harm with the art with which he pleases" -- much better sense, as far as it goes. Possibly caveas could be changed to caveis (= "the audience") -- Stat., Theb. I. 423 (teneros caveae dissensus ephebos concitat) -- as the object of nocet, though this still leaves the problem of the first syllable, and quis (= quibus) is too harsh and un-Ovidian.

(757-766: Avoid love-poets.)

This section is doubtless put in as a plug for love-poets just as at Ars III. 329-348.

757. eloquar: see note on line 358.

teneros ... poetas: "love-poets". Cf. Ars. III. 333 (et teneri possis carmen legisse Properti). Cf. Ars. III 329-348 where Ovid recommends such poets.

758. ipsius: Goold, op. cit., p. 97, says that ipsius occurs only four times in Ovid. (Fast. I. 40, Ep. XVI. 312, Met. IX. 247 and Pont. I. 36), while, to the best of his knowledge, no juxtaposition like ipsius ipse me(as) occurs elsewhere in Latin. Thus he would have us read impius -- since it would have been written Ipnius, this would easily have become ipius, which with ipse beside it was doomed to become ipsius.

759-766: A reversal of Ars III. 329-334.

760. Coe: Philetas of Cos, an elegiac poet of c. 300 B.C.
 Propertius admired him --- see IV. 1. 1-2 (Callimachi Manes et Coi sacra Philetae, / in vestrum, quaeso, me sinite ire nemus).
762. Teia Musa: this refers to Anacreon, a lyric poet of Teos, who flourished 540 B.C.
764. This refers to Propertius, who wrote love-poems to or about one Cynthia.
fuit: this suggests that Propertius was already dead when the Remedia Amoris was written.
765. Gallus: C. Cornelius Gallus (69-26 B.C.), who wrote four books of elegiac poetry on his love for the actress Cytheris, whom he called Lycoris. He won the affection of Vergil, who celebrated his poetic talents in Eclogue VI and who refers to him again in Eclogue X. His work has not survived, except for one line (uno tellures dividit amne duas).
- (767-794: Do not imagine that you have a rival; if you do have a rival treat him as a friend.)
767. operis: "the craft (of love-curing)". This line is an elaborate periphrasis for nisi fallor.
768. nostri maxima causa mali: cf. line 322 (haec odio venit maxima causa meo). nostri = "of us lovers".
769. At Ars III. 593-594 Ovid advises the girl to kindle love in her beau by letting him be aware of a rival (postmodo rivalem partitaeque foedera lecti / sentiat).
- 771-772. Hermione, according to a legend preserved in Euripides' Andromache, married Neoptolemus, the son of Achilles, but

Orestes murdered him and carried her off. The Greek accusative -en is used metri gratia.

773-774. As soon as Menelaus had unsuspectingly sailed for Crete, where he had to attend the obsequies of his grandfather Catreus, Paris eloped with Helen. Cf. Ep. XVII. 153-154 (maior, non maxima, nobis/ est data libertas, quod Menelaus abest) and ibid. XVII. 163 (vela quidem Creten ventis dedit ille secundis), where Helen is speaking to Paris. Menelaus, however, returned home as soon as he heard the news.

lentus: see note on line 243.

777-778. See lines 467-482.

Plisthenio: according to one legend, Agamemnon was the son of Plisthenes (Gk. Πλίστηνης), himself the son of Pelops and brother of Atreus and Thyestes. In line 779 Agamemnon is called Atrides. One has only to look at the apparatus criticus in Kenney's text to see what a mess the scribes made of this difficulty.

779. nec ... credite: cf. Met. XV. 254 (nec perit in toto quicquam, mihi credite, mundo).

Atrides: Ovid and Propertius both scan the first syllable long and short at different places: it is short both here and at Prop. II. 14. 1, long at Am. I. 9. 37 and Prop. III. 18. 30.

780. turpiter ... iners: for turpiter qualifying an adjective, cf. Ep. I. 93 (turpiter absens).

faceret ... iners: normally we would expect two pluperfect subjunctives here since the conditional clause is "past unreal". Examples of the imperfect in the protasis denoting possible action in the past, however, do exist -- cf. Sal., Jug. LIX. 3

(neque diutius Numidae resistere quivissent, ni pedites ...
magnum cladem facerent).

783-784. nam ... sceptrum: see Hom., Il. XIX. 258-263 (ἴστω νῦν Ζεὺς
πρῶτα, Διὸν ὑπάρτος καὶ ἀριστος./ γῆ τε καὶ ἥλιος καὶ ἐρινύες, αἳ θ' ὑπὸ γαίαν/ ἀνθρώπους
τίνυνται, ὅτις κ' ἐπίσκειν ὁμόσση./ μή μὲν ἐγὼ κούρη Βρισηίδι χεῖρ' ἐπένεκα./ οὐτ' εὐνῆς πρόφασιν
κεχρημένους οὔτε πῶ ἄλλου/ ἀλλ' ἐμὲν' ἀπρότ' ἡμαρτος ἐνὶ κλισίῃσιν ἐμῇσιν). Cf. Ep. III.

111-112 (si tibi nunc dicam: "fortissime, tu quoque iura nulla
tibi sine me gaudia facta!" neges,).

quod: "as to the fact that". The point of this sentence
is that Agamemnon feels safe in swearing by his sceptre that he
has not touched Briseis, because his sceptre is not a deity and
therefore is not likely to strike him dead for telling a lie.

785. For the construction, cf. Pont. IV. 4. 47-48 (di faciant
aliquo subeat tibi tempore nostrum/ nomen).

786. proposito sufficientque: for the postponement of the
enclitic see note on line 502.

787. modo velle tene: "only hold on to your will": velle is
the direct object of tene. For the infinitive as the object of
a transitive verb, cf. Pers., I. 9-10 (tunc, quum ad canitiem
et nostrum istud vivere triste/ aspexi), also lines 27 and 122
of the same satire (scire tuum; ridere meum).

788. Cf. Pont. II. 6. 38 (nec nocet admisso subdere calcar equo)
and Ars II. 732 (et admisso subdere calcar equo).

789. Both the Lotophagi (lotus-eaters) and the Sirens were en-
countered by Odysseus in his wanderings (Hom., Od. IX. 82-104
and ibid. XII. 165-200). The former lulled humans into forget-
fulness, the latter attracted them by song and then destroyed
them. For the latter, see also Ars III. 311-314.

Sirenas: the last syllable is short in imitation of the Greek accusative plural (Σειρήνας).

790. remis adice vela tuis: cf. Ars. I. 368 (et velo remigis addat opem). Merchant vessels, having a permanent mast, relied mainly on sail, though long sweeps could be used.

791. 791. rivale: since this is ablative (with quo) one would expect rivali, the regular ablative form -- cf. also Am. I. 95 and ibid. I. 9. 18. For doleo + ablative cf. Hor., Epod. XV. 11 (o dolitura mea multum virtute Neaera!).

792. For the construction, see line 605.

hostis habere loco: loco is adverbial here with the genitive hostis -- "to think of him as an enemy".

(795-810: Choose your diet carefully.)

797. Daunius: Daunus was a fabulous king of part of Apulia (whence it obtained the appellation Daunia). An excellent kind of onion grew in Apulia -- see Plin., Nat. XIX. 95 (post hos in Africa nati maxime laudantur, mox Apuli).

bulbus: cf. Ars II. 422-423 (bulbus et .../ sumantur).

798. an veniat Megaris: Megarian onions were renowned -- cf. Cato, Agr. VIII. 2 (bulbos Megaricos).

799. erucas: like the bulbi, these were considered aphrodisiacs. Cf. Mart. III. 75. 3 (sed nihil erucae faciunt bulbique salaces), Col., C. 109 (excitet ut Veneri tardos eruca maritos), Plin., Nat. X. 182 (aviditas coitus putatur et cibus fieri, sicut eruca, pecori caepa) and Juv. IX. 134-134A (turbae, properat quae crescere, molli/ gratus eris, tu tantum erucis imprime dentem).

801. Cf. Plin., Nat. XX. 134 (sculptores et pictores hoc cibo utuntur oculorum causa cum pane vel nasturtio, caprae quoque silvestres propter visum, ut aiunt). See this chapter also for other properties of rue.
803. quid tibi praecipiam: cf. Ars II. 273 (quid tibi praecipiam teneros quoque mittere versus?)
805. Ovid treats of drunkenness at Ars I. 589-600, where he says that it is harmful to the lover since it may rouse him to quarrel.
806. multo corda sepulta mero: cf. Prop. III. 11. 56 (assiduo lingua sepulta mero).
- With this couplet cf. the porter's speech in Macbeth Act II Scene I, ("It provoketh the desire but taketh away the performance").
807. Chiasmus with anaphora.
808. grandior aura necat: cf. Plin., Nat. XXXI. 2 (aquae flammās necant).

811-814: Conclusion.)

- 811-812. hoc opus exegi: cf. Met. XV. 871 (iamque opus exegi) and Hor., Carm. III. 30 (exegi monumentum aere perennius).
fessae date sarta carinae: for the custom of putting garlands on the keels of ships, see L. A. Holland, Janus and the Bridge, pp. 165-166.

For the nautical image, cf. lines 70 and 577-578, and, for a literary taste being likened to a sea-journey, cf. Ars I. 771-772 (pars superat coepti, pars est exhausta laboris./ hic teneat nostras ancora iacta rates).

814. femina virque: cf. Ars II. 478 (constiterant uno femina virque loco) and II. 728 (cum pariter victi femina virque iacent). For the normal masculine priority, cf. Tib. II. 2. 2 (quisquis ades, lingua, vir mulierque, fave).

Abbreviations

For Latin authors I have used the abbreviations as cited in the Oxford Latin Dictionary, and for Greek authors Liddell and Scott's Greek Lexicon. For periodicals I have followed the forms used in L'Année Philologique. O.C.D. = Oxford Classical Dictionary and T.L.L. = Thesaurus Linguae Latinae.

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