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R E M E D I A A M O R I S

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Ph.D. thesis, University of Glasgow

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FOR MY MOTHER AND FATHER

FOREWORD

A new and comprehensive commentary on the Remedia Amoris has been a desideratum ever since the 'rehabilitation' of Ovid in the 'fifties and the improvement in our texts of his amatoria consequent upon it. Lenz's Berlin edition with translation and notes (1960, revised 1969) is the best available, but the notes are scanty and his introduction omits or skates over much that is of interest and importance, such as the organisation of the poem, which is more complex than it appears, or the extent of Ovid's debt to earlier elegy and the nature of his didactic role. In part these shortcomings are inherited, for Lenz and others have often been content to rely for their facts about the composition and especially the sources of the Remedia on Karl Prinz's studies published during the First World War. Admirable and useful though these were (and are), they are limited in scope and suffer additionally from the writer's preoccupation with the trees at the expense of the wood.

The absence of any English-language edition, other than the Loeb, reflects a long-standing national distrust and dislike of the Remedia, which has not been finally dispelled even now. It is a pity that L.P. Wilkinson, that most sensitive and accomplished of Ovidian scholars, could summon up so little enthusiasm for it in his classic study of the poet (1955). While no critic would put the Remedia in the first rank of literature, or even the second (to which Ovid's Metamorphoses may be assigned), yet it graces the third very well, and should not be ignored because of some fancied inferiority to the Ars, or because it was branded immoral and cold-blooded by earlier and very different generations. H.J. Rose was one of the few 'pre-Fränkel' critics to speak up for the poem, when he described it in 1936 as 'a work of never-failing interest, which will continue to be thoroughly readable as long as urban human nature remains what it was then and is now' (A Handbook of Latin

Literature, p.31). Recently Adrian Hollis has argued for its merits, though all too briefly and diffidently (Ovid, ed. J.W. Binns [1973], pp.110ff.).

In preparing an edition of this kind one cannot but be indebted to others, those who have written on the Remedia and those who have worked on other poems by Ovid and on various aspects of his art, scholars past and present. I have tried to ensure that the requisite acknowledgements have everywhere been made. To professional classicists it would be obvious, even in the absence of such acknowledgements (or of a bibliography), just how much the writings of one man in particular have been laid under contribution, namely Professor E.J. Kenney. It is both inevitable and right that this should be the case, for no one has done more in the last two decades to advance our understanding and appreciation of Ovid. Not without great reluctance and long hesitation, therefore, have I ventured to disagree with him on certain points, including a number of readings.

It is my pleasant duty to record my thanks to the following for their help: the late Professor Christian J. Fordyce, who had something of a soft spot for the Remedia and at whose suggestion this commentary was undertaken; Professor P.G. Walsh, who has patiently read nearly every page and with infinite gentleness saved me from many an error (for those that remain I alone am responsible); and Mrs Ruth Pepper, who has coped most valiantly with an often deplorable typescript, erratically delivered. I am also grateful to my wife for her persistent, though sometimes despairing, prodding, and can only apologise to her and to any other interested parties for the excessive and indefensible delay in bringing this project to fruition.

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S U M M A R Y

This thesis takes the form of a standard modern commentary on a classical text. It is the first in English on Ovid's Remedia Amoris, and has a considerably wider exegetic scope than any existing edition.

The Introduction deals first with the date of the poem; a fresh approach to the problem of vv. 155f. suggests that it can be assigned, with rather greater precision than hitherto, to the latter part of 1 A.D. In §2 the relationship between the Remedia and the Ars Amatoria and of both to love elegy is examined. The two poems are seen as exemplifying on a larger scale the 'diptych' technique familiar from the Amores and as representing between them the formal annexation of one more piece of Callimachean territory, erotodidaxis. The principal inspiration for a psychiatric sequel to the Ars, analogous to Hellenistic cure-poems, is held to be Propertius (1.1 and 2.1). The chief sources of the poem's 40 precepts are confirmed (after Prinz) as the Ars itself (16 of whose injunctions are re-used, 13 in reverse; Prinz lists 16, out of his total of 42 precepts), then Lucretius 4 and Cicero TD 4. There follows (§3) a brief account of the history of the transmission, together with a note on the text offered here, which is a new one, making use of Y and differing at several places from the 1961 OCT and 1965 Paravia. Six couplets are deemed to be spurious. The Synopsis (§4) is designed to reveal the anatomy and especially the articulation of the poem; the 40 precepts (2 prophylactic recommendations + 38 specific remedies) are catalogued. The evidence for the structural role of the figure 38 (the number of remedia, and also the number of lines in both Preface and Exordium) is appended in tabular form. A short list of abbreviations follows (§5).

The text is set out conventionally, with the revised numeration in brackets. The apparatus criticus lacks the detail of a critical edition but reports all significant variants and conjectures and indicates those passages excerpted by the ps.-Planudean Greek version.

The Commentary has as its main aim the elucidation of the author's thought and of the development of his argument, not the mere accumulation of parallels (except where these bear on the history of an idea or illustration) or inessential grammatical and syntactical annotation. Stylistic and metrical features of interest are fully discussed (e.g. 'clamping' lines; alliterative effects; special rhythms). The Preface receives detailed analysis, showing and explaining its affinities with Amores 1.1 and its function as an allegory of the poem; likewise the Exordium, which defines both the poem's relation to the Ars and Ovid's preceptive role. Among the aspects of the tractatio fully explored are its medical colouring (metaphors, similes, etc.) and its medically inspired division into 'surgical' prophylaxis, medication and diet.

The Bibliography lists editions of the Remedia and articles relating to it, then various other works consulted. There are three indexes - nominum, rerum and verborum.

INTRODUCTION

1 THE DATE OF THE POEM

The Remedia Amoris is the final work in Ovid's erotic cycle or trilogy. Of the others, the Amores (originally five books, published at intervals between c.25 and 16 B.C. or even later)¹ belongs in its extant, definitive version to about the middle of the last decade B.C.,² the Ars Amatoria to the remaining years of the era, Books 1 and 2 being completed around the end of 2 B.C.³ and the supernumerary Book 3 (incorporated into a second edition) probably not long thereafter in 1 B.C.⁴ Although Ovid may well have first conceived the Remedia as a sequel to the 'male' Ars, it was plainly written after, not before,⁵ he had 'armed the Amazons' too, for besides being addressed to both puellas and iuvenes (49ff.; cf. 69 homines, 553f., 608, 814) it draws on Ars 3 in a number of places, as on the other two books. The approximate date of its publication can be determined from a passing reference it contains to affairs in the East (155ff.):

ecce, fugax Parthus, magni nova causa triumphī,
iam videt in campis Caesaris arma suis.
vince Cupidineas pariter Parthasque sagittas
et refer ad patrios bina tropaea deos.

- 1 See I.M. Le M. Du Quesnay, 'The Amores', in Ovid, ed. J.W. Binns (1973), p.43, n.16; A.D.E. Cameron, CQ n.s. 18 (1968), 320ff.
- 2 See Cameron, loc. cit., 333. Other considerations apart, it is hard to see when Ovid could have fitted in the revision and recasting of the work after this date, occupied as he was, once the Ars and Remedia were finished, with both the Metamorphoses and the Fasti.
- 3 Cf. AA 1.171f. (written shortly after August, 2 B.C.) and 177ff. (prior to the departure of Gaius Caesar for the East in the spring of 1 B.C.; but Gaius' posting to Syria is likely to have been gazetted before the end of 2 B.C.).
- 4 Cf. AA 2.745f. ('... chartae proxima cura meae'). It is immaterial whether the couplet is a genuine 'stop press' postscript or a link supplied for the second edition.
- 5 As argued by R. Sabbadini (RFIC 37 [1909], 166ff.); see on 391f.

These verses, which occur in a passage advocating the soldier's life as an antidote to love, allude to the campaign of Gaius Caesar,⁶ earlier proclaimed by Ovid in Book 1 of the Ars, and must pertain to the period between spring, 1 A.D., when Gaius (as consul) was ready in Syria to take the field, and his meeting with the Parthian king, Phraates V (Phraataces) on the Euphrates to sign a concordat or non-aggression pact in the spring of the following year.⁷ Although there is no record in the historical sources of Gaius' launching an offensive against Parthia in 1 A.D. or at any other time (an act which would have been at variance with Augustus' discretionary policy towards that state), Ovid's claim in 155f., that a Roman army has invaded the country, should not be dismissed out of hand. The lines are more than the expression of pious hopes they are alleged to be.⁸ For Ovid does not use this particular formula of ecce and present indicative to convey a hope, wish or prophecy, but to draw attention to some new, unexpected or arresting fact. In this context ecce can only signal a news-flash. An exact and virtually decisive parallel is afforded by AA 1.177 'ecce, parat Caesar, domito quod defuit orbi, / addere',⁹ of which the present notice indeed is in some measure confirmatory. It is also to be remarked that 155-8 do not form an integral part of the argument, but interrupt, slightly yet perceptibly, the sequence of thought from 153f. to 159f.¹⁰ The logical inference is that they were inserted at a later stage of composition. That Ovid dislocated his text to foist a piece of fictitious information upon the reader seems improbable; one would prefer to think that he had recently

6 But Caesaris (156) means Augustus, as usually. For a detailed account of Gaius' campaign, see CAH x, pp.273ff.

7 This is the date accepted by most modern authorities. W. Kraus, following Dessau, assigns the meeting to 1 A.D. (RE xviii.2 [1942], col.1936 = Wege der Forschung xcii: Ovid, ed. M. von Albrecht and E. Zinn [1968], p.103).

8 Cf. M. Pohlens, Hermes 48 (1913), 3: 'Man hofft noch immer auf einen Triumph über die Parther...'; Lens II, p.82: 'Ovid deutet auf kriegerische Zusammenstöße und einen bevorstehenden Triumph hin.'

9 For this annunciative use of ecce cf. also AA 2.745, and (similar though not identical) Fast. 1.63, Tr. 3.13.1.

10 See Commentary.

received word of an incident in Gaius' campaign which he believed (or affected to believe) marked the start of war with Parthia, and mention of which he felt would impart a quickening and protreptically cogent topicality to the poem.

While the occasion cannot be certainly identified, it is more likely to be connected with Gaius' movements in 1 A.D. than in 2 A.D. The latter date seems too late, and the only relevant event in it, Gaius' march to the Euphrates to meet Phraataces, unsuitable. For the terms of the concordat must have been agreed by negotiation before the winter of 1 A.D.¹¹ if Gaius was ready to set out for the rendezvous at the start of the next campaigning season; and even if the Roman public were unaware of these negotiations and of the impending about-turn in relations with Parthia, it is improbable that the news of Gaius' expedition and the news of its pacific outcome were separated by any great interval of time. The summer of 1 A.D. had seen the collapse of Phraataces' challenge to Roman hegemony in the East, with the recognition by Augustus of the Armenian pretender, Tigranes III, whom Phraataces had earlier helped expel Rome's nominee, the now-deceased Artavasdes. Political necessity, both internal and external, forced Phraataces to seek an agreement with Rome. But purely military considerations must have played their part too. Although Gaius, whose plans for invading Armenia were now shelved, had no intention of attacking Parthia, Phraataces could not be sure of that; and there is every likelihood that Gaius took the opportunity to put pressure on Phraataces by the simple expedient of moving his army up nearer the ill-defined and disputed frontier between Roman Syria and the Parthian Empire.¹² A sabre-rattling feint ad campos Parthorum would inevitably have been construed at home as the beginning of the long-awaited crusade to avenge Carrhae (cf. AA 1.179f.) and crown the unsatisfying diplomatic success of 20 B.C., signis receptis, with a real victory in the field (cf. 155 'magni nova causa triumphus').

11 Cf. CAH x, p.276, n.3.

12 Mutual recognition of the Euphrates as the frontier seems to have formed part of the agreement of 2 A.D.

There is therefore at least a strong possibility that the Remedia was issued before the end of 1 A.D., perhaps even as early as the summer, if indeed Ovid had more or less completed it when the news from Syria came in. That Gaius did not after all go on to conquer Parthia must have disappointed the poet, if only because it rather spoiled his little joke (157f.); but by the time he perceived that a wind of change was blowing, however briefly, through the East, it was too late to have the verses deleted.

2 ITS LITERARY CHARACTER AND AIMS; THE SOURCES

The Ars Amatoria and Remedia Amoris are the products of crossing two seemingly very disparate literary traditions, the didactic and the elegiac, to each of which Ovid had already contributed with the Medicamina Faciei Femineae and the Amores respectively. The former poem may be taken as representative in kind, if not quality, of that species of light didactic verse on technical subjects that had such a vogue in Ovid's time.¹³ He was probably the first, however, to choose the elegiac metre instead of the conventional expository hexameter, which he plainly felt unsuited to a topic so closely and explicitly connected with love (cf. MFF 23ff., 35ff.). By this step alone the genres were brought into contact. Love elegy on the other hand contained a certain proportion of admonitory or even openly preceptive matter which, as Ovid perhaps only fully perceived when revising the Amores for the second edition,¹⁴ lent itself very well

13 See Tr. 2.471ff. with Owen's notes. These 'diversions of a December day' (ibid. 491) are the children of Nicander rather than Aratus, the founder of 'literary' didactic. Cf. also Tr. 4.10.43f. (Macer).

14 Cf. Cameron, loc. cit., 333.

to systematisation.¹⁵ The Amores had indeed undermined the psychological barrier separating elegy from didactic, for by representing love as an enjoyable pastime, a form of social sport, Ovid brought it down to virtually the same plane as gambling, ball-games or bowling the hoop, as he himself implicitly acknowledged by comparing such poems with the Ars in his defence in Book 2 of the Tristia.

The Ars purports to instruct men and women how to conduct an affaire, the Remedia to teach them the art of terminating one when it has turned sour, for whatever reason.¹⁶ The earlier and longer poem explores the comic, or at least the unsolemn, aspect of love; it is informed by the metaphor of love as a quasi-vocational activity or exercise of a pleasurable and rewarding kind, like hunting or working the land.¹⁷ The Remedia conversely explores love's tragic side, although there is nothing at all tragic about Ovid's treatment of the subject - hence much of the piquancy which Wilkinson notes in the poem.¹⁸ Here the governing metaphor is one

- 15 Tibullus' so-called ars amandi (1.4), in which Priapus delivers advice on winning a boy's love, has less bearing on the Ars and Remedia than Tibullus' own adoption of the role of magister amoris (ibid. 75f.; cf. 1.8.5f., etc.). Propertius, peritus in amore, is content to teach by example; cf. 1.9.7, 2.32.19f., 2.34a.3, 3.3.47ff., etc., and see A.L. Wheeler, 'Propertius as praeceptor amoris', CP 5 (1910), 28-40, who also discusses the Ars and Amores (which contains much 'covert teaching'). Ovid writes of 'professing the arts of tender Love' and of being 'beset by my own precepts' at Am. 2.18.19f. The couplet has often been interpreted as a reference to the composition of the Ars, but the imagery of the preceding lines rules this out. The triumphant Cupid depicted there (15ff.) is the Cupid of Am. 1.2, not the tamed discipulus of AA 1.7ff. Cameron (loc. cit., 331) rejects the possibility that Am. 2.18 was added to the second edition.
- 16 Ovid simply says si piget (80); cf. 312. The hyperbole of 15ff. is a bow to convention (and a powerful aid to convincing Cupid). Fränkel finds the absence of specific reasons a fundamental flaw arising from the poet's own uncertainty about the nature of his poem (pp.67f.).
- 17 In aspiring to such 'monumental' treatment of his subject (the epithet is T.F. Higham's: CR 48 [1934], 114) Ovid obviously had the Georgics in his sights. For parallels, etc., see Kenney, in Ovidiana, pp.207f.; E.W. Leach, TAPA 95 (1964), 142-54 ('georgic' imagery).
- 18 P.136 (footnote).

of disease or hurt: love as morbus or vulnus. Together the two works embrace the entire range of the lover's experience, from first reconnaissance to conquest, to ultimate defeat and the beginning of self-rehabilitation preparatory to the next campaign. This carefully designed obverse-reverse relationship has an exact parallel in the paired or diptych poems of the Amores, e.g. 1.11 and 12, 2.7 and 8, 2.9a and 9b, 3.11a and 11b. As with several of these pairs, a temporal progression is involved too; the Remedia may thus be seen as a sequel to the Ars, as well as a reversal of it (cf. 43ff., 71f.). While the existence of this model did not by itself suggest to Ovid that he compose a responsio to the Ars, nevertheless it clearly influenced the shape of the poem once it was conceived. The view expressed by Hollis,¹⁹ that Ovid was following the precedent of Nican-der's Theriacae and Alexipharmaca, appears less probable, as the latter is not, pace Hollis, a 'companion' to the former, which itself contains a section on antidotes for snake poisons. That the Remedia, however, is partly a burlesque of such Hellenistic cure-poems as the Alexipharmaca or part 2 of the Theriacae²⁰ needs no demonstration; the ubiquity of the notion of love as a type of sickness for whose treatment (like that of any bodily affliction) various more or less universally recognised φάρμακα were available, makes it surprising only that no one had anticipated Ovid, whether with serious or with humorous intent. But the ability to perceive potentialities latent in established literary forms and ideas was perhaps Ovid's greatest gift, of which his virtuosic technique and fecundity of invention were the servitors.²¹

19 In Ovid, p.110.

20 On these and others eiusdem notae see A. Lesky, Geschichte der griechischen Literatur (1957-8), pp.802ff.

21 Cf. A.G. Lee, 'The Originality of Ovid', in Atti del Convegno Internazionale Ovidiano (1959), ii, pp.405-12, who recognises three facets: (1) the development of ideas or poetical forms already existing in Latin poetry; (2) the invention of new ideas or forms; (3) the transposition of ideas and forms from Greek poetry into Latin. The Remedia illustrates all three.

In one sense the Ars and still more the Remedia bring the wheel of the elegiac tradition full circle. Although the precise course of evolution of the subjective love elegy can never be reconstructed, owing to the loss not only of Gallus' poetry but of almost all Euphorion's, Parthenius' and (perhaps most regrettably) Philetas', its debt to Callimachus has never been questioned. The elegists themselves acknowledged it, either overtly or covertly,²² and modern scholarship is agreed that in the formal and stylistic fields it is true that Callimachus was their elected 'Siren, qui solus teneros facit poetas.' But the link between Callimachus and love, as emphasised by Propertius in particular,²³ cannot be said to have been satisfactorily explained until recently. It is not to Callimachus' narrative elegy that we must look, but to his Iambi, from the wreckage of which 'we can see that Callimachus too wrote in a much more personal and direct tone on themes with which readers of Roman elegy are thoroughly familiar - love affairs, poverty, personal quarrels, Paradise Lost, the problems of being a writer, the celebration of a birthday.'²⁴ The origins of the variety of topic and mood that characterise love elegy are thus considerably illuminated, if not fully revealed. The Fifth Iambus offers advice to one Cleon or Apollonius on curbing his lust. It is plainly one source of the erotodidactic element in elegy,²⁵ as of its occasionally vituperative tone; further, it establishes the quasi-oracular infallibility of the praeceptor amoris. There can be little doubt that Ovid had this poem in mind when he composed AA 25ff., as well as the similar (and probably similarly derived) professions of his predecessors (Prop. 1.9.5ff., Tib. 1.8.3ff.),²⁶ still less that he glances at it in the Remedia, the opening of

22 See esp. Prop. 2.1.40, 2.34b.8, 3.1. For Tibullus' unspoken allegiance to Callimachus see A.W. Bulloch, 'Tibullus and the Alexandrians', PCPS n.s. 19 (1973), 71-89.

23 Cf. 3.9.43ff.; also Ovid, AA 3.329, RA 759f.

24 Bulloch, op. cit., 83.

25 For a full study of the subject see A.L. Wheeler, 'Erotic teaching in Roman elegy and the Greek sources', CP 5 (1910), 440ff., 6 (1911), 56ff. (these articles pre-date the publication of Iambi 5); F. Cairns, Generic Composition in Greek and Roman Poetry (1972), pp.72f.

26 Cf. F.W. Lens, 'Das Proömium von Ovids Ars amatoria', Maia 13 (1961), 131-42; W. Suerbaum, 'Ovid über seine Inspiration (zur Ars amatoria 1.26)', Hermes 93 (1965), 491-6; E. Lefèvre, 'Noch einmal - Ovid über seine Inspiration', Hermes 95 (1967), 126-8. None of these writers mentions Callimachus.

whose tractatio bears a close resemblance to the extant fragments.²⁷ Ovid took erotodidaxis from love elegy, whither it had largely come from Callimachus, and created out of it a new genre, or sub-genre, in homage to Callimachus. So was completed the process of taking over, reorganising and Romanising yet another province of Hellenistic literature.

The main stimulus to pursue erotodidaxis into the therapeutic sphere, however, may be judged to have come from that familiar source of inspiration for Ovid, the writings of his friend and literary mentor, Propertius. For the Remedia does provide the complete and infallible answer to the despairing appeals for help uttered by Propertius in two of his most important and best-known elegies, 1.1 and 2.1. In the first of these, torn between his desire for Cynthia and his longing to be free, he cries:

et vos, qui sero lapsum revocatis, amici, 25
 quaerite non sani pectoris auxilia;

in the second, having complained that there is no medicine for love, he declares:

hoc si quis vitium poterit mihi demere, solus 65
 Tantaleae poterit tradere poma manu ...

The invitation or challenge was irresistible. It is clear that Ovid had the latter piece before his mind when he composed the Exordium (see on 47f.; cf. also 111ff.); but the former encapsulates much of the actual programme of the Remedia - the need to avoid otium (cf. Milanion), the powerlessness of magic (a straw at which the drowning Propertius clutches), oblivion through travel ('ferre per extremas gentis et ferre per undas, / qua non ulla meum femina norit iter'),²⁸ commutatio amorum (repented of by Propertius, whom infatuation with Cynthia castas odisse puellas docuit; and puellam odisse discere is another prominent theme of the Remedia). The Propertian antithesis of consilium and furor²⁹ appears in a different

27 See on RA 82, 117f. Trypanis' translation, however, may be quoted here: '....(22) But as long as the fire you kindled has not grown into a great flame, but still lies calm and moves along the ashes, quench it. Hold back from their running the wild horses, and do not race a second time round the course...' Ovid's reference to Apollo's laurel (RA 75) may be connected with Callimachus' words, 'For you I am Bacis, Sibyl, the laurel-tree and the oak'; 'adsit tua laurea nobis' is an unusual form of expression.

28 1.1.29. Two lines before he writes 'fortiter et ferrum, saevos patiemur et ignis', which Ovid, consciously or not, reproduces in his section on travel (229 'ut corpus redimas, ferrum patieris et ignes').

29 1.1.6f.

philosophical guise in the Preface (10), while the contrast drawn by Propertius between himself and those 'quibus facili deus annuit aure' (31) underlies Ovid's two categories of the contented and the discontented amans (13ff.). Most importantly of all, the two elegies crystallise the metaphor of unhappy love as a potentially fatal disease (cf. 1.1.2 contactum, 25ff., 33ff.; 2.1.57ff. including exempla, 71ff.), thus offering a firm base for a psychiatric study imitative of the conventional cure-poem.

In assembling his praecepta Ovid drew on a variety of literary sources; in some points, inevitably, these overlapped (e.g. the philosophical sources), so that it is perhaps dangerous to be too dogmatic in the matter of attributions. As one would expect, the Ars contributes most: 16 out of a total of 40 (comprising 2 general principles + 38 remedia).³⁰ Normally Ovid reverses the advice he gave in the Ars, often very ingeniously, but three precepts are transferred unchanged. These are marked 'NR' in the following table; praecepta are numbered in accordance with the summary in

30 Prinz (I, 47) identifies 16 out of 42 as derived from the Ars, but his 16 do not correspond entirely with the 16 listed below. He divides [9] into three (315-24, 325-30, 331-40), combines [26] and [27] and splits [36] into two; he also refers [11], on prior intercourse, to AA 1.375ff. (an prosit ministram violare). But none of the 'non-reversed' precepts are included by him. (437ff., puellam obscena reddentem speculari, is also treated as a separate precept.)

The intriguing question is whether Ovid merely managed to accumulate a certain number of precepts, or whether he was aiming at a specific total, viz. 38 (which he could make up to a round number with the addition of [00] and [0]). (The significance of the figure 38 for the construction of the poem is demonstrated in § 4.) It is slightly easier to believe the latter hypothesis; certain rules from tractatio (ii) re-occur with modifications in tractatio (iii), and the inclusion of the advantages of paupertas as an injunction - [33] - looks suspiciously like padding. It may be too fanciful to opine that, given the fundamental importance of Prop. 1.1 in the making of the Remedia (see above), Ovid decided to incorporate as many remedial praecepta as there were lines in that elegy, i.e. 38 (the assumption of a lacuna after Prop. 1.1.12 is not warranted). The Preface likewise is commensurate with Prop. 1.1; so is the Exordium. Together they add up to 76 lines, which happens to tally with Prop. 2.1, if 37f. are excluded therefrom as intrusive (Postgate).

§ 4 below:

(NR)	[2]	:	AA	1.459ff.
(NR)	[7]	:		2.99ff.
(NR)	[8]	:		2.121ff.
	[9]	:		2.641ff., 3.261ff., 349ff.
	[10]	:		2.641ff., 3.209ff.
	[12]	:		2.615ff., 3.807ff.
	[14]	:		1.611ff.
	[16]	:		2.455ff., 3.579ff., 593ff.
	[25]	:		1.514ff.
	[26]	:		3.673ff.
	[27]	:		3.677ff.
	[34]	:		1.89ff., 501f.
	[35]	:		3.329ff.
	[36]	:		2.539ff., 3.591ff.
	[37]	:		2.415ff.
	[38]	:		1.525f., 589ff.

Ovid also used Book 4 of the De Rerum Natura, to which Prinz indeed assigns a more vital role than the Ars,³¹ on the grounds that Ovid there encountered the seminal distinction between secundus and adversus amor (1141f.), to the latter of which the Remedia ministers, and that the order of precepts in Lucretius affected Ovid's arrangement. Neither of these suppositions can be upheld. The two types of love are familiar from elegy (cf., e.g., Prop. 1.1.31ff. or Tib. 2.1.79f.; Lucretius' polarisation may of course have influenced the notions of love poets after him), while the scheme of Ovid's tractatio is essentially chronological. Lucretius begins by noting the dangers of simulacra amatae (1061f.), which corresponds to precept [31] of the Remedia; the continuation '(deceit) ... pabula amoris / absterrere sibi atque alio convertere mentem / et iacere umorem collectum in corpora quaeque / nec retinere, semel conversum unius amore', supplies ideas for several precepts, e.g. [20], [32] and especially [13]. RA 399-440 are described by Prinz³² as 'eine Nachwirkung der Lektüre des Lukrez' (4.1163ff.), but one of the two remedies involved ([12]) is based first and foremost on AA 2.615ff. and 3.807ff. Lucretian colour and Lucretian matter have to be distinguished. The most Lucretian part of the poem is the opening the tractatio, where Ovid strikes a vein of wise philosophical generalisation very reminiscent of DRN 4.1068ff. and 1144ff.

31 I, 67ff., 81. He quotes Giussani's remark (comm., note on 4.1180), 'Ovidio ha preso il tema e l'ispirazione dei suoi "Remedia Amoris" qui da Lucrezio.'

32 I, 59.

A trick of his of repeating a key word of the proposition with a slight shift of meaning in the accompanying 'proof', found elsewhere in the poem but most densely in 79-166, seems to represent a deliberate imitation of a Lucretian technique,³³ like the cosmetic use of set Lucretian (and Virgilian) didactic formulas.

The other philosophical authority tapped by Ovid is Cicero. As he dipped into the De Officiis in preparation for the Ars,³⁴ so for the Remedia he clearly read or re-read parts of Book 4 of the Tusculans. His first general rule, [00], is derived from TD 4.63, and later sections of that work bear on precepts [2] to [6], the choice of various occupations and the value of travel, [13], taking a second mistress, and [17], concentrating on one's other troubles. As Prinz saw,³⁵ there is no evidence to support Pohlenz's³⁶ contention that Ovid was directly indebted to the Therapeutics of Chrysippus, on which Cicero drew for TD 4, or to any other such consolatory work. The unlikelihood of Ovid's devoting time to studying Greek tracts is perhaps more readily apparent today, when the nature both of the Remedia and of its author are better understood.

Further material comes from comedy, elegy and, to a less significant degree, other genres of poetry in which love is a subject. The sources are set out at the beginning of each section of the tractatio. For his illustrations or 'proofs' Ovid ranges over a very wide field. Prinz³⁷ stresses the role of stock examples learned apud rhetores and circulating in declamation and among the educated public. That Ovid often falls back on commonplace observations cannot be denied; but he as frequently chooses to borrow from a fellow poet or to find a new and original formulation. While his didactic technique owes a great deal to his rhetorical training

33 Cf., e.g., 93 'sed propera nec te venturas differ in horas', 101f. 'vidi ego vulnus / dilatum longae damna tulisse morae'; or the repetition of mora / morari in 83-101. See further on 112 celeri. For Lucretius, see David West, The Imagery and Poetry of Lucretius (1969), chapter 4, 'The Theatre and Transfusion of Terms', esp. pp.43ff.

34 See on RA 10.

35 I, 61.

36 M. Pohlenz, De Ovidi carminibus amatoriis (Diss. Göttingen, 1913), p.20.

37 I, 81.

and the disciplines of elegiac verse (more than to his study of Lucretius and Virgil), nevertheless it is no exaggeration to say, with T.F. Higham, that 'he gave to rhetoric as much [as] or more than he got, putting into it something of his own poetic and gaily individual temperament.'³⁸ Poetry and persuasion, in fact, were never better blended for the reader's pleasure.

3 MANUSCRIPTS AND TEXT

Editions of the collected works of Ovid, a writer whose already immense popularity will have been boosted rather than diminished by his relegatio, probably began to appear soon after his death. When publication in membranis superseded the old libellus poeticus (codex and volumen could be found side by side on the bookshop shelf by Martial's day,³⁹ though the former remained an expensive curiosity for some time thereafter), the amatory poems would naturally be grouped into one book, and this arrangement, once adopted, would tend to persist. One such codex, containing the Ars, Remedia, Amores and almost certainly the Heroides too,⁴⁰ survived the Dark Ages to become in the Carolingian Renaissance the ancestor of our texts. From one copy of it, α , made in the Frankish kingdom c.800 A.D., is derived the main tradition, viz. RY + p_6 for the Remedia, ROYS + b for the Ars, and

38 In Ovidiana, p.48. For a detailed analysis of Ovid's method of argumentation in the Remedia, see Prinz II, 92ff. He describes three types: (a) simple precept, with no appeal to confirmatory examples (e.g. 331-40, 517-22; cf. AA 1.487-504; Virg. Georg. 1.43ff.); (b) precept followed by expansion (e.g. 795ff.; cf. AA 3.101ff., MFF 51ff.; Virg. Georg. 1.311ff.); (c) precept followed by proof, consisting of either nature/life analogy or exemplum or combination of the two (e.g. 81-8, 93-100, 401-6, 613-18; cf. AA 1.389-96, 623-30, 2.107-16, 647-56; not in Georgics). A. Cox, in Greek and Latin Literature, ed. J. Higginbotham (1969), p.155, speaks of Ovid's exposition as consisting of 'grouped "proofs" or analogies leading to consecutive conclusions (a truncated version of the Lucretian method)'; but the real parent of the Ovidian proof is to be sought in the type of sententia + catalogue developed in elegy by Propertius and adopted by Ovid in his own love elegies.

39 See Martial 14.183-195

40 Luck, Untersuch., pp.11ff., argues for a separate archetype of the Heroides. Gould, p.3, posits one archetype containing all four works, possibly brought to the Frankish kingdom by Theodulph of Orleans from Spain.

RPYS for the Amores.⁴¹ RPOYS are characterised as a group by omissions, uncorrected in α , of single words (RA 207 studium, 375 tragicos) and entire verses (RA 9f., 189f., AA 1.395f. (spurious but in the archetype), 466-71, Am. 1.13.11-14, 2.2.18-27); S, which offers AA 1.1-230 only, and the excerpts p₆ and b exhibit distinctive α readings. The remainder of our MSS can be assigned to a separate tradition stemming from a theoretical 'collective' hyparchetype β ,⁴² not lacunose, which may have originated around the same time as α , though none of its surviving descendants is as old as the oldest of α 's. The majority of β MSS are of the 13th to 15th centuries. E (11th century) and K (12th century) carry the greatest authority, though E is severely marred by certain 'hariolations', as Goold calls them,⁴³ and is frequently closer to the later vulgate than K, which reproduces β quite faithfully and usually abandons it only to incorporate a reading from one or more α MSS to which the copyist had access. The reading thus preferred was not always superior, e.g. RA 438 mox RYK (= α): mos Ew (= β). Conversely we note that r and y (the latter much more commonly) may offer β readings against RY, e.g. RA 646 ut RYK²(v.l.): dum ry(sacr.) EK¹s. y¹ or yEK ω tend to show a consensus.

Both the Regius (R) and the Hamiltonensis (Y) give the title as Remedia; the recentiores style the poem De Remedio (sometimes -iis) Amoris. The singular remedio is clearly wrong (the word cannot mean 'remedying' or 'curing', which in any case is inappropriate here), but amoris is a necessary part of the title. A book called simply 'Cures' could only be a medical manual,

- 41 The sigla are those of the OCT (plus Y), as are the groups for the Ars and Amores; for modifications of these, concerning S and b, see Goold, pp.6f. P seems to be, in the Amores, an apograph of [R], the lost (torn off) portion of R; see Goold, p.4, Lenz I, p.xiii, F. Munari, Amores, p.xvi.
- 42 'A convenient fiction', in Kenney's words (CQ n.s. 12 [1962], 25); cf. his The Classical Text (1974), p.134.
- 43 H. Magnus (Ph. Woch. for 1923, p.490), dismissed E as 'niger', but it remains indispensable as well as instructive.

whether versified or not. The ancients, including the author, will of course have referred to the poem as (Ovidi, mea) Remedia, as it was customary to abridge Ars Amatoria to Ars or Artes. The presence of the curtailed title in the oldest MSS, however, is not due to this kind of informality, but to the traditional place of the Remedia Amoris in the collected works after the Ars Amatoria,⁴⁴ when the term Amoris would be felt to be self-evident and the writing of it a waste of good ink. The recc., which exhibit the amatory poems in a wide variety of combinations or in isolation, reintroduced the now needed objective genitive. It is simple but unnecessary to prove the presence of the word Amoris in the formal title from the evidence of the Preface (Lenz II, p.3).

The majority of the recc. divide the work into two books, the second beginning with line 397, a practice followed by the early printed editions. E (no title) and K (whose inscriptio and subscriptio make no mention of more than one book) ignore this convention, though K² adopts it. RY have LIBER PRIMVS in both inscriptio and subscriptio, but show no break after 396. R's subscriptio, P. OVIDI NASONIS LIBER PRIMVS REMEDIORVM EXPLICIT, which apparently convinced Luck (Untersuch., p.46) that the Remedia occupied the first place in the archetype (i.e. he took REMEDIORVM as a defining genitive), is no more than a slight variation on the normal order, which we find in R's inscriptio (INCIPIT EIVSDEM REMEDIORVM LIBER .I.) and at the beginning and end of the text in Y (... REMEDIORVM LIBER PRIMVS). It looks as though the division into two books occurred at some very early stage and had become blurred by the time the archetype was made. Its indecision was transmitted through α and β , whose descendants dealt with the problem in various ways - either faithfully perpetuating the inconsistency, or expunging all trace of plurality, or writing in LIBER II INCIPIT at the obvious place. A gap may originally have been left after 396 because Ovid there pauses to draw breath after denouncing his literary foes, and the copyist carried in his head the plural libellos from the Exordium (67);

44 Luck, Untersuch., pp.45f. (cf. his 'Modell', pp.100ff.), holds that the order of poems on the archetype was Remedia, Amores and Ars, but the evidence to support this view is of the flimsiest kind.

the propinquity of the tripartite Ars was very probably a contributory factor.

The text given in this edition is a new one. In view of the exhaustive collations of the MSS carried out in recent years by Kenney and Lenz (together with Munari's publication of the Hamiltonensis),⁴⁵ any further, inexpert scrutiny of them has been thought unwarranted. All reported readings, however, have been considered. It will be seen that a number of readings, either transmitted or conjectural, have been admitted that have not previously found favour; also that many more lines have been bracketed as interpolations than is customary, viz. 25f. (the only couplet widely accepted as spurious), 391f., 405f. (rejected by Bornecque), 565f. (rejected by Goold), 669f. (rejected by Heinsius and Goold) and 745f. (rejected by L. Müller, Madvig, Goold): six couplets in all. That the archetype of the amatoria was interpolated is everywhere agreed; that the text of the Remedia was tampered with to this extent may appear improbable to some. The ultimate touchstone in each case must be the Latinity, sense and aptness of the doubtful couplet. All six seem to the present editor to fail very conspicuously on all counts. To forestall the suspicion that numerological considerations, dictating a total of 798 verses, prejudiced the investigation of the text, let it be said, first, that the non-Ovidian authorship of these lines was decided long before any sums were done; secondly, that the scheme presented in § 4 hardly had to be sought for, but rather forced itself, so to speak, upon an editor highly sceptical of arithmetic exactitude in the architecture of ancient poetry other than the shortest pieces. As regards the origin of the interpolations, it is not possible to say more than that they are plainly very early indeed, possibly even as early as the late 1st or 2nd century, the era of the poetae Ovidiani (not to mention Vergiliani, Propertiani, etc.)⁴⁶. We may speculate that one such imitator had a favourite copy of the Master's amatoria

45 F. Munari, Il Codice Hamilton 471 di Ovidio (Note e Discussioni Erudite, ed. A. Campana, 9), Rome, 1965.

46 See, e.g., A.G. Lee, in Ovidiana, pp.468ff.

to which he added the odd couplet where the argument afforded an opening, or sometimes indeed allowed himself the liberty of attaching a longer passage that he felt enhanced the original. If a MS containing 12 or 13 lines to the page is postulated, then in the case of the Remedia all the additions, with one exception, seem to have been made at the foot of a page or at the top, i.e. below or above the existing text and in correct reading sequence. The exception is 745f., which would fall in mid-page; either it was put in the margin opposite 743f. or 747f., or it was inserted below the text with an indication that it was to follow 744. In a subsequent copy the couplet was written in its 'proper' place. It is entirely possible, of course, that the spurious verses are the work of a later hand or hands. When the archetype was written is wholly unknown.

4	SYNOPSIS OF STRUCTURE AND CONTENTS*	corrected text	OCT, etc.
	Preface	1-38	+2
I.	Exordium	39-76	
	(a) address to audience	39-72	
	(b) prayer to Apollo	73-76	
II.	<u>Traotatio</u>	77-798	
	(a) preliminary advice		
	[00] nip love in the bud if possible	77-104	
	[0] if not, yield to passion	105-132	
	(b) remedial measures (<u>post crisis</u>)		
	(i) general rule		
	[1] occupy self at all times	133-148	
	(ii) specific precepts to break the attachment		
	(A) 'strategic', <u>Vrbe plerumque relictæ</u>		
	[2] practise law	149-150	
	[3] join the army	151-166	
	[4] take up farming	167-196	
	[5] hunt, fish, catch birds	197-210	
	[6] travel	211-246	
	(A-B) [7] have no truck with magic	247-288	
	(B) 'tactical', <u>in Vrbe puellæ domo</u>		
	[8] count the cost	289-308	
	[9] find and expose her limitations	309-338	
	[10] destroy your illusions: Part I: the boudoir	339-354	
	[Reply to attacks on <u>Ars</u>	(355)359-394]	+4
	[11] relieve desire before seeing her	395-400	+6
	[12] destroy your illusions: Part II: the bed (and worse)	401-434	
	[13] take a second mistress	435-482	
	[14] feign indifference	483-516	

* Here only are lines numbered according to the corrected text, to aid numerical analysis (see p.xxix.). To obtain the conventional numbering, add the figures in the extreme right-hand column. Elsewhere the revised numbering is given in brackets.

[15]	enjoy her to excess	517-536	
[16]	suppress jealousy	537-542	
[17]	dwell on your other troubles	543-570	+ 8
[18]	avoid being alone	571-600	
(iii)	specific precepts to prevent its renewal		
(A)	<u>procul puella</u>		
[19]	keep away from other lovers	601-612	
[20]	shun her and her haunts	613-626	
[21]	sever relations with her family	627-634	
[22]	do not air your grievances	635-646	
[23]	part amicably	647-662	+10
(B)	<u>palam puella</u>		
[24]	concentrate on past tribulations	663-668	
[25]	do not dress to please her	669-672	
[26]	be deaf to entreaty	673-678	
[27]	be blind to tears	679-682	
[28]	forgo recrimination	683-688	
	[Ovid on his role: second appeal to Apollo 689-696]		
(C)	<u>procul puella</u>		
[29]	compare her with other women	697-704	
[30]	burn her love-letters	705-712	
[31]	get rid of her picture	713-714	
[32]	shun your old love-nests	715-730	
[33]	being poor is a help	731-738	+12
[34]	stay away from the theatre	739-744	
[35]	read no erotic poetry	745-754	
[36]	stop worrying about rivals	755-782	
(iv)	dietary advice		
[37]	keep off aphrodisiac foods	783-790	
[38]	drink to get drunk or not at all	791-798	

III. Epilogue

799-802

Numerical Scheme :

Preface		1 x 38
<hr/>		
Exordium		1 x 38 (34 + 4)
<u>Tractatio</u>	(a) $1\frac{1}{2}$ x 38	19 x 38
	(b) $17\frac{1}{2}$ x 38	<hr/>
		20 x 38
		<hr/>
(b)(iv)		(16
+) $\frac{1}{2}$ x 38		+ 4)
Epilogue		

number of remedia: 38

'base-unit': 38 lines (Preface, Exordium)

Tractatio = base-unit x half base-unit (38 x 19 lines)

Note: ' $\frac{1}{2}$ x 38' = either 18 or 20 lines, the couplet always being treated as indivisible. Similarly 16 counts as half of 34.

5 ABBREVIATIONS

Titles of periodicals are abbreviated in accordance with the list in L'Année Philologique. Various other works are cited as follows:

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- OCD The Oxford Classical Dictionary. Oxford, 1st edition,
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WS 36 (1914), 36-83 and 39 (1917), 91-121, 259-290.
- Rose H.J. Rose, A Handbook of Greek Mythology. London,
6th edition, 1958.
- TLL Thesaurus Linguae Latinae. Leipzig, 1900-.
- Wilkinson L.P. Wilkinson, Ovid Recalled. Cambridge, 1955.
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References such as 'Austin on Cic. Pro Caes. 3', 'Hollis on Met. 8.788',
'Palmer on Her. 16.85', 'Smith on Tib. 1.4.21', 'Williams on Virg. Aen.
3.296', etc., denote the appropriate commentaries.

REMEDIA AMORIS

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S I G L A

R = Parisinus latinus 7311, saec. ix, Regius Heinsii

r = eiusdem manus secunda, saec. xi

Y = Berolinensis Hamiltonensis (primitus Hamiltonianus) 471, saec. x-xi
 ['B_h' Lenz I]

Y^c = manus secunda aequalis (vide quae de 'corr. Y' scripsit Munari, p.19)

y = manus tertia, saec. xi ex. - xii

Y² = manus quarta, saec. xii

de Y³ et Y⁴ (Pontani manu), quarum lectiones adferre supervacaneum est,
 vide Munari, loc. cit.

E = Coll. Etonensis 150 (Bl. 6.5), saec. xi

K = Parisinus latinus 8460, saec. xii, optimus vel praestantissimus
 Puteaneus Heinsii ['P_o' Lenz I, 'P' Lenz II]

K² = manus secunda aequalis, fortasse eadem ac K

ω = codices quos adhibet Kenney praeter RrYEk omnes vel plures

ς = eorundem aliquot vel pauci vel etiam unus

[Plan.] = interpretatio pseudo-Planudea in cod. Neapolitano II.C.32
 adservata, saec. xiv

Supra laudati sunt:

(a) in Remediis

p₆ = Parisinus latinus 8069 f.3^r, saec. x-xi; continet Rem. 13-14,
 45-6, 53-4, 81-2, 89-90, 119-26, 139-44, 205-6, 293-4, 297-300,
 303-8 ['T' Lenz]

(b) in Arte

O = Oxoniensis Bibl. Bodl. Auct. F.4.32, saec. ix

S_a = Sangallensis 821, saec. xi

b = ~~Excerpta~~ in Bambergensi M.V.18 (saec. x) adservata

(c) in Amoribus

P = Parisinus latinus 8242, saec. ix-x, Puteaneus

S = Sangallensis 864, saec. xi

P. OVIDI NASONIS

REMEDIA AMORIS

LEGERAT huius Amor titulum nomenque libelli:

'bella mihi, video, bella parantur' ait.

'parce tuum vatem sceleris damnare, Cupido,
tradita qui toties te duce signa tuli.

non ego Tydides, a quo tua saucia mater
in liquidum rediit aethera Martis equis.

saepe tepent alii iuvenes; ego semper amavi,
et si, quid faciam, nunc quoque, quaeris, amo.
quin etiam docui qua possis arte parari,

et, quod nunc ratio est, impetus ante fuit. 10

nec te, blande puer, nec nostras prodimus artes,
nec nova praeteritum Musa retexit opus.

si quis amat quod amare iuvat, feliciter ardens
gaudeat et vento naviget ille suo.

at si quis male fert indignae regna puellae, 15
ne pereat, nostrae sentiat artis opem.

INCIPIIT EIVSDEM REMEDIORVM LIBER I. R: EIVSDEM INCIPIIT REMEDIORVM.

LIBER.PRIMVS. Y: Incipit o.p.N. de remedio amoris K

8 ita interpunxi ut monet Goold (AJP lxxxviii, p.121): nunc quoque cum
quid faciam coniungi solet 9-10 om. RY 9 possis ς:
posses EKw 10 quod Eς: quae Kς 13 ardens K², prob.
Heinsius: ardet RYK¹Ew

cur aliquis laqueo collum nodatus amator

a trabe sublimi triste pependit onus ?

cur aliquis rigido fodit sua pectora ferro ?

invidiam caedis pacis amator habes.

20 (30)

qui, nisi desierit, misero periturus amore est,

desinat, et nulli funeris auctor eris.

et puer es, nec te quicquam nisi ludere oportet;

lude: decent annos mollia regna tuos.

[nam poteras uti nudis ad bella sagittis,

25

sed tua mortifero sanguine tela carent.]

vitricus et gladiis et acuta dimicet hasta,

et victor multa caede cruentus eat.

tu cole maternas, tuto quibus utimur, artes,

et quarum vitio nulla fit orba parens.

30 (28)

effice nocturna frangatur ianua rixa

et tegat ornatas multa corona fores;

fac coeant furtim iuvenes timidaeque puellae

verbaque dent cauto qualibet arte viro,

et modo blanditias rigido modo iurgia posti

35 (33)

dicat et exclusus flebile cantet amans.

19 fodit ς, prob. Heinsius: fodiat RYEKω

25-6 primus damnavit

Bentleius, seclus. edd. nonnulli

his lacrimis contentus eris sine crimine mortis;

non tua fax avidos digna subire rogos.'

haec ego; movit Amor gemmatas aureus alas

et mihi 'propositum perfice' dixit 'opus.'

40 (38)

AD MEA, decepti iuvenes, praecepta venite,

quos suus ex omni parte fefellit amor.

discite sanari per quem didicistis amare;

una manus vobis vulnus opemque feret.

terra salutare herbas eademque nocentes

45 (43)

nutrit, et urticae proxima saepe rosa est.

vulnus in Herculeo quae quondam fecerat hoste,

vulneris auxilium Pelias hasta tulit.

sed quaecumque viris, vobis quoque dicta, puellae,

credite; diversis partibus arma damus,

50 (48)

e quibus ad vestros si quid non pertinet usus,

at tamen exemplo multa docere potest.

utile propositum est, saevas extinguere flammās

nec servum vitii pectus habere sui.

vixisset Phyllis, si me foret usa magistro,

55 (53)

et per quod novies, saepius isset iter.

45-8 habet [Plan.]

nec moriens Dido summa vidisset ab arce

Dardanias vento vela dedisse rates,

nec dolor armasset contra sua viscera matrem,

quae socii damno sanguinis ulta virum est.

60 (58)

arte mea Tereus, quamvis Philomela placeret,

per facinus fieri non meruisset avis.

da mihi Pasiphaen, iam tauri ponet amorem;

da Phaedran, Phaedrae turpis abibit amor.

redde Parin nobis, Helenen Menelaus habebit,

65 (63)

nec manibus Danaïs Pergama victa cadent.

impia si nostros legisset Scylla libellos,

haesisset capiti purpura, Nise, tuo.

me duce damnosas, homines, compescite curas,

rectaque cum sociis me duce navis eat.

70 (68)

Naso legendus erat tum, cum didicistis amare;

idem nunc vobis Naso legendus erit.

publicus adsertor dominis suppressa levabo

pectora: vindictae quisque favete suae.

64 Phaedran pro -am scripsi; vide quae de orthographia praecipit
Goold, 'Amatoria Critica', HSCP lxi, p. 95 65 redde]
crede Heinsius, prob. Bentleius, Goold

Te precor incipiens: adsit tua laurea nobis,
 carminis et medicae Phoebe repertor opis.
 tu pariter vati, pariter succurre medenti;
 utraque tutelae subdita cura tuae est.

75 (73)

DVM LICET et modici tangunt praecordia motus,
 si piget, in primo limine siste pedem;
 opprime, dum nova sunt, subiti mala semina morbi,
 et tuus incipiens ire resistat equus.
 nam mora dat vires: teneras mora percoquit uvas,
 et validas segetes, quae fuit herba, facit.
 quae praebet latas arbor spatiantibus umbras,
 quo posita est primum tempore, virga fuit.
 tum poterat manibus summa tellure revelli;
 nunc stat in immensum viribus aucta suis.
 quale sit id quod amas, celeri circumspice mente,
 et tua laesuro subtrahe colla iugo.

80 (78)

85 (83)

90 (88)

83-8 habet [Plan.]

78 tuae est $\underline{yE}^2 \underline{K\omega}$: tuae $\underline{\zeta}$: tua est $\underline{RYE}^1 \underline{\zeta}$

82 resistat $\underline{yK}^1 \underline{\omega}$:

resistet $\underline{RYEK}^2 \underline{\zeta}$ 84 quae $\underline{RYE\zeta}$: quod $\underline{K\omega}$

88 aucta $\underline{yK}^2 \underline{\zeta}$:

aucta $\underline{RYK}^1 \underline{\zeta}$: ipsa \underline{E}

principii obsta; sero medicina paratur,
 cum mala per longas convaluere moras.
 sed propera, nec te venturas differ in horas;
 qui non est hodie, cras minus aptus erit.
 verba dat omnis amor reperitque alimenta morando; 95 (93)
 optima vindictae proxima quaeque dies.
 flumina pauca vides de magnis fontibus orta;
 plurima collectis multiplicantur aquis.
 si cito sensisses quantum peccare parares,
 non tegeres vultus cortice, Myrrha, tuos. 100 (98)
 vidi ego, quod fuerat primo sanabile, vulnus
 dilatum longae damna tulisse morae.
 sed, quia delectat veneris decerpere fructum,
 dicimus adsidue 'cras quoque fiet idem.'
 interea tacitae serpunt in viscera flammae 105 (103)
 et mala radices altius arbor agit.
 si tamen auxilii perierunt tempora primi
 et vetus in capto pectore sedit amor,
 maius opus superest; sed non, quia serior aegro
 advocor, ille mihi destituendus erit. 110 (108)

91-102 habet [Plan.]

97 de magnis RYK [Plan.]: magnis de E

quam laesus fuerat, partem Poeantius heros
 debuerat celeri praesecuisse manu;
 post tamen hic multos sanatus creditur annos
 supremam bellis imposuisse manum.
 qui modo nascentis properabam pellere morbos, 115 (113)
 admoveo tardam nunc tibi lentus opem.
 aut nova, si possis, sedare incendia temptes,
 aut ubi per vires procubuerunt suas.
 dum furor in cursu est, currenti cede furori;
 difficiles aditus impetus omnis habet. 120 (118)
 stultus, ab obliquo qui cum descendere possit,
 pugnat in adversas ire natator aquas.
 impatiens animus nec adhuc tractabilis artem
 respuit atque odio verba monentis habet.
 adgrediar melius tum, cum sua vulnera tangi 125 (123)
 iam sinet et veris vocibus aptus erit.
 quis matrem, nisi mentis inops, in funere nati
 flere vetet? non hoc illa monenda loco est;
 cum dederit lacrimas animumque impleverit aegrum,
 ille dolor verbis emoderandus erit. 130 (128)

119-24, 127-32 habet [Plan.]

111 quam RYK¹₅: qua Y^cEK²_ω
 celeri d. K²: caetera d. RY

112 debuerat celeri yEω: certa d. K¹, edd.:

119 dum EKω [Plan.]: cum RY₅

123 artem Francius, prob. Goold: arte codd. [Plan.], edd.

temporis ars medicina fere est; data tempore prosunt

et data non apto tempore vina nocent.

quin etiam accendas vitia irritesque vetando,

temporibus si non adgrediare suis.

ergo ubi visus eris nostra medicabilis arte,

135 (133)

fac monitis fugias otia prima meis.

haec ut ames faciunt; haec, ut fecere, tuentur;

haec sunt iucundi causa cibusque mali.

otia si tollas, periire Cupidinis arcus,

contemptaeque iacent et sine luce faces.

140 (138)

quam platanus vino gaudet, quam populus unda

et quam limosa canna palustris humo,

tam Venus otia amat; qui finem quaeris amori

(cedit amor rebus), res age, tutus eris.

languor et immodici sub nullo vindice somni

145 (143)

aleaque et multo tempora quassa mero

eripiunt omnes animo sine vulnere nervos;

adfluit incautis insidiosus Amor.

desidiam puer ille sequi solet, odit agentes;

da vacuae menti, quo teneatur, opus.

150 (148)

141-4 habet [Plan.]

135 nostra...arte yEw, prob. Goold: nostrae...arti RYKc, edd.

143 amori s, Heinsius in notis, ex codd.: amoris RYEKw [Plan.], edd.

Sunt fora, sunt leges, sunt, quos tuearis, amici:

vade per urbanae splendida castra togae;

vel tu sanguinei iuvenalia munera Martis

suscipe: deliciae iam tibi terga dabunt.

ecce, fugax Parthus, magni nova causa triumphī,

155 (153)

iam videt in campis Caesaris arma suis.

vince Cupidineas pariter Parthasque sagittas

et refer ad patrios bina tropaea deos.

ut semel Aetola Venus est a cuspide laesa,

mandat amatori bella gerenda suo.

160 (158)

quaeritur, Aegisthus quare sit factus adulter ?

in promptu causa est: desidiosus erat.

pugnabant alii tardis apud Ilion armis;

transtulerat vires Graecia tota suas.

sive operam bellis vellet dare, nulla gerebat;

165 (163)

sive foro, vacuum litibus Argos erat.

quod potuit, ne nil illic ageretur, amavit.

sic venit ille puer, sic puer ille manet.

Rura quoque oblectant animum studiumque colendi;

quaelibet huic curae cedere cura potest.

170 (168)

161-7 habet [Plan.]

161 quaeritur yEKω [Plan.], prob. Goold: quaeritis RY, edd.

colla iube domitos oneri supponere tauros,
 sauciet ut duram vomer aduncus humum;
 obrue versata Cerealia semina terra,
 quae tibi cum multo fenore reddat ager;
 aspice curvatos pomorum pondere ramos, 175 (173)
 ut sua, quod peperit, vix ferat arbor onus.
 aspice labentes iucundo murmure rivos,
 aspice tondentes fertile gramen oves.
 ecce, petunt rupes praeruptaque saxa capellae:
 iam referent haedis ubera plena suis. 180 (178)
 pastor inaequali modulatur harundine carmen,
 nec desunt comites, sedula turba, canes.
 parte sonant alia silvae mugitibus altae,
 et queritur vitulum mater abesse suum.
 quid, cum compositos fugiunt examina fumos, 185 (183)
 ut relevent dempti vimina curva favi?
 poma dat autumnus; formosa est messibus aestas;
 ver praebet flores; igne levatur hiems.
 temporibus certis maturam rusticus uvam
 deligit, et nudo sub pede musta fluunt. 190 (188)

180 referent RY₅: referunt EK₅ 185 compositos RYEK²₅: suppositos ω
 189-90 om. RY 190 deligit K: colligit Eω

temporibus certis desectas adligat herbas
 et tonsam raro pectine verrit humum.
 ipse potes riguis plantam deponere in hortis,
 ipse potes rivos ducere lenis aquae.
 venerit insitio, fac ramum ramus adoptet, 195 (193)
 stetque peregrinis arbor operta comis.
 cum semel haec animum coepit mulcere voluptas,
 debilibus pinnis irritus exit Amor.
 vel tu venandi studium cole: saepe recessit
 turpiter a Phoebi victa sorore Venus. 200 (198)
 nunc leporem pronum catulo sectare sagaci,
 nunc tua frondosis retia tende iugis;
 aut pavidos terre varia formidine cervos,
 aut cadat adversa cuspide fossus aper.
 nocte fatigatum somnus, non cura puellae, 205 (203)
 excipit et pingui membra quiete levat.
 lenius est studium, studium tamen, alite capta
 aut lino aut calamis praemia parva sequi,
 vel, quae piscis edax avido male devoret ore,
 abdere sub parvis aera recurva cibus. 210 (208)

199-200 habet [Plan.]

206 pingui RYK²(v.l.)₅, exc. Scal.: dulci EK¹_ω: leni 5

210 sub parvis Bentleius, coll. Met. viii.855: supremis RYEK_ω: suspensis
Palmer

aut his aut aliis, donec dediscis amare,

ipse tibi furtim decipiendus eris.

Tu tantum, quamvis firmis retinebere vinclis,

i procul, et longas carpere perge vias.

flebis, et occurret desertae nomen amicae,

215 (213)

stabit et in media pes tibi saepe via.

sed quanto minus ire voles, magis ire memento;

perfer et invitos currere coge pedes.

nec pluvias opta, nec te peregrina morentur

sabbata nec damnis Allia nota suis;

220 (218)

nec quot transieris nec quot tibi, quaere, supersint

milia, nec, maneat ut prope, finge moras,

tempora nec numera, nec crebro respice Romanum,

sed fuge; tutus adhuc Parthus ab hoste fuga est.

dura aliquis praecepta vocet mea; dura fatemur

225 (223)

esse, sed ut valeas multa dolenda feres.

saepe bibi sucos quamvis invitus amaros

aeger, et oranti mensa negata mihi.

ut corpus redimas, ferrum patieris et ignes,

arida nec sitiens ora levabis aqua;

230 (228)

229-36 habet [Plan.]

221 nec (iterum) Damsté, prob. Goold: sed codd., edd.

230 levabis ς [Plan.]: lavabis RYEK.

ut valeas animo, quicquam tolerare negabis ?

at pretium pars haec corpore maius habet.

sed tamen est artis tristissima ianua nostrae,

et labor est unus tempora prima pati.

aspicis ut prensos urant iuga prima iuvencos,

235 (233)

et nova velocem cingula laedat equum ?

forsitan a laribus patriis exire pigebit,

sed tamen exhibis; deinde redire voles.

nec te lar patrius, sed amor revocabit amicae,

praetendens culpaе splendida verba tuae.

240 (238)

cum semel exieris, centum solacia curae

et rus et comites et via longa dabit.

nec satis esse putes discedere; lentus abesto,

dum perdat vires sitque sine igne cinis.

quod nisi firmata properaris mente reverti,

245 (243)

inferet arma tibi saeva rebellis Amor,

quidquid et afueris, avidus sitiensque redibis,

et spatium damno cesserit omne tuo.

Viderit, Haemoniae si quis mala pabula terrae

et magicas artes posse iuvare putat;

250 (248)

ista veneficii vetus est via; noster Apollo
 innocuam sacro carmine monstrat opem.
 me duce non tumultu prodire iubebitur umbra,
 non anus infami carmine rumpet humum,
 non seges ex aliis alios transibit in agros, 255 (253)
 nec subito Phoebi pallidus orbis erit.
 ut solet, aequoreas ibit Tiberinus in undas;
 ut solet, in niveis Luna vehetur equis.
 nulla recantatas deponent pectora curas,
 nec fugiet vivo sulphure victus Amor. 260 (258)
 quid te Phasiacae iuverunt gramina terrae,
 cum cuperes patria, Colchi, manere domo ?
 quid tibi profuerunt, Circe, Perseides herbae,
 cum sua Neritias abstulit aura rates ?
 omnia fecisti, ne callidus hospes abiret; 265 (263)
 ille dedit certae lintea plena fugae.
 omnia fecisti, ne te ferus ureret ignis;
 longus in invito pectore sedit amor.
 vertere tu poteras homines in mille figuras;
 non poteras animi vertere iura tui. 270 (268)

253-64, 267-70 habet [Plan.]

251 vetus] vetita Némethy, prob. Bornecque 268 in Ec, prob.
Goold: et RYKw: at Heinsius ex codd., [Plan.] amor, non Amor,
edendum, cf. 108, 346, 358

diceris his etiam, cum iam discedere vellet,
 Dulichium verbis detinuisse ducem:
 'non ego, quod primo, memini, sperare solebam,
 iam precor, ut coniunx tu meus esse velis.
 et tamen, ut coniunx essem tua, digna videbar, 275 (273)
 quod dea, quod magni filia Solis eram.
 ne properes, oro; spatium pro munere posco;
 quid minus optari per mea vota potest?
 et freta mota vides et debes illa timere;
 utilior velis postmodo ventus erit. 280 (278)
 quae tibi causa fugae? non hic nova Troia resurgit,
 non aliquis socios rursus ad arma vocat.
 hic amor et pax est, in qua male vulneror una,
 tutaque sub regno terra futura tuo est.'
 illa loquebatur, navem solvebat Vlixes; 285 (283)
 irrita cum velis verba tulere Noti.
 ardet et adsuetas Circe decurrit ad artes;
 nec tamen est illis adtenuatus amor.
 ergo, quisquis opem nostra tibi poscis ab arte,
 deme veneficiis carminibusque fidem. 290 (288)

282 rursus RYE¹_ω: resus E²_K, edd. nonnulli (Rhesus)

284 tutaque Bentleius, prob. Goold: totaque codd., edd.

Optimus ille sui vindex, laedentia pectus
 vincula qui rupit dedoluitque semel;
 sed cui tantum animi est, illum mirabor et ipse 295 (293)
 et dicam 'monitis non eget iste meis.'
 tu mihi, qui, quod amas, aegre dediscis amare,
 nec potes et velles posse, docendus eris.
 saepe refer tecum sceleratae facta puellae
 et pone ante oculos omnia damna tuos. 300 (298)
 'illud et illud habet, nec ea contenta rapina est:
 sub titulum nostros misit avara lares.
 sic mihi iuravit, sic me iurata fefellit,
 ante suas quotiens passa iacere fores !
 diligit ipsa alios, a me fastidit amari; 305 (303)
 institor (heu) noctes, quas mihi non dat, habet.'
 haec tibi per totos inacescant omnia sensus;
 haec refer, hinc odii semina quaere tui.
 atque utinam possis etiam facundus in illis
 esse; dole tantum, sponte disertus eris. 310 (308)
 haeserat in quadam nuper mea cura puella;
 conveniens animo non erat illa meo.

293-4 habet [Plan.]

293 sui Heinsius: fuit codd., [Plan.]

295 sed RYEKω

si ζ, prob. Heinsius

309 possis YKς: posses RYEω

curabar propriis aeger Podalirius herbis

(et, fateor, medicus turpiter aeger eram):

profuit adsidue vitiis insistere amicae,

315 (313)

idque mihi factum saepe salubre fuit.

'quam mala' dicebam 'nostrae sunt crura puellae'

(nec tamen, ut vere confiteamur, erant);

'bracchia quam non sunt nostrae formosa puellae'

(et tamen, ut vere confiteamur, erant);

320 (318)

'quam brevis est' (nec erat), 'quam multum poscit amantem';

haec odio venit maxima causa meo.

et mala sunt vicina bonis: errore sub illo

pro vitio virtus crimina saepe tulit.

qua potes, in peius dotes deflecte puellae

325 (323)

iudiciumque brevi limite falle tuum.

'turgida', si plena est, si fusca est, 'nigra' vocetur;

in gracili 'macies' crimen habere potest.

et poterit dici 'petulans', quae rustica non est,

et poterit dici 'rustica', si qua proba est.

330 (328)

quin etiam, quacumque caret tua femina dote,

hanc moveat, blandis usque precare sonis.

317-21, 323-4 habet [Plan.]

exige uti cantet, si qua est sine voce puella;

fac saltet, nescit si qua movere manum.

barbara sermone est, fac tecum multa loquatur;

335 (333)

non didicit chordas tangere, posce lyram.

durius incedit, fac inambulet; omne papillae

pectus habent, vitium fascia nulla tegat.

si male dentata est, narra, quod rideat, illi;

mollibus est oculis, quod fleat illa, refer.

340 (338)

proderit et subito, cum se non finxerit ulli,

ad dominam celeres mane tulisse gradus.

auferimur cultu; gemmis auroque teguntur

omnia; pars minima est ipsa puella sui.

saepe, ubi sit quod ames, inter tam multa, requiras:

345 (343)

decipit hac oculos aegide dives amor.

improvisus ades: deprendes tutus inermem;

infelix vitiis excidet illa suis.

non tamen huic nimium praecepto credere tutum est;

fallit enim multos forma sine arte decens.

350 (348)

tum quoque, compositis cum collinet ora venenis,

ad dominae vultus (nec pudor obstet) eas.

343-6 habet [Plan.]

333 uti E₅, exc. Scal.: ut RK₅: quod y(in ras.)_ω 351 cum
collinet 5, prob. Goold: sua cum linet EK²₅: sua cum linit K²(saor.)₅:
sua collinet K¹₅: cum collinit 5: cum linit RY₅: cum liniet y₅

pyxidas invenies et rerum mille colores,
 et fluere in tepidos oesypa lapsa sinus.
 illa tuas redolent, Phineu, medicamina mensas; 355 (353)
 non semel hinc stomacho nausea facta meo est.
 Nunc tibi, quae medio veneris praestemus in usu,
 eloquar; ex omni est parte fugandus amor.
 multa quidem ex illis pudor est mihi dicere, sed tu
 ingenio verbis concipe plura meis. 360 (358)
 nuper enim nostros quidam carpsere libellos,
 quorum censura Musa proterva mea est.
 dummodo sic placeam, dum toto canter in orbe,
 qui volet impugnent unus et alter opus.
 ingenium magni livor detractat Homeri; 365 (363)
 quisquis es, ex illo, Zoile, nomen habes.
 et tua sacrilegae laniarunt carmina linguae,
 pertulit huc victos quo duce Troia deos.
 summa petit livor; perflant altissima venti,
 summa petunt dextra fulmina missa Iovis. 370 (368)

355-6, 363-70 habet [Plan.]

357 veneris pro Veneris scripsi (item 407 venerem; 800, 802, 805 veneri)

364 qui volet Y²E [Plan.], enallage numeri iniuria suspecta (cf. enim 711, al.): quod volet RYK: cum volet, quam volet, quodlibet ς: quamlibet Heinsius ex codd., prob. Bentleius, Goold: quod solet Shackleton Bailey

at tu, quicumque es, quem nostra licentia laedit,
 si sapis, ad numeros exige quidque suos.
 fortia Maeonio gaudent pede bella referri;
 deliciis illic quis locus esse potest ?
 grande sonant tragici: tragicos decet ira cothurnos;
 usibus e mediis soccus habendus erit.

375 (373)

liber in adversos hostes stringatur iambus,
 seu celer, extremum seu trahat ille pedem.

blanda pharetratos Elegea cantet Amores,
 et levis arbitrio ludat amica suo.

380 (378)

Callimachi numeris non est dicendus Achilles;
 Cydippe non est oris, Homere, tui.

quis ferat Andromaches peragentem Thaida partes ?
 peccet, in Andromache Thaida quisquis agat.

Thais in arte mea est; lascivia libera nostra est;
 nil mihi cum vitta; Thais in arte mea est.

385 (383)

si mea materiae respondet Musa iocosae,
 vicimus, et falsi criminis acta rea est.

rumpere, Livor edax; magnum iam nomen habemus;

maius erit, tantum, quo pede coepit, eat.

390 (388)

389-92 habet [Plan.]

378 trahat RYK²_ω: trahit EK¹_ς
cit., p. 12): elegeia R: elegia yEK²_ω
 384 peccet Heinsius: peccat codd.

379 Elegea scripsi (vide Goold. op.

383 ferat ς: feret RYEK_ω

[sed nimium properas; vivam modo, plura dolebis,

et capiunt anni carmina multa mei.]

nam iuvat et studium famae mihi crevit honore;

principio clivi noster anhelat equus.

tantum se nobis elegi debere fatentur,

395 (391)

quantum Vergilio nobile debet epos.

hactenus invidiae respondimus; attrahe lora

fortius et gyro curre, poeta, tuo.

Ergo ubi concubitus et opus iuvenale petetur

et prope promissae tempora noctis erunt,

400 (396)

gaudia ne dominae, pleno si corpore sumes,

te capiant, in eas quamlibet ante velim;

quamlibet invenias, in qua tua prima voluptas

desinat: a prima proxima segnis erit.

[sustentata venus gratissima: frigore soles,

405

sole iuvant umbrae, grata fit unda siti.]

et pudet et dicam: venerem quoque iunge figura,

qua minime iungi quamque decere putas.

391-2 seclusi 392 capiunt RY₅: capient rEK_ω [Plan.] anni

RYE²K₅¹: animi E¹K_ω² [Plan.] 394 noster K_ω²: vester RYEK¹₅

396 epos Muretus: opus codd. 405-6 secl. Bornecque

nec labor efficere est; raras sibi vera fatentur,
 et nihil est, quod se dedecuisse putent. 410 (404)
 tunc etiam iubeo totas aperire fenestras
 turpiaeque admisso membra notare die.
 at simul ad metas venit finita voluptas
 lassaque cum tota corpora mente iacent,
 dum piget, ut malles nullam tetigisse puellam 415 (409)
 tacturusque tibi non videare diu,
 tunc animo signa, quaecumque in corpore menda est,
 luminaque in vitiis illius usque tene.
 forsitan haec aliquis (nam sunt quoque) parva vocabit,
 sed, quae non prosunt singula, multa iuvent. 420 (414)
 parva necat morsu spatiosum vipera taurum;
 a cane non magno saepe tenetur aper.
 tu tantum numero pugna praeceptaque in unum
 contrahe: de multis grandis acervus erit.
 Sed quoniam totidem mores totidemque figurae, 425 (419)
 non sunt iudiciis omnia danda meis.

419-24 habet [Plan.]

415 ut Heinsius, prob. Camps: et codd., edd. plerique malles $yK^2\omega$:
 malis RYEK¹_ς 417 quaecumque...menda $K^2\omega$, prob. Goold: quodcumque...
 mendum RYEK¹_ς, edd.: quodcumque...mendae _ς 426 meis] tuis Bornecque,
mira temeritate

quo tua non possunt offendi pectora facto,

forsitan hoc alio iudice crimen erit.

ille quod obscenas in aperto corpore partes

viderat, in cursu qui fuit, haesit amor;

430 (424)

ille quod a veneris rebus surgente puella

vidit in immundo signa pudenda toro.

luditis, o si quos potuerunt ista movere;

adflarant tepidae pectora vestra faces.

adtrahat ille puer contentos fortius arcus,

435 (429)

saucia maiorem turba petetis opem.

quid, qui clam latuit reddente obscena puella

et vidit quae mos ipse videre vetat ?

di melius, quam nos moneamus talia quemquam;

ut prosint, non sunt expedienda tamen.

440 (434)

Hortor et ut pariter binas habeatis amicas

(fortior est, plures si quis habere potest);

secta bipertito cum mens discurrit utroque,

alterius vires subtrahit alter amor.

435 attrahat ζ , prob. Bentleius, Goold: attrahet RYEK ω , edd.

440 expedienda RYK ω : experienda Y^oEK ζ

grandia per multos tenuantur flumina rivos, 445 (439)
 thaesaquet diducto stipite flamma perit;
 non satis una tenet ceratas ancora puppes,
 nec satis est liquidis unicus hamus aquis.
 qui sibi iam pridem solacia bina paravit,
 iam pridem summa victor in Arce fuit. 450 (444)
 at tibi, qui fueris dominae male creditus uni,
 nunc saltem novus est inveniendus amor.
 Pasiphaes Minos in Procride perdidit ignes;
 cessit ab Idaea coniuge victa prior;
 Amphilochoi frater ne Phegida semper amaret, 455 (449)
 Calliroe fecit parte recepta tori;
 et Parin Oenone summos tenuisset ad annos,
 si non Oebalia paelice laesa foret;
 coniugis Odrysio placuisset forma tyranno,
 sed melior clausae forma sororis erat. 460 (454)
 quid moror exemplis, quorum me turba fatigat?
 successore novo vincitur omnis amor.

445-8, 453, 455-60 habet [Plan.]

446 haesaque RY: cassaue r: laesaue K²(y.l.)ς: magnaue E: totaque K¹:
 letaue K²ς: lentaue ς: sectaque ys, ex 443: saevaue Merkel, prob. Goold:
 spissaue Luck, coll. Met. xv.250 ('ignis enim densum spissatus in aera
 transit'), vix recte (improbat Bühler, Gnomon xxxiv, p.787): ego densa-
que maluerim, sed nihil satis placet; vox flammae vim exprimens desidera-
tur diducto Ks: seducto Rs: deducto E: subducto Y 456 Calliroe
scripsi pro Callirhoe (ita praecipit Goold, 'Amatoria Critica', p.12)

fortius e multis mater desiderat unum,
 quam quem flens clamat 'tu mihi solus eras !'
 et, ne forte putes nova me tibi condere iura 465 (459)
 (atque utinam inventi gloria nostra foret !),
 vidit id Atrides; quid enim non ille videret,
 cuius in arbitrio Graecia tota fuit ?
 Marte suo captam Chryseida victor amabat,
 at senior stulte flebat ubique pater. 470 (464)
 quid lacrimas, odiose senex ? bene convenit illis;
 officio natam laedis, inepte, tuo.
 quam postquam reddi Calchas ope tutus Achillis
 iusserat, et patria est illa recepta domo,
 'est' ait Atrides 'illius proxima forma 475 (469)
 et, si prima sinat syllaba, nomen idem;
 hanc mihi, si sapiat, per se concedet Achilles;
 si minus, imperium sentiet ille meum.
 quod si quis vestrum factum hoc accusat, Achivi,
 est aliquid valida sceptrum tenere manu. 480 (474)

467-8 habet [Plan.]

464 quem E₅ [Plan.]: quae RYK¹_ω 467 id E₅: et r₅ [Plan.], prob.
Goold: ut RYK₅ 473 achillis ry(vel Y^c)EK_ω: achilles RY: achilli 5,
 prob. Heinsius, Lenz (qui genetivum -ei sub lectione in RY adservata
latitare suspicatur) 477 concedet E₅, prob. Goold: concedat RYK₅,
edd. 478 sentiet ryEK_ω: sentiat R₅

nam si rex ego sum, nec mecum dormiat ulla,

in mea Thersites regna licebit eat.'

dixit et hanc habuit solacia magna prioris,

et posita est cura cura repulsa nova.

ergo adsume novas auctore Agamemnone flammās,

485 (479)

ut tuus in bivio distineatur amor.

quaeris ubi invenias ? ARTES tu perlege nostras:

plena puellarum iam tibi navis erit.

Quod si quid praecepta valent mea, si quid Apollo

utile mortales perdocet ore meo,

490 (484)

quamvis infelix media torreberis Aetna,

frigidior glacie fac videare tuae.

et sanum simula nec, si quid forte dolebis,

sentiat, et ride, cum tibi flendus eris.

non ego te iubeo medias abrumpere curas;

495 (489)

non sunt imperii tam fera iussa mei.

quod non es, simula, positosque imitare furores;

sic facies vere, quod meditatus eris.

saepe ego, ne biberem, volui dormire videri;

dum videor, somno lumina victa dedi.

500 (494)

487 Artes, non artes, edendum

492 glacie ς: dominae RYEK_ω

497 es rk¹ ς: est RYEK² ω

deceptum risi, qui se simulabat amare,

in laqueos auceps decideratque suos.

intrat amor mentes usu, dediscitur usu;

qui poterit sanum fingere, sanus erit.

dixerit ut venias: pacta tibi nocte venito;

veneris, et fuerit ianua clausa: feres;

nec dic blanditias nec fac convicia posti

nec latus in duro limine pone tuum.

postera lux aderit: careant tua verba querelis,

et nulla in vultu signa dolentis habe.

iam ponet fastus, cum te languere videbit

(hoc etiam nostra munus ab ARTE feres).

te quoque falle tamen, nec sit tibi finis amandi

propositus; frenis saepe repugnat equus.

utilitas lateat; quod non proficere, fiet;

quae nimis apparent retia, vitat avis.

nec sibi tam placeat nec te contemnere possit;

sume animos, animis cedat ut illa tuis.

516 habet [Plan.]

512 Arte, non arte, edendum (cf. 487), versus enim ad A.A. i.715 sqq.
spectat

ianua forte patet: quamvis revocare, transi;

est data nox: dubita nocte venire data.

520 (514)

posse pati facile est, ubi, si patientia desit,

protinus ex facili gaudia ferre licet.

Et quisquam praecepta potest mea dura vocare ?

en, etiam partes conciliantis ago.

nam quoniam variant animi, variabimus artes;

525 (519)

mille mali species, mille salutis erunt,

corpora vix ferro quaedam sanantur acuto;

auxilium multis sucus et herba fuit.

mollior es neque abire potes vinctusque teneris,

et tua saevus Amor sub pede colla premit:

530 (524)

desine luctari; referant tua carbasa venti,

quaque vocant fluctus, hac tibi remus eat.

explenda est sitis ista tibi, qua perditus ardes;

cedimus: e medio iam licet amne bibas.

sed bibe plus etiam quam quod praecordia poscunt;

535 (529)

guttare fac pleno sumpta redundet aqua.

516, 525-8, 535-6 habet [Plan.]

521 ubi si patientia Y, coniecerat Madvig: tibi ni patientia E¹_ω: ubi non
patientia E²(v.l.)_ς: tibi ni sapientia yK¹_ς: tibi ubi sapientia K²(v.l.):
ubi sapientia R 531 referant EK_ς: referent RY_ς

i, frueretur tua nullo prohibente puella;

illa tibi noctes auferat, illa dies.

taedia quaere mali; faciunt et taedia finem;

iam quoque, cum credes posse carere, mane,

540 (534)

dum bene te cumules et copia tollat amorem

et fastidita non iuvet esse domo.

fit quoque longus amor quem diffidentia nutrit;

hunc tu si quaeres ponere, pone metum,

qui timet ut sua sit, ne quis sibi detrahat illam,

545 (539)

ille Machaonia vix ope sanus erit.

plus amat e natis mater plerumque duobus,

pro cuius reditu, quod gerit arma, timet.

Est prope Collinam templum venerabile Portam

(imposuit templo nomina celsus Eryx);

550 (544)

est illic Lethaeus Amor, qui pectora sanat

inque suas gelidam lampadas addit aquam;

illic et iuvenes votis obliviam poscunt

et si qua est duro capta puella viro.

537 i frueretur E: frueretur RYK² ς: perfrueretur ς: tu frueretur ς

539 mali RYE² Kw: malis E¹, prob. Heinsius, qui post quaere distinxit

545 ne] neu Heinsius

is mihi sic dixit (dubito verusne Cupido 555 (549)
 an somnus fuerit; sed, puto, somnus erat):
 'o qui sollicitos modo das, modo demis amores,
 adice praeceptis hoc quoque, Naso, tuis.
 ad mala quisque animum referat sua, ponet amorem;
 omnibus illa deus plusve minusve dedit. 560 (554)
 qui Puteal Ianumque timet celeresque Kalendas,
 torqueat hunc aeris mutua summa sui;
 cui durus pater est, ut voto cetera cedant,
 huic pater ante oculos durus habendus erit;
 [hic male dotata pauper cum coniuge vivit: 565
 uxorem fato credat adesse suo.]
 est tibi rure bono generosae fertilis uvae
 vinea: ne nascens usta sit uva, time;
 ille habet in reditu navem: mare semper iniquum
 cogitet et damno litora foeda suo; 570 (562)
 filius hunc miles, te filia nubilis angat;
 et quis non causas mille doloris habet ?
 ut posses odisse tuam, Pari, funera fratrum
 debueras oculis substituuisse tuis.'

555-6, 571-4 habet [Plan.]

565-6 damnat Goold

566 adesse RYEKs: obesse s

plura loquebatur; placidum puerilis imago 575 (567)

destituit somnum, si modo somnus erat.

quid faciam? media navem Palinurus in unda

deserit; ignotas cogor inire vias.

Quisquis amas, loca sola nocent: loca sola caveto;

quo fugis? in populo tutior esse potes. 580 (572)

non tibi secretis (augent secreta furores)

est opus; auxilio turba futura tibi est.

tristis eris, si solus eris, dominaeque relictæ

ante oculos facies stabit, ut ipsa, tuos.

tristior idcirco nox est quam tempora Phoebi: 585 (577)

quæ relevet luctus, turba sodalis abest.

nec fuge colloquium nec sit tibi ianua clausa

nec tenebris vultus flebilis abde tuos;

semper habe Pyladen aliquem, qui curet Oresten;

hic quoque amicitiae non levis usus erit. 590 (582)

quid nisi secretæ læserunt Phyllida silvæ?

certa necis causa est: incommitata fuit.

ibat, ut Edono referens trieterica Baccho

ire solet fuis barbaræ turba comis,

589 habet [Plan.]

582 tibi est RYE: tibi K: tuo est y (ut vid.)z: tuo z

et modo, qua poterat, longum spectabat in aequor,

595 (587)

nunc in harenosa lassa iacebat humo;

'perfide Demophoon!' surdas clamabat ad undas,

ruptaque singultu verba loquentis erant.

limes erat tenuis, longa subnubilus umbra,

qua tulit illa suos ad mare saepe pedes.

600 (592)

nona terebatur miserae via: 'viderit' inquit,

et spectat zonam pallida facta suam,

aspicit et ramos; dubitat refugitque quod audet,

et timet et digitos ad sua colla refert.

Sithoni, tunc certe vellem non sola fuisses;

605 (597)

non flesset positis Phyllida silva comis.

Phyllidis exemplo nimium secreta timete,

laese vir a domina, laesa puella viro.

Praestiterat iuvenis quidquid mea Musa iubebat,

inque suae portu paene salutis erat;

610 (602)

reccidit, ut cupidos inter devenit amantes,

et, quae condiderat, tela resumpsit Amor.

si quis amas nec vis, facito contagia vites;

haec etiam pecori saepe nocere solent.

607-8 habet [Plan.]

605 tunc RYK ω : tum E ς 611 reccidit RY ς : decedit EK ω

612 condiderat s, in textum vocavit Heinsius: conciderant RYEK ω

dum spectant laesos oculi, laeduntur et ipsi, 615 (607)
 multaue corporibus transitione nocent.
 in loca nonnumquam siccis arentia glaebis
 de prope currenti flumine manat aqua;
 manat amor tectus, si non ab amante recedas,
 turbaue in hoc omnes ingeniosa sumus. 620 (612)
 alter item iam sanus erat: vicinia laesit;
 occursum dominae non tulit ille suae.
 vulnus in antiquum rediit male firma cicatrix,
 successumque artes non habuere meae.
 proximus a tectis ignis defenditur aegre; 625 (617)
 utile, finitimis abstinuisse locis.
 nec, quae ferre solet spatiantem porticus illam,
 te ferat, officium neve colatur idem.
 quid iuvat admonitu tepidam recalescere mentem?
 alter, si possis, orbis habendus erit. 630 (622)
 non facile esuriens posita retinebere mensa,
 et multum saliens incitat unda sitim;
 non facile est taurum visa retinere iuvenca;
 fortis equus visae semper adhinnit equae.

625-6 habet [Plan.]

632 multum RYEK¹ ω [Plan.]: multam K²(v.l.), prob. Heinsius

634 visae...equae RYK^ω: visa...equa Es

haec ubi praestiteris, ut tandem litora tanges, 635 (627)

non ipsam satis est deseruisse tibi;

et soror et mater valeant et conscia nutrix

et quisquis dominae pars erit ulla tuae;

nec veniat servus nec flens ancillula fictum

suppliciter dominae nomine dicat 'ave'. 640 (632)

nec si scire voles quid agat, tamen, illa, rogabis;

perfer: erit lucro lingua retenta tuo.

Tu quoque, qui causam finiti reddis amoris

deque tua domina multa querenda refers,

parce queri; melius sic ulciscere tacendo, 645 (637)

ut desiderii effluat illa tuis.

et malim taceas quam te desisse loquaris;

qui nimium multis 'non amo' dicit, amat.

sed meliore fide paulatim extinguitur ignis

quam subito; lente desine, tutus eris. 650 (642)

flumine perpetuo torrens solet acrior ire,

sed tamen haec brevis est, illa perennis aqua.

fallat et in tenues evanidus exeat auras

perque gradus molles emoriatur amor.

649-52 habet [Plan.]

651 acrior Y, coniecerat Riese ex acrius, lectione in aliquot Heinsii
codicibus adservata: altior RE₅ [Plan.]: altius Kw: artior Y

Sed modo dilectam scelus est odisse puellam; 655 (647)
 exitus ingeniis convenit iste feris.
 non curare sat est; odio qui finit amorem,
 aut amat aut aegre desinit esse miser.
 turpe vir et mulier, iuncti modo, protinus hostes;
 non illas lites Appias ipsa probat. 660 (652)
 saepe reas faciunt et amant; ubi nulla simultas
 incidit, admonitu liber aberrat Amor.
 forte aderam iuveni; dominam lectica tenebat;
 horrebant saevis omnia verba minis.
 iamque vadaturus 'lectica prodeat' inquit; 665 (657)
 prodierat; visa coniuge mutus erat;
 et manus et manibus duplices cecidere tabellae;
 venit in amplexus atque ita 'vincis !' ait.
 [tutius est aptumque magis discedere pace,
 nec petere a thalamis litigiosa fora.] 670
 munera quae dederas, habeat sine lite iubeto;
 esse solent magno damna minora bono.
 Quod si vos aliquis casus conducet in unum,
 mente memor tota, quae damus, arma tene.

669-70 habet [Plan.]

658 desinat E²K²₅; desinet RY₅; desinat E¹K¹_ω

669-70 damnaverunt Heinsius, alii

nunc opus est armis; hic, o fortissime, pugna; 675 (665)
vincenda est telo Penthesilea tuo.
nunc tibi rivalis, nunc durum limen, amanti,
nunc subeant mediis irrita verba deis.
nec compone comas, quia sis venturus ad illam,
nec toga sit laxo conspicienda sinu. 680 (670)
nulla sit ut placeas alienae cura puellae;
iam facito e multis una sit illa tibi.
Sed quid praecipue nostris conatibus obstet,
eloquar, exemplo quemque docente suo:
desinimus tarde, quia nos speramus amari; 685 (675)
dum sibi quisque placet, credula turba sumus.
at tu nec voces (quid enim fallacius illis?)
crede nec aeternos pondus habere deos,
neve puellarum lacrimis moveare, caveto;
ut flerent, oculos erudiere suos. 690 (680)
artibus innumeris mens oppugnatur amantum,
ut lapis aequoreis undique pulsus aquis.
nec causas aperi, quare divortia malis,
nec dic quid doleas, clam tamen usque dole;

687-92 habet [Plan.]

677 amanti RY₅: amicae EK_ω

683 obstet Y₅: obstat REK_ω

687 voces] verbis Monacensis 14809 ('M_a' vel 'M₁' apud edd.). an
votis legendum, quod in vocis (-es) abire facile potuit?

nec peccata refer, ne diluat; ipse favebis, 695 (685)

ut melior causa causa sit illa tua.

qui silet, est firmus; qui dicit multa puellae

probra, satisfieri postulat ille sibi.

Non ego Dulichio furari more sagittas

nec raptas ausim tinguere in amne faces,

700 (690)

nec nos purpureas pueri resecabimus alas,

nec sacer arte mea laxior arcus erit.

consilium est, quodcumque cano; parete canenti,

tuque favens coeptis, Phoebe saluber, ades.

Phoebus adest; sonuere lyrae, sonuere pharetrae;

705 (695)

signa deum nosco per sua; Phoebus adest.

Confer Amyclaeis medicatum vellus aenis

murice cum Tyrio: turpius illud erit.

vos quoque formosis vestras conferte puellas:

incipiet dominae quemque pudere suae.

710 (700)

707-8 habet [Plan.]

699 furari Housman et Palmer: furiales Heinsius ex codd.: furiali REK_ω:

foriali RY 700 raptas RYEK_ω: rapidas ς, prob. Heinsius

704 tuque favens Goold ex codd. quos Q_b et P_b nominat Kenney (tuque fave

Q_b: tuque faveas P_b): utque (atque R) facis rk²(v.l.)ς: utque faves EK¹ς:

ut faveas y (-eas ex corr.)ω

utraque formosae Paridi potuere videri,
 sed sibi collatam vicit utramque Venus.
 nec solam faciem, mores quoque confer et artes;
 tantum iudicio ne tuus obsit amor.

Exiguum est, quod deinde canam, sed profuit illud

715 (705)

exiguum multis, in quibus ipse fui.

scripta cave relegas blandae servata puellae;

constantis animos scripta relecta movent.

omnia pone feros (pones invitus) in ignes

et dic 'ardoris sit rogos iste mei.'

720 (710)

Thestias absentem succendit stipite natum;

tu timide flammae perfida verba dabis ?

si potes, et ceras remove; quid imagine muta

carperis ? hoc periit Laodamia modo.

et loca saepe nocent; fugito loca conscia vestri

725 (715)

concubitus; causas illa doloris habent.

'hic fuit, hic cubuit, thalamo dormivimus illo;

hic mihi lasciva gaudia nocte dedit.'

711-2 habet [Plan.]

713 artes yE: artem RYK, edd. fere omnes

724 Laodamia K:

Laudamia RY: Laodamia Ew

727 dormivimus illo rK¹_ω: dormimus in

illo RY: domuit (voluit dormiuit) in illo E: dormivimus ambo K²(v.l.)_ζ

admonitu refricatur amor vulnusque novatum

scinditur; infirmis culpa pusilla nocet.

730 (720)

ut, paene extinctum cinerem si sulphure tangas,

vivit, et e minimo maximus ignis erit,

sic, nisi vitaris quidquid renovabit amorem,

flamma redardescet, quae modo nulla fuit.

Argolides cuperent fugisse Capherea puppes

735 (725)

teque, senex luctus ignibus ulte tuos;

praeterita cautus Niseide navita gaudet;

tu loca, quae nimium grata fuere, cave.

haec tibi sint Syrtes, haec Acroceraunia vita;

hic vomit epotas dira Charybdis aquas.

740 (730)

Sunt quae non possunt aliquo cogente iuberi,

saepe tamen casu facta levare solent.

perdat opes Phaedra, parces, Neptune, nepoti,

nec faciet pavidos taurus avitus equos.

[Cnosida fecisses inopem, sapienter amasset;

745

divitiis alitur luxuriosus amor.]

729-32, 735-6, 743-9 habet [Plan.]

729 admonitu yEKw [Plan.]: admonitus RY

732 vivit RYKs [Plan.]:

vivet rEw

742 levare RYEç: iuvare Kw

745-6 secl. L.

Müller, Madvig

cur nemo est, Hecalen, nulla est, quae ceperit Iron ?

nempe quod alter egens, altera pauper erat.

non habet unde suum paupertas pascat amorem;

non tamen hoc tanti est, pauper ut esse velis.

750 (738)

At tanti tibi sit non indulgere theatri,

dum bene de vacuo pectore cedat amor.

enervant animos citharae lotosque lyraeque

et vox et numeris bracchia mota suis.

illic adsidue ficti saltantur amantes;

755 (743)

quod caveas, actor, quam iuvet, arte docet.

eloquar invitus: teneros ne tange poetas

(summoveo dotes impius ipse meas !);

Callimachum fugito, non est inimicus amori,

et cum Callimacho tu quoque, Coe, noces.

760 (748)

me certe Sappho meliorem fecit amicae,

nec rigidos mores Teia Musa dedit.

carmina quis potuit tuto legisse Tibulli,

vel tua, cuius opus Cynthia sola fuit ?

quis poterit lecto durus discedere Gallo ?

765 (753)

et mea nescioquid carmina tale sonant.

756 ita expedivit Camps, prob. Goold (vide 'Amatoria Critica', pp. 106-7):

quid...qua iuvet..docet RY: quid...qua iuvat..nocet E: quid...quid iuvat..

nocet K

758 impius yEKω: ipsius RYς

759 amori RYω: amoris

EK¹_ς: amanti K²(v.l.)

Quod nisi dux operis vatem frustratur Apollo,

aemulus est nostri maxima causa mali.

at tu rivalem noli tibi fingere quemquam

inque suo solam crede iacere toro.

770 (758)

acrius Hermionen ideo dilexit Orestes,

esse quod alterius coeperat illa viri.

quid, Menelae, doles ? ibas sine coniuge Creten

et poteras nupta lentus abesse tua;

ut Paris hanc rapuit, nunc demum uxore carere

775 (763)

non potes; alterius crevit amore tuus.

hoc et in abducta Briseide flebat Achilles,

illam Plisthenio gaudia ferre viro.

nec frustra flebat, mihi credite; fecit Atrides,

quod si non faceret, turpiter esset iners.

780 (768)

certe ego fecissem, nec sum sapientior illo;

invidiae fructus maximus ille fuit.

nam sibi quod numquam tactam Briseida iurat

per sceptrum, sceptrum non putat esse deos.

Di faciant, possis dominae transire relictas

785 (773)

limina, proposito sufficiantque pedes.

771-8 habet [Plan.]

774 lentus yw: letus RYEK₅

778 viro r(ex oiro R)YEK_ω: toro r(sscr.)₅

et poteris, modo velle tene; nunc fortiter ire,
nunc opus est celeri subdere calcar equo.

illo Lotophagos, illo Sirenas in antro
esse puta; remis adice vela tuis.

790 (778)

hunc quoque, quo quondam nimium rivale dolebas,
vellem desineres hostis habere loco.

at certe, quamvis odio remanente, saluta;
oscula cum poteris iam dare, sanus eris.

Ecce, cibos etiam, medicinae fungar ut omni
munere, quos fugias quosque sequare, dabo.

795 (783)

Daunius, an Libycis bulbus tibi missus ab oris,
an veniat Megaris, noxius omnis erit;

nec minus erucas aptum vitare salaces
et quidquid veneri corpora nostra parat.

800 (788)

utilius sumas acuentis lumina rutas
et quidquid veneri corpora nostra negat.

quid tibi praecipiam de Bacchi munere, quaeris ?
spe brevius monitis expediere meis.

vina parant animum veneri, nisi plurima sumas,
ut stupeant multo corda sepulta mero.

805 (793)

806 ut YK et RY

nutritur vento, vento restinguitur ignis;

lenis alit flammam, grandior aura necat.

aut nulla ebrietas aut tanta sit, ut tibi curas

eripiat; si qua est inter utrumque, nocet.

810 (798)

HOC OPVS exegi; fessae date sarta carinae;

contigimus portus, quo mihi cursus erat.

postmodo reddetis sacro pia vota poetae,

carmine sanati femina virque meo.

807-8 habet [Plan.]

post 814 P. OVIDI NASONIS LIBER PRIMVS. REMEDIORVM EXPLICIT. R: P. OVIDI
NASONIS REMEDIORVM EXPLICIT. LIBER. PRIMVS. Y

COMMENTARY

1-40(38). PREFACE

No, Cupid, I've not turned traitor: this is no recantation of my Ars Amatoria. It's those wronged in love I now seek to aid, whom you drive to suicide. Your bloodthirstiness has made you hated. Come, child, treat your human playthings less cruelly: tears, you'll find, are a better proposition than biers!

Unlike the Ars but like the Amores, the Remedia is prefaced by a short, independent scene of dialogue between Cupid and the poet that sets out allegorically the scope and occasion of the work. It thus anticipates the Exordium proper (41ff.), which it also balances in length (excluding 25f., 38 lines apiece; see Intro., §3). The complementary relationship of the poem to the Ars (cf. 45ff., 71f.) is conveyed through Ovid's repudiation of the charge of sedition or treachery levelled against him by Cupid (3-12, esp. 11 'nec te ... nec nostras prodimus artes' (not Artes)); its raison d'être is given as the god's murderous war against lovers (20ff., 'death' standing for unhappiness or dissatisfaction in love: cf. 42, 69, 73; 80, 415, etc.); and the subject, remedia amoris, is translated into the metaphor of remedia Amoris or measures to convert Cupid's anti-social (or anti-elegiac) brutality into a relatively innocuous campaign of mischievous harassment which will make love a less agonising experience (23ff.: cf. 53f.). The whole rests on the well-worn but still fruitful twin conceits of militia amoris (here, as typically in Ovid, construed as militia Amoris or service in Love's army) and Amor as hostis - the poet's privileged position entitling him to insist, as Gallus and other victims could not, that 'deus ille malis hominum mitescere discat' (Virg. E. 10.61).

But although it covers much the same ground as the Exordium, the Preface is by no means redundant, for it is also, indeed primarily, designed to serve wider programmatic and architectonic ends, which are

functions of its form, not its content. Ovid's model is self-evidently Amores 1.1, the manifesto of the New Elegy, by which he declared not only his adherence to the aesthetic and stylistic doctrines of the Alexandrian school (promulgated for love elegy by Propertius) but, more importantly, his intention to entertain, not move, the reader by treating in comic and parodic fashion the existing subject-matter of the genre (largely supplied, again, by Propertius; cf. I.M. Le M. Du Quesnay, in Ovid, ed. J.W. Binns, pp.6ff.). (With the impudently 'jazzed up' allegorical theophany of Am. 1.1, cf. the first half of Prop. 3.3, the second half of which lies behind Am. 3.1. The inspiration for Propertius' poem comes from Callim. Aet. frr. 1.21ff., 2, 7.19ff. Pf., etc.; Ovid's acknowledgment of Callimachus is at second hand.) The implications of the readoption of that formula here cannot be missed. It assigns the Remedia (and, a fortiori, its sister poem the Ars too) to the same literary niche as the Amores, effacing the distinction between Ovid's 'pure' and his 'applied' elegy, revoking any claims made for the seriousness and utility of the latter, and conceding that in this department too his poetry owes more to literature than to life, to Elegia than to usus, and indeed to Propertius than to any Corinna. That this scarcely needed to be demonstrated by the author is beside the point. It is all part of the game Ovid perpetually plays, for his own amusement as much as for his readers', of making the greatest virtue out of the least necessity.

At the same time the Preface acts as a physical link, or frame, by which the Amores, the Remedia, and the intervening Ars are integrated into the semblance of a planned, organic series with a related beginning, middle and end. This purpose is underscored by the fact that the dialogue does not merely follow the pattern of Am. 1.1 but exactly mirrors or reverses it. Such reversals are characteristic of Ovid. The so-called diptych poems of the Amores are classic examples (e.g. 1.11 and 12, 2.7 and 8, 2.9a and 9b). The Remedia itself is nothing less than a reversal of the Ars, many of whose actual precepts

reoccur pellibus inversis, while the theophany of Amor Lethaeus in 549ff. reverses that of Apollo in the Ars (2.493ff.) and is itself reversed in Ex P. 3.3.3ff. (on the former, see Prinz I, 43f., II, 94ff.; on the latter, see E.J. Kenney, PCPS n.s. 2 [1965], 46f.). In Am. 1.1 the poet had penned two hexameters of a martial epic, more Vergiliano ('ARMA gravi numero ...'), when he was interrupted by a laughing Cupid, who, unmoved by his protests, forced him to abandon epic for love-elegy; here, having set down only the two words of the title, Ovid is interrupted by an unamused Cupid, whom he compels to agree to abandon his 'epic' bellicosity (cf. 27f.) for a more 'elegiac' treatment of his victims (i.e., in 'real' terms, to let Ovid proceed with the Remedia). Verbal responsions point up the antistrophic relationship of the two pieces : RA 2 '"bella mihi, video, bella parantur"' : Am. 1.1.1 'Arma ... violentaque bella parabam (edere)'; RA 3 'tuum vatem ..., Cupido' : Am. 1.1.6 'Pieridum vates, non tua, turba sumus'; RA 11 'blande puer' : Am. 1.1.5 'saeva puer'; RA 23f. 'puer es ..; / .. decent annos mollia regna tuos' : Am. 1.1.13 'sunt tibi magna, puer, nimiumque potentia regna'; RA 40 'et mihi "propositum perforce" dixit "opus"' : Am. 1.1.24 '"quod" que "canas, vates, accipe" dixit "opus."' The wheel has come full circle : the Remedia is stamped as Ovid's farewell to the genre he first espoused in the Amores.

There is, however, a marked difference of tempo and of texture between the Preface and Am. 1.1. The later dialogue lacks the verve, pace and artful spontaneity of the earlier. Various factors are responsible for this : its symmetrical structure (1-2 Cupid, 3-38 Ovid, 39-40 Cupid), the reduction of narrative to the barest possible minimum (1, 39), and perhaps above all the professionally declamatory cast of the poet's lengthy and unbroken speech. The effect is doubtless calculated. On the one hand, the situation envisaged is in the nature of a trial or (more exactly) a court martial (cf. 3 sceleris damnare; (of Cupid) 20 invidiam caedis habere, 37 crimen mortis), to which an atmosphere of static formality is appropriate. The structure itself reproduces trial procedure in a simplified or schematic manner : 1-2 criminatio (after reading the 'evidence'), 3-38 defensio, 39-40 absolutio ('Carry on!'). On the other, the defendant is an older and wiser Ovid,

who, if initially surprised and indignant at Cupid's charge (as the multiple alliteration of t in line 4 suggests), nevertheless soon settles into a practised rhetorical stride.

As analysed by D. Korzeniewski, 'Ovids elegisches Proömium', Hermes 92 (1964), 182ff., the speech falls into three sections : (i) 3-12, de se; (ii) 13-22, de re; (iii) 23-38, de altero (Cupidine), the functions of which are respectively conciliare or benevolum reddere (by means of ἡθος, favourable self-characterisation), movere or attentum reddere (by means of πάθος, exciting pity) and docere or docilem reddere (by means of exhortation (imperatives)). It is thus a typical exordium (presumably of the judicial type), though, since Ovid's aim is to persuade Cupid to let him write the poem, it is also a suasoria (p.187).

This analysis is unsatisfactory on a number of counts, not the least being the reconciling of these two classifications. While Korzeniewski's tripartite scheme is superficially attractive, it does not really fit the character and ends of the speech; his divisions turn out to be less clear-cut than he supposes; ἡθος and πάθος feature prominently in 23ff., which is based, however, on the over-riding criterion of decorum (as in Am. 1.1); and the classical doctrine of docere is stretched far beyond its limits, for in the sense in which the term is employed by rhetoricians apropos the exordium it does not encompass exhortation but only exposition (cf., e.g., Rhet. ad Herenn. 1.7 'dociles auditores habere poterimus, si summam causae breviter exponemus', Cic. De Inv. 1.23 'dociles auditores faciemus, si aperte et breviter summam causae exponemus, hoc est, in quo consistat controversia').

If formal labels are to be sought, it would seem preferable to regard the speech as a (typically Ovidian) conflation of a controversia (a mock genus iudiciale oration), in which the speaker defends his course of action with moral arguments, and a suasoria (a mock genus deliberativum oration), in which he seeks to persuade another to adopt, or abandon, a certain course of action (cf. 23 oportet). It is to the latter that Ovid's instructions to Cupid belong; they certainly have no place in the exordium of a forensic speech, though they would be proper

in the peroration (but the whole does not conform to the pattern of a forensic speech). As often, Ovid deploys standard rhetorical techniques to create the impression of a model composition, but the product eludes strict textbook analysis; the situation, after all, is not one covered by the textbook. The speech advances from self-exculpation and explanation (the blamelessness of the speaker's character and the need for the poem) to counter-charge and advice (the culpability of the other party and the need for a change of behaviour); it pivots on line 20 ('invidiam caedis pacis amator habes'), giving a bipartite structure of 17 + 17 lines (excluding 25f.) that conforms with the overall pattern of symmetry of the dialogue. As the three previous verses (17-19) constitute a transition from Ovid's defence of the poem ('... nostrae sentiat artis opem') to his criminatio of Cupid, so the three subsequent verses (21-23) effect a bridge between that and the explicit instructions (24 'lude...') that occupy most of the latter half of the speech.

1. LEGERAT : Ovid regularly embarks on a poem, or book, with a dactylic first foot; the exceptions are Am. 1.8, 1.14, 2.7, 2.8, 2.9, 2.16, Tr. 1.6, 4.4, 4.7, 5.11, and Met. 4 and 13. (Comparisons with other authors on this score serve no useful purpose, but it may be noted that, of the elegists, Propertius begins with a spondee about as often as with a dactyl, while Tibullus markedly prefers a dactyl.) The parataxis legerat ... ait (for a prosaic cum legisset ..., ait) imparts a dramatic immediacy to the scene : the essential details are presented to the reader without complication or encumbrance (repraesentatio; see on 663ff.); cf. the opening of Am. 1.1, which this is designed to recall.

titulum nomenque : 'the heading and title', 'the title-page'. titulus applied to a book elsewhere in Ovid invariably means index, σίλλωβος, the identifying label attached to the outside of a roll; cf. AA 3.343 (reading titulus quos YAω), Tr. 1.1.7, Ex P. 1.1.17, 4.13.7. Here it is a synonym of inscriptio. The nearest parallels

are epigraphic, e.g. Met. 9.793 'addunt et titulum; titulus breve carmen habebat', where carmen stands in the same relationship to titulus as nomen does here. Quintilian appears to be among the first to employ titulus abstractly with bibliographical reference, e.g. Inst. 2.14.4 'cum M. Tullius etiam in ipsis librorum ... titulis Graeco nomine utatur.' In Sen. De Tranq. 9.6 it is concrete (pace Lewis and Short), as in Pliny, Epist. 5.10.3 and (presumably) 5.12.3.

2. 'bella ..., bella parantur' : bellum parare, a standard prose expression (Cicero and all the histt.), does not occur in poetry before Ovid (first at Her. 5.90, again at Met. 7.456), but passes into the epic vocabulary after him (Lucan, Statius (also Silvae), Silius). The plural bella is not only metrically more convenient (indeed virtually obligatory in a pentameter) for the desired anaphora - which 'habet gravitatis et acrimoniae plurimum' (Rhet. ad Herenn. 4.19) - but also contributes of itself a certain elevation or pomposity (dignitas, gravitas) to the utterance (cf. Rhet. ad Herenn. 4.45 (under synecdoche); Quint. 8.6.20 (ditto); Arist. Rhet. 3.6 (1407b)). Such 'impressive' poetic plurals are an epic mannerism in Latin (see R.D. Williams' summarising note on Aeneid 5.98 [Oxford, 1960]; Paul Maas, ALL 12 [1902], 479ff.; Bömer on Met. 1.767). Cupid is thus subtly self-characterised as playing the warrior, a character he is humorously invested with in Hellenistic epigram (cf. on 20, 21f.), though he is not fully at home with epic language - the colloquial 'video' comically undermines the effect of the plural, for such parenthetical first person verbs are alien to the grand manner (Hofmann-Szantyr ii, p.528). video in this usage is not found elsewhere in Ovid, who however often so employs puto, memini and fateor, occasionally moneo and credo, once affirmo.

The echo of libelli in bella might be fortuitous, but with Ovid is more likely to be intentional; it perhaps reproduces Cupid's inward exclamation, 'Bellum video, non libellum!' There are several indubitable examples of paronomasia in the Exordium: 41 'decepti ... praecepta', 43 'sanari ... (... s) amare', 54 'servum vitii' (servitii); cf. also note on 39. On this figure (pure Latin adnominatio), see Rhet. ad Herenn. 4.29ff.; Sen. Suas. 7.11 (criticising a speaker (? Crassus) for punning on scripsit and proscripsit); Quint. 9.3.72.

3. tuum : emphatic, 'your very own', 'your faithful' (cf. Am. 1.1.24, where Ovid is conscripted as Cupid's vates), not merely a metrical 'filler' (for which puer would be an obvious choice; on Ovid's fondness for alliteration with initial parce/parcite, see Bömer on Met. 2.127).

4. te duce signa tuli : on the militia amoris see esp. Elizabeth Thomas, G&R n.s. 11 (1964), 151ff. The conceit occurs in Plautus (Persa 231f., Truc. 230) and is used by Cicero (Verr. 2.5.104 'illud contubernium muliebris militiae in illo delicatissimo litore'). Although seemingly more a native Roman than a Greek notion, it is possible that Latin inherited it from New Comedy. The 'extramural' activities of lovers as depicted from Aristophanes onward lend themselves to the description 'warlike' (cf. Aristoph. Eccl. 977, Theocr. 2.127f., and see esp. Herodas 2.34ff. with Headlam's annotations and further references, in Herodas : The Mimes and Fragments, ed. A.D. Knox [Cambridge, 1922]); while terms like 'pursuit', 'capture', 'surrender', etc., have always been shared by the erotic and the military (as well as the hunting) vocabulary. That Gallus was responsible for its introduction into Latin love elegy seems a reasonable assumption, though it cannot be demonstrated from Virg. Ecl. 10.44f. (see C.R. Hardie, PVS 6 [1966-7], 8, against both J.J. Hartmann, Mnem. 40 [1912], 222ff. and D.A. Kidd, BICS 11 [1964], 54ff.). Tibullus contrasts service on the field of love with real campaigning (1.1.75, cf. 1.3.82, 2.6.1ff.), as does Propertius (1.6.29f., etc.; cf. Hor. Od. 3.26.1ff.), and Ovid after them elaborates the theme with rhetorical ingenuity (e.g. Am. 1.9). Distinct is the metaphor of the lover under armed attack by Eros or Aphrodite, a commonplace of Hellenistic poetry, particularly epigram, which descends from the tragedians' image of Love the Terrible, the Unconquerable (Soph. Antig. 781ff., Eur. Med. 627ff., etc.), via, e.g., Antimachus (eleg. fr. 17 Bergk), to Apollonius Rhodius, whose prettily sentimental portrayal of The Boy and his mother (3.112ff.) sets the tone for subsequent descriptions. The two conceits run parallel in Latin from the beginning, and are often paired (as in this Preface; cf., e.g., Prop. 4.1.137f. 'militiam Veneris blandis patiere sub armis, / et Veneris pueris utilis hostis eris').

5. Tydides : i.e. Diomedes, whose unchivalrous assault on Aphrodite in Iliad 5.330ff. had provided Ovid with a typically grande in parvis exemplum for his own conduct towards Corinna (Am. 1.7.31ff.). He returns to the comparison, in very different vein, at Ex P. 2.2.13. For a love poet to turn against Venus or Cupid would be a form of sacrilege; for a miles Cupidinis, a violation of his sacramentum.

a quo : primarily local with rediit (6), but also indicating agency with saucia (= sauciata).

6. rediit : Ovid favours the obsolete quantity of the 3rd pers. sing. of the perfect, usually in compounds of eo (abiit, adiit, periit, praeteriit, subiit often; interiit once; rediit again at AA 3.707); petiit is also frequent, impediit occurs once. Of verbs which do not make their perfect in -i(v)i there are two instances : Met. 6.658 prosiluit (first word of line, followed by a sense-pause; i.e. last word of a colon) and Her. 9.141 occubuit. The authenticity of Her. 9 is dubious (see D.W.T.C. Vessey, CQ n.s. 19 [1969], 349ff.); if by a poeta Ovidianus, it is probable that he allowed himself the licence in imitation of prosiluit (the reading at Her. 9.141 is not corrupt). H.A.J. Munro (on Lucr. 3.1042) remarked that 'Ovid's exceptional and repeated lengthening ... seems done in defiance, as if he would say "whoever is afraid to lengthen these words, I am not."' The true explanation is surely that offered by Platnauer (Latin Elegiac Verse, p.61) : 'Ovid allows himself to return, metri gratia, to the older vowel quantity, ī, in much the same way as a Victorian poet would write "wreath'd" or the older "wreathèd" according as either suited his metre, or (a nearer parallel) "wind" or "wīnd" as either suited his rhyme.' One might add that in this, as in so many other matters, Ovid could appeal to the authority of Virgil (cf. Aen. 8.363 subiit, Georg. 2.211 enituit), although Ovid seems seldom to have an artistic motive for using the licence, as Virgil often does.

equis : i.e. (in) curru, by a common metonymy (perhaps Ennian in origin) after the Homeric ἵππου for ἄρμα (Il. 5.13, 10.330, etc.);

cf. Virg. Aen. 12.736, Hor. Epist. 1.7.77f. etc. Martis equis occurs with the same sense and in a similar context at Hor. Od. 3.3.16 (of the translated Quirinus), but it is unlikely that Ovid had the passage in mind.

7. tepent : lit. 'are lukewarm', 'in an unheated state', i.e. not in love. Cf. Am. 2.2.53f. 'seu tepet (sc. maritus), indicium securas perdis ad aures; / sive amat, officio fit miser ille tuo.' Horace has the verb as a near-synonym of calere (a stronger term) : Od. 1.4.20f. 'nec tenerum Lycidan mirabere, quo calet iuventus / nunc omnis et mox virgines tepebunt'; similarly Ovid, Her. 11.25f. 'ipsa quoque incalui, qualemque audire solebam, / nescioquem sensi corde tepente deum.' The adj. tepidus always denotes lack of ardour; cf. Am. 2.19.15, AA 2.445, RA 424, 629, Prop. 1.13.26. All depends on the initial state of the emotions - 'frigidum aliquid et calidum novimus : inter utrumque tepidum est' (Sen. Epist. 92.21). For Ovid the death of one love affair and the start of another were complementary and virtually simultaneous processes : Am. 2.9b.3f. 'cum bene pertaesum est animoque relanguit ardor, / nescioquo miserae turbine mentis agor'; hence his claim 'ego semper amavi', 'I've never been out of love.'

8. nunc quoque must be taken with amo, as Goold pointed out (AJP 88 [1967], 122; review of Lenz II) : '(and) I'm in love at the present moment too', balancing 'ego semper amavi.' si quaeris quid faciam is quasi-parenthetic. For similar syntactical hyperbaton or interlacing, cf. 641, Am. 3.1.5f., AA 1.399f., 2.500, Tr. 1.1.18, Ibis 3f. Examples in the Heroides are collected in Chapter 4 of Purser's Introd. to Palmer's edition (1898), p.lviii. See also E.J. Kenney, in Ovid, ed. J.W. Binns, pp.128ff., with refs. to earlier discussions.

[9-10. The omission of this couplet in RY (α) is to be explained in terms of homoearchon (8 et; 10 et) and homoeomeson (8 quid faciam nunc quoque; 9 quin etiam + 10 quod nunc). On the latter as an often overlooked source of corruption, see Housman's edition of Lucan (Oxford, 1926), Introd., p.xix, where note that in the last example in his

footnote (Luc. 6.22ff.) the mirror-likeness of mov- (21) and -vom- (24) further increased the opportunity for error. Cf. also P.J. Enk, 'Dislocation of Couplets in the MSS. of Propertius', Mnem. 9 (1956), 145ff. The Budé editor, Bornecque, disregarding the evidence of the β MSS., brackets the lines as an interpolation.]

9. docui qua .. arte : an allusion to the Ars Amatoria (cf. 12 prae-teritum opus). The word ars is distributed through Ovid's speech symmetrically in three cases. forming an enclosing pattern : 9 and 34 arte, 11 and 29 artes (accus.), 16 artis. The author's philosophy, that love is an art (or science), demanding sophisticated techniques whether in the winning, the sustaining or the laying aside of it, is kept before the reader with artful insistence.

parari : cf. AA 3.368 'ludendo saepe paratur amor'. The verb often connotes procuring for immoral purposes (Plaut. Epid. 37lf. 'iam ego parabo / aliquam dolosam fidicinam', Ter. Adel. 476f. 'ille bonus vir nobis psaltriam, si dis placet, / paravit quicum vivat'). parari picks up parantur (2), perhaps to rub in how wide of the mark Cupid was.

10. ratio ... impetus : 'skill' ... 'impulse', 'method' ... 'madness'. ratio is more or less synonymous with ars or consilium (cf. 703), impetus with furor (cf. 119f.). In combination like this, however, the terms recall the technical vocabulary of Stoic ethics, in which the subordination of animal instincts and appetites (impetus, appetitiones; ὁρμαί) to reason (ratio; λόγος) formed one of the three constituents of virtue. Ovid is exploiting his readers' (and Cupid's) familiarity with this doctrine to demonstrate (with tongue in cheek) that his work has a solid intellectual foundation, is respectable, and may be trusted. One need look no further for the source of Ovid's pairing than Book 2 of the De Officiis (§§ 11 and 18; cf. 1.101, etc.), a work on which he is known to have drawn for the Ars, especially for Book 3 (cf. C. Atzert, M. Tulli Ciceronis De Officiis Libri Tres [Teubner, 3rd edition, 1949], pp.xxxivf.; E.J. Kenney, in Ovidiana, p.207). For another piece of Stoic colouring see on 73.

The Epicureans too, of course, exalted ratio (λογισμός), regarding it as one of the efficient causes of civilisation (cf. *Lucr.* 5.1455, etc.); but they do not appear to have adopted impetus as an antonym (*Lucretius* has cupido or libido). Despite the overtly Stoic terminology here, however, Ovid's view of himself as a civiliser or regulator of human conduct is more than a little reminiscent of *Lucretius*' praise of Epicurus as the man 'qui princeps vitae rationem invenit, eam quae / nunc appellatur sapientia' (5.9f.). The role he adopts in the *Exordium* (69f. and esp. 73f. publicus assertor, etc.) bears an even stronger resemblance to that in which *Lucretius* casts Epicurus (1.62ff. et al.), though again the terminology is not Epicurean. Ovid's debt to the *De Rerum Natura*, both in the *Ars* and particularly in the *Remedia*, is a large one (cf. *Introd.*, § 2; for his use of *Lucretian* formulae, etc., see E.J. Kenney, in *Ovidiana*, pp.202f.). The presence here of quin etiam (9), a characteristic phrase of *Lucretius* (1.174, 225, 311, 782, 2.688, 826 et saep.), is highly suggestive. Nothing could be more in Ovid's manner than to blend recognisably Stoic and recognisably Epicurean ingredients when seeking to lend authority to his claims as a serious teacher. One might perhaps compare the 'eclectic' cosmogony of *Met.* 1 (5-88) as an instance, on a larger scale, of his capacity for mixing various philosophical theories in a new and pleasing cocktail (see Bömer *ad loc.*; L. Alfonsi, in *Ovidiana*, pp.265ff.; A.G. Lee, *P. Ovidi Nasonis Metamorphoseon Liber I* [Cambridge, 1953], p.70).

11-12. nec nec nec : a tricolon auctum, with repeated anaphora of the coordinating conjunction. The members occupy respectively $2\frac{1}{2}$, $3\frac{1}{2}$ (= hexameter) and 5 feet (pentameter). Cf., e.g., 219f., 493f., 587f., *Am.* 2.18.37f., *AA* 2.73f., 3.385f. Here a single thought is expressed in three varied ways (rather than the latter two members being variations on the first). This distribution within the couplet is rather less common than a twofold one, in which each line contains a single member.

11. blande : properly 'with pleasant, caressing voice' (cf. *Isidor. De Orig.* 10.27, who glosses it 'dulcis et invitans ad familiaritatem

sui'); hence 'charming', 'winsome'. It is the adjective chosen by Propertius to characterise love elegy itself (1.8.40), and is in turn applied to him by Ovid (Tr. 2.456, 5.1.17).

12. nova Musa : 'some unfamiliar Muse'. For Ovid's pretty and witty descriptions of his elegiac Muse, see Am. 1.1.29f., 3.1.7ff.

retexit : lit. 'is un-weaving', so 'demolishing', 'annulling'. Cf. Cic. Acad. 2.95 'quasi Penelope telam retexens', Phil. 2.32 'iam retexo orationem meam' ('retract'), Virg. Aen. 12.763 'quinque orbis explent cursu totidemque retexunt' ('unwind', Mackail; 'returned on their tracks', Day Lewis).

13. quod amare iuvat : '(that) which it gives him delight to love'; si quis amat (id) quod iuvat (eum) amare = quem sui amores iuvant. The construction of amare with a neuter pronominal object is an Ovidian formula (quod amas, quod amat, etc.), of considerable metrical utility, as the resulting group yields either an anapaest or (as here) a third paeon. quod always represents an undefined feminine object, never a masculine (Am. 2.5.9, AA 1.91, 175, 263, 741, 2.481, Her. 16.85, etc.). For a similar 'abstract' use of a neuter, cf. Am. 2.2.14 'et castum, multis quod placet, esse putet', where castum replaces castam (a specific woman, viz. the subject's wife), derogatorily. Cf. Nagelsbach, Lat. Stilistik, 9th edition, ed. I. Müller (Nuremberg, 1905), pp.82ff.; Nisbet on Cic. De Dom. 76 (Oxford, 1939). At Her. 17.73 quod amas means 'the fact that you love me', uniquely. The high incidence of the phrase quod amas/ames of the object of love in the last six Heroides is one of the grounds on which Palmer rejected their Ovidian authorship (Commentary, pp.436f.); cf. E. Courtney, BICS 12 (1965), 63ff. See further on 297.

14. vento naviget ille suo : 'let him spread his sails before the following breeze'. suo = secundo, favente (cf. 264, Her. 15.72, Tr. 3.5.4, etc.), by a common idiom; see D.R. Shackleton Bailey, CR n.s. 4 (1954), 8f. The metaphor of love as a sea over which one voyages with ease or difficulty is a Hellenistic commonplace, though

in origin much older (Semonides in the 7th century had compared woman herself - varium et mutabile semper - to the sea : 7.27ff. Diehl). New Comedy and epigram make play with it (cf., e.g., Plaut. Merc. 875ff., after Philemon's Emporos; Meleager, Anth. Pal. 5.190, 12.52, 53, 157, 167; further refs. in Nisbet-Hubbard on Hor. Od. 1.5.16), and Cercidas wrote a moralising poem on the subject (J.U. Powell, Collectanea Alexandrina [Oxford, 1925], p.206, v = OBGV 551), with which Ovid was doubtless acquainted - as he probably was also with Cercidas' acknowledged source, a lost lyric by Euripides, to which Nauck, Trag. Adesp. 187 'δισσὰ πνεύματα πνεῦς, "Ἔρως' is plausibly referred. The notion of two kinds of love, one blissful (because reciprocated), the other wretched (because unrequited), goes back at least as far as Pindar (Nem. 8.1ff.), and finds its most perfect expression in a late chorus of Euripides, Iph. in Aul. 543ff. This Ovid certainly knew and admired : his description of Cupid's twin arrows in Met. 1.469ff., written round about the same time as the Remedia, owes much to it, more indeed than commentators have allowed (see Bömer ad loc. (470); but the anaphrodisiac, lead-tipped arrow is apparently a variation of Ovid's own devising). Cf. Theocr. 11.10f., 12.10f., Prop. 1.1.32, Tib. 2. 1.79f., etc. For the nautical metaphor in elegy, cf. Prop. 2.14.29f., 2.25.27f., Ov. Am. 2.9b.31ff., 3.11b.51, AA 1.368, RA 70, 531, 610, 635, 790, Her. 15.72 (vento suo). For the sailing metaphor applied to progress in literary composition and other fields, see on 811f.

15. indignae regna puellae : for the epithet cf., e.g., Virg. Ecl. 10.10 'indigno cum Gallus amore peribat'. Ovid indeed selects it because of this connection with Gallus, whose plight and whose reproaches of Love, as reported by Virgil, are plainly running through his mind in this Preface (cf. on 37), and whose proposed methods of self-cure suggest certain of Ovid's remedies in the Tractatio (see on 199f.). Philargyrius interprets Virgil's amore indigno as impari, 'quia amans contemnebatur'; but crudelis is closer to the sense, which is a common enough one. The concept of regnum puellae is a natural extension of regnum Veneris (cf. Hor. Od. 3.9.9, 4.1.4, etc.; A. La Penna, Maia 4 [1951], 192); the title regina is not used of a mistress or lady-love.

The plural regna has no especial significance, being standard usage in dactylic verse for metrical reasons (first in Ennius, Ann. 144 Warmington, and the norm in Virgil; see Löfstedt, Syntact. 1, p.54; Austin on Aen. 1.206 [Oxford, 1971]).

The type of the infelix amans whom Ovid wishes to aid is of course not to be sought in contemporary society or in real life at all. He is the Idea of the spurned and suffering elegiac lover - the Gallus of the Tenth Eclogue and (more immediately) the Propertius of Prop. 2.1, a poem that along with the first elegy of his first book ranks as one of the chief sources of inspiration for the Remedia (cf. Introd., § 2). Propertius' enslavement by Cynthia is total : the only possible end to it is death; no anaphrodisiac filtre yet devised would have any effect - but if only there were some remedy ..! Cf. 47 'laus in amore mori ...', 53f. 'una meos quoniam praedata est femina sensus, / ex hac ducentur funera nostra domo', 71ff. 'quandocumque igitur vitam mea fata reposcent, / et breve in exiguo marmore nomen ero, / ... (75) si te (sc. Maecenas) forte meo ducet via proxima busto, / esseda caelatis siste Britanna iugis, / taliaque illacrimans mutae iace verba favillae : / "Huic misero fatum dura puella fuit."' With Propertius' thesis, that it is a glorious thing to die loving though unloved, Ovid profoundly disagreed; unrewarded fidelity was not worth that price.

16. nostrae sentiat artis opem : 'let him submit himself to my professional ministrations.' opem has a medical connotation, anticipating the explicitly therapeutic sense it bears throughout the rest of the poem (44, 76, 116, 289, etc.; cf. Met. 7.527 'exitium superabat opem', 'death defeated the doctors'). sentire opem is at first sight paradoxical : with the meaning 'to experience, suffer, be afflicted by' the verb usually has something unpleasant as its object, e.g. damnum, sitim, ventum pestilentem, or (in medical writings, e.g. Celsus 6.7.1B) dolorem (aurium, ulceris, etc.); but, as Ovid later explains, the cures he prescribes are not always easy or painless (cf. 225f.).

17ff. A new line of argument develops out of ne pereat (16), aimed at Cupid. Ovid has shown that the Remedia does not conflict with his

previous works : its sole purpose is to avert possible disaster in cases where love is not returned (15f.). Now, dramatically, he points to disasters that have actually occurred, the responsibility for which must lie with Cupid. The case for the poem is thus irrefragably established : it has to be written, not just to prevent a recurrence of these human tragedies, but to restore Cupid's good name. The change to questions marks a raising of the emotional level (and brings with it a needed variation in the dynamics of the speech), to give an effective climax to the first half of Ovid's reply. He then pauses momentarily before delivering, in a self-contained pentameter (20), the damning indictment with which the second part begins. On the rhetorical question as a weapon of attack, cf. Quint. 9.2.9f. ('aut invidiae gratia ... aut miserationis ... aut instandi et auferendae dissimulationis'). The anaphora of cur aliquis lends considerable force and sharpness.

17, 19. aliquis ... aliquis : the singular has, as not uncommonly, a plural or collective sense, 'many a (lover) ... many another' (near-er alii ... alii than alius ... alius, but possessing a specificity that the other lacks). Cf. Am. 2.1.7, Her. 1.31, etc.; Caes. BC 1.2.2 'dixerat aliquis leniorem sententiam, ut primo M. Marcellus ..., ut M. Calidius ..., ut M. Rufus'; TLL i, p.1615.

17. laqueo collum nodatus : the participle is reflexive or 'middle', collum a 'retained' external accusative, nodare being used here in the sense, and with the construction, of innectere (cf., e.g., Virg. Aen. 5.510f. 'nodos et vincula linea rupit / quis innexa pedem malo pendebat ab alto'). The idiom is a favourite one of the Augustan poets, in particular Virgil, and embraces true passive participles and finite forms of the 'middle' and passive voice of the verb. It represents a revival and extension, heavily influenced by both the Greek middle voice construction and the Greek accusative of respect with adjectives, of the obsolete Latin middle; this survived into Republican times only in indutus, which is found with a direct object in Plautus (pallam, induculam) and Terence (vestem). See esp. Williams

on Aen. 5.135 (Oxford, 1960); Woodcock, pp.13f.; Kühner-Stegmann ii.1, pp.288f.; and, for Ovid, Bömer on Met. 3.221.

Ovid may have been thinking of the lovelorn swain of [Theocr.] 23, or of Iphis, the poor suitor of Anaxarete (cf. Met. 14.698ff., Anton. Liber. 39 (after the Leontion of Hermesianax)), both of whom hanged themselves in a doorway (but a trabs sublimis (18) is a roof timber rather than a door lintel; the touch of hyperbole heightens the tragedy, sustaining the heroic tenor of the passage). The second method of suicide given in 19 recalls the unfortunate Pyramus (cf. Met. 4.118ff.), though his death was not occasioned by unrequited love. Love elegy very rarely admits the thought of self-slaughter (cf. Tib. 2.6.19f.); it is an end more appropriate to the passions of epic or tragedy (though restricted to female characters; cf. the roll-call of heroines in the Exordium (55ff.)); also to the fantasies of pastoral lovers, who however carry no weapons and do not dwell in lofty halls: cf. Theocr. 3.9, 25ff., 52ff. (suicide by drowning and by offering oneself to the wolves); Virg. Ecl. 2.6f., 8.20 and 60f.

18. triste .. onus : in apposition, almost exclamatorily, to amator. tristis is objective ('sad-looking'), miser below (21) subjective ('sad-making', 'painful'). The pensile Iphis is called onus infelix at Met. 14.738.

19. fodit .. ferro : the alliteration of f, littera insuavissima (Cic. Or. 163, cf. Quint. 12.10.28f.), serves to emphasise the repugnant nature of the deed, without being imitative of any sound involved. Ovid's use of alliteration in his elegiacs is, for the most part, subtle and unobtrusive, and serves a variety of purposes, including the simple 'clamping' of two halves of a line (cf., e.g., 18 trabe ... triste) and of hexameter to pentameter. See on 57f., 119, 141f., etc.

20. invidiam caedis ... habes : 'you are hated for a murderer'. invidia + objective genitive : Cic. De Or. 1.181 'propter invidiam Numantini foederis'; Sall. Jug. 29.5 'de invidia facti sui'; invidiam

habere : Cic. De Or. 2.283 'cum Scaurus non nullam haberet invidiam ex eo, quod ...'.

pacis amator : not vocative (as Lenz II), but an adversative qualification of the subject, i.q. 'qui pacis amator sis', 'quamvis pacem ames'. Cf. Prop. 3.5.1 'Pacis Amor deus est, pacem veneramur amantes'; Tib. 2.6.1ff. 'Castra Macer sequitur : tenero quid fiet Amori? / (5) ure, puer, quaeso, tua qui ferus otia liquit, / atque iterum erronem sub tua signa voca.' In pursuit of his own ends, of course, Cupid is traditionally anything but peaceable; he is δεινός (Eur. Hipp. 28 and elsewhere in Attic tragedy), φιλαίματος and ἀνιπαός (Hellenistic poets), saevus (Virgil, etc.; cf. Ennius, Med. prol. 9 'Medea animo aegro amore saevo saucia'). Ovid's 'pacis amator' refers to the former notion, but also prepares the way for a reversal of the latter, for it is the poet's purpose to wean the god away from his role as hostis to one in which he merely plays at being δεινός, as it were, without actually hurting anybody.

21f. The couplet repeats 15f., but from a new angle : the unhappy lover's release is now presented as something in Cupid's power to grant. desinat (22) stands for sine eum desinere.

nisi desierit desinat : a typical anadiplosis or variation of parts of the same verb, linking the subordinate clauses intimately with the main clause and reinforcing the sentiment; nisi desierit is strictly otiose. Cf., e.g., 303 'sic mihi iuravit, sic me iurata fefellit', 499f. 'saepe ego volui dormire videri; / dum videor, somno lumina victa dedi.' With nouns in different cases, see on 47f. Ancient rhetoricians do not seem to have taken separate note of the artistic repetition of the same verb in different moods, tenses, etc. Quintilian quotes Cic. Pro Caec. 1 'non minus in causa cederet Aulus Caecina Sexti Aebutii impudentiae, quam tum in vi facienda cessit audaciae' as exemplifying, among other figures, '(illam) .., qua nomina dixi mutatis casibus repeti : "non minus cederet quam cessit"' (9.3.80; cf. 9.3.36 and 66), i.e. polyptotic iterance, which is classed as a type of paronomasia (cf. Rhet. ad Herenn. 4.31 (nouns only)). casus may denote inflexional endings other than those of the case-system.

22. et : consecutive (temporal/logical) = (et) tum, (et) ita, always after an imperative or equivalent (desinat). The usage is something of a rarity, though favoured by Seneca; cf. Fast. 2.160; Virg. Ecl. 3.104 and 107; Phaedr. 3.5.7; Sen. NQ 3.12.1 and Epist. saepe; TLL v.2, pp.894f.

funeris auctor : auctor indicates responsibility for an action, to a greater or lesser extent determined by context (cf. H. Nettleship, Contributions to Latin Lexicography [Oxford, 1889], s.v.). In Ovid, funeris (necis, mortis) auctor seems to be used of manslaughter (a killing committed by accident or in hot blood) rather than of premeditated murder (cf. Her. 7.136, Met. 9.214, 10.199, etc.), but the distinction may be illusory. In the Octavia, funeris, necis auctor and causa are applied to Agrippina, who had Britannicus murdered, though she did not kill him ipsa manu; cf. also Vibius Gallus (in Sen. Contr. 9.6.2) 'quaedam ferae tela ipsa commordent et ad mortis auctorem per vulnera ruunt.' If Ovid does observe a distinction, however, then his use of the phrase is a subtle means of dissociating himself from the categorical charge of murder which he reported in 20; he, at least, does not believe that Cupid deliberately sets out to kill his victims : he simply overdoes things; to avoid more trouble, better stop playing the warrior altogether.

23. et ... nec : no special emphasis falls on the second member; nec stands for et non- (i.e. et nihil te oportet nisi ludere). The double et gives a certain distinctness to the two ideas, balancing them more exactly as being of equal importance; cf. Am. 1.10.15 'et puer est et nudus Amor', AA 2.19 'et levis est et habet geminas, quibus avolet, alas', Her. 2.65 'sum decepta tuis et amans et femina verbis', Met. 6.524 'et virginem et unam / vi superat', and, in a triple coordination including a negation, RA 493f. 'et sanum simula, nec, si quid forte dolebis, / sentiat, et ride ...'

nec te quicquam nisi ludere oportet : a pronominal subject of an impersonal verb is relatively rare; cf., e.g., Cic. Pro Balb. 8 'est enim aliquid quod oporteat, etiam si licet; quicquid vero non

licet, certe non oportet', TD 5.80 'sapientis est nihil, quod paenitere possit, facere'; Woodcock, p.17, Note. Ovid has it with libet, licet and pudet, not piget, paenitet or taedet.

ludere : absolute, as e.g. at Hor. Epist. 1.1.59 'at pueri ludentes "rex eris" aiunt', not i.q. telis ludere, a possible sense (and perhaps how the composer of 25f. interpreted the word, though one would expect the instrumental ablative to be expressed), but ruled out by what follows, in which it is plain that Ovid means Cupid to lay aside his bow and arrows (27f., 29f.) and stir up mischief with the one piece of equipment he is allowed to retain, his torch (38). For the other meaning cf. Trist. 4.1.71f. 'aspera militiae iuvenis certamina fugi, / nec nisi lusura movimus arma manu', a statement which suggests a certain connection between Ovid's own temperament and the character with which he seeks to invest Cupid. ludere, lusus, etc., are of course key terms in Ovid's philosophy of love, which may be described (like Lucretius' or Horace's) as anti-sentimental or anti-romantic - indeed, as anti-elegiac, in so far as it does not hold up sexual passion and servitude as the summum bonum, but on the contrary as an avoidable evil. Love - casual love - is something to be enjoyed without 'hang-ups' : a game (of skill, not chance) that ideally should always end in an amicable draw. How far Ovid's love poetry is a considered criticism of Propertian values in particular and of the Catullan tradition in general is debatable (cf. Du Quesnay, in Ovid, ed. J.W. Binns, pp.8 and 42); but that he felt, rather than merely affected to feel, very differently about the desirability of emotional crucifixion as part of the human experience cannot be doubted.

[25-6. The couplet is a palpable forgery, one of several such ancient additions to the text (see Introd., § 3). Its genesis would seem to lie in a desire to bring in some explicit reference to Cupid's weapons, in order to make a contrast with those of Mars (27f.) and perhaps to amplify ludere. The interpolator, however, if one takes his meaning correctly, has misunderstood the drift of the argument and interpreted 23f. as a plain statement about present circumstances : 'Play is a boy's proper activity, so go on playing; your gentle rule

befits your age.' The continuation 'For you could use your ... arrows for warfare, but there is no ... blood on your weapons' is then logical, though it undermines the point of the following lines. Korzeniewski (Hermes 92 [1964], 185f.) argues that the couplet is indispensable for the 'Harmonie' of the passage, adducing the careful parallelism between 25 and 27, and 26 and 28 : nam poteras uti // vitricus dimicet; sagittis // gladiis et hasta; nudis ad bella // acuta; sed tua tela // victor; mortifero // multa caede; sanguine // cruentus; carent // eat (?). But this correspondence is precisely what an interpolator would aim at. A far more satisfactory 'Harmonie' is in fact obtained if the lines are deleted : 23f. Cupid + 27f. Mars (negative); 29f. Venus + 31f. Cupid (positive). The two epithets nudis and mortifero also betray an alien hand. nudae sagittae ought to mean 'arrows withdrawn from the quiver' (cf. Her. 13.81, Met. 6.666, Fast. 2.693, all of bared swords). Since an arrow cannot be used unless it has been taken out of its container, this sense will have to be excluded (assuming that the writer was thinking lucidly). Various other interpretations have been proposed. Korzeniewski takes the epithet to mean 'terrible', 'threatening' (a unique catachresis). Ehwald, in the Preface to his edition, suggested sine acumine, perhaps on the analogy of pura hasta (Virg. Aen. 6.760 with Servius' note, Prop. 4.3.68, etc.); pura sagitta - a practice or competition arrow ? - is not attested. Luck (Philol. 106 [1962], 147) argued for 'unpoisoned', taking mortifer sanguis to mean 'deadly venom' and reading madent for carent in 26 (cf. AA 2.520 'quae patimur, multo spicula felle madent', Ex P. 3.1.26 'tinctaque mortifera tabe sagitta madet'); this solution he later abandoned (Untersuch., pp. 45f.). To assist the verses towards some kind of appositeness it is indeed necessary to get rid of carent (calent or tepent is palaeographically more plausible than Palmer's madent); but there are no internal grounds for suspecting the reading. That nudis was not understood at an early stage in the transmission is shown by the variant longis (Es), which looks like a 'practical' (perhaps even prudish) substitution rather than a usurping interlinear gloss (? = longe volantibus, cf. Trist. 3.10.55; ? quae longum faciant amorem,

cf. Am. 3.10.42; ? just 'long', as frequently of swords and lances, and therefore adopted uncritically here). mortifere sanguine is an equally unconvincing phrase. Korzeniewski translates 'todbringendes Blutvergiessen', quoting Fast. 1.123 'sanguine letifero totus miscbitur orbis' as a parallel; but there is a world of difference between the contexts in which the expressions are used. His other parallels, e.g. Aesch. Agam. 1019 θανάσιμον αἷμα and Prop. 3.13.17 mortifere lecte, do not support his argument; θανάσιμος is not there a synonym of θανατηφόρος, while mortifer lectus ('death-pallet', i. q. rogus) is in a different category of expression from mortifer sanguis altogether. The verse smacks strongly of being put together from Fast. 1.123 and lines such as AA 2.520 or Ex P. 3.1.26, quoted above. The hexameter has less even than this to commend it. Both internally and in relation to its context the distich makes little sense.]

27. vitricus : Mars; cf. Am. 2.9.47f. 'quod dubius Mars est, per te, privigne Cupido, est, / et movet exemplo vitricus arma tuo.' Am. 1.2.24 '(tibi, Cupido,) qui deceat, currum vitricus ipse dabit' is often said to be a humorous reference to Vulcan (so Brandt ('teasingly')); A.G. Lee (trans.), Ovid's Amores [London, 1968], p.181; J.A. Barsby, Ovid's Amores Book 1 [Oxford, 1973], pp.46f.). But the line gains immensely in point if Mars is meant. Vulcan, maker of military equipment by appointment, has no place in the foreground of this fantastic burlesque of a Roman triumph; the War God, populi Romani genitor, surely does, in company with Rome's other presiding divinity, Venus. A conqueror himself, Mars acknowledges that Cupid is his equal (and more) as a conqueror : his car is therefore a fitting vehicle for the boy (either as a gift, or on loan for the occasion). Note ipse (with vitricus, not dabit (pointless)), which, if applied to Vulcan, confers on him an inexplicable distinction. Thus a rather worrying, because un-Ovidian, inconsistency is removed.

The parentage of the erotic Eros/Cupid (as distinct from the older cosmogonic Eros whom we find in Hesiod attendant upon Aphrodite, but unrelated to her) was, in the words of Diotima to Socrates, 'rather a long story' (Plato, Sympos. 203b; the version there given is irrelevant to the poetic tradition). In the older poets his mother is almost

always Aphrodite, his father either Ares or Hermes (cf. Cic. De Nat. Deor. 3.60); Artemis and Ares (Cic. ibid.) and Zephyrus and Iris (Plut. Amat. 20) were also nominated. Jupiter is his father in Ciris 134f. The Alexandrians by and large are uninterested in his paternity; Apollonius tacitly accepts that he was born in wedlock to Aphrodite and Hephaestus (3.26, 37ff.), which became the canonical version. In Theocritean pastoral and epyllion Love is not the pretty, domesticated lad of Apollonius, but something of a monster, primitive and of unknown origin (cf. 13.2 ὄτινι τοῦτο θεῶν ποικίλον τέκνον ἔγεντο', 3.15ff., etc.).

gladiis : a 'metrical' plural, as commonly in Ovid; cf., e.g., 91 principiis, 114 bellis, 399 concubitus, 426 iudiciis, 530 colla, 693 divortia.

28. victor .. eat : 'let him go his victorious way.' Neither the noun (predicative) nor the verb carries its full meaning; victor is more or less adjectival or adverbial and modifies eat, the phrase being virtually equivalent to vincat (iens or eundo). Cf. Virg. Aen. 2.704 comes ire (= comitari); Val. Flacc. 3.308 ultor ire (= uloisci). In other examples, which are conventionally assembled under one and the same semantic rubric, both ire and the substantive accompanying it retain their independence (although ire may stand for another, more specialised verb of motion); cf. Catull. 68.86 'si miles muros isset ad Iliacos'; Ovid, Her. 1.45f. (Penelope on Ulysses' theft of Rhesus' horses) 'usque metu micuere sinus, dum victor amicum / dictus es Ismariis isse per agmen equis' (where victor isse obviously does not form a periphrasis for vicisse), and perhaps Virg. Aen. 2.547 'referes ergo haec et nuntius ibis' (where, despite the presence of a dative of the person in the next line, nuntius ibis is more than nuntiabis, which would be flatly tautologous with referes). See TLL v.2, p.637. The tone of the subjunctive, eat, is dismissive : ibid., p.632 (formulae irridentium vel exprobrantium).

multa caede cruentus : a Virgilian phrase (Aen. 1.471, of Diomedes); caede cruentus again at Her. 6.162 and 16.207, also Silius 9.210. Cicero appears to have first added a pleonastic sanguine to

the adjective (Phil. 4.4). Horace has cruento Marte (Od. 2.14.13), in the sense of 'bloodthirsty' rather than 'bloody'; cf. id. ibid. 1.2.39 (with Nisbet-Hubbard's note) and 3.2.11f.

29. tu : strongly adversative (= tu contra). For other functions of tu with the imperative, see on 77 and 153.

maternas ... artes : according to Tibullus, it is Venus herself who instructs lovers in the ways and means of achieving their goal : 1.2.16ff. 'fortes adiuvat ipsa Venus. / illa favet, seu quis iuvenis nova limina temptat, / seu reserat fixo dente puella fores. / illa docet molli furtim derepere lecto, / illa pedem nullo ponere posse sono, / illa viro coram nutus conferre loquaces / blandaque compositis abdere verba notis. / nec docet hoc omnes, sed quos nec inertia tardat / nec vetat obscura surgere nocte timor.' That resumé of amatory activities, many of which provide a formal framework for many of Ovid's elegies and are among the subjects of instruction in the Ars Amatoria, has much in common with that given by Ovid in the following three couplets; the similarity indeed appears still closer if the previous verses of the Tibullus passage are considered (13ff.) : 'te meminisse decet, quae plurima voce peregi / supplice, cum posti floridaserta darem. / tu quoque ne timide custodes, Delia, falle; / audendum est : ...' Ovid picks up Tibullus' line 16, with its neat adaptation of the old Roman proverb 'fortuna fortes adiuvat' (Ter. Phorm. 203 and elsewhere), at AA 1.608 'audentem Forsque Venusque iuvat.'

tuto quibus utimur : i.e. quas impune in amore adhibemus. Here, and in the pentameter, Ovid alludes to the notion - very prominent in Tibullus - that lovers are in the protection of the deity they serve (Venus or Cupid); their persons are thus not only safe but sacrosanct. Cf. Tib. 1.2.25ff. 'en ego cum tenebris tota vagor anxius urbe, / <usque meum custos ad latus haeret Amor> (suppl. Pontanus; sed de Venere loquitur poeta), / nec sinit occurrat quisquam qui corpora ferro / vulneret aut rapta praemia veste petat. / quisquis amore tenetur, eat tutusque sacerque / qualibet; insidias non timuisse decet,' 1.6.51f. '"parcite quam custodit Amor violare puellam, / ne pigeat magno post

didicisse malo"', 4.4.15 'pone metum, Cerinthe : deus non laedit amantes'; Prop. 3.16.11ff. 'nec tamen est quisquam, sacros qui laedit amantis; / Scironis media sic licet ire via'; Ovid, Am. 1.6.9ff.; Anth. Pal. 5.25, 213, etc. The elegiac love-poet is doubly sacrosanct, as amans and as vates : cf. Tib. 2.5.113f. with Smith's note, Ovid, Am. 3.9.17, AA 3.403; F. Solmsen, 'Propertius in his Literary Relations with Tibullus and Vergil', Philol. 105 (1961), 273f.; A.A.R. Henderson, Latomus 28 (1969), 65lf. Cupid's present conduct is a violation of this code; he must learn to follow his mother's example and shoulder his responsibility towards the lover, his votary.

30. quarum vitio : 'by whose fault'; cf. Plaut. Aul. 745 'quia vini vitio atque amoris feci'; Cic. Phil. 2.44 '(erat) decoctoribus certus locus, quamvis quis fortunae vitio, non suo, decoxisset.' The phrase stands for a second quibus (instrum. abl.), but permits an artistic variation in case and also paves the way for the use of vitium in a moral/psychological sense later (54, 133, etc.).

nulla fit orba parens : a second, objective and overtly pathetic criterion is added to the former, subjective one 'tuto quibus utimur' (of which it is really a development), designed to appeal both to Cupid's better nature or sense of compassion, and to his feelings for his mother : his actions must grieve Venus, a mother herself, who would not care to lose her own son and who can have no desire to see mortal mothers lose theirs. The gender of parens is perhaps partly dictated by metre, but has an emotional force which the masculine would lack in this particular context. The theme of parental bereavement through war (and it is war that Cupid has been waging on lovers) is as old as European literature itself (Iliad 24.160ff.; Herod. 1.87, etc.). Ovid finely treats of Aurora's sorrow at the death of Memnon in Met. 13.576ff.; cf. ibid. 422ff. (Hecuba).

31, 33. effice fac : anaphora of synonyms (called ἐπιβολή by Rutilius Lupus (1.7 Halm)) is less common in Ovid than the standard kind, but cannot be said to be rare. Here the compound verb is picked up by the simple; at 63ff. it is the other way round (da ... da ... redde).

Cf. 175ff. aspice ..., aspice ..., ecce, and esp. 261ff. 'quid te .. iuverunt gramina ... / cum ...; quid tibi profuerunt ... herbae, / cum ..', which also exemplifies what may be termed anaphora of thought, again entirely characteristic of the author. See also on 137f., 189ff., 253ff., 421f., etc.

31. nocturna frangatur ianua rixa : minimally altered from AA 3.71 'nec tua frangetur nocturna ianua rixa.' The scuffles that broke out between rivals serenading the same lady (or that their attendants got involved in) were a recurrent feature of the erotic κῶμος or comissatio, as gratifying to the belle within as they were annoying to her 'decent' neighbours. The serenade (sens. lat.) is a very ancient Mediterranean institution; it was as much part of Roman life as it was of Greek, and references to it in Latin poetry should not be regarded as entirely a matter of literary convention. See Gow on Theocr. 3 (introd. n.); G.W. Williams, Tradition and Originality in Roman Poetry (Oxford, 1968), pp.546f.; Nisbet-Hubbard on Hor. Od. 1.25, passim. For rixa in this specialised sense, cf. Prop. 1.16.5, 2.19.5; it is to be distinguished from rixa = proelium vel irae amantium (e.g. Ter. Andr. 555; Tib. 1.1.74) and rixa = luctamen venereum (e.g. Prop. 2.15.4).

32. tegat ornatas multa corona fores : for the custom of garlanding the beloved's door cf. Lucr. 4.1177ff.; Catull. 63.66; Prop. 1.16.7; Tib. 1.2.14; Ovid, Am. 1.6.67, AA 2.528, 3.72; also Antiphanes fr. 199 Kock; Ephippus fr. 3 Kock; Asclep. Anth. Pal. 5.145; Meleager ibid. 191, etc. ornatas is predicative (proleptic) : the door is embellished by the serta that cover it. Cf. Catull. 63.85 '(leo) ferus ipse sese adhortans rapidum incitat animo'; Virg. Aen. 1.69 'submersas obrue puppes'; Kühner-Stegmann ii.1, pp.239f.

33. coeant : 'come together', so (esp. with furtim) 'make love'. Cf. AA 2.615ff. 'in medio passimque coit pecus : ... / (617) conveniunt thalami furtis et ianua nostris.' For a play on the two senses of coire, cf. Met. 3.386f. (Narcissus) "'huc coeamus" ait, nullique libentius umquam / responsura sono "oceamus" rettulit Echo.' For

furtivus amor (illicit, and therefore all the sweeter) cf. Catull. 7.8 (where the phrase occurs for the first time); Prop. 2.2.4, 2.23.22, 2.30.28; Tib. 1.5.75, 1.2.34, 1.6.59ff., 1.8.35 and 57, 1.9.55; Ovid, Her. 6.43, 18.64, AA 1.33, 2.617 and 640, Fast. 3.22, Trist. 2.347, 432 and 440; Philodemus, Anth. Pal. 5.120; O. Copley, Exclusus Amator : A Study in Latin Love Poetry (Monogr. American Philol. Assoc. 17 [1956]), pp.36ff.

timidaeque : something of a standing epithet of puellae in Ovid; cf. Am. 1.5.8, 1.7.45, 2.6.43, 3.13.23 ('iuvenes timidaeque puellae'). The adjective however must colour iuvenes as well, in the absence of a second, balancing epithet. For this construction, see H.M. Eller, Studies in ἀπὸ κοινού in Ovid (1938), pp. 1-7; E.J. Kenney, CQ n.s. 8 (1958), 55; Hofmann-Szantyr, p.834.

34. verbaque dent : verba dare alicui, i.q. fallere (dolis, arte aliqua), 'to pull the wool over someone's eyes', belongs to the sermo cottidianus. Ovid has it seventeen times in all. Neither Tibullus nor Propertius admits it; Prop. 2.24a.8, whatever it means, does not exemplify this idiom. See TLL v.1, p.1675.

cauto ... viro : the vir of the girl (whether 'husband' or just 'resident boy friend') is traditionally cautus, or is expected to be. Cf. Tib. 1.6.15 'fallacis coniunx incaute puellae'; Ovid, AA 2.386 'crimina sunt cautis ista timenda viris', Met. 9.750f. 'non te custodia caro / arcet ab amplexu nec cauti cura mariti.' Am. 2.19 is an amusing tirade against husbandly incuria as the enemy of stolen pleasure. On the meaning of vir in the elegists, see G.W. Williams, op. cit., pp.535ff.; A.G. Lee (trans.), Ovid's Amores, p.182 (on 1.4.1); Du Quesnay, in Ovid, ed. J.W. Binns, p.2. It is unnecessary to suppose that the various puellae shared the same marital status. Ovid clearly makes Corinna a married woman, however, in order to add spice to the Amores and enhance his nequitia; as she was a fiction, there could be no repercussions (or so he thought). In the Ars he is at pains to stress that the women he writes about, and for, are libertinae (1.31ff., 3.25ff.) - a disingenuous and unavailing declaration.

35f. The paraclausithyron or doorstep serenade sung by the excluded lover has its roots far back in folk-song. It enters literature with Alcaeus (374 Lobel-Page), later becoming an established routine of comedy (cf. Aristoph. Eccles. 952ff.; Plaut. Curc. 147ff., Merc. 408ff, Persa 568ff.) and a favourite topic of the Hellenistic epigrammatists (Anth. Pal. 5.23, 145, 164, 167, 189, 191, etc.). In Latin love poetry, cf. Catull. 67; Prop. 1.16.10ff.; Tib. 1.2.7ff., 1.5.67; Ovid, Am. 1.6, etc. See F. Cairns, 'Further Adventures of a Locked-out Lover: Propertius 2.17', Inaugural Lecture, University of Liverpool (1975), pp. 7ff.

35. blanditias ... iurgia : cf. 507 'nec dic blanditias nec fac convicia posti'; Am. 2.9.45 'et modo blanditias dicat, modo iurgia nectat.' The singular blanditia is found only in Plautus (who has the plural also), Caecilius and Lucilius. Other antonyms besides iurgia and convicia are iracundiae (Plaut. Truc. 28; Cic. Pro Flacc. 68), minae (Cic. Pro Mur. 44), preces et misericordia (Livy 30.7.8).

36. flebile : cf. Met. 11.52f. 'flebile nescioquid queritur lyra, flebile lingua / murmurat exanimis, respondent flebile ripae.' Ovid is less adventurous than Virgil or Horace in the range of neuter adjj. he allows as the internal object ('adverbial') : he has dulce (canere, Am. 2.4.25; queri, Am. 3.1.4, Her. 15.152; ridere, Her. 16.83), mollia (ridere, AA 3.513), inamabile (ridere, AA 3.289). Cf. Virg. Aen. 10.272f. 'cometae / sanguinei lugubre rubent'; Hor. Od. 2.19.6 '(mens) turbidum laetatur', 3.27.67 'perfidum ridens Venus'. See Roby §1097.

The word sequence in 35-6 conveys the progressive deterioration of the gallant's hopes; first comes expectant cajolery, then disgruntled recrimination (these moods may alternate for a while; so modo ... modo); finally lachrymose despair supervenes with the realisation that for tonight he is well and truly exclusus (tellingly positioned in the pentameter, in the third member of the sentence). Cf. the transition from blanditiae to iurgia in Am. 1.6.

37. his lacrimis contentus eris : cf. Virg. Ecl. 10.29 'nec lacrimis crudelis Amor (saturatur)', a doctrine of pessimism which Ovid here confidently overthrows. his is not an enallage for huius (amantis), but approaches huiusmodi; all such tears shed by exclusi amantes are meant.

sine crimine mortis : 'without the charge of causing death', i.e. 'and you will escape the charge of being a murderer'; the phrase is loosely epithetic, a poetic shorthand for, e.g., neque in crimine eris morti te fuisse amantibus. It looks back to 20 'invidiam caedis ... habes', tying together the second half of Ovid's speech, to which 38 forms a little coda or concluding flourish.

38. non tua fax rogos : 'your torch is not suited to firing hungry funeral piles', '... deserves to fire the living, not the dead.' avidos is conventional (cf. Her. 4.15 'nostras avido foveat igne medullas'; Tib. 1.3.4 'abstineas avidas Mors modo nigra manus', etc.), but serves to underline the point that Cupid ought not to be greedy and demand more of lovers than is his due. subire acts as the passive of subicere; cf., e.g., Her. 6.42 'faxque sub arsueros dignior ire rogos' (in tmesi), where the torch is Hymen's. Eros/Cupid, the god of primarily 'irregular' liaisons, seems to have gained his torch from Hymen, the god of marriage, just as Hymen gained his wings from Cupid. Both deities are represented in Greco-Roman funerary art with torch reversed as a sign of mourning (see Daremberg-Saglio, s.vv. fax (ii.2, pp.1207ff.) and Hymenaeus (iii.1, pp.334f.). The antithesis of wedding and funerary torches, at which Ovid glances here, is a commonplace; cf. Prop. 4.11.46; Erinna Anth. Pal. 7.712 (on which see G. Giangrande, CR n.s. 2 [1969], 1ff.), etc. Much play is made with the fierceness of Eros' torch in Alexandrian poetry (e.g. Moschus 1.23). Equally often, however, it is his arrows that are fiery (so Hor. Od. 2.8.15f. 'semper ardentes acuens sagittas / cote cruenta'), being borrowed from Hephaestus as well as from Ares (Meleager Anth. Pal. 5.180, etc.).

Concluding a speech, or section of one, with a sententia (here of the ad hominem (deum), not the generalising or proverbial type; see

T.F. Higham, in Ovidiana, p.37) was certainly standard practice in Quintilian's day and without doubt long before that. Cf. Quint. 8.5.2 '(sententiae sunt) lumina .. praecipueque in clausulis posita'; ibid. 27 'subsistit ... omnis sententia, ideoque post eam utique aliud est initium.' Ovid's line, which neatly sums up his argument in the latter part of his speech, belongs to that category of sententia known as the epiphonema, 'rei narratae vel probatae summa acclamatio' (Quint. 8.2.11, with examples from Virgil (Aen. 1.33) and Cicero (Pro Mil. 9)). A prose work like the Agricola of Tacitus (quite possibly a pupil of Quintilian) exhibits this habit of paragraphing with sententiae to a marked degree (see Ogilvie-Richmond on Agric. 5.3. fin., and Introd. p.30).

39. movit : i.q. explicit (the form Ovid would have used, though he nowhere employs the perfect tense : cf. Virg. Georg. 2.280), expandit, preparatory to departing. But Ovid is punning on movere : Cupid has been emotionally 'moved' (motus) or persuaded by his rhetoric (the external action in itself does not give a clue to the god's state of mind). Cf. Am. 3.1.69 '(Tragoedia) mota dedit veniam' (in response to the poet's graceful recusatio), Fast. 4.15f. '(Venus) mota Cytheriaca leviter mea tempora myrto / contigit, et "coeptum perfice" dixit "opus"', of which the pentameter is very similar to line 40 here.

gemmatas aureus alas : for other descriptions of Cupid cf. Am. 1.2.41f. and 2.18.36. 'Golden' is a Homeric epithet of Aphrodite (for a pun on this, see Antipater Anth. Pal. 5.30 and 31). Eros is called 'golden-haired' by Anacreon (13.2 Page), and again by Euripides (Iph. in Aul. 549); the epithet is first applied to Dionysus by Hesiod (Theog. 947). In Anth. Pal. 5.77 (Asclepiades or Posidippus) Eros has golden wings and a silver quiver, at Moschus 1.20 his quiver is golden. gemmatas is to be taken literally as 'bejewelled', not 'shining like jewels' (for which the present participle would be required; cf. Mart. 13.70 '(pavo) gemmantes explicat alas'). Cupid is conceived as a living statue or icon, adorned with precious stones in his hair as well as on his wings. The baroque artificiality of

such a figure, while no doubt partly influenced by plastic representations of the god (and of other deities) known to Ovid, is nevertheless essentially a creature of the literary imagination, symbolising the artificial and stylised character of Ovidian love elegy.

41(39)-78(76). EXORDIUM

Come, young men all diddled and deceived: I, who brought you love, can likewise cure you of it.
(Ladies, you too should find my remarks helpful.)
There's no profit in hopeless passion. Many a famous figure in the past has it destroyed. I could have saved them. So read your Ovid now as you did before: I shall set you free.

Phoebus, lord of poesy and of healing, aid me.

The Exordium is divided into two parts, an extended address to Ovid's readers, qua 'patients', that defines the subject and scope of the poem (41-74), followed by a short invocation to Apollo (75-8), who is later acknowledged as dux operis (767; cf. 704ff.). Although it is foreshadowed in all essentials by the Preface (see ad loc.), it is a misconception to deem the Exordium merely a second proem, no different in function from 1-40 and added before the tractatio for the sole reason that 'dem Dichter genügte offenbar das Dialogproömium als einzige Einleitung zu den Remedia nicht' (Korzeniewski, loc. cit., 207f.). If anything, it is the other way round. The Exordium constitutes the formally indispensable introduction, the Preface an adventitious one (though not necessarily, of course, written later). Furthermore, the omission of a conventional, or mock-conventional, didactic proem of this kind would impair the symmetry of the Remedia and the Ars which Ovid plainly seeks to achieve where he can, for programmatic reasons both external (i.e. literary) and internal (i.e. with regard to his role as praeceptor amoris). Indeed the affinity of the two works is dynamically established by the Exordium itself, which not only reproduces the particular nota et formula of the Ars

proem - as distinct from those of the secondary introductions to Ars 2 and 3, which incorporate a Hesiodic myth (cf. Hes. Op. 47-89) and a Hesiodic theophany (cf. Theog. 22-34) respectively - but also exhibits the same basic pattern of a 34-line principal section + brief coda. The prayer to Apollo, which corresponds structurally to the detached syllabus of the Ars (1.35-40), also serves to point up the converse relationship of the poems, in that it amounts to a reversal of Ovid's declaration of independence at AA 1.25 ('non ego, Phoebe, datas a te mihi mentiar artes').

Part I (41-74) reveals a clearly articulated and nicely proportioned ternary or simple ring construction (aliter Korzeniewski), in which the outer sections (41-52 and 69-74: 12 and 6 lines, ratio 2:1) answer to each other as exposition to varied recapitulation. They are concerned strictly with the particular and the present: the poem itself qua course of therapy (41, 43; 72), those for whose benefit it is composed (41f., 49f.; 69, 73), the author's aim (43ff., 51f.; 69f., 73f.) and his qualifications for the task (43ff.; 71f.). They are formally distinguished from the central section (53-68) by containing direct appeals to the audience: plural vocatives (41 iuvenes, 49 puellae; 69 homines) and plural imperatives or equivalents (41 venite, 43 discite, 50 credite; 69 comescite, 70 navis eat (= navigate), 72 vobis legendus erit (= legite or legitote), 74 favete). The repetition of the line-ending didicistis amare (43 and 71) and the echo of eademque (45) in idem (72) act as clamps; so too does the resumptive homines (69), which picks up iuvenes (41) and puellae (49) to unite in a single category the diversae partes of 50.

The central section of 16 lines (a ratio of 4:1 with the invocation) is introduced by an objective statement of the philosophical premise on which the work is founded: 'utile propositum est saevas extinguere flammis / nec servum vitii pectus habere sui' (53f.). A similar propositio is found at the beginning of the Ars (1.4): 'arte regendus Amor (vel amor).' To it is appended a string of eight exempla in 7 couplets (55-68) that have the dual function of supporting this thesis and of validating Ovid's medical credentials (cf. 55 'si me foret

usa magistro', 61 'arte mea (avis fieri non meruisset)', 67 'si nostros legisset .. libellos' - variants evenly distributed through the block). Where imperatives occur here they are singular (indefinite second person): 63 da, 64 da, 65 redde.

While the basic components of Part I - appeal to recipient(s) and synopsis of the work - are, like the prayer, traditional (cf. Hes. Op. 1-10, Arat. Phaen. 1-18, Lucr. 1.1-145, Virg. Georg. 1.1-42), Ovid's handling of them is, as in his other didactic exordia, highly and idiosyncratically rhetorical. The end-product possesses an unmistakable, and agreeably entertaining, resemblance to the prooemion of the orator, as much as to that of the poet (cf. Rhet. ad Herenn. 1.7 (exordiorum ratio), Cic. De Inv. 1.20ff., Quint. 4.1.2ff.; Arist. Rhet. 3.14). This must not be ascribed to an inability to think and write other than rhetorically; it proceeds from his whimsical conception of his assumed persona praecipientis (to which there corresponds a fictitious audience-persona of praecipiendi) as a kind of comic public professor of love (cf. 73 publicus adsertor), analogous to a teacher of rhetoric or other subject of higher education, instead of as a private adviser or consultant after the orthodox elegiac manner (Propertius passim, Tibullus 1.4.75ff., 1.8.1ff.; cf. Intro., §2). He writes accordingly as if addressing a public meeting (41 'Ad mea ... praecepta venite' suggests irresistibly the 'Roll up! roll up!' of the itinerant showman, or sophist, in the market place), whose ears he would borrow; or, in more formal language, whose goodwill, attention and receptivity he must secure before delivering his message. The paragraphs 41-52 and 69-74 illustrate very well the application of prescribed techniques for engendering the first two of these qualities in an audience; cf., e.g., Rhet. ad Herenn. 1.7 '(auditores) attentos habebimus si pollicebimur nos de rebus ... verba facturos .. quae .. pertineant ad eos ipsos qui audient; et si rogabimus ut attente audiant', and again: 'ab nostra persona benevolentiam contrahemus si nostrum officium sine arrogantia laudabimus, atque ... quales fuerimus .. in eos qui audiunt aperiemus.' To the last part of this may be referred the repeated allusions to the Ars (43-8, 71), by which the poet

has rendered great service to his hearers in the past; Ovid, however, has no use for false modesty. The middle section contains, in the propositio, an example of the way an orator can put his audience in the correct state intellectually: 'dociles auditores habere poterimus si summam causae breviter exponemus' (Rhet. ad Herenn. 1.7; cf. Cic. De Inv. 1.23). The audacious and incontrovertible claims advanced in 55ff. may legitimately be regarded as a reductio ad absurdum of the fourth and last method of winning goodwill listed by the Auctor and by Cicero, viz. ab rebus ipsis (facts not in dispute; this permits Ovid to use a favourite technique, locum implere historiis) or a causa, 'si nostram causam laudando extollemus' (Rhet. ad Herenn. 1.8, Cic. De Inv. 1.22). But to attempt to separate out rhetoric from poetry here is labour lost; Ovid achieves a true solution, not a mixture - poetic rhetoric, or rhetorical poetry, to delight the ear and brain. Of moving the heart too he is capable, but in its proper place.

The short but far from perfunctory invocation to Phoebus (contrast the extreme and confident brevity of AA 1.30 'coeptis, mater Amoris, ades') stands apart from the rest of the Exordium. Its structural role is not, as Korzeniewski supposes (analytical summary, loc. cit., 208), to balance the aside to puellas (49-52), but to frame the body of the poem along with the 4-line Epilogue (811-4), which implicitly signifies the completion of the god's task as Ovid's guide. A similar procedure is to be observed in the Ars, where the 6-line syllabus (1.35-40), which occupies the same position in its proem as does the prayer here, balances the original conclusion of the poem (2.733-44: 12 lines or 2 x 6, since two books have preceded). Apollo is addressed, not simply because he is the logical choice of adiutor for a work of this therapeutic character (cf. 77f.), but also for his connection with the Ars. Although repudiated as a source of knowledge at AA 1.25 (see above), he makes an appearance later (2.493ff.) to supplement the poet's store of wisdom garnered - allegedly - from experience (1.29). Beyond that the god represents the whole Alexandrian elegiac tradition (cf. esp. Prop. 1.8.41f., 3.3.13ff., 4.1.133ff.; Callim. Aet. fr. 1.22ff. Pf.). It is fitting that Ovid should call upon him solemnly in what he intended to be the last of his erotic-elegiac compositions.

41. Ad mea ... praecepta venite : the construction of venire ad in a physical sense with an abstract noun is somewhat unusual; this may be regarded as equivalent to ad me, praecepta tradentem, venite. praeceptum (more often plur.), i.e. monitum or placitum, belongs in the first instance to philosophical and rhetorical prose (esp. Cicero). It occurs once in Lucretius (3.10), several times in the Georgics, and is used in a didactic context by Tibullus (1.4.79 'me Veneris praecepta ferentem'). Ovid has it some ten times in his Amores, Ars and Remedia, only once in the singular (RA 349).

decepti ... praecepta : the word-play seems designed primarily to bring out the connection between the condition of the iuvenes and the subject of the poem: i.e. decepti serves to define the sphere of praecepta, in anticipation of 43. At the same time, in view of 43ff., it may be suggested that there is a retrospective side to this apparent etymological pun, for Ovid acknowledges that it is through the Ars that the iuvenes are in their present state; their deception (i.e. being deceived) is intimately connected with his (past) precepts.

42. suus : the 'rule' that se and suus refer to the subject of their clause is widely ignored by the poets, and sometimes by prose writers too (especially in phrases with quisque); see Kühner-Stegmann 1, pp.603f., Hofmann-Szantyr, p.175. Cf., e.g., Am. 1.15.30 'et sua cum Gallo nota Lycoris erit', Met. 8.61 'cur suus haec illi reseret mea moenia Mavors?'

43. sanari : the key-word of the poem, recurring four more times, twice with a physiological sense (113, 527), twice with a psychological, as here (551, 814 (last line, 'carmine sanati femina virque meo')). The verb is not found in either the Ars or the Amores; nor is the adj. sanus with the meaning 'heart-whole', which occurs also five times in the Remedia (493, 504, 546, 621, 794) and once at Fast. 4.7 (opp. sau-cius). The adj. insanus, frequently applied to amor and things related by Ovid as by other poets, does not appear - for obvious reasons - in this poem.

sanari is echoed by (...s) amare, an audial link between the two clauses that works with the anaphora discite ... didicistis and the omission of the antecedent per eum to minimise the antithesis and so dispel the feeling that the gulf between love (happy and healthy) and lovesickness, once opened up, cannot be closed. Ovid's line is reassuring in its declaration of his omniscience and indeed omnipotence in amatory affairs. Between the teaching of the Ars (amare) and that of the Remedia (sanari) there is no conflict : together they form a homogeneous body of precept, created by one all-embracing intelligence.

44. una manus .. vulnus opemque feret : vulnus as a metaphor for the effect of passionate love is first attested at Lucr. 1.34 '(Mavors) aeterno devictus vulnere amoris', but must have been so used before him; the terminology of physical injury and illness had long been applied to the mental field by the Greeks, most notably and influentially perhaps by Euripides in his Hippolytus (cf., e.g., 39ff., 269, 392ff., 477, 766; also Med. 1364, Andr. 220, etc.). Ennius, Medea 9 (trag. fr. 254 V³ = 261 W) 'Medea aegro animo amore saevo saucia' implies the currency of erotic vulnus (τραῦμα); morbus for lovesickness occurs from Plautus and Caecilius onward. The history of the psychiatric vocabulary is naturally the same. Ovid's line is virtually a translation of the Delphic oracle's response to Telephus of Mysia, quoted by the scholiast on Aristoph. Nub. 919 and again by Chariton (6.3.7), 'ὁ τρώσας αὐτὸς καὶ ἰάσεται.' The case of Telephus follows in 47f.; it is really the inspiration behind this passage (43-8). Ovid is indebted for it to Propertius (see below on 47f.), whose poem 2.1 supplies several ideas for the Exordium and for the Remedia as a whole. It is perhaps to disguise or dissemble the provenance of 44 that Ovid places a similitudo from nature between it and the Telephus exemplum.

The poet has to walk something of a tightrope in these lines, for if he was responsible, as he proudly states, for introducing his audience to love, he ought to accept responsibility for their present plight; yet he cannot, and does not, in any way reproach himself that their pursuit of his erotic advice has led, not to happiness, but to misery. That their affairs have turned out badly is unfortunate; teacher is

not to blame. His attitude is like that of a weapons salesman (cf. 50, indeed), who supplies his customers with rifles, then commiserates (and offers first aid) when they shoot themselves instead of the target.

45f. Analogies from nature may be used, like historical examples, to embellish or prove or clarify or vivify the sentiment (Rhet. ad Herenn. 4.61). The first two motives, but especially the second, are present here. The couplet is a typical piece of rhetorical furniture, to quote Quintilian's term (2.4.29; cf. 8.3.76, and see on 97 below), but stylish furniture nevertheless. The general observation about the coexistence of useful and harmful plants is no doubt a commonplace (cf., e.g., Lucr. 5.1009f., Virg. Ecl. 4.24f., Cic. De Div. 1.13, De Nat. Deor. 2.161); the particular instance of the nettle and the rose appears original.

45. salutares ... nocentes : for salutaris (and salutifer) = 'curative' cf. Virg. Aen. 12.418f., Tib. 2.3.13, Stat. Silv. 1.4.99, Achill. 1.117; Celsus (proem. 11) calls medicine the professio salutaris. For nocens = 'poisonous' cf. Hor. Epod. 3.3, Virg. Georg. 2.257, Ovid, AA 2.415. In agricultural jargon a herba nocens is a pernicious weed of arable land (Varro, RR 1.55.7).

46. urticae ... rosa : urtica (or ortica) denotes the stinging-nettle, Urtica dioica (cf. Pliny, NH 21.92, 22.31, etc.), or occasionally the non-irritant dead-nettle genus of Lamium (id. ibid. 21.93). On the surface, it is the nettle that represents the class of herbae nocentes and the rose that of h. salutares (if not a medicinal plant, at least its loveliness and fragrance refresh one). But a paradox lurks here, for roses grow amid wounding thorns (cf., with a rather different application, the proverbial 'rosae inter vepres nascuntur' : Ammian. 16.7.4), while the humble nettle was a valuable article of diet for convalescents : cf. Catull. 44.15 'et me recuravi otioque et urtica.' Trendy dieticians still sing its praises, indeed (Nova magazine for November, 1972).

47. in Herculeo ... hoste : i.e. in Telepho, who was a son of Hercules and an enemy of the Greeks; wounded in a skirmish by Achilles when the Greek expeditionary force landed by mistake in Mysia, Telephus' kingdom, instead of the Troad, he was eventually cured by the application of scrapings from Achilles' spear. Cf. Proclus, Chrest. 1, Dictys 2.1ff. (no mention of the vital spear). The story, which is post-Homeric, was the subject of a tragedy by Euripides, translated into Latin by Ennius.

The example of Telephus is one of several adduced by Propertius to prove his argument that 'omnis humanos sanat medicina dolores: / solus amor morbi non amat artificem' (2.1.57f.). After listing the cases of Philoctetes (cf. RA 111f.), Phoenix and Androgeon, he continues: 'Mysus et Haemonia iuvenis qua cuspidē vulnus / senserat, hac ipsa cuspidē sensit opem.' Ovid, who is here working with Propertius' poem very much in mind (see further on 54ff.), is careful to include a similar anaphora (vulnus ... vulneris) in his imitation of this couplet. An earlier adaptation of it by him, Am. 2.9.7f. 'quid? non Haemonius, quem cuspidē perculit, heros / confossum medica postmodo iuvit ope?', which serves to contrast Cupid's behaviour towards Ovid unfavourably with Achilles' towards Telephus, shows no such concern to reproduce its most distinctive stylistic feature, although the vocabulary is more alike.

48. Pelias hasta : the spear of Achilles was fashioned from the wood of an ash growing on the summit of Mount Pelion by the centaur Chiron, one of the notable 'medicine-men' of the Heroic Age; from his hands it derived its healing properties. It was first presented to Achilles' father, Peleus (Hom. Il. 16.140ff.). The fem. adj. Pelias, -iadis comes from Pelion, not Peleus; but Homer's 'Πηλιάδα μέλιν' may, according to D.L. Page (History and the Homeric Iliad [1959], p.240), have originally meant 'Peleus' ash-spear', rather than 'the ash-spear from Pelion', though the mountain is named as its place of origin in the next line. Pelias occurs as a substantive, 'spear', at Laus. Pis. 165.

49-52. Ovid turns to bow, as it were, to the female members of his audience and assure them that he has their needs in mind, though he addresses his remarks to the male sex. He speaks to the ladies only twice more, and then briefly and in conjunction with the men (607f., 813f.), but compensates for the inevitable onesidedness of his exposition by selecting for extended treatment the cases of Circe (263-88) and Phyllis (591-608); similarly there is a high proportion of deceptae amongst the victims of passion named in the catalogue presently to follow (55ff.). These two couplets may be regarded as a reversal of the commensurate 'exclusion clause' in the Ars proem (1.31ff. 'este procul, vittae tenues ...,' etc.); the only category of person excluded from the programme of the Remedia is of course the satisfied lover (13f.).

50. diversis partibus arma damus : for the military metaphor cf. AA 2.741, 745f., 3.1ff. and see on 675f. It is perhaps less logical here than in the Ars, since the theme is not concurrere (AA 3.4) but se recipere; but it follows on very well after 48 (hasta). diversis = 'opposing', the partes being the 'sides' in the battle of the sexes.

52. exemplo : 'by its example', so 'by analogy'; the subject of potest is the unexpressed antecedent (hoc, id) of si quid (51).

53. utile propositum est : 'an utile?' is the question the amans should always ask himself; cf. AA 1.59, 580, 2.287, 642, 732, RA 490, 626. 'an honestum?' is irrelevant. There is a certain irony about Ovid's comment, written in exile many years later, on the common view of friendship : 'vulgus amicitias utilitate probat; / cura, quid expediat, prius est quam quid sit honestum' (Ex P. 2.3.8f.).

saevas ... flammis : not just 'love's fierce flames', conventionally, but 'the flames of a love that is consuming you' - i.e. a wholly destructive force, in whose torment lies no hope of desire's fulfilment.

54. servum vitii : a pun on servitium (cf. 73f.), the state of emotional bondage professed by the love poets; cf. Catull. 68.68, 136, 156,

Tib. 1.1.55, 1.6.37f., 2.3.79f., 2.4.1ff., Prop. 1.5.19f., 1.12.18, Ovid, Am. 1.2.17f., etc. For the earlier and later history of the theme (from Plato through to Paulus Silentarius), see F.O. Copley, TAPhA 78 (1947), 285ff.; A. La Penna, Maia 4 (1951), 187ff.; Nisbet-Hubbard, pp.374f. (on Hor. Od. 1.33.14). vitium is here 'weakness', 'failing', viz. infatuation.

55-68. Five of the eight love affairs mentioned are treated by Ovid in the Heroides: Phyllis (2), Phaedra (4), Dido (7), Medea (12), Paris (16 and 17). Pasiphae's story is told in AA 1.289ff. (cf. Met. 8.131ff.), Tereus' in Met. 6.424ff., Scylla's in Met. 8.17ff., and Medea's again in Met. 7.1ff. A catalogue of eight entries is by no means a record for Ovid, who has in this department a habit of 'sowing by the sack instead of the hand' (L.P. Wilkinson, Ovid Recalled, p.73); cf., e.g. Am. 3.6.25-46, 3.12.21-40, Met. 3.206-225. Seneca's criticism, 'nescit quod bene cessit relinquere' (Contr. 9.7.17), is widely endorsed by modern writers, but we do Ovid more justice if we allow him to have been deliberately burlesquing various forms of the catalogue - the epic roll-call on the one hand, the elegiac 'gnomic system' so liked by Propertius (see A.W. Bennett, Hermes 95 [1967], 222ff., who finds over one hundred such passages in that author; e.g. 2.15.11-16) and its not-too-distant relative, the rhetorician's technique of historical exemplification, on the other. Ovid's second teacher, Latro, was especially famed for this last (Sen. Contr. 1, praef. 18). The Homeric accumulation of similes is likewise parodied in Met. 13.789-807 and elsewhere. These calculated excesses must have found favour with Ovid's contemporaries, even though they struck later, jaded generations as mere self-indulgence.

The elegy of Propertius noticed above continues, after the examples of physical injury or illness that medicine has cured, with the declaration: 'hoc si quis vitium (i.e. amorem) poterit mihi demere, solus / Tantaleae poterit tradere poma manu; / dolia virgineis idem ille repleverit urnis, / ne tenera assidua colla graventur aqua; / idem Caucasias solvet de rupe Promethei / brachia et a medio pectora pellet avem' (2.1.65ff.). Ovid, whom such 'challenges' in Propertius (cf.

Prop. 1.1.26, and see Introd., §2) in some measure inspired to compose his poem, very sensibly avoids the miraculous or the wholly mythological when promoting himself as the kind of saviour that Propertius despaired of finding. Instead, he selects 'historical' personages (figures of saga, not myth) who suffered for love, to parallel Propertius' exempla of physical suffering. As Machaon cured Philoctetes, Chiron Phoenix, and Aesculapius ('deus Epidaurius') Androgeon in Propertius (loc. cit., 59ff.), so would he have been, for Phyllis or Dido or Tereus, a Machaon or a Chiron or an Aesculapius of the mind. Ovid picks up Propertius' word, vitium, and by an unforced association of ideas (vitium = amor miser = servitium, demere vitium = liberare), evolves the original notion of himself as metaphorically a manumitter of souls enslaved (73f.).

55. si me foret usa magistro : 'had she profited by being my pupil'; two senses of uti, 'to derive advantage from the use of' and 'to associate with', coalesce. forem, etc., is a metrically handy alternative to essem, etc., which it often replaces in unreal conditionals in past time (passive pluperf. subjunctive) and in ut/ne clauses; see O. Riemann, Syntaxe Latine⁷ (1935), p.242 (R. IV). The title of magister (amoris) is first assumed by Tibullus (1.4.75; cf. ibid. 84 magisteria); Ovid uses it of himself many times (e.g. AA 2.744, 3.341).

56. et per quod ... iter : i.e. et per iter, per quod novies ivit, saepius isset. per iter = 'along the path'; for novies see on 601.

57. nec moriens Dido : the emphasis is on the participle : 'nor would it have been in her death throes that Dido saw ...' On the contrary, she would have been able to wave Aeneas' fleet a cheerful farewell. One may contrast AA 3.41f. (addressed to Dido and Phyllis) 'quid vos perdidit, dicam: nescistis amare; / defuit ars vobis: arte perennat amor.' Ovid's present thesis might be rendered: 'quid vos perdidit, dicam: nescistis amare / desinere; arte (sed ars defuit) exit amor.' Either way, Ovid wins the argument.

The pattern of alliteration in 57f. is complex, though not excessively so for Ovid, who seems to enjoy such artifice for its own sake,

and to whom indeed it seems to come quite naturally. The dominant letter is d, which binds the two halves of the hexameter, the two halves of the pentameter, and the two halves of the couplet to each other; it is counterpointed by v, which it surrounds in both lines (dd v d / dd vv dd). The 'increasing' scheme is typical (3:1 / 4:2). Internal assonances also cement the parts: Dīd-, vīd-; -disset, -disse. Ovid carries over the d- and v-alliteration into the next couplet in a different distribution, thinning these letters out to one initial repetition of each (59 dolor ... 60 damno; 59 viscera .. 60 virum) but adding a third, s, which he interweaves (d s v / s d s v); internal and terminal s and ss reinforce this, as in 57f. Enclosing (2 letters) and interwoven (2, 3 or 4 letters) patterns are common, sometimes in conjunction; cf., e.g., 49f. (qu v v qu p / (c) d p d), 97f. (f p m f / p m (p)), 203f. (f c / c c f (with subsidiary p and v)), 583f. (f c t c / t f t), 609f. (p j m m j / s p p s). Similar distributions occur within single, self-contained lines too, but they are most frequently a mechanism for clamping the two halves of the couplet euphoniously.

59-60 : Medea is not named, but denoted per antonomasiam (cf. Quint. 8.6.29f., etc.), as at Am. 2.14.29 (Colchida; also RA 262), AA 1.336 'nece natorum sanguinolenta parens', 2.382 and 3.33 (Phasias, Phasis). The name Medea is indeed studiously avoided in the erotic works, though freely introduced elsewhere (Heroides, Met. 7, Tristia). Why Ovid should apparently treat it as a vox sacra et tacenda in some places and not others is unclear.

59. nec dolor armasset: cf. Eur. Med. 1242 ἄλλ' ἐὶ ὀπλίζου, καρδία , 1361f. ΙΑΣ. 'καύτῃ γε λυπῆ καὶ κακῶν κοινωνῶνς εἴ' ΜΗΔ. 'σαφ' ἴσθι' λύει δ' ἄλγος, ἣν σὺ μὴ 'γγέλῃς.' armare has here its literal sense, 'to arm', 'to make one take up a weapon'; cf. Met. 7.346 'quid vos in fata parentis / armat?', Sall. Cat. 56.3 'ut quemque casus armaverat', Livy 9.19.13 'timor armis virisque urbes armaret.' More commonly with an abstract subject the meaning is metaphorical, 'to fortify'. dolor here = 'bitter resentment', the driving fury of a woman scorned, not a passive, resigned grief.

sua viscera : 'her own flesh and blood'. viscera, like σπλάγχνα, denotes the larger organs of the lower abdomen, including the womb and its produce and so by a figurative extension the 'life-blood' or 'body' viewed as the source of life. Hence children may be called the viscera of their father (cf. Met. 6.651, 8.478, 10.465, after (e.g.) Soph. Antig. 1066). Virgil has the striking phrase viscera patriae for cives (Aen. 6.833; cf. Livy 32.31.27, Lucan 1.3).

60. socii damno sanguinis ulta virum est : 'took vengeance upon her husband by spilling their common blood', i.e. their children's, socius is often, socialis always, applied by Ovid to marriage and related subjects; cf., e.g., Am. 1.10.35, Her. 5.126, Met. 9.796. With the poet's help, he is saying, Medea could have banished her love for Jason when it became apparent that he had set his heart on marrying Creusa, and a shocking crime would have been averted.

61-2. arte mea ... fieri non meruisset avis : an elliptical form of expression, for: arte mea instructus (= si hunc libellum legisset; cf. 67) Tereus id facinus non fecisset, quo facto avis fieri meruit. The instrumental ablative, arte mea, enables Ovid to avoid yet another pluperfect subjunctive (he admits five -isset endings (+ -isse) in the three couplets 55-62). For the next four lines in the interests of variety he changes construction altogether, not to ideal conditions, which one would expect, but (perhaps after Prop. 2.1.65ff.) to paratactic equivalents of logical or real future conditions: thus da mihi Pasiphaen (63) = si mihi Pasiphaen dabis (for si des ... , ponat).

61. quamvis Philomela placeret : the imperfect tense represents a continuing state of affairs within a past period of time, as posited by meruisset. In Greek myth Philomela was turned into a swallow, her sister Procne (Tereus' wife) into a nightingale; Latin writers, for reasons best known to themselves but often pondered by moderns, reversed this. Cf. Fordyce on Catull. 65.14.

62. avis : according to the usual version of the legend Tereus became a hoopoe; in another (followed by Aeschylus at Supp. 62), a hawk. See Apollod. 3.14.8, with Frazer's note (Loeb).

63. tauri ... amorem : the unnatural love of Pasiphae (a figure absent from Homer) was studied by Euripides in his play Cretes (frr. 471f. Nauck²). References to her in the surviving Hellenistic literature are few (Callim. Hymn 4.311, Apoll. Rhod. 3.999, 1075, etc.), but her case was of a kind that greatly interested the Alexandrians and the Roman Neoterics, among whom Cornelius Gallus is to be numbered; it was perhaps from Gallus' Euphorionic pieces that Virgil borrowed the story for the Song of Silenus in Ecl. 6.45ff. (cf. Aen. 6.24ff. 'hic crudelis amor tauri suppositaque furto / Pasiphae ...'). The bull was commonly believed to be the one captured by Hercules; cf. Apollod. 3.7, Hyg. Fab. 40.1.

[Many secondary MSS give the order tauri iam. Bornecque adopted this 'refinement' of the rhythm, but Ovid does not automatically seek to heterodyne his fourth foot, and certainly did not do so here : the homodyne assists the sense by releasing the movement of the line, as Pasiphae is released from her love. See also on 97.]

64. Phaedram : a daughter of Pasiphae, sister to Ariadne. The polyptoton (same name in a different case) (Phaedrae) is artistic rather than emotive, serving to increase the number of alliterative names (p, ph) which commence with Philomela (61), continue with Pasiphaen and end with Parin and Pergama (65f.).

65. redde Parin nobis : 'give me Paris again', i.e. 'if one could bring back Paris and put him in my hands ...' That Ovid might have averted the Trojan War (66) had he been in Sparta at the time of Paris' visit is a highly amusing conceit. But what patient could fail to register with a doctor who displayed such magnificent confidence in his powers?

[Heinsius' crede for redde is mistaken on two grounds (Goold's defence of the conjecture is unwarranted) : (a) redde is necessary for the anaphora (reddere being a compound of dare); (b) crede weakens, if it does not destroy, the joke, which resides in the idea of Paris' getting a second chance not to bite at the cherry.

Parin is the spelling of rE, Parim of R(?)YKw. Lenz (II, p.80)

comments: 'Parim vor nobis aus euphonischen Gründen ist nicht unmöglich', but it is improbable that the fastidious Ovid chose the Latin rather than the Greek accusative form.]

67. impia ... Scylla : for this unfilial heroine see, besides Met. 8.6ff., Aesch. Cho. 613f., Callim. Hec. fr. 288 Pf., Ciris 48ff., 378ff., Apollod. 3.15.8, Hyg. Fab. 198. She was often confused, or deliberately conflated, with her monstrous marine namesake, the daughter of Phorcys (Am. 3.12.21, Virg. Ecl. 6.74f., Prop. 4.4.39f.).

nostros ... libellos : a poetic plural, chosen perhaps solely for the sake of the extra s-sounds. It may have been partly instrumental in encouraging the ancient division of the Remedia into two books.

68. purpura : the famous purpureus crinis (Met. 8.93) or purpurei capilli (AA 1.331) of Nisus. The apostrophe, Nise, is another device to vary the presentation of the items in the catalogue, made more necessary by the reversion to a formal past unreal conditional construction. Although Ovid refers only to the plight of Nisus, he is really killing two birds with one stone, for Scylla's betrayal of Corinth to Minos and the penalty she paid for her crime - metamorphosis into a bird, or a fish - are parts of the story which cannot fail to occur to the reader, and which are also highly relevant; Scylla herself affords a parallel to Tereus and Philomela, the capture of Corinth to the fall of Troy. Ovid has chosen his examples cunningly and not, as might first appear, at random.

69-70. me duce me duce : postponed anaphora is comparatively rare (Ovid repeats the device at once in more elaborate form in 71f.); it possesses an added stylishness, but otherwise contributes little or nothing to the effect that standard initial repetitions are intended to have, which varies with context. Here one might suggest that this is of the purely rhetorical sort - attention- and belief-enforcing; elsewhere it may approach the value of what E.K. Rand (Ovid and his Influence [1925], p.81) called 'liturgical lines', an incantatory

quality that enhances the impact and memorability of the verses: cf., e.g., the following couplet, and 189ff. 'temporibus certis ... / (191) temporibus certis ... / (193) ipse potes ... / ipse potes ...' For parallels to the present type see Bömer on Met. 2.107, Hollis on Met. 8.331f.

me duce is an original didactic formula (cf. AA 1.382, RA 253), after the conventional te duce (cf. Lucr. 6.95 (Calliope), Prop. 3.9.47 (Maecenas), on which see A.W. Bennett, 'The Patron and Poetical Inspiration', Hermes 96 [1968], 381ff.). In 69 Ovid casts himself as Aeneas (cf. Virg. Aen. 4.393f. 'lenire dolentem / .. cupit et dictis avertere curas'), in 70 as Ulysses (socii, navis).

69. damnosas ... curas : i.e. curas (amores) quae damna afferunt. Cf. Lucr. 4.1121ff. 'adde quod absumunt (sc. amantes) viris pereunt-que labore, / adde quod alterius sub nutu degitur aetas. / labitur interea res et Babylonica fiunt, / languent officia atque aegrotat fama vacillans', Hor. Epist. 1.18.21 'quem damnosa venus ... nudat.'

70. sociis : socii are members of a set, e.g. the crew of a vessel or the fellow-victims of unhappy love; so, 'all those in the same boat'.

navis : the ship is a favourite 'progress-image' of poetry, like the chariot. It may symbolise the advance towards completion of the work of art itself, or of the programme of the work (here the voyage towards emancipation of the decepti). Cf. on 397f., 811f., and see E.J. Kenney, in Ovidiana, pp.205f.

71-2. Naso legendus erat ... Naso legendus erit : the cyclical structure of the couplet works with the sense: with Ovid the lover began, so must he end with Ovid. This pattern of 'couplet-framing' hemistichal anaphora is peculiar to Ovid, and characteristic of his marvellous dexterity; cf. 385f. 'Thais in arte mea est', Her. 5.117f. 'Graia iuvenca venit', etc.

Naso : the introduction of the speaker's own name into a speech adds a touch of proper pride (μεγαλοφυχία); cf. Nisbet-Hubbard

on Hor. Od. 1.7.27 Teucro, with references. This is not quite the same as the signatory use of his name by the poet at the end of a book (e.g. at AA 2.744 or 3.812) or elsewhere (e.g. Am. 2.1.2, Prop. 2.14.27), though in this case the name serves effectively as a σφραγίς as well.

71. tum, cum : co-ordinate tum cum, with indic. in the cum clause, is commonest by far in Ovid's didactic works; cf. (in juxtaposition) AA 1.359, 3.173, RA 125, Her. 1.5, (in separation) AA 1.189f., 365, 2.461f., 727f., 3.190, 595f., RA 351f. With imperf. subjunctive in the cum clause: Her. 11.86ff. (tunc), Met. 6.18, 7.364, 8.19, 13.479f., Fast. 1.247 (tunc), Tr. 4.10.63 (tunc), Ex P. 4.16.4 (tunc). The locution is absent from the Amores, with the possibly significant exception of the Somnium (3.5.11), which, if it is by Ovid, must surely be a product of extreme youth, added posthumously to the corpus by some misguided editor with access to his private papers.

73f. This bold metaphor of the 'people's champion', the ground for which was skilfully prepared above (54), marks the ultimate development of the servitium amoris theme. Ovid's terminology and imagery are derived from the Roman legal process called vindicatio in libertatem, which was one of the four methods of manumission of slaves, involving, as in all actiones in rem, an archaic ceremony before the praetor: 'si in rem ['chattel'] agebatur, mobilia quidem et moventia, quae modo in ius adferri adducive possent, in iure vindicabantur ad hunc modum: qui vindicabat, festucam tenebat; deinde ipsam rem adprehendebat, velut hominem ['slave'], et ita dicebat: HVNC EGO HOMINEM EX IVRE QVIRITIVM MEVM ESSE AIO SECVNDAM SVAM CAVSAM; SICVT DIXI, ECCE TIBI, VINDICTAM INPOSVI, et simul homini festucam imponebat. adversarius eadem similiter dicebat et faciebat' (Gaius, Inst. 4.5). In the case of manumission the proceedings were of course a mere formality; the role of the adsertor was taken by a friend of the slave's master, or the lictor in attendance, while the master himself pretended to lodge a counter-claim (adversarius); judgment was given against the latter. Ovid's familiarity with this process at law may well have stemmed from his membership of the centumviral court, as E.J. Kenney argues in his

valuable study, 'Ovid and the Law', *YCS* 21 (1969), 243ff. (see esp. 254-9). There are earlier allusions to vindicatio at *Her.* 8.7f. (Hermione) "'quid facis, Aeacide? non sum sine vindice" dixi: / "haec tibi sub domino est, Pyrrhe, puella suo" and 20.149ff. (Acontius) 'elige de vacuis quam non sibi vindicet alter; / si nescis, dominum res habet ista suum. / nec mihi credideris: recitetur formula pacti.' To quote Kenney (p.256): 'The fact that this type of legal allusion .. appears to be peculiar, or almost so (cf. *Prop.* 2.34.15f. 'te socium vitae, te corporis esse licebit, / te dominum admitto rebus, amice, meis') to him, suggests again that he was likely to have been drawing on personal experience rather than on a common stock of legal concepts and phraseology already belonging to Latin love-poetry' [or] (p.259) 'that he picked up his knowledge in some unspecified way at second hand.' It may be noted, however, that Propertius employs legal imagery in a poem also concerned with servitium amoris, 2.29a, where he represents himself as a fugitivus and the band of Cupids he encountered as fugitivarii (see F. Cairns, 'Propertius 2.29A', *CQ* n.s. 21 [1971], 455ff.); there existed therefore at least a precedent for handling the locus in a legalistic and exclusively Roman manner, although one should remain chary of judging Ovid to have been inspired by this rather than by his own perception of the potentialities of the theme. Martial picks up Ovid's idea and transfers it to a new area, literary plagiarism: 1.52.3ff. '(libelli nostri) si de servitio gravi queruntur, / assertor venias satisque praestes, / et cum se dominum vocabit ille, / dicas esse meos manumque missos.'

The adjective publicus which Ovid applies to adsertor is of interest in itself. This has no discernible legal provenance. There was no office of Public Prosecutor at Rome, nor any Public (or State) Defender. Yet we find in an inscription of the imperial period from N. Africa, cited in *TLL* ii, p.870 (= Dessau 4450), the words: 'ex testamento C. Mutili Felicis Annae[i]ani adsertoris publici.' About this person Mr J.A. Crook writes (private letter): '... one doesn't know what he was. But it leads me to wonder whether one might not hark back to ordinary private manumission. It seems quite possible that

when the role of adsertor libertatis came to be regularly taken by a lictor, he might come to be called the 'adsertor publicus'. Imagine the situation in Pliny, Epist. 7.16.4, for example: Fabatus brings (say) twenty [slaves] to Calestrius Tiro: the lictor acts as adsertor to each of them in turn, a bit like a sort of College praelector - especially when the praelector acts as a proxy for absentees, because it brings out the feature that the College supplies the proxy; you don't need to (and in fact are not permitted to) bring your own.' It is conceivable that in Ovid's day a lictor acting loco vindicantis might have been called, even if not formally designated, adsertor publicus; less credible that Ovid's phrase somehow found its way into official terminology. But the likeliest explanation is that the two have no connection. Ovid's title exemplifies what Kenney describes (loc. cit., p.254) as his 'unobtrusive linguistic innovation ... one of the hallmarks of the Ovidian style'; the office graced by Gaius Mutilus Felix probably owed its existence to the growth of the imperial prerogative, exercised through the lictors, in the field of manumission, and its name to the increasing popularity of adsertor (libertatis) as a political title of the emperor (cf. coins of Vespasian, and see Alan Watson, CR n.s. 23 [1973], 127f.; earlier it is applied to Mars and Hercules on coinage). The phrase occurs in the Elder Seneca (Contr. 9.1.4 '(Miltiades) libertatis publicae adsertor') and the Younger (Epist. 13.14 'Catoni gladium adsertatorem libertatis extorque').

73. dominis : dat. of agent with suppressa, not abl. of separation with levabo (ruled out by the presence of the past participle passive), which is an uncommon construction in Ovid (cf. Met. 9.698, 10.176). The word carries three meanings: (a) 'owners', within the universe of the slavery metaphor; (b) 'mistresses and lovers'; (c) 'ruling passions', i.q. vitiis, or collectively vitio (amore). This last is another borrowing from Stoic jargon, cf., e.g., Cic. Parad. 33 and 40, Hor. Sat. 2.7.75 and 93, Pers. 5.130 (where follow the conflicting instructions of Avaritia and Luxuria), Sen. Epist. 37.4.

74. vindictae : 'deliverance', as at 96 and Tr. 4.9.15, not 'rod'; for the latter, synonymous with festuca, cf. Plaut. Curc. 212, Cic. Pro

Rab. 16, Hor. Sat. 2.7.76, etc. At Ovid, Am. 1.7.63 and Met. 12.8 vindicta = 'revenge', at Met. 1.210 and (pace Lewis and Short) Ex P. 4.6.33, 'punishment'. On the origin of the act and etymology of the word, see Livy 2.15.10.

quisque favete suae : quisque constructed with the second pers. plur. is a distinct rarity (no examples in Kühner-Stegmann or Hofmann-Szantyr); it is not unusual with the first pers. plur. Ovid however has this particular combination at three other places, Her. 13.130 'vestras quisque redite domos', Tr. 5.3.48 '(vos quoque, poetae) haec eadem sumpto quisque rogare mero', Ex P. 1.10.44 'suppliciter vestros quisque rogare deos.' It may be classed as an Ovidian metrical formula (a trochee-word is needed before this shape (amphibrach) of plural imperative), but there is a slight gain in intensity too: 'do you, each one, welcome ...'

favete : not i.q. linguis, ore favete (so Lenz II), but i.q. gaudete (+ abl.), as at Her. 17.127, AA 3.325, Met. 3.388. Cf. TLL vi.1, p.377 (the present passage is however referred to the heading 'generatim i.q. alicui bene velle, studere', § rei, apparently owing to the misinterpretation of vindictae as festucae).

75-8 : te ... tua ... tu ... tuae : the anaphora of tu and tuus is characteristic of the solemn and intense mode of address appropriate to a hymnic invocation; see esp. Norden, Agnostos Theos, pp.149ff. Cf. Lucr. 1.6ff. 'te dea, te fugiunt venti, te nubila caeli / adventum-que tuum, tibi suavis daedala tellus / summittit flores, tibi rident aequora ponti', Catull. 34.13ff. (tu ... tu ... tu), Hor. Od. 1.10.5ff. (te ... te ... te (abl.) .. tu), 3.21.13ff. (tu ... tu .. tu ... te), Prop. 3.17.1ff. (tuis ... tu ... tuo .. per te .. per te .. tu .. te ... tuis), Virg. Aen. 8.293ff. (tu ... tu ... te ... te ... te ... te ... tua).

75. te precor incipiens : the didactic poet traditionally announces the starting-point of his song: so Hes. Theog. 1 'Μουσάων Ἑλικωνιάδων ἀρχόμεθ' αἰεῖδεν', Arat. Phaen. 1 'Ἐκ Διὸς ἀρχόμεσθα', Lucr. 1.54f.

'nam tibi de summa caeli ratione deumque / disserere incipiam et rerum primordia pandam', Virg. Georg. 1.5 '(Quid faciat ..., etc.) hinc canere incipiam'; cf. Ovid, AA 1.35 principio, 3.101 'ordior a cultu'. precor is best taken absolutely, not as governing (with ut omitted) the following subjunctive. adsit and succurre are parallel direct exhortations in a typical theme-and-variation structure (adsit tua laurea nobis >> tu vati et medenti succurre; carminis et medicae opis repertor >> utraque cura tuae tutelae subdita est).

adsit tua laurea nobis : 'let thy bay adorn and inspire me.' adesse here combines the meanings 'to be associated with', 'be present' (cf. Met. 1.560 '(laure,) tu ducibus Latiis aderis, cum laeta Triumphum / vox canet') and 'to assist', 'sustain' (cf. 704 'coeptis, Phoebe saluber, ades', et saep.). The laurel or sweet bay, Laurus nobilis, not only symbolised the poetic gift, but was also a recommended antidote to poisons, including hemlock (see Nic. Alex. 198ff.), a virtue which Ovid plainly intends the reader to recall in this context. There is no allusion, as Némethy thought, to the chewing of laurel leaves to induce a prophetic trance or frenzy. The practice of mastication is ascribed to poets and seers as far back as the fifth century B.C., though not to the Pythia at Delphi until the second A.D.; branches of bay were kept in the adyton of the shrine, but for the priestess to shake. See H.W. Parker and D.E.W. Wormell, The Delphic Oracle (1956), i, pp.26ff.

76. carminis et medicae .. repertor opis : while song may strictly have been 'invented' by the Muses, nevertheless (as Hesiod tells us) 'it is through the Muses and far-shooting Apollo that there are singers and harpers upon the earth' (Theog. 94f., trans. H.G.E. White (Loeb)). For the god's patronage of music, especially that of the lyre (κίθαρις, φόρμιγγις), cf. Hom. Il. 1.603, Od. 8.488, Plato, Leg. 653C, Callim. Hymn 4.253. The 'father of medicine' was anciently Paeeon (Hom. Il. 5.401, 899f., Solon fr. 13.57 Bergk⁴ = OBGV 160.13ff.); his 'absorption' by Apollo appears to be relatively late. These two attributes are often coupled in poetry; cf., e.g., Pindar, Pyth. 5.63ff. 'ὁ καὶ βαρυσ

νόσων / ἀνέσματο' ἀνδρεσσι καὶ γυναιξὶ νέμει, / πόρεν τε κίθαριν,
 δίδωσίν τε Μοῦσαν οἷς ἂν ἐθέλῃ' and esp. Ovid, Met. 1.517ff. 'per me
 concordant carmina nervis / ... (521) inventum medicina meum est,
 opiferque per orbem / dicor, et herbarum subiecta potentia nobis',
 with Bömer's notes. The Romans first made the acquaintance of Apollo
 as a god of healing, when a temple to Apollo Medicus was dedicated in
 431 B.C. following a series of plagues (Livy 4.25.3, with Ogilvie's
 note); this was rebuilt in 353 B.C. The cult of Aesculapius was not
 introduced until about 290 B.C. (Livy 10.47.6f.). Macrobius, com-
 paring Greek and Roman ritual, remarks: 'eadem opinio sospitalis et
 medici dei in nostris quoque sacris fovetur; namque virgines Vestales
 ita indigitant: Apollo Medice, Apollo Paean' (1.17.15).

77. pariter ... pariter : a characteristically Ovidian locution,
 expressing identity either of time (cf. Met. 8.324 'hanc pariter vidit,
 pariter Cyllenius heros / optavit') or of manner, degree, etc. (cf. Am.
 2.19.5 'speremus pariter, pariter metuamus amantes', Met. 8.759 'et
 pariter frondes, pariter pallescere glandes / coepere', 11.305 '(Phoe-
 bus Maiaque creatus) videre hanc pariter, pariter traxere calorem').

succurre : succurrere, 'to come (quickly) to the aid of', is
 also a doctor's term used of medicines, 'to relieve' (= prodesse).
 The double meaning adds an unobtrusive touch of humour to the prayer.

medenti : substantival, i.q. medico, as first at Lucr. 1.936.

78. utraque .. cura : 'each discipline, profession'. utraque does
 not stand, per enallagen, for utriusque (cf. on 37 his), though it is
 no doubt permissible to translate it so (e.g. Mozley, 'the labours of
 each' (Loeb)).

Ovid's powers of organising a large body of diverse material, displayed at their near-miraculous best in the Metamorphoses, are evident in lesser but still impressive degree here. There are 38 specifically remedial praecepta, to which are prefixed two pieces of general advice (numbered [00] and [0] in the Synopsis), bringing the total up to a round number. The basic scheme of the tractatio is a simple chronological progression, in conformity with the nature of the subject. The first section, (a), is concerned with the 'disease' from its earliest diagnosable stage, through its development to its period of maximum intensity. The second, (b), deals with the post-critical phase, when treatment becomes a practical proposition. (b)(ii) (A) and (B) present alternative regimes to be followed, depending on whether the patient can or cannot get away from the source of infection; Ovid's remarks on magic, shown as a bridge passage (A-B) in the Synopsis, could apply equally to either situation. (b)(iii) takes us on in time to a stage when the disease is supposedly cured, but may break out again if the patient is incautious; (b)(iii) (A) to (C), though not articulated serially, may nonetheless be envisaged as successive, culminating in the final proof of complete recovery, the ability to kiss one's former rival on the cheek (794 'oscula cum poteris iam dare, sanus eris'). The exposition concludes with two precepts about food and drink, aimed at maintaining this hard-won sanitas. The balance and proportion of parts is best ascertained from the Synopsis. Ovid appears to have deliberately avoided dividing his rules into two equal groups; 17 pertain to breaking the attachment (18, if the blanket maxim [1] is added), but 20 to preventing its renewal; rules [00] and [0] may however be included in the first part to obtain parity. To prevent the tractatio from seeming to fall apart down the middle considerably more space is devoted to (a) + (b)(i) and (ii) than to (b)(iii) and (iv). His apparent fidelity to the base unit 38 excepted, Ovid shows no interest in numerically based patterns; there is no evidence that he has utilised the ratio of the so-called Golden Section (1:0.618), or sought to engineer major breaks at even roughly 3/5th

positions (for the seeming occurrence of this 'perfect' proportion in Book 1 of the Metamorphoses, see H. Wagenvoort, M.Ph. 57 [1952], 10).

Although Ovid throughout plays the role of the medical practitioner and employs medical metaphors and analogies where he can, it is left to the reader to grasp for himself the fact that the disposition of the subject-matter actually fits the traditional division of medicine into three parts. A tip-off comes near the end, when Ovid turns to the question of food and drink, 'medicinae (as he says) fungar ut omni / munere' (795f.). Dietetics formed one of the branches, or services (munera), of ancient medicine; medication and 'surgery' (including cautery, manipulation, etc.) were the other two. Cf. Celsus (writing under Tiberius), proem. 9: 'isdem temporibus [4th-3rd centuries B.C.] in tres partes medicina diducta est, ut una esset quae victu, altera quae medicamentis, tertia quae manu mederetur. primam ΔΙΑΙΤΗΤΙΚΗΝ, secundam ΦΑΡΜΑΚΕΥΤΙΚΗΝ, tertiam ΧΕΙΡΟΥΡΓΙΚΗΝ Graeci nominarunt.' Ovid reverses this order. The desiderated approach to the disease of love, if it is discovered early enough (cf. 79 modici motus, 81 nova semina, 115 nascentis morbos), is essentially surgical, metaphorically speaking: the infected part should be removed before the 'germs' spread through the body; if that is allowed to happen, the doctor is powerless to act until the crisis has passed (cf. 91f. 'sero medicina paratur ...', 101f., 105f.). Two illustrations which have a reference to manus (cf. 'tertia quae manu mederetur', above) supply the key; that of the tree, which when immature could be plucked out of the earth by hand (87 'tum poterat manibus .. revelli'), and especially that of Philoctetes, who ought to have taken the knife to himself without delay (111f. 'quam laesus fuerat, partem ... / debuerat celeri praesecuisse manu'). That Ovid conceives his remedies from 131 onward as analogous to the medicamenta of the physician is suggested by allusions to drugs for internal consumption (227 'saepe bibi sucos quamvis invitus amaros' (coupled with a dietary restriction), 313f. 'curabar propriis aeger Podalirius herbis / (et, fateor, medicus turpiter aeger eram)', 528 'auxilium multis sucus et herba fuit'; cf. 131f. 'data tempore prosunt / et data non apto tempore vina nocent'), and possibly also to salves (623 'vulnus in antiquum rediit male firma cicatrix'; cf. 729f. 'vulnusque novatum /

scinditur', 613ff. contagia oculorum, and see on 129 impleverit).

Two other studies of the structure of the tractatio will be found in E. Zinn (ed.), Ovids Ars amatoria und Remedia amoris: Untersuchungen zum Aufbau (Stuttgart, 1970), pp.1-7 and 35-43. The first of these, by K. Weisert, posits an arrangement of four Pentade, i.e. groups of five praecepta or associated praecepta. The figure 5 is determined by the ratio of Lehrtext to Einschluss in 79-106, which is 3:2; Weisert holds that the number accordingly 'eine wichtige Rolle spielt.' The pentads are as follows: I. Sphäre der Krankheit (79-106, 107-34, 135-212, 213-48, 249-90); II. Sphäre der körperlichen Nähe zur Geliebten (291-356, 357-440, 441-88, 499-522, 523-48); III. Sphäre der geistigen Bewältigung des Problems (549-78, 579-608, 609-48, 649-72, 673-706); IV. Sphäre der Umwelt der Geliebten (707-14, 715-40, 741-66, 767-94, 795-810). I and III concern animus (Wissenschaft or medicina and geistige Einstellung respectively), II and IV are about corpus (nähe zur Geliebten and nähe zur Umwelt der Geliebten respectively). Weisert's division into 'mental' and 'physical' sections seems arbitrary, cutting as it does across the natural groupings of remedies, and there is surely no case to be made for counting the digression on criticisms of the Ars Amatoria (361ff.) as an integral part of the 'Sphäre der körperlichen Nähe zur Geliebten'. The second article, by Th. Greiner, presents a tripartite scheme, which corresponds more closely with that offered by the present writer: I, 79-290, 'behandelt Voraussetzungen für die Heilung und gibt Vorschriften für die erste Zeit nach der Trennung'; II, 291-608, 'enthält Anweisungen, wie man sich in Nähe der Geliebten erfolgreich helfen kann'; III, 609-810, 'hilft gegen Rückfälle und Gefahren der Erinnerung.' Greiner recognises a chronological or serial evolution of Heilprozesses in the course of the work; but his analysis is open to many objections, e.g. it is illogical to include 579-608, which deal with the dangers of solitude, in his Part II, or 673-82 (a call not to weaken in the girl's presence) in his Part III, which he describes as concerning exclusively - like Part I - the struggle with oneself when apart from the girl. On the whole, both these schemes are too simple, too rigid and too abstract to command acceptance.

Halt before you are deeply involved. Delay will result in your becoming hooked. Then nothing can be done until your passion has worked itself out.

The thought underlying this section is traditional, expressed in the proverb 'ἀρχὴν ἰᾶσθαι πολὺ λώιον ἢ τελευτήν'; cf. Cic. Phil. 5.31 'omne malum nascens facile opprimitur, inveteratum fit plerumque robustius', Persius 3.64 'venienti occurrere morbo', Dist. Caton. 4.9 'namque solent, primo quae sunt neglecta, nocere', etc. Callimachus gave similar advice to Apollonius or Cleon (Iamb. 5), and Lucretius to the lover, whether happy or unhappy:

sed fugitare decet simulacra et pabula amoris 4.1063
absterrere sibi atque alio convertere mentem...

ulcus enim vivescit et inveterascit alendo 1068
inque dies gliscit furor atque aerumna gravescit,
si non prima novis conturbes vulnera plagis...

atque in amore mala haec proprio summeque secundo 1141
inveniuntur: in adverso vero atque inopi sunt,
prendere quae possis oculorum lumine operto,
innumerabilia; ut melius vigilare sit ante,
qua docui ratione, cavereque ne iniciaris.
nam vitare, plagas in amoris ne iaciamur,
non ita difficile est quam captum retibus ipsis
exire et validos Veneris perrumpere nodos.

The dangers of allowing oneself to love not wisely but too well were evidenced not only by Propertius (1.1, 2.1, etc.), but also by Catullus in Poem 76, which, rather than 78, may be regarded as the first Latin love elegy:

difficile est longum subito deponere amorem, 13
difficile est, verum hoc qua lubet efficias:
una salus haec est, hoc est tibi pervincendum,
hoc facias, sive id non pote sive pote.
o di, si vestrum est misereri, aut si quibus umquam
extremam iam ipsa in morte tulistis opem,
me miserum aspiciate et, si vitam puriter egi,
eripite hanc pestem perniciemque mihi,
quae mihi subrepens imos ut torpor in artus
expulit ex omni pectore laetitias.
non iam illud quaero, contra me ut diligat illa,
aut, quod non potis est, esse pudica velit:
ipse valere opto et taetrum hunc deponere morbum.
o di, reddite mi hoc pro pietate mea.

For parallels with the formulation and illustrative matter in 79ff., cf. AA 2.339ff. 'dum novus errat amor, vires sibi colligit [ω : -at RA₅] usu; / si bene nutrieris, tempore firmus erit. / quem taurum metuis, vitulum mulcere solebas; / sub qua nunc recubas arbore, virga fuit; / nascitur exiguus, sed opes acquirit eundo, / quaque venit, multas accipit amnis aquas.'

79. DVM LICET : 'While time permits'; cf. Am. 1.9.34, Her. 5.119, 13.134, AA 1.41, 3.61, Met. 9.577, 11.468. In didactic this constitutes an admonitory formula, guaranteeing the listener's attention by its somewhat sinister implications (most clearly felt at AA 3.61). The following et is epexegetic, 'i.e.', as at AA 1.41; the clause '(dum) modici tangunt praecordia motus' explains or defines dum licet.

modici ... motus : = modicus amor. For motus (animi) in this sense cf. Lucr. 4.1072.

80. si piget; this is the crucial qualification; if the lover has any reservations, any ground for dissatisfaction or regret, he must abandon the relationship; if he has none, why, 'gaudeat et vento naviget ille suo.'

in primo limine siste pedem : this is the sole occurrence of limen in a figurative sense in Ovid, although the metaphor itself is a common enough one (cf., e.g., 233 ianua artis). Lucretius has the word thus several times (e.g. 2.690 leti limen, 3.681 vitae limen (after Hom. Il. 22.60)); Ovid may have selected it for its Lucretian associations.

81. subiti mala semina morbi : malus often = 'poisonous', 'deadly'; cf., e.g., 106 (arbor), Hor. Sat. 2.1.56 (cicuta), Virg. Georg. 1.129 (virus), Aen. 2.471 (gramina). semina morbi may be rendered 'germs'. The expression comes from Atomist medical theory; see Lucr. 6.769ff. and 1090ff. (e.g. 1093ff. 'primum multarum semina rerum / esse supra docui quae sint vitalia nobis, / et contra quae sint morbo mortique necesse est / multa volare'). At 4.1083 Lucretius calls the beginnings of sexual desire germina (non-Ovidian). subitus morbus occurs again at Met. 7.537.

82. incipiens ire resistat equus : Lenz comments: 'Der Ausdruck ... ist absichtlich so gewählt, dass der erotische oder besser sexuelle Unterton herausgehört wird.' Cf. 103, a more open allusion to love-making (fructum Veneris decerpere). Ovid applies the equine metaphor explicitly to sexual intercourse at AA 2.731f. 'cum mora non tuta est, totis incumbere remis / utile et admisso subdere calcar equo' (which shows that a ridden, not a yoked or driven, horse is meant). At AA 3.777f. equus = κέλης σῆμα (cf. Anth. Pal. 5.202, etc.). The image is a reminiscence of Callim. Iamb. 5.26ff.; see on 117f., and 'Introd., § 2.

The unbroken run of dactyls in the couplet assists the idea of a 'galloping' infection. For other notable instances of rhythm accommodated to sense, cf., e.g., 85, 102, 112, 114, 123f., 179, 205.

83. mora .. mora : 'the passage of time' - but the first mora has strong connotations of 'delay', linking with what has preceded. The repetition of moras (92), morando (95) and morae (102) helps to drive home the message.

percoquit : here only in Ovid, for coquit, the usual term for the sun's ripening of fruit, esp. the grape. Cf. Virg. Georg. 2.522 'mitis in apricis coquitur vindemia saxis', Mart. 2.40.5 'Caecuba saccentur quaeque annus coxit Opimi', 13.115.1 'Caecuba Fundanis generosa coquantur Amyclis.' For percoquere cf. Germanicus, Progn. fr. 4.17 Baehrens, Sen. De Ben. 7.31.3. Perfect ripening weather was called coctura, Pliny informs us: 'ea caeli temperies fulsit - cocturam vocant - solis opere natali urbis DCXXXIII', a famous year for wine, the consulship of L. Opimius (NH 14.55).

84. quae fuit herba : herba denotes grass and anything grass-like - narrow-leaved, low, green vegetation, such as the first shoots of cereals (which are grasses to the botanist).

[quae, the majority reading, was rejected by Heinsius in favour of quod (Kw), so bringing the grammar into line with 10 'et, quod nunc ratio est, impetus ante fuit.' The majority of editors have followed

him. But the two cases are not identical, since both nouns here are feminine, and the attraction of the logical neuter pronoun into that gender creates no sense of grammatical awkwardness, as 'quae nunc ratio est, impetus ante fuit' might.]

85f. Shade trees, like covered walks, played (and of course still play) a more important part in the outdoor lives of the inhabitants of Mediterranean countries than of those of us who live in the usually less torrid North. The movement of the couplet is slow and stately, giving a sense of the regal amplitude of the tree. Ovid's picture owes not a little to Virg. Georg. 2.29lff. 'aesculus ..., quae quantum vertice ad auras / aetherias, tantum radice in Tartara [cf. RA 106] tendit. / ... (294) immota manet .. / .. (296) tum fortis late ramos et brachia tendens / huc illuc, media ipsa ingentem sustinet umbram.'

85. spatiantibus : those 'taking the air', 'out for a stroll'; cf. AA 1.67 'tu modo Pompeia lentus spatiare sub umbra' (after Prop. 4.8. 75 'tu neque Pompeia spatiabere cultus in umbra ..').

86. virga : either a rooted slip ('quae transferuntur e terra in terram viva radice': Varro, RR 1.39.3) or a cutting ('quae ex arboribus dempta demittuntur in humum': ibid.). Varro recommends the latter method for slow-growing trees; Cato (De Agr. 45f.) has a detailed account of preparing and planting out olive cuttings, which also bears on propagating elms (as vine-supports), and so presumably on other deciduous hardwoods.

87. summa tellure : 'the topsoil'.

88. stat in immensum viribus aucta suis : stat = 'stands immovable' (antithetic to poterat revelli); aucta, etc. = 'grown to giant size by its own vigorous life-force' (antithetic to virga). The adverbial in immensum occurs in Cicero, Sallust, Livy, Seneca and Tacitus; Ovid has it elsewhere at Am. 3.12.41 and Met. 2.220 (cf. Met. 4.620 per immensum, found also at Tac. Agric. 23).

[acta is favoured by some editors; at these Burman's note may be

quoted: 'agere radices [cf. 106] quin dicatur eleganter, & saepe apud Rei rusticae scriptores occurrat [cf. Varro, RR 1.35.1, Colum. 4.8.1, etc., Pliny, NH 16.127] .. nullum est dubium. sed Arbor acta viribus in immensum, an recte dicatur, probandum est.' Were the point of Ovid's simile merely the height attained by the tree, then acta would be apt; but he is thinking rather of its steady overall increase in size over the years (primarily spread: cf. 85 latas), to which aucta is more appropriate.]

viribus .. suis : cf. Virg. Georg. 2.426ff. 'poma quoque, ut primum truncos sensere valentes / et vires habuere suas, ad sidera raptim / vi propria nituntur.'

89. quale sit mente : 'Make a swift mental assessment of the type of person you're in love with.' The phraseology recalls the rhetorician's tria genera causae or finitae quaestionis: sit necne, quid sit and quale sit (Cic. Orat. 45, Part. Orat. 61ff.). In the last, 'in quo quale sit quaeritur, aut de honestate aut de utilitate aut de aequitate dicendum est' (Cic. Part. Orat. 66). Here the question revolves around utilitas (cf. 53f.). That Ovid is slipping in a touch of rhetorical jargon here to maintain the semblance of a judicious and strictly rational approach to the matter, is supported by quaeritur below (161).

90. laesuro ... iugo : the yoke, typically a homely image ('pulling together', etc.) where conubium is involved, is also a handy metaphor in respect of the servitium amoris, and as such is much exploited by the love poets. Cf., e.g., Tib. 1.4.16, Prop. 2.5.14, and see Nisbet-Hubbard on Hor. Od. 1.33.11.

91. principiis obsta : sc. malorum or mali (from 92) - 'stand firm against the onset of the malady', i.e. be on guard, take prophylactic measures. Cf. Seneca's echo, Epist. 72.11 'principiis illarum (sc. occupationum) obstemus.'

sero medicina paratur : cf. Prop. 2.14.15f. 'atque utinam non tam sero mihi nota fuisset / condicio! cineri nunc medicina datur', [Quint.] Decl. Mai. 12.23 'quid, quod medicina mortuorum sera est?'

92. mala : 'diseases', a true plural, for the statement 'sero moras' is a generalisation, true of all ailments, not only love. Note the dispersed alliteration of the three key words medicina, mala, moras. Like mora (+ moror), malus is distributed evenly through the paragraph (81, 92 and 106).

93. nec te .. differ : a rare reflexive use of differre, perhaps an Ovidian neologism; Seneca alone follows him (Epist. 17.10, De Ira 3.12.4).

[Heinsius' preference for profer (k^1) is misguided. differ is guaranteed by dilatatum below (102). Ovid consistently returns to key words, and in particular has a habit of picking up in an expository couplet a term used in an illustrative one, or vice versa. See further on 112.]

94. aptus : 'a suitable case for treatment'; cf. 126.

95. verba ... morando : 'love is ever deceptive, and finds food in procrastination.' verba dare = fallere, decipere (cf. 41f.); omnis is adverbial, as commonly (cf. 120, 462, etc.). For the sentiment cf. AA 3.752 'maxima lena mora est', Prop. 3.21.4 'ipse alimenta sibi maxima praebet Amor.'

96. optima .. dies : 'the best day for gaining your freedom is always tomorrow' (literally, 'each next day', i.e. the day after one finds oneself enslaved). quaque, like omnis above, has adverbial force.

[97. de magnis fontibus : the order given by E, magnis de fontibus, is paralleled elsewhere, e.g. at Am. 3.2.9 sacro de carcere, but must not be adopted here (as Bornecque) against RYK. Ovid habitually chooses to homodyne his fourth foot when a monosyllable and a spondaic word are involved, if homodyne will give the natural order of words; cf. 47 quae quondam, 63 iam tauri, 143 qui finem, 145 sub nullo, 195 fac ramum, 335 fac tecum, 363 dum toto, 677 nunc durum, 697 qui dicit, 803 de Bacchi. In all these instances the reverse order is not ruled out by prosodic factors. At 9, 11, 223, 279, 321, 353, 481 and 635 the

spondaic word has to occupy the fourth foot either because the word order is inflexible (e.g. 11 nec nostras, 321 quam multum) or to avoid hiatus or elision (e.g. 9 qua possis, 635 ut tandem). The same preference for fourth-foot homodyne in the interests of normal word order operates in the Amores and Ars, and probably in all Ovid's works. The only exception to this rule appears to be where an adjective would come up against its noun, as at 389 magnum iam nomen (not iam magnum nomen) or 401 pleno si corpore (not si pleno corpore); a similar consideration seems to have influenced 317 nostrae sunt: the order sunt nostrae crura puellae would bring the homoeteleutic nostrae and puellae into closer proximity than the poet desires (E in fact reads sunt nostrae crura puellae). Some statistics for fourth-foot homodyne of a single spondaic word in Latin hexameters are supplied by C. Bailey in the Prolegomena to his edition of Lucretius (1, pp.112f.). For Ennius the frequency is 4.1%, for Cicero (Aratea) 6.1%, for Lucretius Book 1, 10.7%, for Virgil's Eclogues 1.8%, for Aeneid 12, 3.8%. The Remedia contains 18 examples, or one every 44+ lines (taking the total as 798), c. 2.2%, near that of the Eclogues. If all varieties of homodyned fourth feet are considered, Ovid's amatoria are more or less on a par with the Aeneid (Amores, Ars and Remedia, c. 35%; Aeneid, 37.8%); the Metamorphoses on the other hand shows a figure of 50%. See G. Duckworth, 'The Non-Ovidian Nature of the Halieutica', Latomus 25 (1966), 756ff.

98. multiplicantur : i.q. augentur; cf. Cic. De Off. 1.138 domus multiplicata ('enlarged').

99. quantum peccare parares : 'how heinously you were set to sin.' quantum = quantopere. Burmann's argument that quantum peccare = quantum peccatum is untenable; the infinitive is the 'object' of parares, but cannot be qualified by an adjective as if it were a true noun. See E. Wölfflin, 'Der substantivierte Infinitiv', ALL 3 (1886), 70ff.

100. *tegeres* : the tense indicates that Ovid is now thinking of Myrrha qua tree rather than qua woman; it is not a true 'retrospective' imperfect, replacing a pluperfect. The tale of Myrrha's incestuous passion for her father and her subsequent transformation into a myrrh-tree (genus Commiphora) is told in Met. 10.300ff. Ovid had Cinna's monumental Zmyrna to draw on (see Catull. 95, Quint. 10.4.4, Martial, Epigr. 10.21.3f., Servius on Virg. Ecl. 9.35), but there are no echoes of any of Cinna's three surviving lines in the Ovidian account.

101. *vidi ego* : the eye-witness commands belief; people accept that he knows best. Ovid likes to clinch an argument with an appeal to his own first-hand experience; it need not be true. vidi is one of the formulae used by the serious didactic poet (cf. Lucr. 4.577, 6.1044, Virg. Georg. 1.193, 318, etc.), borrowed by Ovid 'to impart an appropriately lofty and didactic tone to ... elegant frivolities' (Kenney, in Ovidiana, p.201). The 'wound' in fact comes from Lucr. 4.1069ff. (see above, introd. n. on 79-134).

For this type of elision, (-i) e-, see Platnauer, p.74. Propertius is the only elegiac poet to elide perfects other than vidi before an initial short e. Tibullus admits illi etiam (2.1.41).

102. *dilatatum* : i.e. whose treatment has been postponed; hence 'untreated'.

103. *Veneris decerpere fructum* : cf. Lucr. 4.1073 'nec Veneris fructu caret is qui vitat amorem', Hor. Sat. 1.2.78f. 'desine matronas sectarier, unde laboris / plus haurire mali est quam ex re decerpere fructus.'

104. '*cras quoque fiet idem*' : this picks up 93f. (cf. 94 cras). The lover deludes himself into believing that sexual pleasure does not create a dependence on the giver of it - 'I can take it or leave it alone'. Ovid warns us that the only way to avoid being addicted is to give up the drug. The lover's words appear to be an original variant of the proverbial '*cras erit melius*', quoted by Tibullus (2.6.20;

cf. Theocr. 4.41), a by-form of which is given by Petronius (Sat. 45), 'quod hodie non est, cras erit', a sentiment that recurs most memorably in the Pervigilium Veneris.

105. interea tacitae ... flammae : the line recalls Virgil's 'est mollis flamma medullas / interea et tacitum vivit sub pectore vulnus' (Aen. 4.66f.), where however tacitum means something rather different from Ovid's tacitae; but this makes a neater antithesis with dicimus (104) than, say, caecae.

106. radices : for the metaphor cf. Cic. TD 3.13 'audeamus non solum ramos amputare miseriarum, sed omnes radicum fibras evellere. tamen aliquid relinquetur fortasse; ita sunt altae stirpes stultitiae.'

perierunt : i.q. praeterierunt sine fructu (Forcellini), 'have been lost to us'; cf. Pliny, NH 11.14 (on bees) 'nullusque, cum per caelum licuit, otio perit dies.'

108. in capto pectore sedit amor : cf. 268, Am. 1.1.26, etc. The metaphor is from the occupation of a captured town, and as such is contiguous with that of Love the warrior or Love the triumphing general. It is but a variation on the literal sense of the hexameter.

109. maius opus : perhaps an echo of Virg. Aen. 7.44 'maius opus moveo' (cf. admoveo below (116)).

110. advocor : 'I am called in', as a doctor to a patient's bedside; cf. Sen. Epist. 72.6, 104.18, Juv. 6.236.

111. quam ... : a retained accusative with the passive verb. [qua, the reading of K² and some other MSS, is a gratuitous simplification.]

Poeantius heros : i.e. Philoctetes, inheritor of the bow and arrows of Hercules, either directly or through his father Poeas, King of Malis; see Hom. Il. 2.716ff., Od. 3.190, Soph. Philoctetes, Quint. Smyrn. 9.325-10.253, etc. The form of expression is one much favoured by Ovid as a substitute for the regular patronymic, chiefly because of

its metrical utility. Cf., e.g., Met. 7.156 Aesonius heros (Jason), 13.124 Laertius h. (Ulysses), 13.879 Symaethius h. (Acis), 15.492 Theseius h. (Hippolytus). Besides heros Ovid admits iuvenis, frater, parens, puella, proles, vates, nutrix and other relational or occupational nouns; also some names of things, e.g. arva and urbs (the latter ubiquitously). Somewhat less common is the pairing of the patronymic adj. with a proper name, e.g. Met. 1.452 Daphne Peneia, 9.273 Stheneleius Eurystheus, 11.93 Cecropius Eumolpus; cf. Virg. Aen. 3.380 Saturnia Iuno, Prop. 4.6.33 Pelopeus Agamemnon.

The example of Philoctetes comes from Prop. 2.1.59 'tarda Philoctetae sanavit crura Machaon' (cf. on 47), echoes of which occur at 113 (sanatus) and 116 (tardam). It is possible that when Lucretius wrote of the torments of sexual desire in terms of an ulcer or abscess (4. 1068f.) he had Philoctetes in mind; Epicurus used to hold him up as an example of pain unmanfully and unphilosophically borne (Cic. De Fin. 2.94, TD 2.19, 33) and he would thus be a familiar symbol to the Roman poet. But although consulting Lucr. 4 in this section of the Remedia, Ovid is far less likely to have extracted Philoctetes from the latent allusion there than to have lifted him from Propertius.

[112. debuerat celeri : this reading (yEw) should be received into the text for the following reasons: (i) The theme of this section is the need for speedy action; in the immediate context there occur serior (109), post multos annos (113), tardam and lentus (116), all pointing to an antithetic celeri, not certa, which introduces a new and irrelevant, if allied, notion (steadiness of hand and sureness of aim). For a parallel cf. AA 3.576 'quae fugiunt, celeri carpite poma manu.' (ii) Ovid has the habit of returning to key words, distributing them twice or thrice through the passage; so 81 mala semina - 92 mala - 106 mala arbor, 91 sero - 109 serior, 90 laesuro - 111 laesus fuerat, 93 propera - 115 properabam, 93 differ - 102 dilatam. celeri manu thus answers celeri mente (89). That this mannerism is an imitation of Lucretius' practice is suggested in the Introd., § 2. (iii) The order certa debuerat, spondaic word + choriambic, is not a sequence preferred by Ovid for the beginning of lines; in the penta-

meters of the Remedia, choriamb + spondee is invariable when not precluded by syntactical, prosodic or special euphonic considerations: cf. 58, 164, 272, 280, 374, 394, 444, 456, 528, 576, 728, 812. debuerat certa would conform to Ovid's normal practice, but this order is significantly not witnessed. It is unnecessary to assume that the reading of R and Y, caetera debuerat, originated by metathetical confusion from certa d.; a spelling caeleri (preserved by y) would account for it, caeleri being misread as caeteri, which was then changed to -a and placed before debuerat to mend the metre. K² offers celeri debuerat as a variant.]

114. supremam bellis imposuisse manum : cf. Virg. Aen. 7.572f. 'extremam Saturnia bello / imponit regina manum.' summam, supremam manum imponere = 'to put the finishing touch to', 'to bring to an end.' The plural bellis obviates hiatus, but has also the positive virtue of suggesting a long-drawn-out war made up of many campaigns.

115. modo : with properabam, not nascentis, as the following antithetic nunc admoveo shows.

116. admoveo ... opem : cf. Ex P. 1.3.90 admota ope. admoveo manum, auxilium, curationem are medical expressions (cf. respectively Celsus 2.6.6, 2.14.6, Cic. TD 4.61); adm. opem only in Ovid and Curtius (5.12.16).

tardam ... lentus : 'slow' ... 'belatedly'. Help really has to be deferred until the victim is over the worst (cf. 125f.), and then the cure takes time.

117-8. Fire-sententiae figure prominently in Ovid's love poetry, some original, some commonplace (see on 807f.). They are often paired with sayings about water, as here (121f., the swimmer), a technique of extreme contrast already well developed in the case of the simile as far back as Homer, e.g., Il. 14.394ff., 17.737ff.; see Hollis on Met. 8.835ff.

118. *per vires* : instrumental ('by the violence of its burning'), but with temporal connotations ('having run through its fuel').

procubuerunt : 'have collapsed', 'died down'. The verb is one of Ovid's favourites, especially in the 3rd pers. pl. of the perfect and the perfect infin., which fit the second half of the pentameter so conveniently (about 15 instances).

119. *dum* : the sense required is plainly 'as long as', not 'at the time when' (*cum*). *dum* is guaranteed (i) by *currenti*, which is simply an anaphoric condensation of the temporal clause; (ii) by *Ex P.* 4.11.18 '*dum dolor in cursu est ..*' (no variant *cum* reported).

120. 'Madness does not admit of easy access', '*.. is difficult to tackle.*' *impetus* = *furor*, and stands for the concrete *furiosus*. The maxim is illustrated by, e.g., Plaut. *Capt.* 547ff., a scene that contains several references to famous madmen of Greek drama, including Ajax: ... (613) HEG. '*quid si adeam hunc insanum? TYN. nugas! / ... Aiacem, hunc quom vides, ipsum vides*'; also *Amph.* 703ff. SOS. '*non tu scis? Bacchae bacchanti si velis advorsarier, / ex insana insaniorem facies, feriet saepius; / si obsequare ('humour her'), una resolves plaga.*' Cf. Cic. *TD* 3.11 on *furor* and how it differs from *insania*, *ibid.* 4.72f. on love as a form of madness.

121f. Cf. *AA* 2.181f. '*obsequio tranantur aquae, nec vincere possis / flumina, si contra quam rapit unda, nates*', Juv. 4.89f. '*ille igitur numquam derexit brachia contra / torrentem.*' The sentiment is proverbial: see Otto, *Sprich.*, s.v. *flumen* (7).

The pronounced hyperbaton reinforces the image: the chopped-up syntax reflects the confused jerkiness of the swimmer's progress against the current. *ab obliquo descendere* = 'to be carried downstream diagonally (and so reach the other bank)'; the prepositional phrase is paralleled only from Ovid himself (*Met.* 10.675); Seneca has *ex obliquo* (*De Ben.* 4.9.1).

122. *pugnat .. ire* : a rare construction outside Ovid (see Palmer on *Her.* 13.77, and add examples from *Met.* 1.685, 2.822, 5.349, 7.772, 9.79,

Fast. 2.648, 6.515). Cf. Luc. 4.753 'incertoque pedum pugnat non stare tumultu.'

[123f. nec adhuc tractabilis artem respuit atque: Goold's arguments in Amatoria Critica (p.97) in favour of Francius' emendation artem (i.e. artē) may be quoted. '(1) arte is feeble and otiose with tractabilis; the poet does not suggest that something else can manage the unruly spirit; (2) stylistically, the ablative badly needs an adj. ... [cf. Ex P. 1.3.25 'nulla medicabilis arte', etc.]; (3) respuit verba monentis is offensive, for the Latin metaphor ill accords with the object here; (4) more awkward is atque linking two unlike verbal expressions with an ἀνὰ νοῦν object.' Goold's third point may be set aside: cf. Lucr. 6.67 'quae nisi respuis ex animo longeque remittis', Val. Fl. 5.322f. 'preces et dicta superbus / respuerit'. The others are sound. In the only undisputed instance in our poet of atque linking two verbs with a common object, Tr. 5.2.73f. 'vel me Zancloa Charybdis / devoret atque suis ad Styga mittat aquis', the object precedes the first verb. Bentley proposed arti here, comparing 135 (see n. below); at Her. 19.71 we find 'mare ... nondum tractabile nanti.' But a dative of the person puts the phrase in a different category. Of Met. 9.262 'quodcumque fuit populabile flammae' Goold (p.96) writes: 'the absence of an epithet seems to me to personalise somehow and so excuse the dative.' In fact flammae virtually = Mulcibero, 'Fire', who is the subject of the principal clause. There are no such explanations available to support arti.]

126. veris vocibus aptus : 'amenable to correct advice.' verae voces are the opposite of fallaces v., the mumbo-jumbo of the practitioners of the black arts (cf. 249ff.). Horace's words may have been in Ovid's mind: 'sunt verba et voces quibus hunc lenire dolorem / possis et magnam morbi deponere partem': Epist. 1.1.34f.), though voces there means songs or incantations (verba = 'spells'). veris = veridicis, veracibus, as at Virg. Aen. 1.409 'veras audire et reddere voces', 3.310 and 6.456 verus nuntius, 3.434 'animum si veris (sc. vaticinationibus) implet Apollo'; aliter Lucr. 3.51 'tam verae voces tum demum pectore ab imo / eliciuntur.'

127. *mentis inops* : also at AA 1.465 '*quis, nisi mentis inops, tenerae declamet amicae?*', 3.684, Her. 15.139, Met. 2.200, 6.37, Fast. 4.457.

128. *monenda* : picks up monentis (124).

129. *animumque impleverit aegrum* : Némethy proposed expleverit (received into the text by Bornecque), but Ovid - as the adj. makes clear - is playing with a specialised medical sense of the verb; cf. Celsus 5.26.30A '*ad implendum vulnus proficiunt quidem etiam medicamenta aliqua*', 30B (see on 132 below). So the mother's tears, like some salve, heal the wound in her soul. implere is of course found figuratively without medical reference, e.g. Virg. Aen. 3.434 (see on 126 above), Sen. De Const. 14.1 '*quanta voluptate implendus animus*', Tac. Ann. 1.31 '*implere ceterorum rudis animos*'; in none of these passages is there the sense of repairing or healing. Several unmistakable touches of doctor's jargon occur in this part of the poem, e.g. admove opem (116) or vitia accendere et irritare (133), and the illustration from general practice given in 131f. Together they add up to rather more than the homely, illuminating use of medical metaphors and analogies by the exponents of popular moral philosophy, such as Horace in his Epistles. Ovid wishes the reader to recognise that lovesickness is truly a disease, and to believe (this is the more important) that he, Ovid, is an expert doctor, to whom the terminology of the profession is as familiar as the language of love. This, coupled with explicit claims to have first-hand experience (cf. 101, etc.), creates for the poet the desired persona. His knowledge of medical terms, if not wholly derived from literature's borrowings, probably came from acquaintance with members of the profession and 'patients' gossip'; it is no more than the intelligent layman could reproduce, and certainly does not point to a diligent, or even cursory, study of textbooks in preparation for the Remedia.

130. *emoderandus* : an Ovidian coinage, not adopted by later writers. Lewis and Short (s.v.) mistake the meaning of the verse: it is not that the mother will then be able to 'vent' (sic) her grief in words, but that only then will others be able to complete (e-) the process of assuaging her sorrow by verbal consolation.

131. temporis ars medicina fere est : 'medicine is, by and large, the art of timing.' Cf. AA 1.357 'medici quoque tempora servant.' The commonsensical doctrine that the cure must fit the condition, that what is beneficial at one time is deleterious at another, is as old as medical science itself. tempus here = καίρως (opp. ἀναίρως, illustrated by 127ff.); cf. Hippocr. Praec. 1, Aphor. 1.1, Acut. 20, Celsus 2 praef. 2 'utile sit scire unumquemque, quid et quando caveat', 2.6.8, etc. The sentiment passed early into general literary circulation. Aeschylus put it into the mouth of Prometheus in PV 379ff., translated by Cicero (who probably found the quotation in his Greek source, there Chrysippus) as follows (TD 3.76): (OCEANVS) 'atqui, Prometheu, te hoc tenere existimo, / mederi posse rationem iracundiae. (PR.) siquidem qui tempestivam medicinam admovens / non adgravesceat volnus inlidat manu'. There are similarities between Prometheus' reply and RA 125 'adgrediar melius tum, cum sua vulnera tangi / iam sinet' and 131 (cf. also admoveo (116)).

132. vina : sick and wounded men were not forbidden wine in Homer's day, though later opinion was against the practice (cf. Plato, Rep. 405^df.). Herodicus was credited with introducing regimes for the sick (Plato, ibid. 406), so depriving many of two-edged comfort of the bottle. Celsus however states that wine may do good in certain circumstances: 'vinum omnibus, dum febris, inflammatio inest, alienum est; itemque usque cicatricem, si nervi musculive vulnerati sunt; etiam, si alte caro. at si plaga in summa cute generis tutioris est, potest non pervetus, modice tamen datum, ad implendum quoque proficere' (5.26.30B). Cf. ibid. 25 'multique etiam ex profluvio sanguinis intermorientes ante ullam curationem vino reficiendi sunt, quod alioqui inimicissimum vulneri est.' Celsus was writing perhaps 25 years after Ovid. His remarks about wine, however, may be connected to some extent with the methods of an Epicurean doctor of the Augustan period, Asclepiades, nick-named 'The Wine-Giver' for his apparently novel habit of prescribing wine where others deemed it inadvisable. Ovid may have met him; he would have been a popular physician.

133. *quin etiam* : imitated from Lucretius (e.g. 1.311, 782) and Virgil (e.g. *Georg.* 2.269, 3.457); cf. *AA* 2.269, *RA* 331. Its occurrence at *RA* 9 is not strictly didactic, but a play on the didactic usage.

vitia : *vitium* is a synonym of *morbus* in medical and veterinary writers (cf. Celsus 2.1.22, 4.12.1, etc., Colum. Book 9 *passim*), as *morbus* is in the philosophers of moral *vitium*. The line is a typical piece of self-plagiarism: cf. *Am.* 3.4.11 '*desine, crede mihi, vitia irritare vetando*', which in turn echoes Virg. *Georg.* 3.454 '*alitur vitium vivitque tegendo*' (about a sheep's *ulcus*), itself derived from Lucr. 4.1068 '*ulcis enim vivescit et inveterascit alendo*' (the abscess of love).

134. *temporibus ... suis* : *suis* reinforces the sense of 'right time' inherent in the noun (cf. 129), but does not itself mean 'favourable' as, e.g., at 14 or 264; it has rather a distributive function, the phrase being equivalent to *tempore quidque suo*. *adgrediare* resumes *adgrediar* (125), after Ovid's manner.

135(133)-150(148). A General Principle

[1]

Idleness is fatal. Cupid preys on the unemployed.
To forget love you must give your mind something
else to occupy it.

Ovid's thesis has a solid foundation in philosophical thought, both Epicurean (through Lucretius) and Stoic (through Cicero). Cf. Lucr. 4.1064 '*(deceat) alio convertere mentem*', 1072 '*aut alio .. animi traducere motus*', Cic. *TD* 4.74 '*(amans) abducendus etiam est non numquam ad alia studia, sollicitudines, curas, negotia ...*' The solutions entertained by, among others, Phaedra and Catullus - to conceal their suffering, to endure and conquer it by sheer will-power and self-denial with or without the gods' help, or to end it all by death (Eur. *Hipp.* 393-402, Catull. 8, 76) - find no place in this poem, for obvious reasons. The kind of active life visualised e.g. by Gallus in the Tenth Eclogue is in Ovid's eyes the only sensible course to adopt.

That Love finds work for idle minds was a commonplace. Theophrastus defined love as 'πάθος ψυχῆς σχολαζούσης' (Stob. Flor. 64.66); cf. Eur. fr. 324 Nauck 'ἔρως γὰρ ἀργὸν κἀπὶ τοῖς ἀργοῖς ἔφω .' Roman Comedy took up the sentiment to good comic effect, largely because of the engrained national distrust of otium, or rather otium otiosum, wholly unproductive leisure (cf. Ennius, Iph., trag. 241ff. W = 234ff. V³). So Plautus traces the moral downfall of a character (Most. 133ff.) :

nam ego ad illud frugi usque et probus fui,
in fabrorum potestate dum fui.
postea, quom immigravi ingenium in meum,
perdidi operam fabrorum ilico oppido.
venit ignavia, ea mihi tempestas fuit,
mihi adventu suo grandinem imbrem attulit;
haec verecundiam mi et virtutis modum
deturbavit detexitque a me ilico.
postilla optigere eam neglegens fui;
continuo pro imbre amor advenit in cor meum,
is usque in pectus permanavit, permadefecit cor meum.
nunc simul res, fides, fama, virtus, decus
deseruerunt: ego sum in usu factus nimio nequior.

Cf. Merc. 62ff., Trin. 649ff. (see on 151f., below), Ter. Heaut. 109ff. 'nulla adeo ex re istuc fit nisi ex nimio otio. / ego istuc aetatis non amori operam dabam, / sed in Asiam hinc abii propter pauperiem atque ibi / simul rem et gloriam armis belli repperi' (cf. RA 153ff.). Naturally the elegists valued otium for the very reason old Menedemus condemned it, as being the cibus amoris; cf., e.g., Tib. 2.6.5f. 'ure, puer (Amor), quaeso, tua qui ferus otia liquit, / atque iterum erronem sub tua signa voca', Ovid, Am. 1.9.41ff. 'ipse ego segnis eram discincta- que in otia natus; / mollierant animos lectus et umbra meos [cf. RA 145]. / impulit ignavum formosae cura puellae, / iussit (sc. Amor) et in castris aera merere suis. / inde vides agilem nocturnaque bella gerentem; / qui nolet fieri desidiosus, amet' (a nice paradox). But in his present capacity it is his duty to advise his patients, in Catullus' words (the very pattern of a man 'qui, nisi desierit, misero periturus amore est'), 'otium ... tibi molestum est: / otio exsultas nimiumque gestis: / otium reges prius et beatas / perdidit urbes' (51.13ff.). Ovid's prescription, res age, might in reality have done that young man some good.

prima (136) signals the true start of Ovid's programme of practical remedial instruction; 79-134 were his prolegomena. The increased density of anaphora here in conjunction with tricolon (137f. haec .. haec; 141f. quam ... quam ... quam), and of 'transplacement' (traductio, συμπλοκή) (137 faciunt .. fecere; 143f. amori .. amor; 144 rebus ... res), and the triple repetition, carefully spaced, of the key word otia (136, 139, 143) - all stylistic features typical of prooemia and of Ovid's in particular - also point to the commencement of a new and major part of the poem.

135. ergo : 'Well now (as I was saying)'; Ovid resumes the train of thought held up from 125f. by the insertion of illustrative material. Now the course of therapy begins in earnest.

[nostra ... arte : an instrumental abl. is preferable to a dative with medicabilis (see on 123); the latter has arisen out of a desire to supply visus eris with a referent, but nostrae arti cannot well signify mihi arte medendi perito.]

136. monitis ... meis : 'on my advice', i.e. 'take my advice and ...'; the phrase replaces a parenthetic moneo. For the plural cf. 91 principiis, 426, Her. 3.104 and AA 2.417 iudiciis meis.

prima : adverbial, = primum. Such a use of primus is common in poetry; cf. Virg. Aen. 1.1 (with Mackail's n.), 4.169 (with Austin's n.), 5.42 (with Conington's n.), etc., Ovid, AA 2.467 'prima fuit rerum confusa sine ordine moles', which is followed two lines later by 'mox caelum impositum terris.'

137. haec, ut fecere, tuentur : 'once this (idleness) has brought that about, it preserves the status quo.' ut is temporal (cf. 159 (with semel), 611, 715, Am. 1.5.17, 2.5.47, etc.), not comparative.

138. iucundi .. mali : for this 'sentimental oxymoron' (Nisbet-Hubbard on Hor. Od. 1.27.11f. '(dicat) quo beatus / vulnere, qua pereat sagitta'), cf. Am. 2.9b.26 'usque adeo dulce puella malum est', Tib. 2.5.110 'faveo morbo cum iuvat ipse dolor'. The paradoxical qualities

of love were anciently caught by Sappho's epithet γλυκύπικρος (fr. 30 Bergk⁴ = inc. lib. 15 Lobel); cf. Soph. Achill. Amat. fr. 154 Nauck and incert. fr. 856, Eur. Hipp. 347f., Apollon. 3.2, etc. iucundus belongs to the sermo amatorius: cf. Catull. 109.1 'iucundum, mea vita, mihi proponis amorem', Hor. Epist. 1.6.65f. 'si, Mimnermus uti censet, sine amore iocisque / nil est iucundum' (τερπνόν), Ovid, Am. 2.8.3 'et mihi iucundo non rustica cognita furto.'

139f. si tollas, periere iacent : generalising si-clauses with the 'ideal' second person regularly take the present subjunctive, with present indicative in the apodosis. si tollas ... iacent is therefore normal; periere, which appears to violate the rule, can be explained as an instantaneous perfect with the force of a present: 'hey presto! Cupid's bow is broken ...' An instantaneous perfect in the main clause is usually accompanied by a future perfect in the protasis (Kuhner-Stegmann ii.2, p.126); as the potential tollas carries in it the notion of futurity, the construction is doubly defensible.

139. arcus : the plural, like faces (140), is appropriate in a generalisation based on the observance of many particular instances; cf. 435.

141. quam platanus vino gaudet : 'wine' is not a metonymy for 'vine'; the plane tree, with its shaling bark and dense, umbrageous canopy, is unsuitable for supporting vines (cf. Hor. Od. 2.15.4f. 'platanusque caelebs / evincet ulmos' - the elm being ideal for the job, like the poplar). The allusion here was first explained by J.F. Gronovius (Observ. 1.5) as being to the custom of pouring wine at the base of the tree, mentioned by Pliny, NH 12.8 'tantumque postea honoris increvit (sc. platanis), ut mero infuso nutriantur; compertum id maxime prodesse radicibus, docuimusque etiam arbores vina potare.' Cf. also Macrobian. 1.9, Mart. 9.61.16.

142. canna palustris : Ovid probably means the plant called in this country Reed (Phragmites communis, a grass), which the Italians call canna di palude; smaller than harundo (Arundo donax, the Greek κάνα)

and Italian canna), it nevertheless often reaches a height of 6 or 7 feet. When Ovid describes a consociation of riparian and aquatic species at Met. 8.335ff., however, it is perhaps doubtful whether his parvae cannae are Phragmites: 'tenet ima lacunae / lenta salix ulvae-
que leves iuncique palustres / viminaque et longa parvae sub harundine
cannae.' If so, parvae is strictly relative; the Great Reed (Arundo) does grow to 12 feet or more.

[143. finem quaeris amori : the dative is virtually guaranteed by AA 1.49 'materiam longo qui quaeris amori' and is in any case preferable on grounds of euphony to amoris. Ovid does admit reddis amoris at the end of 643, but this particular terminal homoeoteleuton is extremely rare in his elegiac hexameters: only Fast. 4.223 'spectabilis Attis', Tr. 1.1.113 'satis oris habebis', 5.1.35 'carminis inquis'. Even in pentameters there are but seven instances, six involving a final eris: Am. 1.3.16 perennis eris, 1.6.70 tristis e., AA 1.728 turpis e., Fast. 3.624 sororis e., 6.54 nepotis e., Ex P. 2.6.34 posteritatis e.; the other is Her. 7.52 vincis ais.]

144. (cedit amor rebus) : a good specimen of Ovid's famed amatoriae sententiae (Sen. Contr. 3.7.2), many of which seem to have been inspired by and to seek to compete with Virgil's 'omnia vincit Amor: et nos cedamus Amori' (Ecl. 10.69; after Gallus?). The fashion of trying to cap Virgil was perhaps started by Tibullus (cf. 1.4.40 'cedas: obsequio plurima vincit amor'). The majority of Ovid's erotic aphorisms, however, have no single literary source, often being versions of commonplaces long in circulation (as indeed was Virgil's line). Other examples from the Remedia are 95 'verba dat omnis amor reperitque alimenta morando', 148 'adfluit incautis insidiosus Amor', 619 'manat amor tectus, si non ab amante recedas', 661f. 'ubi nulla simultas / incidit, admonitu liber aberrat Amor'; cf. Am. 1.8.96 'non bene, si tollas proelia, durat amor', 1.9.32 'ingenii est experientis Amor', AA 1.4 'arte regendus Amor', 2.152 'dulcibus est verbis mollis alendus amor', 444 'acribus est stimulis eliciendus amor', 648 'incipiens omnia sentit amor', MFF 45 'certus amor morum est', etc.

145. sub nullo vindice : 'que personne n'interrompt' (Bornecque). The sense differs from Am. 2.19.54 'nox mihi sub nullo vindice semper erit?', where Ovid complains that it is all too easy for him to spend a night of love with his mistress, because of her husband's indifference to what she does. The somni immodici censured here are clearly spent in one's own unshared bed; the phrase is an expansion or explanation of languor. Ovid's remarks in 145-50 are perhaps strictly more relevant to the case of those who have not yet fallen in love than of those who are trying to rid themselves of love; for the latter have already been 'ambushed' by Cupid, and are paying for it.

146. multo tempora quassa mero : mero quassus renders the Greek οἶνοπλήξ (cf. Anth. Pal. 9.323.5, a poem by Antipater of Sidon, who influenced the early Roman Alexandrians such as Catulus; cf. Cic. De Orat. 3.194). Cf. Tib. 1.2.3 'multo percussum tempora Baccho', Silius 7.202 'Lyaeo /tempora quassatus.'

147. sine vulnere : i.e. painlessly and invisibly. Note that the sentence beginning 'languor et immodici ...' extends rather unusually over three lines, couplet + hexameter. The pentameter (148) amounts to a metaphorical paraphrase of 145-7; conversely, 149 anticipates figuratively the message of 150, giving a chiasmic structure.

148. adfluit ... insidiosus : the verb occurs nowhere else in Ovid; Virgil also has it but once (Aen. 2.796 'ingentem comitum adfluxisse novorum / invenio ... numerum'). Cicero (twice), Lucretius (twice) and Horace (once) use it figuratively. For the insidiae Amoris cf. Am. 2.4.12, Her. 20.45f., AA 1.134, Lucr. 4.1146ff., Tib. 1.6.4. The image comes from the hunting of game with nets in woodland (sequi in the next line carries this on).

149. desidiam : = desidiosos. The assertion 'puer ille (Amor) odit agentes' does not contradict AA 2.229 'Amor odit inertes', for there inertes = inertes in amore, i.q. lentos or tepidos.

The occupations listed by Ovid embrace the traditional 'three L's' of Roman life - the law, the legion and the land - and travelling, as an end in itself. Of the former subjects, the first receives a scanty couple of lines: not much poetry could be wrung from that. The second is more fruitful and allows the insertion of an arresting topical allusion. In the third Ovid gives himself a loose rein: 30 lines are devoted to a Utopian description of the farmer's life, to which is added a paragraph on the pleasures of hunting and fishing. None of these studia (with the possible exception of the hunt or fishing) appealed either to the poet or to the leisured class for whom he wrote. They are not practical suggestions, of course, but literary τόποι, deployed to entertain the reader (Ovid comes near to an explicit admission of this when he writes 'rura quoque oblectant animos ..' (169)). The whole passage is gently satirical, poking fun at Roman legalism and at the legal profession (the training for which Ovid himself found uncongenial, unlike his brother (Tr. 4.10.15ff.)), at the pursuit of military glory, that quintessentially Roman virtue, and at both the romantic, elegiac-Arcadian picture of country life on the one hand and the glorification of honest toil in the Georgics on the other (169-96 are a Georgics in miniature, but the content is couched in verses that are a wickedly fluent, almost cloyingly charming pastiche of the earlier bucolic Virgil and of Tibullus in his most sentimental rustic-idyllic vein).

The subject of travel, which forms the second main topic of the section (36 lines, against 62), lends itself to a more philosophical treatment, although the only technical source we may suppose Ovid to have been acquainted with was probably Cicero's Tusculans. The passage from Book 4 quoted in part above (see introd. n. on [1]) continues: 'loci denique mutatione tamquam aegroti non convalescentes curandus est' (TD 4.74 ad fin.). But this thought was, like much of the wisdom of the philosophers, a commonplace (see further on 213).

151. A passage in Plautus affords an interesting parallel, Trin. 648ff. 'praeoptavisti, amorem tuum uti virtuti praeponeres. / ... (650) cape sis virtutem animo et corde expelle desidiam tuo; / in foro operam amicis da, ne in lecto amicae, ut solitus es.' Ovid may have remembered these lines (the Augustans did read Plautus, as Horace's remarks about him show (Epist. 2.1.170ff, AP 270ff.)). adesse amico (as a witness, surety, etc.) was one of the traditional officia amicitiae (cf. 663 and n.). Ovid however clearly means more than casual, unprofessional assistance: his patients are being encouraged to make the law their career.

152. vade per urbanae splendida castra togae : 'frequent the camps (sic) that gleam with the city gown', Mozley; 'fréquente à Rome les camps (sic) pacifiques qui donnent de l'éclat', Bornecque; 'suche das Lager des öffentlichen Lebens, das vom Schimmer des römischen Friedenskleides erglänzt', Lenz II. vadere per means to advance or march through (cf., e.g. Tac. Hist. 3.41 'nec vadere per hostes tam parva manu poterat'); here then perhaps 'let your path (in life, or of advancement) lie through (in) ...'. castra togae is an oxymoron; the toga characterised the civilian as opposed to the soldier, who lived in castra. 'Camp', however, was occasionally transferred (as in English) to non-military communities or groups, such as philosophical schools or political factions. Ovid's phrase recalls Cicero's metaphor for the life of the advocate, Pro Mur. 19 'hanc urbanam militiam respondendi, scribendi, cavendi plenam sollicitudinis ac stomachi', quite possibly intentionally. For other references to the militia fori, cf. Ex P. 4.6.29ff., Manil. 3.106, Val. Max. 7.7.1, 8.8.5. urbanae carries two senses, 'of the city' (strictly otiose with togae) and 'urbane' (a quality possessed by men of law and letters); castra urbanae would almost certainly suggest to a Roman 'castra Urbanae (sc. Cohortis)' - there were in fact several - and so reinforces the metaphor of a 'regiment in silk'. splendida connotes distinction, with reference both to the fame and to the material rewards enjoyed by the successful barrister, such as Cicero. It may also contain the idea of brilliance in speaking or eloquence (cf. Cic. Brut. 201, 273, etc.).

153. tu : this hortatory tu with an imperative is a mark of the didactic style; cf. Hes. Op. 27, 213, etc., Nic. Ther. 21, 557, etc., Lucr. 2.66, 410, 3.135, 4.931, 6.920, Virg. Georg. 2.269, 3.457, Ovid, AA 2.269, etc.

munera Martis : cf. Lucr. 1.29 'fera moenera militiai', 32f. 'belli fera moenera Mavors / armipotens regit.' On army life as an anaphrodisiac cf. Theocr. 14.52ff. and perhaps Virg. Ecl. 10.44f. In comedy the adulescens contemplates enlisting in some foreign mercenary army to escape debt rather than unhappy love; but the distinction between soldiering and exile is a fine one (cf. Plaut. Merc. 851-947, where it is unrequited love that drives Charinus overseas).

154. deliciae iam tibi terga dabunt : 'you will soon put love's pleasures to flight.'

155ff. The allusion to the Parthians follows on very aptly after 154 - although the reader would remember that it was when running away that the Parthians were at their most dangerous. But there are strong grounds for thinking that the two couplets were added later (cf. Introd., § 1). If they are taken out, the passage runs :

vel tu sanguinei iuvenalia munera Martis
suscipe: deliciae iam tibi terga dabunt.
ut semel Aetola Venus est a cuspide laesa, 159
mandat amatori bella gerenda suo.

159f. are a characteristic expansion of an idea by means of an exemplum. deliciae corresponds to Venus, Martis to amatori suo; the allusion is to the famous incident in Iliad 5 in which Aphrodite, wounded, fled the battle (see on 5f.). The sequence of thought is distinctly impaired by the intrusion of four lines on contemporary events, though Ovid has sited his topical reference very cleverly. Coming after the Parthians, the verses on Venus' defeat hang in the air somewhat.

155. Parthus : the collective singular is three times as common in Ovid as the plural Parthi. On the liking of poets and historians for this idiom, see Löfstedt, Synt. i, pp.12ff., Nisbet-Hubbard, pp.241f.

157. pariter : = simul (cf. 77 and n.).

158. bina tropaea : 'a brace of trophies.' The couplet is a reminiscence of Virg. Georg. 3.30ff. 'addam urbes Asiae domitas pulsumque Niphaten / fidentemque fuga Parthum versisque sagittis, / et duo rapta manu diverso ex hoste tropaea / bisque triumphatas utroque ab litore gentes.' bini is often a mere synonym of duo in poetry. It is unlikely, though not impossible, that Ovid means that both trophies are to be dedicated to each of the di patrii. The thought is a novel reworking of the old proverb 'to kill two birds with one stone', or, in its Latin version, 'de eadem fidelia duo parietes dealbare' (Curio ap. Cic. Ad Fam. 7.29; cf. Otto, Sprich., s.vv. duo (2), paries).

159. Aetola a cuspidē : a metonymy for a Diomedē, whose grandfather Oeneus ruled over Calydon, one of the cities of Aetolia, whence Diomedes' regular geographical epithets Aetolius and Calydonius (still applied to him after his emigration to Apulia; cf. Met. 14.528 and 512, Virg. Aen. 10.28, 11.239).

160. mandat : in the Homeric account (Il. 5.427ff., 454ff.) Aphrodite is too upset to do anything as clear-headed as instruct Ares to carry on. Ovid makes her more a Roman general (though a true Roman would not retire after one slight spear wound).

161ff. The example of Aegisthus illustrates negatively the thesis that 'bellum inter remedia est', as Tacitus says in connection with Agricola's grief at a bereavement (Agr. 29.1; cf. Plut. Alex. 72). desidiosus erat (162) harks back to 149; bellis and foro (165f.) pick up 153 and 152 in that order.

161. quaeritur : the anticipation of a query by the pupil under instruction (or reader) is a device imitated from Virgil, e.g. Georg. 2.288 'forsitan et scrobibus quae sint fastigia quaeris'. The writer need not of course use the direct interrogative form himself, or even include a verb of asking. Cf. Lucr. 1.80 'illud in his rebus vereor, ne forte rearis', 2.80ff. 'si cessare putas rerum pri-

mordia posse / cessandoque novos rerum progignere motus, / avius a vera longe ratione vagaris', etc. [quaeritur is the reading of yEK ; RY and the excerpta Scaligeri have quaeritis, preferred by editors. But Ovid has been addressing a single person consistently (cf. esp. 153 vel tu) and continues to do so hereafter. Only for a few lines after the middle of the poem (433ff.) and once towards the end (709) does he depart from this practice. The formulaic quaeritur (= quaestio est) is a rhetorico-legal borrowing from status-doctrine; cf. Cic. Top. 82ff., Part. Or. 99ff., etc. Cf. 89 quale sit and n.]

Aegisthus ... adulter : cf. Hom. Od. 1.35ff., 11.409ff., Aesch. Agam. 1577ff., Cho. 71ff., 893ff., Soph. El. 266ff., Eur. El. 914ff., etc. Ovid naturally ignores the alleged motive behind Aegisthus' wooing of Clytemnestra, viz. to achieve the destruction of Agamemnon, the son of Atreus, and so avenge his father Thyestes, Atreus' brother. See Rose, Handbook⁶, p.247.

162. in promptu ... desidiosus ... : a neat, if gratuitous, antithesis: 'there is a ready reason: he was an idler.'

163. tardis : cf. 116 tardam opem, 113 post multos annos. The adj. here replaces a prosaic tarde, by a common type of transference.

164. vires : i.q. copias, an established military historian's synonymy.

165. vellet : this may be seen as reproducing the direct speech or thought: 'vellem operam bellis dare...', 'I'd like to participate ... (but can't)' (present optative), or as frequentative.

gerebat : sc. Argos, not Greece.

167. quod potuit : in apposition to amavit, not its object: 'what he could (do), he did ...: made love.' For Ovidian parallels see Palmer on Her. 8.5. Cf. Virg. Ecl. 3.70f. 'quod potui, puero ... / aurea mala decem misi.'

168. 'This is how that little devil comes on the scene, this is how he takes up residence.' Aegisthus, having courted and won Clytemnestra

as an exercise in combating boredom ('ne nil illic ageretur'), ends up in love with the lady, so bearing out the truth of Ovid's warning in 103ff. as well as that in 148ff. The verse, an excellent specimen of chiasmus (cf. on 269f.), is a typical 'paragraphing' line, being at once a summary in metaphorical terms of the content of the section and sententia-like in character (cf. 198, 246, 612).

169. rura ... studiumque colendi : 'the countryside and the farming life.' oblectant = 'beguile'. Cf. Plaut. Merc. 656f. 'quanto te satiust rus aliquo abire, ibi esse, ibi vivere / adeo dum illius te cupiditas atque amor missum facit.' Menander fr. 641 K has a different application, but the first line is not too far removed from Ovid's: 'ὁ τῶν γεωργῶν ἡδονὴν ἔχει βίος, / ταῖς ἐλπίσιν τάλγεινὰ παραμυθούμενος.'

170. curae .. cura : 'occupation' ... 'worry', 'problem' (frequently of unhappy love; cf. 69, 205). This type of repetition (normally polyptotic, often juxtaposed) is a hallmark of Ovid's style; cf. 195, 207, 484, 784, etc.

171. oneri : the burden of the double yoke (iugum). The picture is a stereotype; cf. Am. 3.10.13f. '(Ceres) prima iugis tauros supponere colla coegit, / et veterem curvo dente revellit humum', Virg. Georg. 3.159ff., Tib. 1.2.71f., 2.3.7f., etc.

173f. Cf. Cic. De Sen. 51 'cum terra, quae numquam recusat imperium nec umquam sine usura reddit quod accepit, sed alias minore, plerumque maiore cum fenore', Tib. 2.6.21f. 'spec sulcis credit aratis / semina quae magno fenore reddat ager', Ovid, AA 2.513 'credita non semper sulci cum fenore reddunt', Fast. 1.694, Ex P. 1.5.26. The farmer lends (credere, committere) seed to the soil and expects to get a good return on his investment; but he is sometimes cheated (cf. Virg. Georg. 1.223ff., Hor. Od. 3.1.30, Ovid, AA 1.401).

Ovid employs a certain number of mots à double entendre in 171-3; supponere, vomer (= membrum virile at Lucr. 4.1269), sauciet and obruere semina all have a sexual reference.

175f. Cf. AA 2.263 'dum rami pondere nutant', Met. 15.76f. 'sunt deducunt ramos / pondere poma suo.' The image is found in Virg. Georg. 2.429 (of wild trees) 'fetu nemus omne gravescit' (cf. also ibid. 1.188f. '(nux) induet in florem et ramos curvabit olentis: / si superant fetus, pariter frumenta sequentur') and before that in Theocr. 7.145f. 'τοὺ δ' ἐκέχυντο / ὄρπακες βραβίλοισι καταβρίθοντες ἔραζε'

175. aspice : another formulaic borrowing from Virgil, cf. Georg. 2.114; ecce (below) is also, cf. Georg. 1.108, 3.515, etc. The sequence aspice ... aspice .. aspice .. ecce (175, 177, 178, 179) is patently parodic.

176. ut .. ferat : the clause (indirect exclamation) is the second object of aspice.

sua .. arbor onus : = suum quaeque arbor onus (cf. on 42 suus).

177. labentes iucundo murmure rivos : Ovid probably means natural streams, not artificial irrigation ditches (aliter, however, 194), although the line is a reminiscence of Virg. Georg. 1.106ff. 'deinde satis fluvium inducit rivosque sequentis, / et ... / .. supercilio clivosi tramitis undam / elicit? illa cadens raucum per levia murmur / saxa ciet.' Virgil's realistic raucum has been softened to an idyllic iucundo (cf. 138).

178. Cf. Lucr. 2.317f. 'in colli tondentes pabula laeta / lanigerae ... pecudes', 661f. 'ex uno tondentes gramina campo / lanigerae pecudes.'

179. Cf. Virg. Ecl. 1.75f. '(capellae,) non ego vos posthac ... / dumosa pendere procul de rupe videbo.' The collocation rupes praeruptaque displeased Burman : 'Concursus ille idem fere sonantium syllabarum ... scabri aliquid tinnire videtur.' But Ovid clearly liked the jingle, for he repeated it at Met. 1.719 'maculat praeruptam sanguine rupem' (where Heinsius, for the same reason that Burman advanced, emended rupem to cautem). The phrase may be regarded as a conscious figura etymologica; cf. Met. 1.83 'finxit in effigiem', 383 'pavido ..

pavet' (both quoted by Lee in his note on 719). Expressions like aequoreis aquis (692) and variarum ambage viarum (Met. 8.161) are perhaps best treated strictly as paronomasia, though etymological notions may have influenced the poet; Met. 8.718f. 'simul abdita texit / ora frutex' is probably a mere pun with no hint at a supposed derivation of frutex, or even accidental.

180. Cf. Virg. Ecl. 4.21f. 'ipsae lacte domum referent distenta capellae / ubera' (in the new Golden Age), Tib. 1.3.45f. 'ultroque ferebant / obvia securis ubera lactis oves' (in the old).

181. inaequali modulatur harundine : the instrument is the fistula or syrinx, beloved of shepherds; it consisted of five (or more) pieces of reed, decreasing in length (inaequali), bound side by side, to give a simple scale when run across the lips. Cf. Virg. Ecl. 2.32f. 'Pan primum calamos cera coniungere pluris / instituit, Pan curat ovis ovium-que magistros', Culex 100 '(pastor) compacta modulatur harundine carmen', Ovid, Met. 1.711f. 'atque ita, disparibus calamis compagine cerae / inter se iunctis, nomen tenuisse puellae (sc. Syringos).'

182. comites, sedula turba, canes : an interlocking appositional structure of a type favoured by Virgil in the Eclogues and without doubt intended here to reinforce the Eclogue-like qualities of the passage. Cf. Ecl. 1.58 'raucæ, tua cura, palumbes', 74 'ite meae, felix quondam pecus, ite capellæ', 2.3 'inter densas, umbrosa cacumina, fagos', 9.9 'veteres, iam fracta cacumina, fagos', etc. Hollis gives some Greek examples in a useful note on Met. 8.226.

183. Cf. Virg. Georg. 3.150f. (on cattle plagued by gadflies) 'furit mugitibus aether / concussus silvaeque.'

parte .. alia : this phrase, and parte ex alia, are by and large confined to epic in descriptive passages (see Austin on Aen. 1.474). Catullus has parte ex alia once (64.251, when switching to another scene on the vestis). Ovid employs the formula nowhere else, somewhat curiously; its occurrence here, in a passage of quasi-pastoral elegy,

suggests that he in fact views the whole of this excursus on farming as a kind of ecphrasis or primarily descriptive digression between more rigorously didactic and practical sections of the poem.

184. The image of the cow (mater) bewailing the loss of her calf glances again at the Eclogues: 8.86ff. '(amor) qualis cum fessa iuvenum / per nemora atque altos quaerendo bucula lucos / propter aquae rivum viridi procumbit in ulva / perdita', but also echoes Virgil's original, Lucr. 2.355ff. 'at mater viridis saltus orbata peragrans / quaerit humi pedibus vestigia pressa bisulcis, / omnia convisens oculis loca, si queat usquam / conspicere amissum fetum, completque querelis / frondiferum nemus ... / nec vitulorum aliae species per pabula laeta / derivare queant animum curaue levare.' Ovid imitates the Virgilian passage more closely and extensively in Fast. 4.459ff.

185. quid, cum ...? : rhetorical questions of the type quid followed by a relative pronoun are a feature of the Georgics (cf., e.g., 1.104, 3.257, 265). quid, cum ...? is however not Virgilian; Ovid has it again at AA 3.293. Lucretius is much given to asking his pupil unanswerable questions, but without adopting any fixed, rhetorical mode of interrogation.

compositos fugiunt examina fumos : cf. Virg. Ecl. 9.30 'sic tua Cyrneas fugiant examina taxos' [whence the variant taxos here (K^1s)]. In order to remove the honeycombs (favi, κηρία), which was done two or three times a year, the beekeeper fumigated the hive with acrid smoke which repelled the bees without stupefying them; cf. Virg. Georg. 4.230 'fumosque manu praetende sequaces', Aen. 12.587f. (of wild bees) 'inclusas ut cum latebroso in pumice pastor / vestigavit apes fumoque implevit amaro.' More detailed information is given by Columella (9.15.10) and Palladius (7.7.2).

[suppositos, an inferior reading, has been adopted by most editors, who have found compositos unintelligible; this has unfortunately been defended erroneously by Lenz, who argued that it means undique coortos or concretos (II, p.82; cf. E.J. Kenney, Gnom. 33 [1961], 578, SIFC 30 [1968], 172 n.2). But suppositos must be rejected on ground of sense.

Ancient beehives were not, and could not be, fumigated from beneath; as Columella tells us, the smoke was directed at or into the entrance to the hive. From Palladius we learn that the fumigant was a mixture of cow dung and galbanum (the resinous sap of an umbellifer, Ferula galbanifera) burnt together in a pultarius, i.e. a fumus compositus, 'blended' or 'compound smoke' (σύνθετος). The adj. is used by medical writers, e.g. Cels. 5.28.18 'ut ad composita medicamenta veniamus', 6.6.28, etc., as are compositum and compositio for drugs made from two or more ingredients (opp. simplex): cf. Scrib. Larg. 38, Pliny, NH 25.175. Ovid has compositis venenis (φαρμάκους συνθέτοις) at 350. If compositos fumos is felt to be esoteric in the extreme, it should be remembered that Ovid likes to introduce words or phrases ex intimo artificio into technical or pseudo-technical passages for the sake of fides (credibility and trustworthiness as an expert in the field). ^

186. vimina curva : these are Virgil's 'lento alvaria vimine texta' (Georg. 4.34), 'skeps'. In prose apiarium, alvus, alvearium or alveare are used; mellarium is rare.

187f. Ovid's unbeatably economical characterisation of the four seasons may or may not owe its inspiration to mural or vase paintings in which they were depicted with their attributive animals and plants (see OCD², s.v. Horae). Its formal model is the Virgilian 'quartet', a concise, aphoristic, 2-line, 4-part, asyndetic mini-catalogue, e.g. Ecl. 3.80f. 'triste lupus stabulis, maturis frugibus imbres, / arboribus venti, nobis Amaryllidis irae', ibid. 82f., 7.61f. and 65f., etc. The virtues of the couplet lie elsewhere than in its content, which is wholly and deliberately conventional, not to say banal; cf., e.g. Virg. Ecl. 9.40f. (spring flowers), 3.65f. (summer's fecund beauty), 7.49ff. (winter and the cheering hearth), Georg. 2.513ff., 4.134ff., Hor. Od. 4.7.9ff., Tib. 1.1.47f. [48 igne iuvante A: imbre i. exc. Parisina, perperam]. The personified Seasons appear in a tableau in Met. 2.27ff.

189ff. 'To every season its appointed task' is a fundamental maxim of husbandry; no less than medicine, farming is an ars temporis (131). Hence the countryman's need to know his constellations as well as his

weather-signs (cf. Virg. Georg. 1.1f. 'quo sidere terram / vertere ...
ulmisque adiungere vites / conveniat', 252ff. 'hinc tempestates dubio
praediscere caelo / possumus, hinc messisque diem tempusque serendi /
.... (257) nec frustra signorum obitus speculamur et ortus, / tempori-
busque parem diversis quattuor annum.' Ovid's temporibus certis
recalls the splendid lines of Lucretius on the revolving year and its
immutable routine, 5.1436 'at vigiles mundi magnum versatile templum /
sol et luna suo lustrantes lumine circum / perdocuere homines annorum
tempora verti / et certa ratione geri rem atque ordine certo.' Varro,
RR 1.27.1ff. discusses the accepted quadripartite (solar) division of
the year according to seasonal changes (each season was subdivided into
two halves), and the farmer's tasks in each. Ovid may have glanced
at Varro before writing the present passage, for his description of
haymaking (191f.) is largely if not entirely independent of the Geor-
gics (though cf. 1.287f.) and wholly so of anything in the Eclogues
and Tibullus. The activities catalogued by Ovid - (1) the harvesting
and treading of the grapes; (2) haying; (3) planting out sets, ir-
rigating and grafting fruit trees - cover autumn, summer and spring
respectively, the order in which the seasons appeared above (187f.).
Winter is a time of relaxation and festivity - and of hunting (see
below). Cf. Virg. Georg. 1.299ff. 'hiems ignava colono. / frigore
parto agricolae plerumque fruuntur / mutuaeque inter se laeti convivia
curant. / invitat genialis hiems curasque resolvit.'

189. rusticus : i.q. agricola (cf., e.g., Virg. Georg. 2.406), seen
from the town-dweller's point of view. In 193 the subject changes to
ipse (tu); the effect (aided by the 'liturgical' anaphora, first of
temporibus certis, then of ipse potes) is to merge the identities of
the two. So ipse becomes rusticus, after the Tibullan manner: 1.1.7f.
'ipse seram teneras maturo tempore vites / rusticus et facili grandia
poma manu' (maturam uvam is a further echo of this).

190. deligit : the simple legere is more usual in such a context
than the compound verb. Varro, RR 1.54.2 pronounces '(uva) legitur
ad bibendum, eligitur ad edendum.' For deligere (uvam, oleam, etc.)
cf. Cato, De Agr. 24, 115.2, Pliny, NH 15.62.

nudo sub pede musta fluunt : cf. Tib. 1.5.24 'pressaue veloci candida musta pede', 2.5.85 'oblitus et musta feriet pede rusticas uvas.'

191. desectas adligat herbas : cf. Varro, RR 1.49.1 'primum de pratis summissis herba, cum crescere desiit et aestu arescit, subsequari [= Ovid's desecari] falcibus debet et, quoad perarescat, furcillis versari; cum peraruit, de his manipulos fieri [= alligari] ac vehi ad villam; tum de pratis stipulam rastillis eradi [= 192] atque addere faenisiciae cumulum.'

192. tonsam raro pectine verrit humum : cf. Virg. Georg. 1.289f. 'nocte leves melius stipulae, nocte arida prata / tondentur.' pecten is a purely poetic, perhaps uniquely Ovidian, synonym of furca or furcilla; in Columella and Pliny pecten means a small comb-like implement for harvesting grain (Colum. 2.20.3, Pliny, NH 18.297 p.manualis).

193. ipse potes riguis plantam deponere in hortis : cf. Virg. Georg. 4.114f. 'ipse labore manum duro terat, ipse feraces / figat humo plantas et amicos irriget imbres', on the planting of horti for honey bees. planta is a cutting; cf. Varro, RR 1.39.3, who calls it the third kind of 'seed' from which plants are reproduced, and Virg. Georg. 2.23 'plantas tenero abscidens de corpore matrum.' The phrase riguo horto occurs twice in the Metamorphoses (8.646, 13.797); irriguus only at Am. 2.16.2, with active sense.

194. rivos ducere : see on 177. Virgil has rivos deducere at Georg. 1.269.

195. venerit insitio : '(when) grafting time comes'. This paratactic future perfect is an Ovidian mannerism; cf. 505f. 'dixerit ut venias: pacta tibi nocte venito; / veneris, et fuerit ianua clausa: feres', AA 2.521ff. 'dicta erit isse foras, quam tu fortasse videbis: / isse foras et te falsa videre puta. / clausa tibi fuerit promissa ianua nocte: / perfer et immunda ponere corpus humo.' It is often very close in meaning to a potential perfect subjunctive ('perhaps she may tell you to come; suppose you arrive ...'), though less so in this particular case, where a temporal sense is clearly uppermost.

adoptet : a fruit-grower's or arboriculturist's word (cf. Cic. Orat. 81 'tralatione ... frequentissime sermo omnis utitur non modo urbanorum sed etiam rusticorum, siquidem est eorum gemmare vitis, sitire agros, laetas esse segetes, luxuriosa frumenta'). The metaphor is first attested at MFF 6 'fissaque adoptivas accipit arbor opes', then at AA 2.652 'firmaque adoptivas arbor habebit opes', but cannot be an Ovidian neologism, for cf. Columella (10.38 adoptare, 9.13.9 adoptio), Pliny (NH 17.138 adoptare, 16.1, 17.129, 21.41 adoptio (at 16.1 coupled with conubium)), Martial (13.46.2 adoptivus) and Palladius (14.20, 144, 160 adoptivus). Virg. Georg. 2.81f. seem to glance at this (cf. ibid. 19 matris).

196. peregrinis ... operta comis : cf. Virg. Georg. 2.70ff. 'et steriles platani malos gessere valentes; / castaneae fagus, ornusque incanuit albo / flore piri.' Ovid playfully gives the trees wigs: peregrinae comae are 'foreign locks' no less than 'alien leaves' (cf. esp. Am. 1.14.45ff. 'captivos mittet Germania crines / ... (56) postmodo nativa conspiciere coma').

197f. The paragraph closes with a variation on its opening couplet, as if to say 'Q.E.D.' 197 rephrases 169, while 198 translates 170 into metaphorical terms, the personification serving (as often) to signal the end of a section (cf. 168 and n.).

198. debilibus pennis irritus exit Amor : 'frustrated and too weak-winged to fly, Love takes his departure.' exit is antithetic to venit and manet (168); exit Amor is picked up immediately by Venus saepe recessit (199f.), which thus links what follows (hunting, etc.) closely to the previous topic.

199-210. Both Horace and Propertius had written about hunting and bird-catching as antidotes to love; Virgil too had portrayed the unhappy Gallus meditating the chase, though with no confidence in its efficacy as a medicina furoris (Ecl. 10.52ff.). The τόπος was an old one, Euripides' Hippolytus the locus classicus on the subject (cf. also Aristoph. Lys. 785f., Anth. Pal. 9.324 (Mnasalces), etc.).

It was perhaps introduced into Latin poetry by Gallus himself, after Parthenius (Erot. 10.1). Cf. Hor. Epod. 2.31ff. 'aut trudit acris hinc et hinc multa cane / apros in obstantis plagas, / aut amite levi rara tendit retia, / turdis edacibus dolos, / pavidumque leporem et advenam laqueo gruem / iucunda captat praemia. / quis non malarum quas amor curas habet / haec inter obliviscitur?', Prop. 2.19.17ff. 'ipse ego venabor: iam nunc me sacra Dianae / suscipere et Veneris ponere vota iuvat. / incipiam captare feras et reddere pinu / cornua et audaces ipse monere canes; / non tamen ut vastos ausim temptare leones / aut celer agrestis comminus ire sues. / haec igitur mihi sit lepores audacia mollis / excipere et structo figere avem calamo.'

The addition of fishing to Ovid's catalogue may be due to Virg. Georg. 1.139ff. (part of Jove's dispensation for man) 'tum laqueis captare feras et fallere visco / inventum, et magnos canibus circumdare saltus; / atque alius latum funda iam verberat amnem / alta petens, pelagoque alius trahit umida lina', though it is angling that Ovid has in mind. Cf. also ibid. 307ff. (the farmer's winter pastimes) 'tum gruibus pediccas et retia ponere cervis / auritosque sequi lepores, tum figere dammas / stuppea torquentem Balearis verbera fundae.'

200. turpiter a Phoebi victa sorore : there is no record of Venus' having suffered a 'shameful' defeat at the hands of Diana (let alone a series of defeats (199 saepe)); the nearest approach to one is perhaps the loss of Adonis, who transgressed unwittingly against Diana. This is therefore not an exemplum, in Ovid's usual manner, but a metonymic metaphor or allegory (Venus = amor, Phoebi soror = studium venandi). Cf. Prop. 2.19.17f. (quoted above). necessit (199) is a gnomic perfect.

201. pronum : 'fleet'; cf. Virg. Georg. 1.203 prono amni (aliter Hor. Od. 1.29.11 pronos rivos), Ovid, Met. 10.538 (lepores).

202. retia : nets (otherwise plagae, ἐνόδια) were stretched between bushes to block gaps. The dogs drove the hare into these; behind them stood the hunter, ready with his pedum to club it to death. (The Greeks favoured the throwing-stick, λαγωβόλον; cf. Callim. Hymn. 3.2,

Anth. Pal. 6.177(anon.), 188 and 296 (Leonidas).) frondosis iugis shows that the mountain hare is meant; it was considered the swiftest and therefore the best sport (cf. Xen. Cyneg. 6, Ael. Nat. Anim. 13.14).

203. varia formidine : the formido or metus (δεῖμα) was a cord (linea) to which were attached feathers or ribbons of various colours (they were not attached to the nets), designed to terrify the game, the former not only by virtue of their colour but also by their natural odour. Cf. Virg. Georg. 3.371ff. 'hos (sc. cervos) non immissis canibus, non cassibus ullis / puniceaeve agitant pavidos formidine pinnae', Aen. 12.750, Luc. 4.438, Sen. De Ira 2.11.6, Grat. Cyneg. 75ff., Nemes. Cyneg. 303ff., Opp. Cyneg. 4.392.

204. adversa cuspidе fossus : the hunting spear (venabulum) was held at the ready to transfix the onrushing boar; the lancea was thrown. Cf. Mart. 14.30 '(venabula) excipient apros expectabuntque leones, / intrabunt ursos, sit modo firma manus'; see Nisbet-Hubbard on Hor. Od. 1.1.28. On ancient hunting in general, see S. Aymard, Essai sur les chasses romaines (Paris, 1951).

205. cura puellae : 'tormenting thoughts of one's girl.' Cf. Hor. Epist. 1.10.18 (on the blessings of the country) 'est ubi divellat somnos minus invida cura?'

206. pingui : 'deep and refreshing'; cf. Am. 1.13.7 somni pingues, Pliny, Epist. 5.6.45 pinguius otium.

207. lenius : 'less taxing.'

studium tamen : 'but a genuine occupation nonetheless', parrying criticism of bird-catching as no fit pursuit for a gentleman. The hunting of four-footed game was always considered a proper activity and a good preparation for military life; cf. Plato, Legg. 622b, Soph. 219c, Cic. De Nat. Deor. 2.64 'ut exerceamur in venando ad similitudinem belli', Hor. Sat. 2.2.9ff. 'leporem sectatus equove / lassus ab indomito - vel si Romana fatigat / militia assuetum graecare'/(lude

pila vel disco'), Grat. Cyneg. 344, Stat. Theb. 9. Sallust however classed both hunting and farming as servilia officia (Cat. 4.1).

alite capta : instrumental, 'by catching birds.'

208. aut lino aut calamis : 'by means of net or pole.' For linum = rete cf. Met. 3.153, 7.807, 8.768 (all game nets); at Virg. Georg. 1.142 the word means a fisherman's cast-net, sagena, in contrast to a drag-net, funda. Lengths of calamus or harundo, coated at one end with bird-lime (viscum, a highly sticky preparation of mistletoe berries), were used to catch sitting birds, usually while in the nest; these poles were known as perticae (aucupales), amites or forculae, and seem in some cases to have been extensible (not of course telescopic): cf. Prop. 2.19.24, Mart. 14.218.2 'callida dum tacita crescit harundo manu.' Varro, RR 3.7.7 describes a method of snaring hawks by attaching a live pigeon between two convergent limed branches (virgae viscatae) placed in the ground, to which the predator became glued.

praemia parva sequi : cf. Hor. Epod. 2.36 'iucunda captat praemia', Prop. 3.13.46 'sive petes calamo praemia, sive cane.'

209. male devoret : 'gobble down with fatal consequences' (cum suo malo, in malum suum); 'pour son malheur', Bornecque. male cannot intensify avido; as a modifier it is never enclitic in Ovid. Nor can it modify devoret, for it would tend to negative the verb rather than intensify it (cf., e.g., Am. 1.14.51 'lacrimas male continet' = vix ac ne vix quidem), since devorare does not admit of degrees (contrast, e.g., 283 'in qua male vulneror'). For this absolute sense of male cf. Her. 10.5 'me somnusque meus male prodidit et tu / per facinus', Tr. 3.17 '(opus) quod viridi quondam male lusit in aevo', etc.

210. Cf. Tib. 2.6.23f. 'haec (sc. Spes) laqueo volucres, haec captat harundine pisces, / cum tenues hamos abdidit ante cibos.' [sub parvis is Bentley's conjecture and is certainly right. The MSS offer supremis, which Korzeniewski has defended (Hermes 92 [1964], 185 n.3) as meaning 'todbringendes'; but the adj. appears never to have an active

force (at Am. 1.15.41 the supremus ignis does not cause death: it is the final act in the ritual of death; cf. Prop. 1.17.20 ultimus lapis, 23 extremo pulvere, etc.). In support of parvis Bentley adduced Met. 8.855f. 'pendentia parvo / aera cibo celas'; an even closer parallel is Fast. 6.240 'quique tegunt parvis aera recurva cibus.']

abdere sub : here and at Met. 10.716f. only; elsewhere with the simple ablative or in + abl.

Angling was a rather despised pastime among the ancient Greeks, for it did nothing to develop the body. Its social acceptability increased in the Hellenistic era (poems about fishing begin to appear in the 2nd century B.C.), and the Roman aristocracy at the end of the Republic and under the Empire had no qualms about relaxing with a rod and line (cf. Plut. Ant. 29, Suet. Aug. 83). The Younger Pliny includes fishing from his bedroom window, even from his bed, as one of the attractions of his villa 'Comoedia' ('Mon Repos?') on the shore of Lake Como (Epist. 9.7.4). Professional fishermen employed four methods, of which Ovid lists three at AA 1.763f. 'hi iaculo pisces, illi capiuntur ab hamis, / hos cava contento retia fune trahunt.' The fourth was the trap (nassa, κύρτη).

211. his .. aliis : sc. studiis.

dediscis : for the unmetrical fut. perf. dedidiceris. The present tense is found in donec and dum ('until') clauses beside a future main verb (positive only) in Plautus, Terence and Cicero (Letters). Cf. Woodcock, p.182; Kühner-Stegmann ii, pp.375f.

213-48. With the exception of the law, all the studia prescribed heretofore require that the lover remove himself from Rome and the neighbourhood of the puella (cf. 291). The transition to the topic of travel is therefore easily managed. Ovid's discussion is indebted to no one particular source, though he may have taken his text from Cicero (TD 4.74, quoted above) and Propertius 1.1.29f. 'ferre per extremas gentis et ferre per undas, / qua non ulla meum femina norit iter.' In contrast to the descriptive and emotional approach adopted

in 169-212, he here seeks to convince the patient by judicious argument, anticipating and analysing difficulties that will face him, and appealing to his rational self. Ovid is at his most 'serious' in this section; his advice is hard to put into practice and a special effort of will is demanded of the victim (225ff.). Ovid's stressing of this fact stems in part, however, from his awareness that the remedy of commutatio loci is one which poets, if not philosophers, have almost universally rejected as inefficacious; hence the reader must be persuaded that it is worth pursuing, despite all he may have heard to the contrary. Cf., e.g., Archias, Anth. Pal. 5.59.1 "Φεύγειν δεῖ τὸν Ἑρωτᾶ" κενὸς πόνος', Virg. Ecl. 10.64ff. 'non illum (sc. Amorem) nostri possunt mutare labores, / nec si frigoribus mediis Hebrumque bibamus / Sithoniasque nives hiemis subeamus aquosae, / nec si, cum moriens alta liber aret in ulmo, / Aethiopum versemus ovis sub sidere Cancrī', Prop. 2.30a.1f. 'Quo fugis, a demens? nulla est fuga: tu licet usque / ad Tanain fugias, usque sequetur Amor' (id. 3.21 'Magnum iter ad doctas proficisci cogor Athenas, / ut me longa gravi solat amore via' is a more grittily optimistic piece; cf. 9f., 31ff.), and esp. Plaut. Asin. 156ff. 'fixus hic apud nos est animus tuus clavo Cupidinis. / remigio veloque quantum poteris festina et fuge: / quam magis te in altum capessis, tam aestus te in portum refert' and Merc. 644ff.:

- CHAR. non possum durare, certumst exulatum hinc ire me.
sed quam capiam civitatem, cogito, potissimum:
Megares, Eretriam, Corinthum, Chalcidem, Cretam, Cyprum,
Sicyonem, Cnidum, Zacynthum, Lesbiam, Boeotiam.
- EVT. cur istuc coeptas consilium? CHAR. quia enim me
adflctat amor.
- EVT. quid tu ais? quid cum illuc, quo nunc ire paritas,
veneris,
si ibi amare forte occipias atque item eius sit inopia,
iam inde porro aufugies, deinde item illinc, si item
evenerit?
quis modus tibi exilio tandem eveniet, quis finis
fugae?
quae patria aut domus tibi stabilis esse poterit?
dic mihi.
cedo, si hac urbe abis, amorem te hic relicturum putas?

With this last observation cf. Lucr. 3.1068ff., Hor. Od. 2.16.18ff. and Epist. 1.11.27 'caelum, non animum, mutant qui trans mare currunt.'

213. tu tantum : cf. 423; without tu, 310, AA 1.667, 2.311, 3.801. The adverb strengthens still further the emphatic didactic force of the pronoun; Ovid is imitating Virgil, e.g. Georg. 3.73 'tu modo, quos in spem statuas submittere gentis, / ... impende laborem.'

quamvis firmis .. vinclis : for the metaphor see La Penna, Maia 4 (1951), 187ff., Nisbet-Hubbard on Hor. Od. 1.33.14 compede; etc.

214. longas .. vias : cf. Tib. 1.3.36 '(priusquam) tellus in longas est patefacta vias.'

215f. Cf. Prop. 3.2.7 'flebo ego discedens', Ovid, Her. 5.43 'flesti discedens' (of Paris on leaving Oenone). Usually it is the girl who weeps at the departure of her lover, as does Oenone, loc. cit.; cf. Tib. 1.3.13ff. 'tamen est deterrita (sc. Delia) numquam, / quin fleret nostras respiceretque vias. / ipse ego solator, cum iam mandata dedissem, / quaerebam tardae anxius usque moras', Prop. 3.12.31, Ovid, Her. 3.3, 8.61f., 10.43, etc.

215. occurret : sc. linguae; there is no point in supplying animo - the pathos of the scene resides in the man's forlorn uttering of his mistress' name aloud between sobs.

217. quanto minus ..., magis : the omission of the correlative (tanto) is common; cf. Hor. Epist. 1.1.28 'non possis oculo quantum contendere Lynceus', 20.22 'ut quantum generi demas, virtutibus addas.'

218ff. Cf. Tib. 1.3.17ff. 'aut ego sum causatus, aves dant omina dira, / Saturni sacram me tenuisse diem. / o quotiens ingressus iter mihi tristia dixi / offensum in porta signa dedisse pedem! / audeat invito ne quis discedere Amore, / aut sciat egressum se prohibente deo.'

219-20. peregrina ... sabbata : Tibullus' Saturni dies (whence 'Saturday'), the Jewish (peregrina) Sabbath. The Latin name gains currency from about the middle of the 1st century B.C. The Sabbath was widely regarded by the superstitious (amongst whom the love elegists

affect to number themselves at times) as an unofficial dies nefastus. Cf. Meleager, Anth. Pal. 5.160.2f., Hor. Sat. 1.9.69, Ovid, AA 1.415f., Pers. 5.184, Juv. 14.105, and see Smith on Tib. 1.3.18.

220. Allia : the anniversary on July 18th of the disastrous defeat of the Roman army by the Gauls on the banks of the Allia, near Crustumerium, in 390 B.C. was marked as a dies ater in the fasti. Cf. AA 1.413f. 'tu licet incipias, qua flebilis Allia luce / vulneribus Latis sanguinolenta fuit,' Virg. Aen. 7.717, Luc. 7.409, etc., and see Ogilvie on Livy 5.37f.

[221. nec quot tibi, quaere, supersunt : nec is Damsté's certain correction of sed (Mnem. 39 [1911], 446). Ovid has not specified, and neither could nor would specify, a destination for the lover. See Goold's note (Amat. Crit., 98) for a racier exposition of the case against sed and a theory of how the corruption originated.]

222. maneat ut prope : 'to stay in the vicinity of Rome.'

224. tutus ... fuga est : the ablative is causal.

225f. An instance of anteoccupatio (προκατάληψις), by which 'id quod ... esse aut fore arbitramur contrarium nobis, praeoccupamus dicere et cum ratione dissolvere' (Rutil. Lup. 2.4); see Sandys on Cic. Orat. 138 ante occupet. The emphatic anaphora of dura shows that the poet believes his patients are adult enough to be told and to accept the truth; he does not try to evade the charge. The importance of the principle laid down in 226 - 'ut valeas, multa dolenda feres' - is unobtrusively underlined by the use of 'parallel' alliteration: the initial letters of the last four words of the hexameter and of the pentameter are the same (v, m, d, f).

The warning given here - 'This is going to hurt' - along with the following reasons why it is necessary to suffer (225-237 form a parenthesis) does more than merely lend fides to the exposition. These lines have also a structural function, for they help to give shape to the central portion of the work. Ovid calls this section the ianua

artis nostrae (233), and we may regard 225ff. as the pillars of the entrance hall to the metaphorical building. The exit is marked by a related block of lines, 523-8 'et quisquam praecepta potest mea dura vocare? / en, etiam partes conciliantis ago. / nam quoniam variant animi, variabimus artes; / mille mali species, mille salutis erunt. / corpora vix ferro quaedam sanantur acuto; / auxilium multis sucus et herba fuit.' Between these two points the patient is exposed to an increasingly difficult and distressing series of cures up to roughly the geographical centre of the tractatio (399ff., culminating in the ultimate ordeal of 437ff.); thereafter the going becomes progressively easier (cf. 495f.), for he has been through the fire and merits encouragement. The arrangement of the precepts is thus in the form of an arch, a practical expression of the building-metaphor conjured up by 233f. It is paradoxical that in truth the patient-initiate is required to descend into the pit of disgust, instead of ascending the stairway of mortification to the shrine of peace of mind; but that is Ovid's humour. The descent would have been less deep, perhaps, had he not been moved by an impish and somewhat puerile desire to outrage those who had found his Ars immoral (cf. 361ff.) by serving up something even more offensive; there was no call to take 'Lucretian realism' to this extreme out of fidelity to the eroto-didactic tradition.

227f. Another appeal to usus; cf. 101 vidi ego, 311 mea cura, 663 forte aderam.

227. sucos ... amaros : cf. Lucr. 1.936ff. (= 4.11ff.) 'veluti pueris absinthia taetra medentes / cum dare conantur ... (940) interea perpotet amarum / absinthii laticem', Ovid, Am. 3.11.8 'saepe tulit lassus sucus amarus opem.' sucus is a medical term; cf. Cels. 2.19ff. 'aliae res boni suci [nom.] sunt, aliae mali, quas εὐχύλους vel κακοχύλους Graeci vocant; aliae lenes, aliae acres', Pliny, NH 24.125f. 'coquuntur in aqua tunsi rami (sc. Lycii) radicesque summae amaritudinis ... donec mellis crassitudo fiat; adulteratur amaris sucis, etiam amurca et felle bubulo. spuma eius ac flos quidem oculorum medicamentis adduntur.'

228. mensa : i.q. cibus, solid food, opp. potio (sucus); first in Cicero, e.g. De Fin. 2.92, TD 5.100.

229. redimas : sc. a morbo, i.q. reficias.

ferrum patieris et ignes : cf. Prop. 1.1.27 'fortiter et ferrum, saevos patiemur et ignes', i.e. surgery and cautery, τὴν καὶ καύσιν, the most extreme forms of physical cure and very early adopted as metaphors (cf., e.g., Aesch. Agam. 17, 849, Cho. 539). For three other dissimilar pairings of the terms cf. Met. 3.550 'moenia diruerent, ferrumque ignisque sonarent' (as weapons of war; so too at Am. 1.6.57 'ego iam ferroque ignique paratior ipse'), 697f. 'dum crudelia iussae / instrumenta necis ferrumque ignisque parantur' (for torture), and Am. 1.14.25 'quam se (sc. capilli) prae-buerunt ferro patienter et igni' (curling tongs - a parody of medical terminology).

231. tolerare negabis : a poetic construction, modelled on nolo or recuso + infin., first attested in Ovid; cf. Her. 3.40, Fast. 5.650, Pers. 5.157, Val. Flacc. 7.306, Stat. Theb. 4.27.

232. at : 'yet (in fact)', implying that the answer to the question in 231 was more hesitant than Ovid desired.

pretium ... maius : 'greater worth'. The observation is a cliché (cf. esp. Sall. BC. 1.2, BJ 1.3, 2.3), reflecting ultimately Platonic (Orphic, Pythagorean) thought; cf., e.g., Plato, Phaedo 64a ff., 82d ff., where it is argued that the body is a hindrance to the operation of the soul and should be 'eliminated' by the philosopher as far as possible in life. Neither Epicureanism nor orthodox Stoicism preached this opposition, but it was imported into the latter by Posidonius; cf. Sen. Epist. 92.10 'prima ars hominum est ipsa virtus; huic committitur inutilis caro et fluida, receptandis tantum cibis habilis, ut ait Posidonius', 120.17 'at nos corpus tam putre sortiti nihilominus aeterna proponimus.' See further E.V. Arnold, Roman Stoicism, pp.257f., 261, 285ff. (The line closely resembles Am. 3.4.30 'ipse timor pretium corpore maius habet.')

233. artis ... ianua nostrae : the metaphor is one used by Cicero, e.g. De Orat. 1.204 'si in haec, quae patefecit sua oratione Crassus, intrare volueritis, facillime vos ad ea quae cupitis perventuros, ab hoc

aditu ianuaque patefacta'; cf. Pliny, NH 35.61 artis fores intrare. The symbolism of the house or temple goes back at least to Pindar (cf. Ol. 6.1ff., Pyth. 3.113, 6.5ff., and see L.P. Wilkinson, The Georgics of Virgil [1969], p.168, on the proem to Georgics 3) and is alluded to by Plato, Phaedr. 245a 'ὅς δ' ἄνευ μανίας Μουσῶν ἐπὶ ποιητικᾷς θύρας ἀφίκεται' From poetry it was transferred to oratory, e.g. Cic. De Orat. 3.152 'quid ipse aedificet orator et in quo adiungat artem, id esse nobis quaerendum videtur'. Ovid may have been distantly influenced by Virgil's temple, but it is more likely that he was thinking of the rhetorical commonplace, perhaps associating it in his mind with the templa to which Apollo bade him take his pupils in the Ars (2.497f. 'is mihi "lascivi" dixit "praeceptor Amoris, / duc age discipulos ad mea templa tuos"'). Cf. also RA 549ff. (the temple of Venus Erycina and Amor Lethaeus).

tristissima : 'darkest', i.e. 'sternest', 'severest'.

234. labor .. unus : 'your one and only labour'; i.e. once you have undergone the first stages (tempora prima), your task will be lighter. The pentameter is a typical variation on the hexameter. The sentiment is proverbial; cf. Otto, Sprich., s.v. principium (3).

235f. The two illustrations are traditional; cf. Tib. 1.4.15ff. 'sed ne te capiant, primo si forte negabit (sc. puer), / taedia; paulatim sub iuga colla dabit. / longa dies homini docuit parere leones, / longa dies molli saxa peredit aqua' (see Smith ad loc.), Prop. 2.4.3f. 'ac veluti primo taurus detrectat aratra, / post venit assueto mollis ad arva iugo' (partially imitated by Ovid at Am. 1.2.13f.), Ovid, AA 1.471 'tempore difficiles veniunt ad aratra iuveni, / tempore lenta pati frena docentur equi.' See also on 503. prensos and velocem are very apt and lend fresh colour to a hackneyed subject.

237. forsitan : Ovid constructs forsitan about as often with the indicative as with the subjunctive. The indic. appears first in poetry in Lucretius, in prose in Livy.

a laribus patriis : 'from your ancestral home'; Cf. Hor. Sat. 1.2.56 'qui patrium mimae donat fundumque laremque', Epist. 2.2.50f. 'inopemque paterni / et laris et fundi', Tib. 1.3.33f. 'patrios celebrare Penates / reddereque antiquo menstrua tura Lari.'

239. nec : i.q. nec tamen ; cf. 321 and Plaut. Trin. 205, Cic. De Orat. 2.277, Petr. 58.4, Juv. 3.102, Tac. Agg. 8.3, 19.3, etc.

240. praetendens culpaе splendida verba tuae : 'cloaking your moral failure in fine words', i.e. high-sounding excuses. Cf. Virg. Aen. 4.172 '(Dido) coniugium vocat, hoc praetexit nomine culpam', 338f. 'nec coniugis umquam / praetendi taedas.' praetendere is not used in this sense elsewhere in Ovid.

241. curae : an objective genitive, as at 170 and often. (Mozley renders 'a hundred cares will bring you solace.')

242. dabit : the verb is singular because the three nouns form a single concept, 'a long country journey with friends'; in such cases the verb normally agrees in number with the nearest subject (cf. Hofmann-Szantyr, p.433 (Hendiadys)).

243-8. The argument is as follows : it is necessary not merely to go away, but to stay away as long as possible, in order to let the fires of love die out completely. Return too soon, and they will flare up again, putting all your efforts at naught.

243. lentus abesto : 'take your time about staying away' (cf. 116). lentus cannot mean cold or indifferent (as at 774), since (a) Ovid could hardly ask this of his patient: it is his task to make him lentus; (b) the point of the dum clause would be lost; (c) there would be no antithesis to properaris.

244. cinis : 'the embers of your passion.' Cf. Callim. Epigr. 45.1f. 'Ἔστι τι ... κερυμμένον ... / ... πῦρ ὑπὸ τῆς σποδῆς', Meleager, Anth. Pal. 12.80.3f. cinis is logically in apposition to an unexpressed amor; the ellipse is quite bold.

245. quod nisi firmata : for quodsi non-firmata (infirma). The negative element normally affects the whole clause; cf. Ter. Ph. 155 (ni), Cic. Verr. 2.66, De Nat. Deor. 1.44 (ni), Virg. Ecl. 9.14, Georg. 1.155, Livy 3.46.4, 6.15.6, Tac. Agg. 16.2, 37.4.

246. inferet arma ... rebellis Amor : cf. 612 'et, quae condiderat, tela resumpsit Amor' - a deliberate respension, which serves to 'clamp' the poem together (cf. on 523f., 575f., etc.). For the thought cf. Hor. Od. 4.1.1f. 'Intermissa, Venus, diu / rursus bella moves?'

247. quidquid et afueris : 'however far away you've been' ('quamlibet longe afueris', Némethy). Adverbial quidquid is rare with a verb of rest, much less so with one of motion (a favourite usage of Livy: cf. 7.32.6, 8.39.5, 21.54.8, 31.1.5, 34.62.12); it is close to the regular accus. of extent with precise measure of distance, e.g. Cic. Pro Clu. 9 'Teanum abest a Larino octodecim milia passuum', Caes. BG 1.22.5 'milia passuum tria ab eorum castris castra posuit.' At Catull. 56.3 'ride, quidquid amas, Cato, Catullum' the sense is 'if at all'; see Quinn ad loc., who compares Cic. Ad Att. 5.17.5 'si quicquam me amas'. quidquid / si quid / si quicquam amas are all equivalent to an emphatic 'please'. (There are no exact parallels to support Lenz's interpretation of quidquid afueris as quamdiu afueris - 'Dann word deine ganze Abwesenheit nutzlos gewesen sein' - though an accus. of precise extent of time with abesse (e.g. tris dies, triennium) is regular.)

248. spatium .. omne : temporal (as at 277); 'tota absentia', Némethy. Cf. Prop. 2.21.31f. 'aut spatia annorum aut longa intervalla profundi / lenibunt tacito vulnera nostra situ.'

damno cesserit ... tuo : cedere has here the sense of accedere or contingere + dative. From the examples quoted in the Thesaurus (iii, p.731.20ff.) it appears that the usage is properly a legalism (lucro cedere: Pompon. Dig. 7.1.69, Paul. Dig. 4.4.23; damno c.: id. ibid. 6.1.35.1). It is first attested in Livy, however (43.19.12 'coniuges liberosque eorum in custodiam dedit; praedae alia militum

cessere'); cf. Sen. Contr. Exc. 10.4 'quibus non iniuria fieret, si aliquid detraheretur, sed beneficio cederet', Curt. 6.1.18 'suae demptum gloriae existimans quidquid cessisset alienae.' (Ovid's line will be found in TLL under cedo III.C.2 as exemplifying the common sense 'give way to' (type: Cic. carm. fr. 10 'cedant arma togae'; so Ovid, RA 144 and 170). But damno is certainly not dative of the indirect object.)

249(247)-290(288). Witchcraft will avail you nothing. Neither [7]
Medea nor Circe were able to charm away
their love. Set your face against magic.

The substance of Ovid's advice is contained in the first two and the last couplet of the section. The rest is non-expository material, illustrative or frankly digressional. Ovid has taken his brief remarks on the futility of love-magic at AA 2.99ff., expanded them into a catalogue of the better-known tricks of the sorcerer's trade, and dovetailed to that a dramatic episode modelled on the scene with Ulysses and Calypso that follows in the Ars (2.123ff.). The result is something of a disappointment. The writing in the first part has a mechanical air about it: the subject was a stale one, which Ovid had treated before (cf. Am. 1.8.5ff., Her. 6.83ff. (of Medea) and in which he seems to have had little real interest, unlike Tibullus, to whom it is probable that he turned for inspiration (cf. esp. Tib. 1.2.43-52). The passage effectively mimics the Tibullan style of asyndetic parallelism and anaphora, to create a liturgical or incantatory effect, but there is little life or interest of detail in it. Circe's speech, which occupies much of the second part, reads like a summary draft of an Epistula Heroidum. A typical suasoria, though briefer than most, it lacks genuine inspiration after the opening lines. Perhaps its flatness is intentional: Circe's arguments must appear uninspired, else Ulysses might be persuaded to stay - 'In keeping with his insight into the workings of the female breast Ovid represents Circe's plea ... as based entirely on considerations of security; he depicts Circe as unwittingly stimulating Ulysses' thirst for excitement and employing the worst arguments she could: 279 debes ... timere;

281 non hic nova Troia; 282 non aliquis ... ad arma vocat; 283 hic ... pax' (Goold, Amat. Crit., 99). But one may legitimately feel that Ovid has not bothered to expend his customary care and ingenuity on the presentation of her case.

Ovid's rejection of anaphrodisiac magic (as of aphrodisiac in the Ars) is generally shared by the poets (see Gow on Theocr. 11.1). Love-loosing spells are referred to by Horace (Epod. 5.69ff.), Virgil (Aen. 4.487), Tibullus (1.2.59f.), Pliny the Elder (NH 28.262) and Nemesianus (Ecl. 4.62). The φάρμακα θυμοφθόρα of Medea mentioned by Apollonius (3.807, 4.21) are simply poisons: suicide is the quickest way of ending an unhappy love (cf. RA 16ff.). For ancient magic in general see Lucan, Book 6 (second half), the most complete literary essay on the topic; Smith on Tib. 1.2.42ff. (pp.216ff.); Pennethorne Hughes, Witchcraft (Pelican, 1965), pp.38ff.

249. viderit : fut. perf., an admonitory formula; cf. 601, and see Camps on Prop. 2.15.22. The idiom is commonest in Cicero (all persons of the verb), very rare in later prose writers. Of the poets, Terence, Virgil and Propertius alone use viderit (once apiece), apart from Ovid, in whom it is frequent. Terence twice has videro. See Roby, pp. cvif. and §1593.

Haemoniae ... terrae : 1.q. Thessaliae; cf. Am. 1.14.40 Haemonia aqua, AA 2.99 H. artes, etc. Strabo (9.5.23) says that Haemonia was an archaic name for Thessaly, but properly it denoted a part of the country, Pelasgiotis (RE vii.2219f.); in Hellenistic and Roman poetry it is simply a synonym of Thessalia. The country's association with sorcery was thrust upon it, so to speak: Σ Aristoph. Nub. 7.49 'φασὶ δὲ ὅτι Μήδεια φεύγουσα κίστην ἐξέβαλε φαρμάκων ἐκεῖ καὶ ἀνέφυσαν .'.

mala pabula : 'baneful herbs'; cf. 106 mala arbor.

251. veneficii : veneficium in law was not restricted to poisoning but embraced all forms of witchcraft. Cf. Quint. 7.3.7 '... an carmina magorum veneficium. res enim manifesta est, sciturque non

idem esse .. carmina ac mortiferam potionem; quaeritur tamen an eodem nomine appellanda sint'; Bonner, Roman Declamation, p.112. venefica is pure Latin for sorceress or witch, maga a Greek borrowing; saga is properly a wise woman, whose activities need not but usually did include witchcraft (cf. Tib. 1.2.42).

vetus : 'bad old', as often (cf., e.g., Cic. Pro Rosc. Am. 17, Pro Cael. 64). [To introduce a term more nearly opposite in meaning to innocuum (252), Némethy conjectured vetita (adopted by Bornecque); but one must understand Ovid to have 'suppressed' the terms that are exactly antithetical to the remaining two adjectives, viz. noxia and novam.]

252. sacro carmine : the 'holy song' of Apollo is the opposite of the old hag's infame carmen (254); sacrum carmen could mean more or less the same as the latter ('accursed, evil spell'). The legal expression for this was malum carmen; cf. XII Tab. 8.1b Warmington 'qui malum carmen incantassit ...' A famosum carmen, on the other hand, was in law a slanderous or insulting song or lampoon (including a published libel): cf. ibid. 1a, with Warmington's n. (Loeb).

253ff. The catalogue of magical practices is cast for the most part in the negative (257f. are the exception, and they too have strongly negative implications). The form has a certain affinity with the so-called priamel, though in reverse (the speaker's intention or preference leads, instead of concluding) and without the characteristic explicit comparison with others (cf., e.g., Hor. Od. 1.1.3ff. with Nisbet-Hubbard's n.). Ovid's me duce non ... is equivalent to alio duce with a positive construction.

253-4. Nekuomanteia was perhaps the most frightening manifestation of occult powers. First causing the earth to gape by means of a spell, the sorcerer summoned forth the spirits of the dead to ask their help in divining the future. Cf. the ritual performed by Odysseus in Hom. Od. 11, who also pours in blood; other famous descriptions are Aesch. Pers. 619ff. and Luc. 6.738ff.

255. The translation of another's crops to one's own field by magical spells was specifically prohibited by the Law of the Twelve Tables: 8.8b Warmington 'neve alienam segetem pellegerit' (ap. Serv. on Virg. Ecl. 8.99 traducere messes). The earlier section of this clause, 8a 'ne quis alienos fructus excantassit', probably refers to the destruction of crops in situ; see Warmington ad loc., n.(f).

256. The sun's sudden pallor is caused by cloud, perhaps a veil of snow-bearing stratus (cf. Tib. 1.2.50 'cum libet, aestivo convocat orbe nives'). No magician could ever turn down, as it were, the sun's voltage, though they were sometimes credited with the power to cause its eclipse (cf. on 258).

257. Stopping and reversing the flow of rivers were routine feats. Their purpose is apparently never made clear, but must be connected with the traditional inability of a witch to cross running water; by halting a stream at one point and turning back the water above that point, she can walk across the dry bed. Cf. Apoll. Rhod. 3.532 (of Medea) 'καὶ ποταμούς ἴσθησιν ἄφαρ κελαδεινὰ ῥέοντας', Prop. 1.1.23f. 'crediderim vobis et sidera et amnis / posse Cytaeines ducere carminibus' (see Enk ad loc.), Tib. 1.2.44 'fluminis haec rapidi carmine vertit iter.'

258. Cf. Apoll. Rhod. 3.533 'ἄστρα τε καὶ μήνης ἱερῆς ἐπέδησε κελεύθους', and see Enk on Prop. 1.1.19, who gives references for this most famous of all μαγεύματα from Aristophanes (Nub. 749) to Nonnus and Claudian; also Smith on Tib. 1.2.43 and 1.8.21f.; Hughes, Witchcraft, p.39. The 'drawing down' of the moon, i.e. bringing about an eclipse, was especially associated with aphrodisiac magic, where it was essential that there be no celestial witness to the nocturnal goings-on.

in niveis ... equis : i.e. in curru niveis equis ducto; cf. on 6 Martis equis. The adj. does not necessarily connote coldness; cf. Am. 2.1.24 'et revocant (sc. carmina) niveos solis euntis equos', Lygd. 6.8 'fulserit hic niveis Delius alitibus.' For the horses of

the moon, cf. Hymn Hom. 32.9f., Theocr. 2.163f. Her car was drawn by two, in contradistinction to the sun's, which had a team of four (see Daremberg-Saglio, iii.2, pp. 1388-92 for representations in art).

259. recantatas ... curas : recantare is to chant a love-loosing spell, commonly just the love-binding spell in reverse; cf. Met. 14. 299ff. 'spargimur ignotae sucis melioribus herbae, / percutiturque caput conversae verberare virgae, / verbaque dicuntur dictis contraria verbis' (Ulysses' companions are restored to human form by Circe). See Smith on Tib. 1.2.59ff.

260. The end of the paragraph is marked by the change to metaphor (Amor personified); cf. on 168. There follows a transition (261f.) to the case of Circe.

vivo sulphure : natural (i.e. volcanic), as opposed to artificially prepared, sulphur. This mineral had a great vogue as a physical and spiritual disinfectant in antiquity. For the former function cf. Virg. Georg. 3.449 (sheep-dip), Colum. 7.5.9 (ditto), Cels. 5.28.16C 'amurca ... decocta vel sulphur pici liquidae mixtum, sicut in pecoribus proposui, hominibus quoque scabie laborantibus opitulatur.' More relevant here (though Ovid would hope that his readers might recall these cruder medicinal uses) is its role in ritual love-loosing lustration, of which Tibullus gives a description: 'nempe haec eadem (sc. saga) se dixit amores / cantibus aut herbis solvere posse meos, / et me lustravit taedis, et nocte serena / concidit ad magicos hostia pulla deos' (1.2.59ff.). The torches were impregnated with sulphur: cf. Nemes. 4.62ff. 'quid prodest, quod me pagani mater Amyntae / ter vittis, ter fronde sacra, ter ture vapore, / incendens vivo crepitantes sulphure lauros, / lustravit cineresque aversa effudit in amnem, / cum sic in Meroen totis miser ignibus uror?' A similar procedure was followed in the treatment of the sick, in order to exorcise the malign spirit causing the illness; cf. Tib. 1.5.9ff. 'ille [an ipse legendum?] ego, cum tristi morbo defessa iaceres, / te dicor votis eripuisse meis: / ipseque ter circum lustravi sulphure puro, / carmine cum magico praecinuisset anus', etc., Ovid, AA 2.329f. 'et veniat quae lustret

anus lectumque locumque, / praeferat et tremula sulphur et ova manu'; further references are given by Smith on Tib., l.c. cit.

261f. As in the Ars Ovid had declared that magic was of no assistance to Circe and Medea when they desired to keep their lovers, Ulysses and Jason, bound to them (2.103f. 'Phasias Aesoniden, Circe tenuisset Vlixem, / si modo servari carmine posset amor'), so now he advises the reader that their potions and spells helped not a whit when they sought to dispel their love (but Medea has not yet married Jason; contrast 59f.). Ovid had treated of Medea's love sufficiently elsewhere: he therefore concentrates on Circe.

261. Phasiacae ... terrae : the kingdom of Colchis, watered by the River Phasis.

gramina : i.q. pabula (249), herbae (263).

262. patria ... manere domo : cf. Apoll. Rhod. 3.639f. 'μνάσθω ἔδον κατὰ δῆμον Ἀχαιίδα τηλόθι κούρην' / ἄμμι δὲ παρθενίη τε μέλοι καὶ δῶμα τοκήων.'

263. Perseides herbae : Perseis or Perse (Hes. Theog. 957, Cic. De Nat. Deor. 3.48, etc.) was the wife of Helios and mother of Circe, Perses, Aeetes and Pasiphae. Circe was therefore Medea's aunt; Medea visited her when bound for Greece with Jason after his acquisition of the Golden Fleece; cf. Apoll. Rhod. 4.660ff. For the form of expression cf. AA 2.101 Medeides herbae, Met. 7.439 Cerealis Eleusin.

profuerunt : for the prosody (choriamb) cf. Austin on Virg. Aen. 2.774, Platnauer, Latin Elegiac Verse, pp. 53f.

264. sua : 'favourable'; see on 14.

Neritias ... rates : 'the Ithacan (or Ithacan's) ships', i.e. Ulysses'. The adjective is applied to Ulysses only by Ovid; cf. Fast. 4.69 dux Neritius, Met. 13.712 'Neritiasque domus, regnum fallacis Vlixis', etc. τὸ Νήριτον is in Homer a mountain on Ithaca (Il. 2.632, Od. 9.21); Latin writers, beginning with Virgil (Aen. 3.271),

speak of Neritos as a separate island (cf. Mela 2.7, Sen. Tro. 856, Pliny, NH 4.55). See the discussion in Strabo 10.2.10f., and Mackail on Virgil, loc. cit.

265. callidus : Ovid's rendering of the Homeric πολύτροπος, interpreted as 'resourceful', 'wily'; cf. Liv. Andron. Od. 1 'Virum mihi, Camena, insece versutum', Hor. Od. 1.6.7 'cursus duplicis per mare Vlixei', Epist. 1.2.19 'qui domitor Troiae multorum providus urbes / ... inspexit.'

266. dedit certae lintea plena fugae : 'resolutely made his getaway under full canvas.' lintea fugae dare is modelled on terga fugae dare; there are no other instances of the phrase. certae is probably best thought of as transferred from the subject: Ulysses was certus fugae (gen.); cf. Virg. Aen. 4.554 certus eundi, Pliny, Epist. 6.16.12 fugae, etc. Attached to fugae, however, the epithet connotes directness - Ulysses laid in a course straight for home, a 'bee-line for Ithaca'. Mozley's 'unhindered flight' goes against 265, though we later learn (285) that Circe was indeed unable to detain Ulysses.

[268. longus in invito pectore sedit amor : in for et is necessary to preserve the pattern of asyndetic antithesis in 265-8. in was a natural victim of haplography before invito; see Goold, Amat. Crit., 61f. amor, rather than Amor, should be read; cf. 108 'et vetus in capto pectore sedit amor.']

269-70. vertere tu poteras ... / non poteras ... vertere .. tui : the chiasmic anaphora is typically Ovidian. Cf., e.g., Am. 1.4.1f. 'Vir tuus est epulas nobis aditurus easdem: / ultima cena tuo sit precor illa viro', 2.5.58 'lingua tua est nostris (sc. labellis), nostra recepta tuis', AA 1.99 'spectatum veniunt, veniunt spectentur ut ipsae', 191f. 'auspiciis annisque patris, puer, arma movebis / et vinces annis auspiciisque patris', Her. 7.191 'Anna soror, soror Anna', Met. 1.304f. 'fulvos vehit unda leones, / unda vehit tigres'.

269. vertere : i.q. mutare, 'transform'. The allusion is to Hom. Od. 10.230ff; cf. Virg. Ecl. 8.71 'carminibus Circe socios mutavit Vlix', Pan. Mess. 61f. '(Circe) apta vel herbis / taptaque vel cantu veteres mutare figuras.'

270. *animi vertere iura tui* : 'to alter the laws governing your heart' (after Bornecque). The phrase has echoes of *legem evertere* (Cic. *Cat.* 1.18) and *iura pervertere* (*id. De Off.* 1.26). For *iura* in a similar context cf. *AA* 2.42 '*sunt mihi naturae iura novanda meae*' (the physical limitations of the human body).

271f. The alliteration of *d* is unusually marked. It may be no more than a piece of gratuitous virtuosity (cf. on 57f., where again *v* is the subordinate letter), or it may be designed to suggest that Circe stammered in her pathetic eagerness to detain Ulysses (cf. on 4).

272. *Dulichium ... ducem* : the Homeric *Dulichium* is the name of a small island off the coast of Ithaca, one of the *Echinades* group subject to *Meges*, not *Odysseus*. It was incorrectly identified by *Hellanicus* and others with *Cephalenia*, part of *Odysseus*' fief (see *Strabo* 10.2.14), which is no doubt what *Ovid* learned at school.

273-84. *Circe* first attempts to influence *Ulysses* by drawing attention to her readiness to compromise - though she cannot resist a flash of proper pride, hinting that *Ulysses* is the loser in the proposed deal (275f.) - and to the smallness of the favour she seeks from him (277f.) (*principium a se ipsa*; cf. *Rhet. ad Herenn.* 1.8). The arguments she goes on to employ belong mainly (as *Goold* observes) to the category *tutum*, one of the subdivisions of *utile* (cf. *Quint.* 3.8.26ff.). 280 '*utilior velis postmodo ventus erit*' additionally embraces *facile*; 283 '*hic amor et pax est*' brings in *iucundum* (the continuation '*in qua male vulneror una*' looks momentarily and pathetically beyond expediency to *honestum* (*mansuetum*)). [To keep *totaque* in 284 is to shift the emphasis from *tutum* to *magnum*; but *Ulysses*, as *Circe* is very well aware, already possesses a bigger and better kingdom. *Aeaea* has nothing to offer him except *Circe* herself. *Bühler*'s objection (*Gnom.* 34 [1962], 788), that *tutaque* '*erhält einen falschen Akzent*', is the opposite of the truth.] The speech lacks a formal conclusion, for the audience leaves before the end (285f.). *Circe*'s arguments are an expansion of *Calypso*'s fears reported at *AA* 2.125f. '*o quotiens illum doluit properare Calypso / remigioque aptas esse negavit aquas!*' (cf. *ibid.* 141f. '*tum dea "quas"*

inquit "fidus tibi credis ituro, / perdiderint undae nomina quanta, vides?"'). They should be compared with Dido's pleas to Aeneas at Her. 7.39ff. '(mare) vides agitari nunc quoque ventis, / quo tamen adversis fluctibus ire paras. / quo fugis? obstat hiems ... / iam venti ponent, strataque aequaliter unda / caeruleis Triton per mare curret equis' and 73ff. 'da breve saevitiae spatium pelagique tuaeque: / grande morae pretium tuta futura via est', etc.

274. ut coniunx tu meus esse velis : the Homeric Circe was not concerned to legalise her union with Odysseus (Hom. Od. 10.334ff.). Ovid depicts Circe very much as he had Dido, to whom marriage mattered greatly, keeping her lover even more. Cf. Her. 7.167f. 'si pudet uxor- is, non nupta, sed hospita dicar: / dum tua sit Dido, quidlibet esse feret' (after Virg. Aen. 4.323f.).

Circe's diffidence and hesitancy in approaching Ulysses is well caught by the broken phrasing of 273f.; she has some difficulty in getting to the point (cf. on 271f.).

275. ut coniunx essem tua : the responsion, with the persons reversed, has poignancy; although she attempts irony, being by nature proud, Circe knows in her heart that she cannot move Ulysses by this means.

277. spatium : i.q. moram. Circe asks that he postpone his sailing 'as a boon' (pro munere). Cf. Virg. Aen. 4.433 'tempus inane peto, requiem spatiumque furori.'

279. et debes illa timere : Circe reminds Ulysses of the cause of his maritime misfortunes, the wrath of Poseidon (cf. Hom. Od. 1.19ff., 5. 282ff., etc.); he has every reason to fear a stormy sea (freta mota).

281. non hic nova Troia resurgit : cf. Virg. Aen. 1.206 'illic fas regna resurgere Troiae', Ovid, Fast. 1.523 'victa tamen vinces eversa- que Troia resurges.'

[282. rursus : indubitably the correct reading. The allusion in aliquis ad arma vocat is plainly to Agamemnon, Commander-in-Chief of the Greek forces (see Kenney, CQ n.s. 9 [1959], 258). Rhesus was imported

into E (variant) and K from AA 2.135ff., where Ulysses draws the disposition of the army on the sand for Calypso. The emendation gives aliquis a proper name to accompany, thus balancing (aliqua) nova Troia, but is based on a false premise and destroys the parallelism of thought (resurgit ... rursus vocat).]

283. pax ..., in qua male vulneror una : a conventional enough oxymoron (cf. on 20); Circe suffers, while Ulysses remains unscathed. male intensifies the verb ('I am sorely wounded'), unlike at 209 (male devoret); for the idiom cf. J.B. Hofmann, lateinische Umgangssprache³ (1951), p.145; Bömer on Fast. 1.559.

285. The parataxis represents the actions of Circe and Ulysses as independent of each other, and so conveys with quiet humour the total lack of communication between speaker and audience: Circe quite fails to 'connect' with Ulysses. The imperfect solvebat indicates that he was getting ready to sail the whole time she was addressing him. Cf. 575 plura loquebatur and n.

286. irrita cum velis verba tulere Noti : ventis loqui (ἀνέμῳ διαλέγεσθαι) is a proverbial expression for wasting one's breath: what one says never reaches the ears of the addressee; cf. Tib. 1.5. 35f. 'haec mihi fingebam, quae nunc Eurusque Notusque / iactat odoratos vota per Armenios', Eur. Med. 1404 'μάτην ἔπος ἔρριπται ' (Jason's prayer is idle: the gods will not hear him). There is a distinction between this and the uttering of a prayer or oath (such as the lover's vow of fidelity, Ἀρροδίσιος ὄρκος) which the winds may blow away before it reaches the ears of the gods and so becomes binding on the speaker; for this see Fordyce on Catull. 30.10, Smith on Tib. 1.4.21 (cf. Ovid, AA 1.631ff.), Gow on Theocr. 22.167; etc. Ovid plays with this cliché in the Heroides, where the departing hero's promises of undying devotion are literally blown away on the breeze and are accordingly held in retrospect by the stay-at-home heroine to be false (Her. 2.25, 7.8, etc.). The situation is here reversed (not that Ulysses doubts Circe's sincerity). For the related notion of flinging care to the winds, see Nisbet-Hubbard on Hor. Od. 1.26.2.

287. *decurrit ad artes* : cf. AA 2.99 'fallitur, Haemonias si quis decurrit ad artes.' decurrere = descendere, 'to have recourse to' (often as a last resort), 'to fall back on'; in this sphere of life magic is for Circe a δεύτερος πλοῦς.

289. *ergo* : summing up the lesson of the chapter or section (so too at 485); at 135 and 399 it is resumptive.

290. *deme veneficiis carminibusque fidem* : 'put not your trust in simples and spells.' The line is of an extremely rare metrical type, each hemistich consisting of a pair of words that are the mirror-images of the other pair in shape: $\sim \sim \sim \sim / \sim \sim \sim \sim$. Such a formation is found only in Ovid, and only here and at Ex P. 2.8.3 'vulgus amicitias utilitate probat.' The spondaic version of this ($\sim \sim \sim \sim / \sim \sim \sim \sim$) is relatively common in our author, uncommon in the other elegists. A further refinement is that the line opens and closes with the same syllable -dem-, an unusual alliterative effect (although there would be some difference in pronunciation and quantity); note also the sequences of vowels: $\bar{e} \bar{e} \bar{e} \bar{e}$ linking the first two feet, $\bar{i} \bar{i} \bar{i} \dots \bar{i} \bar{i} \dots \bar{i}$ invisibly stitching the remainder together, and the pre-echo of Fidem in veneficiis.

291(289)-608(600). If you cannot leave Rome, you must work at making yourself dislike or despise her. [8] to [18]
 Consider what she's cost you; concentrate on her physical failings. Extreme measures may be necessary to arouse disgust. (To my critics I say: the genre admits such matters, and besides I am not writing about respectable ladies.) Turn your attentions to other women; if you can't, have her until you're surfeited. Find some problem to worry about (this is Cupid's own advice, not mine). Finally, never be without a friend for company and safety.

For the rest of the tractatio (not only up to 608) we remain in Rome, in close proximity to the puella. The city is the natural habitat of the elegiac lover and poet-lover (cf., inter alia, G. Krókowski, 'De poeta elegiaco urbis amatore', Eos 43 [1948-9], 167ff.); there he

seeks his prey, there he enjoys it (though sometimes entertaining fantasies of rural bliss, with a large No Trespassing sign at the farm gate), there it may turn to ashes in his mouth - and there, on the spot, not amid the alien corn or under foreign skies, must he normally try to handle the crisis. Ovid's 'tactical' remedies, which occupy the bulk of the poem and comprise 29 out of the 38 cures retailed, are thus more truly practical and to the point than the preceding 'strategic' ones, which may be ideal but are largely irrelevant to the circumstances and psychology of his patients. The escapist colour of the earlier part of the exposition (magic too is a form of escapism) now gives way to the realism of the Amores and Ars, and of the satirical passages of illustration in Lucretius' study of sexuality and sexual mores.

Of the 11 precepts in this section, six are derived by reversal from the Ars: [9], [10], [11], [12] (excluding its scatological postscript, 437-40, which Prinz counts as a separate injunction), [14] and [16]. (A complete list of Ovid's adaptations from the Ars is given in the Introduction, § 2.) The remainder are based primarily on Lucretius. With [8] cf. Lucr. 4.1123ff. 'labitur interea res et Babylonica fiunt / (1129) et bene parta patrum fiunt anademata, mitrae, / interdum in pallam atque Alidensia Ciaeque vertunt. / eximia veste et victu convivium, ludi, / pocula crebra, unguenta coronae sarta parantur', and (as the facta Ovid mentions include sexual misconduct and the exclusion of her 'rightful' lover) ibid. 1139f. '(surgit amari aliquid) .. nimium iactare oculos aliumve tueri / quod putat in vultuque videt vestigia risus' and 1177ff. 'at lacrimans exclusus amator limina saepe / floribus et sertis operit ... / ... et foribus miser oscula figit.' With [13] cf. ibid. 1064ff. '(decet) alio convertere mentem / et iacere umorem collectum in corpora quaeque / nec retinere, semel conversum unius amore, / et servare sibi curam certumque dolorem. / ulcis enim vivescit ... / (1070) si non prima novis conturbes vulnera plagis / vulgivagaeque vagus Venere ante recentia cures' (which also bears on [11]); also Cic. TD 4.75 'etiam novo quidam amore veterem amorem tamquam clavo clavum eiciendum putant.' With [17] cf. Lucr. 4.1072 'alio .. animi traducere motus' and esp. Cic. TD 4.74 '(amans) abducendus etiam est non numquam ad (alias) sollicitudines, curas ...' The danger of loneliness and the advisability of keeping a friend by one, [18], is simply an elaborated poetic commonplace.

There is a short preamble (293-6) on making a sudden, painful but clean break, which Ovid describes as the optimum solution, but virtually impossible to bring off. These lines stand in the same relationship to what follows as do 79-106 to the entire corpus of remedia; they do not simply repeat the advice given in 79ff., which concerns prophylaxis.

291. domina .. in Vrbe : a play on Rome as mistress of the world and as the abode of one's domina. For the former notion and title, cf. Livy 38.51.4, Hor. Od. 4.14.44, Prop. 3.9.23, Ovid, Am. 2.14.16, Met. 15.447, Fast. 4.831, Val. Max. 5.3.2B, Mart. 3.1.5, 10.103.9, Frontin. De Agu. 88, Rutil. Nam. 1.194.

292. consilium ... meum : cf. 703 'consilium est, quodcumque cano'; Ovid prefers to advise his clients, rather than order them (cf., e.g., 296 monitis meis, 358 eloquar, 402 velim, 441 hortor), but for variety sometimes adopts a more peremptory tone (e.g. 411 iubeo, 496 imperii iussa mei, 609 'quidquid mea Musa iubebat'). The phrase consilium meum answers chiastically (and alliteratively) the beginning of the hexameter, (si) te causa, and the couplet is further knit together by the iterance of in Vrbe.

Repetition, simple or varied, is often used by Ovid to mark the start of a new section or precept; below (297f.) note amas .. amare and potes ... posse, and the like-functioning antithesis dediscis ... docendus eris (also marked by alliteration). Cf. on 135ff., 341, 635.

293f. vincula and vindex revive the slavery metaphor, last in evidence at 213 'quamvis firmis retinebere vinclis' (with retinebere cf. 291 retinebit). laedentia looks back to the previous occurrence of the metaphor at 90 'et tua laesuro subtrahe colla iugo.' Recurrent metaphors and verbal echoes serve to link the divisions of the tractatio, just as the latter device helps to tie the exposition more closely to illustration (see on 112 celeri, and cf., e.g., 478 imperium meum (of Agamemnon) and 496 imperii mei; 591 secretae silvae (Phyllis' downfall) and 607 secreta).

294. dedoluitque semel : 'and after one bout of agony is free.' The verb (an Ovidian coinage; only here and at Fast. 3.480) does not mean to give over grieving (Lewis & Short); the prefix is intensive, as in deamare, demirari, depugnare, etc. semel = semel tantum, as often (like ἅπαξ); cf. Virg. Aen. 11.418 'procubuit moriens et humum semel ore momordit', Sen. Epist. 71.31 'lana quosdam colores semel ducit, quosdam nisi saepius macerata et recocta non perbibit.'

295-6. illum mirabor et ipse / et dicam : i.e. ipse et mirabor illum et dicam. For misplaced partitive et in Ovid, see Bömer on Met. 3.421 '(spectat) et dignos Baccho dignos et Apolline crines.' Single connective et is sometimes postponed (cf. Met. 4.350, 6.514), as is et = etiam (cf. Her. 2.10, Met. 1.2, 8.247).

297. quod amas : 'your beloved', object of amare; cf. 13 and 89. The neuter is metrically necessary, but gives too a desired indefiniteness to the object. It is a native idiom; cf., e.g., Ter. Eun. 308f. '"Chaerea, aliquid inveni / modo quod ames"', Lucr. 4.1061 'nam si abest quod ames.'

299. sceleratae : the epithet is calculatedly hyperbolic. The lover must think in these exaggerated terms in order to kill his affections: the bigger the misrepresentation, the more substantial and damning will seem the grain of truth it contains. So the girl is avara, her demands sheer rapina which has reduced the speaker to poverty (301f.)

300. damna : cf. 69 damnosas curas. Ovid goes on to treat of these first, then returns to the facta in 303ff.

301. illud et illud habet : 'she's got this, that and the other of mine.' The implication of the phrase seems to be that the lover cannot actually think of anything specific that the girl has taken; indeed that she has really taken nothing except what she was given by him in the way of gifts; i.e. this is another piece of 'double-think'. Ovid employs ille vel ille as a 'formula of uncertainty' at AA 1.227f. 'ille vel ille duces, et erunt quae nomina dicas, / si poteris, vere, si minus, apta tamen', on which see M.D. Reeve, CR n.s. 31 (1971), 326, who com-

pares Am. 1.84 'et faciant udas ille vel ille genas' [illa vel illa s, prob. Heinsius]. Despite the difference in construction, the sense of the masculine and the neuter formulae is probably much the same.

302. sub titulum nostros misit avara lares : cf. Tib. 2.4.54 'ite sub imperium sub titulumque, Lares', where he rues the avaritia of his mistress Nemesis. 'Rapacious' is a conventional epithet of a meretrix, as of a leno. For the meretrix's point of view see Plaut. Truc. 300ff.

303. sic mihi iuravit : sic, as often, expresses indignant expostulation (heightened by the repetition); it is very close to the sic of sudden enlightenment (Am. 1.2.7, 3.12.8, etc.). iurare means to swear undying fidelity to one's lover; cf. Her. 2.37 'perque tuum (avum) mihi iurasti, nisi fictus et ille est', AA 3.457 'parcite, Cecropides, iuranti credere Theseo', etc. The enormity of the betrayal is emphasised by the anadiplosis, iuravit ... iurata, which is rhythmically very effective as well.

305. fastidit amari : this is the first attested use of fastidio + passive infin. Livy constructs the verb with accus. and pass. infin. once (6.41.2 'aliquis se inspici, aestimari fastidiat') and is also the first to attach an active infinitive (10.8.6), on the analogy of gravor (Cic., Caes.), contemno, sperno (Hor.), etc.

306. institor : a hawker, door-to-door salesman; cf. AA 1.421f. 'institor ad dominam veniet discinctus emacem, / expediet merces teque sedente suas.' The reputation of the profession in antiquity was as bad as that of the unfortunate commercial traveller today. Cf. Hor. Epod. 17.20, Od. 3.6.29ff.

non dat : i.q. negat. The phrase counts as a single semantic unit and so does not violate the rule that the final dissyllable of the pentameter must be preceded by a word of two or more syllables (a monosyllable would produce two caesuras in the fourth foot). Cf. Ex P. 1.1.14 'accipe, quodcumque est, dummodo non sit amor' (non-sit = absit). See Platnauer, Latin Elegiac Verse, p.15.

307. 'Let all this sour your every thought and feeling.' inacescere, 'to turn to vinegar' (intrans.), occurs only here and at Apul. Met. 5. 10.6 in a metaphorical sense. Plautus has peracescere figuratively (Aul. 468, Bacch. 1099), Horace the simple verb semi-figuratively (Epist. 1.2.54).

308. refer : 'recall', 'go over in your mind'; cf. Met. 1.165 'foeda Lycaoniae referens convivias mensae.'

309f. Eloquence (in both Greek and Latin) is recommended in the Ars (2.121ff.) as a means of winning and holding a woman's affections, as Ulysses did Calypso's. Now it becomes a weapon to be used against the defences of one's own heart. There's no problem, Ovid assures the reader: 'Nurture resentment, that's all: a flood of words will follow automatically' (310).

311-24. A transitional passage, leading up to the next injunction, [9], at 325; this is anticipated, however, by 315 'profuit (sc. mihi) adsidue vitiis insistere amicae.' Ovid adopts a more informal format, placing the illustration (from his own experience) before the precept instead of after it, partly for variety's sake, but partly because he admits that his own attempted method of cure was ineffective, and has to refine it before offering it to his patients.

311. haeserat in quadam nuper mea cura puella : 'not long ago my heart was captured by a girl (who shall remain anonymous).' mea cura = 'my tender regard', virtually 'my heart'. haerere alicui or in aliqua, i.q. capi, teneri, is a rare expression of the sermo amatorius; Ovid takes it from Prop. 2.3.1f. '"Qui nullam tibi dicebas iam posse nocere, / haesisti, cecidit spiritus ille tuus!"' (secum loquitur). The metaphor probably comes from fowling: as a bird settles on a limed pole and cannot get free, so a man's eyes light upon a pretty girl and he is caught on the viscum (ἑξός) in her glance. This rather bizarre figure is common in Hellenistic epigram and was no doubt as common in comedy; cf., e.g., Anth. Pal. 5.96, 177 (Meleager), 100 (anon.), 12.92 (Meleager), 93 (Rhianus); Timocles, fr. 2 Kock, Plaut. Bacch. 1158.

Alternatively haerere may have a nautical provenance (cf. the Sea of Love, etc., for which see on 14), as Reid (1894) says of Cic. Pro. Mil. 56 'in quos ... cum incidisset, haesit in eis poenis quas ab eo servi fideles ... expetiverunt', comparing Hor. Sat. 2.3.205 'haerentes ad-verso litore naves.' That the image is of an arrow seems less credible: Cupid, not the lover, fires love's darts.

312. conveniens animo non erat illa meo : '(but) she did not match up to my view of what a mistress should be'; 'elle ne répondait pas à mes sentiments', Bornecque. Some translators have interpreted this very differently: 'she my passion did not favour', Mozley; 'Who was not well-disposed to my intent', Wilkinson (Ovid Recalled, p.139). But this gives conveniens an active sense which it does not have elsewhere, at least in Ovid; cf. Am. 1.1.2 'materia conveniente modis', 2.10.38 '"conveniens vitae mors fuit ista tuae"', AA 3.188 'nam non conveniens omnibus omnis erit (sc. lana sucis)' and, with the finite verb, Am. 2. 4.36 'conveniunt voto longa brevisque (sc. femina) meo', AA 1.277 'con-veniat maribus ne quam nos ante rogemus.' Further, it emerges that Ovid did become the girl's lover (321f.; cf. 317 and 319 nostrae puellae; would she show her legs to men other than her lover(s)?). Of his familiarity with her physical attractions there seems to be no possible doubt; what put him off was her avaritia (321 '"quam multum poscit amantem"' and 302). This links the anecdote with what has gone before (cf. 300ff.), as well as providing the opening for the revised rule of procedure that follows (i.e. calling white black doesn't help - that wasn't really what freed me; the technique of slanting the facts is a better one (325ff.)). The problem that Ovid deals with in the Remedia is not (despite 15ff.) that the man is denied access to and intercourse with the girl he desires, but the problem of mental or moral incompatibility; the key statement is si piget (80), which can be rephrased si puella tibi (animo tuo) non conveniens est. Dido, Phyllis, Pasiphae, Phaedra, Paris, Circe all had pleasure from their partners; it was not because they were refused that they needed help, but because their unions were, for whatever reason, unsuitable and consequently ended in disaster. Ovid allows his patients to indulge their grand passion if it is too late to turn aside (there is nothing else he can do), but is there to steer

them back to health when their senses have returned and they perceive that the liaison is unsatisfactory (e.g. for the reasons advanced in 299ff. and 321, though the former involve a deliberate distortion of the truth).

313. curabar : middle voice, conative imperfect: 'I tried to treat myself.'

Podalirius : son of Aesculapius; with his brother Machaon he attended the Greek army at Troy as Medical Officer (Hom. Il. 2.732, etc.); cf. 546 Machaonia ope, and n. on 111. Ovid compares himself to Podalirius at AA 2.735ff. 'quantus apud Danaos Podalirius arte medendi, / (738) .. tantus amator ego.' That is one reason why we have an identification, not a simile, here.

314. turpiter : 'in pudorem meum', Némethy. Cf. 200.

315-30. Ovid's advice is the converse of that given in AA 2.641ff. and 657ff., namely to refrain from criticising the girl's imperfections and instead to call them virtues. Behind that lay the famous lines of Lucretius (4.1153ff.), in which he poured scorn on the facility of lovers for discerning beauty where the dispassionate observer could see none: 'nam faciunt homines plerumque cupidine caeci / et tribuunt ea quae non sunt his commoda vere. / multimodis igitur pravas turpisque videmus / esse in deliciis summoque in honore vigere. / atque alios alii irrident Veneremque suadent / ut placent, quoniam foedo adfligentur amore, / nec sua respiciunt miseri mala maxima saepe. / nigra 'melichrus' est, immunda et fetida, "acosmos", / caesia "Palladium", nervosa et lignea "dorcus", / parvula, pumilio, "chariton mia", "tota merum sal" ...' etc. The high incidence of Greek terms suggested to Bailey that Lucretius was translating a Greek work, perhaps Epicurus' own Περὶ Ἐρωτος; but Greek was the language of love in some circles at Rome (cf. Juv. 6.185ff.). The euphemisms of lovers had long since been held up by Plato as an example of linguistic perversion due to corrupt moral judgment (Resp. 474d, to which Epicurus may have been indebted, even if Lucretius was not directly); the topic formed part

of the enquiry into the misuse of language by certain groups in society, principally politicians, which began to be conducted by philosophers in the latter part of the fifth century B.C. and which found its way into contemporary non-philosophical writings, e.g. Thuc. 3.82 (on στάσις) and Isocr. Areop. 20 (cf. also Plato, Resp. 560d-e). Lucretius' Epicurean moralising was taken up in quite a different vein by Horace in his Satires (1.3.38ff.): 'illuc praevertamur, amatorem quod amicae / turpia decipiunt caecum vitia, aut etiam ipsa haec / delectant, veluti Balbinum polypus Hagnae. / vellem in amicitia sic erraremus, et isti / errori nomen virtus posuisset honestum. / at pater ut gnati sic nos debemus amici / si quod sit vitium non fastidire: "strabonem" / appellat paetum pater, et "pullum", male parvus / si cui filius est, ut abortivus fuit olim / Sisyphus; hunc "varum" distortis cruribus, illum / balbutit "scaurum" pravis fultum male talis.' With this cf. Cic. De Nat. Deor. 1.79 'deinde nobis, qui concedentibus philosophis antiquis adolescentulis delectamur, etiam vitia saepe iucunda sunt. "naevus in articulo pueri delectat" Alcaeus; at est corporis macula naevus; illi tamen hoc lumen videbatur. Q. Catulus ... dilexit municipem tuum Roscium ...; huic deo pulchrior; at erat, sicuti hodie est, perversissimis oculis: quid refert, si hoc ipsum salsum illi et venustum videbatur?'

Ovid's treatment in the Ars is plainly modelled on Lucretius, but turns on the point, which Lucretius does not recognise, that there is a fine dividing line between vitium and virtus, malum and bonum; cf. AA 2.662 'et lateat vitium proximitate boni.' Similarly here (323f.): 'et mala sunt vicina bonis; errore sub illo / pro vitio virtus crimina saepe tulit', 326 'iudiciumque brevi limite falle tuum.' The doctrine of vicinitas is Aristotelian in provenance (Rhet. 1.9.28), but had long been a commonplace. Cf. Cic. Part. Orat. 81 'cernenda autem sunt diligenter, ne fallant ea nos vitia quae virtutem videntur imitari', Hor. Od. 1.18.10, Livy 22.12.12 '(Fabium) pro cunctatore segnem, pro cauto timidum, affingens vicina virtutibus vitia, compellabat', Quint. 2.12.4 'est praeterea quaedam virtutum vitiorumque vicinia, qua maledicus pro libero, temerarius pro forti, effusus pro copioso accipitur', 3.7.25, etc. The dab of lotion from the philosophy bottle helps to reassure the patient that his doctor is no mere quack, but a graduate of Athens.

There is little allusion in earlier elegy to ὑποκορίσματα (blanditiae, deliciae); cf. however Prop. 3.24.1ff. 'Falsa est ista tuae, mulier, fiducia formae, / olim oculis nimium facta superba meis; / noster amor talis tribuit tibi, Cynthia, laudes: / versibus insignem te pudet esse meis. / mixtam te varia laudavi saepe figura, / ut, quod non esses, esse putaret amor; / et color est totiens roseo collatus Eoo, / cum tibi quaesitus candor in ore foret.'

315. profuit adsidue ... insistere : 'it paid (me) to keep harping on ...'; cf. Cic. Verr. 3.172 'si singulis insistere velim.' On prodest, profuit, etc., as an 'empirical' formula adopted from the Georgics, see Kenney, in Ovidiana, p.203.

316. Best taken as a parenthesis, like 314, 318, 320 and 321 (nec erat): ('and doing that has often brought me relief'). The following quotations are not of a general nature, but belong to the specific case adduced at 311.

317ff. A positive assertion (317 quam mala sunt crura) is balanced by a negative one (319 quam non sunt formosa bracchia - 'how unlovely ...'), a negative retraction (318 nec tamen erant) by a positive one (320 et tamen erant). The passage, down to 321 med., is a burlesque of the method of converting virtutes into vitia, described next (323ff.). Ovid wants the reader to see that such crude lies as calling your girlfriend's legs ugly, when they send thrills of delight through you, does not work; a subtler approach is required in order to brainwash oneself satisfactorily. Cf. Hor. Sat. 1.2.92f. "'o crus! o bracchia!" verum / depugis, nasuta, brevi latere ac pede longo est' (after Philodemus, Anth. Pal. 5.132).

321. "quam multum poscit amantem" : 'what a high price she demands from her lover.' Cf. Am. 1.10.63f. 'nec dare, sed pretium posci dedignor et odi; / quod nego poscenti, desine velle, dabo.'

322. haec odio venit maxima causa meo : 'this (hoc attracted) became my chief reason for disliking her.' For odio (dat.) venire cf. Pliny, NH 28.106.

323. et : 'and (there are) also ...'.

324. pro vitio .. crimina .. tulit : 'has been impugned as a fault.'

325. qua potes : 'where you can', i.e. in whatever part of the girl's appearance you can find a defect. Cf. 595 qua poterat, AA 3.262 quaque potes.

in peius deflecte : 'downgrade', 'disparage'; cf. Sen De Ben. 6.8.1 in melius deflectere, Suet. Dom. 3 virtutes in vitia deflectere.

326. brevi limite : 'by the thinness of the line dividing good from bad.'

327-30. The first three catachreses, turgida for plena, nigra for fusca, and macilenta for gracilis are taken from AA 2.655ff.; the fourth and fifth (spread chiastically over a couplet), petulans for non rustica or perita, and rustica for proba, are derived from Am. 1. 8.43f., 2.4.13f. (cf. 2.8.3f.) and AA 1.672.

331-40. The next stage is to create situations where real defects will be brought out into the open in a manner most damaging to their unwitting possessor. This is pure cruelty, something we seldom encounter in Ovid, but necessary to shock the amans and break his bonds (contrast the humanity of 655ff., when the break has been achieved.) All the material in this section is taken from the Ars. Parataxis alternates with hypotaxis in the catalogue for variety; cf. on 55ff., 195, 505ff.

331. quin etiam : the formula does not introduce a new precept, but adds a second and more powerful string to [9]. Cf. 133 and n.

332. hanc moveat : '(beg her to) show this in action.' The request is strictly illogical, but the sense is clear.

333. sine voce : 'without a singing voice', perhaps even 'tone-deaf'.

334. movere manum : the movement of the arms was even more important

in ancient 'classical' dancing (which expressed feeling through gesture) than that of the feet. See Munro on Lucr. 4.790.

335. *barbara sermone est* : ungrammatical speech is meant, rather than bad pronunciation, though the two often go together. A 'courtesan' of Greek or Asiatic extraction might not speak Latin so good.

336. *chordas tangere* : 'to play' (any stringed instrument).

337. *durius incedit, fac inambulet* : 'if she walks like a duck, get her to parade up and down.' For *duriter*, 'awkwardly', cf. Lucr. 5. 1401f. '*extra numerum procedere membra moventis / duriter et duro ter-ram pede pellere matrem*'; for *inambulare*, cf. Plaut. *Asin.* 682, Cic. *Leg.* 1.15. (*inambulatio* = 'pacing to and fro' when delivering a speech: Cic. *Brut.* 158). Mozley's translation, '... take her for a walk', invites the conclusion 'and lose her.'

337-8. *omne papillae pectus habent ...* : 'if her bust is like a bolster, don't let her conceal her deformity under a brassiere.' Cf. Mart. 14.134 '*Fascia, crescentes dominae compesce papillas, / ut sit quod capiat nostra tegatque manus*', with which contrast Chaerea's preference at Ter. *Eun.* 312ff. '*sic adeo digna rest, ubi tu nervos intendas tuos. / haud similis virgo est virginum nostrarum, quas matres student / demissis umeris esse, vincto pectore, ut graciles sient. / si qua est habitior paulo, pugilem esse aiunt, deducunt cibum: / tam etsi bona est natura, reddunt curvatura iunceam: / itaque ergo amantur*. PAR.: *quid tua istaec?* CHAER.: *nova figura oris.* PAR.: *papae.* / CHAER.: *color verus, corpus solidum et suci plenum.*'

339. *male dentata* : conservative dentistry being unknown in antiquity, the incidence of decayed and unsightly teeth amongst even young people must have been considerably higher than today, although refined sugar was not then a danger to dental health.

340. *mollibus .. oculis* : 'dewy-eyed', i.e. prone to weep at the slightest provocation (i.q. *maesta*); cf. *Fast.* 4.523 '*flent pariter molles animis virgoque senexque.*'

341-56. The following paragraph on the tactic of surprising the girl at her toilette, [10], is also from the Ars (3.207-50), though abridged. Ovid's original inspiration came in part from Lucretius' description of the postscaenia vitae femineae (4.1175ff.); but Lucretius does not go into details, on which Ovid - the author of the Medicamina - is an expert.

341. proderit et : the anaphora (cf. 315 profuit) as much as the et signals the next precept, while linking it in kind with the preceding one.

cum se non finxerit ulli : 'before she's done herself up for visitors.' Cf. Tib. 1.3.89ff. 'tunc veniam subito, nec quisquam nuntiet ante, / ... tunc mihi, qualis eris longos turbata capillos, / obvia nudato, Delia, curre pede.' Se fingere is used in the sense of se comere, comi by Plautus and Horace; here the sense is more general: 'to titivate'. Cf. Met. 4.319 fingere vultum.

343. auferimur cultu : 'we are blinded by woman's finery.' Cf. AA 3.133 'munditiis capimur' and 101-28, Ovid's hymn to cultus, largely a reworking of the proem to the Medicamina. cultus never means 'mental culture' in Ovid, as Mozley translates it at AA 3.127, always the care lavished on hair, complexion and adornment of the person.

344. pars minima est ipsa puella sui : 'the real woman is the least bit of herself', a splendidly paradoxical epigram that caps the preceding literal statement of fact, and is in turn expanded and explained in 345.

345. The hyperbaton expresses something of the difficulty experienced by the amans in finding ipsum quod amat: quod ames is hidden away in the middle of the line.

346. decipit hac oculos aegide dives amor : 'this is the breastplate with which sumptuous love deceives our eyes.' The girl's jewellery (343 gemmis auroque) comes between the spectator and her real flesh-and-blood self. For the metal aegis (thorax, pectoralis) of Minerva, cf.

Servius on Virg. Aen. 8.435, Hor. Od. 1.15.11, Ovid, Met. 2.754f., 6.79, Lucan 7.149; it is plainly a more apt allusion in this context than the aegis of Jupiter, a shield covered with the hide of the goat Amalthea. The adjective dives is applied to amor [non Amor] because the puella is divitiis cumulata; for similar transferences from the person to the semi-personified abstraction, cf. Prop. 1.1.17 and 7.26 tardus amor, 1.9.12 mansuetus amor, Tib. 1.10.57 lascivus amor, 2.1.80 placidus amor, [Ovid], RA 746 luxuriosus amor. The fully personified Amor takes such standing epithets as saevus, tener, aureus or nudus.

The metaphorical pentameter, which is a variation on 343 'auferimur cultu' (auferri = decipi), does not close the section, but marks the end of a subdivision within it. Another injunction follows (ades).

347. improvisus : here only in Ovid; the adverbial improviso occurs at Met. 14.161. improvisus and (de) improviso are often found in military contexts; Ovid continues the figure in 'deprendes tutus inermem' and excidet (348). It was 'cued in' by aegide above.

348. infelix vitiis excidet illa suis : 'she, poor wretch, will be destroyed by her blemishes.' excidet is best taken as the passive of excidet, to preserve the figure of attack by a foe (excidere = delere); i.e. the girl will be done for by being seen incompta et inculta (= inermis). Némethy glosses 'exanimabitur' ('will swoon away'), a regular sense of the verb (cf. AA 1.539 'excidit illa metu rupitque novissima verba'; not parallel in content), but only secondarily appropriate here. decidet might be more usual, but would not carry on the metaphor so well. infelix injects a note of compassion.

350. fallit : 'dazzles' (by diverting the man's mind from the purpose of his call). Note the alliteration in fallit ... forma; the device often serves to enhance the memorability of an epigrammatic remark (cf., e.g., 310 dole ... disertus, 324 pro vitio virtus, 344 pars .. ipsa puella, 346 decipit ... aegide dives).

forma sine arte decens : 'beauty that owes nothing to artifice'. Cf. AA 3.258 'est illis sua dos, forma sine arte potens.' For the

thought cf. Plaut. Most. 289f. 'pulchra mulier nuda erit quam purpurata pulchrior: / nam si pulchra est, nimis ornata est.' The τόπος of gilding the lily had been treated in extenso by Propertius (1.2 and 15; cf. Tib. 1.8.9ff., etc.), though from a different, moralistic angle.

351. compositis cum collinet ora venenis : 'when she is coating her face with cosmetic concoctions.' Cf. Plaut. Poen. 306 'pulcrum ornatum turpes mores peius caeno conlinunt.' compositis = συνθέτοις, 'made from several ingredients' (cf. on 185). [For the reading see Goold, Amat. Crit., 99ff. The jussive eas requires a future tense in the temporal clause.]

352. vultus : the plural is explicable as conventionally poetic, but it also neatly reinforces Ovid's point, that a woman has two faces: her natural one, and the one she puts on at the dressing-table.

nec pudor obstet : not a true parenthesis or 'aside', such as we often find with nec in Ovid (cf., e.g., AA 1.511 'Hippolytum Phaedra, nec erat bene cultus, amavit', 2.93 'at pater infelix, nec iam pater, "Icare" clamat'), but a hyperbaton (... eas nec pudor obstet; for reupudeat ire).

353. pyxidas : these were little containers for cosmetic preparations, usually made of box-wood; see Austin on Cic. Pro Cael. 61.

rerum mille colores : a species of periphrasis, not far removed from hendiadys (mille res et colores), by which the attention is focused less on the objects themselves (whatever they may be: a man wouldn't know or care to know) than on the fantastic diversity of colours surrounding the girl. Cf. Virg. Aen. 4.701 '(Iris) mille trahens varios ... colores.'

354. oesypa : οἰούπη or οἰούπος (a neuter declension is not found in Greek) is defined by Dioscorides (2.84) as 'τὸ ἐκ τῶν οἰουπῆρων ἐρίων λίπος .' The word could also mean the unwashed fleece itself. Sheep's wool, still impregnated with the animal's sweat, was much used

in medicine for its absorptive properties (like cotton-wool today); the Romans called it lana sucida or sucidae sordes (cf. Cels. 2.33.2, 3.10.1, 8.3.10, Pliny, NH 29.30, Varro, RR 2.11.6 'tonsurae tempus inter aequinoctium vernum et solstitium, cum sudare inceperunt oves, a quo sudore recens lana tonsa sucida appellata est'). The grease extracted from the wool (lanolin) was used as a base for salves and as a cleansing-cream, of which the best variety came from Attica. The advantage of lanolin is that it is a water-soluble fat and can absorb up to 30% of its own weight of water (see Martindale's Extra Pharmacopoea²⁵, ed. R.G. Todd [London, 1967], pp.904ff., s.vv. Wool Fat: Anhydrous Lanolin; and Hydrous Wool Fat: Lanolin). For a very different and very intriguing use of οἶον (in this case a bit of greasy wool), see Herodot. 4.187.

355f. The smell of sucus oesypi is mentioned at AA 3.213f.; in itself it would hardly occasion nausea. illa medicamina comprises all the manifold lotions and creams of my lady's toilette. Ovid is here following Lucr. 4.1180f. '(amator) quem si, iam admissum, venientem offenderit aura / una modo, causas abeundi quaerat honestas' (cf. ibid. 1175 'et miseram taetris se suffit odoribus ipsa').

355. Phineu : Phineus, the aged and blind king of Salmydessos on the Black Sea coast of Thrace, was plagued by the Harpies, who ate or befouled his food and left a loathsome stench behind (tuas mensas redolent: 'reek of your dinner table'). Cf. Aesch. Eum. 46ff., Soph. Antig. 966ff., Apoll. Rhod. 2.178ff., Virg. Aen. 3.210ff., Ovid, Met. 7.2ff., Hygin. Fab. 19, Apollod. 1.120f.; Rose, Handbook⁶, pp.201f.

356. The eye-witness (or nose-witness) testimony of the author - perhaps not entirely a literary confidence trick here - is intended to clinch the argument for the reader (an example of emotional πίστις or fides).

357-436. Ovid's discussion of the physical side of love-making spans the middle of the poem. It is interrupted after only four lines of introduction by a long rebuttal of the charges of immorality or obscenity

levelled at the Ars Amatoria. From the tone of Ovid's reply to his critics it is evident that he felt their objections to be unjustified and that he had nothing to fear from them. If Augustus found the work offensive, he had not yet let his displeasure be communicated to the poet.

357. quae medio veneris praestemus in usu : 'what measures we should take in the course of making love.' praestemus represents an original (direct) deliberative subjunctive. The use of the first person plural brings variety and adds a touch of intimacy, breaking down the barrier between teacher and pupil; cf. 683ff. With praestemus cf. 609 praestiterat, 635 praestiteris. usus = 'intercourse' (veneris = venereo); cf., e.g., Tib. 1.9.55 furtivus usus.

358. ex omni est parte fugandus amor : a 'clamp' line, corresponding to 42 'quos suus ex omni parte fefellit amor.' In the other direction, it forms a coupling with 795 'medicinae fungar ut omni / munere.'

359. quidem ... sed : a prose (Ciceronian) idiom, after μέν .. δέ but a great favourite with Ovid in all genres; cf. Am. 1.8.35, 2.8.4, AA 1.235f., 3.489f., Met. 1.438, 488, 4.586, 9.295, 14.493 et saepiss., Fast. 1.229, 4.307, Trist. 1.1.73f., 3.4.1, Ex P. 1.7.55f., 3.7.37f. tamen may replace sed, e.g. at Met. 1.209f., 519, 6.136; sed tamen Met. 5.506f.

pudor est mihi dicere : a characteristic touch of false coyness, due not to prurience on Ovid's part, but to his mischievous desire to play on that of his readers; it is picked up at 407 'et pudet et dicam', where he manages to overcome his modesty in the interests of science or truth. Cf. AA 3.769f. 'ulteriora pudet docuisse, sed alma Dione / "praecipue nostrum est, quod pudet" inquit "opus"', Met. 14.279 'et pudet et referam', Trist. 5.7.57 'et pudet et fateor.' The phrase may be classed as a form of praeteritio.

360. ingenio verbis concipe plura meis : 'use your intelligence and read between the lines.'

361. nostros quidam carpsere libellos : for carpere i.q. vituperare, damnare, cf. Catull. 62.36f. 'at libet innuptis ficto te (sc. Hespere) carpere questu. / quid tum, si carpunt, tacita quem mente requirunt?', Hor. Sat. 1.3.21 'Maenius absentem Novium cum carperet', Suet. Calig. 6 '(Livium) ut verbosum in historia negligentemque carpebat', and Ovid, Met. 6.129f., Ex P. 3.9.2, etc.

362. censura : i.q. iudicio, sententia (severiore). This figurative usage seems to be an Ovidian innovation; first at Am. 3.14.3 'nec te nostra iubet fieri censura pudicam', then at AA 2.287 'nec mea vos uni damnat censura puellae' (cf. also Fast. 5.70 'censuram longa senecta dabat'). It is tempting to see its appearance in the Amores as connected with the move by the Senate and People in 19 and again in 18 B.C. to confer upon Augustus the cura legum et morum or ensoria potestas for life; the offers were declined (as also in 11 B.C.); cf. Res Gest. 6 (which controverts Dio 54.10.5). The line from the Ars, however, is perhaps more of a sly dig at Augustus' legislation to strengthen marriage and deter adultery.

Musa proterva : not only immoral, but flaunting her immorality; cf. Cic. Pro Cael. 49 'ut non solum meretrix, sed etiam proterva meretrix procaxque videatur.' The verse has an echo in Ovid's well-known apologia, Tr. 2.354 'vita verecunda est, Musa iocosa mea.'

363-99. The poet's triumph over calumny, a traditional theme (Callim. Aet. prol. fr. 1.17 Pf., Hor. Od. 2.20.4f., 4.3.13ff., Prop. 3.1.21ff., etc.), had been given essay treatment by Ovid in Am. 1.15, of which the present passage contains echoes, e.g. 363 'dum toto canter in orbe' (Am. 1.15.8 'in toto semper ut orbe canar'), 364f. 'impugnent .. opus. / ingenium magni livor detrectat Homeri' (ibid. 2 'ingenique vocas carmen inertis opus', 9 'vivet Maeonides'); but the arguments from literary criticism (371-388) are new.

363. dummodo ... dum : dum stands for a second dummodo, as normally (cf., e.g., Cic. Brut. 285 'sin autem ieiunitatem et siccitatem et inopiam, dum modo sit polita, dum urbana, dum elegans, in Attico genere ponit'). sic is not antecedent to the dum clause, but stands for sicut nunc placeo.

364. qui volet, impugnet unus et alter opus : 'let the odd individual who wants to, decry my poems.' Ovid dismisses his critics as numerically insignificant (quidam above (361) implies that he could name names if he desired); for unus et alter, 'a mere handful', cf. Cic. Pro Mur. 43 'neque in uno et altero animadversum est, sed iam in pluribus', Ovid, Am. 2.5.22 'compositi iuvenes unus et alter erant', Tr. 1.3.16 '(amici) qui modo de multis unus et alter erant.' [The reading qui volet has been unjustifiably suspected. Heinsius' quamlibet, found in two of his MSS and 'very Ovidian', as he says, does not improve the sense. See Goold's discussion, Amat. Crit., 101f.]

365. livor : i.q. livore pleni, invidi, not a full personification as at 389.

366. ex illo : neuter, i.e. ex illo, quod Homeri ingenium detractasti.

Zoile : Zoilus of Amphipolis was a Cynic philosopher and rhetorician (cf. Ael. Var. Hist. 11.10 'κύων ῥητορικὸς καὶ φογερός') of the fourth century B.C., famed for his attacks upon Isocrates, Plato and especially Homer. His works Καθ' Ὁμήρου or Κατὰ τῆς Ὁμήρου ποιήσεως and Ψόγος Ὁμήρου (perhaps a speech) gained him the title of Ὀμπρομάστιξ. He wrote on rhetorical figures and was the first to use σχῆμα in the technical sense, though his definition (reported by Quintilian as 'id quo aliud simulatur dici quam dicitur' (9.1.4) was not considered precise enough in later times.

368. et tua sacrilegae laniantur carmina linguae : laniare is a strong expression, much stronger than carpere (361), and suggests a pack of dogs rending their quarry; the image develops out of the reference to Zoilus ὁ κύων. sacrilegae linguae belongs to it as well, for one associates tongues with eager hounds, while dogs were notorious stealers of meats from altars, thereby defiling them; cf. Aristoph. Vesp. 844f. Ovid's language transcends the usual vocabulary of polemic and counter-polemic, reflecting Virgil's glorified status as a kind of public monument no less than his elevated position in Ovid's private pantheon

of poets. Something is known of these obtrectatores Vergili from Donatus' biography (43ff.). Ovid's word carmina implies that he is thinking of criticisms (and parodies) of the Eclogues and Georgics as well as of those directed against the Aeneid, but it is virtually certain that uppermost in his mind is the work by Carvilius Pictor called, Zoilesquely, Aeneidomastix. The exact date of its publication is unknown, but it must have been fairly soon after 19 B.C. See further Conington's edition of Virgil, vol. i, pp.xxixf.

368. pertulit huc victos quo duce Troia deos : a complicated antonomasia for Virgil (in the vocative), honorific in character. The poet is said to have done what the hero of his poem did, i.e. acted as 'Troy's' guide (quo duce) to the shores of Italy (huc); which is in turn, of course, a metaphor for Virgil's bringing Aeneas and his gods in the story from Troy to Italy.

369. summa petit livor : the thought is proverbial. Ovid's immediate source may have been Lucr. 5.1125ff. 'et tamen e summo, quasi fulmen, deicit ictos (sc. potentes) / invidia interdum contemptim in Tartara taetra; / invidia quoniam, ceu fulmine, summa vaporant / plerumque et quae sunt aliis magis edita cumque', cf. id. 6.421f. 'altaque cur plerumque petit (sc. Iuppiter) loca plurimaque eius / montibus in summis vestigia cernimus ignis?', Livy 8.31.7 'etiam invidiam, tamquam ignem, summa petere.' It forms the cornerstone of Artabanus' counsel to Xerxes, reported by Herodotus (7.10): 'ὁρῶς τὰ ὑπερέχοντα ἴσα ὡς κεραυνοῦ ὁ θεὸς οὐδὲ ἐξ φαντάζεσθαι, τὰ δὲ σμικρὰ οὐδὲν μιν κνίζει; ὁρῶς δὲ ὡς ἐς οἰκήματα τὰ μέγιστα αἰεὶ καὶ δένδρεα τὰ τοιαῦτα ἀποσκήπτει τὰ βέλεα; φιλέει γὰρ ὁ θεὸς τὰ ὑπερέχοντα πάντα κολοῦειν. οὕτω δὲ καὶ στράτος πολλὸς ὑπὸ ὀλίγου διαφείρεται κατὰ τοιόνδε· ἐπεὶ σφί οὗτος θεὸς φθονήσας φόβον ἐμβάλη, ἣ βροντὴν, δι' ὧν ἐφθάρησαν ἀναξίως ἑωυτῶν· οὐ γὰρ ἐξ φρονέειν μέγα ὁ θεὸς ἄλλον ἢ ἑωυτόν.' See further Otto, Sprichwörter, s.vv. fulmen, invidia.

371. laedit : 'offends'.

372. si sapis : a common formula of comedy, but also found in good

prose and more elevated poetry. Here = 'if you're not a complete ignoramus.'

ad numeros exige quidque suos : 'judge each poem according to its metre'; i.e. take the form (or genre) into consideration before you pronounce upon the content. This aspect of the aesthetic doctrine of decorum was extremely important in all ancient literary criticism. The Romans, and Ovid in particular, were less careful of generic conventions than the Greeks: witness the satirical poem in hexameters, the subjective love elegy and its didactic derivatives in elegiacs, and not least the unique and unclassifiable Metamorphoses.

For exigere in this sense cf. Caelius ap. Cic. Ad Fam. 8.6.1 'si ad illam summam veritatem legitimus ius exegeris', Livy 34.31.17 'nolite ad vestras leges atque instituta exigere ea, quae Lacedaemone fiunt.'

373. Maeonio ... pede : the dactylic hexameter. Maeonia is synonymous with Lydia (Hesychius), which in turn often stands for Ionia, the patria of Homer, who 'invented' the metre. Virgil puts Maeonia for Etruria, the Etruscans traditionally having emigrated to Italy from Lydia.

374. deliciis : 'erotic escapades': amores, ioci.

375. grande sonant : i.q. excelse magnificeque dicunt (cf. Cic. Or. 119), or (metaph.) fulgunt [sic] tonantque (cf. id. ibid. 29).

tragicos decet ira cothurnos : 'violent emotion befits the buskin of tragedy.' ira = ὀργή, 'ένθυσιασμός καὶ πάθος' ([Longin.] De Sublim. 15.2). Cf. Hor. Epist. 1.3.14 'an tragica desaevit et ampullatur in arte?' With the repetition tragici: tragicos (halfway between anaphora and antistrophe, but not properly complexio: see Rhet. ad Herenn. 4.19f.), cf. 64, 207, 807.

376. usibus e mediis soccus habendus erit : 'the comic sock must be worn according to the conventions of everyday life', i.e. the matter of comedy should not be divorced from common experience. e mediis

usibus = secundum consuetudinem vitae cottidianae; cf. ex consuetudine, ex more, etc. medius often describes what is customary or in general use; cf. AA 3.479 'munda sed e medio consuetaque verba puellae / scribite', Hor. Epist. 2.1.168 (on comedy) 'creditur, ex medio quia res arcessit, habere / sudoris minimum.'

377-8. Ovid refers to two types of iambic line, the pure iambic trimeter (celer), associated particularly with Archilochus, and the scazon or choliambus (extremum pedem trahens), invented by Hipponax; for the latter see Fordyce on Catull. 8 (introd. n.). Both were weapons of invective (hence liber, 'unbridled', 'outspoken'); cf. Cic. De Nat. Deor. 3.91 'neque enim quem Hipponactis iambus laeserat aut qui erat Archilochi versu vulneratus, a deo immissum dolorem, non conceptum a se ipso continebat', Hor. AP 79 'Archilochum proprio rabies armavit iambo.'

377. in hostes stringatur : Horace employs the same figure when talking of the satiric hexameter, Sat. 2.1.39ff. 'sed hic stilus haud petet ultro / quemquam animantem et me veluti custodiet ensis / vagina tectus; quem cur destringere coner / tutus ab infestis latronibus?'

379. blanda ... Elegea : cf. on 11 and 12. [The spelling Elegea is recommended by Goold, Amat. Crit., 12; cf. Thalea (AA 1.264).]

380. et levis arbitrio ludat amica suo : 'and let her sport, an inconstant mistress, on her own terms.' levis is a conventional epithet both of Cupid and of love elegy; cf. Am. 3.1.41 (Elegea loquitur) 'sum levis, et mecum levis est, mea cura, Cupido', 2.1.21 'blanditias elegosque leves, mea tela, resumpsi.' For arbitrio cf. AA 1.504 'arbitrio dominae tempora perde tuae.'

381. Callimachi numeris : the 'romantic' elegiac distich, as employed by Callimachus for the Aetia, in which was included (frr. 67-75 Pf.) the story of Cydippe (382); cf. Palmer on Her. 20 (introd. n.).

382. non est oris, Homere, tui : '(the tale of Cydippe) is not one for Homer's lips.' For os in this sense cf. Hor. Sat. 1.4.43f. 'ingenium cui sit, cui mens diviniior atque os / magna sonaturum, des nominis huius honorem (sc. poetae)', Prop. 2.10.12 'Pierides, magni nunc erit oris opus.'

383-4. Just as the relating of the events of the Iliad in elegiac couplets and of Cydippe's love affair with Acontius in epic hexameters would be ἀπρεπές, so the playing of the role of Andromache (the type of the tragic heroine) by an actor dressed as Thais (the type of the comic meretrix) and speaking in the idiom of comedy would be quite intolerable - as would the reverse. (Ovid has in mind the Andromache of Euripides and the Thais of Menander, of which the remains are minimal.)

383. peragentem ... partes: peragere is here a mere variant, useful both metrically and audially, of agere. Elsewhere the verb has the meaning 'to complete (a performance)', e.g. Cic. De Sen. 64 and 70 (cf. ibid. 85 peractio = the last act of a play), Pliny, Epist. 7.33.5 (fig.) 'dispice num peractas putes partes nostras.'

385. Thais in arte mea est : i.e. Ovid's poetry is about women like Thais, in Roman society libertinae (cf. AA 3.615f.). [There is a case for reading Arte (so Bornecque translates), for it is the Ars that Ovid is defending; cf. 487 and 512.]

lascivia libera nostra est : 'mine is emancipated licence', i.e. for and about the emancipated. The phrase is glossed by the following 'nil mihi cum vitta' (cf. AA 1.31ff., 2.600ff., 3.27f., 483f.). lascivia denotes the poet's approach to his subject, as well as the subject itself, love as a bit of naughty fun; cf. AA 2.497 lascivus Amor, 3.27 lascivi amores.

For the 'framing' repetition of the half-line cf. 71f.

387f. 'If my Muse does justice to her light-hearted subject matter, I've won my case, and she was brought into court on a trumped-up charge.' respondet, though without any legal overtones in its immediate context, nevertheless harmonises well with the forensic metaphor that follows; cf. 397 'hactenus invidiae respondimus', where the meaning 'answer an accusation' is clearly present.

387. iocosae : cf. Tr. 2.354 'Musa iocosa mea.' iocus often denotes

love's playful side (cf. παίγνιον, παίζω); cf. AA 1.354, 2.724, 3.640, etc., Hor. Od. 3.21.2, Epist. 1.6.65. Iocus and Amor are represented in art and literature as flying round the head of Venus; cf. Hor. Od. 1.2.34 and see G.K. Galinsky, Aeneas, Rome and Sicily (Princeton, 1969), plate 134 (Venus Erycina on the Ara Pacis) and p.235.

389. rumpere, Livor edax : cf. Virg. Ecl. 7.26 'invidia rumpantur ut ilia Codro', Prop. 1.8.27ff. 'rumpantur iniqui! / vicinus ... / falsa licet cupidus deponat gaudia livor.' The apostrophe of Envy goes back to Callim. Aet. prol. fr. 1.17 Pf. 'ἔλλετε, Βασκανίης ὀλοὸν γένος' (cf. id. Hymn 2.105ff.). 'Livor edax' is lifted from Am. 1.15.1. The epithet is traditional: cf., e.g., Pindar, Pyth. 2.53 'ἐμὲ δὲ χρεὼν / φεύγειν δάκος ἀδινδὼν κακαγοριᾶν', Hor. Od. 4.3.16 'et iam dente minus mordeor invido', Envy being toothed like a snake (cf. Ovid, Ex P. 3.101f. 'Livor, iners vitium, mores non exit in altos, / utque latens ima vipera serpit humo').

390. tantum, quo pede coepit, eat : 'let it (my fame: 389 nomen) but advance with the same step as it began.' tantum is here virtually a hypotactic conjunction, i.q. dummodo. pede is to be interpreted not as 'speed' but as 'start'; cf. Prop. 3.1.6 'quove pede ingressi (sc. in antrum poeticum)?', i.e. dextro an sinistro? ('auspiciously or inauspiciously?'). Ovid has got off to a flying start and expects to maintain his progress as a rising idol of the literary public (the idea is expanded in 393f.). But there is of course a play on pes = a metrical foot (in this case more 'metre', i.e. the elegiac couplet).

[391f. The exclusion of this couplet is based on the following considerations: (a) as noted above, 393f. carry on the argument from 389f.; the sequence of thought is disrupted by another series of remarks addressed to Livor. (b) 'sed nimium properas' is an extraordinary statement after 'rumpere' - it is equivalent to saying 'But don't burst just yet.' (c) 'vivam modo' not only introduces a wholly false note of pathos but makes the reservation expressed in 390 quite immaterial: 'if I keep on as I've begun, I shall become still more famous, provided that I don't die.' (d) 'et capiunt anni carmina

multa mei' is a non sequitur after 'vivam modo'; it is not just that et poses problems (nam might help to explain 'plura dolebis'), but that the author's doubts in 391 about what the future holds have miraculously been replaced in 392 by a confident assertion that the future will see the writing of many poems. animi [$E^1 K^2$ (v.l.) ω] is an attempt to mend the sense.

The couplet is another of the pre-archetypal interpolations that disfigure the text of the amatoria. Its author very probably had the α -reading vester (equus) before him in 394, and, taking this to refer to Livor, decided to develop the idea in terms of the τόπος of 389. 391 contains echoes of Prop. 1.5.1ff. 'Invide ... / (4) infelix, properas ultima nosse mala' and of Virg. Georg. 3.10 'modo vita supersit'; 392 shows a use of capio which in another context would be acceptable, but which here strikes one as odd (= continent et mox proferent). Sabbadini based his theory that Ars 3 was written after the Remedia partly on the evidence of 392 (RFIC 37 [1909], 166ff.); but even if the line were genuine, carmina multa is too vague to support such an opinion.]

393. nam iuvat etc. : i.e. nam studium famae (et) iuvat et honore crevit : 'the pursuit of fame gives me pleasure and I pursue it the more keenly because of the praise I have already won.' Cf. Prop. 4.10.3 'magnum iter ascendo, sed dat mihi gloria vires' (where gloria = studium famae).

394. principio clivi noster anhelat equus : cf. Her. 20.41 'mille doli restant: clivo sudamus in imo', with which Palmer compares Petr. 47 'nec adhuc sciebamur nos in medio lautitiarum, quod aiunt, clivo laborare'; but Ovid's verse does not express the notion of running out of steam before the task is completed, or even begun. Ovid there means that he is nicely warmed up and ready to tackle the next, really testing stage; here, that his steed is 'rarin' to go', 'up, up and away!'

396. nobile ... epos : epos [Muretus' correction of opus (all MSS)]

is a rare word in Latin: cf. Hor. Sat. 1.10.43 'forte epos acer / ... Varius ducit', Mart. 12.94.1 'scribebamus epos.' nobile, 'lofty', 'imposing' (implying a contrasting humiles with elegi in 395); cf. Hor. AP 259 'in Acci / nobilibus trimetris', Stat. Silv. 2.7.114 'te nobile carmen insonantem', Ovid, Ex P. 2.5.56 'eloquio tantum nobilitatis inest.'

397-8. attrahe lora / fortius et gyro curre, poeta, tuo : 'take a stronger pull on the reins, poet, and get back on your proper course.' gyrus is the circuit steered by the charioteer; his optimum path lies as close to the metae as possible. Ovid has allowed himself to wander off it in the preceding digression. Cf. Prop. 3.3.21 '"cur tua praescriptos evecta est pagina gyros?"' (Phoebus loquitur). The figure of the chariot is a favourite and very ancient 'progress-image'; cf. Theognis 249f., Simonides 79.3f., Bacchylides 5.176ff., Choerilus fr. 1 Kinkel, Pindar, Ol. 6.22, 9.81, Isth. 2.2, 8.62, Pyth. 10.65, etc., Parmenides fr. 1 DK, Empedocles 131.3 DK, whence Lucr. 6.92ff. (on which see A.A.R. Henderson, Iatomus 29 [1970], 739ff.); see also E.J. Kenney, in Ovidiana, pp.205f., and cf. 70 and n. After Lucretius it is almost obligatory for Roman didactic poets; cf. Virg. Georg. 2.541f., Ovid, AA 1.39f., 264, 2.426, 3.467f., 809f., Colum. 10.215f.

399. ergo : resumptive; cf. 135.

concubitus et opus iuvenale : et is epexegetic, assigning a species to its genus: 'love-making, which is young men's work.' The same effect may be achieved by simple asyndetic apposition. For the phrase cf. 153 'iuvenalia munera Martis', Met. 6.241 'opus iuvenale palaestrae.' The sentiment is traditional: cf., e.g., Plato, Resp. 389d-e, Plaut. Bacch. 1079, 1163.

400. prope erunt : prope esse or adesse is commonly used of time; a temporal clause may stand as the subject (e.g. Plaut. Men. 984, Ter. And. 152).

promissae tempora noctis : i.q. promissa nox (cf. Prop. 2.17.1 'mentiri noctem, promissis ducere amantem'); for the periphrasis cf.

Am. 1.6.24 'tempora noctis eunt', Tib. 1.8.18 'tacito tempore noctis.' tempus yields useful short syllables; but such periphrases also add to the meaning (compare 'night' and 'night time' in English).

401. gaudia .. dominae : objective genitive: 'the pleasure your mistress's body gives you.'

pleno .. corpore : i.q. viribus integris. Contrast Hor. Epist. 1.20.8 'plenus cum languet amator' (i.q. satiatus).

402. in eas quamlibet ante velim : 'I'd like you to have some woman or other beforehand.' inire is a coarse word, properly a farmer's term ('tup'), chosen here to help the lover convince himself that all he really wants from his girl is sex, not love. Cf. a letter of Antony to Octavian (Suet. Aug. 69) 'quid te mutavit? quod reginam in eo? uxor mea est. nunc coepi an abhinc annos novem? tu deinde solam Drusillam inis? ita valeas, uti tu, hanc epistulam cum leges, non inieris Tertullam aut Terentillam aut Rufillam aut Salviam Titiseniam aut omnes. an refert, ubi et in qua arrigas?'

403-4. in qua tua prima voluptas / desinat : i.e. the first time is the most enjoyable, because it releases pent-up desire; the second time is more of a 'drag' (segnis). a prima = 'after the first'; cf. Ex P. 4.5.26 'a magnis hunc colit ille deis.'

[405-6. A literal translation of the couplet is: 'Love deferred is the most pleasing: in cold, sunshine, in sun shade gives delight, water becomes pleasant for thirst.' Bornecque alone of previous editors rejects the lines; he does not give his reasons. The following points can be made against their authenticity: (a) sustentare does not occur elsewhere in Ovid; this is of no great moment in itself, but it is perhaps significant that sustinere occurs in an erotic context in a very different sense from that required here: AA 2.690 'utque morer meme sustineamque, roget (sc. puella)' - 'she asks me to delay and keep (myself) going.' sustentata venus must however mean not 'the act of love prolonged' but 'the act of love deferred'

(and therefore all the more delightful when it comes). (b) The first two parallels are inept, or at least are badly expressed: to substantiate the point of sustentata, it is necessary to expand them as 'in cold weather, the prospect of hot sunshine is pleasing; in hot weather, the prospect of cool shade is likewise.' To say 'sun is nice in the cold, and shade in the sunshine' is fatuous. The third parallel is better: 'when one is thirsty, water becomes a pleasure.' But (c) grata fit is not parallel to iuuant, as grata est would be. fit looks suspiciously like a metrical stop-gap. (d) grata after gratissima is anticlimactic; Ovid would probably have avoided the repetition of the adjective if he could not make room for a second superlative. (e) siti has either to be quasi-temporal like frigore and sole, or to stand for sitienti; the former would be unique (in siti occurs at Pliny, NH 22.111), the latter unparalleled in Ovid. Cf. Tib. 1.3.78 'iam iam poturi deserit unda sitim', Prop. 4.9.62 'nec tulit irati (sc. Herculis) ianua clausa sitim', 70 'Herculis aeternum ne sit inulta sitis.' The abstract-for-concrete idiom is common in all poetry (Herculis sitis for Hercules sitiens is most Homeric), and Ovid uses it quite often, e.g. at Met. 1.48 cura dei, or 274 ira Iovis; but not, apparently, of bodily affections like thirst or hunger. (f) The couplet may be intended as a warning, but in reality extols pleasure that one has had to wait for above immediate gratification. Ovid would hardly have made such an error of judgment.

If a source for this interpolation is to be sought, it is probably the passage of the Ars from which a line was quoted above, viz. 2.679ff., which was in Ovid's mind in this section, and with which the interpolator was doubtless thoroughly familiar (note esp. 679 'venerem iungunt per mille figuras', 682 iuuat, 683 concubitus, 687 grata voluptas, 689 gaudia and 690 sustineamque).]

407. et pudet, et dicam : picks up 359. et .. et is virtually concessive.

407-8. venerem quoque iunge figura / qua ... etc. : figura = 'position' (ὁχῆμα ἑρως). The ablatives are instrumental; minime

qualifies decere. The key idea, 'coupling', is heavily stressed by the anadiplosis (iunge ... iungi); cf. on 303, 594.

409f. These unflattering remarks on woman's capacity for self-deception and shamelessness should not be held against the author; they are but psychological propaganda, designed to fortify the patient by stimulating his male chauvinism. (One might nevertheless remind Ovid of his declaration at 49ff.)

410. et nihil est, quod se dedecuisse putent : the feminine point of view is dexterously cast as the antithesis of the man's given in 408 (minime decere putas // nihil dedecuisse putent). What is black to one sex is white to the other.

411. totas aperire fenestras : not 'open all the windows' (Mozley; sim. Bornecque), which would require omnes, but 'throw open the windows to their fullest extent'; cf. AA 3.807 'nec lucem in thalamos totis admitte fenestris' (so here admisso die (412)).

412. turpiaque ... membra notare : 1.q. obscenas partes, pudenda dispicere. That love-making is best suited to darkness is an idea of doubtless immemorial antiquity; cf. Eur. fr. 524 Nauck² ' ἡ γὰρ Κύπρις πέφυκε τῷ σκότῳ φίλη, / τὸ φῶς δ' ἀνάγκην προστίθει σωφρονεῖν ' (from the Meleager).

413. ad metas venit : cf. AA 2.727f. and see on 82 above.

414. corpora : sc. tuum tuaeque.

415f. It is after intercourse (in an unconventional position and in broad daylight) that the man, now physically and emotionally drained, will feel disgust rising up within him; instead of turning aside and hurrying away, he must force himself to scrutinise his partner's body and dwell to the point of nausea on its imperfections. Even a lovely woman will appear gross after the act in such conditions as are prescribed.

ut malles ... / ... videare : two thoughts are represented: (1) regret about the past, (2) resolve for the future. malis (RYEK¹s) would simply duplicate videare. [For the text here see W.A. Camps, CR n.s. 4 (1954), 204f., who shows that malles and Heinsius' conjecture ut are grammatically necessary.]

tetigisse ... / tacturusque : tangere has here a specific sexual meaning; cf. Plaut. Aul. 740, Ter. Adel. 686, Eun. 797, Heaut. 819, Catull. 21.8, Hor. Sat. 1.2.28, 54.

417. animo signa : either 'stamp on your mind' (cf. Her. 13.66 'signatum memori pectore nomen habe') or 'single out, observe mentally' (cf. Virg. Aen. 12.3 signari oculis). With animo the first interpretation is perhaps to be preferred (but cf. 412 notare).

[quaecumque ... menda : for the reading see Goold, Amat. Crit., 102, who shows that the neuter mendum never denotes vitium corporis vel operis. Cf. AA 3.261 'rara tamen menda facies caret: occule mendas.' Pontanus' note in the margin of the Hamiltonensis, 'genere neutro potius quam feminino veteres proferebant', reveals that this distinction of usage was not known to him (see Plate IV.2 in Munari's edition of the codex [Rome, 1965], Appendice I by B.L. Ullman).]

It is worth pausing to consider the sentence beginning at simul (413) and ending usque tene (418). It is a remarkable example of Ovid's virtuosity in handling both his language and his metre. He has changed his normal closed couplet, simple or compound sentence style for a polydistichal, periodic one, in order to reproduce or imitate not only the unfolding sequence of related actions, but also the changing and complicated state of mind of the amans. One might see here a deliberate attempt to recreate the long and often tortuous sentences of Lucretius' exposition (this is a very Lucretian passage: cf. 4. 1101ff., 1263ff. (quibus modis venerem iungere debemus)); yet no such attempt was made earlier in the Remedia in equally Lucretian passages. A more likely model, if a model is required, will be found in Catullan elegiacs, where (outside the epigrams) sentences of three or more couplets are not too rare, particularly where the poet seeks to express

some complex or overmastering thought or emotion; cf., e.g., 68.1-10, 87-96, 76.1-6, 17-22, and see Fordyce's Commentary, pp.344 and 365. Ovid's construction is more formally perfect than Catullus', for his facility with the distich is greater, but the same basic stylistic devices of balancing pairs of words or clauses, of repetition and of alliteration and assonance (though these last two are far more subdued than in Catullus 68) are to be seen. The period begins with paired temporal clauses (simul .. venit, (simulque) ... iacent), connected through another brief, summarising temporal clause (dum piget) to paired consecutive clauses (ut mallet ..., (utque) .. non videare), after which come the twin main clauses (tunc animo signa .., luminaque ... tene). Each pair occupies a couplet, and each expresses very closely contiguous ideas, the principal clauses being classifiable as 'theme and variation'. Anadiplosis (tetigisse, tacturus) binds 415 and 416 even more closely, and is aided both by alliteration (t in the verbs and tibi; piget .. puellam; dum ... diu) and by assonance, simple (e.g. of u in 416), 'graded' (-all-, -ull-, -ell-) and 'mirror' (mall-, -llam (bis)). The rhythms are predominantly spondaic, with many naturally long vowels (e.g. 413 metas venit finita, 414 totā) or vowels followed by double consonants (415, 417); the metrical scheme of the three couplets is : DSSS/DS; DSSD/SD; DSSS/DD. The great variety of moods and tenses achieved by Ovid in these six lines also contributes not a little to their effect.

419. 'Perhaps someone will call this - and indeed it is, too! - small beer.' nam is strongly asseverative.

420. multa : predicative, i.q. universa, 'collectively'; opp. singula, 'severally'.

421-2. Ovid hangs a couple of examples from nature (similitudines) on parva (419); they do not however illustrate the point he makes in 420, but indeed contradict it, being instances both of parva quae maxime prosunt (or possunt) singula. The mode of expression is cleverly varied, active in 421, passive in 422; for parvo in 422 Ovid substitutes non magno; spatiosus is left to be supplied with

aper, saepe with necat morsu; and the couplet exhibits a modified chiasmic structure: part of subject - active verb - object / agent - passive verb - subject. The position of vipera makes the correspondence less than perfect: Ovid could easily have begun 421 'vipera parva ...', had he not wished to maximise the emphasis on parva, in which the point of the comparison resides.

With the simile of the viper and the bull, cf. Virg. Georg. 3. 416ff. 'vipera ... / aut .. coluber ... / pestis acerba boum, pecorique adspergere virus (adsuetus).' Dogs and snakes are often coupled as examples of sinister and dangerous creatures; cf., e.g., Ter. Phorm. 705ff. 'quot res postilla monstra evenerunt mihi! / intro iit in aedis ater alienus canis; anguis in impluvium decidit de tegulis', Hor. Epist. 1.17.30f. 'alter Miletī textam cane peius et angue / vitabit chlamydem.'

423. tu tantum : cf. 213 and n.

numero pugna praeceptaque in unum / contrahe : 'fight with strength of numbers and concentrate my instructions into one body.' This is not simply an ornamental figure of speech, as are the other military metaphors in the poem (50, 347f., 675f.), but alludes to the dialectician's procedure of amassing arguments, none convincing in itself, but which cumulatively prove irresistible. pugnare is commonly used of the cut and thrust of debate or the pressing of one's case, and although contrahere in unum (a regular phrase for concentrating troops: Caes. BG 1.34.3, 4.22.3, Nep. Ages. 3.1; etc.) appears to be unattested elsewhere in the sense of congerere (argumenta), Ovid plainly intends it to have that sense here, as acervus (424) shows (= Stoic σωπεῖρτης; cf. Cic. Acad. 2.49, Hor. Epist. 2.1.47, Pers. 6.80). (At Sen. Contr. 1, praef. 4 'ne mea quasi certum aliquem ordinem velitis sequi in contrahendis quae mihi occurrent' and Frontin. De Aqu. 2 'ea quae ad universam rem pertinentia contrahere potui ... contuli' the verb has a wider, non-technical meaning.) For the military flavour of dialectical terminology see esp. Quint. 5.13.11ff. (on the refutation of arguments singly and collectively), where we find invadere,

impellere, pedem conferre, toto corpore obniti, directa fronte purnare and turba valere (cf. numero here); in the same passage occur the same two similes that Ovid presently brings in (445f.), clearly traditional 'furniture' of the schools.

424. de multis grandis acervus erit : cf. Am. 1.8.90 'postmodo de stipula grandis acervus erit'; proverbial (cf. Hes. Op. 361f., Plato, Crat. 428a).

425. totidem mores totidemque figurae : sc. sunt; 'there are as many positions as there are dispositions.' totidem ... totidemque stands for quot ... tot; the line is a distant cousin to Terence's 'quot homines, tot sententiae' (Phorm. 454). Cf. Philemon, fr. 89 Kock ἡμῶν δ' ὅσα καὶ τὰ σώματ' ἐστὶ τὸν ἀριθμὸν/καθ' ἑνός, τοσούτους ἐστὶ καὶ τρόπους ἰδεῖν.'

426. non sunt iudiciis omnia danda meis : Némethy, Mozley and Lenz all interpret iudiciis meis as dative of the indirect object, with danda = permittenda ('non debes iudicium meum in omnibus sequi' is Némethy's paraphrase). Bornecque cavalierly substitutes tuis for meis, and renders 'il ne faut pas t'en remettre aveuglément à ton jugement.' But Ovid is saying: 'in view of the great variety of ways of making love and of people's attitudes to sex, there is no call, in my view, to be exhaustive' (omnia more or less = omnia remedia; not omnes amoris figuras). iudiciis meis = meo iudicio, as at AA 2.416 and Her. 3.104; danda = edenda (i.q. docenda, tradenda). The received interpretation clashes with the whole ethos of the poem: Ovid all along requires his readers to follow his advice implicitly.

427f. What one person finds unexceptionable may strike someone else as highly offensive (crimen). Two illustrations of this follow.

427. quo ... facto : the relative clause precedes and absorbs the antecedent (hoc factum), as commonly.

428. alio iudice : antithetic to tua pectora (= tuum iudicium, or just tu), not of course to iudiciis meis (426).

429-32. ille ... ille : 'one man' ... 'another'. hic ... ille, or ille ... hic would set up the expectation of a contrast (one example illustrating 427, the other 428) whereas Ovid adduces two similar cases, of men who were shocked into impotence by what they saw.

429. aperto : not 'naked', which the girl is in any case, but 'unconcealed (by darkness)' (cf. 411f.).

430. in cursu qui fuit, haesit amor : the metaphor is from the race-course (cf. 82 and 413); for haerere = 'to pull up short', 'come to grief', cf. Cic. Pro Cael. 75 'in hoc flexu quasi aetatis ... fama adulescentis paululum haesit ad metas', with Austin's note. The relative clause might at first sight seem to qualify ille, but ille belongs inside the quod clause, and word-order and sense demand that qui refer to amor (cf. 119 'dum furor in cursu est, currenti cede furori').

431-2. The principal clause is left to be supplied again from 430 (haesit amor qui in cursu fuit). For the signa pudenda cf. Am. 3.7.84 (where the signa have to be faked).

433. luditis, o si quos potuerunt ista movere : 'you are only playing at love, if such matters as these have been able to upset you.' Although ludere regularly means to carry on a love affair (cf., e.g., AA 1.91 'illic invenies quod ames, quod ludere possis', 2.389 'ludite, sed furto celetur culpa modesto'), here it carries a literal sense; but Ovid is obviously playing on the two meanings, insisting on a distinction between taking the game of love seriously ('playing for keeps') and mere amorous dalliance. His real concern in the Remedia is not with what he calls elsewhere desultores amoris (Am. 1.3.15), sexual adventurers, but with those who have formed an attachment which they wish, but are not strong enough, to break. potuerunt resembles a gnomic perfect, but is perhaps better regarded as a true present perfect, in view of adflarant below. (The thought may be recast in the form of a past unreal condition: 'Such trifles would not have had the power to upset you, had Cupid really set your hearts on fire.') With o si quos cf. 557 o qui, Met. 4.114 o quicumque, 10.483 o si qua,

Tr. 4.4.1 o qui, Ex P. 2.2.91 quibus, o. The interjection adds emotional colouring, here mock-impassioned scorn; cf. Fordyce on Catull. 46.9.

434. adflarant : 'had touched', 'singed'; cf. Virg. Georg. 1.250 'nosque ubi primus equis Oriens adflavit anhelis', Livy 30.6.7 'magna pars saucii adflatique incendio effugerunt' (opp. flammis hausti).

tepidae ... faces : cf. 7 and n., Prop. 1.13.26 'nam tibi non tepidas subdidit illa faces.'

435. attrahat ... contentos fortius arcus : 'let him but take a longer, stronger pull on his bow, (and) ...'. attrahat properly applies to the string of the bow, contentos to the frame ('bent taut'). fortius accompanies contentos but is felt more with the finite verb. As often, Ovid gives us a pair of images, Love's torch and Love's bow (cf. 139, where see on pl. arcus, Am. 1.2.7ff., etc.). [adtrahet, the majority reading, gives poor sense; a jussive subjunctive is required to express the conditional notion that Ovid clearly intends. See Goold, Amat. Crit., 27. On the frequent confusion of -et, -at and -it in the MSS, see ibid., 25f.]

437. quid, qui ...? : Ovid does not use this particular (Virgilian) form of rhetorical question elsewhere; cf. 185 and n.

reddente obscena puella : reddere is the technical term for the passing out of waste matter from the body; cf. Mela 1.57 (on the Egyptians) 'cibos palam et extra tecta sua capiunt, obscena intimis aedium reddunt.'

Ovid's resolve to out-Lucretius Lucretius (cf. 4.1175ff.) and (so to speak) cock a snook at his critics has impaired his literary judgment. Not even his most broad-minded admirer could consider this passage anything other than a regrettable lapse of taste. The playful hypocrisy of 439f. compounds the offence.

438. mos ipse : 'custom alone', i.e. accepted standards of decency, quite apart from anything else (such as my counsel).

439. *di melius, quam* : 'Heaven forfend, that ...'; *velint* (cf. *Met.* 7.37) or *ferant* (*Lygd.* 4.1 = [*Tib.*] 3.4.1) is to be supplied (*duint*: *Ter. Phorm.* 1005, etc.). *di meliora* is commoner in comedy and prose than *di melius*. Very rarely is any comparative clause attached.

440. 'I grant that such methods do good, but nonetheless they ought not to be disclosed.' [*experienda* (*EK*¹₅; adopted by Bornecque), while superficially plausible, destroys an extremely disingenuous and obvious *praeteritio*.]

441-88. In treating his next remedy, [13], the diversifying of one's sex life, Ovid abandons the densely packed, down-to-earth, unremittingly didactic manner of the previous section in favour of a more loosely textured melange of illustrative material, in which *exempla* from legend and historical anecdote play the major role. While of value purely in terms of variety and relaxing the pressure on the reader, these have also the important effect of broadening the temporal horizons of the poem again (cf. 55-68, 261-88, 591-608), which had contracted to the immediate present. Ovid thus creates in his patients a sense of identification with past lovers which is at once reassuring, illuminating and inspiring. It is a technique or approach that Propertius brought to elegy, in an effort to comprehend and alleviate his emotional predicament by matching it with universal human experience as recorded in myth and saga (cf. A.W. Allen, 'Sunt Qui Propertium Malint', in *Critical Essays on Roman Literature: Elegy and Lyric*, ed. J.P. Sullivan [London, 1962], pp.134ff.). Its merits were not lost on the imitative Ovid, who turns it to good use in both the *Ars* and the *Remedia* in lieu of logical argument, to which his subject matter is scarcely as amenable as he pretends at other times.

Two themes are brought together in this section, the benefits of having two (or more) mistresses at the same time (441-50), and the effacing of one love by another (451-88). The former was a favourite with Hellenistic poets; cf. *Anth. Pal.* 12.87-90 (all anon.), 91 (Polystratus), 92-95 (Meleager), 93 (Rhianus), etc. Propertius explores the topic in 2.22, echoes of which appear here at 447 and 463f., and

Ovid himself had written about loving two women at once in *Am.* 2.4 and 10 (cf. G. Luck, *The Latin Love Elegy*², pp.170f.). The topic of curing one love by another, on the other hand, is relatively uncommon in love poetry (cf. *Tib.* 1.5.39f., *Prop.* 4.8.27ff.); for this Ovid seems primarily indebted to his philosophical sources (see introd. n. to [8]-[18]), although his choice of illustrative material is his own. Ovid deals with each theme separately, and it is only by sleight-of-hand that he unites them in his conclusion. Neither Agamemnon nor Paris nor any other of the figures listed in 453ff. in fact divided his time and affection between two loves at once, but on striking up a new intimacy promptly forgot the old one (cf. 462 'successore novo vincitur omnis amor'); yet Ovid blithely rounds off the section with the injunction (485f.) 'ergo adsume novas auctore Agamemnone flammās, / ut tuus in bivio distineatur amor' (cf. 441-4).

441. et : i.q. etiam, porro.

ut pariter binas habeatis amicas : Ovid momentarily switches to the plural (the singular is resumed at 451), chiefly to accommodate the distributive adjective binas; ut binas amicas habeas would mean 'to have your mistresses two by two', or 'two a day (etc.)'. pariter = simul: cf. on 77.

442. fortior : 'in a stronger position', rather than 'braver' or 'tougher', though a humorous play on these meanings may be intended.

443. secta bipertito cum mens discurrit utroque : 'when one's mind is torn between two objects and pursues each simultaneously' (or 'and flits from one to the other'). bipertito occurs here only in Ovid; like tripertito it belongs mainly to military parlance (cf. *Cic. Pro Flacc.* 32, *Caes. BG* 1.25.7, *Livy* 40.32.6), whereas the adjective bipertitus (like tripertitus and quadripertitus) is chiefly a rhetorician's or dialectician's word (cf. *Cic. Top.* 85, *Acad.* 1.21, *De Nat. Deor.* 3.6, *Quint.* 1.5.38). secare, i.q. dividere, is similarly a technical term (cf. *Cic. De Or.* 2.117 causas in plura genera secare, *Quint.* 4.5.25, 8.6.13, etc.), though Ovid does not seem to be using

it with any such reference here. Rather, he is imitating such Homeric lines as 'δίχα δέ σφιν ἐνὶ φρεσὶ θυμὸς ἄητο' (Il. 21.386) or 'ὦς καὶ ἔμοι δίχα θυμὸς ὀρώρεται ἔνθα καὶ ἔνθα' (Od. 19.524); perhaps even specifically Il. 1.188f. 'ἐν δέ οἱ ἦτορ / στήθεσσιν ... διάνδιχα μερμήριξεν', for the story of Agamemnon and Briseis that follows is a retelling of the opening incidents of the Iliad.

445-6. These two comparisons recur at Quint. 5.13.13 'urgent universa (sc. argumenta); at si singula quaeque dissolveris, iam illa flamma, quae magna congerie convaluerat, diductis quibus alebatur, concidet, ut, si vel maxima flumina in rivos diducantur, qualibet transitum praebent.' [Quintilian's text unfortunately is of no assistance in restoring the correct reading in 446, where an epithet for flamma is wanted parallel to grandia (flumina). The recentiores show a great variety of conjectural emendations, none of which rings true (magna-que Es is indeed as good as any). Of modern suggestions, Merkel's saeva (championed by Goold) is not apt, Bühler's spissa not simple enough. densus never directly qualifies a word for fire or flame in Ovid (cf. however Met. 13.605), but densa flamma occurs in other authors, e.g. Hirt. BG 8.162, Livy 22.17.4; cf. Lucr. 1.654 densus ignis. grandis and densus are paired at Met. 1.29, though they do not describe water or fire ('densior his tellus elementaque grandia traxit / et ..'). lata is suggested by P.G. Walsh, who points to Pliny, Epist. 6.16.13 'latissimae flammae altaque incendia relucebant'; alta might suit the context even better.]

447-8. 'One anchor is not enough to hold a wax-treated vessel, nor is a single hook sufficient in flowing water.' The simile of the anchor is proverbial, though Ovid's immediate source is presumably Prop. 2.22.41 'nam melius duo defendunt retinacula navim' (cf. on 463f. below); that of the two hooks may well be a popular saw too, but parallels seem to be lacking.

447. ceratas : it may be doubted whether there is any scientific basis for the belief that a tight ship (cerata) exerts a greater pull on its anchor than a leaky one; indeed if the dead weight of the

vessel is the critical factor, it is likely that, given two identically constructed ships, the one that lets in water and so gains mass will drag anchor more quickly than the other whose bilges remain empty, once acted upon by some force, e.g. wind or current. But from a poet's point of view, a waxed ship is a slippery, therefore fast ship, and so, like a fresh horse, must be more difficult to restrain. For the use of wax for water-proofing ship's timbers and caulking seams, see Daremberg-Saglio, s.v. cera. References in Latin poetry are few; cf. Ovid, Her. 5.42 'caerula ceratas accipit unda rates', Met. 11.514f. 'iamque labant cunei, spoliataque tegmine cerae / rima patet praebet-que viam letalibus undis', Val. Flacc. 1.127ff. 'constitit ut longo moles non pervia ponto / puppis, et ut tenues subiere latentia cerae / lumina, picturae varios superaddit honores' and 479f. 'fissaque fluctu / vel pice vel molli conducere vulnera cera.' Pitch was another substance used for the purpose.

448. liquidis ... aquis : the adjective may denote the clarity or the fluid motion of water; cf., e.g., for the former, Met. 1.369f. 'adeunt pariter Cephisidas undas, / ut nondum liquidas, sic iam vada nota secantes' (the stream is still muddied in the aftermath of the Flood), for the latter, Fast. 5.82 '(Oceanus) terram liquidis, qua patet, ambit aquis' (Keats' 'The moving waters ... round earth's human shores'). In fast-moving water, Ovid appears to be saying, two hooks will ensure that your catch remains on the line; a single hook is insufficient to hold a fish against the tug of the current (and its own struggles).

449. solacia bina : 'twin sources of solace'; by 483 the meaning of solacia has shifted to 'consolation' or 'compensation' for something lost.

450. iam pridem summa victor in Arce fuit : the metaphor is of a Roman general's triumph, the culminating ceremony of which was the laying of a laurel wreath of victory on the lap of the statue of Jupiter in his temple on the Capitol (Arx). Mozley and Bornecque take victor to mean any conqueror and arce any (conquered) acropolis ('C'est à dire,

complètement vainqueur', Bornecque in adnot.), but not only is the specific, national reference in Ovid's manner, but the phrase is borrowed from AA 2.540 'eris magni victor in Arce Iovis' (on winning the girl). The repetition of iam pridem serves to stress the advantage of taking out insurance early on; i.e. if you were able to form an attachment with two girls at the outset, the battle is long won.

451. at tibi : the majority of Ovid's clients, however, are not in this enviable position, but must start looking now, at this late hour, for another flame.

qui fueris dominae male creditus uni : 'who find yourself tied for the worse to a single mistress.' The rare 'future pluperfect' expresses the idea of the continuation of a pre-existing state up to a given moment in the future (here the finding of a new love; invenien-dus est (452) is notionally future, as would be an imperative - novum amorem inveni!). Cf. Cic. TD 4.35 'si quando adepta erit id quod ei fuerit concupitum', etc., and see Riemann, Syntaxe latine⁷ (1935), pp. 238ff. For male see on 209.

452. nunc saltem : 'now at any rate (when you're trying to get free),' 'now certainly (if not before).'

453. Pasiphaes ... ignes : 'his (Minos') passion for Pasiphae' (objective genitive).

in Procris : Procris is usually portrayed as the faithful but jealous wife of Cephalus, whose prying led to her accidental death at his hands (AA 3.686ff., Met. 7.794ff.; etc.). A minor tradition, however, represented her as the lover of one Pteleon, and later of Minos, whom she cured of a horrific sexual abnormality visited upon him by Pasiphae. Minos, whether as a reward for this service or as a bribe to win her favours, gave Procris the hound Laelaps who never missed his quarry, and a dart that never missed its target; see Apollod. 3.15.1, Anton. Lib. 41. (According to Hyginus (Fab. 189) the gifts were given by Artemis.)

454. cessit ab Idaea coniuge victa prior : the coniunx prior was Cleopatra, first wife of Phineus (see on 355) and daughter of Boreas and Orithyia; she was ousted by Idaea, Dardanus' daughter. Not content with possessing Phineus' bed, Idaea forced him to blind his two sons by Cleopatra, Plexippus and Pandion. See Apollod. 3.15.3 with Frazer's notes (Loeb).

455. Amphiloichi frater : i.e. Alcmaeon, whose first wife was Arsinoe, the daughter of Phegeus, King of Psophis in Arcadia (by whom he had been purified after murdering his mother). Alcmaeon's second wife, Calliroe (not Callirhoe), was the daughter of the river god Achelous. She had her stepsons put to death. See Apollod. 3.7.5. Amphilochochus is a very shadowy figure; more substantial is Alcmaeon's son (by Manto) of the same name.

456. Calliroe fecit parte recepta tori : a good example of the Latin idiom of the personal participial construction to convey an abstract idea: 'C. having been admitted to part of Alc.'s bed brought it about that. ...' = 'Taking C. in marriage put an end to Alcmaeon's love for Arsinoe (Phegis).' ne stands, as often in both classical and Silver Latin, for consecutive ut non; cf., e.g., Cic. De Re. P. 1.67 'qui efficiant ne quid inter privatum et magistratum differat', Livy 2.45. 12 "'velle ne scirem, ipsi fecerunt'", Tac. Agric. 6.6 'diligentissima conquisitione fecit ne cuius alterius sacrilegium res publica quam Neronis sensisset.'

457. et Parin : 'even Paris', rather than 'and Paris' or 'Paris too'; Paris, because of his stealing of Helen and its consequences, represents κατ'ἑξοχὴν the adulterer or man with a roving eye.

summos ... ad annos : 'to the end of his days' (i.q. supremos); cf. summa dies, summa senectus, etc.

458. Oebalia paelice : 'his Spartan fancy-woman.' Oebalus was the reputed founder of Tarentum (Oebalia: Virg. Georg. 4.125) and Helen's grandfather. For foret = esset see on 55.

459. *Odrysis ... tyranno* : i.e. *Tereus* (cf. 61f.). The *Odryssae* were a Thracian tribe from the Hebrus region; *Odrysius* = *Thrax*, *Threicius*, etc., first in *Ovid*.

460. *clausae ... sororis* : in the version of the story given by *Ovid* in *Met.* 6.424ff., *Philomela*, *Tereus*' sister-in-law, was imprisoned in a hut and there raped by him (*ibid.* 519ff., 546f.). This conflicts with *Apollodorus*' account (3.14.8), in which it is *Procne* who is imprisoned in the country, while *Tereus* in fact marries *Philomela*. *Ovid*, following a standard source in which *Tereus*' behaviour is wholly dishonourable, invests the tale with an aura of truly Gothic horror.

The catalogue shows a typical mixture of proper names, patronymics, antonomasiae and periphrases, in the twin interests of *varietas* and *doctrina*. Different constructions are also employed to prevent monotony: simple statement (*bis*), consecutive clause, past unreal conditional and past potential coordinate with simple statement (two positive, two negative and one virtually negative sentence).

461. The poet's self-impatient cutting short of his list of *exempla* (cf. *Met.* 3.225) is an exaggerated extension of such everyday phrases as *ne multis morer*, *quid multis moror?*, *mora est* (*si memorem*, etc., or *infin.*), *longum est*, etc., intended specifically to burlesque their use in didactic verse, e.g. at *Lucr.* 4.1170 '*cetera de genere hoc longum est si dicere coner*' (cf. 5.91 '*quod superest, ne te in promissis plura moremur*'). *Virgil*'s *quid referam?* is an allied idiom (cf. *Georg.* 2. 118ff.), though but a handle for continuing, not ending, a catalogue. *fatigat* is ironical (the reader knows very well that *Ovid* has unusual stamina when it comes to exemplification); it also glances at the attitude struck by his predecessors in the genre of tireless and rapturous enthusiasm for their task: e.g. *Lucr.* 2.730 '*nunc age, dicta meo dulci quaesita labore / percipe*', *Virg. Georg.* 3.284f. '*sed fugit ... tempus, / singula dum capti circumvectamur amore*.'

462. Cf. on 44, 144 (*amatoriae sententiae*) and see introd. n. to [8]-[18] above. Cf. also *Hor. Epod.* 11.23ff. '*nunc ... / .. amor Lycisci*

me tenet, / unde expedire non amicorum queant / libera consilia nec contumeliae graves, / sed alius ardor aut puellae candidae / aut tere-tis pueri, longam renodantis comam.'

463-4. 'A mother bears the loss of a son more steadfastly if he is but one of many, than if she mourns him crying "You were my only boy!"; fortius desiderat = desiderium fortius fert. [parcius (y(sacr.) Kw) is an understandable normalisation, giving the sense 'misses less acutely.'] With the image cf. Prop. 2.22.42 'tutius et geminos anxia mater alit' (following on the image of the ship moored fore and aft; cf. on 447), and earlier Catull. 39.4ff. 'si ad pii rogum filii / luge-tur, orba cum flet unicum mater, / renidet ille (sc. Egnatius)'; Ovid seems to have run the two together.

464. quem flens clamat : the syntax is more idiomatic, though perhaps less logical, than quem flet clamans; Latin strenuously avoids introducing direct speech by a present participle of a verb of saying.

[465. et, ne : Goold (Amat. Crit., 47) upholds Bentley's advocacy of ac ne, as proposed in his note on Hor. Od. 1.18.7: 'AT NEQVIS MODICI] Graevianus noster cum Leidensi, Batteliano, Petrensi, etc. Galei AC. Et sic, opinor, aliorum aliquot; sed haec, ut putant, levia male praetereunt. Omnino elegantius est, & Horatianum. Sic Epist. I,19, v.26 Ac ne me foliis ideo brevioribus ornes, ut ibi omnes fere codices: tamen & illic quoque AT editiones occupavit. Epist. I,1. v.13. Ac ne forte roges, quo me duce, quo lare tuter. Epist. II,1. v.208 Ac ne forte putes, quae me facere ipse recusem, Ovid, Remed. Am. 465. Ac ne forte putes nova me tibi condere iura. Sic ibi editio prima & duo scripti, ut fatetur praestantissimus Heinsius. Vulgo ET. Ipse nullo praeunte codice reposuit AT. Non dubito, quin, si haec nostra vidisset, mutasset factum.' Heinsius, however, might have pointed out that ac (as opposed to atque) is absent from all Ovid's amatoria, and is very rare indeed in his narrative and episto-lary elegiacs; and that ac ne is nowhere attested. For et ne cf. AA 2.393, Met. 1.159, 2.402, 10.583 (Ovid has a habit of writing neve for et ne when an initial trochee is wanted). At Am. 3.2.75 ac ne is a

correction by an 11th century hand of agne P (so also pY: et ne Y⁴ (Pontanus)); but even though agne may represent a miscopying of acne - barely possible once the text was in minuscule - there is no guarantee that acne did not originate at an earlier stage in the transmission from a misreading of atne (read by c : et ne Ss).]

ne forte putes : another Lucretian echo: cf. 2.410 'ne tu forte putes' and 80 'si cessare putas rerum primordia posse / ... vagaris'; also 5.1091 'illud in his rebus tacitus ne forte requiras.' Cf. on 185 and 225 (anteoccupatio).

nova me tibi condere iura : 'that I am creating new laws for you.' iura condere is a technical expression; cf. Livy 3.33.6 'simul peritos legum peregrinarum ad condenda nova iura usui fore credebant', 34.6.8 'decemviris ad iura condenda creatis', Gai. Inst. 1.7 'responsa prudentium sunt sententiae et opiniones eorum, quibus iura condere permissum est.' It is very rare in the literature after Ovid (Seneca, Manilius, Quintilian). Plautus, who resembles Ovid in many ways, including an interest in the law, has iusiurandum condere (Rud. 1374) and iurum conditor (Epid. 523, coupled with fictor). Cf. 270 iura vertere and n.

467. vidit id Atrides : 'that fact was perceived by Agamemnon.' id = id ius, i.e. omnem amorem successore novo vinci. [Goold's defence of et (r c) fails for two reasons: (a) A Latin reader would not 'expect the construction to be vidit haec iura Atrides'; he would expect an object, however, which vidit et excludes. (b) The passage is not 'steeped in heavy sarcasm.' Agamemnon, for once, is not portrayed as 'an egregious blunderer in the amatory art (outdimmed by his brother alone)', but as an authority (in a quasi-legal sense) to whom Ovid can appeal, when he runs the risk of seeming too much of an innovator, too 'advanced', to his conservative Roman patients. 'quid enim non ille videret?' detracts a little from Agamemnon's achievement, in a perfectly judged, humorous touch of 'sour grapes' (contrast 466), but does not affect the tone of the whole at all.]

467. quid enim non ille videret? : the subjunctive is generic, not potential, as normally in generalising questions expecting a negative answer. The phraseology closely resembles Ciris 437 'omnia vicit amor: quid enim non vinceret ille?'

468. cuius in arbitrio : in arbitrio alicuius esse = to be subject to someone's authority or command; as overlord of Greece and Commander-in-Chief of the Greek army, Agamemnon wields combined political, judicial and military power over all others. The eye of the king is traditionally all-seeing.

469. Marte suo captam : 'taken prisoner by his own exertions'; the phrase Marte meo, etc., is proverbial: cf., e.g., Cic. De Off. 3.34 'hanc igitur partem relictam explebimus nullis adminiculis sed, ut dicitur, Marte nostro', Phil. 2.95 'rex enim ipse sua sponte, suo Marte res suas recipiavit.'

470. senior ... pater : 'her aged father', i.e. Chryses (called ὁ γέρων by Homer). Ovid, without trying too hard, creates a succinct parody of Iliad 1.11-187, metamorphosing Chryses from a justifiably fearful yet resolute old man into a hysterical dotard, and debasing the Homeric argument about honour and reward to the level of a squabble about a sleeping-partner (which indeed is how Thersites views it at Il. 2.232ff., and how Agamemnon himself, in less pompous and prickly mood, represents his quarrel with Achilles: ibid. 377ff.).

471. quid lacrimas, odiose senex? : the apostrophe brings the scene suddenly to life (sub oculos subiectio, repraesentatio; cf. on 663ff.); the poet is so carried away by his indignation at Chryses' vexatious behaviour (odiose) that he thinks himself present at the time. The technique smacks strongly of declamation, but is harnessed to excellent effect here.

bene convenit illis : 'the arrangement suits them fine'; i.e. concordes sunt, voluptate mutua fruuntur.

472. officio natam laedis, inepte, tuo : an oxymoron, for a father's solicitude for his daughter's wellbeing is not normally harmful to her. officium here approaches the English 'officiousness' (cf. Austin on Cic. Pro Cael. 13 obsequio). inepte = 'you tactless fool'; Chryseis finds her father's concern an embarrassment. This is a very Ovidian embellishment.

473. ope tutus Achillis : 'protected by Achilles' support.' [Lenz argues for (Maia 9 [1957], 6) and prints Achilli (Achilles RY, ex Achillei (?)); but Goold, in his review of Lenz I (AJF 88 [1967], 120ff.) shows that the declension Achilleus, -(e)i is proper to the epic style only (cf. Met. 14.159 Vlixī, attested by Priscian), and cannot be imported into elegiacs against Ovid's invariable practice. Yet here we have a 'para-epic' passage; might not Achill(e)i therefore have been admitted by Ovid for once? The reading of RY, however, is entirely inconclusive.]

474. iusserat : postquam with the pluperf. indicative is very rare in Ovid: so Her. 10.46, Met. 8.875, Tr. 4.4.69f. Elsewhere he uses either the perfect or the present indicative, never the imperfect (Plautus, Catullus, Livy, Tacitus). For a conspectus of tense-usage with postquam see Hofmann-Szantyr, p.598.

475. "est ... illius proxima forma" : 'there is a (girl whose) beauty (is) almost a match for hers.' proxima = 'very close to', rather than 'second to' (Agamemnon would not overtly opt for second-best); cf. paene idem in the next line. With illius supply formae (dative after proxima); illius has to be carried over to 476, and nomini supplied for idem to govern.

forma and nomen are metonymies (possessum pro possessore) which subtly suggest that Agamemnon regards women as objects, not as persons, and as interchangeable objects at that.

476. si prima sinat syllaba, nomen idem : i.e. BRISēis, CHRYsēis.

477. hanc : sc. Briseida.

si sapiat, per se concedet : 'assuming that he's got any sense, he will hand (her) over voluntarily.' The construction, pres. subjunctive in the protasis and fut. indic. in the apodosis, is regular where the si-clause grants a concession. [The mood and tense of the parallel apodoses in 477 and 478 must be the same. concedet and sentiet convey a threat, which is what the context plainly requires; concedat and sentiat, mere future possibility. Cf. Goold, Amst. Crit., 26.]

479f. Cf. Hom. Il. 1.186f. 'στυγέη δὲ καὶ ἄλλος / ἴσον ἔμολ φάσθαι καὶ ὁμοιωθήμεναι ἄντην.'

480. est aliquid : 'it counts for something', 'it's worth a lot' (i.q. magnum or magni est). Cf. Met. 13.241 'est aliquid de tot Graiorum milibus unum / a Diomede legi', Fast. 6.27 'est aliquid nupsisse Iovi.'

valida ... manu : the epithet makes the point that Agamemnon is not their overlord 'on paper' only, but has the power (and, if need be, the personal physical strength) to enforce his wishes, even against so potent a prince as Achilles. Epithets are rarely wholly otiose in Ovid.

481-2. si rex ego sum, nec ... dormiat ..., / ... licebit : si rex ego sum is equivalent to a causal statement and has no apodosis. '(si) dormiat licebit' is an ideal conditional of a common kind, in which the apodosis contains a verb expressing possibility (obligation, necessity, etc.); this normally remains indicative, for what is contrary to fact is not the possibility itself, but the realisation of that possibility ('it will be open to Thersites to take my place' not 'Thersites would take my place'). The sense of 482 is that anarchy would prevail.

482. Thersites : cf. Hom. Il. 2.211ff., where Thersites, 'the ugliest man that had come to Troy', abuses Agamemnon and is beaten by Odysseus. On his conflicting genealogies (early: ignoble; late: noble), see Rose, Handbook⁶, pp.242 and 252 n.46.

483. hanc ... prioris : sc. puellam (Briseida) ... puellae (Chryseidis).

484. posita est cura cura repulsa nova : 'his (former) love was pushed into the background by the new, and forgotten.' Cf. Plaut. Epid. 135 'illam amabam olim: nunciam alia cura impendet pectori.' Ovid has anorem repellere at Am. 1.8.76. For the word order cf. 207; for the repetition of cura in different cases cf. 170; traductio is a favourite Ovidian figure, often with juxtaposed words.

485. auctore Agamemnone : 'take a leaf out of Agamemnon's book and ...'

486. in bivio distineatur : the image is of a pair of carriage horses coming to a fork in the road and each going a different way, to the detriment of the vehicle they pull. It is a more graphic expression of, e.g., the thought at Am. 3.11b.1f. 'luctantur pectusque leve in contraria tendunt / hac amor, hac odium' (after Catull. 85). The literal sense of distineor ('I am pulled two ways') supplies the basis of a pictorial metaphor that illustrates its figurative sense ('I am distracted'): an ingenious form of 'feed-back'.

487. Artes tu perlege nostras : Ovid must be referring to the Ars Amatoria, in which the answer to the question ('quaeris ubi invenias (sc. novas flammis)') is contained (cf. AA 1.51f. 'non ego quaerentem vento dare vela iubebo, / nec tibi, ut invenias, longa terenda via est', etc.). tu is the verbal equivalent of a tap on the chest by a tutor's finger (accompanied perhaps by a wink), reinforcing the command. [i (rY) is less apt; 537 i, fruere is not parallel.]

488. navis : for the nautical figure cf. 14 and n., 70, 738ff., 811f., AA 2.9f. 'mediis tua pinus in undis / navigat, et longe, quem peto, portus abest'; etc.

489f. The last mention of Apollo was at 251f.; at 704ff. he actually materialises (cf. also 767 dux operis). Such appeals, besides acting as a kind of unifying leitmotiv, also serve to recall the reader to a sense of the high and inspired purpose of the work before him.

490. *perdocet* : the verb occurs previously in Plautus, Cicero and Lucretius (5.1348 '(sol et luna) perdocuere homines annorum tempora verti'). The prefix is intensive; yet it is difficult to resist the impression that Ovid here wishes it to have some measure of instrumentality (esp. in conjunction with *ore meo*), for the poet does represent himself as the god's mouthpiece, through which his teaching is disseminated to humanity. The only other instance of *perdocere* in Ovid is at *Ex P.* 4.12.28, where it means 'to teach well'. It may be safer to conclude that this particular compound appealed to Ovid because of its metrical handiness (cf. on 383 *peragentem*), its alliterative value (*praecepta, Apollo*) and its suggestion of earnest application to the problem.

491-522. The simulation of feelings opposite to those one really has often results in their becoming permanent. The content of the section is summed up in the centrally placed epigram 'qui poterit sanum fingere, sanus erit' (504).

491. *media torreferis Aetna* : the Sicilian volcano, the only active one with which the ancients were generally familiar before 63 A.D. (*Tac. Ann.* 15.22), appears as a symbol of burning love first at Catull. 68. 53 'cum tantum arderem quantum Trinacria rupes.' Cf. Hor. *Epod.* 17. 30ff. 'o mare, o terra, ardeo / quantum neque atro delibutus Hercules / Nessi cruore, nec Sicana fervida / virens in Aetna flamma', Ovid, *Her.* 15.12, *Met.* 13.868, etc.

492. *fridior glacie fac videare tuae* : *sc.* *dominae*; for this shorthand use of *tua* (repeated at 573) cf. Hor. *Od.* 1.15.32, Prop. 1.9.22, 3.8.22. At Ovid, *AA* 1.322 *meo* = *meo domino* (Pasiphae's beloved bull), at 2.557 *vestras* = *vestras dominas*. [On the reading *glacie* see Goold, *Amat. Crit.*, 104. Kenney and Lenz are faithful to the tradition's *dominae*; but some term antithetic to *media Aetna* is essential, and *glacie*, however paleographically improbable, is far more convincing an emendation than Housman's *nive*. Where deliberate editing has occurred, regard for the *ductus litterarum* is pointless.]

493-4. et .. nec .. / .. et : cf. 23 and n.

494. sentiat : the subject is tua (domina).

cum tibi flendus eris : 'when you ought to be in tears at your plight.' se flere is unparalleled, rather surprisingly; Latin normally says suos casus f. (cf. Am. 1.12.1), suam vicem f. (Curt. 10. 5.21), or the like.

495. medias abrumpere curas : a very Virgilian phrase; cf. Georg. 3.530 'nec somnos abrumpit cura salubres' (imitated by Ovid at Am. 2.10.19 'at mihi saevus Amor somnos abrumpit inertes'), Aen. 4.388 'his medium dictis sermonem abruptit', 4.631 'invisam quaerens quam primum abrumpere vitam.' This figurative use of abrumpere (i.q. interrumpere, incidere) begins with Virgil, whose coupling of the verb with predicative medius is also copied by Lucan (6.87) and Statius (Silv. 3.3.126).

496. non sunt imperii tam fera iussa mei : 'my orders as your generalissimo are not so harsh (sc. as that).' Cf. AA 2.196 'artis erunt caetae mollia iussa meae' (reminiscent of Virg. Georg. 3.41 'tua, Maecenas, haud mollia iussa'). While iubeo occurs as a synonym of praecipio, hortor, etc. in Virgil (Georg. 3.300, 329) and after him in Ovid (AA 1.51, 2.194, 195, 261, RA 253, 411, 495, 741) - in Ovid at least sometimes with clear military overtones (cf. the ambiguous medu) - , imperium does not appear before as a metaphor for the didactic poet's authority over his reader. It is inspired here by the preceding exemplum of Agamemnon (cf. 478 imperium meum), with whom Ovid temporarily identifies, and is not repeated. For other figurative uses of imperium cf. Am. 1.10.23 'devovet imperium tamen haec (sc. meretrix) lenonis avari', Virg. Georg. 2.369f. 'dura / exerce imperia et ramos compesce fluentis.' It may be noted, however, that both iubere and imperare are the correct Latin for 'to prescribe' (of a doctor); cf. Greek ποσάττειν or συνάττειν . So at Ter. Andr. 484 'quod iussi ei dari bibere et quantum imperavi / date', Cic. De Nat. Deor. 3.78 'aegrotum qui iussus sit vinum sumere', Petron. 56.3

'(medici) mihi iubent saepe anatinam parari.' iussa = 'prescriptions', 'ordonnances du médecin' (Palmer on Her. 20.133 medicorum iussa); imperium may perhaps = 'régime'.

497. positosque imitare furores : 'act as though your passion has evaporated'; positos picks up posita est at the end of the illustration above (484), in Ovid's regular manner (cf. on 112).

499. saepe ego ... etc. : cf. Am. 2.5.13f. 'ipse miser vidi, cum me dormire putares, / sobrius apposito crimina vestra mero', except that on the occasions alluded to here (another instance of empirical proof) Ovid plainly had no interest in the lady or ladies present.

biberem : historic sequence in final clauses governed by a verb in the present-perfect tense is common enough to require no special explanation; see Woodcock, § 140, Note; Bailey on Lucr. 1.645; etc.

500. dum videor : 'while seeming to sleep', i.e. while simulating sleep. dum volo would be more logical, as the argument is purely subjective; Ovid, while wishing merely to seem asleep, succumbs to Morpheus. To an observer the states of simulated and of genuine sleep appear identical: in both cases Ovid 'seems to be asleep.' But the repetition (anadiplosis) videri ... videor is at once more elegant, more handy, and more effective in emphasising the main idea (simulation), than volui ... volo would be.

501f. An example ex contrario : a man who pretended to be in love with a girl in order to 'catch' her, found himself caught in his own snare - i.e. truly in love. As well as illustrating the thesis of 497f., the anecdote constitutes a salutary warning against insincere amorous dalliance (cf. on 433f.). Ovid's version of the Shakespearian 'Engineer hoist with his own petard' appears to be original, first at AA 1.645f. 'fallite fallentes; ex magna parte profanum / sunt genus: in laqueos, quos posuere, cadant.' For the figure of bird-catching cf. on 311; for hunting imagery in general transferred by Ovid to love, see E.W. Leach, TAPA 95 (1964), 144ff.

501. simulabat : the imperfect indicates that he continued to believe that his feelings were counterfeited and safely under his control long after he had really fallen under the girl's spell (502 deciderat). [simulavit and simularat (the latter favoured by Bentley) are less expressive tenses.]

502. decideratque : the postponement of -que in the pentameter to the penultimate word for metrical convenience is common in Tibullus, who seems to have pioneered it, and not infrequent in Ovid; Propertius, however, provides but two examples (2.20.12, 3.21.16). See Smith on Tib. 1.1.40; Platnauer, Latin Elegiac Verse, pp.91f.

503. A memorable sententia amatoria, encapsulating and extending a theme which runs through Ovid's love poetry (cf., e.g., AA 1.471ff., 2.339). While the idea that habit can kindle love is a commonplace (cf., e.g., Ter. Andr. 560f., Tib. 1.4.15ff., Prop. 2.25.15ff.), Ovid appears to be the first to think of reversing it. The epigram owes something to Lucr. 4.1282 'quod superest, consuetudo concinnat amorem' (where consuetudo probably = concubitus or coniugium), though intra amor comes from the Ars (1.720, 2.358); Lucretius' supporting example, the proverbial one of how water in time drills through a stone, is not taken up by Ovid. The kindred simile of the breaking in of domestic animals is found at 235f.

505-6. dixerit .. : .. venito; / veneris ... : feres : this conditional or hypothetical use of parataxis, often alternating with regular (hypotactic) conditional sentences, is a feature of Ovid's style (cf. 63ff., 195, 335ff., 519f., AA 2.297ff.). The clipped, economical manner drives home the advice with maximum impact and minimum fuss; Ovid doesn't waste effort telling his patient what to do, and expects him to waste none over the business either (cf. 507f.). One should be quite cool and matter-of-fact about it (cf. 509f.). The double anadiplosis (venias; venito, veneris) articulates the couplet temporally and logically as a sequence of related events. On the use of the future perfect in such constructions, see on 195; cf. AA 2.304 'torserit igne comam: torte capille, place.'

505. *pacta tibi nocte* : cf. 400 '*promissae tempora noctis*', 520 '*nocte data*.' *tibi* is dative of advantage: a night has been agreed upon for you to spend with her, i.e. as '*your night*.'

507f. Cf. 35f., 304, 677. The lover must do the unconventional thing, and go away as if nothing untoward had happened.

509. *postera lux aderit* : the diction is epic: cf. Hor. *Sat.* 1.5.39 '*postera lux oritur*' (mock-epic style), Virg. *Aen.* 3.588 '*postera iamque dies primo surgebat Eoo*', 5.42f. '*postera cum primo stellas Oriente fugarat / clara dies*', *Ciris* 349 '*postera lux ubi laeta diem mortalibus alium (quatiebat)*.' The parataxis here replaces a temporal clause, as often in dramatic narrative (cf. 1, 663ff.).

510. *signa dolentis* : *signum* is commonly used of the external manifestation of mental perturbation; cf., e.g., Cic. *De Or.* 2.190 '*neque ad misericordiam adduceretur (sc. iudex), nisi tu ei signa doloris tui verbis, sententiis, voce, vultu, collacrimatione denique ostenderis*.'

511. *iam ponet fastus* : '*she will soon put aside her disdain*'; cf. Hor. *Od.* 3.10.9 '*ingratam Veneri pone superbiam*.'

languere : i.q. *tepscere*, *lentus fieri*; cf. on 7 *tepent*.

512. (*hoc etiam nostra munus ab Arte feres*) : '(this is a profitable lesson you will learn from my *Ars Amatoria* too)'. It is usual to read *arte*, and to understand the line to mean '*this too is one of the benefits you will derive from my art*.' But why should Ovid choose to describe this particular observation (511) as a '*bonus*', as though it were strictly irrelevant to the argument but too good to keep back ('*By the way*, she will change her tune when she sees that you are losing interest')? He has already referred the reader once to the *Ars* (487); the present context affords him an opening for advertising it again. The reference is to *AA* 1.715ff. '*si tamen a precibus tumidos accedere fastus / senseris, incepto parce referque pedem. / quod refugit, multae cupiunt; odere, quod instat: / lenius instando taedia tolle tui*.'

513. te quoque falle tamen : picks up the thread of the argument again (497f.). Cf. 212 'ipse tibi furtim decipiendus eris', 326 'iudiciumque brevi limite falle tuum.' Self-distraction and self-delusion ('double-think') are two cardinal principles of Ovid's programme.

nec sit tibi finis amandi / propositus : 'and don't set yourself a timetable for phasing out your affection.' A finis propositus is an agreed or predetermined limit (in time). Mozley's 'nor think to make an end of loving' renders nec sit tibi propositum amorem finire - a negation of all that Ovid is working for.

514. frenis saepe repugnat equus : a deadline (finis) resembles a bit and bridle; it curtails freedom and one rebels against it. Cf. the proverbial frenum mordere, and, e.g., Aesch. PV 1009f. 'δανὼν δὲ στόμιον ὡς νεοζυγῆς / πῶλος βιάδῃ καὶ πρὸς ἡνίεας μάχῃ ', Virg. Georg. 3.207f. 'prensique negabunt / verbera lenta pati et duris parere lupatis', Ovid, Am. 3.4.13ff. 'vidi ego nuper equum contra sua vincla tenacem / ore reluctanti fulminis ire modo; / constitit, ut primum concessas sensit habenas / frenaque in effusa laxa iacere iuba.' The last passage illustrates the familiar elegiac theme of 'obsequio plurima vincit amor' (Tib. 1.4.40; cf. Ovid, AA 2.179ff., etc.); that is not the issue here - except that the reverse notion, non obsequendo (sc. puellae) amor vincitur, is present (cf. esp. 518).

On the pattern of alliteration across the couplet (t f t t f p f p p) cf. on 57f.

515. 'Don't think about what you hope to gain : what you don't admit to openly will come to pass.'

516. Just as birds steer clear of nets that they can see all too clearly, so the lover will frighten himself off, as it were, if he keeps his end too prominently before his eyes. The hunter (cf. 502) must camouflage his traps cunningly, the lover his intentions - to deceive himself. It is in Ovid's manner to give a pair of similitudines from nature, rather than a single one (cf., e.g., 83ff. uvae, segetes /

arbor; 369f. venti / fulmina; 421f. vipera, taurus / canis, aper; 633f. boves / equi; 649f. ignis / flumen); the collocation of horse and bird is perhaps unique. The latter simile harks back ultimately to Hom. Od. 22.468ff. 'ὥς δ' ὅτ' ἄν ἡ κίχλαι τανυσίπτεροι ἢ πέλειαι / ἔρκει ἐνιπλήξωσι, τὸ θ' ἐστήκη ἐνὶ θάμνῳ, / αὔλιν ἐσιέμεναι, στυγερός δ' ὑπεδέξατο κοῖτος.'

517. nec sibi tam placeat nec te contemnere possit : the self-satisfied minx must be taken down a peg or two, and the despised swain must raise himself likewise - opposite sides of the same coin, since both results will be achieved if he does what is suggested in 518. This use of tam with a verb to denote degree (i.q. tantum or tantus, or ita) is chiefly colloquial; cf. Plaut. Cist. 54, Pers. 693, Ter. Heaut. 1052, Phorm. 998, Cic. Ad Q. Fr. 1.2.9, etc. For the sentiment, cf. Plaut. Poen. 1203f. 'multa mulierum sunt vitia, sed hoc e multis maximum est, / quom sibi nimis placent minusque addunt operam uti placeant viris.'

518. sume animos : not 'take courage', but 'put on a haughty air', so that the girl may have a taste of her own medicine (cf. 511 fastus): 'animis cedat ut illa tuis' should be read with stresses on illa and tuis ('so that SHE gives way before YOUR disdain'). As the pronouns carry no particular intrinsic force (the usefulness of ille + meus, tuus, etc. as a pentameter clausula having long devalued them), Ovid has to convey the emphasis by other means, namely the repetition (tractio) of the key word (animis).

519. transi : 'pass by', as at 785, Prop. 2.7.9, 2.11.5, etc.

520. est data nox : .. nocte .. data : Ovid combines anadiplosis with chiasmus, as he does elsewhere with the past participle of dare; the verb seems to have had an especial appeal for him because of the large number of its parts available for dactylic verse, ranging from one to three syllables. Cf., e.g., Am. 1.2.24f. 'currum vitricus ipse dabit; / inque dato curru ...', Met. 8.794ff. '"accipe currus, / accipe ..." / et dedit; inque dato subvecta per aera curru'; without

chiasmus: AA 2.741f. 'arma dedi vobis; dederat Vulcanus Achilli: / vincite muneribus, vicit ut ille, datis'; etc.

It is worth noting how careful Ovid is to avoid repeating the same mood or tense of the verb in the quasi-narrative (imagined situation) parts of this passage (505-20): in 505-6 future perfects (one of the 'anterior' variety: cf. on 451) accompanied by a future imperative (venito) and a future indic. (feres); in 509-10 a simple future followed by a jussive subjunctive (careant) and a present imperative (habe); in 519-20 a present indic. followed by an imperative (transi), and a perfect indic. followed by another imperative (dubita venire). The progression from a remote, hypothetical future to an imaginary present perhaps conveys the hardening of the lover's determination and self-confidence: from 'I'll show her I don't care - one day I will!', to 'Thanks for the invitation, but I've other things to do.'

521f. Multiple alliteration (primarily p and f - a favourite pairing - secondarily t and l) enhances the effect of this convoluted, almost Delphic, sententia: 'Easily can one endure, where, if endurance absent were, at once with ease enjoyment may be had.' Ovid ends the couplet with licet; potes would have gone well with posse (anadiplosis), but he balances one impersonal construction by another, probably preferring the reverse assonance facili .. LICet to yet another alliterative p.

522. ex facili : i.q. facile (above), for the sake of variety. Mozley mistranslates '(from) some easy mistress.' Cf. Am. 2.2.55, AA 1.356, 3.579; among later authors, Celsus, Seneca, Lucan and Tacitus have the phrase.

523. et quisquam praecepta potest mea dura vocare? : cf. 225 'dura aliquis praecepta vocet mea: dura fatemur / esse.' The medical analogy below (527f.) is repeated more or less exactly from the earlier passage as well (227ff.), but to make the opposite point. Likewise 230 'arida nec sitiens ora levabis aqua' reappears reversed at 533ff. 'explenda est sitis ista tibi ... / (536) gutture fac pleno sumpta redundet aqua.' For the structural function of these responsions see on 225f.

524. partes conciliantis : 'the role of pander.' Mozley's 'reconciler' is naive: Ovid now encourages the amans to get together with the puella, not that they may be reconciled, but that he may come to loathe her through over-indulgence. For conciliare in this sense cf. Plaut. Trin. 386 'tute ad eum adeas, tute concilies, tute poscas', Lucr. 5.963f. 'conciliabat enim vel mutua quamque cupido / vel violenta viri vis atque impensa libido', Catull. 68.130 'ut semel es flavo conciliata viro', Ovid, Am. 1.13.42 'num me nupsisti conciliante seni?', Her. 6.94 'morbis et forma conciliandus amor.' Conciliatrix ('The Bawd') is the title of a fabula togata by C. Quinctius Atta.

525. variant ... variabimus : the change from the intransitive to the transitive verb is itself a subtle piece of variatio. animi = 'temperaments', artes = 'techniques'; cf. 425 'sed quoniam totidem mores totidemque figurae.'

526. mille mali species : sc. sunt (not erunt); malum = 'malady'. The line is a minor masterpiece of alliteration and exact and partial assonance (e.g. mill- mal-); even the sequence of vowels shows a definite pattern with correspondences between the two hemistichs:

ī	e	a	ī	e	i	ē
ī	e	a	ū	i	e	u.

'Vocalic chains' of this kind are among the features studied by N.I. Herescu in his book La Poésie latine (1960), chapter 3 ('Structure musicale du vers latin'), to which the reader may be referred for valuable surveys of alliteration (ch. 4), assonance (ch. 5) and the various types of repetition (ch. 7).

527. ferro ... acuto : 'the surgeon's knife.'

528. sucus et herba : a hendiadys, 'herbal infusions.'

529. mollior : 'too soft-hearted', 'too weak-willed'. The man is the girl's captive, bound in chains (cf. 213 'quamvis firmis retinebere vinclis'), and grovelling before the victorious figure of Love (530).

530. Cf. Prop. 1.1.4 'et caput impositis pressit Amor pedibus.' The image is found first in Meleager (Anth. Pal. 12.48.1, 101.4) and

Parthenius, Crinagoras fr. 10. Its inspiration may be Roman (from the arena rather than the battlefield) or Graeco-Oriental.

531. referant tua carbasae venti : instead of struggling against the wind, as heretofore, the patient is instructed to run before it (and ply his oar: 532), back to his girl. For the nautical metaphor cf. on 70, 488, etc.

532. quaque vocant fluctus : 'and where the waves beckon', i.e. with the set of the tide or current. Cf. Virg. Aen. 3.70 'lenis crepitans vocat Auster in altum.'

533. explenda est sitis .., qua .. ardes : cf. Cic. TD 5.16 'illum ... omnia rabide adpetentem cum inexplebili cupiditate, quoque adfluentius voluptates undique hauriat, eo gravius ardentiusque sitientem, nonne recte miserrimum dixeris?' sitis, sitire are common metaphors for inordinate desire; Ovid is chiefly indebted, however, to Lucretius, who compares sexual passion to raging and unquenchable thirst in a lengthy and vivid simile at 4.1097ff. 'ut bibere in somnis sitiens cum quaerit et umor / non datur, ardorem qui membris stingere possit, / sed laticum simulacra petit frustra laborat / in medioque siti torrenti flumine potans, / sic in amore Venus simulacris ludit amantis / nec satiare queunt spectando corpora coram' (cf. previously 1091ff. 'nam cibus atque umor membris assumitur intus / (1095) nil datur in corpus praeter simulacra fruendum / tenuia'). Cf. 247 'avidus sitiensque redibis' and n.

perditis : 'in your desperate state'.

534. cedimus : 'You have our permission.' The tone is one of gracious acquiescence on the part of a superior (here, teacher). Virgil does not appear to affect this didactic 'we', which is a variety of the plural of authorship, not all that distant from the so-called pluralis dignitatis found in, e.g., Cicero's Letters (see R.S. Conway, TCPs 5 (1899), 1ff., and the remarks of his reviewer L.C. Purser in CR 14 [1900], 138ff.; also Nisbet-Hubbard on Hor. Od. 1.6.5 nos, with further references; Hofmann-Szantyr, pp.19f.).

e medio ... amne bibas : while this has affinities with the proverbial aquam (in) medio flumine quaerere (cf. Lucr. 5.1100 (see above), Prop. 1.9.16, Ovid, Am. 2.2.43; etc.), the sense is quite different. It is not enough, implies Ovid, merely to sip (primoribus labris gustare) while lying on the bank or paddling in the shallows; to slake your thirst you need to wade out to mid-stream and fill yourself up to bursting (535f.). bibere aquam (like trahere aquam) can connote drowning (cf., e.g., Her. 7.62, Prop. 3.7.42); so Ovid's patient, by practically drowning himself in love-making, will experience satiety verging on nausea, and fight to break the habit (541f.). One might compare the technique of aversion-therapy practised today, e.g. in cases of alcoholism.

535. praecordia : 'stomach'; cf. Cic. De Fin. 5.92, Hor. Sat. 2.4.26; etc. Medically the term denotes (a) the diaphragm, (b) the entrails (exta). The poets use it of the breast or the heart (as the seat both of the emotions and the mind).

536. redundet : 'runs out again (down your chin).'

537. usque : 'continuously', expanded in noctes (et) dies in the pentameter.

538. auferat : 'let her take up', 'occupy'; cf. Cic. Verr. 1.31 'hi ludi dies quindecim auferent.'

539. taedia quaere mali : faciunt et taedia finem : taedia mali is an apparent oxymoron; but this is a dulce malum that one wishes to be free of. If one craves 'undesirable' foods, like condensed milk or malt whisky, the best way to stop is to consume them in quantity until one is sick on (and hence, it is hoped, of) them. That even the best things can pall is an ancient truism, first in Hom. Il. 13.686ff. (Mene-laos loquitur) 'πάντων μὲν κόρος ἐστί, καὶ ὕπνου καὶ φιλότητος / μολπῆς τε γλυκερῆς καὶ ἀμύμονος ὀρχηθμοῖο, / τῶν πέρ τις καὶ μᾶλλον ἐέλδεται ἔξ ἔρον εἶναι / ἢ πολέμου.' Cf. Pindar, Nem. 7.53ff., Eur. Antiope fr. 213 N, Lucr. 2.1026ff., Cic. De Nat. Deor., Quint. 9.4.43; etc.

540ff. iam quoque ... etc. : Ovid very rarely begins a sentence in a pentameter and carries it through the following couplet; when he does, there is almost always (as here) a sense pause after the pentameter. For a comparison of the sentence habits of the three major elegists, see K.F. Smith, The Elegies of Albius Tibullus (1913), Introd., pp.100ff.

541. dum bene te cumules : 'until you are completely glutted' (sc. amore). The subjunctives (cumules, tollat, non iuvet) are final.

copia : 'superabundance', 'surfeit', 'excess' (πλεονασμός, περιττότης); cf. Hor. Sat. 2.2.42f. 'mala copia quando / aegrum sollicitat stomachum', Celsus 2.14.3 'digerendum ... quod copia nocet (sc. corpori).'

542. fastidita ... domo : a local ablative; in this sense (not 'at home' but 'in her house') usually with in. fastidita neatly answers 'a me fastidit amari' of the girl (305).

543. longus amor, quem diffidentia nutrit : cf. AA 3.579 'quod datur ex facili longum male nutrit amorem.' Mistrust, caused by the fear that one has a rival, keeps love alight; cf. 767ff.

544. pone metum : ponere for deponere is common in poetry, but occurs in Cicero (De Or. 3.46, TD 3.66, etc.) and after him in Livy and the Silver prose writers. For Virgil's practice see Conington on Aen. 1.302.

545. qui timet ut sua sit : 'whoever fears that his girl is his no more.' 'ne quis sibi detrahat illam' is in the nature of a gloss on 'ut sua sit', an instance on a small scale of Ovid's fondness for the technique of theme and variation. detrahat = 'is alienating', 'winning away'. Cf. Lucr. 4.1139f. '... aliumve tueri / quod putat (sc. suam).'

546. Machaonia ... ope : cf. 313 and n. The adj. occurs again at Stat. Silv. 1.4.114.

547f. The image of the sorrowing or anxious mother seems to have had a powerful, and not very readily understandable, appeal for Ovid in this poem: cf. 30, 127f., 463f. While one may describe it as an emotional commonplace, part of the supellex of the doctus poeta or declamator, it is permissible to wonder if some recent personal experience did not prompt him, subconsciously, to select it in preference to other available illustrations. We do not know when Ovid's parents died, only that both were dead before his disgrace, and that his father preceded his mother to the grave (Tr. 4.10.77ff.). It is possible that Ovid was bereaved around this time, in his early forties, and that memories of his mother were awakened by his loss, e.g. the memory of her weeping at his brother's funeral twenty and more years ago (127f.; cf. Tr. 4.10.31f.), and perhaps of her greater concern for the elder son, who may have left home a year ahead of Ovid to study rhetoric and law at Rome (with 'plus amat e natis mater plerumque duobus, / pro cuius reditu, quod gerit arma, timet' cf. Tr. 4.10.15ff. 'protinus excolimur teneri curaque parentis ['father'] / imus ad insignes urbis ab arte viros. / frater ad eloquium viridi tendebat ab aevo, / fortia verbosi natus ad arma fori').

549-78. The vision of Amor Lethaeus, although it serves a didactic purpose, nevertheless structurally and artistically constitutes a digression, corresponding to the Circe-Ulysses episode in the first half of the tractatio (263-88). It purports to be a real experience - though Ovid inclines to believe it was not a genuine epiphany but a dream - and so falls into the category of 'empirical proof' (quod usus docuit) beloved of the writer. The source of Ovid's theophanies lies not so much in the Lucretio-Virgilian didactic tradition as in the Hesiodic as modified by Callimachus and transmitted by Propertius (see introd. n. to Preface). (It is unlikely that Ovid was influenced by, or familiar with, the allegorical apparatus of early philosophical didactic, of which the opening of Parmenides' poem ('The Way of Truth') is the best-preserved example.) The theophany of Amor Lethaeus is a reversal of the manifestation of Apollo at AA 2.493ff., but by no means a mere imitation of it. More original in its conception and more

elaborate in its literary trappings (ecphrasis; dream-motif; Virgilian echoes), the scene is one of the more arresting and entertaining flights of fancy in the work.

549. est ... templum : the formula est locus (nemus, specus, etc.) introduces an ecphrasis, a short descriptive prelude or mise-en-scène to a narrative passage, the start of which is invariably signalled by a local adverb or equivalent phrase. The technique is as old as Homer and is chiefly characteristic of epic, though found in tragedy, in mock-elevated passages in comedy and elsewhere. Cf., e.g., Hom. Il. 6.152ff. (ἔστι πόλις ... ἐνθα), 13.32ff. (ἔστι δέ τι σπέος ... ἐνθα), Aesch. Pers. 447ff. (νῆσός τις ἐστί ... ἐνταῦθα), Aristoph. Av. 1473ff. (ἔστι γὰρ δένδρον ..., ἔστι δ' αὖ χώρα ... ἐνθα), Ennius, Ann. 24 W (= 23 V³) 'est locus, Hesperiam quam mortales perhibebant / ... (hic) (?)', Ter. Heaut. 902f. 'est mihi ultimis conclave in aedibus quoddam retro: / huc est intro latus lectus', Virg. Aen. 1.530ff. 'est locus, Hesperiam Grai cognomine dicunt / ... hic cursus fuit', 7.563ff. 'est locus Italiae medio sub montibus altis / ... hic specus horrendum', Ovid, Met. 1.568ff. 'est nemus Haemoniae, praerupta quod undique claudit / silva; vocant Tempe ... (577) conveniunt illuc popularia flumina primum', 8.788ff., 10.644ff., 15.332ff., and, in elegiacs, AA 3.687ff. (a lengthy and particularly beautiful ecphrasis) 'est prope purpureos collis florentis Hymetti / fons sacer et viridi caespite mollis humus; / (696) lassus in hac iuvenis (sc. Cephalus) saepe resedit humo.' Here the 'story' begins at 553 with illic (not at 551; 'est illic ...' etc. clearly forms part of the introduction; the repetition of illic is a slight flaw). If the ecphrasis is to have any real raison d'être, we are presumably to suppose Ovid to have visited the temple, to observe the scene and 'take notes', and there either to have suffered a waking vision of the god or to have nodded off on a bench and dreamed of him. There would be no point in describing the temple and its worshippers if we were meant to believe that Amor Lethaeus appeared to Ovid in his study or bed at home.

For a short but valuable discussion of the ecphrasis, see Austin on Aen. 4.480ff.; for Ovid's use of it (in the Metamorphoses only),

see E.J. Bernbeck, Zetemata 43 (1967), 56-64; L. Castiglioni, Studi intorno alle fonti e alla composizione delle Metamorfosi di Ovidio (1907), pp. 222ff.

549-50. templum venerabile ... / (imposuit templo nomina celsus Eryx) : the cult of Greek Aphrodite, early identified with the native Venus, was formally imported into Rome, as were other Graeco-Oriental cults, at a time of national peril. In 217 B.C., after the defeat at Lake Trasimene, Q. Fabius Maximus vowed a temple to Venus Erycina in accordance with the instructions of the Sibylline Books. It was dedicated two years later, together with a companion temple to Mens, similarly prescribed (Livy 22.9.7ff. and 10.10, 23.31.9). These stood on the Capitol, probably within the area Capitolina, an open space in front of the temple of Jupiter O. M. on the south summit of the Capitoline Hill. A generation later, during the Ligurian War, a second temple to Venus of Eryx was vowed by L. Porcius Licinius and dedicated by him three years later, in 181 (Livy 40.34.4); this stood outside the pomerium, near the porta Collina, to the west of the via Salaria which divided from the via Nomentana at that point. As on the Capitol, a companion temple was erected, to Pietas, apparently on the orders of Cato during his censorship; the purpose of this was to offset the dangers inherent in the cult of Erycinian Venus, which at this Colline temple retained much more of its exotic, Sicilian, orientalising character than at the Capitoline shrine, and attracted mainly vulgares puellae or meretrices. Both the Capitoline and the Colline temples were dedicated on 23rd April (Ovid, Fast. 4.865ff.), the dies meretricum of the Praenestine fasti. See further K. Latte, Römische Religionsgeschichte (1960), pp.185ff., who discusses the earlier temple of 295 B.C.; Wissowa, Religion und Kultus der Römer (1912), pp.288ff.

'Lofty Eryx' is the modern Monte San Giuliano, in the NW corner of Sicily; the town of the same name on its slopes was an Elymian foundation, later subject to the Carthaginians, and depopulated by the Romans in 259 B.C. The temple of Astarte-Aphrodite lay outside the town, under the present town of S. Giuliano. For the goddess' cult at Rome, her connection with the Trojan legend and the revival of her worship

by Augustus for the greater glory of the gens Iulia, see G.K. Galinsky, Aeneas, Sicily and Rome (1969), pp.64, 174ff., 250, Plate 169a. For further architectural and topographical information about the Colline temple (a θόλος), see Platner-Ashby, pp.51f.

551. Lethaeus Amor : the figure of 'Love Who Brings Forgetfulness' is most probably a creation of Ovid's imagination. No record exists of any such cult of Amor at Rome, where the god was without temple or altar (in marked contrast to his status in Greece, where he was widely and variously worshipped; cf. RE vi.1 s.v. Eros, pp. 489ff.). Galinsky (op. cit., p.254) seeks to connect Ovid's 'description of the cult practices at the temple' (sic) with the representation of Venus attended by Amor on the so-called Boston Throne, a relief that may or may not have come from the Colline temple of Venus. Galinsky interprets the scene as 'Venus fulfilling and denying the wishes of her worshippers, with Amor as an intermediary', arguing that Eros as executor of Aphrodite's will is a familiar conception in literature and art. But even if this interpretation is accepted, it does not prove the existence of a cult of Amor at the Colline temple. As an epithet of the gods in Latin, Lethaeus normally signifies 'of the underworld', 'infernal'; cf. Luc. 6.685 di Lethaei, Stat. Silv. 3.2.112 ianitor Lethaeus (Anubis), and (obliquely) Hor. Od. 4.7.27 'nec Lethaea valet Theseus arumpere caro / vincula Pirithoo.' Ovid has Lethaeus elsewhere either of Lethe itself (e.g. AA 3.340, Tr. 1.8.36, 4.9.2 Lethaeis aquis, a metaphor for oblivion or mortality), or of things that produce sleep or forgetfulness (the commonest sense in poetry: cf. AA 3.648 Lethaea nocte, of drug-induced sleep, Met. 7.152 Lethaei suci (gen.); so Virg. Georg. 1.78 Lethaeo somno, perhaps after Callim. Hymn 4.234 'ληθαῖον ἐπὶ πτερὸν ὕπνος ἐρείσῃ' (cf. Lycophr. Alex. 1127 λ. σκότος), 4.545 Lethaea papavera, Aen. 5.854 Lethaeo rore; etc.). Of these passages the nearest parallel to Lethaeus Amor is afforded by the Callimachus, where Ὑπνος may easily and legitimately be read, and the epithet attached to him no less than to his wing alone. From Ληθαῖος Ὑπνος to Lethaeus Amor is not too large a jump, as Amor heals (551) by bringing oblivia (553), just as does Sleep; and it may be that the

poet was already thinking in terms of the Amor-somnus ambiguity with which he makes play in the dream-sequence that follows (555ff., imitated from Aeneid 5 ad fin. (Somnus and Palinurus); see below on 577f.).

This leaves unexplained the provenance of the figure of Lethean Love himself. Possibly he is due merely to the association of ideas mentioned above; possibly he was suggested to the poet partly at least by the reliefs in the Temple of Venus Erycina ad Collinam; possibly he should be associated with the shadowy divinity Anteros, Eros' alter ego (his brother by some accounts; cf. Cic. De Nat. Deor. 3.80 and see RE i, pp.2354f.). Originally, it seems, simply the idea of love returned (Plato, Phaedr. 255d; Pausan. 1.30.1 on his altar at Athens, commemorating the suicide of one Meles in remorse for having driven his lover Timagoras to take his life), he develops into the protector or avenger of the wronged lover (an aspect already to the fore in the tale preserved by Pausanias); as such he appears anonymously in Ovid's story of Iphis and Anaxarete in Met. 14 (cf. on RA 17f.) under the title deus ultor. That he was also able to free unhappy lovers from their bonds, however, is stated by Servius on Aen. 4.520: 'Αντέρωτα invocat (sc. Dido), contrarium Cupidinis, qui amores resolvit, aut certe cui curae est iniquus amor, scilicet ut implicet non amantem.' Virgil depicts Dido praying to an unknown god, not for release (she is preparing to release herself by death), but for due punishment to befall the faithless Aeneas: 'tum, si quod non aequo foedere amantis / curae numen habet iustumque memorque, precatur.' Servius may be guessing or making an inference from the text (erroneous as regards Dido); or he may have knowledge about the functions of Anteros that has not survived in any other source (Macrobius sheds no light on the problem). Servius auctus adds 'amatoribus praeesse dicuntur' Ἐρως Ἀντέρωσ Αὐτόρωσ . non nulli Nemesis significari putant' (cf. Anth. Plan. 251). The intriguing Αὐτόρωσ is wholly unknown; he could even be Ovid's Amor Lethaeus. Ovid may therefore have known of Anteros as, amongst other things, an adsertor libertatis; or he may have thought that the god, by virtue of his name,

ought to exercise that function. But there can be no proof that he is an analogue of Anteros; and in view of Ovid's 'avenging god' at Met. 14.750 (presumably Anteros), it seems unlikely. On the whole, a combination of the first two possibilities given above appears the best explanation. One is reluctant to believe that Ovid's Lethean Love has no concrete connection with the Colline temple, however tenuous or superficial, if only because it is our author's practice to be factual, not fanciful, in writing of places, institutions, social and religious customs, etc. known to his readers, except where questions of aetiology arise.

552. inque suas gelidam lampadas addit aquam : for the figure cf. App. Plan. 14 (Zenodotus) 'τίς γλύφας τὸν Ἑρωτα παρὰ κρήνησιν ἔθηκεν, / οἴόμενος παύσειν τοῦτο τὸ πῦρ ὕδατι;'. It recurs at 700. addere aquam is a Tibullan phrase (2.4.42) for putting out a fire, not, as Smith asserts (n. ad loc.), a 'regular' one; Ovid, Ex P. 1.8.46 refers to irrigation.

553. votis : instrumental ablative with poscunt, not (as Mozley takes it) dative with oblivia. 'Oblivion for their vows' would be oblivia votorum.

554. duro ... viro : 'by an unfeeling brute of a husband'; cf. Am. 3.4.1. The epithet is the one that the petitioner would use (although Ovid, the narrator, would heartily endorse it); cf. Prop. 1.3.20 'Argus ut ignotis cornibus Inachidos (sc. haerebat oculis)', where ignotis conveys Io's feelings about her horns, not the poet's, nor Argus', who was unaware of the true identity of his bovine charge. In the case of elegiac puellae, the duritia viri they complain of consists largely of his not letting them go out and enjoy themselves with other men.

555. dubito : Ovid gently but explicitly satirises the traditional motif of the theophany, which elsewhere he is content to burlesque simply by introducing it into an alien context (cf. Kenney, in Ovidiana, p.205 n.8: 'the point of the theophany in the Ars and the Remedia is its incongruity.'). puto (556) has, as often, an ironical ring to it

('no doubt'), but the irony is directed quite as much against Ovid himself as at the pretensions of epic and didactic poets who go in for epiphanies.

556. somnus : 'a dream', for the unmetrical somnium; the plural somni is commoner in this sense (e.g. vidi in somnis; but per somnum is an alternative). At 576 somnum most naturally means 'sleep', which should give the following somnus the same meaning; but as the concluding lines of the passage echo the opening ones so closely, it is possible that at 576 too somnus ought each time to be interpreted 'dream'. (Ennius, Ann. 33 W, quoted by Lewis & Short (as 37 V) alongside RA 556 to illustrate the sense 'dream', is not a parallel; exterrita somno there means 'frightened out of sleep', as Warmington translates. So at ibid. 48 'vix aegro tum corde meo me somnus reliquit' it was not the dream but sleep that deserted Ilia.)

557. modo das, modo demis : anaphora and alliteration enhance the antithesis. adice (558) carries on the alliteration of d, tying the couplet together through the three verbs, which are the main vehicles of the thought.

559-74. Lethaeon Love's advice is the old adage that a bigger worry will drive out a lesser, which is something at least to be thankful for (cf. the proverbial 'malum nullum est sine aliquo bono': Pliny, NH 27.9). Cupid's illustrations are all drawn from family or daily life, with the exception of the last, which is historical (575f.). We should have expected more such exempla, and clearly would have got them (575), had the vision not disappeared abruptly. In view of Ovid's notorious and unashamed predilection for accumulating exempla, the remark 'plura loquebatur' must be regarded as a humorous dig by the poet at himself.

In all the cases adduced the sufferer's attention is firmly directed away from anything remotely connected with love - except in 565f., which, whatever the pentameter means, plainly pertains to the classic eternal triangle. The pauper, who is a priori in love with a third party, is instructed to forget her by concentrating on his marital problems. This is so patently fatuous that it suffices by itself to damn

the couplet; as Goold remarks (Amat. Crit., 50), such advice would have the contrary effect. [Certain linguistic features arouse suspicion too. (a) If male dotata means what it should, the man's wife is as poor as himself; yet the stock wife of comedy is not only a shrew, but a wealthy shrew: cf., e.g., Plaut. Merc. 702f. 'em quoi te et tua quae tu habeas commendes viro, / em quoi decem talenta dotis detuli' (Dorippa matrona loquitur) and the following exchanges; Menander, frr. 325 K, 484 K, 583 K, 586 K; etc. If, as Kenney suggests, male qualifies vivit, the hyperbaton is most un-Ovidian. male dotata might perhaps = 'accursedly rich', but parallels for this use of male are lacking in Ovid (cf. however, e.g., Hor. Sat. 1.4.66 'Sulcius acer / ambulat et Caprius, rauci male' - 'horribly hoarse'). (b) fato suo adesse is a puzzling phrase, for which no parallels exist. Little light is shed on it by comparing it with the Thesaurus' entries s.v. adsum i.q. favere (ii, p.925), in particular the Senecan dolori adesse (i.e. dolorem nutrire; loc. cit., lines 37f.), as does F. Vollmer ('Kritischer Apparat zu Ovids Remedia', Hermes 52 [1917], 468). The intended sense is presumably something like exitio suo imminere (Ovid, Met. 1.146), but if so, it could be more lucidly expressed. Lenz renders: 'dass seine Frau sein Schicksal besiegelt.' (Bornecque unconvincingly paraphrases 'qu'il impute à cette femme la rigueur de son sort.')

The reading obesse, preferred by Kenney, may seem to offer more hope, but again parallels are lacking, and it is questionable whether a poor man would think of saying to his wife (rich or not) tu meo fato obes, or tu meae sorti obsistis, uxor. (c) Were Ovid to write such a couplet, he would almost certainly repeat the word coniunx in the pentameter, rather than switch to its synonym uxor and lose the effect of traductio. (That coniugem is unmetrical is of course irrelevant: the thought would have been rephrased to accommodate coniunx, coniugis or coniuge.)]

559. ad mala .. animum referat : cf. Cic. Pro Rosc. Amer. 48 'age nunc, refer animum sis ad veritatem et considera ...', De Or. 1.1 'initium requiescendi atque animum ad utriusque nostrum praeclara studia referendi' (above, 'cogitanti .. et memoria vetera repetenti').

Ovid prefers the simple referre: cf. 229, 308, Am. 2.8.17, Met. 1.165, etc.

For the paratactic mode of expression replacing a conditional, cf. 435f.

560. deus : 'God', in a conventional, vague, general sense, as commonly in both Latin and Greek, differing hardly at all in meaning from the plural, and more or less the equivalent of fortuna (τύχη). Cf. I. Kajanto, God and Fate in Livy (1957), pp.15ff.

plusve minusve : adverbial : 'to a greater or lesser extent.' The phrase and variants of it are surprisingly rare, occurring first in the XII Tables, 3.6 W 'si plus minusve secuerunt, se fraude esto' (on which see Warmington's note (Loeb)); plus minusve is the form used by Terence (e.g. Phorm. 554) and Livy (3.34.4 only, in a political speech). Plautus has plus minusque (Capt. 995: -ve Gronovius) and aut plus aut minus (Men. 592), Ennius plus aut minus (Ann. 468 W = 501 V³). The asyndetic form plus minus, said to be a Grecism (cf. Hofmann-Szantyr, p.765), occurs only at Hirt. BG 8.20.1 '(castra) abesse plus minus viii milibus dicebantur' (plus minus codd.: passuum Frigell) before Late Latin. Ovid (only here and at Fast. 5.110, 6.274) and Martial (8.71.4) use the form with double -ve to accommodate the phrase to the second hemistich of the pentameter.

561. Puteal Ianumque ... celeresque Kalendas : 'the Exchange and the Bank .. and the first of the month that comes round so fast.' The puteal Libonis or Scribonianum was a circular stone kerb, like that of a well, enclosing a spot in the forum Romanum which had been struck by lightning. It was constructed under the supervision of Scribonius Libo at the request of the senate in 71 or 54 B.C. (see Platner-Ashby, p.434 n.1), and lay near the praetor's tribunal and the fornix Fabianus. Its identification with the puteal in Comitio, where the razor and whetstone of Attus Navius were supposed to be buried, is not now generally accepted. Horace speaks of forum putealque Libonis (Epist. 1.19.8) meaning 'matters of business'. The Ianus medius was an arch or arcade on the north side of the forum Romanum near the basilica Aemiliana

and is frequently referred to as the financial centre of Rome (cf. Cic. De Off. 2.87, Phil. 6.15, Hor. Sat. 2.3.18; etc.). The Kalends and Ides were the regular days when money was lent or repaid and interest collected; the Nones are less commonly mentioned in this connection. Cf. Hor. Epod. 2.69f. 'omnem redegit Idibus pecuniam, / quaerit Kalendis ponere', Sat. 1.3.86ff. 'fugis, ut Rusonem debitor aeris, / qui, .. cum tristes misero venere Kalendae, / mercedem aut nummos unde unde extricat.'

562. aeris mutua summa sui : lit. 'the borrowed total of his debt'; summa = sors or caput (principal) + fenus or usura (interest). mutua may be regarded as transferred from aeris (a. mutui = a. alieni).

563. durus pater : the traditionally repressive senex of comedy, always keeping his boy short of funds, complaining about his idleness and, one might add, castigating him for his amatory entanglements (but that is an unwanted association here).

ut voto cetera cedant : lit. 'in order that all else may take second place to his prayer' (cf. 553 votis), with voto dative, or '.. may absent itself from his wishes', with voto ablative of separation. The sense is that by fixing his mind on his father's harshness the youth will eliminate distracting (erotic) thoughts which would interfere with the realisation of his votum ('da mihi obliviam amoris miseri, Amor').

567. rure bono : 'on your fine country estate', a common meaning of rus in prose and poetry; bono implies both fertility and good management, as in phrases like bona villa or boni fundi (Cic. De Off. 2.55, De Leg. Agr. 3.14).

568. ne nascens usta sit uva : cf. Varro, RR 1.31.3 'vitem, quam vocant minorem flagellum, maiorem et iam unde uvae nascuntur palmam.' The grapes should be formed by early summer, before the sun is too high in the sky; if they are late in developing, the summer heat shrivels them (urere is the technical term) instead of ripening them (coquere; cf. on 83).

569. ille habet in reditu navem : 'one man has a ship on the high seas homeward-bound.' There is probably a pun intended on the commercial meaning of reditus, 'return', 'income'; in reditu esse = 'to bring in money' (e.g. of an estate: cf. Pliny, Epist. 4.6.2).

iniquum : both 'rough' or 'stormy' and 'dangerous' or 'hostile'. The treachery of the sea is an ancient commonplace (cf. Smith on Tib. 1.3.37ff.).

570. damno litora foeda suo : 'shores disfigured by the wreck of his fortunes.' The ablative is causal.

573. tuam : sc. dominam, i.e. Helen.

funera fratrum : of Paris' forty-nine brothers - nineteen borne to Priam by Hecuba, the rest by his secondary wives or concubines - many are but names who appear in the battle-scenes of the Iliad only to be despatched at the hands of some Greek warrior; such are, e.g., Gorythion, Democoon, Echemmon, Chromius and Polydorus (the tradition of Polydorus' removal to Thrace is post-Homeric). Some attain the status of minor characters, e.g. Cebriones (Hector's driver), slain by Patroclus in Book 16, or Lycaon, once a prisoner of Achilles and killed by him in cold blood on the banks of the Xanthus in Book 21. Troilus the charioteer, prominent in later legend, is dead before the action of the Iliad begins. The principal victim of Achilles is of course Hector the incomparable, with whose funeral rites the poem closes. Of the nine remaining sons of Priam - Paris, Helenus, Agathon, Pammon, Antiphonus, Polites, Deiphobus, Hippothous and Dius - only Helenus survives the war, to become king of a 'little Troy' in Epirus (Virg. Aen. 3.294ff.).

574. substituisse : 'to (have) set before', i.q. subiecisse or supposuisse. Cf. Livy 28.35.5 'ceperat iam ante Numidam ... viri admiratio, substitueratque animo speciem corporis amplam ac magnificam.' Is it coincidence that the pentameter so closely resembles 112 (of Philoctetes) 'debuerat celeri praesequuisse manu' (same construction, same word-pattern), when both exempla come from the Trojan War and when it was the arrow of Philoctetes that slew Paris? Cf. on the following couplet.

575. *plura loquebatur* : 'he was going on in this vein', 'there was more to come, (but)'. The phraseology and the parataxis recall 285 '*illa loquebatur: navem solvebat Vlixes*', while the similarity between Circe's situation there and Ovid's here - both deserted in their hour of need - is close. The nautical metaphor that follows (577f.) is another link, of a 'reverse' kind: Ulysses sails off leaving Circe stranded, Amor Lethaeus vanishes leaving Ovid sailing without a pilot through uncharted seas. Correspondences or cross-references such as this are designed to assist in tying together, or clamping, the essentially catalogue-like, diffuse exposition, in the way that the recurring medical metaphors and progress-images do on a more formal plane.

576. *si modo* : 'if in fact', 'assuming that', always with the indic. in prose and normally in verse. Prop. 1.18.4 '*si modo sola queant saxa tenere fidem*' expresses a wish rather than a condition.

577-8. *media navem Palinurus in unda / deserit* : 'Palinurus is abandoning ship in mid-ocean.' The previous couplet paves the way for the identification of Amor Lethaeus with Palinurus, and by implication of Ovid with Aeneas: cf. Virg. *Aen.* 5.859ff. '(Somnus Palinurum) liquidas proiecit in undas / praecipitem ... / (867) pater (sc. Aeneas) amisso fluitantem errare magistro / sensit .. ratem ... / multa gemens casuque animum concussus amici.' Indeed it is probable that Virgil's description of Somnus masquerading as Phorbas (*ibid.* 841f. 'puppique deus consedit in alta / Phorbanti similis funditque has ore loquelas') gave Ovid the whole idea of the Amor-somnus ambiguity.

578. *ignotas cogor inire vias* : cf. Virg. *loc. cit.* 862 '*currit iter ... classis*', 871 '*in ignota ... harena*', which seem to have coalesced in Ovid's mind.

579-608. In warning of the dangers of solitude (precept [18]) Ovid draws on a familiar theme of poetry. The solitary confessing of one's love and the pouring out of one's woes to the listening heaven and earth is a characteristic feature of Euripidean tragedy (e.g. *Med.* 56ff., *Androm.* 91ff.), whence it passes into comedy (cf. Plaut. *Merc.* 3ff. 'non

ego item facio ut alios in comoediis / <vi> vidi amoris facere, qui aut Nocti aut Dii / aut Soli aut Lunae miserias narrant suas'). The range of objects is extended to include rocks, trees and waters, and the habit passes from the female to the male of the species amans. From Alexandrian narrative elegy and epigram the convention passes into Latin, perhaps largely via Parthenius and Gallus; cf. Virg. Ecl. 2 and 10.9ff., Prop. 1.18 (on which see Enk, and cf. Norden on Aen. 6.442ff. 'hic, quos durus amor crudeli tabe peremit, / secreti celant calles et myrtea circum / silva tegit').

579. loca sola .. : loca sola : as often at the start of a new section Ovid emphasises his point by the close repetition of key words; cf. 581 secretis .. secreta, 582 turba .. 586 turba, 583 tristis .. 585 tristior.

580. populo : i.q. turba (cf. 582, 586), a sense perhaps first established for the word by Livy, and not uncommon in Ovid; cf. Met. 11. 633, 12.499, Fast. 1.136.

581. secreta : i.q. secessus (or loca sola); cf. Virg. Aen. 6.10 'horrendaeque procul secreta Sibyllae.' Whether Ovid was thinking of the Sibyl's prophetic furor there described (46ff., 77ff., 100ff.) when he penned this aphorism is a moot point.

583. Cf. Prop. 4.7.3ff. 'Cynthia namque meo visa est incumbere fulcro, / ... cum mihi somnus ab exsequiis pendebat amoris, / et quererer lecti frigida regna mei.' The couplet links up with 215f. (on travel) 'flebis, et occurret desertae nomen amicae, / stabit et in media pes tibi saepe via.'

584. facies : i.q. simulacrum, imago totius corporis (not merely vultus), as shown by stabit and the comparative clause, ut ipsa.

585. idcirco : there seems to be no other instance of idcirco preceding a causal statement attached paratactically and not as a subordinate clause introduced by quod, quia or quoniam. The Thesaurus (vii.1, p.172) wrongly assumes that idcirco refers back to 583f., in

conformity with normal usage, but plainly 586 supplies the explanation of the statement in 585.

tempora Phoebi : a slightly incongruous 'elevated' expression for dies or lux, but perhaps intentionally mock-heroic or para-tragic in anticipation of the story of Phyllis that follows (cf. also the grandiloquent metaphor (from tragedy) in 589).

587. colloquium : 'meeting and talking to people', 'social intercourse'. It is the converse of having people drop in and talk to you at home ('nec sit tibi ianua clausa').

588. tenebris : 'in dark corners'; cf. Cic. Ad Quint. Frat. 1.1.9 'non latere in tenebris neque esse abditam, sed in luce ... esse positam.' For the thought cf. Pacuv. 294f. W (= 268f. R²) (Niptra) 'conqueri fortunam advorsam, non lamentari decet; / id viri est officium, fletus muliebri ingenio additust.'

589f. Cf. Cic. De Am. 22 'nam et secundas res splendidiore facit amicitia, et adversas, partiens communicansque, leviores.' The speaker, Laelius, goes on to quote the example of Orestes and Pylades, whom Roman audiences had recently seen in Pacuvius' play Chryses (see Pacuv. 163-6 W (= 365 R²), assigned to Doulorestes). Pylades was the epitome of selfless devotion, prepared to die for his friend Orestes as Alcestis was for her husband Admetus. This, however, goes far beyond what Ovid has in mind for 'Pylades' here. For usus (590) cf. Cic. loc. cit. 'non aqua non ignis, ut aiunt, pluribus locis utimur quam amicitia' and his discussion of the utility of friendship in De Off. 2.17ff.

591. secretae ... silvae : 'silvan solitude'; the phrase recalls Virg. Aen. 6.443f. 'secreti .. calles et myrtea ... / silva'; it recurs at [Tib.] 4.13.9 'sic ego secretis possum bene vivere silvis' (with the following line, 'qua nulla humano sit via trita pede', cf. RA 600f.; the author of the poem relied heavily on his recollections of Ovid: see A.G. Lee, PCPS n.s. 9 [1963], 4ff.).

591-608. The story of Phyllis had been treated in extenso by Ovid in Heroides 2; it was neither Homeric nor tragic, but featured in Callimachus' Aetia, and so was one of the more familiar of the tales of passion and metamorphosis so beloved of the Roman Alexandrians. Hyginus (Fab. 59) and Servius (on Virg. Ecl. 5.10) tell us that phyllis is properly the name of the almond tree before the appearance of the leaves ('amygdalum sine foliis'). Both report the derivation of φύλλα from Phyllis; prior to her transformation leaves were known as πέταλα (!).

592. incomitata : first in Varro, RR 2.10.9 'virginibus in Illyrico incomitatis vagari licet' ('unchaperoned'), thereafter not in prose until Seneca; in poetry, first in Lucretius, but always a rare word.

593. Edono referens trieterica Baccho : 'celebrating again the biennial festival in honour of Thracian Bacchus' (trietericus = 'every two years' by our reckoning (non-inclusive)); cf. Met. 6.587, Virg. Aen. 4.302 (orgia: see Austin's note; Virgil does not have trieterica as a substantive). referre is not uncommonly used of repeating or keeping up customs, etc. (morem, consuetudinem, institutum, caerimonias r.). The dative Baccho is one of advantage, not indirect object; cf. ludos facere, persolvere alicui deo, and see Woodcock, § 64.

Edono : the Edoni, famed for their orgiastic worship of Bacchus, lived east of the Strymon in Thrace (cf. Hor. Od. 2.7.26f. 'non ego sanius / bacchabor Edonis', Pliny, NH 4.40, etc.). The comparison of a woman distracted by lust or grief to a Bacchante is traditional; Ovid employs it several times, e.g. Her. 10.47f., AA 1.311f., 3.709f., often with especial emphasis on the dishevelled state of the hair. The simile had been canonised, as it were, by Virgil: Aen. 4.300ff. '(Dido) saevit inops animi totamque incensa per urbem / bacchatur, qualis commotis excita sacris / Thyias, ubi audito stimulant trieterica Baccho / orgia nocturnusque vocat clamore Cithaeron.'

594. barbara turba : i.q. turba barbararum, sc. Thressarum.

595-6. modo ... / nunc : a characteristically Ovidian variant (seventeen times in all) of the standard modo ... modo. The same combination

occurs once in Manilius, Silius and Apuleius, twice in Statius and Tacitus; for others see TLL viii, pp.1313f.

595. qua poterat : 'as far as she could.' Phyllis peers at the distant horizon which stretches through (say) 180° of arc - longum aequor. For a transferred sense of the phrase cf. Met. 8.352 'qua potuit, precibus deus adnuit.'

596. harenosa ... humo : clearly both words were aspirated in Ovid's day (on this question see Allen, Vox Latina, p.44; Fordyce on Catull. 84 (p.374)); the alliteration perhaps hints at the laboured breathing of the heroine. The inclusion of the subject and verb between two parts of the prepositional phrase, making word-order reinforce the picture, is a familiar but nonetheless pleasing trick: AMID THE SAND-] she lay down [-DUNES. One may credit Horace with having pioneered this pictorial or expressive use of series (cf. AP 242), which transcends simple antithetic juxtaposition (of which he was also a master: cf., e.g., Od. 2.4.1-12 with Wickham's n.). Od. 1.5.1 is a good example of series pollens. See N.E. Collinge, The Structure of Horace's Odes (1961), pp.19ff., and, for some brief remarks on Ovid's skill in this department, Kenney in Ovid, pp.129f.

597. "perfide Demophoon" : cf. Callim. Aet. fr. 556 Pf. 'νύμφε Δημοφῶν, ἄδωκε ξένε.'

surdas clamabat ad undas : a half-line borrowed from AA 1.531; this whole scene much resembles the 12-line description there of the deserted Ariadne.

599. limes erat ... : an embryonic ecphrasis (cf. 549 and n.) that artfully delays the climax of the narrative in order to heighten the tension.

subnubilus : elsewhere only at Caes. BC 3.54 (nox).

longa makes a neat verbal antithesis with tenuis. Its precise meaning may be debated, but Ovid probably had in mind the lengthening

shadows of the forest as sunset approaches - a sinister touch. Phyllis' last visit to the beach is made when there is barely enough light for her to see the path, or to discern a ship at sea. Alternatively, the path was dark simply because of extensive shade, regardless of the time of day: it was a very thick wood.

600. qua : 'where', i.e. 'along which' (per quem: cf. 56) rather than 'by which' (quo: read by ς).

601. nona terebatur miserae via : nona stands by a poetic licence for nonum, 'for the ninth time' (a word that is unattested, as it happens; but its neighbours octavum and decimum occur). miserae is dative of agent; its use with parts of the verb other than the gerund or gerundive and past participle passive begins in late Republican prose (e.g. Sall. Or. Lep. 25 'quae si vobis pax et composita intelliguntur', Cic. De Off. 3.38 'honesta enim bonis viris, non occulta quaeruntur', where however 'the dative expresses not so much the subject by whom as the person for whom something takes place' (Holden⁴ [1881], ad loc.); cf. Kühner-Stegmann i, p.325; Riemann, Syntaxe latine⁷, p.102).

The story of Phyllis' nine trips to the beach to look for Demophoon was obviously invented to explain the origin of the name of Nine Roads ('Εννέα Ὁδοί), subsequently Amphipolis, on the Strymon. It was probably first reported by Callimachus in his telling of the legend of Phyllis (cf. Rohde, Der griech. Roman², p.504 n.2). Cf. AA 3.37f. 'quaere, Novem cur una Viae dicatur, et audi / depositis silvas Phyllida flesse comis' (38 // RA 606). Hyginus (Fab. 59) is the only extant Latin commentator to refer to this part of the legend: 'illa eo die dicitur novies ad litus cucurrisse, quod ex ea Enneados Graece appellatur.' An epigram by Antipater of Thessalonica, a contemporary of Ovid, describes Amphipolis as the burial-mound of Phyllis: 'Στρώμονι καὶ μεγάλῳ πεποτισμένον Ἑλλησπόντῳ / ἥριον Ἡδωνῆς Φυλλίδος, Ἀμφίπολι' (Anth. Pal. 7.705.1f.). 'Εννέα Ὁδοί is given as the old name of Amphipolis by Herodotus (7.114) and Thucydides (1.100).

viderit : 'he'll see', i.e. 'I'll show him'; for the idiom see on 249.

603. quod audet : object of refugit : 'she recoils from a deed of such recklessness.'

604. et digitos ad sua colla refert : in fear and trembling (timet) Phyllis puts her fingers round her throat, not to attach the zona, but to feel what it will be like when the noose does encircle her neck.

This is a subtle touch by Ovid, who breaks off his narrative while the girl is still rehearsing the act and steeling herself to perform it.

605f. inform the reader obliquely, with fine dramatic tact, that she did commit suicide. (The rhetoricians' name for this technique of letting the listener draw his own conclusion seems to have been simply figura or $\sigma\chi\eta\mu\alpha$. Cf. Quint. 9.2.65 '(genus) in quo per quandam suspicionem quod non dicimus accipi volumus, non utique contrarium, ut in $\epsilon\lambda\pi\omega\nu\epsilon\iota\varsigma$, sed aliud latens et auditori quasi inveniendum. quod ...

iam fere solum schema a nostris vocatur ... eius triplex usus est: unus si dicere palam parum tutum est, alter si non decet, tertius qui venustatis modo gratia adhibetur et ipsa novitate ac varietate magis, quam si relatio sit recta, delectat.' In the present instance the criterion is non decet. Cf. Am. 1.5.25 for a provocative and self-conscious use of the figure, Virg. Georg. 4.457ff. (Eurydice) for a restrained and pathetic one.)

605. Sithoni : 'Thracian lass', or 'daughter of Sithon'. Sithonia, the middle of the three peninsulas of Chalcidice, was said to have received its name from Sithon, Phyllis' father. Ovid uses Sithonis, -idis (adjectival at Her. 2.6) as the feminine of Sithon, -onis, a rare alternative to Sithonius.

[tunc certe : there seems to be no compelling reason to prefer, with recent editors, tum ($\text{E}\varsigma$) to tunc ($\text{RYK}\omega$). Both tum and tunc are common in Ovid's works (in the ratio of 3:2 approximately); there are however no parallels for either tum certe or tunc certe (cf. Her. 19.81 certe ego tum, 20.178 tunc continuo certe (corrupt)). The

former collocation may be thought to sound better, but cf., e.g., Met. 13.502 nunc certe, Am. 3.9.49 hinc certe (hinc P₅: hic^ω). The more precise and emphatic tunc is appropriate here.]

606. non flesset positus .. silva comis : cf. Met. 11.46 'positus te (sc. Orpheu) frondibus arbor / tonsa comas luxit' (tonsa comas is a poetic gloss on positus frondibus). Cutting the hair short (capillos tondere, ponere) was a sign of mourning; when it became fashionable to attribute human emotions to inanimate or insensate things (the 'Pathetic Fallacy', prevalent in Hellenistic literature and symptomatic of the rapidly growing polarisation of town and country), leaf-fall was seen as the vegetable equivalent of sacrificing one's locks (the vegetable equivalent of tears was the exudation of sap or gum; cf. TLL vii.2, s.vv. lacrima, lacrimo, lacrimosus).

608. laese vir a domina, laesa puella viro : viro is dative of agent, not ablative with a understood from the first half of the line. The omission of a preposition with the second or subsequent terms is confined, in classical authors at least, to cases where two nouns are joined by et or -que (e.g. Caes. BG 1.1.5 'attingit etiam ab Sequanis et Helvetiis flumen Rhenum'), very rarely by et ... et (e.g. Cic. Ad Fam. 13.6.4 'et ab humanitate et potestate tua'). Where two parallel limbs are in asyndeton, with or without anaphora, the preposition is repeated in each (e.g. Sall. Cat. 51.38 'arma atque tela militaria ab Samnitibus, insignia magistratum ab Tuscis pleraque sumpserunt', Nepos, Epam. 2.1 'nam et citharizare et cantare ad chordarum sonum doctus est a Dionysio, ... cantare tibiis ab Olympiodoro, saltare a Calliphrone'). See further Kühner-Stegmann i, pp.579f. A preposition may however exert its influence retrospectively ἀπὸ κοινού ; e.g. Prop. 4.3.39 'quae tellus sit lenta gelu, quae putris ab aestu', Ovid, AA 1.723f. 'aequoris unda/debet et a radiis sideris esse niger', 763 'hi iaculo pisces, illi capiuntur ab hamis', 3.151 'nec quot apes Hybla, nec quot in Alpe ferae.' Thus if the present line could have its halves interchanged - 'laesa puella viro, laese vir a domina' it would be legitimate to construe viro as a viro, though unnecessary. Cf. Kühner-Stegmann i, p.581; Hofmann-Szantyr, p.835 (f); TLL i, p.3.60ff. (ab).

Precept [18] brings to a close the first part of the tractatio, in which Ovid has dealt with the 'disease' from its incubation period through the critical phase to its eventual conquest. Like a good physician, however, he continues to care for his patient during convalescence, for it is now, when one is still weak, that the risk of reinfection is greatest; indeed to speak of a cure is premature - only after the invalid has completed the programme of consolidatory therapy hereinafter prescribed will he or she be ready to be discharged and mix safely with society again.

Not since the Exordium has Ovid addressed both sexes jointly. As noted earlier, the Remedia is essentially a man's poem - about men and for men. While several of its precepts could be followed by women, and others adapted or built on by them (as suggested at 51f.), Ovid largely evades the difficulty of catering for both men and women in the one work by ignoring the latter. When he does advert to them again at 607f. - having prepared the way both by a reference to the female clients of Amor Lethaeus (554) and by the Phyllis episode - his intention is to mark the conclusion of stage 1 of the healing process, and at the same time create the illusion that he has all along been writing for puellae no less than iuvenes. Thereafter he slips back into his old ways (though very artfully he avoids committing himself to the masculine gender for 13 lines (621): the iuvenis of 609f. is merely illustrative), until stage 2, and with it the poem, is completed; whereupon he turns to the ladies once more and blithely invites them, as it were, to contribute to the collection on the same scale as the gentlemen in the audience.

609(601)-794(782). You are now virtually cured. But avoid [19] to [36]
 contact with your ex-beloved as far as
 possible, in case of a relapse. Shun or
 destroy everything that might remind you
 of her. If you meet, be polite but on
 your guard. Don't worry over who's
 sleeping with her in your stead. When
 you can embrace your old rival, your
 recovery will be complete.

The remaining precepts - barring those pertaining to diet - are a mixed bag, drawn in the main from observation and experience as much as from written sources, although several are in the first instance reversals of precepts laid down in the Ars. There is some duplication of advice given earlier when the purpose was to break the attachment: e.g. [22] and [28] cover much the same ground as [14]; [23] and [24] between them amount to a recapitulation of [8]; [36] repeats [16]. The injunctions to steer clear of other lovers, of the puella herself and of her family and servants, [19], [20], [21], parallel [6], though they do not involve leaving Rome. One important difference between this section and the previous one, however, will be noted: that no longer does the patient have to simulate feelings, no longer is he required to think nasty thoughts, to nourish hatred or to seek to degrade his mistress. These were necessary measures to conquer his infatuation; Ovid's essential humanity and respect for women emerge pleasingly in the latter stages of the poem, when the most difficult part of his job is over (contrast 655ff. with 307f., or the rather flattering identifications in 789 - Lotophagos, Sirenas - with the leering coarseness of 437f. or the slanderous generalisations of 409f.). Any lingering embers of passion are to be damped down quietly and calmly (cf. 649ff.) and the patient encouraged to put his experience behind him, as a gentleman should.

609. iubebat : 'sought to command' (or 'prescribe'); the imperfect (conative) does not imply that the Muse was unsuccessful (that would contradict praestiterat), but describes the action as extending over a period of time, as involving effort and as directed towards an end.

610. portu : the metaphor ('a safe haven') is common in Greek and Latin, and blends with the thematic one of the poem, qua course of instruction, as a voyage (cf. 70, 531f., 739f., 790, and esp. 811f. 'contigimus portus, quo mihi cursus erat'). salus = both 'safety' and 'health'.

611. recidit : sc. in veterem amorem; cf. Cic. Ad Att. 12.21.5 'ab his me remediis noli in istam turbam vocare, ne recidam.'

devenit inter : 'fell among', 'got into the company of'; the construction with inter is unique, ad or in + accus., huc or quo being the norm. But venire inter is not uncommon.

612. condiderat : 'had put away' : Cupid had not merely put his arrow back in its quiver, but had hung up his bow and arrows on the wall, frustrated. Cf. Hor. CS 33 'condito mitis placidusque telo / ... audi ..., Apollo.' [The principal MSS read coniderant, which has a certain superficial plausibility in that the dropping of one's weapons is a gesture of submission (cf. 139f.), but the image is less appropriate than that of Cupid's baffled retirement.]

The case of the young man brought low again by undesirable company provides a transition to the first of Ovid's precepts for the convalescent patient, and sounds a warning note that is all the more effective for being couched in the form of 'living proof' rather than abstract argument. The same technique is used again below at 621f. and on a more extended scale at 663ff.; for an earlier instance, involving the writer's own experience (the most convincing of all such empirical proofs), see on 311ff.

613. contagia : a common metaphor for corrupting influences, moral contamination, etc.; cf., e.g., Hor. Epist. 1.12.14 'inter scabiem tantam et contagia lucri.' Ovid, however, rather unexpectedly uses the word in a literal sense: 'contagion', or 'contact with infected individuals'. While the underlying notion is psychological (cf. Theog. 35f. 'ἐσθλῶν μὲν γὰρ ἅπ' ἐσθλὰ μαθήσεται' ἦν δὲ κακοῦσιν / συμμίγης, ἀπολεῖς καὶ τὸν ἐόντα νόον', Eur. fr. 1024 N² 'φθειρουσιν ἡθὴ χρῆσθ' ὁμιλίας κακαί', of which a Latin version, 'bonos corruptunt mores congressus mali' (iambic senarius) occurs in several Christian writers, e.g. Tertull. Ad Vxor. 1.8), Ovid chooses to explain the phenomenon in physiological, i.e. mechanistic, terms. As flocks are infected with scab by proximity to tainted animals, so men are infected with the microbes of desire by contact with those who are already smitten: the mechanism of transmission is the same in each case. Ovid undoubtedly knew this was nonsense, but it suited his purpose

very well to pretend otherwise. The theory chimes with the traditional poetic view of love as a disease, and at the same time encourages the patient to believe that his condition can now be controlled by simple, physical methods, far easier and far more certain than the demanding psychological programme of alienation he was required to submit to before. Ovid's source here is Lucr. 6.1235ff. (on the Athenian plague) 'quippe etenim nullo cessabant tempore apisci / ex aliis alios avidi contagia morbi, / lanigeræ tamquam pecudes et buccera sæcla' (see further in foll. n.); for the technical, veterinary meaning of contagia see, e.g., Virg. Ecl. 1.51, Georg. 3.468f., Juv. 2.78ff.

615f. The theory of infection retailed here can be ascribed to Epicurean science. Extant ancient medical sources shed no light on how diseases are transmitted from one individual to another, though the causes of disease are the subject of much speculation and disagreement among the various schools. In the case of epidemic diseases (pestilentiae) it is possible to discern a connection between Hippocratic ideas on the adaptation of populations to local environmental factors (as set out in the *Περὶ ἀέρων, ὑδάτων καὶ τόπων*) and Atomist theory, according to which there exist in different parts of the world different kinds of morbidic semina (found in the air and in the soil, and inhaled or ingested by men and animals), to which the indigenous inhabitants have built up an immunity but which prove fatal to aliens. Plagues happen when an air mass moves from one region to another, bringing these semina with it to a community that possesses no natural resistance to the disease. Lucretius, drawing partly on the work of recent Epicurean physicians, provides the fullest statement of the doctrine (6.1093ff.).

The spread of an epidemic through such a community - for not all individuals, nor all discrete groups within it (e.g. villages or farms), succumb simultaneously - is to be explained by the irregular local diffusion of the semina. These pass from one individual to another through the air as well as by means of bodily contact. Quarantine cannot check their spread: cf. Lucr. 6.1239ff. 'nam quicumque suos fugitabant visere ad aegros, / vital nimium cupidos mostisque timentis /

poenibat paulo post turpi morte malaque, / desertos, opis expertis, incuria mactans. / qui fuerant autem praesto, contagibus ibant / atque labore, pudor quem tum cogebat obire / blandaque lassorum vox mixta voce querelae.' The mechanism of contagio he has earlier described as atomic effluence: 6.777ff. 'multa meant inimica per auris, multa per ipsas / insinuant naris infesta atque aspera tactu, / nec sunt multa parum tactu vitanda neque autem / aspectu fugienda saporeque tristia quae sint.' The words aspectu fugienda are particularly significant apropos RA 615 'dum spectant laesos oculi, laeduntur et ipsi', although Ovid takes some licence with Epicurean theory. transitio (616) appears to differ from contagio in definitely involving bodily contact, if Pliny, NH 30.14.1 may be adduced as evidence: 'in dolore praecordiorum si catulus lactens admoveatur, transire in eum morbus dicitur' (cf. ibid. 28.42.6, 29.39.6). Neither transitio nor transire occurs in earlier medical writers, but there is no reason to doubt that Ovid has got hold of the proper technical term, as he habitually makes it a point of honour to do.

An interesting offshoot of the Epicurean theory of morbidic semina is found in Varro, RR 1.12.2. Here the agents of disease are conceived as microscopic but animate ('animalia quaedam minuta, quae non possunt oculi consequi'). This perhaps represents a commonsensical Roman compromise between Atomist doctrine and informed biological speculation. Like the malarial mosquito and other unpleasant creatures (cf. Colum. 1.5) with which the Romans were all too familiar, the Varronian 'germs' bred in swamps and floated thence to neighbouring farms, where 'intus in corpore per os ac nares perveniunt [cf. Lucr. 6.777f.] atque efficiunt difficilis morbos.' It is quite likely that the educated layman, such as Ovid, would always tend to visualise the agents of disease as 'wee beasties' (bestiolae: Varro, RR 1.12.3) rather than atoms, devoid of life and intent. Both explanations are scientific in character, and are not necessarily mutually exclusive.

617. in loca ... siccis arentia glaebis : 'into a parched area, where the soil has dried out in lumps.'

618. de prope currenti : prope currere functions as a compound verb, expressing an idea which cannot be adequately conveyed by, e.g., prae-terfluere or praeterire. The Greek verb παρὰπερὶν (the prefix denoting proximity) was perhaps in Ovid's mind. The construction is perfectly grammatical and quite unrelated to hyperbaton with prepositions, as at Am. 1.7.26 'et valui poenam fortis in ipse meam', Met. 2.524 'quod in ante Phoronide fecit', or Tr. 4.8.11f. 'inque / securus patria consenuisse mea' (cf. Bömer on Met. 2.80, with references).

619. manat amor tectus : 'love seeps in covertly'; cf. Plaut. Most. 142f. 'continuo pro imbre amor advenit tñ cor meum†, / is usque in pectus permanavit, permadefecit cor meum.' Note the assonance in manat ... amante: it seems to conjure up a steady drip, drip, rather than a steady trickle, as suggested by the previous couplet.

ab amante : a generic or collective singular, for 'all lovers'; not (as Mozley) 'your lover', which would anticipate the case of iuvenis no. 2 (621ff.).

620. turbaque in hoc omnes ingeniosa sumus : 'and we're all a cunning lot when it comes to this.' in hoc stands for in non recendendo ab amantibus, i.e. in amore aliorum exemplo renovando. Némethy glosses in amore ab aliis discendo; Bornecque translates in nos decipiendo ('à nous tromper').

621. item : 'similarly', 'again'.

vicinia laesit : 'being her neighbour was the ruin of him.'

622. occursum ... non tulit : the phrase smacks of the battlefield, reviving the metaphor of militia amoris (which is carried on in the next couplet by vulnus and successum). occursus (lit. 'a meeting' or 'falling in with'), though not attested in the military sense of impetus, nevertheless cannot fail to suggest it in connection with non tulit; cf., e.g., Caes. BG 3.19.3 'factum est ... ut ne unum quidem nostrorum impetum ferrent ac statim terga verterent', et saep.

623. 'The scar, imperfectly healed, parted and the old wound reopened.' redire in = 'to revert to', 'to go back to (being)'; cf. Met. 4.231 '(Apollo) in veram rediit faciem solitumque nitorem.' The expression is also used by military writers, e.g. Caes. BC 3.93 in gladios redire, [Caes.] BA 18.4 in manus reditur. male, as often, negatives its adjective: male firma = infirmum.

625. proximus ... ignis : 'a fire next door', with a play on ignis = the beloved ('a flame from next door'). Cf. Virg. Aen. 2.311f. 'iam proximus ardet / Vcalegon', Hor. Epist. 1.18.84 'nam tua res agitur, paries cum proximus ardet.' On the danger of fire in the tenement blocks of ancient Rome, see Mayor on Juv. 3.197ff.

aegre : placed at the end of the line for maximum emphasis ('It is with difficulty that ...') and to come next to utile at the beginning of 626.

626. 'It pays to keep away from adjoining properties', i.e. to avoid living in a house which is cheek-by-jowl with the girl's, or part of the block in which she lives. The line is at once a generalising and a particularising sententia, διλόγως (like ignis aegre defenditur). Bornecque renders: 'il est bon de fuir le voisinage de ton ancienne amie' (cf. 621).

627. spatiantem : 'taking the air'; cf. 85.

628. officium neve colatur idem : 'and do not observe the same round of obligatory social calls as she' ('visites de politesse', Bornecque).

629. admonitu : 'by reviving old memories'; cf. 662.

tepidam : cf. 7 and n., 434.

630. alter ... orbis habendus erit : 'you must frequent a different circle' (i.q. alio circulo tibi utendum erit).

631. posita ... mensa : 'when a plate of food is put before you.' Cf. 228 mensa negata, Cic. Ad Att. 14.21.4 apposita secunda mensa.

632. multum : the adverb is necessary to complete the parallelism of expression between hexameter and pentameter. unda saliens multum incitat sitim = unda saliente multum incitabere sitiens, which is the same as saying sitiens non facile retinebere fonte (rivo, etc.) viso. The line is perhaps a reminiscence of Virg. Ecl. 5.47 'dulcis aquae saliente sitim restringere rivo.'

With the couplet cf. Petron. 111.13ff. (the Woman of Ephesus) '... nemo invitus audit, cum cogitur aut cibum sumere aut vivere ...; ceterum scitis, quid plerumque soleat temptare humanam satietatem.'

634. fortis : i.q. animosus, 'high-mettled'.

As normally, Ovid proffers his illustrations in pairs - two from human life, two from the animal world. Cf. on 516.

635. praestiteris : for the quantity see Owen on Tr. 2.323; Plautner, Latin Elegiac Verse, p.56; Lindsay, The Latin Language, p.500. Ovid has -eris in the fut. perf. 16 times, -eris 10.

ut ... tangas : a final clause dependent on non satis est ..., not on ubi haec praestiteris. For the order of clauses cf. 563f.

636. ipsam : 'your lady and her alone'. To the members of her household mentioned in the next lines she would be ipsa in a different sense - 'the mistress' (Scottish 'herself'). Possibly Ovid is hinting at the metaphor of servitium amoris; but the first meaning of ipsam in its context is that given in the translation (cf. 438 mos ipse). Note that the word order produces SD, when DS is available: emphasis takes precedence over rhythm.

637. valeant : 'wish (them) farewell', 'say "Adieu" to.'

638. et quisquis dominae pars erit ulla tuae : 'and anyone else who is connected with your mistress' (i.e. in her employ and confidence). For this use of pars cf., e.g., Prop. 1.6.34 'accepti pars eris imperii'; but it here connotes also dominae partium esse or cum domina facere.

639. flens ... fictum : 'weeping gelatine tears'; fictum is not so much adverbial as an abbreviated form of internal object, i.q. fictas

lacrimas. Cf., e.g., Pers. 1.90 paratum plorare, 5.190 crassum ridere, and see on 36 flebile.

640. dominae nomine : 'on behalf of, speaking for her mistress'.

641. tamen : belongs to the principal clause, nec rogabis. quid illa agat is dependent on either si scire voles or rogabis, or on both. The hyperbaton is not due to difficulties with the metre: these hardly existed for Ovid. On the contrary, it is intentional and represents the inward struggle of the iuvenis with his desire to ask after the lady. The difficulties of punctuating such a line are insuperable (cf. on 8), but for once it seems preferable to decide in favour of 'une abondance de virgules' rather than few or none (cf. Ernout's review of Lenz I, R. Ph. 40 [1966], 170, with reference to line 681).

642. perfer : cf. Catull. 8.11 'obstinata mente perfer, obdura' (imitated by Ovid at Am. 3.11.7).

lucro ... tuo : a predicative dative (tuo replacing tibi to secure agreement with rhyme across the pentameter), since the verb is erit, not retenta erit; lingua retenta = linguae retentio, i.q. reticentia, by the usual Latin idiom (cf. on 456).

643. causam finiti .. amoris : 'your reason for terminating the affair.' reddis implies answering a question or questions, rather than simply going over or repeating the cause; so refers in 644 (the pentameter being an amplification of the hexameter, as commonly).

644. domina : the word has now occurred three times in seven lines at the same position in the pentameter (638, 640). An English - or any modern - writer would have taken steps to avoid this, but as Gude-man observed (on Tac. Dial. 1.8), 'dread of repetition is ... merely a modern stylistic sentimentality'; cf. Austin on Cic. Pro Cael. 3 ad fin.

645. sic : anticipatory of the following final clause; see Lewis & Short, s.v. sic IV.8 (p.1691).

646. effluat : a favourite metaphor of Cicero (mens or aliquid ex mente, animo, etc., effluit).
647. desisse : sc. amare.
648. For the thought cf. Catull. 83 and 92. nimum qualifies dicit; for the order cf. 632 multum ... incitat, 791 nimum .. dolebas. amo is a pyrrhic by iambic shortening; so also nego, puto, scio, volo, etc. See Platnauer, Latin Elegiac Verse, pp.51f.
649. meliore fide : objective, 'with better guarantee (of its being extinguished)', i.q. certius.
650. Cf. 115ff. (where fire imagery is also introduced). There it is the doctor who is lentus (116) in the interests of his critically ill patient; here the emphasis is on self-help. Cf. also 243f. 'lentus abesto, / dum perdat vires sitque sine igne cinis.'
- [651. acrior : the correct reading (altior REs: altius Ks), for the contrast between the flumen perpetuum or perenne and the torrens brevis is not one of depth, but of speed and force. So the aqueous illustration exactly matches the igneous one above - slow and certain as opposed to hasty and doubtful.]
- For the pairing of fire and water imagery, cf. on 117ff. It is inevitably much favoured by the erotic poets, for whom the watery birth of fiery Cupid's mother provides another handle for conceits (cf., e.g., Anth. Pal. 5.176 (Meleager), 9.420.3 (Antipater Thess.), Lucian, Dial. Mar. 4).
- 653f. The twin metaphors, which sum up the paragraph, not only correspond to but indeed arise from the preceding two similitudines, 649f. (fire) and 651f. (water). In portraying moribund love as smoke (cf. 244) Ovid echoes Virgilian phrases: cf. Georg. 4.499f. 'ceu fumus in auras / commixtus tenuis fugit', Aen. 5.740 'et tenuis fugit ceu fumus in auras' (tenuis in both passages is accus. pl.), 4.278 '(Cyllenius) procul in tenuem ex oculis evanuit auram.' The second metaphor represents love as a dwindling stream. Although emori is used of a river

elsewhere only by Mela (3.78 '(Euphrates) inde tenuis rivus despectus emoritur et ... deficit'), and although Pliny (NH 16.23) and some later writers apply the verb to fire, there can be no doubt that Ovid, aiming at symmetry with 649-53, wishes the reader to visualise a river drying up by gentle degrees (per molles gradus).

655-72. Love must not be replaced by hate, an emotion that is at once more appropriate to savages than civilised men (656), and dangerous, in that it can all too easily be transformed back into love by a change in circumstances (663ff.). The second 'quatrain' (659-62) is more or less a repeat of the first (655-8); either could be omitted without detriment to the argument, but 659-62 dress the point in new colours that harmonise with the 'slice of life' that follows.

656. exitus : 'outcome', picking up exeat at 653.

657. non curare : sc. eam; 'to be unconcerned about her', a common sense of the verb when negated.

658. esse miser : i.q. amare; cf. 21 'qui misero periturus amore est.' [desinit is the logical tense, not desinet. aut amat aut aegre desinit amare offers two mutually exclusive explanations for the man's behaviour: (1) he must be still in love and not really trying to stop; (2) he is trying to stop, but is experiencing difficulty in doing so. aegre desinet makes a prediction that is redundant and cannot be an alternative to amat, which contains it. et amat et aegre desinet amare is logical, i.q. quod amat, idcirco aegre desinet.]

659. turpe ... : we might expect an object clause (accus. and infin.) to follow, but instead Ovid (with every justification from the metric-al point of view) treats protinus hostes as a predicative epithet phrase qualifying the two nouns, which stand in apposition to turpe.

iuncti modo : 'allies but a moment ago'; with hostes, iuncti resuscitates the metaphor of the militia amoris. se iungere alicui (cum aliquo) occurs from the Augustan period as a synonym of the Republican se (copias) coniungere cum aliquo. For the erotic metaphor, cf. on 90.

660f. The metaphor changes - apparently - from a military to a legal one (lites; reas faciunt ('men put their mistresses in the dock')) in preparation for the story Ovid has ready to illustrate the dictum of 659f. But, as the reference in Appias hints, 660f. carry their literal meaning too, though the reader does not appreciate this fully until 663ff.

660. Appias : cf. AA 1.81f., 3.451f. A fountain, decorated with statues of water-nymphs (?) called Appiades (Ovid twice uses the collective singular), played before the temple of Venus Genetrix in the forum Iulium. The long-accepted connection between the name Appias and the aqua Appia is rejected by Platner-Ashby (s.v. APPIADES), as the aqueduct did not extend to this part of the city. Mozley's identification of Appias here with Venus misses the point. Ovid's meaning is: not even those whose business is litigation (Appias = forum = advocati) approve of, or willingly take sides in, the quarrels of husband and wife.

661. faciunt et amant : the subject is vir; et = et tamen.

simultas : apart from comedy and Ovid (cf. Am. 1.8.82), only in prose; the word denotes mutual rivalry and hostility in any sphere, not necessarily (though often) involving litigation.

662. admonitu liber aberrat Amor : a personification, as at 198, 346, 530, etc. (Bornecque prints amor): 'Love, exempt from recall [like a witness?], departs'; i.e. don't summon up memories of past happiness with your puella if you want to be free of your love for her. Cf. Met. 14.465 'admonitu quamquam luctus renoventur amari.' admonitus here cannot mean 'reproof', as at Met. 3.566.

663-8. This anecdote has all the appearance of being authentic, and there is no good reason why it should not be, since most Roman citizens of Ovid's class must have undertaken the duty of adesse amico in causa at some time or another. We should understand Ovid to have been present simply to give moral support to the young man in an unpleasant situation; he was not acting as advocatus, or even as testis, as the

proceedings described are preliminary to a court hearing. Although the poet refrains from using the term uxor, since his work is directed at all quos amoris piget, nevertheless this Awful Warning indisputably features a separated husband and wife (cf. 693 divortia, and Ovid's earlier reference to legal wrangles between married couples at AA 2.151ff.), not simply an estranged unmarried pair. Arguments from dominam (663) and coniuge (666) - coniunx sometimes denotes paelex in the love poets, honoris causa - that the lady in the case is not the wife, ignore the legal issue, which is the recovery of munera (671) given to her by the man during their cohabitation; such an action would have no validity in law, were the woman not a wife. As Micyllus noted, too, 671 contains an allusion, though a faint one, to the formula used in divorce (strictly, in repudium (compulsory divorce), not divortium (consensual divorce)), viz. tuas res tibi habeto (or agito): cf. Cic. Phil. 2.69 'illam mimam suas res sibi habere iussit, ex XII Tabulis, claves ademit, exegit', Ad Fam. 7.25.2, Plaut. Amph. 928, Trin. 266, Sen. Suas. 1.7, Gai. Dig. 49.4.44(43), and Warmington on XII Tab. 4.3 W. The munera mentioned by Ovid and the res tuae of the formula, however, are quite distinct entities, the latter being essentially the wife's dos, for the restitution of which after divorce she was obliged to institute an actio rei uxoriae. The marital legislation of Augustus, with which Ovid, as a former minor magistrate, was more familiar than were many of his readers, had recently introduced the principle, unknown to Republican law (Schulz, Classical Roman Law [1951], pp. 120f.), that donationes inter virum et uxorem were void; therefore a husband might claim the restitution of any gifts made to his wife, since in law they remained his property, through an action propter res donatas. Until he recovered these res donatae, he was entitled to retain an equivalent part of her dos (this was one of the quinque retentiones applicable when an actio rei uxoriae was brought against him; Schulz, pp.127f.). Ovid's advice, couched in terms that are a nice compromise between the poetic and the technical, is that one should cut one's losses when divorcing, instead of undertaking the messy, potentially self-defeating (668) and morally reprehensible (cf. 665, 659) business of recovering presents that were tokens of love and esteem (cf. 301f.).

663-8 are a crisp and vivid piece of repraesentatio (φαντασία). The style is paratactic; there are no subordinate clauses and a minimum of connecting particles (665 -que, 668 atque). The eyes and ears of the observer are engaged now here, now there, by rapid 'cutting' between salient features of the scene. 'Transplacement' and anadiplosis (663 lectica, 665 lecticā; 665 prodeat, 666 prodierat; 667 manus, manibus), together with alliteration in the key verbs (665 vadaturus; 666 visa; 668 venit, vincis), deftly link the short, snappy sentences and give the narrative continuous forward impetus. An excellent instance of impressionistic economy (a virtue which Ovid seldom saw the need to practise in narration), the passage exemplifies on a tiny scale many of the techniques of story telling in elegiacs which are exhibited on a larger canvas in the Fasti. On the paratactic manner as assisting repraesentatio see, e.g., R. Ullman, Étude sur le style des discours de Tite-Live (Oslo, 1929), p.17; Norden, Aeneis VI, Anh. II.2; also Williams on Virg. Aen. 3.355 and 5.101ff. The less 'syntactical carpentry',* the more immediate and vivid the narrative, as Virgil was among the first of Latin poets to perceive.

663. forte : a favourite way with Latin writers of beginning a story, whether a personal anecdote, a fabula or αἶνος, or (in more elevated forms of literature) a historical or descriptive prelude to the narration of some action; in the first two cases it can often best be rendered 'Once' or 'Once upon a time'. Cf., e.g., Lucil. 258 W (= 1142 Marx), 559 W (= 534 Marx), Hor. Sat. 1.9.1, Epist. 1.7.29, Virg. Ecl. 7.1, Aen. 3.22, 6.682, 9.3, Livy 1.24.1, etc. (see P.G. Walsh, Livy p.179), Ovid, AA 1.289, Met. 6.343, Fast. 2.305.

664. horrebant saevis omnia verba minis : 'everything he said fairly bristled with violent threats.' horrere as a description of speech appears to be an Ovidian neologism, although the adj. horridus is used of language to mean uncouth, primitive or repellent (cf. Cic. Brut. 68

* A phrase used by Professor H.D.F. Kitto with reference to Sappho's 'φαίμεναι μοι ...' in a lecture in Glasgow, 16th October, 1972.

horridiora verba, Orat. 20 horrida oratio, Livy 2.32.8 horridus dicendi modus, Virg. Aen. 4.378 horrida iussa (= iussa quae horres)). The prosaic equivalent of the line would be omnia (eius) verba horrida et plena saevarum minarum erant (cf. Cic. Phil. 13.4 minae verborum, Hor. AP 106 'tristia maestum / vultum verba decent, iratum plena minarum').

665. iamque vadaturus : 'and then, as he was on the point of stipulating the form of recognisance for the defendant.' Under the formula system vadimonium (security or bail), which in the archaic legis actio was given by a special undertaking by sureties (vades), comprised a verbal contract only. It might in fact replace in ius vocatio, thus constituting a means of initiating, not only of deferring, proceedings (cf. Cic. Pro Quinct. 61, and see W.W. Buckland, A Textbook of Roman Law ...³ [1963, revised by P. Stein], p.631 (cf. pp.613f.)). The description that Ovid gives us, however, squares with the normal in ius vocatio of the defendant by the plaintiff; the latter is shown as about to announce the form of security (ream vadari) by which he wishes the defendant to be bound to ensure her subsequent appearance apud iudicem. Cf. Gaius, Inst. 4.185 'fiunt autem vadimonia quibusdam ex causis pura, id est sine satisfatione, quibusdam cum satisfatione, quibusdam iureiurando, quibusdam recuperatoribus suppositis, id est, ut qui non steterit, is protinus a recuperatoribus in summam vadimonii condemnatur: eaque singula diligenter praetoris edicto significantur.'

667. et manus et manibus duplices cecidere tabellae : 'his hands, and from his hands his notebook, fell.' The tabellae held the formula vadimonii which the plaintiff intended to recite; this was often lengthy: cf. Am. 1.12.23f. 'aptius hae capiant vadimonia garrula cerae, / quas aliquis duro cognitor ore legat' (cognitor = representative of the principal in the case; cf. Buckland, pp.708f.). duplices tabellae denotes only one notebook, consisting of two waxed boards hinged by ties (cf. Am. 1.11.7, 1.12.1, etc.).

The rapid movement of the line (DDDD) conveys the sudden release of tension as the iuvenis drops his script and with it the case (contrast the slow, charged rhythms of 664 (SS) and 665 (DSSS)).

668. venit ... "vincis" : visa (666), venit, vincis together look like a humorous allusion to Caesar's most famous despatch, 'Veni, vidi, vici'; in the words of the young man to himself: 'Veni, vidi, victus sum.' For a similar capitulation, this time by the poet himself, cf. Am. 2.5.45ff. '... laniare capillos / et fuit in teneras impetus ire genas; / ut faciem vidi, fortes cecidere lacerti: / defensa est armis nostra puella suis. / qui modo saevus eram, supplex ultroque rogavi / oscula ne nobis deteriora daret.'

ita : not part of the direct speech, as Mozley takes it, but referring to what has preceded (= in amplexu eius, dum coniunx eum amplectitur). As a prefatory particle to a quotation it is very much an Ovidian formula: cf. AA 1.129, Met. 2.657, 4.476, 6.176, 8.426, 10.611, Fast. 3.365, 4.611, 5.501, 6.159, 6.675.

[669f. Although some sort of generalisation along these lines would not be inappropriate, and might indeed be thought desirable to round off the section and point the moral (for 671f. are perhaps a trifle abrupt as a conclusion: precept + apophthegm in the one couplet), nevertheless the verses are not from Ovid's hand. 'Nemo mihi persuaserit hoc distichon Nasonianae venae foetum esse' was Heinsius' comment. Goold (Amat. Crit., 50) points out that 'Ovid does not mix unlike adjectives of a type "tutum et aptum est" [cf. AA 3.761 'aptius est deceatque magis', which may have influenced our interpolator]; pace cannot be used adverbially; nec for quam (read by many manuscripts) is impossible; the pentameter is clearly intended to signify "than resort to litigation", but the form is terribly clumsy - a thalamis presumably means "leaving [or "straight from"] the bedchamber." To this may be added the fact that the homoeoteleuton -ă -ă is nowhere found at this position in Ovid's pentameters. The phrase litigiosa fora comes from Fast. 4.188 'et fora Marte suo litigiosa vacent' (cf. on 26 mortifero sanguine), and is - apart from the way it has been distributed in the line - the only Ovidian feature of an unusually glaring and inept forgery.]

672. esse solent magno damna minora bono : 'small losses have a habit of turning out to be a big gain'; the losses are material, the

gain spiritual. minora = 'too small to be worth worrying about', 'trifling' (pretii minoris). magno bono is a predicative dative (cf. 322, 642).

673-98. If a meeting with the ex-beloved is unavoidable, there are certain defences which must unhesitatingly be employed. aliquis casus (673) suggests at first sight a casual encounter in the street, but this interpretation is overturned by 679; so casus means an unforeseen stroke of bad luck, e.g. the necessity of attending a function to which the man knows 'she' has also been invited, but from which he cannot decently excuse himself (cf. 628 'officium neve colatur idem'). A new paragraph begins at 683, in which Ovid exposes the root cause of failure, namely the desire to be loved. There is no deeper insight in the whole of the poem, yet characteristically he does not dwell ponderously upon this theme, but at once resumes the flow of practical remedies.

673. in unum : an adverbial phrase, common in Cicero, perhaps a Grecism (εἰς ἓν); cf. 810 inter utrumque.

674. quae damus, arma tene : for the metaphor cf. 50.

675. o fortissime : a protreptic apostrophe; the iuvenis will probably be shaking in his shoes, but being called a lion by his commander is an incentive to acquit himself well, if only not to disappoint the other's expectations.

676. Penthesilea : Ovid's fertile mind had harnessed the combat of Greeks and Amazons in the service of the militia amoris metaphor in the Ars (2 ad fin., 3 ad init.); the germ of the idea is perhaps to be seen at Am. 2.14.1f. 'Quid iuvat immunes belli cessare puellas / nec fera peltatas agmina velle sequi ..?' At AA 3.2 Penthesilea represents the female 'principle', or Womankind; here, a particular woman.

677. tibi : first the indirect object with subeant (sc. in mentem, or recordanti), secondly with amanti as dativus incommodi after durum.

If amanti alone is taken with durum limen the phrase becomes a generalisation, which the context excludes.

678. mediis irrita verba deis : 'her empty words, empty though uttered in the hearing of all the gods.' On the perjuries of lovers see 303 and n. mediis deis is a locative ablative = (in) medio deorum or coram dis, an idiomatic Latin equivalent of παρόντων τῶν θεῶν (cf. TLL viii, p.582.58ff., where the earliest citation of this usage comes from Jerome). Lewis & Short, s.v. medius I.6, interpret mediis here as substantival ('oaths in which the gods were called upon to be mediators'), comparing Virg. Aen. 7.536 '(Galaesus) dum paci medium se offert' (misquoted), Hor. Od. 2.19.28 'pacis eras mediusque belli', and Silius 16.221 'erit vobis ... / pacator mediusque Syphax' (quoted as 16.222); but there is no similarity between these three passages and the present verse, nor can gods 'mediate' or intercede on their own behalf. For Mozley the irrita verba are the man's 'fruitless prayers', absurdly; it is not what he has done that the young man must recall, but what was done to him.

679f. Cf. esp. Tib. 1.6.39f. 'et procul absitis, quisquis colit arte capillos, / et fluit effuso cui toga laxa sinu', on which Smith comments: 'Wearing the toga as here described was always considered a flagrant sign of dandyism, cp. ... Hor. Epod. 4, 8; Seneca, Oed. 423; Macrob. 3, 13, 4 (who says that Hortensius was criticized for it).' Ovid is at pains in the Ars (1.514ff.) to emphasise how mundities in matters of toilet and dress pays dividends for the predatory male (hence the reversal of that advice when it is not desired to attract a woman).

680. conspicienda : 'eye-catching'; the adjective occurs twelve times in Ovid's elegiacs, being admirably suited to the second half of a pentameter.

681. alienae ... puellae : 'a girl who is yours no more but someone else's.' Cf. Ter. Hec. 158 '(Bacchis) postquam hunc alienum a sese videt.'

682. e multis una : 'nobody special', 'a pebble on the beach'.

683. nostris : although the magister amoris is, by definition, a graduate of love's school and no longer vexed by the emotional problems that he teaches his pupils to solve, nevertheless it is politic sometimes to identify himself with them, as all learners together. So desinimus, speramus, credula turba sumus below. For earlier instances of this 'sympathetic' first person plural, cf. 343 and 620. This technique for encouraging and reassuring the pupil is to be distinguished from the citation of the instructor's own past experience as a means of commanding belief in his fitness to teach (cf. on 311ff., 716, etc.).

684. exemplo quemque docente suo : 'each person learning from the case (or 'warning') that befits him' (i.e., if the cap fits, wear it). Bornecque translates: 'mais chacun n'a qu'à consulter sa propre expérience'; but if that were so, there would be no need for Ovid to continue, nor indeed for him to have undertaken the poem (cf. on 426). Mozley's interpretation is similar: 'though each may learn from his own case.' Seldom, if ever, however, do ablative absolutes of this type express concessivity in Ovid: cf., e.g., Am. 1.1.2 and 12, 1.5. 90, Met. 8.525; they are normally but a method of avoiding coordination. So here the phrase stands for et suum quemque exemplum docebit (or doceat, jussive). suo = quod ad se (eum) pertinet, not sui. The soft-hearted and gullible man will profit from the admonition given in 689ff., the schetliastic man from that in 697ff. The line forms a 'clasp' with 52 'at tamen exemplo multa docere potest' (with eloquar cf. 49 dicta).

685. desinimus : sc. amare; cf. 21f., 647.

nos speramus amari : i.e. speramus nos amari - 'we confidently believe (or 'flatter ourselves') that we are loved' (so credula below); cf. Cic. Ad Fam. 1.6.2 'est tanta similitudo (sc. inter casus nostros), ut sperem te mihi ignoscere', Phil. 11.40 'id enim deos immortalis spero aequissimum iudicare.'

686. *dum sibi quisque placet* : 'as long as each of us remains puffed up by self-esteem.' Vanity makes dupes of men, assuring them they must be loved because they are so lovable. Cf. AA 3.673 '*efficite ... ut nos credamus amari.*'

credula turba sumus : cf. 620 '*turbaque in hoc omnes ingeniosa sumus.*'

687. *voces* : 'words of love', 'endearments' or 'promises (of fidelity)'.

688. *aeternos pondus habere deos* : pondus habere = 'carry any weight' (in oaths). aeternos deos is a virtual quotation from the girl's protestations of love ('*per ego te deos aeternos me amare iuro*'; cf. 303). For the thought cf. 678.

689f. Cf. Am. 1.8.83f. '*quin etiam discant oculi lacrimare coacti, / et faciant udas ille vel ille genas*', AA 1.659ff., 3.291f.; also Plaut. MG 1324ff., Ter. Eun. 67ff., Prop. 3.25.5f., Juv. 13.133, Mart. 1.33.1f.

690. *flerent* : for the tense cf. on 499 biberem; but metrical requirements may have influenced Ovid's choice, even if unconsciously (fleant is less immediately tractable). Cf. Fordyce on Catull. 3.1: 'it is sometimes too lightly assumed that poets are above such considerations' (though the remark is surely inapplicable to Catullus' Veneres Cupidinesque).

691f. A fine sententia amatoria coupled with a simile, which if unoriginal in content (the image is as old as Homer), nevertheless works very effectively in context; the rock of the lover's will (or, as the Latin suggests, the collective masculine will) under attack by wave upon wave of feminine wiles is an arresting image. The rare mid-line rhythm of mens oppugnatur (monosyllable after the caesura followed by a homodyned 'fourth epitrite') seems to convey the impact of a heavy collision, and there are some subtle effects of alliteration and assonance, notably the murmuringly insistent m's

and n's of 691 and the contrasting run of 'hard' consonants in 692 (p q d q p q), which, mingled with sibilants, reproduces the shock and hiss of breaking water. The echo aequoreis ... aquis suggests the never-ending cycle of waves, the booming u's of undique pulsus (picking up and concentrating the four u's of 691) their reverberations against the rock (undique bringing unda, and perhaps also tundere, to mind).

693-8. Cf. 299ff. 'saepe refer tecum sceleratae facta puellae', etc., 309f. 'atque utinam possis etiam facundus in illis / esse: dole tantum, sponte disertus eris.' Such facundia as the dolens amator can muster, however, must on no account be unleashed in the girl's presence, lest she prove even more eloquent in her defence.

694. Cf. Prop. 2.18a 'Assiduae multis odium peperere querelae: / frangitur in tacito femina saepe viro. / si quid vidisti, semper vidisse negato! / aut si quid doluit foret, dolere nega!' Also Menander, frr. 557 K, 574 K.

695. ne diluat : 'in case she explain them (i.e. her peccadilloes) away.'

695-6. ipse favebis, ut melior causa sit illa tua : '(if you do list her transgressions) you will help her to make her case stronger than yours.' With the juxtaposition causa causa cf. 484 cura cura. illa is a genuine enallage for illius, metri gratia (cf. on 37 his).

697. firmus : 'sure of himself', 'determined'.

698. satisfieri ... sibi : impersonal; sc. ab ea. The sense is not 'that she apologise' or 'make amends to him', but 'that she offer a satisfactory explanation of her conduct that will allay his suspicions' - proving that he still seeks to be reassured that she loves him (cf. 685). Cf. Plaut. Truc. 190ff. 'hoc nobis vitium maximumst, quom amamus tum perimus: / si illud quod volumus dicitur, palam quom mentiuntur, / verum esse insciti credimus.'

699-706. Ovid pauses in his exposition to reaffirm, in elaborately metaphorical terms, that his wish is not to quell love by unseemly or violent methods, but to dispel it prudently and with the cooperation of the patient (703). This declaration leads into an epiphany of Phoebus, to whom the poet prayed for inspiration at the beginning of the Remedia, and whose appearance now signals that the end of the poem is at hand. For the technique of negative enumeration cf. on 253ff. The actions rejected by Ovid cover, with characteristic Alexandrian thoroughness, all Cupid's attributes - quiver, torch, wings and bow. Various Hellenistic models may be cited, e.g. Anth. Pal. 5.129 (Meleager):

Ναὶ τὰν Κύπριν, Ἔρωος, φλέξω τὰ σὰ πάντα πυρώσας,
τόξα τε καὶ Σκυθικὴν ἰοδόκον φαρέτην^ο
φλέξω, ναί. τί μάταια γελᾷς, καὶ σιμὰ σεσηρῶς
μυθίζεις; τάχα που σαρδάνιον γελάσεις.
ἦ γάρ σευ τὰ ποδηγὰ Πόθων ὠκύπτερα κόφας,
χαλκόδετον σφίγξω σοῖς περὶ ποσσὶ πέδην ...

An earlier one is Anth. Pal. 12.150 (Callimachus), Epigrams εἰς ἄγαλμα τοῦ Ἑρωτος δεδεμένου (describing a figure of Love in chains) were also a popular form of exercise: cf. App. Plan. 195-199. For the image in 700 cf. 552 and n.

699. Dulichio ... more : 'in the style of Ulysses.' The allusion is to Odysseus' 'theft' of the arrows of Philoctetes on Lemnos (see on 111f.); for Dulichius cf. 272 and n. The implication that Ulysses was in the habit of stealing things conforms to the post-Homeric opinion of that hero, which downgraded his resourcefulness (exemplified by such feats as the removal of the Palladium from Troy) into mere immoral and vagabondish cunning. See W.B. Stanford, The Ulysses Theme (1954), pp.102ff. Lenz (II, p.93) mistakenly takes the reference to be to the stringing of the bow in Odyss. 21.

701. purpureas : 'gleaming'; cf. Am. 2.1.38. Of the dazzling whiteness of a swan's plumage, Hor. Od. 4.1.10; of light, Virg. Aen. 1.590, Ovid, Fast. 6.252.

703. consilium est, quodcumque cano : 'whate'er I utter is in the nature of advice' (cf. 292). This conflicts, of course, with the poet's assumption of didactic infallibility and consequent right to issue orders or prescribe for his patients throughout most of the Remedia (cf. on 411 iubeo).

703-4. parete canenti, / ... coeptis, Phoebe saluber, ades : closely modelled on AA 1.29f. 'vati parete perito; / vera canam. coeptis, mater Amoris, ades.'

[704. tuque favens : for the reading see Goold, Amat. Crit., 104f. utque facis (rYK²(v.l.)ς) is impossibly flat; utque faves (EK¹ς) preserves the right verb, but in an improbable relationship with ades. tu is needed to indicate the change of addressee at the beginning of 704. For the formula favens adesse cf. Virg. Georg. 1.18 'adsis, o Tegeaeae, favens' (coeptis: ibid., 40).]

705. Ovid imitates Callim. fr. 227.1 Pf. 'Ενεστ' 'Απόλλων τῷ χορῷ τῆς λύρης ἀκούω.'

706. signa deum nosco per sua : signa = the god's accoutrements and the tell-tale noise they emit. nosco for agnosco is rarely found after Plautus; cf. Hor. Sat. 2.7.89, Tac. Hist. 1.90.

On the cyclic form of the couplet, in which the first and last words are the same, cf. on 71f. and 385f. The second 'Phoebus adest' is confirmatory: 'Yes, Apollo's here!'

707-14. The paragraph (precept [29]) would have benefited from revision. The repetition of conferre becomes tedious; the first quoque is unusually far misplaced (the required sense is 'compare your mistresses too ...', not 'do you too compare your mistresses ...'); and the fluctuation between singular and plural imperatives is less than elegant (having chosen to use an indefinite 2nd pers. sing. at 707 ('if one compares ...'), Ovid is forced to address his patients in the plural at 709, who however revert to the normal singular at 713). For the principle of comparatio (σύγκρισις) advocated here, cf. Plaut. Poen. 297ff., Lucr. 4.1163, Prop. 1.4.1ff., Sen, De Ben. 2.18.1; etc.

707. Amyclaeis medicatum vellus aenis : 'a fleece (i.e. raw wool) dyed in Spartan vats.' medicare is an exclusively poetic synonym of tinguere or inficere, first attested at Hor. Od. 3.5.28; aenum (sc. vas) = 'a copper tub', cf. Virg. Aen. 1.213 (for boiling water), Ovid, Fast. 7.822, Sen. Herc. Oet. 663, Stat. Silv. 1.2.151 (all for dyeing). Amyclaeis stands by metonymy for Laconicis or Lacedaemoniis. The town of Amyclae (modern Aghia Kyriaki) was anciently in the domain of Menelaus (Hom. Il. 2.584) and the family seat of the Tyndarids. It had no dye-works, nor, it appears, were there any in Lacedaemon at all. 'Spartan purple' was produced on Cythera (also called Porphyria), where the Phoenicians first established the industry. See Daremberg-Saglio, iv.1, p.775 (s.v. PURPURA),

708. murice cum Tyrio : murice = veste tincta murice, a metonymy (for other examples see TLL viii, p.1671.32ff.; all are post-Ovidian). The comparison is one that Ovid himself had drawn in an early (?) work in hendecasyllables, from which Quintilian quotes (12.10.75): "landa tincta fuco" citra purpuras placet, "at si contuleris eam Lacaenae, conspectu melioris obruatur", ut ait Ovidius' (see Austin ad loc.). Purple dyes were obtained from a variety of shellfish, of which the murex gave the brightest tone; a darker was got from the bucinum. The supremacy of the Tyrian product was due not to a monopoly of the murex (which was abundant in certain coastal waters of the Greek mainland, e.g. off Phocian Boulis), but to the process of manufacture, in which the wool was passed through the dye twice (bis tincta, δίδυμος). fucus was an inferior reddish dye extracted from orchella (Rocella tinctoria, a lichen). See further OCD² s.v. PURPLE, and Mayor on Juv. 1.27 (a very long and informative note).

710. pudere : although other precepts have been directed to making the man feel contempt for his mistress (e.g. 331ff.), this is the first time that an external standard of comparison has been posited. These formosae are presumably a handful of girls about whose surpassing loveliness fashionable society is agreed; the lover is asked to measure his girl against these beauties with the eye of an unprejudiced observer, when he must admit that they are a class or two above her.

711. *utraque formosae Paridi potuere videri* : 'each goddess had the power to seem gorgeous to Paris.' *dea* is readily supplied from the context; Hera (Juno) and Athene (Minerva) are meant. The singular *uterque* with a 3rd person plural verb is not uncommon; very rarely is it accompanied by a plural predicative adjective as here. Cf. Tac. *Hist.* 2.97 '*legati provinciaeque cunctabantur, Hordeonius Flaccus suspectis iam Batavis anxius proprio bello, Vettius Bolanus numquam satis quieta Britannia, et uterque ambigui.*'

The Judgment of Paris formed part of the vanished *Cypria*: cf. *frr.* 1, 3, 4 and 5 Allen, Proculus, *Chrest.* 1 (p.102 Allen); for other references see Eur. *Androm.* 274ff., *Troad.* 919ff., *Hec.* 644ff., etc., Isocr. 10.44, Virg. *Aen.* 1.26f., Ovid, *Her.* 16.59ff.

713. *mores ... et artes* : 'her character and accomplishments'. [The plural *artes* (yEs) is necessary; what single feminine *ars* could Ovid conceivably have meant?]

715-740. Three pieces of advice are brought together in this well-defined paragraph - burn her letters, take down her portrait and avoid the places where you made love. They are handled in a lively and inventive manner. A pair of mythological *exempla* is given (721, 724; cf. 735f. and 737); direct speech is interjected to good dramatic effect (727f.); medical terminology makes a long-overdue reappearance (729f.); there is an interesting simile from chemistry (731f.); and a cluster of geographical metaphors, arranged in climactic *tricolon auctum* with anaphora, makes an impressive conclusion. With these precepts cf. Sen. *Epist.* 69.3 '*quemadmodum ei qui amorem exuere conatur evitanda est omnis admonitio dilecti corporis (nihil enim facilius quam amor recrudescit), ita qui deponere vult desideria rerum quarum cupiditate flagravit, et oculos et aures ab iis quae reliquit avertat.*'

715. *deinde* : in enumerations with a future indicative 'next', 'now'.
profuit : cf. on 315.

717-8. *scripta cave relegas ... / .. scripta relecta movent* : the ingenious anadiplosis humorously augments the sense: the amans will not only re-read her letters, but re-re-read them, and so on. Note also the chiasmus scripta ... blandae / constantis ... scripta. blandae is well chosen: the tender endearments of her correspondence tug at his heartstrings and threaten his constantia.

720. "*ardoris sit rogos iste mei*" : 'let that be my passion's pyre', 'fire to fire, ashes to ashes'. iste, rather than ille, because the rogus consists of his girl's letters, and because his mind is occupied by thoughts of her.

721. *Thestias* : i.e. Althaea, daughter of Thestius, sister of Leda and mother of Meleager. For the events leading up to his death see *Met.* 8.451ff., with Hollis' notes.

succendit stipite natum : 'kindled her son with a brand', a poetic ellipse for 'kindled the (fatal) brand and so destroyed her son.' But the effect upon Meleager was indeed as if a slow fire had been kindled within him: *Met.* 8.515f. '*absens flamma Meleagros ab illa / uritur et caecis torreri viscera sentit / ignibus*.'

722. *timide ... dabis* : i.q. dare timebis, 'will you be afraid to (hesitate to) give ...?'

723. *ceras* : i.q. imagines, wax portraits of the girl. A cera or imago of a living person was the ancient equivalent of a studio photograph and would probably have been displayed in a case, which could be closed (cf. Pliny, *NH* 35.6 singulis armariis). The most familiar type of wax portrait was however the death-mask; in the houses of distinguished families the imagines of ancestors were displayed in the atrium, possibly sometimes so as to form a genealogical tree. Colours were either added to the wax while it was being worked, or applied superficially to the finished product; glass eyes were customary. Figures of animals, flowers and fruits were also popular subjects for representation.

724. *carperis* : 'be reproached', 'worn down', an oxymoron with muta.

hoc periit Laodamia modo : the tale of Laodamia is succinctly summarised by Servius on Virg. Aen. 6.447: 'uxor Protesilai fuit; quae cum maritum in bello Troiano perisse cognovisset, optavit ut eius umbram videret: qua re concessa, non deserens eum, in eius amplexibus periit.' Ovid supposes (anachronistically) that if she had had no wax image of her husband to gaze on, her love would not have endured. Cf. Her. 13 with Palmer's introd. (and note line 152 'quae referat vultus est mihi cera tuos'), Catull. 68.73ff., Hygin. Fab. 103; Eustath. on Hom. Il. 2.701; etc.

725. et loca saepe nocent : 'places also often work mischief', sc. by their past associations.

conscia : 'privy to', 'that witnessed'.

727f. The unheralded switch to direct speech is an imaginative piece of repraesentatio; instead of describing the reactions of the lover in this situation, the poet transports the reader into the scene to see and hear for himself. So anguished is the lover that his thoughts burst forth in speech - but carefully organised speech, in the shape of a tetracolon auctum (membra of 1, 1½, 2½ and 5 feet) with climax.

727. hic : 'in this house'; thalamo ... illo = 'and that was our bedchamber over there'. hic in 728 either has the same general reference, or points specifically to the thalamus, into which the lover has now advanced.

728. lasciva ... nocte : 'one amorous night'; cf. Prop. 4.8.76 lascivum forum, Mart. 8.78.9 lasciva numismata. The epithet may be regarded as transferred from gaudia or from the subject; nocte unqualified would signify 'at night', not 'one ... night'.

729f. Cf. 629 and 662 (admonitu), 623 'vulnus in antiquum rediit male firma cicatrix.' refricare, 'to rub, scratch open again', occurs many times in Cicero's writings, but is rare elsewhere; cf., e.g., Ad Att. 5.15.2 'Appii vulnera non refrico, sed apparent nec oculi possunt', De Leg. Agr. 3.4 'ne .. refricare obductam iam rei

publicae cicatricem viderer', Pro Sull. 19 'cum cinis patriae versari ante oculos atque animum memoria refricare coeperat.' vulnus novatum scinditur is but a variation on the first part of 729; novatum more or less = denuo or iterum.

730. culpa pusilla : 'the smallest hurt', i.e. even the slightest admonitio dilecti corporis, in Seneca's phrase.

731. sulphure : cf. 260 and n., AA 2.44lf. 'sed tamen extinctas admoto sulphure flammam / invenit (sc. ignis) et lumen, quod fuit ante, reddit.'

732. vivit : 'it comes to life', 'revives'. [vivit is the normal tense in the apodosis of present generalising conditions which have a present subjunctive in the protasis. It should not be rejected for vivet (rEw) on the grounds that erit requires a concomitant future; what follows et does not form part of the apodosis, but is a separate prediction.]

733. sic : correlative sic is usual where the simile precedes and is introduced by ut; cf., e.g. Am. 2.9b.3lff., Her. 4.15f., 2lff., AA 1.93ff., 117ff., 275, 705f., 2.439ff., Fast. 1.137ff., 4.25ff., Trist. 1.4.13ff., Ex P. 1.1.7lff. Ovid's similes are most commonly introduced by ut (so Lucretius, but not Virgil, who has mainly qualis or velut; cf. the predominance of ὥς (... ὥς) in Homer and Apollonius), but his range of introductory words is wider than any other poet's, except Virgil's. See Eliza G. Wilkins, CW 25 (1931-2), 73ff., who draws on J.A. Washietl, De Similitudinibus Imaginibusque Ovidianis (Bonn, 1883).

734. quae modo nulla fuit : 'which but a moment ago was non-existent.' The clause corresponds to paene extinctum in 731, as flamma does to cinerem.

735. Argolides cuperent fugisse Capherea puppes : returning from Troy many ships of the 'Argolic', i.e. Argive, fleet were lured to their doom on Cape Caphereus (SE tip of Euboea) by a false signal given

by King Nauplius (the senex of 736), father of Palamedes. Servius (on Virg. Aen. 11.260) paraphrases the story as follows: 'Nauplius dolens filium suum factione interemptum, cum videret Graecos tempestate laborare, montem Caphereum ascendit et elata facula signum dedit vicini portus, qua re decepti sunt Graeci et inter asperrimos scopulos naufragium pertulerunt.' Nauplius had left the Troad in advance of the Greek fleet and rowed himself across to Euboea. Cf. Eur. Troad. 82ff., Hel. 1126ff., Prop. 3.7.39f., Ovid, Met. 14.472, Strabo 8.6.2, Val. Flacc. 1.371, Stat. Theb. 9.307, Silius 14.144, Pausan. 2.23.1. The storm and wreck of the Greek flotilla formed part of the lost epic Νόστοι, 'The Homecomings of the Heroes'.

cuperent : past potential, 'could have' or 'must have wished', expressing the writer's opinion. Cf., e.g., Virg. Aen. 3.186f. 'sed quis ad Hesperiae venturos litora Teucros / crederet? aut quem tum vates Cassandra moveret?' See Woodcock, § 121; Riemann, Syntaxe latine⁷, p.288 R. III; Handford, The Latin Subjunctive, §§ 109ff.

Capherea : the Greek accus. singular; for its occurrence in Latin poetry see Neue, Formenlehre 1, pp.470ff.

[The spelling with -ē- (Ionic η) is that given by RY; ry and all other MSS have Caphārea (-ia, etc.) (Doric-Aeolic ᾱ). The MSS of Virgil offer Caphereus (Aen. 11.260), those of Propertius and Valerius Flaccus Caphareus. Both Strabo and Pausanias use the Ionic form, and it seems advisable to retain it here.]

736. luctus ... tuos : the plural certainly solves the problem of elision before ignibus, but it also contributes positively to the sense. luctum would denote only the existence of the emotion, grief, in Nauplius; luctus signifies all the thoughts and feelings engendered in him by that emotion. Similarly, irae, dolores, metus, amores, etc. are used by the poets with a range of extended senses (e.g. 'acts of anger', 'manifestations of sorrow'). Cf. Austin on Aen. 2.381 attollentem iras, with further reference to 594 iras; Williams on Aen. 5.98; Löfstedt, Synt. i², pp.43ff.; Hofmann-Szantyr, pp.19f.

737. praeterita cautus Niseide navita gaudet : a sententia of the proverbial variety (cf. J.F. Bonner, Roman Declamation, pp.54f.; T.F. Higham, in Ovidiana, p.37) - 'the prudent sailor is happy to have got past Scylla.' Its inspiration, however, is plainly the particular case of Ulysses, the epitome of the circumspect and far-sighted mariner (cf. on 235 callidus), whose preternavigation of Scylla is related in Odyssey 12, and who, it will be remembered, was responsible for the death of Palamedes and so ultimately for the catastrophe that forms the subject of the previous couplet. (For the various legends surrounding the end of Palamedes see most conveniently Rose, Handbook⁶, p.238.)

Niseide : cf. Met. 8.35 Niseia virgo (so too Ciris 390), Fast. 4.500 'Nisaei, naufraga monstra, canes.' On the confusion of Nisus' daughter with the marine Scylla, see on 67. The patronymic forms Phorcys, -ydos and Phorcynis, -idos (the second of which could replace the incorrect Niseide here) appear however to have been reserved for Phorcys' other offspring, the Gorgons (esp. Medusa) and Graeae; cf. Prop. 3.22.8, Ovid, Met. 4.773, 5.230, Luc. 9.626.

739f. Ovid names three notorious danger-spots for sailors. Charybdis, besides being the mythological partner of Scylla, denotes concretely the whirlpool that imperilled shipping in the Straits of Messina. The two gulfs of Syrtis (Major and Minor) on the N. African coast, like the waters off Acroceraunia (a mountain range, not a promontory, in N. Epirus), were rocky and subject to sudden storms; many vessels and many lives were claimed by them. Ovid appears to be the first writer to use Acroceraunia figuratively of a perilous place. Syrtis and Charybdis were established poetic metaphors for danger, and for rapacity as well. Cicero, considering oratorical diction, makes Crassus comment (De Or. 3.167): 'videndum est ne longe simile sit ductum: "Syrtim" patrimoni, "scopulum" libentius dixerim; "Charybdim" bonorum, "voraginem" potius.' Charybdis is applied to a meretrix (allusively) as early as Plautus (Bacch. 471 'atque acerrume aestuosam: apsorbet ubi quemque attigit'); cf. Hor. Od. 1.27.19f. 'quanta laborabas Charybdi, / digne puer meliore flamma.'

740. dira : 'terrible', 'fell', for the Greek ὀλοή, an epithet of Charybdis at Hom. Od. 12.113; probably also with a punning glance at δῖα Χάρυβδις, for Ovid's verse is a paraphrase of Od. 12.104f. 'τῷ δ' ὑπὸ δῖα Χάρυβδις ἀναρροιβδεῖ μέλαν ὕδωρ. / τρὶς μὲν γάρ τ' ἀνίσχουσιν ἐπ' ἡματι, τρὶς δ' ἀναρροιβδεῖ / δεινόν.'

741-50. Although Ovid does not enjoin poverty upon his clients (cf. 750), his remarks must formally be treated as a praeceptum ([33]). The argument of this brief section is somewhat difficult to follow. There are a number of purely accidental factors (casu facta) which serve to alleviate the pangs of love; poverty is one - the poor have not the wherewithal to 'feed their love' (749), i.e. to support the expense of a love affair. But this surely would preclude the pauper from entering upon an affair in the first place; if he is already carrying one on with a lady of whom he has grown tired (si piget: 80), how does his poverty help him to break away? It is not a matter of running out of funds: he began with none. Ovid's thesis really bears on falling in love, not out of love, as his examples confirm. Wealthy and privileged by birth, Phaedra married a king (Theseus) and became enamoured of her stepson (Hippolytus) despite herself; all efforts to resist her desire for him proved unavailing. By perdat opes (743) Ovid cannot mean 'should she become impoverished', though that would be an instance of the operation of casus; loss of wealth and status could not plausibly be put forward as a remedium amoris. We are to envisage a hypothetical Phaedra, penniless by birth (perdat opes = fuerit inops); in no position to court Hippolytus or anyone else of any consequence, she would not have suffered as she did or caused another to suffer (Ovid emphasises the fate of Hippolytus as victim of a passion he did not share, but it is Phaedra's self-destruction that is the relevant issue: cf. 64 'da Phaedram, Phaedrae turpis abibit amor'). In the cases of Hecale and Iruus the argument seems to have been stood on its head. Their loves are not mentioned: Ovid simply says that their poverty kept suitors away. If they secretly yearned for someone, we are not told of it - and if they did, once again, how would their indigence and their awareness of it help

to cure them of a love cuius (for some reason) eos pigere cooperat? Had Ovid written 'cur nemo est, Hecale, nulla est, quam ceperit Irus?' it would have illustrated his point more satisfactorily; but the argument of the paragraph is itself entirely beside the point.

743. perdat ... parces : the future indicative in the apodosis affirms that the outcome is certain (there is no doubt about Neptune's ability to spare Hippolytus). Cf., e.g., Hor. Od. 3.3.7f. 'si fractus illabatur orbis, / impavidum ferient ruinae', on which Ernout comments (ap. Riemann, Syntaxe latine⁷, p.391, n.2): 'le futur de l'indicatif insiste sur LA RÉALITÉ de l'attitude du juste.'

Phaedra : the long -a of the Greek nominative is retained; so Amaltheā (Fast. 5.115), Electrā (Fast. 4.31 and Prop. 2.14.5); cf. Neue, i, p.84.

744. taurus avitus : the adjective is put in partly to balance nepoti ('grandson' ... 'grandpa's') - Neptune (Poseidon) being Theseus' father according to the more honorific genealogy - and partly for humorous effect, such as one might refer to the 'family ghost' in English; the implication is perhaps that Neptune has one animal which is trotted out when required (e.g. as a present for Minos, or to plague Marathon - no doubt it was revived by the god after Theseus slew it). For the apparition of the bull which caused Hippolytus' horses to shy with fatal consequences, see Eur. Hipp. 1213ff. 'αὐτῷ δὲ σὺν κλύδωνι καὶ τρικυμίῳ / κῦμ' ἐξέθηκε ταῦρον ἄγριον τέρας', etc; Ovid, Met. 15.507ff. The understatement nec faciet pavidos equos, together with the prosaic cast of the construction itself (for consternabit, terrebit, etc.), also diminishes the tragedy.

[745f. The strongest argument against the authenticity of these lines is that advanced by Goold (Amat. Crit., 50). Remarking that 'Cnosida is ambiguous', he continues: 'the compelling reason for excision lies in the utter absurdity of the contrary-to-fact condition, which implies Cnosida feceras opulentam. Who, then, is tu? Not Neptune (743). Certainly not the reader. The author ... was not Ovid

(except that the pentameter is an insipid version of Fast. 1.690 ['divitiis pereat luxuriosa suis']).' Long ago L. Müller (Rh.M. 17 [1862], 541) pointed out that the couplet manifestly refers to Pasiphae, whom Ovid never calls Cnosis. This title is always applied to Ariadne by the Latin poets. Müller's objection is dismissed as 'foolish' by D. Donnet (LAC 35 [1966], 581ff.), without justification. luxoriosus amor cannot mean what Donnet wants it to mean, 'passionate love' (a good, or at least neutral, sense); the epithet is condemnatory (literally 'rank', 'overblown'; hence 'immoderate', 'wanton'). As a description of Ariadne's love for Theseus it lacks credibility, for she is universally represented with sympathy as the victim of her scheming and unscrupulous lover. (Donnet properly rejects Leo's opinion (Senecae Trag., i, p.174) that Ovid would have written facias ... amabit, not fecisses ... amasset, and that the epigram of 746 is un-Ovidian; but these are trivial issues.) We need look no farther back than the words taurus avitus for the genesis of the couplet; faced with these in an allusion to Phaedra, our interpolator found the temptation to link mother with daughter - as Ovid does at 63f., indeed - quite irresistible. fecisses inopem is copied straight from 744 faciet pavidos, without regard for either style or sense.]

747. Hecalen : the old dame who gave Theseus food and shelter the night before he set out to meet the Bull of Marathon. The story was told by Callimachus in his Hecale (frr. 230-376 Pf.), a work much admired and imitated by Latin poets, e.g. Ovid (Met. 2.531ff., 7.404ff., 8.611ff.) and the author of the Moretum (see Wilamowitz, Hell. Dichtung, i, p.189; Hollis on Met. 8.611-724).

ceperit : 'has taken (took) in marriage', standing for duxerit and nupserit in turn. The subjunctive is generic.

Iron : Greek accusative : see Neue i, pp.204f. Iros was a beggar (πτῶχος πανδῆμιος) and 'loudmouth' of Ithaca, summarily and painfully 'un-Iros'd' by the returned Odysseus (Hom. Od. 18.1ff., 73 "Ἴρος ἄϊρος, 90ff.).

748. nempe : 'obviously', 'why, to be sure', introducing an explanation in answer to a question.

egens ... pauper : egestas normally denotes a greater degree of impecuniousness than paupertas, and Ovid maintains the distinction: Iros was totally destitute, whereas Hecale possessed a but-and-ben with garden, and indeed was renowned for her hospitality to travellers (Callim. fr. 231 Pf.).

749. For the sentiment cf. Callimachus, Anth. Pal. 12.150.5f. (also 12.148), Menander, fr. 650 K, Ter. Ad. 101ff., Tib. 1.5.61ff.

750. non tamen hoc tanti est, ut : 'yet this fact isn't of such moment, that ...'.

751-66. The dangers of the theatre and of erotic literature are stressed. Ovid's advice, as he amusingly acknowledges (see on 758), will tend to cut down the sales of his own poetry; one cannot be more selflessly devoted to one's patients than that! The transition from the previous paragraph is neatly done, but wholly artificial: the patter conceals the lack of a logical connection between the two topics.

751. indulgere : here i.q. frequentare, habitare in, 'be an habitué of'.

theatris : three permanent theatres are known to have been in use at Rome in Ovid's day - those of Balbus, Marcellus and (the oldest) Pompey. See Platner-Ashby, pp.513ff.

As 753-6 show, Ovid is referring to the pantomime, a new, home-grown, hybrid variety of dramatic entertainment (known to the Greeks as the Italian dance), first staged in 22 B.C. by Pylades and Bathylus. Its subjects were very largely drawn from mythology and were often erotic (cf. 755f.), though we hear of scenes from the Aeneid being at least proposed for representation (Suet. Nero 54 'voverat ... proditum se ... histrionem saltaturumque Vergili Turnum').

The masked pantomimus or ballet-dancer performed all the roles in dumb-show; behind him were stationed the chorus (754 vox), who sang the libretto, various instrumentalists (cf. 753) and the scabillarii, who beat time. If a speaking part was indicated, it was taken by an assistant standing beside the pantomimus. While the conventions of performance precluded it from rivalling the mime in indecency, it was for the most part an unedifying form of entertainment. 'At its highest level it may have appealed to that section of the public who would in other circumstances have been interested in tragedy; but our evidence is that the essential attraction of pantomime was the supple, artistic, expressive, passionate, sometimes exquisitely lascivious movements of the dancer' (W. Beare, The Roman Stage³, p.234). See further Beare's article in The Oxford Classical Dictionary. An ancient, and largely favourable, study is found in Lucian's De Saltatione (37ff.; note 63 on the 'speaking hands' of the performer: 'Ἀκούω, ἄνθρωπε, ἃ ποιεῖς', as Demetrius the Cynic exclaimed in admiration; cf. Tac. Dial. 26.3 '(ut) histriones diserte saltare dicantur').

752. vacuo : proleptic ('until love depart from your heart and leave it free').

753. enervant animos : on the unmanliness and unseemliness of the art cf. Pliny, Pan. 54.1 'cum laudes imperatorum ludis etiam et commissionibus celebrarentur, saltarentur atque in omne ludibrium effeminatis vocibus modis gestibus frangerentur.' On the partisanship of the audiences cf. Tac. Ann. 14.21 ad fin.

lotosque : the lotos was a kind of pipe of the αὐλός type (cf. Eur. El. 716, Hel. 170, etc., Anth. Pal. 7.182 (Meleager)) fashioned from the wood of the lotus- or nettle-tree native to Libya (Celtis australis; cf. Theophr. HP 4.3.4). Cf. Fast. 4.190 'horrendo lotos adunca sono.' The word is here perhaps no more than a poetic (and alliteratively useful) synonym of tibia. The seductive strains of the instruments contributed greatly to the sensuality of the performance (cf. Menander, fr. 237 K 'πολλοὺς ὑπέκκαυμ' ἔστ' ἔρωτος μουσικῆ / πονηρόν ' which recalls Plato's discussion at Resp. 398c ff.).

754. *numeris brachia mota suis* : 'the independent, rhythmical movements of the arms'; cf. on 334.

755. *adsidue* : 'all the time', i.e. at almost every performance.

ficti saltantur amantes : 'storied lovers are portrayed in dance.' Lucian (*loc. cit.*) says that all mythology furnished subjects for the *pantomimus*, and describes a performance of the adultery of Ares and Aphrodite discovered by Hephaestus. For *saltare aliquem*, 'to dance the role of ...', cf. Hor. *Sat.* 1.5.63 '*pastorem saltaret uti Cyclopa rogabat*'; the passive seems uncommon (Ovid, *Tr.* 2.519, 5.7.25, Tac. *Dial.* 26.3).

756. *quod caveas, actor, quam iuvet, arte docet* : 'the actor exhibits with his art how alluring is the thing you must avoid.' (*id*) *quod caveas* is the subject of the indirect question *quam iuvet*, which is dependent upon *docet*. For the construction cf. 89 '*quale sit id quod amas, celeri circumspecte mente*.' The subjunctive *caveas* may be, as Goold (*Amat. Crit.*, 107) says, jussive (cf. *AA* 1.302), or oblique (*quid caveam?*); for the latter see Handford, §§ 72f. with n.1 on p.65. [The text given here is that restored by W.A. Camps (see Goold, *Amat. Crit.*, 106f.), who conjectured that *quid* (RYEK ω) and *qua* (RYE ς) arose from the misreading of *qd* (i.e. *quod*) as *gd* (i.e. *quid*), and of *quā* (i.e. *quam*) as *qua*. In all other respects the α -tradition is correct. *iuvat* (EK ς) for *iuvet* and *nocet* (E ς) for *docet* are attempts to mend the sense after the syntactically disruptive corruptions occurred.]

757. *teneros ... poetas* : 'love poets', those who treat of the gentler emotions. Cf. Catull. 35.1 '*Poetae tenero, meo sodali, / .. Caecilio*', Ovid, *AA* 3.333 *teneri Properti*, Mart. 7.14.3 *teneri Catulli*. So *teneri versus* = 'love poetry' (Ovid, *AA* 2.273), *teneri modi* = 'elegiacs' (*Am.* 2.1.4).

758. (*summoveo dotes impius ipse meas!*) : 'here am I withdrawing my own gifts - it's sacrilege!' Ovid's prohibition (757) is an

act of disloyalty to Cupid, whose vates he professes to be, to himself as author of the Ars and to the collegium poetarum tenerorum, amongst whom he is proud to number himself (759-66). [ipsius (RYC) is a false expansion of α's īpius (see Goold, Amat. Crit., 97). Not only has the combination ipsius ipse no parallel in Latin (with meas in addition it seems wholly improbable - either meas ipsius dotes summoveo, or ipse meas dotes summoveo, but not both in one), but ipsius places an excessive emphasis on the authorship of the dotes (i.e. the Ars and Amores), which needs no stressing. The significant fact is that the author is himself acting as censor, against his own interests and those of his profession (not to mention his publisher's), and that cries out for some deprecatory or ironic comment. While it would be unwise to seek to support (or to reject) any reading merely by appealing to the theory of more or less symmetrically placed responsions or clamping lines in the poem, nevertheless one might point to the presence of impia at 67 ('impia si nostros legisset Scylla libellos'), a verse which broadly corresponds ex contrario to 758 (Scylla sinned because the Remedia was not available: Ovid is sinning by locking up the Ars)].

759-60. Callimachum ... / ... Coe : Callimachus and Philetas of Cos were conventionally coupled by the Romans as the chief exponents of Greek 'romantic' elegy (cf. Prop. 2.34.3lf., 3.1.1ff., 3.9.43f., Ovid, AA 3.329, Quint. 10.1.58 'princeps (sc. elegeae) habetur Callimachus, secundas confessione plurimorum Philetas occupavit'). Mimnermus, the εὐπέρης of elegy, as the Alexandrians deemed him, is less often cited in connection with Roman elegy; cf. however Prop. 1.9.11f. In the later Greek and Byzantine canon, Mimnermus, Callimachus and Philetas together constitute the elegiac trinity (Proculus ap. Phot. Bibl., p.319 Bekker; Tzetzes on Lycophron, Alex. prol., p.3.16 Scheer). See further G. Luck, The Latin Love Elegy², pp.33ff., and A.W. Bulloch, 'Tibullus and the Alexandrians' PCPS n.s. 19 (1973), 71ff., who concludes that 'the Romans knew Philetas only as a name on a list, together with minimal information such as could be found in any encyclopaedia - that he came from Cos and celebrated his mistress

in poetry Only Parthenius might have read some of his poetry: ch. 2 of his ἐρωτικὰ παθήματα summarises Philetas' Hermes (and thereby made it unnecessary for the original to be read if it did survive), but he too could well have been relying on a summary ...' (p.84).

761-2. Sappho ... / ... Teia Musa : Sappho and Anacreon of Teos are grouped with the elegists by Ovid elsewhere (AA 3.330f.; cf. Tr. 2.363ff.) as poets of love and so essential reading for the amorously inclined. Catullus and Calvus are perhaps surprising omissions from this catalogue, as from that in the Ars (where Menander follows Sappho); cf. Am. 3.9.61ff. in which Catullus, Calvus and Gallus are envisaged paying homage to Tibullus in Elysium.

761. meliorem ... amicae : 'better company for my girl-friend'; the adjective is inoffensive, but a nod is as good as a wink. In their note on Hor. Od. 1.7.25 melior (fortuna) Nisbet-Hubbard quote this line as a parallel for the sense 'kinder' (cf. TLL ii, p.2087. 28ff.), but this goes against the context. The reading of love poetry makes one a better, i.e. a more ardent and imaginative lover (so 762 nec rigidos mores dedit = et pudorem ademit).

763-6. Cf. AA 3.331ff. 'et teneri possis carmen legisse Properti / sive aliquid Galli sive, Tibulle, tuum / (339) forsitan et nostrum nomen miscebitur istis ...', etc., Tr. 4.10.51ff. '... nec avara Tibullo / tempus amicitiae fata dedere meae. / successor fuit hic tibi, Calle, Propertius illi; / quartus ab his serie temporis ipse fui.'

763. tuto : 'unscathed', i.e. without desire's rising in him. For this sense cf. Tr. 2.363ff. 'quid, nisi cum multo venerem confundere vino, / praecepit lyrici Teia Musa senis? / Lesbia quid docuit Sappho, nisi amare, puellas? / tuta tamen Sappho, tutus et ille fuit.'

764. Cynthia sola : it is Propertius' boast that, although he knew other women, Cynthia was his one and only love; cf. 2.13.35f. (his desired epitaph) 'QVI NVNC IACET HORRIDA PVLVIS, / VNIVS HIC QVONDAM SERVVS AMORIS ERAT', 1.11.23ff., 1.12.19f., etc.

765. *durus* : 'unmoved', 'unyielding', i.q. severus, rigidus, ferreus, rather than merely lentus; even the puritan, armed with self-righteous chastity, will feel the itch after perusing Gallus' poems to Lycoris.

766. *et mea nescioquid carmina tale sonant* : 'my poetry too has something of the same music in it.' nescioquid does not imply that Ovid is unable to define more accurately the character of his work, but indicates a mock-modest unwillingness to claim equality with the others; the sense is quantitative rather than qualitative. Cf., e.g., Cic. Ad Fam. 15.4.13 'quaeres fortasse quid sit quod ego hoc nescioquid gratulationis et honoris a senatu tanti aestimem', ibid. 14 'si non ieiunum hoc nescioquid, quod ego gessi, et contemnendum videtur', Ovid, Met. 12.615f. 'et de tam magno restat Achille / nescioquid, parvam quod non bene compleat urnam.'

767-794. To conclude his course of psychotherapy Ovid turns to the Problem of the Rival (precept [36]). Whether or not the existence - or imagined existence - of another claimant to one's mistress' affections is, as Ovid believes, the maxima causa mali in real life, the central importance of this figure in love elegy, as in comedy, justifies the prominence given to him here. Cf., e.g., Virg. Ecl. 10.21f. (a true reflection of Gallus' own verses, if not 'lifted' from his Amores, as Servius says) "'Galle, quid insanis? ... tua cura Lycoris / perque nives alium perque horrida castra secuta est"', Prop. 1.11.7ff. 'an te nescioquis simulatis ignibus hostis / sustulit e nostris, Cynthia, carminibus?', etc., 2.16.1f. 'Praetor ab Illyricis venit modo, Cynthia, terris, / maxima praeda tibi, maxima cura mihi', 2.34a, 3.20, Tib. 1.5.47f. 'haec nocuere mihi, quod adest huic dives amator: / venit in exitium callida lena meum', etc., 1.6.5ff. 'iam Delia furtim / nescioquem tacita callida nocte fovet. / illa quidem tam multa negat, sed credere durum est: / sic etiam de me pernegat usque viro', etc., 2.3.59ff. 'regnum ipse tenet quem saepe coegit / barbara gypsatos ferre catasta pedes. / at tibi dura seges, Nemesim qui abducis ab urbe, / persolvat nulla semina certa fide', Ovid, Am. 1.4, 1.8.31ff., 2.5, 3.8.

767. quod nisi : cf. 256 and n.

dux operis: Ovid bestows the same title on Erato at Fast. 4. 247.

frustratur : i.q. fallit; here only in Ovid (once in the Halieutica); cf. Plaut. Asin. 727, Livy 1.47.5, 2.31.9, Virg. Aen. 12.95, Tib. 2.5.15.

768. aemulus : i.q. rivalis; cf. Catull. 71.2, Hor. Od. 4.1.18. The word is not used by Propertius or Tibullus.

769f. The advice is very similar to that given earlier in 543ff. If there is a distinction, it is that there the amans was warned against entertaining suspicions for which he had no real grounds, whereas here the rival exists, but must be ignored: though the girl is known to be having an affair with him, yet she must be thought of as lying alone at nights. Turning a blind eye is a theme which Ovid had explored in the Amores (1.4, 3.14) - yet the point of those poems is that although the eye may see everything, its possessor can be convinced that it saw nothing by a denial on the girl's part: the truth is what you want to hear. A less extreme degree of self-brainwashing is required in the circumstances envisaged in the Remedia, when all contact with the puella has ceased. But, as Ovid's exempla demonstrate (771-84), the knowledge that she has taken another lover rekindles a possessive desire that is very hard to combat; the urge to go to her, to receive willingly her perjured protestations of innocence, can only be conquered in the long run by fixing one's mind firmly on one's first objective, to be free, and by accepting with good grace that one has been supplanted in her affections (785ff.).

769. rivalem : Seneca (Contr. 7.5.9) says that rivalis, meaning 'a rival in love', is a verbum cottidianum or colloquial Latin. It occurs in comedy (e.g. Plaut. Stich. 729f. 'haec facetia est, amare inter se rivalet duos, / uno Cantharo potare, unum scortum ducere', Ter. Eun. 267f. 'sed Parmenonem ante ostium Thaini' tristem video, / rivali' servom'), Catullus (57.9 and Propertius (1.8.45, etc.) before Ovid.

771f. According to Homer (Od. 4.3ff.), Hermione was promised by her father Menelaus to Achilles' son Neoptolemus (Pyrrhus) before the Trojan War; on the warriors' return to Lacedaemon she was given to him in marriage. A later tradition introduced her cousin Orestes as a rival for her hand; betrothed to him by her grandfather Tyndareus in the absence of Menelaus and Neoptolemus at the front, she was taken away from Orestes by them and married to Neoptolemus, only to elope with Orestes, who killed the pursuing husband at Delphi. See Eur. Andr. 891ff., Or. 1653ff., Virg. Aen. 3.327ff., Ovid, Her. 8, Hygin. Fab. 123; cf. Pindar, Nem. 7.34ff.

773. ibas ... Creten : 'you set off for Crete.' The imperfect lays emphasis on the preparations for and start of the journey, in distinction to the period of Menelaus' absence (774 abesse). According to Dictys 1.1 Menelaus went to receive his share of property in the island left to him by his maternal grandfather Creteus; Heinsius (on Her. 17.156) quotes John of Antioch (ap. excerpta Valesii) as reporting that he went 'ad sacra facienda.' It was during this business trip of Menelaus that Paris came to Sparta to woo Helen; cf. Her. 17.153ff. (Helen to Paris) 'lude, sed occulte; maior, non maxima, nobis / est data libertas, quod Menelaus abest. / ille quidem procul est, ita re cogente, profectus: / magna fuit subitae iustae causa viae.'

774. lentus : 'in no hurry to return', as at 243 lentus abesto, but also implying (in anticipation of 775f.) that Menelaus was indifferent to his bride's considerable charms. At Prop. 2.3.37f. 'nunc, Pari, tu sapiens et tu, Menelae, fuisti, / tu quia poscebas, tu quia lentus eras' it is Paris who is lentus, dragging his feet over the return of Helen, which Menelaus demands.

775. nunc demum : 'now at last', 'now suddenly' (sarcastically). The Historic Present in which Ovid is writing requires nunc; elsewhere he has always tum or tunc demum. There appears to be no other instance of nunc demum corresponding to ut (= ubi, simulatque); cum and postquam are the conjunctions usually associated with it. tunc (tum) demum ... ut is similarly unattested; with ubi once in Celsus. See TLL v.1, pp.513f.

776. non potes : in antithesis to (et) poteras at the beginning of the previous pentameter.

alterius crevit amore tuus : 'it took another's love to make yours wax'; the ablative is causal.

777. hoc : antecedent to the accus. and infin. clause in 778.

in abducta Briseide : 'in the matter of Briseis' abduction'; for the participial idiom cf. on 456 Calliroe recepta. The verse recalls Am. 1.9.33 'ardet in abducta Briseide maestus Achilles' (where no such cynical explanation of Achilles' sorrow is advanced); cf. also Prop. 2.10.1 'Quid fles (sc. Cynthia) abducta gravius Briseide?' Ovid is here rewriting Hom. Il. 1.348ff. 'αὐτὰρ Ἀχιλλεὺς / δακρύσας (358) " ἔλὼν γὰρ ἔχει γέρας, αὐτὸς ἀπούρας." '

778. Plisthenio ... viro : i.e. Agamemnon, whose father was Plisthenes, son of Pelops and brother of Atreus and Thyestes. Agamemnon and Menelaus were brought up by Atreus, whence their usual patronymic Atridae. Hyginus (Fab. 86 and 97) gives Plisthenes as Atreus' son, thereby inserting another generation into the family tree. The form of expression Plisthenius vir has no exact parallel, the nearest type of periphrasis (antonomasia) being that with heros and a patronymic adj. (cf. 111 Poeantius heros and n.). But vir can stand for heros; it is used here metri causa. Cf. Her. 4.2 'salutem / mittit Amazonio Cressa puella viro', where Amazonio, if not a true matronymic epithet, virtually amounts to one (Amazonius = Amazon matre (i.e. Hippolyte vel Antiope) natus). [The variant reading toro added by the second hand of the Regius, but unknown to 'corr. Y' (see Sigla), has found favour with some editors. torus by metonymy for vir is not impossible; but torus Plisthenius could only mean 'Plisthenes' bed', not 'Plisthenes' son's bed'.]

779. frustra : i.q. sine causa ; cf., e.g., Virg. Aen. 4.415 'ne quid inexpertum frustra moritura relinquat', Ovid, Met. 12.126 'signatum sanguine Cygnus / viderat et frustra fuerat gavisus Achilles.' This sense is very rare in Ovid.

mihi credite : the plural is not due to momentary forgetfulness (cf. on 709), but indicates that 779-84 are in the nature of an aside delivered to a wider audience than the imaginary patient. There is no call, however, to mark a parenthesis.

780. si non : the regular usage, instead of nisi, where the positive of the same verb has preceded (779 fecit), though usually when two contrary conditions are expressed; cf., e.g., Cic. Ad. Fam. 5.19.2 'si feceris id quod ostendis, magnam habebō gratiam; si non feceris, ignoscam.'

faceret ... esset : by Ovid's day a past unreal condition was normally constructed with the pluperfect subjunctive in apodosis and protasis; the use of the imperfect subjunctive in one or both clauses, common in early Latin, is kept up by Cicero (some 170 examples, against 455 of the si fuisset, fuisset type; see Handford, The Latin Subjunctive, §§ 139f.), but is much less frequent in other late Republican authors, and relatively rare thereafter. As Ovid's contrary-to-fact condition is opposed not to an imperfect but to an aoristic past-perfect, fecit, and as it is picked up by the pluperfect fecissem, there seem no grounds for arguing that faceret is intended to express a continuous or even a repeated action, though esset may convey the idea of a state (permanent inertia). It is more likely that Ovid is simply availing himself of what would probably be then deemed a slight licence with tenses, partly because he desires to vary as much as possible the tenses of the verb, which appears three times in three lines (779 fecit, 780 faceret, 781 fecissem), in the figure known as traductio.

781. nec sum sapientior illo : anyone who was not actually mentally defective would have done what Agamemnon did : Ovid certainly would, and he does not claim to be any cleverer than Agamemnon. The tone is ironic; Agamemnon was not the brightest of men.

782. invidiae fructus maximus ille fuit : 'that was the choicest fruit of their quarrel' (Mozley), i.e. that Agamemnon had the enjoyment of Briseis. fructus plainly connotes fructus veneris (cf. 103).

Bornecque translates 'très importantes furent les conséquences de cette jalousie', thinking of Achilles' withdrawal from the war and the Trojan revival; but invidiae signifies the rift between Achilles and Agamemnon over the confiscation of the girl (cf. Hom. Il. 1.6f.), not Achilles' resentment of his rival's subsequent carnal pleasures. illud (ille by attraction to the gender of fructus, the complement) refers to 778 'illam Plisthenio gaudia ferre viro.'

783. tactam : cf. 415 tetigisse and n. (sibi is dative of agent).

784. per sceptrum : Homer records Agamemnon's oath (made when he restores Briseis to Achilles) thus: 'ἴστω νῦν Ζεὺς πρῶτα, θεῶν ὕπατος καὶ ἄριστος, / Γῇ τε καὶ Ἡέλιος καὶ Ἑρινύες ..., / (261) μὴ μὲν ἐγὼ κοῦρη Βρισηίδι χεῖρ' ἐπένεικα, / οὔτ' εὐνῆς πρόφασιν κεκρημένος οὔτε τευ ἄλλου. / ἄλλ' ἔμεν' ἀπροτίμαστος ἐνὶ κλισίῃσιν ἐμῇσιν.'" (Il. 19.258ff.); ἀπροτίμαστος = intacta. The detail of the sceptrum has been transferred by Ovid from the more famous scene in Iliad 1, in which Achilles swears by Chryses' gold-studded staff (233ff. '... ἐπὶ μέγαν ὄρκον ὁμοῦμαι' / ναὶ μὰ τοδὲ σκῆπτρον...'). Here the sceptrum must be Agamemnon's own royal staff (cf. Il. 2.46, etc.).

The ascription of perjury to Agamemnon, as equally of his allowing himself a loophole by which to escape the charge ('at per sceptrum, non per deos, iuravi'), is Ovid at his most Euripidean (cf., e.g., Hipp. 612 'ἡ γλῶσσ' ὁμώμοχ', ἡ δὲ φρὴν ἀνώμοτος', Med. 307ff., 340ff.). We are perhaps invited to think of Agamemnon's oath as a kind of inversion of the 'Ἀφροδίστος ὄρκος', for which see on 303.

785. di faciant, ... : resumes the main discourse after the digression of 779-84, the transition being skilfully effected by the juxtaposition deos / di.

transire : 'pass by', as at 519.

786. sufficientque : for the postponement of -que in the pentameter see on 502.

787. modo velle tene : i.q. dummodo voluntatem (propositum) teneas. The infinitive functions as a substantive in the accusative (cf. Eng.

'just keep wanting to'); cf., e.g., Cic. De Fin. 2.86 'beate vivere alii in alio, vos in voluptate ponitis', (with subject accus.) ibid. 1.26 'quid ei reliquisti, nisi te ... intellegere quid diceret?'

788. celeri subdere calcar equo : 'to spur your horse to a gallop'; celeri is predicative (proleptic). The reappearance of an equestrian 'progress image' at this point is not uncalculated. It corresponds to the metaphor introduced near the beginning of the tractatio; indeed the whole block of lines 785-8 is designed to pick up the opening quatrain 79-82: 'dum licet et modici tangunt praecordia motus, / si piget, IN PRIMO LIMINE SISTE PEDEM: / opprime, dum nova sunt, subiti mala semina morbi, / ET TVVS INCIPIENS IRE RESISTAT EQVVS.' Thus is unobtrusively signalled the imminent conclusion of the course, and an impression of architectonic unity conjured up.

789. Lotophagos ... Sirenas : symbols of pleasures that once tasted bring doom - spiritual and physical. Cf. Hom. Od. 9.83ff. and 12.39ff., 158ff. respectively. antro, 'cave' or 'grotto', stands for the house of the domina (786 limina), with a suggestion of the cool and delightful garden behind to which the girl would surely invite her lover (cf. Hor. Od. 1.5.1ff.).

790. puta : 'imagine'; in the imperative or jussive subjunctive, a common formula praeceptiva in Ovid's didactic writings. Cf. 243, 465, AA 1.733, 2.134, 2.298, 2.533, 2.558, 3.225, 3.600, etc.

remis adice vela tuis : cf. on 531f. The combined use of oars and sail of course gave the best speed; cf. the proverbial ventis remis (Cic. Ad Fam. 12.25.3 'inde ventis remis in patriam omni festinatione properari', TD 3.25, Virg. Aen. 3.563, Silius 1.568; cf. Plaut. Asin. 157 remigio veloque).

791. quo ... rivale : causal ablative.

nimum : with dolebas ; on its position cf. 632 and n.

792. hostis .. loco : 'in the position (role) of an enemy', i.q. pro hoste or hostium in numero. Cf. AA 2.539 'rivalem patienter habe', 595 'nec vos rivali laqueos disponite ..', etc. (advice given to the contrary end).

793. at certe ... : Ovid recognises that it is not in most men's power to shed easily or quickly an irrational animosity towards those that have supplanted them, despite their desire to be free of the girl. So, once more, dissimulation is the order of the day, until such time as the pose of friendship has become such second nature that it is a pose no longer.

saluta : 'wish him "Good day"'.
[]

794. cum .. iam : 'as soon as', i.q. ubi primum; with the fut. indic. perhaps first in Ovid. See TLL vii.1, p.110 ad fin., 111.

795-810. Although to modern taste the addition of a final paragraph on food and drink may perhaps seem formally a mistake, or at least anticlimactic (esp. after 794 sanus eris), nevertheless (as noted earlier) it serves to complete Ovid's scheme, which is designed to conform to contemporary medical doctrine. For the convalescent patient, diet was of paramount importance (cf. Celsus 2.18-32; e.g. 18.1 '... cibum et potionem. haec autem non omnium tantum morborum sed etiam secundae valetudinis communia praesidia sunt; pertinetque ad rem omnium proprietates nosse, primum ut sani sciant quomodo his utantur, deinde ut exsequentibus nobis morborum curationes liceat species rerum, quae adsumendae erunt, subicere, neque necesse sit subinde singulas eas nominare'). Similar advice on aphrodisiac foods is given by Ovid at AA 2.421ff. (bulbus, herba salax (= eruca), etc.), on wine at 1.237ff., 525ff., 3.761ff.

796. quos fugias quosque sequare : 'which to avoid and which to go for.' The two verbs are often paired as opposites in their figurative senses; cf., e.g., Cic. De Inv. 2.20 (but Cicero prefers appetere, expetere, optare to sequi), Lucr. 4.510, Hor. Epist. 1.1.72, 1.8.11, Quint. 9.4.87.

dabo : i.q. edam, docebo, praecipiam; cf. 426.

797. bulbus : a generic term, borrowed early from Greek (Plautus; Cato, De Agr.), for certain members of the Liliaceae, principally the

genera Muscari, Crocus and Scylla, whose bulbs or corms were either eaten as food or used in medicine. Celsus groups the onion (cepa) and garlic (allium) under the heading bulbi (2.18.5; but cf. 2.22.1), Pliny more correctly keeps them separate (NH 19.61, etc.). By bulbus here Ovid means Muscari comosum Mill., 'purse-tassel', to the various geographical races of which the names of bulbus Afer or Africanus (= Ovid's 'Libycis .. missus ab oris'), bulbus Megaricus ('an veniat Megaris') and bulbus agrestis or rusticus (for which Ovid has Daunius, i.q. Apulius or Italicus, 'local' or 'native') were given.

798. noxius : 'dangerous', because it arouses lust (cf. Pliny, NH 20.105 'venerem maxime Megarici (sc. bulbi) stimulant', Mart. 3.75.3 'bulbique salaces', and esp. Athenaeus 2.23, who quotes several testimonials from the Greek comic poets and the physician Heraclides of Tarentum (fl. c.75 B.C.), who wrote inter alia on diet). In addition, however, 'bulbs' had a reputation for causing runny eyes and weakening the sight (cf. Pliny, NH 20.106, Athenaeus loc. cit.), a fact of which Ovid was doubtless aware, and which makes a nice, unstated antithesis with 801 'acuentis lumina rutas'. The properties of bulbi were shared by onions; cf., e.g., Pliny, NH 10.82, 19.101, and in poetry Lucil. 217 W (= 195 M) 'lippus edenda acri assiduo ceparius cepa.'

799. erucas ... salaces : the cultivated Rocket (Eruca sativa L.) was another famed aphrodisiac; cf. Pliny, NH 20.19, Mart. 3.75.3, Priap. 47.6. (In contrast to bulbi and cepa, however, the plant was alleged to be good for the eyes: Pliny, NH 20.126 'putant subtrita eruca si foveantur oculi, claritatem restitui').

800. et quidquid veneri corpora nostra parat : the formula is repeated at 802 with parat changed to negat. Such 'liturgical pairs' (see on 69f. for reference to Rand) are of common occurrence in the Metamorphoses; in Ovid's elegiacs - the metre being much less conducive to this kind of parallelism than stichic hexameters - they are exceedingly rare. Cf., e.g., Tr. 3.12.13-16. Tr. 4.3.42/44 represent an allied but distinct type ('sparsissent lacrimae pectora nostra pia / ... texissent digiti

lumina nostra tui' [piī nusquam reperitur]), Am. 2.10.2/4 a different species altogether ('uno posse aliquem tempore amare duas / ... 'ecce, duas uno tempore turpis amo'). quidquid conveys something of the effect of a ritual, or perhaps a legal, formula, blanketing all other possible items; but no specific formula seems to underlie the phrase.

801. acuentis lumina rutas : 'rue that sharpens the sight' (ὀξυδερκής, ὀξυωπής); cf. Pliny, NH 20.142 'radix rutae sanguinem oculis suffusum et toto corpore cicatrices aut maculas illita emendat', Dioscorides 3.52(45).3.

803. de Bacchi munere : cf. Virg. Georg. 526f. 'Massica Bacchi / munera', Hor. Od. 4.15.26 'inter iocosi munera Liberi', Ovid, AA 1.189 'positi tibi munera Bacchi', Met. 13.639 'repetito munere Bacchi', etc.

804. spe brevius monitis expedire meis : 'you'll be free of my preaching quicker than you expect' - in three couplets, indeed.

805. vina parant animum veneri : cf. AA 1.237 'vina parant animos faciuntque caloribus aptos.'

806. ut stupeant : a result clause after plurima is admissible [some editors prefer et (RY)], and indeed desirable to balance that in 809f. The omission of an antecedent adverb occurs widely in prose, ut then meaning in itself 'with the result that'; the consequence is thought of as flowing from the entire action or state described in the preceding clause - plurima-vina-sumere - not just from one particular element of it - tam multa vina. For the plural vina see Löfstedt i², p.48.

807f. A lapidary sententia that illustrates the technique of theme-and-variation or cumulatio at its simplest: the pentameter contributes nothing to the point, for the antithesis lenis / grandis (grandior) is implicit in the hexameter. It has affinities with Am. 1.2.11f. 'vidi ego iactatas mota face crescere flammās / et rursus nullo concutiente mori', which Seneca says was borrowed by Ovid, with other sententiae, from Latro (Sen. Contr. 2.2.8 'adeo autem studiose Latronem

audiit, ut multas illius sententias in versus suos transtulerit ... (ut) "non vides ut immota fax torpeat, ut exagitata reddat ignes?"'), but the development of the idea - over-ventilation replacing under-ventilation - seems original; it may be compared with the motif of the Exordium, ὁ τρώσας αὐτὸς καὶ λίσσεται (44).

809f. For the thought cf. Alcaeus frr. 96 Lobel 'οὐ χρῆ κάκοισι θυμὸν ἐπιτρέπην' / προκόφομεν γὰρ οὐδ' ἐν ἀσάμενοι, / ὦ Βύκχι, φάρμακον δ' ἄριστον / οἶνον ἐνειαμένοις μεθύσθην', 106 Lobel 'οἶνον γὰρ Σεμέλας καὶ Δίος υἱὸς λαθικάδεον / ἀνθρώποισιν ἔδωκ'· ἔγχεε κέρναις ἓνα καὶ δύο / πλήαις καὶ κεφάλας, ἃ δ' ἀτέρα τὰν ἀτέραν κύλιξ / ὠθήτω', Hor. Od. 1.18.3f. 'siccis omnia nam dura deus proposuit neque / mordaces aliter diffigiunt sollicitudines', 2.11.17f. 'dissipat Euhius / curas edaces'; etc.

810. inter utrumque : an adverbial phrase, 'in between', very rare outside Ovid (AA 2.63(= Met. 8.206), Met. 1.50, 2.140); possibly Manil. 2.240, Mela 2.35. Elsewhere the pronoun seems always to have specific referents present (one at least masculine or neuter), e.g. at Tac. Ann. 13.53.2. See TLL vii.1, p.2136.29ff.

811(799)-814(802). EPILOGUE

My voyage is done: presently you will thank me, ladies and gentlemen, for curing you.

The poet takes his leave swiftly and without fuss. In place of the signatory 'NASO MAGISTER ERAT' with which Ars 2 and 3 end, Ovid is content to put the designation sacer poeta (emphasising his connection with Apollo, not Cupid); he had signed the work in the Exordium (72). The Epilogue is the same length as the prayer to Apollo (75-8), the two forming a frame for the tractatio.

811f. For the nautical image see 70, to which the couplet corresponds (start and finish of voyage), 498, 531f., 739f., 789f. The frequency

of these progress images increases towards the end of the poem. 812 echoes AA 3.748 'ut tangat portus fessa carina suos' [which guarantees the plural here; portum EK² (v.l.)s], but the couplet as a whole recalls Virg. Georg. 1.303f. (not a progress image) 'ceu pressae cum iam portum tetigere carinae, / puppibus et laeti nautae imposuere coronas', perhaps intentionally, honoris causa.

813. postmodo : 'one day, 'soon'; cf. Ter. Hec. 208, Cic. Ad Fam. 10.33.1, Catull. 30.12, Hor. Od. 1.28.31, Prop. 2.10.18, Livy 2.43.8, 4.7.6, etc.; not in Plautus or Virgil.

reddetis .. pia vota : 'you will address dutiful prayers', i.e. offer up due thanks for services rendered (and promise to observe my commandments conscientiously). Cf. Cic. De Legg. 2.22 'CAVTE VOTA REDDVNTO', Virg. Ecl. 5.74f. 'cum sollemnia vota / reddemus Nymphis', Ovid, Am. 1.7.36 'cinge comam lauro votaue redde Iovi.'

814. femina virque : cf. 49ff., 553f., 608.

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