

LANGUAGE AND STYLE IN OVID

Abstract: In this paper I shall endeavour to explain, through a grammatical, contextual, linguistic and interpretative analysis as well as through the utilization of variants hitherto wrongly neglected by the critics, numerous debated passages of Ovid.

Key words: Ovid, textual criticism, Latin poetic language.

Resumen: En este artículo intentaré explicar, sirviéndome de un análisis gramatical, contextual, lingüístico e interpretativo, así como utilizando variantes que los críticos han pasado erróneamente por alto, numerosos pasajes debatidos de Ovidio.

Palabras clave: Ovidio, crítica textual, lenguaje poético latino.

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TEXTUAL PROBLEMS IN OVID

Ex Ponto 1.1.31

adiuvat in bello pacatae ramus olivae.

Professor M.D. Reeve¹ was puzzled by the meaning of this line, and argued that we should print the alteration *bacatae* («berried»). Textual alteration is, however, not necessary, since Ovid has employed adjectival *enallage*². Thus the adjective *pacatae* refers to the fact that the enemy has been «pacified». Cf. Tibullus I,7,7 *victrices lauros*.

Her. 11,41

*quas mihi non herbas, quae non medicamina nutrix
attulit audaci supposuitque manu
ut penitus nostris (hoc te celavimus unum)
visceribus crescens excuteretur onus?
a, nimium vivax admotis restitit infans
artibus et tecto tutus ab hoste fuit. 46
iam noviens erat orta soror pulcherrima Phoebi
denaque luciferos Luna movebat equos: 48
nescia quae faceret subitos mihi causa dolores,
et rudis ad partus et nova miles eram*

line 48 *denaque* : *nonaque* v.l.

¹ Cf. «Three Notes on Ovid», *CQ* 24, 1974.

² For a similar case of adjectival *enallage* cf. my *Studies in the Text of Propertius*, Athens 2002, 164. Cf.

also K. Flower Smith, *The Elegies of Albius Tibullus*, reprint, Darmstadt 1971, 266.

The critics have been puzzled³ by the meaning of lines 47-48. I would like to point out that perfect sense can be restored to the text if we place a full stop after *noviens*, in line 47, and print the variant *nonaque*. Canace states that her nurse gave her medicines in order to cause an abortion. However, the child in her womb was not damaged, and was born during the ninth month of pregnancy. We should translate as follows:

«Ah, too full of life, the infant resisted the arts employed against it, and already nine times (*iam noviens*) was kept safe from its hidden enemy. The most beautiful sister of Phoebus had risen, and the ninth moon (*nonaque ... Luna*) was driving her light-bearing horses. I did not know what caused the sudden pains in me; I was unused to birth, a soldier new to the service.»

For the chariot of the moon cf. my *Studies in the Text of Propertius*, 20. Canace means that her nurse had tried nine times to cause an abortion.

Her. 12,175

*forsitan et, stultae dum te iactare maritae
quaeris et iniustis auribus apta loqui,
in faciem moresque meos nova crimina fingas.*

Reeve⁴ was puzzled by the adjective *iniustis* and suggested that it should be altered. Nevertheless, textual alteration is not warranted. Ovid has again employed adjectival *enallage*. Medea means that Jason's lover is herself unjust. Cf. *Her.* 3,59 *pavidas... aures*. Cf. also my *New Chapters in Hellenistic Poetry*, Athens 1996, 33.

Her. 19,192

nescio quae pavidum frigora pectus habent.

Reeve⁵ notes that this line «gives satisfactory sense», but he is puzzled by the plural *frigora*. Textual alteration is, however, not necessary. We are faced here with an example of the poetic plural. Cf. *Met.* 2,224 *nec prosunt Scythiae sua frigora*.

Her. 19,205

*si tibi non parcis, dilectae parce puellae,
quae numquam nisi te sospite sospes ero.
spes tamen est fractis vicinae pacis in undis:
tum placidas tuto pectore finde vias.*

line 208 *tuto* : *toto* v.l.

³ Cf. M.D. Reeve, *CQ* 23, 1973, 327ff.

⁴ *Op. cit.*, 329.

⁵ *Op. cit.*, 331.

Reeve⁶ argued that we should print the reading *toto*. It should be noted, however, that perfect sense is provided by *tuto*. Ovid may have once again employed adjectival *enallage*. Cf. line 92 *et facias placidum per mare tutus iter*.

Her. 1,27

*grata ferunt nymphae pro salvis dona maritis;
illi victa suis Troica fata canunt.*

Reeve⁷ noted that this couplet has puzzled the critics. I would like to suggest that *canunt* means here «celebrate»: cf. Lewis and Short, *A Latin Dictionary*, s.v. *cano* II,B,b. We should translate as follows:

«Wives bring thank-offerings for saved husbands. They (i.e. the husbands) celebrate (*canunt*) to their family (*suis*) the defeated Trojan fate.» Ovid is alluding to the fact that the Trojans were defeated by the Greeks.

Her. 10,81

*occurrunt animo pereundi mille figurae,
morsque minus poenae quam mora mortis habet.
iam iam venturos aut hac aut suspicor illac
qui lanient avido viscera dente lupos.
forsitan et fulvos tellus alat ista leones;
quis scit an haec saevas tigridas insula habet? 86
et freta dicuntur magnas expellere phocas;
quis vetat et gladios per latus ire meum?
tantum ne religer dura captiva catena 89
neve traham serva grandia pensa manu,
cui pater est Minos, cui mater filia Phoebi,
quodque magis memini, quae tibi pacta fui.
si mare, si terras porrectaque litora vidi,
multa mihi terrae, multa minantur aquae.
caelum restabat: timeo simulacra deorum. 95
destituor rabidis praeda cibusque feris.
sive colunt habitantque viri, diffidimus illis:
externos didici laesa timere viros*

In his discussion of line 88, Reeve⁸ states that «the elision in *insula habet* is indefensible». However, in view of what we know about elision in Ovid⁹, we cannot but conclude that the dogmatic pronouncement by Reeve is untenable, and that Bornecque-Prévost, in their Budé edition, are correct in preserving the ms. reading.

⁶ *Op. cit.*, 331.

⁷ *Op. cit.*, 331.

⁸ *Op. cit.*, 332.

⁹ Cf. e.g. J. Reeson, *Ovid, Heroides 11,13, and 14*, Leiden 2001, *General Index*, s.v. *Elision*. For unique cases of elision in Ovid cf. e.g. J. Soubiran, *L'élision dans la poésie latine*, Paris 1966, 215, 230, etc.

At line 88 Ariadne refers to a sword (*gladios*). Ovid has employed the poetic plural. Ariadne is frightened that she may be killed by one of the men who inhabit the island: cf. line 97. At line 95 Ariadne states that she «fears the statues of the gods» (*timeo simulacra deorum*). She means that she is pious. Cf. Lewis-Short, s.v. *timor* II,A: «In a good sense, awe, reverence, veneration: *divum*, Lucr. 5.1223». Nevertheless, she has been left destitute on the island (cf. line 96).

Her. 11,123

*tu tamen, o frustra miserae sperate sorori,
sparsa precor nati collige membra tui
et refer ad matrem socioque impone sepulchro
urnaue nos habeat quamlibet arta duos.
vive memor nostri lacrimasque in funere funde 127
neve reformida corpus amantis amans.
tu rogo dilectae nimium mandata sororis
perface; mandatis obsequar ipsa patris*

Reeve¹⁰ was perplexed by the meaning of these lines. According to the text of Ovid, Canace asks Macareus to collect the scattered limbs of their dead child and to cremate them together with her own body. We should therefore translate lines 124-127 as follows:

«Collect, I pray, the scattered limbs of your son, and bring them to his mother and place them in a common grave, and let one urn, however small, possess us both.»

Canace wishes to be cremated together with what remains of her son's body. Their ashes will then be placed in an urn. In line 127 Canace asks Macareus to shed tears at her funeral (*in funere*). Cf. Lewis-Short, s.v. *funus*, 1: Suet. *Tib.* 57: *corpus crematum publico funere*.

Her. 16,207

*non dabimus certe socerum tibi clara fugantem
lumina, qui trepidos a dape vertit equos;
nec Priamo pater est soceri de caede cruentus
et qui Myrtoas crimine signat aquas;
nec proavo Stygia nostro captantur in unda
poma nec in mediis quaeritur umor aquis.
quid tamen hoc refert si te tenet ortus ab illis 213
cogitur huic domui Iuppiter esse socer
heu facinus! totis indignus noctibus ille
te tenet amplexu perfruiturque tuo*

¹⁰ *Op. cit.*, 333. Reeve made the improbable suggestion that Macareus «proposes to mummify the corpse of his beloved and keep it in his house». However, he admits that «Pedants will object that in 126 Canace has asked for her remains to be put in an urn».

In other words, Reeve's hypothesis concerning the mummification of Canace's body is contradicted by Ovid's text. Moreover, there is no ancient evidence to suggest that Canace was in fact mummified by Macareus.

In his discussion of these lines, Reeve¹¹ was puzzled by the «recurrence of *te tenet* in 216 in a different sense». It should be noted, however, that we are faced here with an example of *falsa anaphora*: cf. my *Studies in the Text of Propertius*, 164. We may place a question mark after *illis*, in line 213, and translate as follows:

«But how does this matter, if one sprung from them possesses you? Jupiter is forced to be a father-in-law to this house.»

Conclusion. I hope that I have demonstrated to the reader that textual alteration can often be avoided if we study the poet's *Sprachgebrauch*. All of the stylistic features which I have discussed are mentioned by J. Moore-Blunt in her *Commentary on Ovid Metamorphoses II*, Uithoorn 1977.

NOTES ON OVID'S METAMORPHOSES

7,29-31

*at nisi opem tulerō, taurorum adflabitur ore
concurrentque suae segeti, tellure creatis
hostibus, aut avido dabitur fera praeda draconi.*

In these lines Medea states that she is afraid for Jason. E.J. Kenney¹² was puzzled by the meaning of the words *fera praeda*, in line 31, and suggested the alteration *mera praeda*. Textual alteration is, however, not necessary. Medea fears that Jason will be «given as prey like any wild animal¹³ to the greedy dragon»: cf. F.J. Miller, *Ovid, Metamorphoses*, Loeb edition, London 1966 (reprint), vol. I, 345. Bömer suggests, on the other hand, that we are faced with an example of adjectival *enallage* and thus avoids unnecessary alteration.

7,266-7

*adicit extremo lapides Oriente petitos
et quas Oceani refluxum mare lavit harenas.*

Kenney notes that «sand cuts an odd figure among the other exotic ingredients of Medea's brew». He therefore suggests that we should print the alteration *harenis*. I would like to point out that perfect sense is offered by the following line which is provided by N¹⁴:

et quos Oceani reflui maris unda relavit¹⁵

¹¹ *Op. cit.*, 334.

¹² Cf. CQ 51, 2001, 545.

¹³ Dragons, of course, caught wild animals, not domesticated ones. Cf. moreover, Lafaye (Budé edition): «il sera livré en proie, comme un animal sauvage, à l'avidité du dragon». In this type of apposition *tamquam, quasi*, etc. are necessary in prose (cf. Kühner-Stegmann I,244, § 3 and § 112, γ), but of course such adverbs are omitted in poetry, as Lafaye and Miller

have understood. In such cases, the epithet (here *fera*) is «metaphorisch» (cf. Lausberg, *Handb. d. lit. Rhet.*, § 563). The sense here, in sum, is «given as an, as it were, wild animal...».

¹⁴ Cf. H. Magnus, *P. Ovidi Nasonis Metamorphoseon Libri XV*, Berlin 1914.

¹⁵ Cf. Forcellini, *Lex. s.v. relavo*. The spurious reading *harenas* came into being because the *litus* ('bagnasciuga') was usually *harenosum*, not pebbly.

Medea is said to add to her brew stones fetched from the furthest East and those which «the water of the tidal sea of Ocean washes». Kenney explains that «Oceanus here stands for the Western Ocean, the Atlantic». For stones, cf. A. Voskός, Ἐπιτομή Κρητικῆς Γραμματείας 4, Ἱατρική, Leucosia 2007, 367 f., 611, etc.

7,600-1

*exta quoque aegra notas ven monitusque deorum
perdiderant; tristes penetrant ad viscera morbi.*

Kenney was puzzled by the verb *penetrant* in line 601, and suggested the alteration *penetrarant*. Once again, however, textual alteration is not necessary. We are faced here with an example of the historical present¹⁶. Ovid states that the «grim disease (*tristes ... morbi*) penetrated (*penetrant*) to the vitals». Note the employment of the poetic plural.

8,56-8

*quamvis saepe utile vinci
victoris placidi fecit clementia multis.
iusta gerit certe pro nato bella perempto.*

In this passage Scylla refers to Minos. Kenney suggested that we should transpose *vinci* and *multis*. I would like to point out that better sense can be made of the transmitted text if we place a full stop after *clementia*, and translate as follows:

«although often the mercy of a gentle victor makes it useful to be conquered. He fights a just war, surely, with many men (*multis*) on behalf of his murdered son.»

Cf. *Met.* 7,456f. where Minos is said to have a large number of followers.

8,411-13

*misit et Aesonides iaculum, quod casus ab illo
vertit in immeriti fatum latrantis et inter
ilia coniectum tellure per ilia fixum est.*

This passage describes how Jason killed a dog when he shot at the Calydonian boar. I would like to suggest that better sense can be made of the transmitted text if we print the variant¹⁷ reading *vertit et immeritum figit latrantis* in line 412.

We should translate as follows:

«Then the son of Aeson hurled his javelin, which chance turned from it (i.e. from the boar) and fixed (*figit*), guiltless (*immeritum*), between the flanks of a dog. Having been thrown (*coniectum*) it was fixed in the earth through the flanks.»

¹⁶ Cf. my *Studies in the Text of Propertius*, 52 and 111.

¹⁷ Cf. Magnus *ad loc.* for this reading.

Ovid stresses that the javelin was not to be blamed for the death of the dog. Cf. Horace, *Odes* 3,6,1 where the Romans are said to be guiltless (*immeritus*). For the repetition *ilia ... ilia* cf. *MPhL* 10, 1996, 51.

8,722-4

*equidem pendentia vidi
serta super ramos ponensque recentia dixi
«cura deum di sunt et qui coluere coluntur».*

In these lines Lelex says that Baucis and Philemon were worshipped as gods. I would like to suggest that Lelex states, in line 724, that he is «an attendant of the gods» (*cura*¹⁸ *deum*). We should place a full stop after *deum* and translate as follows:

«I saw votive wreaths hanging from the boughs, and placing fresh wreaths, I, an attendant of the gods (*cura deum*), said: 'They are gods, and those who have worshipped are worshipped'.»

8,759-60

*et pariter frondes, pariter pallescere glandes
coeperere et longi pallorem ducere rami.*

line 760 *pallorem ducere* : *sudore madescere* v.l.

Kenney notes that «the polyptoton *pallescere ... pallorem ducere* seems feeble». He therefore suggests the alteration *lurorem* for *pallorem*. I would like to suggest that we should accept the variant reading *sudore madescere*¹⁹ in line 760. Ovid states that the long branches «began to be moist with sweat». Cf. moreover Ovid, *Met.* 10,500: *flet tamen et tepidae manant ex arbore guttae*.

9,364-5

*et quaerunt Dryopen; Dryopen quaerentibus illis
ostendi loton. tepido dant oscula ligno.*

In this passage Ovid describes how Dryope was turned into a lotus-tree. Ovid stresses at line 330ff. that Dryope was very beautiful, and that she picked some of the beautiful flowers of the lotus-tree (cf. line 340ff. and line 380). In other words, the beautiful girl was turned into a beautiful tree. According to Nicander, Dryope was stolen by the Hamadryads, who left a poplar in her place. It will be noted that Ovid has followed a different version of the myth concerning Dryope. For the fact that Hellenistic poets liked to allude to obscure versions of a myth cf. *MPhL* 9, 1992, 44.

¹⁸ Cf. Lewis-Short, s.v. *cura* B,2: «An attendant, guardian».

¹⁹ Cf. Magnus *ad loc.* The sweat of the tree indicates fear: cf. *Met.* 5,632 *sudor ... frigidus*.

9,394-7

dumque
Eurytidos lacrimas admoto pollice siccat
Alcmene (flet et ipsa tamen), compescuit omnem
res nova tristitiam.

Prof. von Albrecht has explained that the parenthesis underlines that Alcmene shed sympathetic tears. I would like to add that some scholars print line 396 as follows:

Alcmene. (flet et ipsa), tamen compescuit omnem ...

Cf. Magnus *ad loc.* According to Kenney, this gives *tamen* «its full adversative force».

9,755-6

nunc quoque votorum nulla est pars vana meorum,
dique mihi faciles quidquid valere dederunt.

The critics have been puzzled by the meaning of line 755. I would like to suggest that we should print this line as follows:

nunc quoque votorum pars una est vana meorum.

Iphe states that the gods have given her all that they could. However, «one part of her prayers is idle», since she is not able to enjoy sexual intercourse with Ianthe. For the variant reading *pars una est vana* cf. Magnus *ad loc.*, who explained it as follows: «Dii omnia dederunt; sed una pars, coitus sc. abest meis votis».

Conclusion. I hope that my observations have made it clear to the reader that Magnus' edition of Ovid's *Metamorphoses* contains many important manuscript readings which may be used by us in order to obtain a better text of Ovid's poem. Similarly, Burmannus' edition of Propertius contains many valuable manuscript readings which should not be forgotten: cf. my review of Hans-Christian Günther, *Quaestiones Propertianae* (*Myrtia* 18, 2003, 371).

OVID AND THE COAN MATRONS

At *Met.* 7,350ff. Ovid states that Medea would have been punished for her crime against Pelias if she had not fled on a chariot. Ovid then provides a list of places over which Medea flew. At lines 363-4 there is a reference to Eurypylos and the women of Cos:

Eurypylique urbem, qua Coae cornua matres
gesserunt tum, cum discederet Herculis agmen.

The poet says that Medea flew over «the city of Eurypylos, where the women of Cos wore horns at the time when (*tum cum*) the band of Hercules withdrew».

This passage has recently been discussed by Konstantinos Spanoudakis²⁰. Professor Spanoudakis was, however, puzzled by the fact that the Coan women were said to have had horns. I would like to point out that, according to Lactantius, the women of Cos²¹ had claimed to be more beautiful than Venus. Therefore, in order to punish them, Venus gave them horns. Cf. Lactantius VII,10: *Coae matronae in cornutas transfiguratae sunt propter effectum quod Veneri formam suam anteposuerunt*. Similarly Marsyas was punished because he dared to challenge Apollo to a contest in musical skill: cf. *Met.* 6,382ff.

Ovid tells us that the Coan women were turned into horned animals when the band of Hercules withdrew (*tum cum discederet Herculis agmen*). The poet is alluding to the fact that Hercules was said to have been routed²² by the Coans. The reader will note that Ovid has adopted a typically Hellenistic allusive technique²³ when referring to these two legends from the mythology of Cos.

For *cornua ... gesserunt* cf. *Met.* 15,596 where the Roman praetor Cibus is said to have had horns on his head: *cornua fronte gerit*. Cf. Lewis-Short, s.v. *gero* 1,I,A: *Coae cornua matres Gesserunt tum*, i.e. were turned into cows. It will be recalled that Io was also turned into a cow: cf. R. Graves, *op. cit.*, vol. I, 192.

In other words, Ovid stresses that both the punishment of the Coan women by Venus and the rout of Hercules took place at some time in the legendary past.

Spanoudakis compares the story concerning the Coan matrons with Euripides, *Helen* 381-3:

ἄν τε ποτ' Ἄρτεμις ἐξεχορεύσατο
χρυσοκέρατ' ἔλαφον Μέροπος Τιτανίδα κούρα
καλλοσύας ἔνεκεν

Artemis is said to have driven the daughter of Merops from her band because she was beautiful (καλλοσύας ἔνεκεν). Artemis transformed the daughter of Merops into a golden-horned hind. Spanoudakis was puzzled by the fact that Euripides mentions an «obscure» Τιτανίδα. It should be noted here that Euripides, like the Hellenistic²⁴ poets, tended to allude to rare and obscure myths. Furthermore, I would like to point out that there is no reason why we should follow Spanoudakis and imagine that Ovid has confused the story concerning the transformation of the Coan women into horned animals with the Euripidean myth concerning the daughter of Merops. Moreover, there is no reason why we should assume that Lactantius has misunderstood Ovid's verses concerning the transformation of the Coan matrons into horned animals.

Conclusion. The reader will note that Prof. Spanoudakis' thesis is contradicted by the ancient sources. Euripides, *Helen* 381-3 refers to the fact that the daughter of Merops was turned into a golden-horned hind by Artemis. Ovid (*Met.* 7,363-4) and Lactantius VII,10 refer to the fact that the Coan women were turned into horned animals by Venus. We are, in sum, dealing with two distinct myths, which should not be confused.

²⁰ Cf. *Eranos* 100, 2002, 161-165.

²¹ Cf. R. Graves, *The Greek Myths*, London 1972, reprint, vol. 2, 172ff. Cf. moreover, Ovid, *Met.* 10,220ff. where Venus is said to have punished the Cerastae for their impious behaviour and changed them into bulls.

²² Cf. R. Graves, *op. cit.*, vol. 2, 172.

²³ For the fact that Ovid often preferred to allude to legends rather than to narrate them in full cf. *MPhL* 10, 1996, 51. Cf. also my *Studies in the Text of Propertius*, 114.

²⁴ Cf. *CL* 2, 1982, 200 and *MPhL* 9, 1992, 44.

NOTES ON OVID'S HEROIDES

Her. 21,159-162

*vixque manu pigra totiens infusa resurgunt
lumina, vix moto corripit igne faces.
saepe coronatis stillant unguenta capillis
et trahitur multo splendida palla croco.*

The critics²⁵ have been puzzled by the meaning of lines 159-160. Textual alteration is, however, not necessary. Cydippe states that Hymenaeus has fled three times from her wedding. She then adds that Hymenaeus lit her wedding-torch with difficulty. We should translate as follows:

«The light (*lumina*), which has been shed so often (*totiens infusa*²⁶), by a reluctant hand (*manu pigra*), reappeared (*resurgunt*²⁷) with difficulty. He (i.e. Hymenaeus) seized (*corripit*) the torch when its fire had been produced with difficulty (*vix moto*²⁸ ... *igne*).»

At line 161 Cydippe states that perfume dripped from Hymenaeus' hair, which had often been garlanded (*saepe coronatis ... capillis*).» There is therefore no reason why we should imagine that *saepe*, in line 161, cannot be reconciled with *ter* in line 157, and should be altered.

Her. 21,24-5

*sicut erant, properans verba imperfecta relinquo,
et tegitur trepido littera rapta sinu.*

line 25 *rapta* Kenney : *cauta* codd.

The reader will note that Kenney²⁹ printed the alteration *rapta* in line 25. Textual alteration is, however, not necessary. We are faced here with an example of adjectival *enallage*. Cydippe is said to hide her letter in her «cautious» bosom. The adjective *cauta* has been made to agree with the noun *littera*, although it refers in fact to Cydippe herself. For a similar case of adjectival *enallage* cf. Tibullus 1,3,6 *maestos ... sinus* and K. Flower Smith's note *ad loc.* Cf. also my *Studies in the Text of Propertius*, 164.

Her. 17,239-40

*et vatum timeo monitus, quos igne Pelasgo
Ilion arsurum praemonuisse ferunt.*

²⁵ Cf. E.J. Kenney, *CQ* 29, 1979, 419.

²⁶ Cf. Virgil, *Aen.* 9,459ff. *novo spargebat lumine terras / ... Aurora ... iam sole infuso, iam rebus luce retectis.*

²⁷ Note that Ovid has employed the historical present: cf. my *Studies in the Text of Propertius*, 118.

²⁸ Cf. Lewis-Short, s.v. *moveo* I,A,2,a: «To excite ... cause ... produce.» Cf. also Virgil, *Aen.* X,163: *pandite nunc Helicon, deae, cantusque movete.*

²⁹ *Op. cit.*, 427.

The critics³⁰ have been puzzled by the meaning of these lines. I would like to suggest that perfect sense can be restored to Helen's words if we understand that Ovid has employed a poetic plural and translate as follows:

«And I am frightened of the prophecy (*monitus*) of the seers (*vatum*), which they say (*ferunt*) foretold that Ilion would burn with Pelasgian fire.»

Helen is referring to *Her.* 16, line 48ff. where it is stated that Priam's seer predicted that Ilion would burn:

*vatibus ille refert.
arsurum Paridis vates canit Ilion igni.*

«He (i.e. Priam) told the seers (*vatibus*). A seer (*vates*) predicted that Ilion would burn with the fire of Paris.»

Cf. also *Met.* 15,783ff. where various portents are said to have warned men of a crime: *arma ferunt inter nigras crepitantia nubes /... praemonuisse nefas-* «They say that the clashing of arms amid the dark storm-clouds ... forewarned men of the crime».

Her. 21,145

decipe sic alios: succedat epistula pomo.

alias edd.

Kenney³¹ commented as follows: «In line 145 π's '*alios*' should be kept: Cydippe, in her last desperate attempt to convince herself ... that Acontius must be bluffing, puts the case generally».

³⁰ Cf. Kenney, *op. cit.*, 407ff.

³¹ *Op. cit.*, 417. In his commentary (*Ovid, Heroides*, Cambridge 1996) Kenney writes «*alios* (π) should not be corrected to *alias*; her sarcastic point is that if the trick has worked on her, it will work on anybody, not just on other girls». This consideration by Kenney is not valid. Apples were sent as love tokens by boys to girls and there is, moreover, no indication that Acontius was interested in boys (*alios*). All this has of course been understood by Palmer and Prévost-Bornecque (Budé edition), who retain *alias*. Dörrie (Göttingen 1960, 377) recognizes that the word *alios* offered by π in *Her.* 21,147 (=145) is «völlig sinnlos»: it is, according to him, a «Verlesung», by the printer, of the correct reading *alias* which must have been contained in the original manuscript. He opines that *alias*, attested in «edd.», is a correction by early printers of such «Verlesung». His hypothesis is untenable. First of all, why should *all* the printers of «edd.» have changed *alios* into *alias*? Such printers did not act in unison. Secondly, the

«edd.» contain «durchweg das Richtige» (Dörrie, *op. cit.*, 376; cf. also Dörrie's edition of the *Heroides*, Berlin 1971, in «Texte und Kommentare», vol. VI) too often for us not to have to conclude that the early printers, as was their custom, used and collated manuscripts which were different from the one that was the basis of π, and which were allowed to disappear (cf. Kenney, *Gnomon* 1971, 483), just as the manuscript used by the printer of π vanished (on the «chaotic editorial processes» of the time cf. Kenney, *Gnomon, loc. cit.*, n. 59). Who will, for instance, believe that *me jam coniungere* in line 249 was extemporized by a printer? There evidently existed many mss. variants which cannot be merely regarded as «leichte Änderungen» of «Lesefehler des Druckers π» (Dörrie, *N.A.G.*, 377). It is therefore arbitrary to assert that *alias*, in edd., must be an emendation made by the printers, and cannot be one of the «richtig» readings contained in the manuscripts which the «edd.» collated.

It should be noted, however, that better sense is provided by *alias*. Cydippe says that Acontius should send a letter with an apple when he tries to deceive others. Since apples were used as love-tokens, obviously Cydippe is thinking of girls who are going to be seduced by Acontius rather than men.

Her. 21,151.-4

*cum tamen haec dixi, cum me tibi firma negavi,
cum bene promissi causa peracta mei est,
confiteor, timeo saevae Letoidos iram
et corpus laedi suspicor inde meum.*

Kenney noted that the critics have been puzzled by the meaning of these lines: cf. *art. cit.*, 418f. I would like to suggest that Ovid has employed the historical present. We should translate as follows:

«However, when I said this, when I firmly denied myself to you, when the reason for my promise was well described, I confess, I feared (*timeo*) the anger of the cruel daughter of Leto, and I suspected (*suspicor*) that from her came my body's sickness.»

The reader will note that the historical present follows the temporal indicatives «*dixi... negavi... peracta est*».

Cf. *Amores* 3,8,5-8:

*cum pulchrae dominae nostri placuere libelli,
quo licuit libris, non licet ire mihi;
cum bene laudavit, laudato ianua clausa est.
turpiter huc illuc ingeniosus eo.*

In this passage from the *Amores* the historical present (*licet* and *eo*) is employed after the perfect tense. Ovid states that he could not go where his books went. Instead of entering the house of his beloved, he wandered about outside.

OVID AND THE *MERGUS*

At *Met.* 11,791ff. Ovid describes Aesacus' metamorphosis:

*furit Aesacus, inque profundum
Pronus abit, letique uiam sine fine retemptat.
Fecit amor maciem: longa internodia crurum,
Longa manet ceruix: caput est a corpore longe.
Aequor amat, nomenque tenet quia mergitur illo.*

In a discussion of this passage, Prof. Arnott³² pointed out that the *mergus* was given its name because of its habit of diving into the sea. Arnott was, however, puzzled by the fact that Ovid has

³² Cf. W.G. Arnott, «Notes on Gavia and Mergus in Latin Authors», *CQ* 14, 1964, 259f.

portrayed «his *mergus* as a slender bird with a long neck and long, jointed legs- details which call to mind not the cormorant, whose legs are short, but a large wader such as a stilt or an avocet, or one of the herons or cranes». Arnott then added that «these latter birds do not dive into the sea in the way that cormorants do».

I would like to suggest that Ovid is describing here a bird which had short legs. The words *longa internodia crurum* refer to the fact that the *mergus* had long, jointed (i.e. webbed³³) feet. Cf. Lewis-Short, s.v. *crus* II,A: «For *pes*, foot, Ov. *Met.* 11,74». According to Lewis-Short (s.v. *nato*,1), at *Met.* 14,551 the words *crura natantia* mean «palmated (i.e. webbed) feet».

At *Met.* 11,751 the *mergus* is said to draw up its feet (*substrictaque crura gerentem*) as it flies over the water. Moreover, its neck is said to be broad (*spatiosum in guttura*³⁴ *mergum*). We may therefore conclude that Ovid's *mergus* had a long, broad neck and long, webbed feet.

NOTES ON OVID AND THE ART OF LOVE

Amores 2.6.39-42

*optima prima fere manibus rapiuntur auaris,
inplentur numeris deteriora suis:
tristia Phylacidae Thersites funera uidit
iamque cinis uiuis fratribus Hector erat*

Translation by G. Showerman (*Ovid, Heroides and Amores*, Loeb edition, London 1971, reprint, 401):

«Best things are all too oft first swept away by the greedy hands of fate; the worse are suffered to fill out their tale of years. Thersites looked upon the sad funeral of him of Phylace, and Hector was ashes while yet his brothers lived.»

This poem concerns a dead parrot. The critics³⁵ have been puzzled by the meaning of lines 39-40. I would like to suggest that Ovid means that whereas the parrot was snatched away early, the vulture and other greedy birds are still alive: cf. line 33 *vivit edax vultur* («the greedy vulture lives on»). We should translate line 40 as follows:

«the worse are fattened (*inplentur*³⁶) by their own number (*numeris*³⁷ ... *suis*).» In other words, the parrot was not greedy³⁸, but it was nevertheless snatched away by the greedy hands of fate.

³³ For the web-footed swan cf. *Met.* 2,375 *digitosque ligat iunctura rubentis*. For other web-footed creatures cf. my *Studies in the Poetry of Nicander*, Amsterdam 1987, 54.

³⁴ Cf. *Amores* I,13,8 *-liquidum tenui gutture cantat avis*.

³⁵ Cf. E.J. Kenney, «Notes on Ovid: II», *CQ* 9, 1959, 240ff. I have used Prof. Kenney's article as the starting point for my paper.

³⁶ Cf. Lewis-Short, s.v. *impleo* B,2: «*nascentes implent conchylia lunae*, fill up, fatten, Hor. *S.* 2,4,30». The parrot was not a bird of prey, like the vulture or the kite: cf. line 33f.

³⁷ Cf. Lewis-Short, s.v. *numerus* II: «*Trop.*, number, rank ... class.»

³⁸ Cf. line 29 - *plenus eras minimo* («you were sated with very little»).

Ars Am. I.231-6

*saepe illic [sc. in conuiuuiis] positi teneris adducta lacertis
purpureus Bacchi cornua pressit Amor,
uinaque cum bibulas sparsere Cupidinis alas,
permanet et capto stat grauis ille loco.
ille quidem pennas uelociter excutit udas,
sed tamen et spargi pectus Amore nocet.*

Kenney³⁹ noted that the critics have been puzzled by the meaning of line 236. I would like to suggest that Ovid states that «it is harmful for courage (*pectus*⁴⁰) to be dispersed (*spargi*⁴¹) by love.» Ovid means that a lover may lack courage when he is confronted by his beloved. Note that Ovid has employed *falsa*⁴² *anaphora*. Thus *spargo* means «to wet» in line 233 and «to scatter» in line 236.

Ovid describes how Cupid's wings are drenched with wine. He is therefore unable to fly away and becomes a captive. Cupid then quickly shakes his wet wings (*pennas uelociter excutit udas*) in order to remove the moisture from them. Cf. Apollonius Rhodius, *Arg.* I,220 where the sons of Boreas are said to shake (σειῶν) their wings (πτέρυγας). Cf. also *Met.* 6,703 where Boreas is said to have shaken his wings (*excussit pennas*) before he flew away.

Ars Am. I.338

Hippolytum rabidi diripuistis equi.

rabidi : *rapidi*, *pavidi* v.l.

Kenney notes (*op. cit.*, 248) that «the choice is clearly between *rabidi* ... and *pavidi*». I would like to add that *rapidi* («swift») also provides excellent sense: cf. *Fasti* 5,592.

Ars Am. I.351

*sed prius ancillam captandae nosse puellae
cura sit.*

captandae Itali : *captatae* v.l.

The reader will note that Kenney⁴³ printed the reading *captandae*. I would like to point out, however, that the variant reading *captatae* provides perfect sense. Ovid suggests that the lover should get to know the maid of the girl whom he has been chasing. The lover is imagined to have tracked the girl down to her own home: cf. Propertius II,16,27 where Propertius' rival is said to stalk his prey (i.e. Cynthia⁴⁴). Cf. Lewis-Short, s.v. *capto* I: «To chase (syn. *aucupor*, *venor*)». Cf.

³⁹ *Op. cit.*, 244ff.

⁴⁰ Cf. Lewis-Short, s.v. *pectus* II,B,1.

⁴¹ Cf. Lewis-Short, s.v. *spargo* II,B. Wine restores the lover's courage: cf. line 237 *vina parant animos*. Cf. also *Fasti* 3,304 *relevant multo pectora sicca mero* («they relieve their spirits (*pectora*) with wine»).

⁴² For similar cases of *falsa anaphora* cf. my *Studies in the Text of Propertius*, 164, n. 1. Cf. also J. Moore-Blunt, *A Commentary on Ovid Metamorphoses II* (Uithoorn 1977), 10, n. 50.

⁴³ *Op. cit.*, 248.

⁴⁴ Cf. my *Studies in the Text of Propertius*, 54.

also *Ars Am.* I.403 *nec teneras semper tutum captare puellas* «it is not always safe to chase (*captare*) tender girls». Cf. moreover, *Met.* 11,768-9 where Hesperie is said to have been «chased» (*captatam*), i.e. «tracked down» through the woods.

Ars Am. I.729-32

*palleat omnis amans: hic est color aptus amanti;
hoc decet, hoc multi non ualuisse putant.
pallidus in Side siluis errabat Orion,
pallidus in lenta Naide Daphnis erat.*

line 730 *putant* : *putent* v.l.

line 731 *in Side* Schultze : *in licita* v.l.

The critics⁴⁵ have been puzzled by the meaning of these lines. I would like to suggest that we should print *inlicita*⁴⁶ in line 731. Orion is said to have loved an «illicit female». Ovid is alluding to the fact that Orion⁴⁷ fell in love with the virgin goddess Artemis. For the fact that Ovid often adopted an allusive technique when referring to well known legends cf. *MPhL* 10, 1996, 51. Cf. also my *Studies in the Text of Propertius*, 114.

In line 732 Ovid states that Daphnis⁴⁸ wasted away with love for a nymph: cf. Theocritus, *Idyll.* I,66 Δάφνις ἐτάκετο.

We should translate as follows:

«Let every lover be pale. This is a suitable colouring for the lover. This is fitting, for this reason (*hoc*) may many men think (*multi ... putent*) that he has not been well (*non ualuisse*). Pale, on account of an illicit female (*inlicita*), Orion wandered in the woods, Daphnis was pale with a cold nymph (*in lenta*⁴⁹ *naide*).» Ovid means that the lover should be pale like Orion and Daphnis. For this reason many people will imagine that the lover is ill.

Ars Am. 2.555-6

*sed melius nescisse fuit: sine furta tegantur,
ne fugiat victo fassus ab ore pudor.*

Kenney⁵⁰ noted that «the Neapolitanus presents the following text:

ne fugiat fasso victus amore pudor.»

This provides perfect sense. Shame is said to be conquered by love: cf. *Amores* 3.10.29 *victus amore pudor*.

⁴⁵ Cf. Kenney, *op. cit.*, 251ff.

⁴⁶ Cf. Lucan 6,454 *flammiis ... inlicitis arsere senes*.

⁴⁷ Cf. R. Graves, *op. cit.*, 151ff. Cf. also Aratus, *Phaenomena* 637ff.

⁴⁸ Cf. *AC* 46, 1977, 578f.

⁴⁹ Cf. Ovid, *Her.* 15, 169 *lentissima pectora*. Ovid means that the nymph treated Daphnis in a callous manner.

⁵⁰ *Op. cit.*, 255.

Rem. Am. 445-6

*grandia per multos tenuantur flumina rivos,
laesaque diducto stipite flamma perit.*

line 446 *laesaque* : *magnaque* v.l. *diducto* : *deducto* v.l.

Kenney⁵¹ argued that the reading *diducto* «is obviously right». He explained that the sense is: «If the sticks are raked apart the flame will be extinguished and die». I would like to suggest that better sense can be obtained from this passage if we print line 446 as follows:

magnaque deducto stipite flamma perit.

Ovid means that the mighty flame perishes when a log has been removed from the fire (*deducto stipite*). Cf. Lewis-Short, s.v. *stipes* (1): «log». Cf. also *Met.* 8,451 where a log is said to have been snatched from the fire when it was only partly burnt.

Rem. Am. 755-6

*illic adsidue ficti saltantur amantes;
quid caveas, actor, quid iuuet, arte docet.*

line 756 *actor* : *auctor* v.l. *iuuet* : *iuvat* v.l.

Kenney⁵² explained that we should translate line 756 as follows:

«By his skill the actor teaches you what to avoid and what is serviceable». I would like to suggest that better sense can be made of this passage if we print the variant reading *auctor*. Ovid states that «a writer (*auctor*) teaches you by his skill what to avoid and what is helpful (*quid iuvat*)». Cf. *Tristia* 5,1,67 *ulli nec scripta fuerunt / nostra nisi auctori pernicioso suo*.

Conclusion. I hope that I have demonstrated to the reader that, as Prof. G. Giangrande⁵³ has often underlined, knowledge of Hellenistic literary *topoi* frequently helps us to understand the meaning of Ovid's words.

MORE NOTES ON OVID

Amores I.2.13-14

*verbera plura ferunt quam quos iuvat usus aratri,
detractant prensi dum iuga prima boves.*

line 14 *prensi* Markland : *pressi* mss.

⁵¹ *Op. cit.*, 259.

⁵² *Op. cit.*, 260.

⁵³ Cf. *MPhL* 4,1981, 25ff.: «Hellenistic Topoi in Ovid's *Amores*».

Ovid states that oxen which refuse to bear the yoke of the plough endure more blows than those which take pleasure in their work. In his discussion of these lines, Prof. Kenney⁵⁴ argued that we should accept «Markland's correction». I would like to point out, however, that the mss. reading *pressi* makes perfect sense. Ovid is referring here to the fact that oxen move slowly. Cf. Lewis-Short, s.v. *premo*: «*Pressus* ... moderate, slow ... *pressoque legit vestigia gressu* (Ovid., *Met.* 3,17)». Cf. also *Met.* 3,15 *lente videt ire iuvenecam*.

Amores I.7.41-42

*aptius impressis fuerat livere labellis
et collum blandi dentis habere notam.*

line 42 *collum* : *collo* v.l.

Ovid states that it would have been more fitting if he had inflicted love-bites⁵⁵ on his mistress. The critics have been puzzled by the precise meaning of these lines: cf. Kenney, *op. cit.*, 54ff. I would like to suggest that Ovid means that he should have inflicted love-bites on the lips of his mistress as well as on her neck. We should translate as follows:

«It would have been more fitting for her to be black and blue (*livere*) on her marked lips (*impressis* ... *labellis*) and to have on her neck (*collo*) the mark of a caressing tooth.»

Amores I.7.45-48

*nonne satis fuerat timidae inclamasse puellae
nec nimium rigidas intonuisse minas
aut tunicam summa deducere turpiter ora
ad mediam? mediae zona tulisset opem.*

Kenney⁵⁶ argued that we should print «*diducere* here» rather than the mss. reading *deducere*. Textual alteration is, however, not necessary. Ovid describes how he dragged down the top part of the tunic of his mistress and thus revealed her breasts. The tunic was perhaps fastened on the shoulder: cf. Euripides, *Hec.* 558. The girdle, which surrounded her waist, prevented the tunic from being lowered any further. In other words, Ovid grabbed hold of the tunic of his mistress and dragged it down. Cf. *Fasti* 2.347 where the bottom of the tunic is said to be raised (*tunicas ora subduxit ab ima*).

Amores I.13.39-40

*at si quem manibus Cephalum complexa teneres
clamares 'lente currite, noctis equi.'*

⁵⁴ Cf. E.J. Kenney, *CQ* 8, 1958, 54.

⁵⁵ For love-bites cf. Tibullus I,6,13f.

⁵⁶ *Op. cit.*, 56.

Kenney⁵⁷ notes that the critics have been puzzled by the meaning of these lines. I would like to suggest that *manibus*⁵⁸ means here «forcibly». Aurora is imagined to keep Cephalus in her embrace by force (*manibus ... complexa teneres*). Similarly Aphrodite loved Phaethon: cf. *MPhL* 10, 1996, 49f.

Amores 2.11.47-48

*inque tori formam molles sternentur harenae
et cumulus mensae quilibet esse potest.*

line 48 *et tumulus mensa* v.l.

Kenney⁵⁹ argued that we should print the reading *cumulus*. I would like to point out that perfect sense is also provided by the reading *tumulus*. Ovid means that one of the many grave-mounds of shipwrecked men that litter the coast can be used as a table. The sand will serve as a soft couch. Thus Ovid again alludes to the dangers which are faced at sea. Cf. Virgil, *Aen.* 6,505 *tumulum Rhoeteo litore inanem*.

Amores 3.12.21-22

*per nos Scylla patri caros furata capillos
pube premit rabidos inguinibusque canes.*

Ovid refers here to the fact that Scylla cut off her father's hair because she was in love with Minos: cf. *Met.* 8,11ff. Scylla is said to have stolen the hair from her father's head «on account of young men» (*pube*⁶⁰), i.e. in order to help Minos' army. We should translate as follows:

«According to us, Scylla stole the dear hair from her father because of young men (*pube*), and she hides in her groin ravaging dogs.»

The reader will note that *pube* in the sense of «groin» would be redundant because of *inguinibus* (cf. e.g. Forcellini, s.v. *pubes*). Accordingly, Showerman-Goold, in their Loeb edition, translate «and hide in her groin the savage dogs». The particle *-que* is of course «misplaced»: cf. Lewis-Short, s.v. *que*, VII, quoting Tibullus 1,3,56 *Messallam terra dum sequiturque mari*. For the «*ablativus causae pube*» «because of the young men» cf. e.g. Livy II,39,2 *ducibus* «because of the generals.»

HEATHER WHITE

⁵⁷ *Op. cit.*, 57.

⁵⁸ Cf. O.L.D., s.v. *manus*, 8 b: *manibus* = «by force».

⁵⁹ *Op. cit.*, 62.

⁶⁰ Cf. Lewis-Short, s.v. *pubes* 2,C: «Collect., grown-up males, youth, young men». The reader will note that Ovid has deliberately been ambiguous. Thus at first we assume that *pube* refers to the «groin». However, when we read the word *inguinibus* we realize that *pube* must

refer to the young men who were helped by Scylla. For a similar case of verbal ambiguity cf. my *Studies in the Text of Propertius*, 114, where I point out that the verb *sinis* alludes to the ruffian *Sinis*. Cf. also p. 81 where I note that *anseris* (goose) alludes to the poet *Anser*. The employment of puns and *falsa anaphora* is common in the Hellenistic epigram, as G. Giangrande has frequently underlined: cf. *Myrtia* 14, 1999, 261.