

## STUDIES IN THE TEXT OF LATIN POETS OF THE GOLDEN AGE

Estudio crítico e interpretativo de algunos pasajes de *Culex* y *Ciris*, así como de las *Heroidas* y los poemas del exilio ovidianos.

Some critical and interpretative notes about *Culex*, *Ciris* and Ovid's *Heroides* and poems from exile.

PALABRAS CLAVE: *Culex*, *Ciris*, *Heroidas*, *Tristia*, *Ex Ponto*, Virgilio, Ovidio, crítica textual, interpretación.

KEY WORDS: *Culex*, *Ciris*, *Heroidas*, *Tristia*, *Ex Ponto*, Virgil, Ovid, textual criticism, interpretation.

### 1. NOTES ON VIRGIL'S *CVLEX*

At lines 94-97 the poet mentions the Hamadryads:

*o pecudes, o Panes et o gratissima tempe*  
*†fontis† Hamadryadum, quarum non diuite cultu*  
*aemulus Ascræo pastor sibi quisque poetae*  
*securam placido traducit pectore uitam.*

The critics<sup>1</sup> have been puzzled by the text of line 95. Textual alteration is, however, not necessary. The poet refers to “pleasing valley (*gratissima tempe*<sup>2</sup>) of the spring of the Hamadryads”. The Hamadryads are nymphs who are imagined to inhabit the trees which surround the spring. Similarly at *A.P.* 6.189.1 the Hamadryads are said to be the “brides of the river”: νύμφαι ἀμαδρυάδες, ποταμοῦ κόραι. The poet means that the personified river-god was the lover of the Hamadryad nymphs. Cf. Propertius 2.34.75-76 where the Hamadryads are said to be *faciles*, i.e., “wanton”<sup>3</sup>.

In lines 96-97 every herdsman is said to imitate (*aemulus*) Hesiod (*Ascræo ... poetae*). The poet is alluding to the fact that Hesiod was acting as a shepherd when the Muses appeared to him and inspired his poetry: cf. Hesiod, *Theogony* line 22ff.

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<sup>1</sup> Cf. D. F. Kennedy, *CQ* 32, 1982, 377.

<sup>2</sup> Note that the poet has employed the poetic plural. Thus *tempe* means “valley”.

<sup>3</sup> Cf. H. E. Butler, *Propertius*, Loeb edition (London 1967, reprint), 173.

At lines 18-19 the poet asks the Muses to honour Apollo with a choral dance:

*quare, Pierii laticis decus, ite, sorores  
Naides, et celebrate deum ludente chorea.*

Kennedy<sup>4</sup> is puzzled by the fact that the Muses are invoked together with Apollo. It should be noted that the Muses are expected to inspire the poet's song: *cf.* Apollonius Rhodius, *Arg.* 1.22 Μοῦσαι δ' ὑποφῆτορες εἶεν ἀοιδῆς.

The poet states in line 11ff. that Apollo is going to inspire his poetry. He therefore (*quare*, line 18) asks the Muses to come and assist Apollo as inspirer of his poetry. For the meaning of the noun ὑποφῆτορες *cf.* G. Giangrande, *Minerva* 12, 1998, pp. 83ff.

Kennedy<sup>5</sup> argues that the reference to the "Pierian spring", in line 18, "coming so soon after the description of Castalia is rather inelegant". Kennedy failed to understand, however, that Pieria and Castalia are purposely mentioned together by the poet: *cf.* Pindar, *Paeon* 6.6ff. Πιερίδων ... Κασταλίας. In other words, the writer of the *Culex* is following Greek models.

Kennedy then notes (*op. cit.*, p. 383) that the poet is alluding "to the spring sacred to the Muses in Pieria, Pimpleia".

For the connection of the Muses with Pimpleia *cf.* Callimachus, *Hymn* 4.7 Μοῦσαι ... Πίμπλειαν and Apollonius Rhodius, *Arg.* 1.24-25, where the Muse Calliope is said to have given birth to Orpheus "near the Pimpleian height".

At lines 115-122 the poet refers to Orpheus:

*hic etiam uiridi ludentes Panes in herba  
et Satyri Dryadesque chorus egere puellae  
Naiadum in coetu. non tantum Oeagrius Hebrum  
restantem tenuit ripis siluasque canendo  
quantum te, pernix, remorantem, diua, chorea  
multa tuo laetae fundentes gaudia uultu,  
ipsa loci natura domum resonante susurro  
quis dabat et dulci fessas refouebat in umbra.*

<sup>4</sup> *Op. cit.*, 382 ff.

<sup>5</sup> *Op. cit.*, 383.

Kennedy<sup>6</sup> is puzzled by the meaning of line 118. I would like to suggest that Orpheus is said to have “fascinated” (*tenuit*)<sup>7</sup> the Hebrus and the woods with his singing. The Hebrus stands still (i.e. stops flowing) because it is fascinated by Orpheus’ song: cf. line 278 *iam rapidi steterant amnes*. Similarly Ovid states at *Met.* 11.2 that Orpheus “fascinated” (*ducit*)<sup>8</sup> the woods with his song.

Note that the poet has made use of *falsa anaphora*<sup>9</sup>. Thus the verb *teneo* means “fascinate” in line 118 and “delay” in line 285.

At lines 20-23 the poet mentions Pales:

*et tu, sancta Pales, ad quam uentura recurrunt  
agrestum bona fetura -sit cura tenentis  
aerios nemorum cultus siluasque uirentes:  
te cultrice uagus saltus feror inter et antra.*

Kennedy<sup>10</sup> was puzzled by the appearance of Pales in this passage. I would like to point out that the poet refers to Pales together with Octavian. Pales is mentioned because her festival (April 21<sup>st</sup>) was reckoned to be the birthday of Rome: cf. K. Flower Smith’s note on Tibullus 1.1.36. Octavian is said, in line 24, to gain confidence on account of writings which are deserved (*meritis ... chartis*). In other words, the poet purposely mentioned the goddess Pales and the foundation of Rome together with the growing power of the young Octavian: cf. line 26 *sancte puer*. The author of the *Culex* hopes that his poetry will add to Octavian’s reputation.

Conclusion: Kennedy argued that the writer of the *Culex* was influenced by Cornelius Gallus: *op. cit.* p. 389. There is, however, no evidence to support Kennedy’s hypothesis or his claim that the *Culex* is a “pastiche” of the work of Gallus. According to ancient evidence, the *Culex* was written by Virgil: cf. Kennedy, *op. cit.*, p. 371. Moreover, the references to Pales and to Octavian make it clear that the *Culex*, like *Ciris*, belongs to the Augustan age.

<sup>6</sup> *Op. cit.*, 385.

<sup>7</sup> Cf. Lewis and Short, *A Latin Dictionary*, s. v. *teneo* I B, 2, h: “Of dispositions, desires, etc. to possess, occupy, control... *pompa, ludis atque eiusmodi spectaculis teneri, to be enchained, fascinated*, Cic. *Fin.* 5.18.48”.

<sup>8</sup> Cf. Lewis and Short, *A Latin Dictionary*, s. v. *duco* II B, 2: “To lead a person, as regards his will or opinions, in any direction; to move, incite, induce, allure... *ducit te species*, Hor. *S.* 2.2.35”.

<sup>9</sup> For similar examples of *falsa anaphora* cf. my *Studies in the Text of Propertius*, Athens 2002, 163.

<sup>10</sup> *Op. cit.*, 388.

## 2. NOTES ON OVID AND THE *CIRIS*

At lines 496ff. Scylla's metamorphosis is described:

*oris honos primum et multis optata labella  
et patulae frontis species condescere in unum  
coepere et gracili mentum producere rostro.*

The critics<sup>11</sup> have been puzzled by the meaning of the adjective *patulae*, in line 497. I would like to suggest that *patulae* alludes to Scylla's beautiful mouth, which is imagined to be open (*patulae*) when it forms beak.

We should translate as follows: "First, the lovely mouth and those lips desired by many, and the beauty of their open (*patulae*) appearance<sup>12</sup> (*frontis*) began to stiffen into one and lengthen (*producere*) the chin with a slender beak".

Ovid is describing Scylla's open mouth as it stiffens into a beak. The epithet *patulae* agrees grammatically with *frontis*, but refers in fact, by *enallage*, to Scylla's open mouth. Cf. Ovid, *Met.* 5.673-674:

*alteraque alterius rigido condescere rostro  
ora videt.*

Ovid states that "each saw the mouth (*ora*) of the other stiffen (*condescere*) into a hard beak". Scylla's mouth is said to be "open" because she is speaking: cf. line 404ff.

The poet then describes how a tuft of hair grew on the top of Scylla's head (cf. lines 499-501):

*tum qua se medium capitis discrimen agebat,  
ecce repente, velut patrios imitatus honores,  
puniceam concussit apex in vertice cristam.*

The poet states that a tuft of hair grew "where the middle of the head (*medium capitis*) caused (*agebat*) danger (*discrimen*) through itself (*se*)". The head is said to have "caused danger due to itself" because Nisus' strength depended on the tuft of hair which grew on the top of his head: cf. line 184ff. Cf. Lewis and Short, *A Latin Dictionary*, s.v. *discrimen* B 2: "danger". Cf. also Lewis and Short, *op. cit.*, s.v. *ago* I F: "cause". We should translate as follows:

<sup>11</sup> Cf. R.O.A.M. Lyne, *CQ* 21, 1971, 240.

<sup>12</sup> The adjective *patulae*, which cannot denote the brow (cf. Lyne *ad loc.*), refers to the fact that Scylla's mouth was open as it lengthened into a beak. Cf. Lewis and Short, *A Latin Dictionary* s.v. *frons* II A: "The outside, exterior, appearance". For other cases of adjectival *enallage* cf. my "Notes on Ovid's *Tristia*" (*Habis*, in the press).

“Then, where the middle of the head caused danger due to itself, Io! suddenly, as if copying her father’s glory, on her crown a tuft waved its crimson crest”.

At lines 478-480 the poet describes Scylla, as she is dragged behind Minos’ ship, tied to its stern:

*fertur et incertis iactatur ad omnia ventis  
cumba velut magnas sequitur cum parvula classis,  
Afer et hiberno bacchatur in aequore turbo*

Lyne<sup>13</sup> was puzzled by the meaning of the verb *sequitur*. He failed to note, however, that this passage is closely connected to Ovid, *Met.* 8.143, where Scylla is said to leap into the water and to swim after Minos’ fleet: *consequiturque rates*. For Minos’ fleet *cf.* *Met.* 8.101ff.

At lines 475-477 Scylla is said to have been dragged past various islands:

*prospicit incinctam spumanti litore Cythnon  
marmoreamque Parom viridemque adlapsa Donysam  
Aeginamque simul \*salutiferamque Seriphum.*

line 477 *salutiferamque*: *sementiferamque* v.l.

The critics have been puzzled by the text of line 477. The correct reading is *sementiferamque*<sup>14</sup>: *cf.* Bömer’s note on *Met.* 7.464, where he explains that, according to Cratinus, Seriphus was πολύβωτος. The epithet πολύβωτος, referred to Seriphus by Cratinus fr. 211 Kock (= 212 Edmonds), is not “ironical” (so LSJ, s.v. πολύβωτος; “fertile is a joke”, Edmonds). Cratinus is alluding to the fact that Seriphus was a fertile island before it was turned into a rocky island by Perseus. *Cf.* Kock *ad loc.*: “πολύβωτος *pascuis abundans Seriphus a Cratino fortasse consulto adpellabatur, antequam a Perseo in saxosam mutata esset*”. *Cf.* Smith, *Dict. Gr. Rom. Mythol.* s.v. *Perseus*, p. 205, col. II.

It will be noted that the reading *sementiferam* is proved correct, and Kock is fully vindicated, by the mythological farmers whom Aeschylus mentions in Page, *loc. cit.*

This passage recalls, moreover, Ovid, *Met.* 5.251f. *Seriphon /... Cythno* and *Met.* 7.464f. *Seriphon / marmoreamque Paron*.

<sup>13</sup> *Op. cit.*, 247.

<sup>14</sup> For the farmers of Seriphus *cf.* D. L. Page, *Literary Papyri Poetry* (Loeb edition 1970), 10, line 16.

At line 489 the poet mentions Leda:

*esset ut in terris facti de nomine Ciris,  
Ciris Amyclaeo formosior ansere Ledaë.*

Scylla was given the name Ciris from κείρειν, “to cut”. Similarly, Callimachus states that Scylla’s name is connected with the verb σκύλλω: *cf. Mus.Phil.Lond.* 9 (1992), p. 51. Ovid gives the same etymological explanation for the name Ciris at *Met.* 8.151: *vocatur / Ciris et a tonso est hoc nomen adepta capillo.*

Lyne<sup>15</sup> was puzzled by the fact that *anser* means “goose”, in line 490, and not “swan”. He notes that Jupiter was turned into a swan when he mated with Leda. I would like to point out that, according to ancient sources, Leda was turned into a goose (*anser*) when she mated with Zeus, who became a swan: *cf. Robert Graves, The Greek Myths I* (1972 reprint), p. 206. Thus the poet means that the Ciris will be more beautiful than the Amyclean goose, i. e. the goose that Leda was turned into.

At line 178 the poet states that the “tuneful harp did not ring with its slender strings”:

*non arguta sonant tenui psalteria chorda.*

Lyne was puzzled by this line and states (*op. cit.*, p. 244) that the “phrase *tenui chorda* gives the impression of being tacked on in the *Ciris*, a mere ornament to fill out the line”.

The epithet *arguta* and *tenui* are felicitously used here: “The difference of pitch is entirely due to different thickness” of the strings of the musical instrument (Smith, *Dict. Gr. Rom. Antiq.*, s.v. *Lyra*, 106). The point is that the lady was an *alto*, i. e. she sang to a high pitch (*arguta... tenui chorda*).

It is, moreover, possible that the poet has, *more Alexandrino*, employed ambiguity, and that therefore the adjective *tenuis* has been used as a literary term: *cf. Ant. Class.* 60 (1991), p. 219. *Cf. Horace, Ep.* 2.1.225 *tenui deducta poemata filo*. In other words, the adjective *tenui* refers to the fact that poetry should be “finely spun”. *Cf. Virgil, Ecl.* 6.5 *deductum dicere carmen*. Scylla is imagined to have sung poems to the accompaniment of the harp: *cf. Ovid, Met.* 5.112ff.

<sup>15</sup> *Op. cit.*, 246.

Conclusion: according to ancient evidence, the *Ciris* was written by Virgil: cf. Lyne, *op. cit.*, pp. 233ff. Moreover, Servius states that Virgil wrote a poem about Scylla: cf. Lyne, *op. cit.*, p. 235. Ovid, furthermore, seems to have alluded to the *Ciris* in his *Metamorphoses*. Consequently, the *Ciris* belongs to the Augustan age and not to the second century A.D., as Lyne has argued. Thus at line 54 the poet must be referring to Mesalla, the famous patron of Tibullus.

Lyne (*op. cit.*, pp. 242ff. and p. 253) argued that the *Ciris* alludes to Statius and therefore belongs to the second century A.D. However, he is contradicted by all the ancient evidence. The ancient critics who ascribed the *Ciris* to Virgil obviously assumed that it had been written during the Augustan age. There is therefore no reason why we should imagine that the *Ciris* was written in the second century A.D. For the basic features of the genre “*epyllion*” cf. G. Giangrande, *Mus.Phil.Lond.* 11, 2002, pp. 87ff. and *Orpheus* 22, 2001, pp. 404ff. The *Culex* is also said to have been written by Virgil: cf. Lyne, *op. cit.*, p. 233. The reader will note that Octavian is mentioned in line 25: *Octavi venerande*. Moreover, at line 35, the writer of the *Culex* alludes to the use of *tenuis* as a literary term: *mollia sed tenui pede currere carmina*. For other verbal similarities between the *Culex* and the *Ciris* cf. Lyne, *op. cit.*, p. 239. In sum: the ancient evidence which we possess connects both the *Ciris* and the *Culex* with Virgil and the Augustan age.

### 3. NOTES ON OVID, *HEROIDES* 9

At line 3ff. Deianira states that there is a rumour that Hercules has fallen in love with Iole:

*Fama Pelasgiadas subito pervenit in urbes  
Decolor et factis infitianda tuis,  
Quem numquam luno seriesque immensa laborum  
Fregerit, huic Iolen inposuisse iugum.*

The critics<sup>16</sup> have been puzzled by the meaning of lines 3-4. I would like to suggest that the poet has employed an ablative of cause. Thus the words *fama ... factis infitianda tuis* mean “a rumour which should be denied due to your achievements”. Deianira thinks that Hercules’ slavish love for Iole is not worthy of his glorious achievements.

At line 119ff. Deianira mentions the arrival of Iole among the captives from Oechalia:

<sup>16</sup> Cf. D.W.T.C. Vessey, *CQ* 19 (1969), 350.

*Haec tamen audieram; licuit non credere famae,  
Et venit ad sensus mollis ab aure dolor.  
Ante meos oculos adducitur advena paelex,  
Nec mihi, quae patior, dissimulare licet.*

The reader will note that Ovid has employed the historical present<sup>17</sup> in line 121. Deianira states that Hercules' foreing mistress (*advena paelex*) was paraded (*adducitur*) before her eyes. Cf. Bornecque-Prévost *ad loc.* ("est amenée").

At line 15ff. Deianira states that Hercules has benefitted mankind:

*Se tibi pax terrae, tibi se tuta aequora debent,  
Implesti meritis solis utramque domum.  
Quod te laturum est, caelum prius ipse tulisti:  
Hercule supposito sidera fulsit Atlans.*

The critics<sup>18</sup> have been puzzled by the fact that Deianira speaks of Hercules' death in line 17. I would like to point out that Deianira means that Hercules is destined to go to Heaven (*caelum*) after death because of his good deeds to mankind. Cf. Lewis and Short, *A Latin Dictionary*, s.v. *caelum* II E: "Heaven, the abode of the happy dead".

At lines 143f. Deianira mentions a female messenger:

*Sed quid ego haec refero? scribenti nuntia venit  
Fama, virum tunicae tabe perire meae.*

line 143 *scribenti*: *scribendo* v.l.

The reader will note that Vessey (*op. cit.*, p. 355) printed the reading *scribenti*. I would like to suggest that better sense can be made of the transmitted text if we accept the reading *scribendo* and print the text thus:

*Sed quid ego haec refero scribendo? nuntia venit.  
fama virum tunicae tabe perire meae.*

We should translate as follows:

"But why do I mention these things in writing (*scribendo*)? A messenger has come.  
There is a rumour that my husband is dying of the poison from my cloak".

<sup>17</sup> For other examples of the historical present cf. my article entitled "Notes on Ovid's *Tristia*" (Habis, in the press).

<sup>18</sup> Cf. Vessey, *op. cit.*, 352.



Deianira means that there is no point in her writing to her husband, since he is said to be dying. Cf. Ovid, *Tristia* 4.7.25 *scribendo*.

At line 45 Deianira mentions Eurystheus:

*Arbiter Eurystheus irae Iunonis iniquae*

*Sentitur nobis iraque longa deae.*

The critics have been puzzled by the meaning of these lines: cf. Vessey, *op. cit.*, p. 357. Perfect sense can, however, be restored to the transmitted text if we print it thus:

*arbiter Eurystheus irae Iunonis. iniquae*

*sentitur nobis iraque longa deae.*

We should translate as follows:

“Eurystheus is a witness (*arbiter*)<sup>19</sup> of the anger of Juno. And the long-continued anger of the unjust goddess is felt by me”.

At line 18 Ovid alludes to the fact that Hercules once supported the heavens on his back. Atlas was thus freed from this task for a short time. The words *Hercule supposito*<sup>20</sup> mean “when Hercules was substituted”, i. e. when Atlas once again took the burden of the heavens on his own shoulders.

At lines 109-110 Deianira states that Omphale is the heir to Hercules’ glory:

*Illi procedit rerum mensura tuarum:*

*Cede bonis: heres laudis amica tuae.*

Vessey (*op. cit.*, p. 357) notes that the critics have been puzzled by the meaning of this passage. I would like to point out that perfect sense can be made of the transmitted text if we translate as follows: “To her passes the full measure of your exploits. Yield to good people (*cede bonis*); your mistress is heir to your praise”. Cf. Virgil, *Aeneid* 6.95 *tu ne cede malis* (“do not yield to calamity”).

At lines 37-38 Deianira states that she is tormented by thoughts of the beasts which may harm Hercules:

<sup>19</sup> Cf. Lewis and Short, *A Latin Dictionary*, s.v. *arbiter* (1): “witness”. Cf. also Ovid, *Met.* 2.458.

<sup>20</sup> Cf. Ovid, *Met.* 12.34 *supposita ... cerva*.

*Inter serpentes aprosque avidosque leones  
Iactor et haesuros terna per ora canes.*

The words *haesuros terna per ora canes* mean “dogs which are going to hold fast by means of three mouths”. Ovid is alluding to Cerberus: *cf.* my *Studies in the Text of Propertius*, p. 165. *Cf.* also Palmer, *ad loc.*

At lines 155-156 Deianira mentions her brothers:

*Exulat ignotis Tydeus germanus in oris;  
Alter fatali vivus in igne fuit;*

line 156 *vivus* : *situs* Housman

Vessey (*op. cit.*, p. 358) noted that Housman suggested the alteration *situs* in line 156. Textual alteration is, however, not necessary. Ovid is alluding to the fact that Meleager was burnt alive: *cf. Met.* 8.515ff. *Cf.* also *Met.* 8.539. Palmer (*ad loc.*) has not fully elucidated this passage.

At lines 13-15 Deianira stresses that Hercules made the world peaceful:

*Respice vindicibus pacatum viribus orbem,  
Qua latam Nereus caeruleus ambit humum;  
Se tibi pax terrae, tibi se tuta aequora debent;*

Vessey noted (*op. cit.*, p. 358) that this poem contains “a few careless repetitions: e.g. *pacatum* ... *pax* (13, 15); *irae* ... *ira* (45,46) etc.”. It should be noted, however, that repetition is common in Ovid: *cf. Mus.Phil. Lond.* 10 (1996), p. 51.

At line 131ff. Deianira suggests that Hercules may marry Iole:

*Forsitan et pulsa Aetolide Deianira  
Nomine deposito paelicis uxor erit  
Eurytidosque Ioles atque inani Alcidae  
Turpia famosus corpora iunget Hymen.*

The critics have been puzzled by the text of line 133. Textual alteration is, however, not warranted. The epithet *insani* alludes to the fact that Hercules was mad with love. *Cf.* line 145 *quo me furor egit amantem?* *Cf.* also Propertius 2.34.25 *Lyneus ipse meus seros insanit amores.*

At line 125ff. Deianira describes Iole:

*Nec venit incultis captarum more capillis,  
 Fortunam vultu fassa decente suam;  
 Ingreditur late lato spectabilis auro,  
 Qualiter in Phrygia tu quoque cultus eras;*

line 126 *fassa*: *falsa* v.l. *decente* van Lennep: *tegente*

The critics have been puzzled by the text of line 126: cf. Vessey, *op. cit.*, p. 359. However, perfect sense can be restored to this passage if we print line 126 as follows:

*fortunam vultu falsa tegente suam.*

Iole is called a deceitful woman (*falsa*), and her face is said to “hide her good fortune (*fortunam ... suam*)”. Cf. Ovid, *Amores* 1.5.10 *colla tegente coma* (“with her hair covering her neck”).

Conclusion: David Vessey argued that *Heroides* 9 “is not authentic” (*op. cit.*, p. 349). He based his argument on the fact that the epistle seemed to him to contain “several anomalies” (*op. cit.*, p. 350). I have tried to demonstrate that the objections raised by Vessey are in fact ungrounded. Moreover, all the textual problems which trouble Vessey (*op. cit.*, p. 357) can be explained if we have sufficient knowledge of Ovid’s *Sprachgebrauch*.

#### 4. NOTES ON OVID’S POEMS FROM EXILE

##### *Tristia* 1.1.15-22

*vade, liber, verbisque meis loca grata saluta:  
 contingam certe quo licet illa pede.  
 si quis, ut in populo, nostri non inmemor illic,  
 si quis, qui quid agam forte requirat, erit,  
 vivere me dices, salvum tamen esse negabis;  
 id quoque quod vivam munus habere dei.  
 atque ita tu tacitus quaerenti plura legendum  
 et quae non opus est forte loquere cave.*

line 22 *et* : *ne* v.l.

The critics<sup>21</sup> have been puzzled by the text of lines 21-22. I would like to point out that perfect sense can be made of the transmitted text if we understand that Ovid has employed an ellipse of the *verbum substantivum*. The ellipse of *esse* in the imperative (“tais-toi alors”, André, in his Budé edition) does not seem to be paralleled. The sense is rather: “and, you, remaining silent (*tacitus*) thus (*ita*: i.e. as explained in lines 17-20, that is to say, avoiding contentious statements) for him who seeks more than should be read, take care lest (*ne*) you say what must not be said”. Cf. *Oxf. Lat. Dict.*, s.v. *tacitus* 1, c.

*Tristia* 1.1.97

*luce bona dominoque tuo felicior ipso  
pervenias*

*ipso*: *ipse* v.l.

Shackleton Bailey stated<sup>22</sup> that “*tuo ... ipso* is an overload”. He argued that “for one or the other” we should “read *opto*”. Textual alteration is, however, not necessary, since the variant reading *ipse*<sup>23</sup> makes perfect sense. Cf. Virgil, *Ecl.* 3.35 *tute ipse fatebere* and Lucan 4.185 *tu facis ipse*.

*Tristia* 1.2.100 ff.

*stultaque mens nobis, non scelerata fuit,  
quod licet et minimis, domui si favimus illi,  
si satis Augusti publica iussa mihi*

line 101 *quod licet in minimis* v.l.

The critics<sup>24</sup> have been puzzled by the meaning of this passage. I would like to suggest that better sense can be made of the transmitted text if we print the variant reading *quod licet in minimis*. Ovid states that his mind was stupid, but not criminal, and then adds that this is “permitted in trivial matters”. Note that Ovid has employed an ellipse of the *verbum substantivum* in line 102. The words *si satis Augusti publica iussa mihi* mean “if the public commands of Augustus were enough for me”.

<sup>21</sup> Cf. D.R. Shackleton Bailey, *CQ* 32 (1982), 390. I have used this article as the starting-point of my paper.

<sup>22</sup> *Op. cit.*, 390.

<sup>23</sup> Cf. Luck and J. André (Budé 1977) *ad loc.*

<sup>24</sup> Cf. Shackleton Bailey, *op. cit.*, 390.

*Tristia* 1.3.5-8

*iam prope lux aderat, qua me discedere Caesar  
finibus extremae iusserat Ausoniae.  
nec spatium nec mens fuerat satis apta parandi:  
torpuerant longa pectora nostra mora.*

The critics have been puzzled by the mention of a “long delay”: *cf.* Shackleton Bailey, *op. cit.*, p. 391. I would like to suggest that Ovid’s own delaying has numbed his heart: *cf.* line 51ff. Ovid put off his departure from Rome as much as he could.

*Tristia* 1.3.82-83

*te sequar et coniunx exulis exul ero.  
et mihi facta via est, et me capit ultima tellus.*

These words are spoken by Ovid’s wife, who states that she will go with her husband into exile. Note that Ovid has employed the present<sup>25</sup> tense instead of the future in line 83.

*Tristia* 1.3.101 f.

*vivat et absentem, quoniam sic fata tulerunt,  
vivat et auxilio sublevet usque suo.*

Shackleton Bailey (*op. cit.*, p. 391) was puzzled by the repetition of *vivat*. It should be noted, however, that repetition is common in Ovid: *cf.* *Mus.Phil.Lond.* 10 (1996), p. 51.

*Tristia* 2.1.413 f., 443 f.

*iunxit Aristides Milesia crimina secum,  
pulsus Aristides nec tamen urbe sua est.*

*vertit Aristiden Sisenna, nec obfuit illi  
historiae turpis inseruisse iocos.*

Prof. G. Giangrande<sup>26</sup> has explained that Aristides wrote Μιλησιακά, which were translated into Latin by Cornelius Sisenna. We should translate lines 443 ff. as follows:

<sup>25</sup> *Cf.* my *Studies in the Text of Propertius* (Athens 2002), 157.

<sup>26</sup> *Cf.* *The Oxford Classical Dictionary* (Oxford 1970), s.v. *Aristides* (4).

“Sisenna translated Aristides and was not harmed because he put lewd jokes into the tale (*historiae*)”.

*Tristia* 2.1.433-440

*quid referam Ticidae, quid Memmi carmen, apud quos  
rebus adest nomen nominibusque pudor?  
Cinna quoque his comes est, Cinnaque procacior Anser,  
et leve Cornifici parque Catonis opus,  
et quorum libris modo dissimulata Perillae  
nomine nunc legitur dicta, Metelle, tuo;  
is quoque, Phasiacas Argon qui duxit in undas,  
non potuit Veneris furta tacere suae.*

Ovid refers in this passage to Ticidas and his mistress Metella. Heinsius (*cf.* Shackleton Bailey, *op. cit.*, p. 392) pointed out that perfect sense can be restored to the text if we print the reading *Metella suo* in line 438. For this reading *cf.* Forcellini, *Lex. Tot. Lat., Onomasticon*, s.v. *Ticida* (1).

Lines 437-438 should be printed as follows:

*et quorum libris modo dissimulata Perillae  
nomine, nunc legitur dicta Metella suo.*

Ovid states that Metella, who was recently disguised by the name of Perilla, is now read about under her own name.

*Tristia* 2.1.557-560

*atque utinam revoces animum paulisper ab ira  
et vacuo iubeas hinc tibi pauca legi,  
pauca, quibus prima surgens ab origine mundi  
in tua deduxi tempora, Caesar, opus!*

Ovid refers at line 555ff. to the *Metamorphoses*. Julius Caesar and Augustus are praised at *Met.* 15.745ff. At line 557 Ovid asks Augustus to refrain from anger for a short time. *Cf.* *Met.* 15.871 where Ovid states that the anger of Jove will not destroy his work.

*Tristia* 3.6.5-8

*isque erat usque adeo populo testatus, ut esset  
paene magis quam tu quamque ego notus, amor,  
quique est in caris animi tibi candor amicis,*

*cognitus est illi, quem colis ipse, viro.*

The critics have been puzzled by the meaning of lines 7-8. I would like to suggest that Ovid states that the frankness of his friend's heart (*animi ... candor*) is known to that man whom he cares for, i.e. Ovid. In other words, Ovid refers to himself in the third person. Cf. G. Giangrande, *Habis* 29 (1998), p. 73.

### *Tristia* 3.7.27-30

*forsitan exemplo, quia me laesere libelli,  
tu quoque sis poenae facta ruina meae.  
pone, Perilla, metum; tantummodo femina nulla  
neve vir a scriptis discat amare tuis.*

Ovid addresses Perilla in this passage and tells her to write serious poetry. We should translate as follows:

"May you perhaps also, due to your example (*exemplo*), be appointed (*facta*) the destroyer (*ruina*) of my punishment". Ovid hopes that Perilla may cause his exile to be ended by writing serious poetry and thus pleasing Augustus. He reminds her that he was banished because he wrote poetry which taught people about love-making".

### *Tristia* 3.12.1 f.

*Frigora iam Zephyri minuunt, annoque peracto  
longior antiquis visa Maeotis hiems.*

line 2 *antiquis* : *antiqua* v.l.

Ovid mention here the end of winter. The correct reading is *antiqua*. For the lengthening at the middle syllable of the pentameter cf. my *Studies in the Text of Propertius*, p. 150, quoting Giangrande. The sense is: "Now that the year has ended (*annoque peracto*) and spring has arrived, aged Winter (*antiqua ... Hiems*) seems to have been (*visa*) too long" (cf. *longior Her.* 20.241). Winters always seem to drag on (cf. *Met.* 15.212f.). Cf. *Met.* 2.30 *glacialis Hiems canos hirsuta capillos*.

### *Tristia* 4.3.41

*spiritus hic per te patrias exisset in auras,*

*per te* : *pro te* v.l.

Wheeler<sup>27</sup> printed the reading *per te*, which he translated as “through thy aid”. We may also print the variant reading *pro te* and translate as follows: “This spirit of mine would have gone forth to its native air before you (i.e. in your presence)”. Cf. Lewis and Short, *A Latin Dictionary*, s.v. *pro* II: “Prep. with abl. ... before, in front of”. Cf. Caesar B.G. 1.48 *pro pedibus tuis* = “before your feet”.

*Tristia* 4.5.31 f.

*sic iuvenis similisque tibi sit natus, et illum  
moribus agnoscat quilibet esse tuum.*

Ovid had again employed an ellipse of the *verbum substantivum*. We should translate as follows:

“Thus you are young (*iuvenis*) and may your son be like you, and may his character cause everybody to know that he is yours”.

*Tristia* 5.1.19-24

*atque utinam numero non nos essemus in isto!  
ei mihi, cur umquam Musa iocata mea est?  
sed dedimus poenas, Scythicique in finibus Histri  
ille pharetrati lusor Amoris abest.  
quod superest, numeros ad publica carmina flexi,  
et memores iussi nominis esse sui.*

line 23 *numeros* Ehwald : *socios* v.l. line 24 *sui* : *mei* v.l.

In line 23 Ehwald suggested the alteration *numeros*. Perfect sense is, however, provided by the variant reading *socios*. We should translate as follows:

“I have directed my companions<sup>28</sup> to my public songs, and ordered them to remember my name (*et memores iussi nominis esse mei*)”. Ovid’s public songs were the *Fasti*.

*Tristia* 5.12.55 f.

*omnia barbariae loca sunt vocisque ferinae,*

<sup>27</sup> Cf. A.L. Wheeler, *Ovid, Tristia* (Loeb edition, London 1965, reprint).

<sup>28</sup> *Socios* (v. 23) ... *e vobis aliquis* (v. 25) = *Met.* 14.193 *aliquem e sociis*. The *socii* are the friends of the poet (*Met.* 13.67-69), i.e. his *comites* (*Tr.* 1.5.63f.: *socios...comites*) with whom the poet wishes to remain in contact (*Tr.* 5.1.80). The *Fasti* are called *publica carmina* because they were not private, erotic, i.e. subjective poetry, but celebrated public events.



omnia quae possint plena timore soni.

line 55 *barbariae* : *barbaricae* v.l. line 56 *omnia quae possint* : *omnia sunt getici* v.l.

The critics<sup>29</sup> have been puzzled by the text of these lines. It should be noted, however, that good sense can be restored to the couplet if we print it as follows:

*omnia barbaricae loca sunt vocisque ferinae*  
*omnia sunt Getici plena timore soni.*

### *Epistulae ex Ponto* 2.3.33-38

*Te nihil exacto nisi nos peccasse fatentem*  
*sponte sua probitas officiumque iuuat.*  
*Iudice te mercede caret per seque petenda est*  
*externis uirtus inomitata bonis.*  
*Turpe putas abigi, quia sit miserandus, amicum,*  
*quodque sit infelix, desinere esse tuum.*

Ovid praises his friend Maximus, who did not desert him. We should translate line 33 as follows: “You who admit that I did not sin at all except through a discovery (*exacto*)”. Ovid means that his only crime was that he discovered something. Cf. Lewis and Short, *A Latin Dictionary*, s.v. *exigo* II B.5: “To determine, ascertain, find out: *sociisque exacta referre*, his discoveries” (Virgil, *Aen.* 1.309). As a consequence of his “discovery”, Ovid was exiled.

### *Epistulae ex Ponto* 2.4.15-18

*Quod tu laudaras, populo placuisse putabam.*  
*hoc pretium curae dulce recentis erat.*  
*utque meus lima rarus liber esset amici,*  
*non semel admonitu facta litura tuo est.*

line 16 *regentis* : *recentis* v.l.

Ovid addresses Atticus, and states that he was a good judge of his poetry. In line 16 the variant reading *recentis* provides perfect sense. We should translate as follows:

<sup>29</sup> Cf. Shackleton Bailey, *op. cit.*, 396.

“This was the sweet reward of my vigorous attendant (*curae*<sup>30</sup> ... *recentis*<sup>31</sup>)”.  
Ovid means that Atticus rewarded him by praising his poetry.

*Epistulae ex Ponto* 2.9.43 f.

*Non tibi Cassandreu pater est gentisue Pheraeae  
quiue repertorem torruit arte sua*

*gentisue Pheraeae : durusve Caphareus* v.l.

Shackleton Bailey<sup>32</sup> noted that Ovid is referring to Apollodorus of Cassandria and Alexander of Pherae. I would like to suggest that better sense is provided by the variant reading *durusve Caphareus*. We should translate as follows:

“Your father is not a Cassandrian nor hard Caphareus”.

*Cf. Met.* 14.481 *inportunusque Caphareus*. The promontory of Caphareus is personified<sup>33</sup> by Ovid and imagined to have fathered a child, just as Cassandria fathered the tyrant Apollodorus.

Conclusion: I have attempted to demonstrate that many of the alterations which have been suggested for Ovid’s text by modern scholars are not necessary.

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<sup>30</sup> *Cf. Lewis and Short, A Latin Dictionary*, s.v. *cura* B.2: “An attendant, guardian, overseer”.

<sup>31</sup> *Cf. Lewis and Short, op. cit.*, s.v. *recens* II: “Trop., fresh in strength ... vigorous”.

<sup>32</sup> *Op. cit.*, 397.

<sup>33</sup> For personification *cf. Habis* 30, 1999, 112. *Cf. also Met.* 14.482, where Caphareus is said to have “drowned” (*mersit*) the Greeks.