

STUDIES IN THE TEXT OF OVID

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Notes On Ovid's *Metamorphoses*

R. J. Tarrant¹ has recently argued that the text of Ovid's *Metamorphoses* contains many interpolations. In this article I shall endeavour to show that the objections raised by Tarrant to the transmitted text of Ovid's poem are not convincing.

Met. 14. 643-653

*o quotiens habitu duri messoris aristas
corbe tulit uerique fuit messoris imago!
tempora saepe gerens faeno religata recenti 645
desectum poterat gramen uersasse uideri;
saepe manu stimulos rigida portabat, ut ilium
iurares fessos modo disiunxisse iuuencos;
falce data frondator erat uitisque putator;
induerat scalas, lecturum poma putares. 650
miles erat gladio, piscator harundine sumpta.
denique per multas aditum sibi saepe figuras
repperit, ut caperet spectatae gaudia formae.*

At *Metamorphoses* 14. 622-771 Ovid describes how Vertumnus fell in love with Pomona, and visited her in various disguises. Tarrant argues that line 651 is an interpolation. There is, however, no reason why we should consider that this line is not genuine. Vertumnus is said to have disguised himself as either a soldier or as a fisherman with a rod (*piscator harundine sumpta*). The reader will recall that at Propertius 4, 2, 33 f. Vertumnus is said to appear as the god Faunus to feathered game: *sed harundine*

1. Cf. *Harvard Studies In Classical Philology*, vol. 100, 2000, page 425 ff.

sumpta/Faunus² plumoso sum deus aucupio. At Propertius 4,2, 47-48 Vertumnus explains that he owes his name to the fact that he is able to turn himself into any shape that he wishes.

2. 216-226

silvae cum montibus ardent,
ardet Athos Taurusque Cilix et Tmolus et Oete
et tum sicca, prius creberrima fontibus, Ide
uirgineusque Helicon et nondum Oeagrius Haemus;
ardet in immensum geminatis ignibus Aetne 220
Pamasosque biceps et Eryx et Cynthus et Othrys
et tandem nivibus Rhodope caritura Mimasque
Didymaque et Mycale natusque ad sacra Cithaeron.
nec prosunt Scythiae sua frigora; Caucasus ardet
Ossaque cum Pindo maiorque ambobus Olympus, 225
aeriaequae Alpes et nubifer Appenninus.

This passage describes the disastrous effects of Phaethon's ride in the chariot of the Sun. Tarrant (*op. cit.*, page 427 f.) argues that line 226 is an interpolation. However, Tarrant failed to understand that the Alps and the Apennines are purposely mentioned together with Olympus, because they are high mountains. Thus the Apennines are said to be "cloud-capped" (*nubifer*)³. Similarly, Olympus was said to be "misty" (ἠερόεντος) at Quintus Smyrnaeus 6, line 422: cf. Vian's note *ad loc.*

9. 450-456

Hic tibi, dum sequitur patriae curuamina ripae, 450
filia Maeandri totiens redeuntis eodem
cognita Cyaneae praestanti, corpora forma,
Byblida cum Cauno, prolem est enixa gemellam.
Byblis in exemplo est ut ament concessa puellae,
Byblis Apollinei correpta cupidine fratris. 455
non soror ut fratrem nec qua debebat amabat.

Tarrant (*op. cit.*, page 428 f.) argues that line 456 "is particularly lame" and "feeble". He states that "*Non soror ut fratrem* and *nec qua debebat* are equivalent expressions. "I would like to point out, however, that Ovid likes

2. For the variant reading *Faunus* cf. my *Studies In The Text Of Propertius* (Athens 2002), page 151 f.

3. Cf. *Mus. Phil. Lond.*, vol. XI, 2002, page 202.

to repeat the same ideas in different words. Byblis did not love her brother as a sister should, and she did not love him "in the manner in which she should have done" (*nec qua debebat*). Instead Byblis lost all control of herself and raged with love like a maenad: cf. line 635 ff. Cf. Bömer *ad loc.*, who quotes *Heroides* XI,23 f. *cur umquam plus me, frater, quam frater amasti, / et tibi, non debet quod soror esse, fui?* Cf. also *Mus. Phil. Lond.*, X, 1996, page 51.

11. 592-602

*Est prope Cimmerios longo spelunca recessu,
mons cauus, ignaui domus et penetralia Somni,
quo numquam radii oriens mediusue cadensue
Phoebus adire potest; nebulae caligine mixtae* 595
*exhalantur humo dubiaeque crepuscula lucis.
non uigil ales ibi cristati cantibus oris
euocat Auroram, nec uoce silentia rumpunt
sollicitiue canes canibusue sagacior anser;
non fera, non pecudes, non moti flamine rami* 600
*humanaeue sonum reddunt conuicia linguae;
muta quies habitat.*

Ovid describes here the cave of Sleep. Tarrant (*op. cit.*, page 429 f.) was puzzled by the text of lines 600-601. He states that the words *humanae ... conuicia linguae* refer to "the sound of people arguing". I would like to point out that perfect sense can be restored to the transmitted text if we understand that Ovid means that the sound of no human voice can be heard in the cave of Sleep. We should translate as follows: "the clamour (*conuicia*)⁴ of the human voice (*humanae ... linguae*) makes (*reddunt*)⁵ no sound."

13. 375-381

'per spes nunc socias casuraque moenia Troum 375
*perque deos oro, quos hosti nuper ademi,
per si quid superest, quod sit sapienter agendum,
si quid adhuc audax ex praecipitique petendum est,*

4. Gf. Lewis And Short, *A Latin Dictionary*, s.v. *conuicium* (1).

5. Cf. line 608 ne ... *stridores ... reddat*: "lest it (i.e. the door) might emit (*reddat*) a creaking sound". Tarrant was puzzled by the fact that the verb *reddere* appears to have slightly different meanings at *Met.* 11,601 and 608. He fails to understand that we are faced here with an example of *falsa anaphora*: cf. my *Studies In The Text Of Propertius*, page 163 f.

*si Troiae fatis aliquid restare putatis,
este mei memores! aut si mihi non datis arma,
huic date!' et ostendit signum fatale Mineruae.* 380

Tarrant notes that these lines come from "Ulysses' speech in the *Armorum Iudicium*". Scholars have been puzzled by the meaning of lines 378-379. I would like to point out that perfect sense can be restored to the transmitted text if we translate as follows: "and if anything daring (*audax*) should still be sought from danger (*ex praecipitique*)⁶, if you think that anything of Troy remains due to fate (*fatis*)".

15. 789-797

*Candidior folio niuei, Galatea, ligustri,
floridior pratis, longa procerior alno, 790
splendidior uitro, tenero lasciuior haedo,
leuior adsiduo detritis aequore conchis,
solibus hibernis, aestiua gratior umbra,
nobilior pomis, platano conspectior alta,
lucidior glacie, matura dulcior uua, 795
mollior et cycni plumis et lacte coacto,
et, si non fugias, riguo formosior horto'*

line 794 *nobilior pomis: palmis* v.l.

These lines are Polyphemus' courting song to Galatea. Scholars have been puzzled by the text of line 794. Perfect sense can be restored to this passage if we print the variant reading *palmis*. Polyphemus states that Galatea is "smoother (*levior*) than shells which are worn away by continuous water due to winter days (*solibus hibernis*)."⁷ He is referring to the shells⁷ on the shore, which are made smooth by winter storms as the waves beat the coast. Polyphemus then states that Galatea is "more welcome than summer's shade, more noble than the palm (*nobilior palmis*)⁸, fairer than the plane-tree and more shining-clear (*lucidior*) than deep ice (*alta ... glacie*)⁹."

6. Cf. Horace, *Sat.* 2.5,295 *ex praecipiti*. For the position of *que* cf. my *Studies In The Text Of Propertius*, page 148: *Si te Eoa iuvat Nabatharumque aurea ripa.*

7. For the literary *topos* of waves beating on the shore cf. Theocritus, *Idyll* 6, line 11 f. For pebbles and shells cast up on the beach cf. my *Studies In The Text Of Propertius*, page 11.

8. Cf. Horace, *Odes* I,1,5 *palma nobilis*.

9. Cf. *Oxf. Lat. Dict.*, s.v. *altus* (7), quoting Caes. *Gal.* 7,8,2: *mons Cevenna ... altissima nive iter impediabat.*

15. 420-455

sic tempora uerti 420

*cernimus atque illas adsumere robora gentes,
 concidere has; sic magna fait censuque uirisque
 perque decem potuit tantum dare sanguinis annos,
 nunc humilis ueteres tantummodo Troia ruinas
 et pro diuitiis tumulos ostendit auorum.* 425

*clara fait Sparte, magnae uiguere Mycenae,
 nec non et Cecropis, nec non Amphionis arces;
 uile solum Sparte est, altae cecidere Mycenae.
 Oedipodioniae quid sunt, nisi nomina, Thebae?
 quid Pandioniae restant, nisi nomen, Athenae?* 430

*nunc quoque Dardanium fama est consurgere Romam,
 Appenninigenae quae proxima Thybridis undis
 mole sub ingenti rerum fundamina ponit.
 haec igitur formam crescendo mutat et olim
 immensi caput orbis erit.* 435

This passage concerns the rise and fall of nations. Tarrant (*op. cit.*, page 435 ff.) notes that Heinsius was puzzled by lines 426-430. He argues that "the reference to Thebes, Mycenae, Sparta, and Athens obscures the rhetorical focus of the passage", and the comparison between the "collapse of Troy" and "the rise of Rome." It should be noted, however, that the destruction of Thebes and the fall of Troy are mentioned together with the foundation of Rome at Propertius 3,9, 37 ff.

In line 428 Sparta is said to be "worthless countryside" (*vile solum*). Ovid means that, unlike Athens and Thebes, Sparta¹⁰ did not have a citadel or other fine buildings. Sparta remained unfortified¹¹ until the days of the Macedonian domination of Greece. Nevertheless, Sparta had a distinguished history, and was famous because of Helen: cf. line 426 *clara fuit Sparte*. Cf. moreover, line 233 where Helen (*Tyndaris*) is said to have wept when she grew old and wrinkled. Ovid means that time destroys everything, even beautiful women like Helen, and powerful ancient cities, like Troy¹² and

10. Cf. Sir Paul Harvey, *The Oxford Companion To Classical Literature* (Oxford 1969), s.v. *Sparta*.

11. Ovid mentions the fact that Sparta was "unwalled" at *Met.* 169 (*innunitamque ... Sparten*).

12. At line 427 "the correct reading is *Cecropiae ... arces* Cecropian citadel", i.e. Athens). Ovid stresses that Athens, like Troy, Thebes, Sparta and Mycenae, was older than

Thebes. Ancient Athens, which was built by Pandion, has been replaced by a new city: cf. line 430 – *quid Pandioniae restant, nisi nomen, Athenae?* However, it is now time for Rome to rise: cf. line 431 ff.

Conclusion. I hope that I have demonstrated to the reader that Tarrant is wrong to assume that the text of Ovid's *Metamorphoses* contains "a significant number of interpolated lines". An examination of the passages which Tarrant considers to be spurious shows that the transmitted text makes perfect sense, and, moreover, suits the context. Similarly I have argued that the text of Propertius does not contain any interpolations: cf. my review of H.-G. Günther's "*Quaestiones Propertianae*" (Myrtia 18, 2003).

Pyramus and Thisbe in Ovid

Ovid tells the story of Pyramus and Thisbe at *Metamorphoses* 4,55-166. He explains that Pyramus and Thisbe lived in Babylon: cf. *Met.* 4,58. They fell in love with each other and, when their love-affair was impeded, they decided to commit suicide. The gods, however, pitied them, and turned Pyramus into a river, which flowed through Cilicia, and Thisbe into a fountain, which was close to the river. The two lovers were united in death, since the water of the river was able to mingle with the water from the fountain:

Θίσβη καὶ Πύραμος τὸν ἴσον πρὸς ἀλλήλους ἐκέκτηντο πόθον.
 ἐρῶντες δὲ ἐπλησίαζον. κύουσα δὲ ἡ παῖς καὶ τὸ γεγονὸς πειρω-
 μένη λαθεῖν ἀναιρεῖ μὲν ἑαυτήν, μαθὼν δὲ ὁ νέος παραπλησίαν
 ὑφίσταται τύχην. καὶ θεοὶ τὸ συμβάν ἐλεήσαντες εἰς ὕδωρ ἄμφω
 μετέστησαν καὶ ποταμὸς μὲν γεγονῶς ὁ Πύραμος διαρρέει τοὺς
 Κίλικας, πηγὴ δὲ ἡ Θίσβη καὶ παρὰ τοῦτον ποιεῖται τὰς ἐκβολὰς.
 (*Rhet. Gr.* 1.271 Walz)

Cf. Nonnus, *Dionysiaca* 12.84-85:

Θίσβη δ' ὑγρὸν ὕδωρ καὶ Πύραμος, ἤλικες, ἄμφω, ἀλλήλους
 ποθεόντες.

Himerius also mentions the fact that the spring called Thisbe was near to the river Pyramus:

Rome. Unlike Rome, Athens is mentioned in Homer's *Iliad*. Accordingly, Ovid refers to Cecrops, the mythical founder of Athens, and to Pandion, who was a legendary king of Athens. The original citadel of Athens, which existed at the time of Cecrops and Pandion, had of course been rebuilt.

ποταμῶ μὲν τῷ γείτοني προξενεῖ (sc. ὁ γάμος) Θίσβην τήν γεί-
τονα, ἦν καὶ ἐκ κόρης εἰς ὕδωρ ἀμείβει καὶ τηρεῖ μέχρι ναμάτων
τὸν ἔρωτα, εἰς ταῦτόν ἄγων τῆς τε ἐρωμένης καὶ τοῦ νυμφίου τὰ
ῥεύματα.

(Or. 1.11)

Cf. moreover, Pseudo-Clementinus, *Recognitiones* 10. 26 p. 254 Gersdorf:
Thysben apud Ciliciam in fontem et Pyramum inibi in fluvium.

The reader will note, furthermore, that Peirene, Thisbe and Arethusa
were all transformed into fountains, according to Himerius:

καὶ λῆρον μὲν εἵποις ἂν τὴν Πειρήνην, λῆρον δὲ τὴν Θίσβην, εἰκῆ
δὲ πράγματα ἔχειν τὸν Ἄρεθούσης

(Or. 11.151c-d, p. 180 Dind.)

At *Dionysiaca* 6. 347-355 Nonnus compares Pyramus and Thisbe with
Alpheus and Arethusa:

Πύραμε, τί σπεύδεις; τίني κάλλιπες ἠθάδα Θίσβην;
ὄλβιος Εὐφροῆτης, ὅτι μὴ λάψε κέντρον Ἐρώτων.
ζῆλον ἔχω καὶ δεῖμα μειμιγμένον· ὕδατοεἰς γὰρ
ἴμερτῆ παρίαυε τάχα Κρονίδης Ἄρεθούση·
δεΐδια, μὴ προχοῆσι τεῆν νυμφεύσατο Θίσβην.
Πύραμος, Ἄλφειοῖο παραιφαισις,
ἡμέας ἄμφω
οὐ Διὸς ὄμβρος ὄρινεν, ὅσον βέλος Ἄφρογενείης.
ἔσπεό μοι φιλέοντι, Συρηκοσίης δ' Ἄρεθούσης ἴχνια μαστεύω,
σὺ δέ, Πύραμε, δίζεο Θίσβην.

The personified river-god Alpheus loved a nymph called Arethusa.
Like Thisbe, Arethusa was turned into a spring. Nonnus refers to the river
Euphrates, at line 348, and states that the personified river Euphrates did
not fall in love like Pyramus and Thisbe. The reference to the Babylonian
river Euphrates is an allusion to the fact that Pyramus and Thisbe lived in
Babylon: cf. *Met.* 2,248 *arsit et Euphrates Babylonius.*

In an interesting article, Peter E. Knox¹³ has discussed the details of
Ovid's narrative. Knox pointed out that at *Met.* 4. 134-136 Ovid's
comparison of Thisbe to the sea alludes to the fact that Thisbe was turned
into a fountain:

13. Cf. *Harvard Studies In Classical Philology*, vol. 92, 1989, page 315 ff.

*retroque pedem tulit, oraque buxo
pallidiora gerens exhorruit aequoris instar,
quod tremit, exigua cum summum stringitur aura.*

I would like to add that at *Met.* 4, 166 Ovid refers again to the metamorphosis of Thisbe:

*quodque rogis superest una requiescit in urna*¹⁴
("and what remains due to the pyres rests in one water-jar").

Ovid states that the ashes of the dead bodies of Pyramus and Thisbe are now collected in the same water-vessel, i.e. their mortal remains were transformed (metamorphosis!) into water which is now regularly collected by people in one and the same vessel. On the "epigrammatische Kürze" of Ovid's lines cf. Bömer *ad* line 166. The present tense *superest* means literally that what survives of their cremated bodies is ashes transformed into water.

Knox pointed out (*op. cit.*, page 322, note 8) that Strabo (536) quotes an oracle which refers "to the silting at the mouth of the river Pyramus":

*ἔσσειται ἔσσομένοις, ὄτε Πύραμος ἀργυροδίνης
ἦῶνα προχέων ἰερόν ἐς Κύπρον ἵκηται.*

(= *Orac. Sibyl.* 4. 97).

Probably the oracle means that when the mouth of the river Pyramus is completely silted up, the personified river-god will be forced to flee from Cilicia and take refuge in the neighbouring island of Cyprus. For a description of the flight of personified rivers cf. Callimachus, *Hymn* 4, 75 ff. The mouth of the river Pyramus is mentioned together with the island of Cyprus at Lycophron 439 ff.

Conclusion. I hope that I have demonstrated that, according to Ovid and Nonnus, Pyramus and Thisbe lived in Babylon, where they fell in love and, due to the intervention of the gods, were turned into a river and a spring. The river and the spring were, however, located in Cilicia.

The Episode of the Lycian Farmers

At *Metamorphoses* 6. 313-381 Ovid tells the story of the Lycian farmers. In a recent article, James J. Clauss¹⁵ has argued that Ovid wishes to signal through this episode his "conscious departure from a strict Callimachean program" (*op. cit.*, page 311). I shall attempt to show that Clauss is wrong,

14. Cf. Lewis And Short, *op. cit.*, s.v. *urna*, 1. Cf. also *Met.* 3,172 *funduntque capacibus urnis*.

15. Cf. *Harvard Studies In Classical Philology*, vol. 92, 1989, p. 297 ff.

and that Ovid did not wish to abandon "the orthodox Callimachean line" (cf. *op. cit.*, page 314).

Ovid describes in this passage how some Lycian peasants refused to give Latona any water to drink, despite the fact that she was nursing two infant children. Latona makes the following speech (*Met.* 6, 549-559a);

*quid prohibetis aquis? usus communis aquarum est;
nec solem proprium natura nec aera fecit
nec tenues undas: ad publica munera veni,
quae tamen ut detis, supplex peto. non ego nostros,
abluere hic artus lassataque membra parabam,
ad relevare sitim. caret os umore loquentis
et fauces arent vixque est via vocis in illis.
haustus aquae mihi nectar erit, vitamque fatebor
accepisse simul: vitam dederitis in unda.
hi quoque vos moveant, qui nostro bracchia tendunt
parva sinu.*

Clauss argued (*op. cit.*, page 300) that the words *tenues undas*, in line 351, allude to "the Callimachean programmatic" adjective λεπτός/λεπταλέος". Clauss notes that Latona states that "fine waters are available to all". According to Clauss, this statement is surprising "because it would appear to fly directly in the face of Callimachean poetic symbolism."

I would like to suggest, however, that the words *tenues undas* do not refer to literary criticism or to Callimachus' poetic programme. The adjective *tenuis*, when referred to a liquid, means "watery, thin": cf. *Oxford Latin Dictionary*, s.v. 5,b. Cf. also Virgil, *Georgics* 4,410 where Proteus is said to disappear into the "insubstantial water" (*in aquas tenues dilapsus abibit*). No literary connotation is involved.

The punishment inflicted on the Lycian farmers suits their crime. Since they prevented Latona from drinking any water, they are turned into frogs, i.e. creatures which predict¹⁶ rain.

According to Clauss (*op. cit.*, page 303), his theory is supported by Ovid's words at the beginning of the *Metamorphoses*:

16. For the prophetic nature of frogs cf. Clauss, *op. cit.*, page 302. For the fact that frogs croak when it is going to rain cf. Aratus 946-947 and Virgil, *Georgics* 1,578. Cf. also Lewis And Short, *A Latin Dictionary*, s.v. *rana* (1); *pluvias metuo, ranae enim* ἤητοξεύουσιν, Cic. *Att.* 15, 16,b. Note the pointed "contrappasso" in the punishment: the Lycians deny water to Latona, and she punishes them by condemning them to live in water ("*aeternum stagno*" dixit "*vivatis in isto*"). For *tenues undas* cf. *Fasti* 2, 250; *Met.* 6, 351 and 8, 559.

*In nova fert animus mutatas dicere formas
 corpora: di coeptis (nam vos mutastis et ilia)
 aspirate meis primaque ab origine mundi
 ad mea perpetuum deducite tempora carmen. (1.1-4)*

Clauss states that the words *perpetuum carmen* translate "the Callimachean phrase ἐν ἄεισμα διηνεκέες". I would like to point out, however, that the words *perpetuum ... carmen* allude to the fact that Ovid hopes to achieve immortality through his poetry. Thus he asks the gods to "lead down" his immortal (*perpetuum*)¹⁷ poem from the beginning of time to the present day.

Latona does not imply that the writing of excellent poetry "is open to all" (so Clauss, *op. cit.*, page 303). She merely states at *Met.* 6,349 ff. that everybody has a right to drink water and to breathe the air. Moreover, there is no opposition between the poetic programmes which are followed by Callimachus and Ovid. The reader will recall that Callimachus stated that the poet should avoid what is οὐδ' ἀπὸ κρήνης / πίνω· σικχαίνω πάντα τὰ δημόσια (*Ep.* 28.3b-4 Pf.).

Clauss notes (*op. cit.*, page 305) that in the *Ars Poetica* (131-136) Horace is "clearly inspired by Callimachean poetics":

*publica materies privati iuris erit, si
 non circa vilem patulumque moraberis orbem,
 nec verbo verbum curabis reddere fidus
 interpres, nec desilies imitator in artium,
 unde pedem proferre pudor vetet aut opens lex.
 nec sic incipies ut scriptor cyclicus olim ...*

17. Cf. Lewis And Short, *op. cit.*, s.v. *perpetuus*: *perpetui scrinia Sili* = "the writings of immortal Silius" (*Mart.* 6.64,10). For the motif of immortality through poetry cf. G. Giangrande, *Mus. Phil. Lond.*, 4, 1981, p. 52.

Clauss follows (cf. Bömer, *ad Met.* 1,4) Kiessling-Heinze and Nisbet-Hubbard (*Hor.* 1,7,6: *camine perpetuo* = "a continuous long poem") in believing that Ovid's *perpetuum* means "continuous", but this is contradicted by the context, because the *Metamorphoses* are not a "Grosskomposition", but a series of "immer anders verknüpfte Szenen" (so Bömer *ad loc.*). Therefore it follows that *perpetuum* means here "unvergänglich" (cf. Bömer *ad loc.*: *perpetuo memorabunt carmina Musae* Stat, *Theb.* 7, 289; cf. Forcellini, s.v. *perpetuus*, 1.f.). Ovid, that is, asks the gods to inspire him (*aspirate*) and to produce, through him (*deducite*), insofar as they inspire his poetry (cf. Bömer: "sind es die Götter, die sein Werk weiterspinnen und geleiten"), a poem which will be immortal. Note the *Ringkomposition*: the immortality of Ovid's poem is stressed at the end of the *Metamorphoses* (XV, 871ff.) and at the beginning.

Clauss was, however, puzzled by the words *publica materies*, in line 131, which appeared to him "to contradict Callimachean strictures against such commonplace subject matter." I would like to point out that perfect sense can be made of Horace's words if we translate as follows: "Public themes (*publica materies*)¹⁸ will be a matter of private duty (*privati iuris*), if, you do not linger, along the easy and open path-way."

Horace means that it is the poet's duty, as a private citizen, to deal with public themes in his poetry, provided that he follows Callimachean principles, and avoids the broad path, i.e. what is commonplace.

At *Tristia* 2. 547-548 Ovid states that he has ventured onto the open sea:

*ne tamen omne meum credas opus esse remissum,
saepe dedi nostrae grandia vela rati.*

Ovid means that he has dealt with important, public themes in his poetry. He is referring to the fact that he has written the *Fasti*. Propertius, on the other hand, declined to write anything except love poetry: cf. Propertius 3,9,4.

Conclusion. Ovid's tale concerning Latona and the Lycian peasants does not contain "a poetic subtext expressed in a subtle and allusive fashion. "Moreover, Ovid has not inverted" the orthodox Callimachean¹⁹ line". We are faced here with an example of crime and punishment. The Lycian farmers treated Latona badly, by not giving her any water to drink, and they are duly punished, by being turned into frogs, i.e. creatures which predict rain (= water) with their croaking. We may sum up by stating that there is no trace of Callimachean theories at *Met.* 6,313 ff. The water predicted by the frogs has nothing to do with Callimachean "Wassersymbolik", and Ovid's *perpetuum* has nothing to do with the concept of a "continuous" (διηνεκέξ) poem.

The Baucis and Philemon Legend (Ovid *Metamorphoses* 8. 611-724)

In a recent article²⁰, C.P. Jones has discussed the geographical setting for Ovid's episode of Baucis and Philemon. At *Met.*, 8. 618 ff. *Lelex states*

18. Cf. line 128 – *difficile est proprie communia dicere* = "it is hard to treat public themes (*communialia*) in your own way."

19. For Callimachus' poetic programme, which was shared by Catullus and Propertius, cf. *Habis* 29, 1998, page 388 ff. Cf. also G. Giangrande, *Orpheus*, 22, 2001, page 115, note 2.

20. Cf. *Harvard Studies In Classical Philology*, vol. 96, 1994, page 205 ff. I have used G.P. Jones' interesting and informative article as the starting-point of my research.

that the power of heaven is immense. He then explains how Baucis and Philemon were turned into trees by divine intervention. At line 621 Baucis and Philemon are said to have lived in the Phrygian hills (*collibus ... Phrygiis*). Similarly Hecale is said to have inhabited the hills of Erechtheus, i.e. Attica: cf. *Orpheus* 23, 2002, page 144.

Pelops is said to have ruled Phrygia at that time: cf. line 622 f. *Pelopeia ... arva* = Phrygia. Ovid's text does not state exactly where in Phrygia Baucis and Philemon are imagined to have lived. Note that Callimachus does not state precisely where Hecale lived in Attica.

Jones pointed²¹ out that, according, to Louis Robert, Ovid's "tale is set in the region of Mount Sipylus, the legendary home of Tantalos and Pelops". There is, however, no clear evidence which shows that Robert's hypothesis is correct. Jones then notes that scholars have, been puzzled by the text of line 719:

*ostendit adhuc thineius illic
incola de gemino vicinos corpore truncos.*

The noun *incola* is collective: cf. Bömer *ad loc.* We are undoubtedly faced with an allusion to Phrygia, and to no other region.

Since Thyone (i.e. Semele) was the mother of Bacchus, and since Bacchus was especially worshipped in Phrygia (cf. Euripides, *Bacchae* 18 ff.), it follows that the correct variant²² is Thioneĩūs (i.e. Thyoneius), "a worshipper of Bacchus and Semele", = "a Phrygian". There is synzesis between *y* and *o*, and, for the ending -ēĩūs, cf. Tyaneĩūs (Lewis And Short, s.v.). Bacchus is called Thyoneus (i.e. "the son of Thyone") at *Met.* 4,13. For the metonymic *Thyoneus* cf. Nisbet-Hubbard *ad* Horace, *Odes* I, 17, 23. Ovid states, in other words, that the Thyonean inhabitants of those parts, i.e. of Phrygia, indicate the place where Bauds and Philemon were turned into trees. On the type -ēĩūs (Pompēĩūs) cf. e.g. Kühner-Holzweissig, page 996.

In *Appendix*²³ I, Jones discussed Nonnus, *Dionysiaca* 13. 541-544:
541 καὶ γενέτην βαρύγουνον ἀπήμονι πήχεος ὄλκῳ
νόστιμος ἀγκὰς ἔμαρψεν, ὄν εὐσεβέων χάριν ἔργων

21. *Op. cit.*, page 205. Jones suggested that we should print the textual alteration *Sipyleius* at line 719: cf. *art. cit.*, page 216.

22. Cf. Magnus' apparatus *ad loc.*

23. *Op. cit.*, page 219.

544 Ζεὺς μέγας ὄμβρογέντος ἀνεζώγησεν ὀλέθρου,
 Βρόνβιον ὄν καλέουσι.

Βρόνβιον L; Βρόμβιον Graefe; Ὅμβριον de Marcellus; Βρόντιον Chuvin.

Jones suggested that Chuvin was right to print the alteration Βρόντιον in line 544. I would like to point out, however, that perfect sense is provided by the reading Ὅμβριον. Nonnus has purposely repeated the same Wortstamm: Ζεὺς Ὅμβριος (i.e. "sender of rain") cf. *LSJ s.v.* ὄμβριος and Lycophron 160.

In *Appendix*²⁵ II, Jones discussed *A.P.* 9. 670;

Ἐν Σμύρῳνι εἰς μῶλον τῆθ θαλάττῃ ἐπικείμενον, ἐν ᾧ ἔστι καὶ ὕδρεϊον.

τίς βυθὸν ἠπείρωσε; τίς ἐν ῥοθίοισιν ἔτευξεν
 ἀκτὴν ἀμφιρῦτην λάεσι μαρμαρέοις;
 τίς δ' ἐνὶ κύμασι τεῦξε ποτὸν πλωτῆρας ἀφύσσειν,
 αὐτῶν ἐκ νηῶν χερσὶν ἀρουμένους;
 οὗτος ὁ ποιλικόμητις ἀνήρ Βενέτιος ἀμύμων,
 κτίσμασι νικήσας Θησέα καὶ Πέλοπα.

Jones translated as follows:

At Smyrna, on a mole built into the sea, in which there is also a reservoir. "Who made the deep into mainland? Who among the billows created a sea-girt shore with stones of marble? Who enabled sailors to draw drinking-water among the waves, drawing it with their hands from their very ships? This is that ingenious man, the blameless Benetios (Venetius), who has vanquished Theseus and Pelops with the buildings he has founded."

Jones noted that scholars have been puzzled by the reference to Theseus and Pelops in line 6. I would like to suggest that Benetios is said to have vanquished Theseus and Pelops by building the mole at Smyrna. Jones explained that Pelops was the founder of the city "on Sipylos", while Theseus founded the city "under Sipylos", i.e. "Old Smyrna". Benetios has surpassed both founders of Smyrna by his "building" (κτίσμασι), i.e. the mole. Note that the poet has employed a poetic plural²⁶. The adjective ποι-

24. For similar examples of the repetition of the same *Wortstamm* in Nonnus cf. my *Studies In Late Greek Epic Poetry* (Amsterdam 1987), p. 131.

25. *Op. cit.*, page 220.

26. Cf. my *Further Studies In Greek Poetry* (Athens 1992), p. 39.

κλόμητις is used to describe Benetios. In Homer ποικιλομήτης is applied to Odysseus. For such transference of Homeric epithets cf. my commentary on Theocritus' *Idyll* 24 (Amsterdam 1979), page 20.

It should be noted that the Budé editors suggested that Benetios was an architect. Jones rejected this interpretation of the epigram and argued instead that Benetios was "a proconsul of Asia in the fourth or fifth century, active as a builder in Smyrna."

Unfortunately, Jones is not able to provide any conclusive evidence in support of his assertion.

Ovid's Byblis Episode

At *Metamorphoses* 9, 454 ff. Ovid states that Byblis is an example of unlawful love between a brother and sister. He explains that Byblis fell in love with her brother, named Caunus, and decided to send him a letter declaring her love. Byblis argues that if Caunus had fallen in love with her, she would not have rejected his advances. Since Byblis is ashamed to speak about her love for her brother, she thinks that it is best to communicate her feelings for him by letter:

*si tamen ipse mei captus prior esset amore,
forsitan illius possem indulgere furori.
ergo ego, quae fueram non reiectura petentem,
ipsa petam! poterisne loqui? poterisne fateri?
coget amor, poterò! vel, si pudor ora tenebit,
littera celatos arcana fatebitur ignes.* (*Met.* 9.511-516)

In a recent article, Thomas E. Jenkins²⁷ has discussed Ovid's treatment of the story of Byblis. According to Jenkins, since Nicander, as far as we can deduce from Antoninus Liberalis XXX, does not say that Byblis sent a love-letter to her brother, and since Ovid states that she did send such a letter, it must follow that Ovid invented the episode of the letter, in order to suggest the etymology of the name Byblis as derived from βύβλος ("written").

The hypothesis suggested by Jenkins is ungrounded. As is well-known, and as Jenkins has forgotten, there existed two different main versions of the legend in antiquity (cf. *RE*, s.v. *Byblis*).

27. Cf. *Harvard Studies In Classical Philology*, vol. 100, 2000, page 459 ff. Jenkins' learned and interesting article has prompted me to write these notes.

According to the "pudique" one (cf. Papathomopoulos, *Ant. Liber.*, Budé edition, page 159), Byblis never dared to declare – either orally or by letter – her love to her brother: this is the version followed by Nicander, witness Antoninus Liberalis XXX, 3-4 (ἄφατος ἔρωος). According to the other version, followed by Ovid and many others, Byblis was impudent enough to reveal her passion to Caunus.

Ovid, if he invented the detail according to which she signified her love to her brother by means of a letter, did so in order to comply with an established *topos* (cf. Bömer ad line 521) which has nothing to do with the etymological theory suggested by Jenkins: this is confirmed by the fact that βύβλος, in Greek, nowhere signifies "an epistle", "a letter". It was well known, in antiquity, that "Byblis" was "l'éponyme de la ville de Byblos". Ovid, for his part, states that Byblis provided the name for the famous fountain (cf. Parthenius XI,3; Nonnus XII, 546 ff.).

At *Met.* 9, 517-525 Byblis' letter-writing is described:

*Hoc placet, haec dubiam vicit sententia mentem.
in latus erigitur cubitoque innixa sinistro
"viderit; insanos" inquit "fateamur amores!
ei mihi, quo labor? quem mens mea concipit ignem?"
et meditata manu componit verba trementi.
dextra tenet ferrum, vacuam tenet altera ceram.
incipit et dubitat, scribit damnatque tabellas,
et notat et delet, mutat culpatque probatque
inque vicem sumptas ponit positasque restimit.*

Jenkins notes (*op. cit.*, page 443) that Richard Tarrant "will mark line 520 as spurious in his forthcoming Oxford Classical Text edition of the *Metamorphoses*". I would like to point out that the transmitted text makes perfect sense and should not be altered. Tarrant failed to understand that Byblis was uncertain about what she should do: cf. line 517 —*haec dubiam vicit sententia mentem*. Consequently, at line 524 Byblis is said to keep altering her letter because she cannot decide what she ought to write: *et notat et delet, mutat culpatque probatque*. We should translate line 520 as follows: "Ah mei why do I err? (*quo labor?*)²⁸ What passion (*ignem*)²⁹ does my mind conceive?"

28. Cf. Lewis And Short, *A Latin Dictionary*, s.v. *labor* II,B,6; "To fall into error". Cf. *Amores* 2,8,7.

29. Cf. Lewis And Short, *op. cit.*, s.v. *ignis* II,A; "... most freq. of the flame of love, love," Cf. *Met.* X, 249 *operisque sui concepit amorem*.

Byblis is said, in line 522, to hold a waxen tablet (*ceram*) in her left hand. In her right hand she holds a *ferrum*. I would like to suggest that Ovid has employed a metaphor. Byblis has been wounded³⁰ by love. She therefore decides to engage in the warfare³¹ of love, and to write a letter to Caunus explaining her desires. She uses her iron stylus³² as a metaphorical sword (*ferrum*)³³.

Byblis' letter begins at line 550:

*quam, nisi tu dederis, non est habitura salutem,
hanc tibi mittit amans: pudet, a, pudet edere nomen,
et si quid cupiam quaeris, sine nomine vellem
posset agi mea causa, meo nec cognita Byblis
ante forem, quam, spes votorum certa fuisset.*

It should be noted that better sense can be made of these lines if we understand that *meo*³⁴, in line 533, means "to my beloved". We should place a comma after *causa* and translate as follows: "Would that nameless I might plead my cause, and not be known to my beloved (*meo*) as Byblis until my fond hopes were sure."

At lines 585-594 Byblis states that she acted too rashly when she declared her love for Caunus:

*et merito! quid enim temeraria vulneris huius
indiciū feci? quid, quae celanda fuerunt,
tam cito commisi properatis verba tabellis?*

30. Cf. *Met.* 9, line 555 *laesi ... pectoris index* and line 540 *quamvis animo grave vulnus habebam*. On love = τραῦμα cf. G. Giangrande, "Medea Y La Concepción Del Amor En Apolonid Bodio" (Universidad de Granada 2003).

31. Cf. *Amores* 1,9,1 *militat omnis amans*. For the *topos* of love as warfare cf. G. Giangrande, *Mus. Phil. Lond.*, vol. 4, 1981, page 44.

32. The iron stylus was used by Byblis in order to erase the words that she wanted to alter: cf. Lewis And Short, *op. cit.*, s.v. *stilus* II.

33. Cf. Lewis And Short, *op. cit.*, s.v. *ferrum* II: "Esp freq. a sword." For the employment of metaphors cf. G. Giangrande, *Mus. Phil. Lond.*, vol. 4, 1981, page 61 ff. Giangrande has explained that at Colluthus 95 Aphrodite's *χεστός* is a metaphorical weapon. Cf. Bömer *ad* line 522 for the meaning of *ferrum*.

34. Cf. Lewie And Short, *op. cit.*, s.v. *meus*. Cf. also *Met.* 4 356 where *meus* = "my beloved". If *meo* means "the youth conquered by me", it is proleptic (cf. e.g. Bömer *ad* VIII, 215), with pointed reference to *ante ... quam*. After *mea causa*, the adjective *meo*, if referred to *nomine*, would be redundant; moreover, the enjambement *nomine / meo* invoked by Bömer *ad loc.* would be intolerable.

*ante erat ambiguis animi sententia dictis
 praetemptanda mihi. ne non sequeretur euntem,
 parte aliqua veli, qualis foret aura, notare
 debueram, tutoque mari decurrere, quae nunc
 non exploratis implevi lintea ventis.
 auferor in scopulos igitur, subversaue toto
 obruor oceano, neque habent mea vela recursus.*

The reader will note that Byblis employs a metaphor in which she compares herself to a ship. She had suffered shipwreck in the metaphorical sea of love³⁵.

Two Notes On Ovid's Heroides

I. *Heroides* 7. 97-98

*exige, laese pudor, poenas, uiolate Sychae †
 ad quas, me miseram, plena pudoris eo.*

97 *violante*: *violente* v.l.

The critics³⁶ have been puzzled by the meaning of these lines, which are spoken by Dido. I would like to point out that perfect sense can be restored to the text if we accept the variant reading *violente*³⁷, which is an adverb. We should print the text as follows:

*exige, laese pudor, poenas violente Sychaei
 ad quem*³⁸, *me miseram, plena pudoris eo.*

Translate thus:

"Exact forcibly (*violente*), wounded modesty, the retribution of Sychaeus, to whom, wretched that I am, I go full of shame."

Dido is going to die and thus join Sychaeus. Fisher notes that "the use

35. Cf. my *Studies In The Text Of Propertius* (Athens 2002), page 17 f. Cf. also *Habis* 29, 1998, page 376, where I quote Nisbet-Hubbard, *Horace, Odes I* (Oxford 1970), page 79.

36. Cf. E. Fisher, *Harvard Studies In Classical Philology*, vol. 74, 1970, page 195ff. I have used Fisher's learned article as the starting-point for my research.

37. For the adverbial ending -ě scanned short cf. Neue-Wagener, *Formenlehre* (Berlin 1892), vol. 2, page 755. Cf. also Kuhner-Holzweissig § 48,2 (p. 234). The reading *bone* at Lucretius 2,7 (cf. Lewis and Short, s.v.) is evidently the *lectio difficilior*.

38. Fisher notes that *ad quem* was printed by Burman, Van Lennep, and Bersmann. This reading is attested in the *recentiores*: cf. the apparatus of Knox's edition (Cambridge 1995).

of *pudor* in two different senses³⁹ within this one couplet" is not unparalleled in Ovid. Fisher also underlines that "a dozen late manuscripts offer a slightly altered and expanded version" of lines 97-98:

- exige, laese pudor, poenas, uiolataque lecti*
 97a *iura nec ad cineres fama retenta meos*
 97b *uosque mei manes animaeque cinisque sichei*
as quas, me miseram, plena pudoris eo.

I would like to point out that in the expanded version of these verses, the correct text in line 98 is *ad quem*. Dido refers to the "soul and ashes of Sychaeus" (*animaeque cinisque Sychaei*), to whom (*ad quem*) she is going.

II. *Heroides* 21. 227-256

Text of π

- 227 *Sed tamen aspiceres uellem prout ipse rogabas*
et discas sponsae languida membra tuae.
Durius ut ferro cum sim tibi pectus, Aconti
 230 *tu ueniam nostris uocibus ipse petas.*
Ne tamen ignores, ope qua reualescere possim
quaeritur a delphis fata canente deo.
Et quoque nescio quantum nunc uaga fama susurat
neglectam queritur testis habere fidem.
 235 *Hoc deus et uates, hoc et mea carmina dicunt,*
at desunt uoto carmina nulla tuo.

In this passage, Gydippe addresses Acontiu. The critics have been puzzled by the text of lines 227-228: cf. Fisher, *op. cit.*, page 198. I would like to suggest that we should print these lines as follows:

*sed tames aspiceres uellem*⁴⁰, *quod et ipse rogabas,*
et discas sponsae languida membra tuae.

Translate thus:

"But I would, however, wish you to look at me, as you yourself asked. And indeed may you learn that the limbs of your promised bride are⁴¹ languid."

39. For *falsa anaphora* cf. also my *Studies In The Text Of Propertius* (Athens 2002), page 163.

40. Heinsius read *quod et*.

41. For the ellipse of the *verbum substantivum* cf. my *Studies In The Text Of Propertius*, page 67. The verb *discas*, if it depended on *uellem*, as Bornecque surmises ("je souhaiterais ... que tu connusses") would be "in the wrong-tense" (so Kenney *ad loc.*), but here we

At line, 231f. Cydippe states that Apollo was asked how she might be saved. Fisher noted that scholars have been puzzled by the text of lines 233-235: cf. *op. cit.*, page 201 ff. I would like to suggest that we should print these lines as follows:

*Is quoque nescio quam, nunc ut vaga fama sussurat,
neglectam queritur testis. habere fidem
hoc deus, hoc vates, hoc et mea carmina dicunt.
at desunt voto carmina nulla tuo.*

Translate thus:

"He (i.e. Apollo) also complains, as a witness (*testis*) – so a vague rumour now whispers – that somebody (*nescio quam*)⁴² is being neglected (*neglectam*). The god, his prophet and my prophecies (*mea carmina*)⁴³ state that this has credibility (*habere fidem*)⁴⁴. But due to your vow (*voto ... tuo*) no prophecies are lacking".

Apollo is a witness (*testis*) to the fact that Diana is being neglected (*neglectam*)⁴⁵. Cydippe had sworn an oath, by the goddess Diana, that she would marry Acontius. Apollo therefore complains that Cydippe had broken the oath that she swore by his sister.

Callimachus and Aristaenetus both mention Diana's wrath:

Ἀρτέμιδος τῇ παιδί γάμον βαρῦς ὄρκος ἐνικλᾷ...
Δήλω δ' ἦν ἐπίδημος, Ἀκόντιον ὀππότε σὴ παῖς
ᾧμοσεν, οὐκ ἄλλον, νυμφίον ἐξέμεναι.
ὦ Κῆρξ, ἀλλ' ἦν με θέλῃς σμφοράδμονα θέσθαι,
..[v[...]] τελετήσεις ὄρκια θυγατέρος

Callim. *Aet. frag.* 75.22-29

Ὁ δὲ Ἀπόλλων πάντα σαφῶς τὸν πατέρα διδάσκει, τὸν νέον, τὸ μῆλον, τὸν ὄρκον, καὶ τῆς Ἀρτέμιδος τὸν θυμόν· καὶ παραινεῖ θᾶπτον εὐόρκον ἀποφῆναι τὴν κόρην.

Aristaenetus 1.16

must put a full stop after *rogabas*, as Palmer does. For *et* so used cf. Lewis And Short, *A Latin Dictionary*, s.v. II, F,G,H, and *Oxf. Lat. Dict.*, s.v. *et*, 2 ("and indeed").

42. Cf. *Heroides* 13,93 *nescio quae*.

43. Cf. Lewis And Short, *A Latin Dictionary*, s.v. *carmen* II,B,4: "A response of an oracle, a prophecy, prediction."

44. Cf. *Tristia* 3,10,36 *habere fidem*. Cf. Lewis And Short, *A Latin Dictionary*, s.v. *fides* II,1,b: *habere ... fidem* = "to have credibility."

45. Cf. Horace, *Odes* 3,6,7 *di ... neglecti*.

The reader will note that Ovid relates the story of Diana's anger and Cydippe's illness in an allusive manner. For Ovid's allusive narrative technique, which follows Hellenistic practice, cf. *Mus. Phil. Lond.*, vol. X (1996), page 51.

Cydippe stresses, in line 236, that the vow which Acontius made her swear has been the cause of many prophecies (*carmina*). She means that, due to this oath, she became ill and Apollo's oracle was consulted. Apollo's prophet then provided her with predictions in verse.