

# FURTHER NOTES ON OVID'S *EPISTULAE EX PONTO*

*Abstract:* Several passages of Ovid's *Epistulae Ex Ponto* are explained.  
*Key words:* Ovid: textual criticism.

*Resumen:* Se explican diversos pasajes de Ovidio (*Epistulae Ex Ponto*).  
*Palabras clave:* Ovidio, crítica textual.

1, 5, 31-34:

*an populus vere sanos negat esse poetas,  
sumque fides huius maxima vocis ego,  
qui, sterili totiens cum sim deceptus ab arvo  
damnosa persto condere semen humo?*

Ovid states that people are right to say that poets are mad. He adds that he persists in sowing seed in a pernicious land. Note the obscene pun. The words *damnosa... condere semen humo*<sup>1</sup> mean both "to sow seed in a pernicious land" and "to celebrate *semen*<sup>2</sup> in a pernicious land". Ovid celebrates sexual poetry (*semen* = by metonymy sex: cf. Lewis And Short, *A Latin Dictionary*, s. v. *semen* I, 2).

2, 1, 39:

*fluminaque et montes et in altis proelia silvis*

*montes: fontes* v. 1. *proelia* Merkel: *pascua* ms.

The reader will note that Richmond printed Merkel's alteration *proelia*<sup>3</sup>. It should be noted, however, that perfect sense is provided by the variant *pascua*. I would like to suggest that we should print this line as follows:

<sup>1</sup> Cf. Lewis and Short, *op. cit.*, s. v. *condo* I, C: "Of written productions, to compose, *write of, celebrate... describe*".

<sup>2</sup> At *Ex Ponto* 3, 3, 11 Ovid states that he had an erection when he was terrified by Amor. Moreover, at *Ex Ponto* 1, 10, 6 Ovid states that he is not impotent: cf. my *Notes On Ovid's Epistulae Ex Ponto (Veleia, forthcoming)*. For another obscene pun cf. my note on *Ex Ponto* 3, 3, 14, where the word *sceptra* means both

"teacher's rod" and "*membrum virile*". Ovid was banished because he had written the immoral *Ars Amatoria*: cf. my article entitled "Crime And Punishment In Ovid's *Tristia*" (*Veleia* 22, 2005).

<sup>3</sup> Cf. J.A. Richmond, *Ovidius Ex Ponto Libri Quattuor*, Leipzig 1990, page 29. I have used Richmond's very informative edition as the starting-point of my research.

*fluminaque et fontes et in altis pascua silvis*

Ovid mentions “rivers and springs and pastures (*pascua*) in deep forests.” Cf. Liv. 24, 3, 4 *lucus... laeta in medio pascua habuit*. *Pascua* means “clearings”.

2, 2, 33-34:

*qui rapitur spumante salo sua bracchia tendens  
porrigit ad spinas duraque saxa manus.*

line 33 *tendens*: *nanti* v. l.

line 34 *ad*: *et* v. l. *manus*: *capit* v. l.

The critics<sup>4</sup> have been puzzled by the text of these lines. Perfect sense can, however, be restored to the transmitted text if we print it as follows:

*qui rapitur spumante salo sua bracchia nanti  
porrigit et spinas duraque saxa capit.*

Ovid states that whoever is carried away by the foaming sea, stretches (*porrigit*) his arms towards a swimmer (*nanti*<sup>5</sup>) and seizes (*capit*) thorns and hard rocks. In other words, a drowning man will try to grab hold of a man who can swim, and he will even seize hold of the thorns which are growing on rocks.

2, 5, 67:

*thyrsus enim vobis gustata est laurea nobis*

The critics<sup>6</sup> have been puzzled by the meaning of this line. I would like to suggest that we should translate as follows: “You have tasted (i.e. experienced) the thyrsus<sup>7</sup> and I have tasted the laurel.” Ovid means that both he and Solanus are devoted to the Muses: cf. line 63 ff.

2, 7, 23-24:

*crede mihi, si sum veri tibi cognitus oris  
(nec planis nostris casibus esse potes)*

line 24 *planis*: *fraus* in v. l. *potes*: *solet* v. l.

The poet speaks here about his many misfortunes. The critics<sup>8</sup> have been puzzled by the text of line 24. Perfect sense can, however, be restored to this line if we print it as follows:

<sup>4</sup> Cf. Richmond’s apparatus *ad loc.*

<sup>5</sup> Cf. Lewis And Short, *A Latin Dictionary*, s. v. *no*: “*nans...* as Subst., a swimmer.” For the dative of direction cf. my *Studies In The Text Of Propertius*, Athens 2002, page 63.

<sup>6</sup> Cf. Richmond’s apparatus *ad loc.*

<sup>7</sup> Wheeler explained, in his Loeb edition, that the thyrsus was a symbol of poetic inspiration, which was also caused by tasting laurel: cf. Juv. 7, 1 9 *laurumque memordit*.

<sup>8</sup> Cf. Richmond’s apparatus *ad loc.*

*nec fraus in nostris casibus esse solet*<sup>9</sup>

Ovid explains that deceit (*fraus*) is not usual (*solet*) in such misfortunes as his. We should therefore translate as follows: "Believe me, if I have been known to you as a speaker of truth (and deceit is not usual in my misfortunes)."

2, 8, 69-70:

*vos ego complectar, Geticis si cingar ab armis,  
utque meas aquilas vestra ego signa sequar.*

The critics<sup>10</sup> have been puzzled by the text of these lines. I would like to suggest that Ovid states that he may be forced to wear a sword and to fight a war due to the Getans. We should translate as follows:

"I shall embrace you if I am girt up for battle (*si cingar*<sup>11</sup>) due to Getan arms (*Geticis... ab*<sup>12</sup> *armis*), and I shall follow your standards as my standards."

2, 10, 25:

*Hemmaeosque lacus et olentia stagna Palici*

*olentia: olentis* Zinzerlingius

Ovid refers here to the Hennaean lake (i.e. Pergus<sup>13</sup>) and the stinking pools of Palicus. It should be noted that it is mistaken to argue that the mss. reading *olentia*<sup>14</sup> is not correct for metrical reasons. For the scansion of *olentiä* cf. Kühner-Holzweissig, page 228, quoting Lucr. 4, 849 *mollia strata* and Horace, *Sat.* 1, 2, 30 *fornicē stantem*. The fact that *olentia* is metrically correct was understood by André, who printed it in his Budé edition (Paris 1977). Zinzerlingius printed *olentis* instead of *olentia*. It is possible that *olentis* is a variant reading which was taken from a manuscript by Zinzerlingius. Cf. *Ex Ponto* 4, 2, 9 *falerna: falerno* v. l., Zinzerlingius<sup>15</sup>.

<sup>9</sup> *Solet*: same *sedes* in *Tristia* 4, 5, 4. *Planis* (cf. O.L.D. s. v. *planus*, 7) was created (and clumsily inserted into the line) by someone who wanted to qualify *casibus*.

<sup>10</sup> Cf. Richmond's apparatus *ad loc.*

<sup>11</sup> Cf. Lewis And Short, *op. cit.*, s. v. *cingo* I, B, 1: "To surround the body with a girdle, to gird on (the sword), to gird."

<sup>12</sup> For *ab* = "due to" cf. O.L.D., s. v., 14-15, and Lewis And Short, *op. cit.*, s. v. B, 2, l.

<sup>13</sup> For Henna and Pergus cf. *G.I.F.* XLIX, 1997, page 247 ff.

<sup>14</sup> Cf. Richmond, *op. cit.*, page XXI.

<sup>15</sup> Similarly, Heinsius and Guyetus used manuscripts in order to correct the text of Propertius: cf. my *Studies In The Text Of Propertius*, pages 10 and 166. I would like to point out that Hanslik carried out important work on the manuscripts of Propertius: cf. my *Studies*, pages 71, 163 and 166. For the importance of Hanslik's investigations cf. also G. Giangrande, *Orpheus* 24, 2003, page 354.

3, 1, 21-22:

*non avis obloquitur, nisi silvis siqua remota  
aequoreas rauco gutture potat aquas.*

line 22 *guttur*: *gurgite* v. l.

Ovid mentions a bird singing in the woods. It should be noted that the variant reading *gurgite* makes perfect sense. The bird is said to drink water from a murmuring spring (*rauco*<sup>16</sup> *gurgite*) found in a far away forest (*silvis... remota*).

3, 1, 143-144:

*curia cum patribus fuerit stipata verendis  
per patrum turbam tu quoque oportet eas.*

Scholars<sup>17</sup> have been puzzled by the text of these lines. It should be noted, however, that the transmitted text makes perfect sense. Ovid tells his wife to visit the senate-house in order to seek help for him. We should translate as follows: "When the senate-house is crowded with the revered fathers, you, too, should go through the crowd of senators (*per patrum turbam*<sup>18</sup>)."

3, 2, 44-45:

*nos quoque amicitiae nomen, bone, novimus hospes,  
quos procul a vobis terra remota tenet.*

line 45 *terra remota tenet* v. l. (*i. m.*)

Scholars have been puzzled by the text<sup>19</sup> of line 45. I would like to point out, however, that the reading *terra remota tenet*<sup>20</sup> provides perfect sense. It will be noted that this reading was preserved for us in the margin of a manuscript. Similarly at Propertius 2, 3, 22 the reading *lyricis* was preserved for us in the margin of a manuscript. Cynthia claims that the writings of Corinna do not equal her own lyric poems (*lyricis... suis*): cf. my *Studies In The Text Of Propertius*, page 38. Cf. also my *New Essays In Hellenistic Poetry* (Amsterdam 1985), page 97 where I point out that the correct reading at Callimachus, *Hymn* 4, line 34 has been preserved in the margin of T. This fact was un-

<sup>16</sup> Cf. Lewis And Short, *op. cit.*, s. v. *raucus* (2) and Virgil, *Georgics* 1, 109 *raucum... murmur (undae)*. The poet underlines that there are no birds near him, because they cannot drink the salt water which surrounds him. Birds, unlike humans (cf. *Ex Ponto* 2, 7, 74), do not drink sea-water.

<sup>17</sup> Cf. Richmond's apparatus *ad loc.*

<sup>18</sup> Cf. Lewis And Short, *op. cit.*, s. v. *turba* II, 1: "With gen. ... *omnis eum stipata tegebat turba ducum,*

Verg. A. 11, 13". For the repetition *patribus... patrum* cf. *Mus. Phil. Lond.*, X, 1996, page 51.

<sup>19</sup> Cf. Richmond's apparatus *ad loc.*

<sup>20</sup> Cf. Lewis And Short, *op. cit.*, s. v. *remotus*: "distant, remote, *terrae*, Lucr. 2, 534". The Taurians are said to inhabit a "remote land".

derlined by G. Giangrande in an article entitled "Zwei Kallimacheische Probleme" (*Hermes* 1966, vol. 94, page 425).

3, 3, 11-14:

*territus in cubitum relevo mea membra sinistrum,  
pulsus et e trepido pectore somnus abit.  
stabat Amor, vultu non quo prius esse solebat,  
fulcra tenens laeva tristis acerna manu.*

line 14 *fulcra: sceptrum* v. l.

Ovid describes how Amor appeared to him in a vision. In line 11 Ovid states that he was terrified and had an erection. I would like to suggest that the correct reading in line 14 is *sceptrum*. We should translate as follows: "Startled I raised my *membrum virile* (*mea membra*<sup>21</sup>) for improper intercourse (*in cubitum*<sup>22</sup>... *sinistrum*<sup>23</sup>), and sleep was driven from my trembling breast. There stood Amor, not with the face he used to have, sadly holding his maple-wood rod (*sceptrum*... *acerna*) in his left hand."

Note the employment of an obscene pun. The noun *sceptrum*<sup>24</sup> means both "teacher's rod" and "*membrum virile*". Thus Amor may either be imagined to be acting as a teacher, as regards love and sexual affairs, or as indulging in masturbation.

3, 4, 45-46:

*adde quod assidue domini meditata querelas  
ad laetum carmen vix mea Musa venit.*

line 46 *Musa venit: versa lyra est* v. l.

Scholars<sup>25</sup> have been puzzled by the text of line 46. I would like to suggest that the correct reading in this passage is *Musa venit*. Ovid states that his own Muse (*Musa*<sup>26</sup>), having uttered (*meditata*<sup>27</sup>) the continuous complaints of her master, comes with difficulty to a happy song (*ad laetum carmen*... *venit*<sup>28</sup>). That is to say, the poet wanted originally to produce sad poetry, but then, with difficulty, wrote happy poetry.

<sup>21</sup> Cf. *Amores* 3, 7, 65. Cf. also Lewis And Short, *op. cit.*, s. v. *membrum* I, B; "In partic., = *membrum virile*".

<sup>22</sup> Cf. Lewis And Short, *op. cit.*, s. v. *cubitus* I, B; "Esp., of *coitus* (for *concupitus*)".

<sup>23</sup> Cf. Lewis And Short, *op. cit.*, s. v. *sinister* II, A; "Awkward, wrong, perverse, improper."

<sup>24</sup> Cf. Lewis And Short, *op. cit.*, s. v. *sceptrum* B, 3; "= *membrum virile*, Auct. Priap. 25." For other obscene puns in Ovid cf. my note on *Ex Ponto* 1, 5, 34 (above).

<sup>25</sup> Cf. Richmond's apparatus *ad loc.*

<sup>26</sup> For personification cf. my *Studies In The Text Of Propertius*, page 34.

<sup>27</sup> Cf. Lewis And Short, *op. cit.*, s. v. *meditor* II; "also to murmur, utter a sad cry: *clamabo, meditabor ut columba*, Vulg. *Isa.* 38, 14; 59, 11."

<sup>28</sup> Cf. Lewis And Short, *op. cit.*, s. v. *venio* II, B, 2; "In speaking, come to a topic." At *Tristia* 2, 568 Ovid states that his own Calliope (*mea Calliope*), i. e. his own poetry, has injured him.

3, 4, 107-108;

*squalidus immisos fracta sub harundine crines  
Rhenus et infectas sanguine portet aquas.*

line 107 *immissos*: *immittat* v. l.

line 108 *portet*: *potet* v. l.

Scholars<sup>29</sup> have been puzzled by the text of these lines. It is, however, possible to make better sense of the transmitted text if we print the variant reading *immittat* and *potet*. Translate as follows: “Let the squalid Rhine cause his hair to trail (*immittat... crines*) beneath broken rushes (*fracta sub harundine*) and let him drink (*potet*) water dyed with blood.”

The personified<sup>30</sup> river Rhine is imagined to wear a garland made of broken reeds<sup>31</sup>.

3, 8, 17-22:

*nil igitur tota Ponti regione Sinistri,  
quod mea sedulitas mittere posset, erat.  
clausa tamen misi Scythica tibi tela pharetra:  
hoste, precor, fiant illa cruenta tuo.  
hos habet haec calamos, hos haec habet ora libellos,  
haec viget in nostris, Maxime, Musa locis.*

The critics<sup>32</sup> have been puzzled by the text of line 21. I would like to suggest that Ovid means that he has written some lampoons as a present for his friend. We should translate lines 19-22 as follows: “Yet I have sent you missiles (*tela*<sup>33</sup>) enclosed in a Scythian quiver; may they be stained, I pray, in the blood of your enemies! This shore has these arrows (*calamos*) and these lampoons (*libellos*<sup>34</sup>). Such is the poetry which flourishes, Maximus, in our region.”

4, 3, 43-44:

*cuique viro totus terrarum paruit orbis,  
indigus effectus omnibus ipse magis.*

These lines refer to Pompey and his defeat at the battle of Pharsalus. The critics<sup>35</sup> have been puzzled by the text of line 44. I would like to point out, however, that the transmitted text

<sup>29</sup> Cf. Richmond's apparatus *ad loc.*

<sup>30</sup> For personification cf. my *Studies In The Text Of Propertius*, page 157.

<sup>31</sup> Cf. Lewis And Short, *op. cit.*, s. v. *harundo* II, C: “A wreath or crown made of reeds... Esp. worn by river deities.”

<sup>32</sup> Cf. Richmond's apparatus *ad loc.*

<sup>33</sup> For *tela* used metaphorically cf. *Ex Ponto* 4, 6, 37 *linguae tela... tuae* (‘the missiles of your tongue’). For a

similar metaphor cf. my *Studies In The Text Of Propertius*, page 94. Cynthia's tongue is imagined to be “loaded” (*gravidata*) with insults.

<sup>34</sup> Cf. Lewis And Short, *op. cit.*, s. v. *libellus* II, B, 7: “A libel, lampoon”.

<sup>35</sup> Cf. Richmond's apparatus *ad loc.*

makes perfect sense. Ovid is referring to the fact that Pompey's defeat was said to be due to Thessalian witches<sup>36</sup>. We should therefore translate as follows: "The man whom the whole world obeyed (i. e. Pompey) was caused to be in need of everything (*indigus*<sup>37</sup>... *omnibus*) by witches<sup>38</sup> (*magis*)."

4, 4, 27-32:

*cernere iam videor rumpi paene atria turba  
et populum laedi deficiente loco,  
templaque Tarpeiae primum tibi sedis adiri  
et fieri faciles in tua vota deos,  
colla boves niveos certae praebere securi,  
quos aluit campis herba Falisca suis.*

line 31 *niveos*: *video* v. l.: cf. André's apparatus.

Scholars<sup>39</sup> have been puzzled by the text of lines 31-32. Perfect sense can, however, be restored to the transmitted text if we print the variant reading *video*<sup>40</sup>, and translate as follows: "I see (*video*) oxen, which the grass of Falerii has nourished in its own meadows, offering (*praebere*) their throats to the unerring axe<sup>41</sup>".

4, 8, 59-60:

*sic adfectantes caelestia regna Gigantes  
ad Styga nimbifero vindicis igne datos.*

line 60 *nimbifero*: *fulmineo* v. l.

These lines refer to the Giants, who were destroyed by Jupiter with a thunderbolt<sup>42</sup>. I would therefore like to suggest that better sense is provided by the reading *fulmineo*. For the words *fulmineo*... *igne* cf. *Met.* XI, 523 *fulmineis*... *ignibus*.

<sup>36</sup> Cf. Lucan VI, 576 ff. where the witch Erichtho is said to have hoped for the death of Pompey and his soldiers.

<sup>37</sup> Cf. Lewis And Short, *A Latin Dictionary*, s. v. *indigus* I: "With abl.: *auxilio*, Lucr. 5. 223".

<sup>38</sup> The reader will note that line 44 makes good sense if we understand that *magis* is a noun and refers to the witch Erichtho. There is therefore no reason why we should assume that it is an interpolation. Similarly I have argued that the text of Propertius does not contain any interpolated lines: cf. Myrtila 18, 2003, page 371 ff.

<sup>39</sup> Cf. Richmond's apparatus *ad loc.*

<sup>40</sup> Cf. Lewis And Short, *op. cit.*, s. v. *video* 2, C: "Of other senses, to perceive, observe any thing: *vidistin' toto sonitus procurrere caelo?* (Prop. 2, 16, 49)."

<sup>41</sup> For the sacrifice of animals cf. *Tristia* 4, 2, 5.

<sup>42</sup> Cf. *Met.* I, 155 *fulmine* and Lucr. 2, 382 *fulmineus ignis*. The *fulmen* has nothing to do with rain: *nimbifero* was introduced by someone who wanted to make it clear that the *fulmen* was sent by none other than Jupiter *pluvius*. But this specification is of course not necessary, because every ancient reader would know that the *fulmen* in question was sent by Jupiter.

4, 9, 91-92:

*illa quies animi, quam tu laudare solebas,  
ille vetus solito praestat<sup>43</sup> in ore<sup>44</sup> pudor.*

Ovid states that he has not changed. I would like to suggest that Ovid has employed an obscene pun<sup>45</sup> in line 92. The noun *pudor* means both “modesty” and “cause for shame”. Thus Ovid’s words can mean either that his old modesty stands out in his usual speech, or that his “cause of shame” (i. e. his *membrum virile*) stands out in the usual mouth. Ovid is alluding to the erection of the *membrum virile*: cf. my note on *Ex Ponto* 3, 3, 11 ff.

4, 10, 54-56:

*et tacite peragens lene Melanthus iter,  
quique duas terras, Asiam Cadmique sororem,  
separat et cursus inter utramque facit.*

In these lines Ovid mentions the river Melanthus. He states that it is a quiet and gentle river, but that in spite of its gentle course (*tacite, lene*), it has managed to separate Asia from Europe by digging its deep bed between the two continents. Translate as follows: “and the Melanthus quietly completing its gentle path, but which (*quique*<sup>46</sup>) separates two lands, Asia and the sister of Cadmus, and makes its way between them.”

4, 14, 13-14:

*gramina cultus ager, frigus minus odit hirundo,  
proxima Marticolis quam loca Naso Getis.*

line 13 *gramina*: *carmina* v. l.

The reader will note that Richmond printed the reading *gramina* in line 13. I would like to suggest, however, that better sense is provided by the variant reading *carmina*. Ovid is referring to the fact that witches used spells in order to steal crops<sup>47</sup>. Thus Ovid states that cultivated fields hate spells (*carmina*). *Gramina* is evidently the *lectio facillior*.

<sup>43</sup> Cf. Lewis And Short, *op. cit.*, s. v. *praesto* I, B: “Trop., to stand out... constr. ... *in aliqua re*.”

<sup>44</sup> Cf. Lewis And Short, *op. cit.*, s. v. *os* II, C: “Speech”. Cf. also *G.I.F* LV, 2003, page 262.

<sup>45</sup> For another obscene pun cf. my note on *Ex Ponto* 3, 3, 14. There is, moreover, an allusion to *fellatio*. Thus the words *ille vetus solito praestat in ore pudor* mean “that old cause for shame (i.e. my *membrum virile*) stands out (i. e. is erect) in the usual mouth.” For *fellatio* cf. Catul-

lus 59, 1 *Rufa Rufulum fellat*. *Fellatio* was usually executed by prostitutes: hence Ovid’s *solito... ore*. For prostitutes and *fellatio* cf. G. Giangrande, *Mus. Phil. Lond.*, 4, 1981, page 17.

<sup>46</sup> Cf. Lewis And Short, *op. cit.*, s. v. *que* VI: “*Que* nearly equivalent to *autem, sed...* but... *quae neque dant flammis lenique vapore cremantur*, *Ov. M.* 2, 811.”

<sup>47</sup> Cf. Flower Smith’s note on *Tibullus* I, 8, 19.

4, 16, 15-16:

*quique suam Troezena imperfectumque dierum  
deseruit celeri morte Sabinus opus.*

line 15 *Troezena* Heinsius: *Troezen* mss

In these lines Ovid mentions a poet called Sabinus. Scholars<sup>48</sup> have been puzzled by the text of line 15. Good sense is, however, provided by the reading *Troezena*. Sabinus is said to have deserted his *Troezen*, when he died, and left an unfinished work on the calendar<sup>49</sup>. We should translate as follows: ‘Sabinus, due to his untimely death, abandoned his beloved *Troezen* (*suam Troezena*<sup>50</sup>) and his unfinished work of the days (*imperfectumque dierum* / ... *opus*).’

4, 16, 33:

*Tityron antiquas Passerque rediret ad herbas*

Scholars<sup>51</sup> have been puzzled by the meaning of this line. I would like to suggest that the poet *Passer* is said to return (*rediret*<sup>52</sup>) to *Tityrus* (a shepherd, i. e. pastoral poetry) and old-fashioned herbs (*antiquas... herbas*). Shepherds were said to lead the simple life, like men of old. Thus they lay on couches<sup>53</sup> which were made of grass in the meadows: cf. my *Studies In The Text Of Propertius*, page 104. It is possible that *Passer* wrote poetry concerning ancient herbs, such as the plant of *Prometheus*, which was used by *Medea*: cf. my *Studies In The Text Of Propertius*, page 40. Witches used herbs in order to make people fall in love. Ovid may therefore mean that *Passer* wrote about the shepherd *Tityrus* and about ancient spells and enchantment. A further possibility is that *Passer*, like *Nicander*, had written a poem devoted to plants which could be used for healing.

*Conclusion.* In this article I have attempted to solve various textual and interpretative problems which have puzzled previous editors of Ovid's *Epistulae Ex Ponto*. I have also tried to show that Ovid has employed several obscene puns, which the critics have failed to notice. Thus at *Ex Ponto* 1, 5, 34 *condere semen* means “to celebrate *semen*”, at 3, 3, 11 ff. Ovid states that he has had an erection and at 4, 9, 92 *pudor* means both “modesty” and “cause for shame”, i. e. *membrum virile*. There is, moreover, an allusion to *fellatio*. Finally it should be noted that there is no reason why we should assume that Ovid's text contains any interpolations: cf. my comments on 3, 1, 143-144 and 4, 3, 43-44. Cf. moreover, my “Notes On Ovid's *Epistulae Ex Ponto*” (*Veleia*, forthcoming, note on 1, 1, lines 65-68).

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<sup>48</sup> Cf. Richmond's apparatus *ad loc.*

<sup>49</sup> Cf. Wheeler's Loeb edition, Index, s. v. *Sabinus*.

<sup>50</sup> It should be noted that Heinsius used manuscripts in order to correct the text of Propertius: cf. my *Studies*, page 166. Sabinus had probably written a mythological epic poem concerning ancient *Troezen*. For such mythological epic poetry cf. *Habis* 29 (1998), page 388 ff. Of course Ovid may have written *Troezen*, the reading of most manuscripts.

<sup>51</sup> Cf. Richmond's apparatus *ad loc.* and André, *op. cit.*, page 180 f.

<sup>52</sup> Cf. Lewis And Short, *op. cit.*, s. v. *redeo* I, 2, a: “Of a speaker, to go back, return to a former subject.”

<sup>53</sup> The variant reading *recubasse refertur*, in line 33, alludes to the fact that shepherds lay on grassy couches. For ancient rustic traditions cf. Tibullus 2, 1, 2: *ritus ut a prisco traditus extat avo*.