

NOTES: BOOK ONE

I.1. Introductory Note

In this poem P. outlines the subject and sets the tone of his first book. It is to be about love, unhappy and hopeless love, an obsession that dominates his life and blinds him to anything else. Other topics will be touched on only as they have bearing on this. The book will be highly personal, subjective, grimly instructive. P. is at once the teacher whose experience gives his words authority and the innocent whose intentions are always the best and devotion to his mistress unswerving, but who in return is abused and disparaged.

The poem is powerful, clearly written as a preface to the book and intended to introduce us to the world of P.'s poetry with dramatic abruptness. It conveys brilliantly the poet's loneliness in a private world hedged about in fear of the intrusion of strangers and the loss of the beloved, where the poet fears the hurt his least word may do him. We can look forward then to learning much about him, but little about her.

I.1. Notes

- 1-4 Cf. the opening of an epigram by Meleager, *Anth. Pal.* 12.101.
- 1 *prima*: In 3.15.3-10 P. speaks of an early love affair with a certain Lycinna and says that she was his first mistress. In that case, here either he chooses to forget all earlier entanglements, or the force of *cepit* is special (many as the women he had known earlier might have been, Cynthia was his first true love). The former is to be preferred, especially in view of the pentameter.
miserum: The lover is usually described as *miser*, but here the epithet seems to ask the reader's pity and sympathy before the case has been put before him. Cynthia is a woman to be feared and the poet inexperienced and ignorant of what lies ahead for him.
cepit: "fascinated," but with *ocellis* there is the overtone "bewitched."
ocellis: P. uses *ocelli* and *oculi* without real distinction. For his mistress' eyes as a point of her beauty, cf. 2.3.14; 2.12.23. Here, however, her eyes are almost a weapon, and one is reminded of the evil eye.
- 2 *contactum*: both "pierced" and "corrupted"; cf. L-S s.v. 1. *contingo* I.B.4 and II.B.1.
ante: adverb.
cupidinibus: The plural makes the noun hover between common and proper in its effect; it appears only here in P. Cf. Catullus 3.1.

- 3 *constantis . . . lumina fastus*: i.e. the aloofness that had up to this time been steadfast in his gaze on women; but P.'s phrase makes his pride almost separate from his will.
deiecit: a figurative use; we must translate "forced me to drop" with the notion of casting the eyes down in humility, but the Latin verb is more forceful, "dashed down."
- 4 *caput . . . pressit*: "bowed my head."
- 5 *castas . . . puellas*: "girls who are inaccessible." The implication is clearly that Cynthia has steadfastly refused all his advances.
- 6 *improbus*: If Amor subdues the poet, he should also subdue the woman he has made the poet fall in love with, but he does not; hence he is "ruthless, heartless."
nullo . . . consilio: "without plan or purpose." To pursue Cynthia the poet has abandoned the life indifferent to love, but because his suit has been rejected and he now seems to have exhausted the resources of strategy, he lives aimlessly from day to day.
- 7 *toto . . . anno*: ablative of time when, a favorite construction with Propertius where the accusative of the duration of time might be expected. Cf. e.g. 2.14.28: *tota nocte*.
furor hic: a favorite description for his love in the first book of elegies; cf. e.g. 1.4.11; 1.5.3. It does not appear in the other books.
- 8 "when I am yet forced to endure the hostility of the gods"; i.e., even at the end of a year the gods have not softened in their attitude, by either releasing him from his infatuation or making Cynthia less obdurate.
- 9-16 The exemplum of Milanion and Atalanta is the less well known of two versions of the story. In the better known version her suitor is Hippomenes and the story is set in Boeotia. In the version P. follows the setting is Arcadia, Atalanta having been exposed as an infant on Mount Parthenius and nursed by a she-bear. She grew up a virgin huntress renowned for her fleetness. She was sought by many in marriage, chief among whom was the Arcadian Milanion. Once while out hunting she encountered two centaurs, Hylaeus and Rhoeteus, who attempted to violate her. In Apollodorus (3.9.2) they were killed by Atalanta herself, but from P. it would appear that Milanion came to her aid and was wounded by a branch wielded by Hylaeus, while in Ovid (*AA* 2.185-92) Milanion is wounded by an arrow shot by Hylaeus. Apparently P. saw this combat and Milanion's wounding as the ultimate proof of Milanion's love and that Atalanta suffered a change of heart when she saw him lying wounded, but this is not part of the story in other sources.
- 9 *nullos fugiendo . . . labores*: "by enduring every sort of trial."
Tulle: Addressed also in 1.6.2; 1.14.20; 1.22.1 and 3.22.2, 6 and 39, this is probably a nephew of L. Volcarius Tullus, cos. 33 B.C. with Octavian, proconsul of Asia in 30-29 B.C. (cf. 1.6.19-20). The family was evidently rich and powerful and may have come from the same part of Italy as P. (cf. 1.22.3-4). The mention of Tullus' name in the first poem of the book amounts to a dedication; this is further confirmed by the final epigram of the book.
- 10 *durae*: both "hard hearted" and "physically tough."
contudit: "crushed."
- 11-13 *Iasidos*: Atalanta was the daughter of Iasus (or Iasius) and Clymene.
modo . . . et . . . etiam: If the MSS are correct, this would be the only series known

- in classical Latin where *modo* is not followed by an answering *modo* or the equivalent (*nunc, tum, interdum*, etc.). On that account Housman and Enk supposed a couplet had dropped out between 11 and 12, but as SB observes, the repetition of *ille* in 12 and 13 is unpleasant and correction of *ille* in 12 to *saepe* (a Renaissance conjecture) will remove the difficulty.
- 11 *Partheniis . . . in antris*: "among the dells and hollows of Mount Parthenius." Milanion was not exploring caves; cf. 1.2.11; 2.30.25-6; 4.4.3; 4.9.33. Cf. Housman on Manilius 5.311.
amens: sc. *amore*.
- 12 *ibat et . . . uidere*: The use of the infinitive for what would be the supine in prose is a Graecism (Roby 1362), but is common in Augustan poetry. *uidere* here is approximately "to face."
- 13 *Hylaei*: Postgate would take this for a shortened adjective agreeing with *rami*, but P. does not avoid having one genitive dependent on another.
- 14 *saucius*: not a repetition of *percussus uulnere*, but "in pain."
Arcadiis rupibus: either dative or locative ablative or both.
- 15 *uelocem*: P.'s only allusion to Atalanta's most familiar characteristic; cf. Catullus 2.11-12.
potuit domuisse: "he could tame"; the perfect infinitive, an archaism, emphasizes the completeness of the action.
- 16 *bene facta*: both "devotion" and "heroism"; cf. 2.1.24.
ualent: "can count for" or "have been known to count for."
- 17 *in me*: "in my case," a favorite expression of P.; cf. e.g. 3.8.34.
tardus Amor: The epithet probably carries implications of both "late in coming" (cf. 1.7.26) and "slow to assist" (cf. 1.8.41).
non ullas cogitat artes: "devises no strategy." There is a slight paradox here; an *ars* is ordinarily something that can be taught, a skill or science, not something that is thought out as one goes along.
- 18 *ut prius*: "as of old"; the reference is to the age of heroes such as Milanion.
- 19 *at uos*: an abrupt transition, typical of P.
deductae . . . fallacia lunae: "the trick of drawing down the moon from heaven." The allusion is to the traditional ability of witches to produce an eclipse of the moon by spells and incantations. At such times the moon must have been supposed to descend in the character of the witch goddess Hecate to assist at their ceremonies and further their designs. Cf. 2.28.37. By *fallacia* P. may have wished to point out that Romans generally knew this was only a fraud.
- 20 *sacra piare*: "to perform sacred rites." *piare* usually means "to appease" or "propitiate" (cf. 3.10.19) or "to expiate," and the phrase here, with *sacra* almost a cognate accusative, may be an idiom for speaking of dark rites for divinities one does not name. SB thinks the full phrase would be *deos (inferos) piando sacra facere*.
- 21 *en agedum*: colloquialism: "come on, get to it." Cf. 4.9.54. The expression is unusual for P.
mentem: "attitude," both emotional and intellectual.
- 22 *facite . . . palleat*: for pallor as indication of love, cf. e.g. 1.9.17; 1.13.7.
meo . . . ore: point of comparison for the thing compared.
- 23 *uobis*: The dative construed with *crediderim*, rather than the accusative subject

- of the infinitive, gives the effect "I would believe your claims," or "I would credit you with."
- 24 *Cytaeines . . . carminibus*: "with incantations of the woman of Cytae." Cytae was a town in Colchis, the birthplace of Medea; cf. 2.4.7; Pliny, *NH* 4.86. The readings of the MSS for *Cytaeines* are very variable, none preserving the true form; if this, which is a Renaissance conjecture, is correct, it is an alternative form for *Cytaeis*, as *Nereine* (Catullus 64.28) is an alternative form for *Nereis*.
ducere: here "govern." Their governance of the moon has already been mentioned in vs. 19.
- 25 *qui sero lapsum reuocatis*: "who too late call back one who is already falling"; the figure is of someone who cries a warning after he sees catastrophe can no longer be averted. Cf. 1.13.8; Quintilian, *IO* 2.6.2.
- 26 *non sani pectoris auxilia*: "medicines for a heart that is sick." The *pectus* is the seat of both the feelings and the intelligence.
- 27 *et ferrum saeuos . . . et ignes*: i.e., the knife and cautery of surgery.
- 28 *quae uelit ira*: "the things anger would wish." His anger is implicit in his description of the situation in 5-6.
- 29 *ferre*: sc. *me*.
per: here "beyond."
- 30 *norit*: = *nouerit*.
- 31 *facili . . . aure*: an idiom, for which cf. Horace, *Ser.* 1.1.20-22; the ear that is *facilis* hears our prayers.
deus annuit: In this case the god ought to be Amor; though one does not ordinarily think of Amor as nodding assent, that being Jupiter's gesture, there is no reason why he should not. Catullus in poem 45 makes him sneeze.
- 32 *pares*: "well matched" (Postgate). Cf. Horace, *Epod.* 15.14.
- 33 *in me*: "in my case" (cf. 17 *supra*) or "against me."
nostra Venus: "Venus, whom we serve."
noctes exercet amaras: "works out bitter nights"; for the use of *exercet*, cf. Vergil, *Aen.* 4.99-100. (The possibility put forward by Camps that *nostra Venus* is here put for the poet's mistress and the verse should be interpreted: "in my case the thought of her whom I love troubles my nights and makes them wretched" seems excluded by *nostra*, which in the context should include the *uos* addressed in 31.)
- 34 "and Amor is never idle or weary." Some editors regard *Amor* as a common noun, but the personification seems clear.
- 35 *hoc . . . malum*: This is perhaps deliberately enigmatic; it may be taken either with reference to the picture the poet has put before us, "this sort of trouble, an unrequited love like mine," or as referring specifically to Cynthia. From what follows we should conclude the latter is what P. has in mind.
moretur: "occupy"; cf. 1.11.10.
- 36 *cura*: = *puella*, as often in P. and the elegists; cf. e.g. 2.25.1.
assueto . . . amore: either ablative absolute of attendant circumstance, "once love has grown familiar," or ablative of separation, "from a love to which he has grown accustomed."
- 38 *referet*: "recall."

I.2. Introductory Note

This poem, which at first seems simply an accomplished handling of the timeless

theme of woman's vanity and preoccupation with her appearance, gets a more complex meaning in its last eight verses. Up to that point the poet plays with the notion that beauty is best at its most natural and most honest; then after the cryptic remark *non ego nunc uereor ne sim tibi uillior istis* (25), he launches into extravagant praise of his mistress' accomplishments as a poet and musician that we must understand as overstatement. Her talents cannot have been all that he makes them out.

The mistress to whom the poem is addressed is never named, but from touches here and there we can construct a picture of her. She is a woman of many admirers, beautiful and extravagant. She is an accomplished poet and a woman of education and charm. One thinks especially of a woman of fashion, perhaps, but by no means necessarily, an actress.

The poem is constructed in a symmetry of balanced panels at beginning and end flanking a long central section. In the first eight verses the poet protests that adornments and luxuries do not enhance beauty, that woman is most beautiful when most natural. In the central section (9-24) he illustrates his point, first by examples from nature (9-14), then by examples from mythology (15-24). In his final section (25-32) he praises his mistress' accomplishments as an artist, which outweigh everything else.

There are two curious little lapses in the poet's argument that beauty unadorned is the more beautiful, which we must be intended to pick up. In the sequence of his exempla from nature he seems to be comparing his mistress to a landscape: the spring flowers are her complexion, the ivy her hair, the strawberry tree her willow figure, the running brook her carriage and gesture; but then as the final item we come to the untaught music of the birds—but no one could say an uneducated voice sings best. And in his list of mythological exempla he concludes by observing that the complexions of the great beauties of the heroic age were not helped by cosmetics, but were like the colors of the pictures of Apelles, the painter famous for his naturalism! The point of these lapses must be to show the reader that the real reason the poet has no fear of being *uillior istis* is that he can get round his mistress with glittering words and specious arguments; she can be got at because of her pretensions to culture, where he has the upper hand. The poet, though deeply in love, is sometimes dishonest in his tactics and will use foul means when fair do not succeed; and his mistress, though a hard headed realist about many things, is vulnerable to flattery.

I.2. Notes

- 1 *ornato . . . capillo*: "with carefully dressed hair." The collective singular is regular with this word, though occurring only here in P. *ornato* need not imply combs or jewels, but cf. 2.22.9-10. The coiffures of the period were often elaborate; cf. Ovid, *AA* 3.133-54.
uita: an endearment, more fully expressed *mea uita*; cf. e.g. 1.8.22; 2.3.23.
- 2 "and to create gauzy billows in Coan dress." Coan cloth was a fine, silklike stuff made of thread spun from the filaments of a cocoon similar to that of the silkworm. Cf. 2.1.5-6; 4.2.23; 4.5.23 and 57. For the manufacture of the thread, see Aristotle, *HA* 5.19.p.551b.14; Pliny, *NH* 11.76.

- 3 *Oronthea . . . murra*: "perfumes from the Orient." Antioch on the Orontes was the chief port for the export of goods that came from the east by caravan.
- 4 *teque . . . uendere*: "and to set yourself off" (as though offering yourself for sale). The usage is uncommon, but classical; cf. 3.9.16; Cicero, *ad Att.* 13.12.2; Horace, *Epist.* 2.1.73-5.
peregrinis . . . muneribus: The use of *munus* is unusual, but one may read it as "offerings" (Postgate, who compares 2.13.30: *Syrio munere plenus onyx*, a striking parallel).
- 7 *crede mihi*: colloquialism, a favorite with P. in expostulation; cf., e.g., 2.5.10 and 29.
medicina: i.e. no art that could improve it; this is preferable to taking the word to mean something like "remedy."
(The major MSS read *tua*, which will yield sense: "your doctoring of beauty is worthless"; but this is less attractive and seems less natural than the complimentary and emphatic *tuae*.)
- 8 *nudus Amor*: "Amor, since he is nude himself . . ." (and therefore without disguise).
artificem: "contriver" with the overtone "counterfeiter."
- 9 *summittat*: "sends up."
humus formosa: "the earth in its loveliness," i.e. in its natural state, the woods and countryside.
colores: "flowers." In speaking of spring flowers the word is so regular that it is hardly a metonymy. Cf. e.g. Catullus 64.90; Tibullus 1.4.29; Vergil, *Geor.* 4.306. The wild flowers of the Mediterranean spring are justly celebrated.
- 10 The use of ivy as ground cover in Roman gardens may be in P.'s mind; there it was kept clipped or even trained, as in the domed *meta* shape frequently shown in Pompeian wall decorations.
- 11 *in solis . . . antris*: "in lonely glens and hollows"; cf. on 1.1.11.
arbutus: the strawberry tree.
- 12 *indociles . . . uias*: "paths that it has not been taught." P. may be thinking of the contrast between these and formal channels and water stairs in gardens and nymphaea; this was the time of the first great exploitation of water ornamentally. Cf. 3.2.14; 3.3.27-32.
- 13 *persuadent*: If the text is right, P. is using this verb in an etymological sense, "are especially agreeable," but ordinarily the verb means "to prevail upon" or "bring over by talking," and such a sense as is required here is unknown elsewhere. Of the many attempts at emendation, none is thoroughly satisfactory.
- 15-16 Phoebe and Hilaira, the daughters of Leucippus, king of Messenia, were carried off by Castor and Pollux, who fell in love with them. Cf. Apollodorus 3.11.2; Theocritus 22.137-211; Ovid, *Fast.* 5.699-719.
- 15 *sic*: i.e. by the devices the poet's mistress has recourse to.
Leucippis: nominative patronymic in apposition with *Phoebe*.
- 17-18 Marpessa, the daughter of Euenus of Aetolia was carried off by Idas in a winged chariot given him by Neptune. Her father pursued them, and in the course of pursuit fell into the river Lycormas, which subsequently received his name. Idas then proceeded to Messenia, where Apollo, who was in love with Marpessa, stopped them and seized her, and Idas fought with the god. Jupiter intervened and granted Marpessa her choice between the contestants; she chose Idas, fearing

- lest Apollo desert her when she grew old. Cf. Apollodorus 1.7.8-9. P. sets the battle between Idas and Apollo on the banks of the Euenus, perhaps for economy.
- 17 *discordia*: "the cause of strife," in apposition with *filia*.
- 19-20 Hippodamia was the daughter of Oenomaus, king of Elis. Her father obliged suitors for her hand to compete with him in a chariot race and slew those who lost. Pelops, the son of Tantalus of Phrygia, won the race by persuading Myrtilus, the groom of Oenomaus, to remove the linchpin of his chariot. Oenomaus was killed, and Pelops inherited his kingdom with his daughter. Cf. Apollodorus, *Epit.* 2.3-9.
- 19 *falso . . . candore*: "by a whiteness of complexion that was due to cosmetics." For the Romans' admiration of a very white complexion, cf. 2.3.9-12; 3.24.7-8.
- 20 *externis . . . rotis*: "in the car of a foreigner." Pelops' chariot was a gift from Neptune (cf. Pindar, *Ol.* 1.86-8). In several versions of the story Hippodamia rides off with Pelops.
- 21 *facies*: "a beautiful countenance"; cf. Ovid, *AA* 3.105.
- obnoxia*: "indebted to."
- 22 The full expression would be: *et talis color (or tali colore) qualis est in tabulis Apelleis*; cf. 3.17.39-40. Apelles, a painter of Cos of the time of Alexander the Great, was especially famous for his glazes and the naturalism of his color. Cf. 3.9.11; Pliny, *NH* 35.97. The conceit in this touch (such color as is the most *naturalistic*) must have amused P.
- 23 *non illis studium*: sc. *erat*: "it was not their aim . . ."
- uulgo*: adverb: "everywhere" or "in every direction."
- 24 "womanly modesty was beauty glorious enough for them." Note that P. has shifted his ground here.
- 25 *ne sim tibi uilior istis*: "lest I be of less account to you than those other admirers of yours." That is to say, she need not dress elaborately to prove her love for him, as she might for some men.
- 26 This appears to be the correlative of the hexameter inserted as a parenthesis "(and on the other hand) if there is one man a girl pleases, then she is well enough got up."
- 27-30 The connection of these lines with what goes before seems deliberately ambiguous. We may take them as explanation of why he has no fear of being *uilior istis* in her eyes, that he, being of refined tastes, is the only one of her admirers who can properly appreciate her accomplishments, or we may take them as the explanation of why she pleases him and is well enough got up, or both—which is what I should prefer. They read best as easy flattery, and there is the unstated corollary that because of her accomplishments as an artist she can also appreciate his poems.
- 27 This must mean that she is a poet. Cf. 2.3.21-2.
- 27-28 *libens*: to be taken with *Phoebus* as well as with *Calliopea*.
- 28 *Aoniam . . . lyram*: Aonia is the part of Boeotia where Helicon, the mount of the Muses, rises.
- Calliopea*: the chief of the Muses, not especially the Muse of epic. P. always speaks of her as his special patroness; cf. e.g. 3.3.37-52.
- 29 "nor is there a single grace lacking to the charm of your conversation." The Graces were traditionally three, and sometimes they were given special provinces (cf. Meleager in *Anth. Pal.* 5.195), but P. probably had nothing so specific in mind, nor does he seem to be personifying *gratia*.

- 30 This line may be taken as further definition of *unica nec . . . gratia*: "all the individual points that Venus, all those Minerva approves"; or we may attach the *-que* to *omnia* and get additional categories: "and also all the things that Venus, all those that Minerva approves." The former seems somewhat better. The things that Venus approves will be all those that inspire love; those that Minerva approves will be those that show wit and intelligence.
- 31 *his*: ablative of cause or means.
- nostrae . . . uitae*: "to me, as long as I live."
- 32 The verse is probably intentionally double-edged. The poet may be simply summing up and rounding off with a stronger expression of his disapproval of extravagance in dress than he has so far permitted himself, or he may be finally admitting what has been tacitly understood throughout the poem, that he lacks the wherewithal to gratify her taste for luxuries.
- dum*: = *dummodo*.

I.3. Introductory Note

Probably the most famous of all P.'s poems, this is justly admired for its economy, its subtle restraint of emotion, and its success in recreating warm affection and inebriated romanticism. But the elaborate rhetorical structure and technique with which the poet works have received less attention, and the particular situation as key to understanding a relationship has been neglected.

The poem is constructed in a symmetry of five paragraphs, the first four of equal length, ten verses each, the last shorter, only six verses. In the first two the focus is on the poet, his first impression of his sleeping mistress and his emotional response to this, the will to action and the fear of it. The last two paragraphs are given to her, her waking and emotional response to finding him in her room and her picture of her desolate evening. The central paragraph, the hinge of the action, describes his gestures of affection and caresses while she sleeps.

We must ask what sort of relationship it was that would permit such an incident. Theirs would seem to be a very domestic arrangement, if he can come to her late at night after a party and expect to be admitted. He leads us to believe that his tardiness was simply due to the drinking's having gone on late, but he does not tell us so. He wants us to believe in the domesticity of his life with her, his affection for her, her possessiveness about him—no matter how irregular the ménage may be. He is uxorious, the guilty husband trying to amend a dereliction, and she is wifely, put upon and sharp-tongued.

I.3. Notes

- 1-6 Note the careful parallel of elements in these three exempla and the incantatory effect.
- 1-2 The story of Ariadne is told by Catullus, 64.52-264, and was very popular in art.
- 2 *Cnosia*: Minos' capital was Cnossus in Crete.
- 3-4 For the story of Andromeda, cf. Apollodorus 2.4.2-3. Her rescue and release is a popular subject in art, but I know of no representation of her sinking in sleep.
- 3 *primo . . . somno*: probably to be taken as dative with *accubuit*; cf. e.g. Cicero,

- Pro Mur.* 74; Vergil, *Aen.* 1.79. The verb is unusual in reference to sleep, but cf. 4.4.68.
- 4 *duris cotibus*: ablative of separation with *libera*.
- 5 *nec minus*: = *et*.
- Edonis*: "an Edonian woman." The Edoni were a people of Thrace east of the river Strymon; they are repeatedly mentioned as devotees of Bacchus (cf. e.g. Horace, *Car.* 2.7.27) and more than ordinarily wild in his orgies. Here, then, *Edonis* is virtually "a Bacchante." For Pompeian pictures showing sleeping Bacchantes, cf. G. E. Rizzo, *La pittura ellenistico-romana* (Milan 1929) pl. 112; J. Marcadé, *Roma Amor* (Geneva 1965) p. 43.
- 6 *in herboso . . . Apidano*: "on the grassy bank of the Apidanus." The Apidanus was a river of Thessaly that joined the Enipeus and flowed into the Peneus. For the unusual use of *in* in the sense of "beside," cf. Vergil, *Ecl.* 7.65-6.
- 7 *uisa*: sc. *est*.
- mollem spirare quietem*: "to exude peaceful rest," but *spirare* conveys the calm regularity of her breathing.
- 8 *non certis nixa caput manibus*: "pillowing her head on her limp hands"; *caput* is accusative of respect. Ordinarily *non certis . . . manibus* would mean "restless hands" (cf. 4.4.67), but that will not do here.
- 9 *multo . . . Baccho*: ablative of cause with *ebria*, the name of the god put for his province, as commonly in P.
- 10 "and the slaves were shaking the torches, the night being far gone." The slaves escorting him shake the torches to knock off the ash and keep them burning when they are nearly spent. Cf. 3.16.16; 4.3.50.
- 11 *nondum etiam*: = *nondum*, as often in P.
- sensus . . . omnes*: accusative of respect: "in all my faculties."
- 12 *molliter*: to be taken with *impresso* as well as *adire*.
- conor*: present for vividness. Such shifts, often apparently unnecessary, give P.'s poetry a lively texture.
- 13 *correptum*: sc. *me*.
- 14 *durus*: "imperious."
- 15 *leuiter*: to be taken with *subiecto*, *positam*, and *temptare*.
- 16 "and to taste her kisses and advance my hand and seize arms." The telescoping of *sumere oscula* and *sumere arma*, both of which are regular expressions but very different in their meaning, produces an effect of zeugma. For the metaphor of *sumere arma*, cf. 3.20.19-20; the military figure is very common in elegy for all the phases of love, though this use of it is bold.
- 17 *ausus eram*: pluperfect for imperfect. P. commonly uses the pluperfect for the preterite where others would use the perfect or, less often, imperfect.
- 18 *expertae . . . iurgia saeuitiae*: "the abuse of a temper I had already made trial of."
- 19 *intentis . . . ocellis*: either ablative absolute, "with unwavering stare," or ablative of specification with *fixus*, "rooted in my intent gaze."
- 20 Argus, the hundred-eyed giant, set by Juno to watch the heifer into which Io, the daughter of Inachus, had been metamorphosed in order to prevent Jupiter from alleviating her suffering. The subject of Io watched by Argus is a popular one in ancient painting.
- Argus ut*: sc. *haerebat*. The simple ablative is regular with this verb.
- ignotis*: "unfamiliar," i.e. to Io; or the reference may be broader, "the unheard of

- (i.e. miraculous) horns." In art Io is regularly shown as a girl with small horns springing from her temples.
- 21 The poet here shifts from narrative to address Cynthia directly and continues so to vs. 33.
- corollas*: the garland he had been wearing at the party from which he came. As these might be very elaborate, they made excellent love gifts; cf. Plato, *Symposium* 213.
- 24 *furtiua*: best taken adverbally in this context, though P. may wish to imply that he had taken more than his share of the fruit at the party. Fruit was a luxury, and it was regular practice to take it home from a banquet.
- cauis . . . manibus*: dative. Her hands lie loosely cupped. We may assume that she has shifted her position from that described in vs. 8 (cf. *infra* 27). To take *cauis . . . manibus* as the poet's hands (so BB and Camps) seems most unnatural.
- 25 *ingrato . . . somno*: dative. The epithet implies both that he got no thanks for his gifts and that he would rather she were awake.
- 26 *de prono . . . sinu*: Since a *sinus* is any sort of fold or bay, this need not mean more than from her half-closed hand, but since the poet says *omnia . . . munera* in 25, it is easier to think he was slipping gifts into her bosom, and because of the way she was lying these rolled out. It is also possible that the *sinus* is his, the usual place for carrying such gifts, and that P. means that as he bent over her his presents escaped from their pocket. This slightly comical picture of the drunken poet repeatedly fumbling to retrieve these gifts, lest they hit and wake her, would suit here admirably.
- 27 *duxti*: = *duxisti*. The correction of *duxit* in the MSS is necessary and easy.
- 28 *obstupui*: "I froze."
- uano credulus auspicio*: Though P. goes on to explain this differently in the next couplet, it is natural to take it at first as meaning "believing in (what proved to be) the empty presage," namely that she was awakening. As he goes on to explain it, we must translate "believing in this untrustworthy indication."
- 29 *ne qua . . . uisa*: "lest something in your dreams." Cf. 2.26.20.
- 30 P.'s actions might have made such a dream not unlikely.
- 31 *diuersas praecurrens . . . fenestras*: It is most natural to take the epithet to mean that the windows were in the wall opposite the bed, "passing the windows opposite." Roman windows were usually small, since glazing was not yet employed for casements, and often in pairs or series to permit variation in lighting. Otherwise we must interpret "passing window after window," as though the moon spent the night looking into windows. The possibility of this conceit is strengthened by the pentameter. *praecurrens* = *praetercurrens*; cf. 1.8.19. P. would seem to have had an aversion to *praeter* both as preposition and as prefix.
- 32 "the moon, that busybody with lingering eyes" or "the over-zealous moon, with light disposed to linger."
- 34 *fixa . . . cubitum*: "supporting herself on one elbow." *cubitum* is accusative of respect. Her attitude is vaguely threatening, as is emphasized by the return to the third person.
- 35 *nostro . . . lecto*: dative with *referens*, where we expect *ad* with the accusative, a variation common in P.
- iniuria*: It is more natural to take her meaning here to be a wrong he has committed against someone else, rather than one done him. BB says "a rejection by

some other woman," but this would make her use of *iniuria* ironic, which does not seem to suit the context, and it seems clear from her complaint that she thinks he has been unfaithful to her (cf. *languidus* in 38).

- 37 *meae . . . noctis*: "of the night that belonged to me."
consumpsti: = *consumpsisti*.
- 38 The verse echoes the second line of the poem. At the beginning her languor seemed to him infinitely appealing; his does not seem so to her. From this point on she speaks in periods of high rhetoric that echo the cadences of the first six lines. *exactis . . . sideribus*: This may either mean that the stars are already beginning to fade in the dawn (cf. Ovid, *Meta.* 2.114) or be a trope for the common phrase *exacta nocte*, "the night gone." Cf. Statius, *Theb.* 8.219.
- 41 *purpureo . . . stamine*: Probably she means spinning rather than weaving, since it is late in the evening and artificial light was poor in Rome (for spinning wool already dyed, cf. e.g. 4.3.33-4). The crimson thread reminds us of the magic thread of Ariadne that guided Theseus out of the Labyrinth (cf. *supra* 1-2).
- 42 *Orpheae carmine . . . lyrae*: The epithet *Orpheae* is not purely ornamental; Orpheus was a Thracian, and so recalls the Edonian girl of 5-6.
- 44 "that (with you) there is often long delay for an alien love."
externo . . . in amore: This seems to indicate that she regarded him as virtually her husband, at least a well-established lover. Cf. 2.32.31; 4.8.83.
- 45 *iucundis*: i.e. especially in contrast to the bitterness of her loneliness. I take *iucundis . . . alis* as an instrumental ablative with *impulit*; Camps regards it as a descriptive ablative with *sopor*.
- 46 "that was the final worry for my tears." Rothstein and Enk read "that was the cure that finally put an end to my tears," but *cura* in this medical sense is comparatively rare and always indicates a course of treatment, so is inappropriate here.

I.4. Introductory Note

A reply to a friend, Bassus, who has tried, or seemed to try, to dissuade P. from his single-minded devotion to Cynthia by praising other girls to him. Whether in fact Bassus had any such intention is doubtful; it might have been only his way to talk admiringly about women; it might even be that P. is alluding to poems Bassus has written, since he seems to have been an iambic poet of some distinction.

The world P. sketches in the background of his poem is very different from that in the first three poems. It is perhaps implied in 5-12 that Bassus has not yet met Cynthia, for when P. says Cynthia is far more beautiful than Antiope or Hermione he must feel secure against rebuttal. On the other hand Cynthia is acquainted with the girls with whom Bassus associates—or could be—and she has had other lovers besides P. and seems to lead a frivolous life. P. can talk of her with his crony as if they both were men of the world, and what distinguishes them is that P. has found a mistress of a very superior sort to whom he is devoted, while Bassus is still playing the field. This is the fashionable world of young bloods and party girls, a world comparatively rarely found in P.

The poem and that which follows, another rebuke to a friend who has tried to come between the lovers, make a pair. See the introductory note to 1.5.

I.4. Notes

- 1 *Basse*: addressed only in this poem, he may be the iambic poet Bassus linked by Ovid with the epic poet Ponticus (for whom, cf. 1.7 and 1.9) as a member of the literary circle to which Ovid and P. belonged (*Tr.* 4.10.47-8).
- 2 *mutatum . . . cogis abire*: "do you try to force me to change and abandon . . ." P. frequently uses verbs with conative force, and the suppression of the personal pronoun is easy after *mihi*.
- 4 *hoc . . . assueto . . . seruitio*: For *seruitium* in the sense of the service of a lover to his mistress, cf. 1.5.19; 1.12.18; it can also be used of the relationship of a girl to her lover (cf. 2.20.20). The epithet *assueto* may convey more than simply that he is used to it; it suggests that he finds it congenial. Cf. 1.1.36.
- 5 *licet*: "although."
Antiopeae . . . Nycteidos: Antiope, the daughter of Nycteus of Boeotia, was so beautiful that she was loved by Jupiter and bore him twin sons, Amphion and Zethus; for her story, cf. 3.15.11-42.
et tu: P. does not in this book object to ending the hexameter with a double monosyllable (cf. 13 and 19 *infra*; 1.6.31; 1.8.21; 1.9.15; 1.12.9 and 19), but the concentration of three examples in a single short poem is remarkable and may be indication of an early date for the poem or, more likely, a mannerism adopted because he is writing to an iambic poet. In every case there is strong enjambment.
- 6 *Spartanae . . . Hermionae*: sc. *formam*. Hermione was the daughter of Helen and Menelaus.
- 7 *formosi temporis aetas*: here perhaps "the span of the age of beauty." For *formosi temporis*, cf. e.g. Horace, *Epod.* 16.64; *tempus aureum*.
- 8 *nomen*: "glory," a usage P. is fond of.
- 9 *leuibus . . . figuris*: "to flimsy beauties." P. is fond of the adjective *leuis* in the sense "fickle, changeable."
- 10 "would she be found their inferior and go ugly, though the judge be exacting." To take *turpis* as something like "ashamed," or "crestfallen," as Enk and Camps would, would weaken the force of what P. says.
- 11 *extrema*: Latin says "last" where English says "least."
- 12 *iuuat*: sc. *me*.
- 13 *ingenuus color*: As SB (*ad loc.*) has shown, this means "the fair complexion associated with free birth." Cf. Cicero, *In Pison.* 1 for the opposite, *color iste seruilis*, of a swarthy complexion.
multis decus artibus: "the beauty given by many talents," Cynthia's accomplishments as a poetess, musician and dancer. The construction of *artibus* must be ablative of origin, unusual when dependent on a substantive, but cf. 2.34.91-2.
- 14 *sub tacita . . . ueste*: The phrase is curious, but probably correct; it must mean "only to myself." Cf. *in tacito . . . clausa sinu* in 2.25.30, possibly a related idiom.
- 16 "so much the more does each of us thwart you by the loyalty he receives." As is made clearer by what follows, P. means that the trust plighted between the lovers is such that each reveals everything to the other, and one can thus counter any design against the other. The "you" here may be general.
- 17 *non impune feret*: "you will not get away with it without punishment." The phrase is a common one; cf. e.g. Catullus 78.9.

18 *insana*: probably both "crazed with love" and, proleptically, "who will be furious."
19-20 *non tacitis*: litotes: "loud."

19-20 She will neither permit the poet to go out in company with Bassus, nor will she invite Bassus to her house.

23-4 *fletibus* may be either dative or instrumental ablative. A sacred stone might be anything from the black stone of the Magna Mater to a boundary-stone; cippi were very common in Rome and the countryside, and people had often forgotten what they stood for. Cf. Tibullus 1.1.11-12; Ovid, *Fast.* 2.641-2. *et* rather than *nec* as connective between hexameter and pentameter may be justified by the positive force of the thought of the hexameter. As Camps points out, the phrasing here has the ring of religious formulae; cf. e.g. Livy 36.2.5.

25 *temptatur*: "she is tried" in the sense "attacked"; cf. L-S s.v. I.B.2.

26 The verse is curious; I take it to mean: "than when a god (but especially Amor) is idle in her behalf and love is stolen away." This explains her attention to every altar in the city. For *sibi* where we expect *ei*, cf. Sallust, *Iug.* 61; Horace, *Epist.* 2.1.83. It may be taken either with *cessat*, as I have taken it, or with *raptio*.

27 *praecipue nostri*: sc. *amore*: "and this would be especially true of my love." The use of the genitive of the personal pronoun rather than the possessive adjective is rare except when the genitive is objective, as it cannot be here, but cf. 4.3.56. Enk (*ad loc.*) has collected a number of other examples and points out that *nostro*, the common correction, would be ambiguous.

adoro: = *oro*.

28 either "and may I find nothing on her part of which to complain," a continuation of the thought of the hexameter rounding off the thought from which the poem began, or "and (if that prove true) I shall find nothing on her part of which to complain."

I.5. Introductory Note

A reply to a friend, Gallus, who has asked questions about Cynthia that the poet interprets as showing too keen an interest, the poem is joking and teasing, but with an undercurrent of seriousness.

The friend is not identified (nor is Cynthia named) until the last couplet; at the beginning he seems rather an enemy, a confessed rival doing his best to disrupt the harmony of the lovers, but gradually it grows clear that his acquaintance with Cynthia is at best the very slightest and that he and the poet are friends. The poet is acting as *praeceptor amoris*, the man of bitter experience who warns a younger, or more naïve, friend against the sufferings he has been through.

The Cynthia of the poem is a woman of the demimonde, a professional enchantress of exceptional qualities and great fascination, cruel, demanding, sure of herself and unimpressed by high birth. One feels that P. has overdrawn her in hope of discouraging his friend from persisting and lets this show through, that there may be no ground for what he says.

This poem and the one preceding it make a pair; both are rebukes, the first to a friend who has tried to turn P. from his single-minded devotion to Cynthia by introducing him to other girls, this to a friend who threatens to try to replace the poet in his mistress' affections. In both cases the friends seem to know little about Cynthia, and P. takes the opportunity to expatiate on her character and qualities,

but the portraits that emerge are rather different, perhaps to suit the difference between Bassus and Gallus. For Bassus she is a passionate creature, beautiful and possessive. For Gallus she is austere, a cold-blooded demon who accepts adoration only to use it against her lovers.

I.5. Notes

- 1 *uoces compesce molestas*: "put a curb on your tiresome tongue."
- 2 *nos*: P. and Cynthia.
cursu . . . ire pares: "to go along side by side in our course," as though the lovers were a team of horses and Gallus were trying to upset the harmony of the team. Cf. 1.1.32; 3.25.8.
- 3 *meos . . . furores*: Cf. 1.1.7; 1.4.11. Since *furor* is reserved by P. for the madness of love, there is no ambiguity here.
- 4 *ultima . . . mala*: "the worst of evils."
- 5 "and to walk in misery through fires of which you have no knowledge."
- 6 *Thessalia*: Thessaly was famous as a land of witches who brewed poisons and potions; cf. 3.24.10; 2.1.51-4; Tibullus 2.4.55-6. These were generally supposed to be bitter and agonizing in their effect.
- 7 "she is not like girls of the street when you compare her." For the value of *uagis*, cf. Lucretius 4.1069-71.
- 8 *sciet*: The MSS have *solet*, but the difficulty of construing *tibi* with this in any natural or graceful way (it must be either an ethic dative or you general, and neither is attractive) encourages the adoption of the Renaissance conjecture *sciet*, an easy correction.
- 9 *tuis . . . uotis*: "to your vows and entreaties," i.e. to the suit you plead. The MSS here read *ruis . . . nostris*; the correction of *ruis* to *tuis* is easy; the correction of *nostris* allows some latitude, but *uotis* (N2 D3) is perhaps soundest palaeographically.
- 10 *at*: = *attamen*.
quanta: = *quot*; cf. Housman *ad Manil.* 5.170.
- 11 *somnos . . . ocellos*: The yoking of these is bold, but the sense clear: you will lose sleep over her, and you will be able to see no one but her, with perhaps the further implication that if you dream it will be of her. For the thought of the gaze of the lover drawn always to the vision of his mistress, cf. 1.9.27-8; Ovid, *Am.* 2.19.19.
- 12 "she, though only a single woman, may bind men who are fierce in spirit." One might take *una* as meaning "the one above all others" (cf. 2.3.29; 3.11.40), but the contrast of *una* with *uiros* seems deliberate.
- 13 *a*: exclamatory.
contemptus: "turned away" from her door, as the context shows, though the word can embrace a range of harsh treatment. He will come to the poet for comfort and counsel on how best to approach her.
- 14 "when your stout words will fail you for sobbing." I take *singultu* to be ablative of cause; Enk regards it as ablative of attendant circumstance. *fortia uerba* might be anything that showed spirit or courage, the reference being back to *feros animis* in 12; cf. e.g. Tibullus 2.6.11-12. We may think that these would be anger that he starts to pour out before he is overtaken by other emotion. For *cadent* in the sense "fail," cf. Lucretius 4.1182.

- 15-16 "and a quaking shudder will rise with sorrowful weeping, and fear score its ugly brand on your face." *maestis* . . . *fletibus* is ablative of attendant circumstance.
- 19 *nostrae* . . . *puellae*: either genitive with *seruitium* or dative with *discere* (to learn for her sake); I prefer the former.
- 21 *pallorem*: cf. 1.1.21-2.
- 22 *nullus*: "wasted to nothing" (BB). Cf. 4.1.34. For the wasted physical condition of the lover, cf. Ovid, *AA* 1.733-8.
- 23 *nobilitas*: "high birth"; P. could not claim this (cf. 2.24.37-8). Gallus must come from a senatorial family.
- 24 *priscis* . . . *imaginibus*: the wax death masks of one's ancestors, regularly displayed in the atrium of the house. These were provided with labels recording their offices and honors and were carried in the funeral processions of the family. The number of these one had was a measure of one's place in the aristocracy of Rome. Cf. Pliny, *NH* 35.6.
- 25-6 "and if you give (even) slight evidence of your guilt, how quickly from so great a name will you be (reduced to) a subject of gossip." The couplet has been worried by editors who do not see the point of the poem; consequently they make Cynthia vindictive about any infidelity on Gallus' part or other nonsense. Gallus' *culpa* will be falling in love with Cynthia, something a gentleman was not supposed to do, certainly never to the extent of becoming the woman's slave (cf. 2.24.1-8; Horace, *Ser.* 1.2.47-59), yet this is the way Cynthia affects men. For *parua* = "even though slight," cf. e.g. 1.19.24: *certa* = "even though loyal." For *rumor* cf. 2.24.1; Horace, *Epod.* 11.7-8. There is, of course, verbal play in the use of *nomine* and *rumor*.
- 27 *tum*: best taken as "in that case," consequent on 25-6. P. has ruined his own reputation by advertising his liaison with Cynthia and does not know how to repair it.
roganti: sc. *tibi*.
- 29-30 This couplet seems to look back to the second verse of the poem with wry irony.
- 29 *socio* . . . *amore*: "by a love we share in common."
- 30 *mutua*: adverbial. Cf. 1.16.26; Lucretius 2.76 and 5.1100.
- 31 *quid possit mea Cynthia*: "what my Cynthia can do." The phrase is deliberately vague; one suspects that Gallus' question was euphemistic.
Galle: presumably the Gallus addressed in 1.10 and 1.13, perhaps also the Gallus of 1.20, but otherwise unidentified. Since he is of noble family, he cannot be either Cornelius Gallus, the poet, or Aelius Gallus, second prefect of Egypt.
- 32 *impune*: Elision across the caesura of the pentameter occurs only here and in 3.22.10 in P. Though it appears in Catullus, it is avoided by Tibullus and Ovid.
rogata uenit: as though she were a goddess. Cf. Horace, *Car.* 1.19.

I.6. Introductory Note

This elegant poem gracefully combines into a new form elements of the pro-empticon, or farewell to a friend embarking on a journey, the *recusatio*, or poem of refusal and apology, and the love-lament. The poet has been invited by his friend Tullus to accompany him on an official mission to Asia, presumably as a member of his staff. The poet would like to go; he has never visited Athens, and there would probably be an opportunity to line his pockets; he has toyed with the

idea and almost given his acceptance. But on putting it to his mistress he finds her heartbroken at the thought of such a separation, and now he must refuse and send Tullus off without him.

The poem is constructed in six stanzas of six verses each, clearly marked, with a strong break at the middle. The first half is his apology to Tullus and explanation of why he cannot go with him. The second half is his poem of *bon voyage* and regret that he cannot go.

The quality of the poem resides in P.'s ability to convey his longing to go with Tullus without ever stating it, his evocation of his mistress' theatrical tactics of dissuasion, behind which there is nevertheless some genuine emotion, and the certainty with which we feel that P. is being made a fool of and knows it. The Cynthia of this poem might be anything up or down the social scale; the point is that she is a woman who knows only too well how to get round a man and determined to have her own way.

I.6. Notes

- 1-2 The Adriatic and Aegean are both seas notorious for their storms and squalls, but this choice is due to Tullus' itinerary. On the voyage to Asia Minor (cf. 13-14 and 31-2) he would normally cross both seas.
- 1 *Hadriae* . . . *mare*: The Adriatic took its name from the city of Hadria, the present Adria, near its northwest end. The sea itself is called *Hadria* by Horace; cf. e.g. *Car.* 1.3.15.
- 2 *Tulle*: Cf. on 1.1.9.
ducere uela: "set sail"; cf. Pliny, *NH* 19.23.
- 3 *Rhipaeos* . . . *montes*: The Rhipaeian Mountains were a range in northernmost Scythia, where were the sources of the river Tanais (Don). They represented the extreme north for the Romans, the worst cold and snow; cf. Vergil, *Geor.* 1.240-41 and 4.517-19.
- 4 *ulteriusque domos* . . . *Memnonias*: "beyond the Memnonian habitations"; i.e. farther south than the inhabitable parts of Ethiopia. Memnon, the son of Aurora and Tithonus, was king of the Ethiopians. *ulterius* is here used as a variant of the preposition *ultra*.
- 5 *me*: object of both *complexae* and *remorantur*.
- 6 "and her earnest prayers and increasingly deepening pallor." For the notion of different shades of pallor, cf. 1.15.39: *multos pallere colores. mutato* . . . *colore* is ablative of attendant circumstance, as I have taken it.
- 7 *argutat*: "she talks at length about"; the verb in its active form is found only here and in Petronius 46 and 57; a deponent form is not uncommon in anteclassical Latin.
totis . . . *noctibus*: the Propertian ablative of time where the accusative might be expected.
ignes: sc. *amoris*, object of *argutat*.
- 8 *relicta*: "if I desert her." The notion is that since he has sworn by all the gods never to desert her, if he is allowed to depart with impunity now, the gods must not exist.
- 9 *illa meam mihi iam se denegat*: "she now says that she is no longer mine." Any attempt to make this mean that she refuses him her favors (so Camps) is mis-

- taken; the context makes it clear that her complaints are verbal and extravagant, and one would have difficulty construing *meam* otherwise than indicated. Her point is that he cannot expect her to remain faithful in his absence.
- 10 "the things with which a mistress in ill-humor threatens the lover who does not comply." Here I accept the Renaissance correction *ingrato* for *irato* in the MSS; *irato* cannot be made to yield suitable sense here.
- 11 *his . . . querelis*: probably dative with *durare* (see SB *ad loc.*); otherwise ablative of attendant circumstance.
- 12 *a pereat*: a favorite mild curse in P.; cf. e.g. 1.11.30; 1.17.13; etc.
- 13 *lentus*: "indifferent"; cf. e.g. 3.8.20.
- 14 *an*: introducing a question, as often in Propertius.
- tanti*: genitive of worth.
- doctas . . . Athenas*: perhaps "Athens, the home of learning"; cf. 3.21.1.
- 15 *Asiae ueteres . . . diuitias*: He probably means especially the great Greek cities of the Aegean coast; Asia had, of course, been rich from time immemorial. Cf. Catullus 46.6: *ad claras Asiae uolemus urbes*.
- 16 *deducta . . . puppi*: Ships were beached in the winter, and their hulls dried and gone over; P. speaks as though he were sailing on the first spring voyage (cf. Horace, *Car.* 1.4.1-2). But it is unlikely that he would sail from Rome, and he must here be speaking in a sort of metaphor for the beginning of a journey.
- 17 *notet*: "scar." Enk questions whether it is his face or her own that she will scar, but surely it is her own. Though Cynthia is capable of attacking her lover, it is the sight of her distraught grief, not any physical harm to himself, that the poet cannot contemplate.
- 18 "and should say that she owes kisses to the adverse wind" or "and should say that she owes my kisses to the adverse wind," (or, with Camps, "and declare it is the adverse wind she has to thank for my kisses"). I prefer the first, that she should, as she stands on the quay, say that she does not owe the poet farewell kisses, but kisses to the wind that will prevent his sailing. The second, first proposed by Burman and subsequently espoused by Enk, SB and Camps, seems unnatural in the context. For even stranger interpretations, see BB *ad loc.*
- sibi*: dative of agent with the passive *debita*.
- 19 "you go ahead, attempt to outdo the well earned fasces of your uncle." If we are right in identifying the uncle as L. Volcaciuss Tullus, proconsul of Asia in 30-29 B.C., we can make fair sense of this only by presuming that the younger Tullus was dispatched on a special mission by the princeps sometime after the proconsulship of his uncle, for if the nephew went as a member of the governor's staff, the thought of *anteire secures* is either insolent and impudent ("outdo his administration") or bizarre ("precede his lictors" or "go in advance of his coming"—in which case one has difficulty with *conare*). Besides it would appear that Tullus spent several years at his post (cf. 3.22.1: *tam multos . . . annos*), which is incongruous with his going as an aide-de-camp. Domaszewski (*Heidelb. Sitzungsber.* 1919, 2 pp. 3-6) has made out a case for his going after the battle of Actium as special commissioner for the restoration of temple offerings taken by Antony from Asia (cf. Augustus, *RG* 4.49-51), but the implication of vs. 20 is rather of the restoration of treaties and legal rights and regulations than of temple treasure. After Actium there must have been much to do in straightening out the affairs of Asia Minor and neighboring states.
- meritas . . . secures*: A provincial governor of consular rank was entitled to twelve lictors. In this case the *fasces* are *meritas* either because P. is looking back on Tullus' administration of his province with admiration, or because he thought his consulship and whole career distinguished.
- conare*: imperative.
- 20 *sociis*: = *provincialibus*.
- 21 *tua . . . aetas*: = *tu*.
- cessauit amori*: The frequentative verb here carries the meaning of the simple verb as well as its own special color: "has never yielded to love or been idle."
- 22 *cura*: sc. *tua*.
- 23-4 A parenthetical prayer for his friend's continued good fortune in escaping emotional entanglement.
- 23 *puer iste*: Amor.
- 24 *lacrimis omnia nota meis*: This may mean either "all the things familiar to my tears" or "all the things you have come to know about because of my tears"; the former is more like P. For *lacrimis . . . meis* = *mihi lacrimanti*, cf. 1.19.18.
- 25 *iacere*: "to be inglorious"; cf. L-S s.v. II.F. P. may be thinking of the loss of family estates in his childhood as well as his misfortunes in love; cf. 4.1.127-30.
- 26 "to give up this life of mine to utter worthlessness"; cf. SB *ad loc.* It does not seem likely that P. here anticipates an early death (so Camps), rather simply that he sees no way out of his dilemma.
- 27 Cf. 2.1.47-8: *laus in amore mori*. Probably P. has no specific example in mind, though the context reminds us of Antony and Cleopatra; cf. 2.16.37-40.
- 30 *militiam*: The figure of love as soldiering is common in the poets, especially the elegists, and the ramifications of the metaphor in P. alone are extraordinary. Perhaps the most famous treatments of the theme are Horace, *Car.* 3.26 and Ovid, *Am.* 1.9.
- 31 *mollis qua tendit Ionia*: "where mild Ionia stretches." The Ionian cities of Asia were proverbially famous for luxury and effeminacy.
- 32 *Pactoli . . . liquor*: The Pactolus, the river of Sardis, capital of Lydia, was famously rich in placer gold and supposed to be the source of Croesus' wealth (cf. 3.18.28). This had been pretty well exhausted by P.'s day, but his phrasing suggests the river's flooding and turning the fields to gold. Cf. 3.11.17-18 and notes.
- 33-4 *carpere . . . ibis*: For the construction, cf. 1.1.12; 1.20.23-4; it amounts to an infinitive of purpose in place of the supine with a verb of motion.
- carpere*: cf. Vergil, *Aen.* 6.629: *carpe uiam*; the verb, a favorite with the Augustan poets, covers a wide range of actions pursued with enjoyment.
- 34 *accepti pars . . . imperii*: "a welcome part of a welcome administration." The government of Antony in the eastern provinces had been at best erratic and the provinces continually troubled. The restoration of peace and order meant much to them. For *acceptus* as equivalent to *gratus*, cf. 2.9.43 and the phrase *gratus atque acceptus*. *pars* may simply mean "member," but it may have larger implications in allusion to Tullus' mission, whatever it was.
- 35-6 P.'s point seems to be that he augurs Tullus such success, such a welcome in the East, that his mission will seem a second triumph of Bacchus, and if in the midst of this he recalls P., who was prevented from sharing these pleasures with him, then he will know for certain that the poet's life is an unlucky one.

- 36 *duro sidere*: "under an unlucky star." Cf. 4.1.84 and 137-50, where the poet is told that his servitude to love appears in his horoscope.

I.7. Introductory Note

This interesting and adroit poem is a retort to an epic poet, Ponticus, who has seemed to make light of P.'s work as an elegist. At the beginning P. shows only a humble opinion of himself and nothing but admiration for Ponticus. Then gradually he works round to a note of confidence in himself and pride in his achievement. From this he moves to counterattack and rebuke. His vision of Ponticus in love and unable to write love poetry is nicely suggested; presumably if we had Ponticus' *Thebaid* the satire would have even more bite. The pretty thing about the poem is that there is no direct attack on Ponticus as a poet, that hard as he may have been in his remarks about P., P. replies very gently.

If the transposition of 23-4 to follow 14 is correct, the poem is constructed in three stanzas of eight lines each and a final couplet, akin in its pattern to 1.5.

I.7. Notes

- 1 *tibi*: dative of agent with a passive verb.
Cadmeae . . . *Thebae*: Thebes in Boeotia was founded by Cadmus of Tyre, sent by his father to search for his sister, Europa. Not only was it a city of great antiquity, but its history was rich in epic and tragic themes and a favorite source of material for poets in all periods. Ponticus was writing an epic poem, the story of the Seven against Thebes, as we learn in the next verse. The most famous handlings of this story from antiquity are the tragedy of Aeschylus and the epic *Thebaid* of Statius. *Pontice*: presumably the epic poet mentioned by Ovid (*Tr.* 4.10.47) with the iambic poet Bassus (on whom see on 1.4.1) as members of his circle. He is also addressed in 1.9.
- 3 *ita sim felix*: "so may I be lucky" or "as I hope for happiness" used like "so help me God" in asseveration.
primo contendis Homero: "you are a rival of Homer the great master." There is a tradition that Homer wrote a *Thebaid* (cf. Pausanias 9.9.5), but P. need not have that in mind. One might take *primo* in the sense "ancient," but it seems more natural to take it here as "who holds first place."
- 4 This parenthesis almost revokes the compliment of the hexameter.
- 5 *consuemus*: probably a contraction of *consueuimus*; cf. *flemus* in 2.7.2. P. is fond of these contractions, and *consueo* as a verb is attested only by Charisius. Cf. L-S s.v. "consueo" and "consueo."
nostros agitamus amores: "I am thrashing out my amores"; the frequentative verb tends to be deprecatory.
- 6 "and try to find something to use against a difficult mistress." The *aliquid* is deliberately vague; it might be a poem that would please her or the solace of giving expression to his suffering.
- 8 *aetatis tempora dura*: rather "the torments I endure, day in, day out" (Camps) than "this difficult period of my life."
- 9 *mihi conteritur*: "is fretted away by me."
uitae modus: "way of life," not "my life's span" (so Camps).

- haec mea fama est*: This can be read either as irony or quite straight. The poem hinges around this phrase, and the tone now begins to change.
- 10 *hinc*: i.e. from my having to spend my life thus.
cupio: with slight emphasis.
nomen carminis . . . *mei*: "what reputation my poetry achieves." For *nomen* cf. 2.1.21: *Pergama nomen Homeri*.
- 11 *laudent*: The subject is "they" general.
doctae . . . *placuisse puellae*: "for having pleased a girl of great discrimination." Cf. 2.13.9-12; 2.24.21-2. It is not clear which of his poems he may have in mind, but P. several times speaks of the audience of a part of his work as especially women; cf. e.g. 2.34.57-8; 3.2.1-2; 3.3.18-20.
solum: adverb with *placuisse*. SB and Camps would take this as the adjective with *me*, but that tends to make the claim excessive. On the one hand P. admires Catullus and Calvus (cf. e.g. 2.25.3-4), and on the other it is implicit here that there were other men in his mistress' life.
- 13 *post haec*: "after this is all over."
- 14 P. does not say how his sufferings are to benefit the lover; perhaps he means by offering him the solace that others have gone through the same, or worse, torments.
- 23-4 This couplet is so awkward in its position in the vulgate text that I cannot believe it belongs there. Housman's proposal to set it after vs. 10 is not acceptable, but Baehrens' proposal to set it after 14 is not only plausible but convincing. Then the poet's assurance of his ultimate fame, at least among lovers, builds to a proper climax, and his warning to Ponticus not to belittle his elegies has its proper bite.
- 23 *nostro* . . . *sepulcro*: I take this as dative, the tomb given a personality, but one might equally well take it as locative ablative = *ad meum sepulcrum*.
- 24 *iacet*: "you are dead." Cf. Ovid, *Am.* 2.6.20.
- 15 *certo* . . . *arcu*: Properly it is the arrow, not the bow, that is unerring and strikes, but the metonymy is easy in Latin as in English.
puer hic: *Amor*. Cf. 1.6.23: *puer iste*.
concusserit: The verb is stronger than seems required, to convey the effect that then follows: "pierces and shatters."
- 16 The verse is corrupt in the MSS, N offering *quod nolim nostros euolasse deos*. What is required is the expression of a pious hope of the poet that no such misfortune befall his friend; cf. 1.6.23-4; 1.13.1-4. We have a choice between *quod nolim nostros, heu, uoluisse deos* (Camps) and *quod nolim nostros euoluisse deos* (*dett.*). The latter is slightly difficult because of the perfect tense of the infinitive and the dieresis, neither an insuperable point but worrisome together; the former is palaeographically probable (the *h* of *heu* might have been dropped because it was not sounded and the *uuo* then misread as *uio*) and will do admirably. For *heu* in a wish for the future, cf. 2.20.16: *si fallo, cinis heu sit mihi uterque grauis!* For *nostros* . . . *deos* of the gods of lovers, cf. 2.34.26; probably he has in mind that Venus and Cupid work in concert.
- 17 *agmina septem*: i.e. the troops of the seven heroes leading the expedition against Thebes.
- 18 *surda*: here "unheard, silent," i.e. unworked on, though not forgotten. Cf. L-S s.v. II.C. Ponticus will then have no inclination to complete his epic.

- 19 *mollem uersum*: So P. characterizes his own poetry; cf. e.g. 2.1.2. Epic is by contrast *durus*; cf. e.g. 2.1.41-2. Here one may perhaps simply translate "elegy."
- 20 Why his love should not inspire him with poems is not clear, unless it be that if it come late, when he has schooled his youth to epic, he will not be able to make the change. There is also a strong hint that elegy is not easy to write, that Ponticus has underestimated the art it takes.
- 21 *non humilem . . . poetam*: "that I am no mean poet."
- 22 *Romanis . . . ingeniis*: "to other Romans of talent." P. may be thinking either of the poets of his own day or of all Roman writers, and the strong bias of Latin literature to epic and annal, the forms they considered elevated. For the use of *ingeniis* to mean men of genius, cf. Seneca, *Cons.ad Pol.* 8.3.
praeferar: sc. a te.
- 25 *caue . . . contemnas*: a colloquial formula of prohibition: "do not scorn." Note the iambic (*breuis breuians*) shortening of *caue*.
- 26 One is reminded of Tibullus' picture (1.2.87-96) of the man who made fun of the loves of the young and then fell in love himself.

I.8. Introductory Note

This is P.'s first attempt at a poem within a poem, a form he develops further in the long poems toward the end of the second book. What the genesis of the form may have been is a matter for speculation. Poems within poems are by no means uncommon; one need look no further afield than Catullus 64 and Vergil's *Eclogues*. But in P.'s hands, where both the "inner" and the "outer" poem are love elegies, the relationship between the parts becomes complicated and confusing. Consequently many editors divide these poems up into two or more parts regarded as separate poems or fragments.

Here the inner poem (1-26) is addressed to his mistress, a long, fervent entreaty in which the poet tries to dissuade her from setting out on a voyage, and the outer poem (27-46) is addressed to the reader, an account of her reaction to the inner poem, her decision not to go after all, and his jubilation. The second part cannot be separated from the first, but each is distinct in its focus. In the second part P. drops the pretense, as it were, that the first part is a spontaneous outpouring of argument and prayer and admits it is a carefully composed and controlled literary composition. This makes us look at the second part with a fresh eye and ask to what extent it, too, is artificial.

It is usual to connect this poem with 2.16 and to suppose the poet's rival alluded to here (vss. 2, 37, and 45) is the praetor of that poem and that Cynthia proposed to accompany him on his tour of duty, but a close look at the poem shows this is by no means likely. It is hard to imagine that Cynthia would ever have contemplated leaving Rome to go to Illyria, and this theme is more likely a literary convention based on the story of Thais and Alexander than anything else. That the same theme had been handled by Cornelius Gallus in his elegies (cf. Vergil, *Ecl.* 10.22-3) makes it doubly likely that there was no more of an incident behind the poem than the question, idly put, whether Cynthia would be willing to do as Thais (or Lycoris) had for a lover. An answer, perhaps only joking, to the effect that there was a man in Illyria she would be willing to follow to the ends of the earth would be occasion enough for what we get here. That P. did not take her

answer to mean he had a dangerous rival is shown by the way he speaks of him. That such a voyage was never actually projected is suggested by P.'s picture of her departure, in which he makes her sail from a port on the Tyrrhenian so he can stand on the shore and call after her, rather than from Brundisium, the normal port for anyone going to Illyria. Moreover had Cynthia really made up her mind to go to Illyria, it ought to have taken more than a poem to dissuade her, yet P. says explicitly that she was swayed only by his poem (39-40).

I.8. Notes

- 1 *igitur*: For similar beginnings *in medias res*, cf. 3.7.1; 3.23.1.
mea cura: ambiguous, most likely "my love for you," but it could equally well be "your love for me" (cf. 1.15.31) or, in this context, "my worry about you."
- 2 *gelida . . . Illyria*: Illyricum was organized as a Roman province only after Octavian's wars there in the middle thirties, though Rome had a foothold in the region as early as the Macedonian Wars in the early second century. It is called *gelida* because its mountains funnel the wind down from the north and give it a much more rigorous climate than the other Mediterranean countries.
- 3 *tanti*: genitive of value.
quicumque est, iste: "that friend of yours, whoever he is"; the tone is deliberately contemptuous, as though P. had no interest in his name.
- 4 *uento quolibet ire*: "to sail no matter what the wind." The winds of the Adriatic have always been notorious.
- 6 *fortis*: predicative: "with a brave heart"; this then carries over to the next period.
in dura naue iacere: The discomforts of sleep aboard ship are repeatedly mentioned by ancient authors; cf. 2.26.33-4.
- 7 *positas fulcire pruinas*: "wade through layered ice and snow." The interpretation of *fulcire* here has been established by Postgate (Appendix B) and further strengthened by SB (*ad loc.*); it means "to press down on." *pruinas* seems to be distinguished from *niues* in the pentameter; it is therefore best to take it to embrace all the manifestations of the cold. *positas* will mean "layered" or "accumulated."
- 9 *hibernae . . . tempora brumae*: The word *bruma* is extended from its original meaning, the winter solstice, to include the whole winter season; Propertius wants it doubled because during this season regular sailing was suspended.
- 10 *tardis . . . Vergiliis*: The Pleiades were also known as the Vergiliae because their rising marked one of the changes of the year (*uergere*). They rose at the beginning of April, and this was the official opening of the sailing season, though the cautious waited, since their rising was associated with equinoctial storms. Here with the lengthening of winter they will be delayed in their rising.
- 11-14 In this confused and much disputed passage I have followed SB who seems to offer the only plausible solution to the difficulties. By inversion of the order of the first three of these verses we arrive at a sequence that is logical and natural and must resort to emendation only in 14. For other views one may consult Camps and Enk who discuss the difficulties at length.
- 13 *tales . . . uentos*: i.e. such winds as are now blowing (it is winter).
- 12 *eleuet*: = *auferat*. The poet hints at an interesting paradox, that the winter winds

are in answer to his prayers, but the gentle spring breeze will sweep them away unaccomplished.

11 *Tyrrhena . . . harena*: ablative of separation. The poet is probably thinking of Ostia, the port of Rome.

14 *nec tibi . . . auferat*: so SB for *cum tibi . . . auferet* in the MSS.

prouectas . . . rates: "your ship after it has cleared the harbor." One may take *rates* as singular in intention (cf. e.g. Horace, *Epod.* 1.1; Ovid, *AA* 1.772) or think of a group of ships sailing in a convoy.

15-16 "and suffer me rooted on the empty shore to call you cruel over and over again with threatening gestures."

16 *crudelem*: sc. *te*.

infesta . . . manu: The gesture is menacing, but it need not have been a brandished fist.

17 *periura*: = *perfida*. Cf. 2.5.3; 2.9.28; 2.18.19. *periura* is used as a vocative by P. only here.

18 *Galatea*: The Nereid who was wooed by Polyphemus (cf. 3.2.7-8). As a goddess of the sea she could make the voyage safe and pleasant (cf. 1.17.25-6).

non aliena: litotes: "well disposed toward" with the suggestion "a constant companion to."

19 *utere*: imperative. This is the reading of PΔ; NAF have *ut te*, but this can hardly be defended. *utere felici . . . remo*: "ply a lucky oar," i.e. enjoy a smooth passage. *praeuecta Ceraunia*: "as you sail past the Ceraunian rocks." The participle must be vocative, *Ceraunia* accusative. The Ceraunian rocks were cliffs on the coast of Epirus, notoriously dangerous to navigation; cf. 2.16.3.

20 *accipiat*: sc. *te*. The omission of such personal pronouns is not uncommon in P., but here seems awkward.

Oricos: a port in Greek Illyria, the modern Ericho. It was on the border of Epirus at the mouth of the Aous.

21 *non ullae*: "no other women"; the threat is nicely veiled.

de te: On P.'s use of double monosyllables in hexameter endings, see on 1.4.5.

22 *uita*: see on 1.2.1.

tuo limine: The implication is that he will call daily to see whether she has returned, and if she has not, will utter his complaint. The situation is not that of the paraclausithyron (cf. 1.16), but similar.

uerba querar: For this cognate accusative, cf. Ovid, *Meta.* 9.304.

23 *nec me deficiet . . . rogitare*: The infinitive is the subject of the verb: "nor will asking fail me" = "nor will my asking ever flag." The frequentative *rogitare*, common in comedy, suggests his anxiety. For the use of an infinitive as subject of a verb, cf. e.g. Tibullus 3.7.100; Manilius 2.203-4.

nautas . . . citatos: "sailors I have accosted." For this use of *citare*, cf. Ovid, *Her.* 7.101.

24 Once Cynthia has seen winter in Illyria P. is sure she will be eager to return to Rome and him. Then it will be only a question of waiting for sailing weather; hence *clausa*.

25 *Atracii . . . in oris*: If the reading of the MSS is correct, which is doubtful, this is most likely an allusion to the Thessalian town of Atrax, situated a good few miles from the coast. It is less likely that it refers to the Atraces, mentioned by Pliny (*NH* 4.6) as a people of Aetolia but unknown from other sources. Editors have

proposed various emendations to make the epithet suit Illyria (*Autaricis*, Volscus; cf. Strabo 7. 317; Appian, *Illyr.* 1.4) or to remove the allusion so it becomes a very distant place (*Artacii*, Palmer). Each has something to be said for it, and as Postgate says: "The evidence is provokingly ambiguous."

26 *Hylleis*: sc. *in oris*. The Hyllei were an Illyrian tribe living in the peninsula of Hyllis (Apollonius Rhodius 4.524), and so this seems a reasonable correction of *hi(y)lei(y)s* in NAF. Some editors prefer *Hylaeis* in reference to a people supposed to live beyond Scythia (Herodotus 4.18 and 54).

27-46 There is no division between 1-26 and 27-46 in the MSS, and the second part of the poem cannot be read apart from the first without considerable loss in power. But with vs. 26 we come to a satisfactory conclusion, and some time must elapse between this and what follows. We gather Cynthia has come to visit the poet and has been presented with the poem, which we are led to think of as newly finished. After reading it she announced her decision not to go abroad after all, and the poet writes a paean of victory. The structural pattern of a poem joined into another poem appears again in 2.26, 2.29 and 2.33, and variations on it in 2.28, 2.31-2, and 2.34.

27 *Hic erat*: i.e. she has been at the poet's house.

iurata: possibly looking back to *periura* in vs. 17.

rumpantur iniqui: "let the wicked burst." Postgate and others would understand *inuidia* (cf. e.g. Vergil, *Ecl.* 7.26), but perhaps the expression had become so much an expletive that is not necessary. With the whole passage, cf. Ovid, *RA* 387-90.

29 "let longing envy put aside the joy in which it is deceived." Those who envy the poet would have rejoiced at the news that Cynthia was deserting him for another, but in this they have been premature; hence their *gaudia* are *falsa*.

30 *destitit ire*: Note the triumphant emphasis in the word order.

nouas . . . uias: "her journey to strange parts," with the overtone "to leave me."

31 *ego*: sc. *sum*. Note the change of construction in the second half of the line with softening of the effect by the use of the passive *dictur* in the enjambed position.

32 *sine me*: picking up the same phrase in vs. 4.

dulcia: predicative: "that kingdoms would be sweet."

33 *uel angusto . . . lecto*: "in my bed, narrow though it be." Cf. 2.1.45. The narrowness of his bed may be an indication of a man's poverty; contrast with this 3.7.49-50.

35 *sibi*: probably best taken as dative of interest with *maluit*; it might also be read as dative of possession with a suppressed *esse* (so Enk).

dotatae regnum uetus Hippodamiae: "the ancient kingdom that was Hippodamia's dowry." For the story of Hippodamia, cf. on 1.2.19-20. The kingdom that came as her dowry was Elis in the Peloponnesus.

36 The reference here must be to the wealth of Olympia. The revenues of the sanctuary were so great that it was said they might have built the temple of Zeus every year. (This is more natural than trying to make the wealth of Elis the spoils Oenomaus won by his victories over the unsuccessful suitors of Hippodamia.)

ante: adverb: "in the past."

pararat: = *parauerat*, pluperfect for preterite, as often in P.

37 *daret*: Note the finesse with which P. persists in ignoring his rival.

daturus: sc. *esset*.

- 38 *auara*: "out of greed," going closely with *fugit*.
 39 *Indis . . . conchis*: i.e. pearls, the best of which came from the Persian Gulf; cf. e.g. 3.13.6.
 40 *blandi carminis obsequio*: "by the submissiveness of sweet poetry." The Latin is a finer and more eloquent phrase.
 41 *sunt igitur Musae*: "the Muses then really exist"; cf. 4.7.1.
tardus: "slow to help" or "indifferent to"; cf. 1.1.37.
 42 *quis fretus*: "in reliance on these." *quis* = *quibus*.
Cynthia rara mea est: "Cynthia the incomparable is mine" (Phillimore); cf. 1.17.16.
 43 *summa . . . contingere sidera plantis*: "to set my footsteps on the loftiest stars," i.e. to be one with the gods. Cf. Vergil, *Ecl.* 5.57; Catullus 66.69. The elaborate phrasing of this conceit may be intended to point a contrast with vs. 7.
 45 *subducit*: The present is poetical and also emphasizes the recent danger.
 46 *ista meam norit gloria canitiam*: = *mea canities gloriam istam nouerit*. This extraordinary inversion may be intended to reflect the poet's almost inebriated exuberance.

I.9. Introductory Note

This poem is in many ways a pendant to 1.7, but each can stand by itself. Like 1.7 it is addressed to the epic poet Ponticus (on whom see on 1.7.1) and revolves around the question of the relative value of epic and elegy. In some ways it is a looking-glass image of 1.7, not a modest defense of elegy as the poetry of experience but a triumphant gloating over Ponticus' sudden immersion in the reality of a love affair. It is also the sort of lampooning poem Catullus excelled at. Ponticus has been doing his best to keep his love affair a secret from his friends, and now P. has found out enough about it to embarrass him and proceeds to publish his discovery to the world. It is impossible to tell how he found out and how accurate his knowledge and his deductions may be, but clearly he wants to make Ponticus squirm, not suffer.

Ponticus has fallen in love with a slave girl and purchased her, and such an affair was always considered degrading in antiquity, since the girl then had no choice. P. does not have to labor the point; instead he takes the stand that Ponticus is at the beginning of what will become a lasting obsession, that he thinks himself clever in his handling of things, but in fact it shows him to be naïve, sadly in need of *education sentimentale*, which P. is just the friend to provide. At careful length he proceeds to do so and to reveal as much as he can in the process by pretending to point out Ponticus' mistakes, to try to frighten him with his glimpses of what the future holds in store, and to get a little revenge for the patronizing he has had to put up with from Ponticus.

The poem is curiously constructed, apparently in four eight-line stanzas with a final couplet, but with the last couplet of each stanza except the first a sort of playful gnomic utterance, intended to sound like great wisdom, but actually saying very little. P. is having a good time in this poem at his friend's expense and wants to let the reader in on it. There is also witty play through the poem on the theme and vocabulary of liberty and servitude.

I.9. Notes

- 1-2 The reference seems to be to 1.7.15-22 and 25-6, though there P. did not prophesy so explicitly as he here claims to have.
 1 *tibi*: with both *Dicebam* and *uenturos*.
 2 *libera*: predicative. Cf. 1.1.28, which may be in point, but the reference here is more general. The lover is always the captive and slave of the woman (cf. e.g. 2.23.23-4), so his speech is that of a servant.
 3 *iaces*: "you are prostrate at her feet."
uenis ad iura: "make your submission to" (Camps). Cf. Ovid, *Am.* 1.2.20.
 4 *quaeuis . . . empti modo*: "some girl or other newly bought." The use of *quaeuis* = *aliquis* is poor Latin but has been defended by SB by comparison with Lucretius 1.102.
 5 *Chaoniae . . . columbae*: The Chaonians were a people of northwest Epirus, and the epithet is used for the oracular sanctuary of Jupiter at Dodona and things associated with it. It is much disputed whether the doves of Dodona were prophetic birds or priestesses who interpreted the oracle (cf. Jebb on Sophocles, *Trach.* 172). Nothing is said in our best sources about bird divination at Dodona; the ordinary methods of divination there were by the sounds of the leaves or the bubbling of a stream that flowed there, and by the drawing of lots from a pitcher (cf. Farnell, *Cults* 1. 38-41). Yet among the poets reference to the doves is very common (cf. e.g. Vergil, *Ecl.* 9.13). Doves were, of course, the birds of Venus; cf. 3.3.31-2.
in amore: "in a question of love."
 6 *dicere*: For the construction, a poetical one, cf. L-S s.v. "uinco" II.B.1. P.'s claim to infallibility is deliberately extravagant, but note that he does not claim to be able to foretell the future in these matters, only to diagnose the present, and this he does by recognizing symptoms from his own experience. Since Ponticus must have tried to conceal a love affair with a slave girl, P.'s discovery of it was presumably based on shrewd deduction.
 8 There is a telescoping of two ideas here: "would that I might be called ignorant" and "would that this love of mine could be put aside." The two are not perfectly compatible, but the breach of logic is not offensive.
 9 *graue . . . carmen*: i.e. epic (but it could mean any of the elevated forms). Cf. 1.7.1-4.
 10 *Amphioniae moenia . . . lyrae*: "the walls built by the lyre of Amphion," i.e. the walls of Thebes. Cf. 3.2.5-6 and note.
 flere: "to mourn." Cf. 3.9.37.
 11 *Mimnermi uersus*: "a single verse of Mimnermus." Mimnermus, an elegiac poet of Colophon of the seventh century B.C., was the first great love elegist.
Homero: = *carminibus Homeri*: "than all of Homer."
 12 *mansuetus*: "civilized, of refined tastes."
leuia: This is the reading of the majority of the MSS. Most editors prefer *lenia*, the reading of P, the Paris florilegium, and according to Barber A, but P. is not fond of the adjective *lenis* and elsewhere uses it only in 2.8.4. On the other hand *leuia* provides a nice balance to *graue . . . carmen* in 9, and cf. Ovid, *Am.* 2.1.21-2: *blanditias elegosque leuis, mea tela, resumpsi: / mollierunt duras lenia uerba fores*.

- 13 *quaeso*: "please," softening the abrupt imperative.
tristes istos compone libellos: "box up those stern books of yours." The ambiguity of *compone*, which is regularly used for any sort of literary composition, is puzzling, though *componere* in the sense of *condere* is well attested (cf. SB *ad loc.*). By *libellos* P. may mean the notebooks of composition (cf. 1.11.19) or the individual books of the epic.
- 14 *nosse*: = *nouisse*.
- 15 *copia*: sc. *amoris* = "access to your mistress"; cf. SB *ad loc.*, who adduces a mass of evidence to prove that "in Propertius *copia* has always an erotic context, as often in other writers."
- 16 The allusion is not to Tantalus but to the man who does not realize his own good fortune. P. seems here to be anticipating some objection of Ponticus that he does not have the experience and background for writing amatory verse.
- 18 *faulla*: not quite *scintilla*; in English we might say "the first coal."
- 19 *magis*: with *cupies*, a stronger expression for *males*.
Armenias . . . tigres: cf. e.g. Vergil, *Ecl.* 5.29.
- 20 The allusion is to the wheel to which Ixion was bound in eternal damnation in Tartarus; cf. 4.11.23.
- 21 "than to feel the wound of the bow of that boy again and again in your marrow." For *pueri* for Amor, cf. 1.6.23; 1.7.15. For *arcum*, cf. 1.7.15. For *totiens* in the sense of *identidem*, cf. 2.18.18. For the marrow as seat of the emotions, cf. 2.12.17.
- 22 *iratae . . . tuae*: i.e. Ponticus will not know what the fire of love is until his mistress is angry and he attempts to placate her unsuccessfully.
- 23-4 A puzzling couplet, possibly: "Love never offered his wings to anyone so easy (to grasp) that he did not then, first with one hand and then the other, push him down." Taken thus, the figure means: if you do not have to pursue your love in a long, difficult courtship, Love is allowing himself to be caught easily by the wings, but grasping these will occupy your hands, leaving his hands free to beat down your head. An alternative interpretation, based on a famous passage in Plato's *Phaedrus* (245-7) that speaks of the wings of the lover's soul and his soaring confidence gives: "no man's love ever afforded him such easy (i.e. swift and strong) wings that it did not with the other hand beat him down." The objection to the first interpretation is that the figure of Amor as a fugitive bird-like creature that must be caught is unusual (though it is easy enough; cf. 2.12.5-8). The objection to the second is that it seems out of place in this poem and insufficiently developed to be readily understood; we instinctively take the wings to be those of Amor.
 For *nullus Amor*, indicative that there might be an infinity of Amores, guiding spirits of each lover in each affair, cf. 2.24.22. For *presserit*, cf. 1.1.4. For *alterna . . . manu*, cf. 1.11.12.
- 25 *nec te decipiat quod*: "and do not be taken in by the fact that . . ."
parata: "ready to hand," as a slave girl living in the house would be.
- 26 *acrius illa subit*: "she affects you the more keenly"; *subire* is used regularly of passions that steal upon you and infect you without being observed.
- 27 *quippe ubi*: "of course, since . . ."
- 28 *uigilare alio nomine*: "to keep them open for any other purpose."

- cedat*: here = *concedat*. P. sometimes uses simple verbs with the sense of one of their compounds. Cf. e.g. 3.18.1.
- 29 *manus*: here perhaps put for *uulnus*, but the substitution is very striking. Cf. 2.34.60; Ovid, *Her.* 16.275-6.
- 30 *assiduas . . . blanditias*: i.e. the situation in which you are at all times exposed to the attractions of your mistress.
a fuge: a necessary correction of *aufuge* in the MSS; *aufugere* is intransitive elsewhere in classical Latin.
- 32 *nedum tu possis*: "still more would you." The use of *nedum* in positive assertions seems to appear first in this period (cf. e.g. Livy 9.18.4); later it is not uncommon.
spiritus iste leuis: There is probably a wry allusion here to the *grauae . . . carmen* of vs. 9.
- 33 *si pudor est*: a colloquialism = "for goodness' sake" (SB). Cf. e.g. 2.12.18; Vergil, *Ecl.* 7.44.
errata fatere: "make a clean breast of your going astray." Here *errata* is almost synonymous with *amor*; cf. Vergil, *Ecl.* 8.41.
- 34 *quo pereas*: "of what you are lovesick."

I.10. Introductory Note

This poem is in certain ways a fulcrum; it looks back to poems such as 4 and 5 and is in sharp contrast to 9, to which it is set as a companion piece; it looks ahead to 13 and poems later in the book. In it appear those familiar strands of Propertian elegy, the poet as *praeceptor amoris* and the *seruitium amoris*, but it is quite unlike any other poem. The incident from which it springs is surprising, and the movement of the poem from ebullience to melancholy and foreboding, though characteristic of P., is apt to seem enigmatic.

The poem opens on a note of high excitement. The poet has been witness to an intimate scene between Gallus and a girl he has just fallen in love with and cannot restrain himself from telling of the pleasure he derived from it and promises his assistance in the affair. The joy of the first moments that he experiences vicariously turns gradually to a bittersweetness as he thinks of developments to follow, and finally almost sour at the end, as the poem turns in its focus from Gallus and his mistress to Cynthia and P.

I.10. Notes

- 1 *quies*: Enk and Camps take this as equivalent to *nox* and compare 1.14.9, but it seems more likely that what Propertius means is "stillness." It is hinted in 7-10 that the lovers were unaware they were being observed.
primo . . . amori: "to the beginning of love."
- 2 *affueram*: pluperfect for imperfect.
uestris . . . in lacrimis: construed with *consciis*: "to your weeping"; cf. 1.13.15-16. Tears for the Romans are a sign of any strong emotion.
consciis: "a confidant."
- 4 Enk explains this as meaning Propertius would pray for recurrences of this pleasure, which may be the case but gives a wrong impression. He means this

- acme of pleasure is unlikely to be attained again soon.
uocanda: sc. *est*.
- 5 *complexa . . . puella*: ablative absolute of attendant circumstance. I should take the participle as active and understand *te*; others take it as passive, but cf. 1.13.15. *morientem*: "fainting"; cf. 1.13.15: *languescere*; Ovid, *Am.* 3.14.37.
Galle: See on 1.5.31.
- 6 *longa ducere uerba mora*: "bring out your words with effort and long pauses in between." Propertius is describing the great intensity of lovers' conversation; cf. vs. 10 *infra*.
- 8 P. plainly means that it was midnight, an uncommonly late hour for the Romans. He certainly knew the moon would not be ruddy at the zenith, but he may be using the verb to show the moon was at the full, the time when it appears ruddy at rising and reaches the zenith around midnight.
mediis . . . equis: "her steeds in mid course"; ablative of attendant circumstance.
caelo: locative ablative that may be construed with both *mediis* and *ruberet*.
- 9 What P. seems to have in mind is not so much leaving the party as letting himself fall asleep.
- 11 *concredere*: This emendation of V2 for *concedere* in the other MSS is recommended by the appropriateness of the verb and the awkwardness of *concedere* after *secedere* in 9. The proximity of *secedere* may have been responsible for the error. For *concredere* used absolutely, cf. Plautus, *Asin.* 80 and *Trin.* 957.
- 12 *munera*: = *praemia*, "my return." Cf. Vergil, *Aen.* 8.273.
- 13 *uestros . . . dolores*: = *uestrum amorem*. On the necessity for discretion, cf. 2.24.1-4, but P. is hardly living up to his promise.
- 15 *diuersos . . . amantes*: "lovers who have been separated," i.e. who have quarreled.
- 17 *curas . . . recentes*: "sufferings, even while they are still fresh"; one might take the phrase to mean love in its early stages, but that would not suit the context.
- 18 *leuis*: "ineffectual."
- 19 *semper quaecumque petenda*: sc. *sunt*: "whatever is to be sought on every occasion." Camps notes that "the phrasing suggests a doctor's instructions to a patient for the good of his health." (Here I have accepted the MS tradition on the recommendation of SB and with his explanation of the construction, which makes *quaecumque petenda* different from, not parallel to the indirect question *quaeque cauenda forent*. On the general prohibition against introducing an indirect question with *quicumque* see Housman on Manilius 2.745. But with P. this might not be binding; cf. SB *ad loc.*)
- 20 *non nihil egit amor*: "love has accomplished at least something." If, with the majority of editors, we capitalize *amor*, we get the effect that Love has added his lessons to those of Cynthia, which seems extraneous to the argument. P.'s point is rather that love is supposed to be a waste of time but has produced some good results.
- 21 *tristi . . . puellae*: "your mistress when she is out of humor."
- 23 *petiit*: For the lengthening of the final syllable of this perfect before the caesura, cf. 2.23.1; 4.1.17. The syllable was originally long and so appears sometimes in the Augustan poets; cf. Lindsay, *LL* 527-9.
ingrata fronte: "with a scowl"; the adjective is seldom used of unpleasant appearance.
negaris: = *negaueris*, perfect subjunctive.

- 24 "and do not let her words of kindness fall unnoticed and for nothing." For the expression cf. Ovid, *Her.* 3.98; *tibi* is ethic dative. What P. means is that even when she does not ask for something any display of kindness and affection on her part must be rewarded.
- 25 *irritata uenit*: "she will turn indignant." For *uenio* = "to appear in an unusual or unaccustomed guise or aspect," cf. e.g. Tibullus 3.6.21.
- 26 "nor once she has been wounded will she be minded to withdraw her righteous threats."
- 27-8 *quo . . . hoc*: "to the extent that . . . to this extent." Cf. 1.4.15-16.
- 28 *effectu*: The reading is a Renaissance correction of *effecto* in the major MSS, necessary to remove the ambiguity that otherwise results as to whether *effecto* or *bono* is the substantive. Cf. 3.23.10: *effectus . . . bonos*.
saepe: Note the hint of uncertainty, increased by the use of the potential subjunctive.
- 29-30 The pertinence of this couplet comes from the fact that Gallus is a womanizer; cf. also 1.13.1-6.
- 29 *una . . . puella*: ablative of accompaniment passing into means and manner.
- 30 "who will never be a free agent with his heart disengaged," i.e. who will give himself up entirely to the beloved.

I.11. Introductory Note

This poem and the next make a pair. Cynthia has gone to Baiae, a resort on the north shore of the Bay of Naples, the most fashionable watering place of the time, and left the poet in Rome. First he writes a letter urging her return, full of anxiety about the viciousness of Baiae and the danger that he will lose her to another. Then he follows this with a pathetic complaint after he has indeed lost her. Though Baiae is not mentioned in the second poem, the poet tells us he has lost his mistress as the result of a trip, and we are encouraged to associate the two pieces.

The first poem, the letter, does not tell us why Cynthia is at Baiae or why P. is not with her; we gather that it is simply a holiday for her, no falling-out between the lovers provoked her into leaving him. But evidently there have been no letters from her, and P. fears the worst. He begins by listing the sights of Baiae and then asks wistfully whether in the midst of these she thinks at all of him. Or has she been stolen from him by some rival?

The three paragraphs of the poem are clearly marked; if Housman's transposition of 15-16 to follow 8 be accepted, they are in balance, each of ten verses, and the pattern is the same as that of 1.10. But attractive as Housman's suggestion is, it is not absolutely necessary, and the disbalance is hardly to be used as a strong argument for accepting it. P. is never rigid about stanzaic composition.

The Cynthia of this poem is a woman rather different from any we have met earlier. A woman of fashion, she goes to the centers of amusement and frivolity unaccompanied. It is not said whether she hired a villa for her stay, or whether she took rooms in one of the great hotel-like complexes that lined the slope above the little bay. How many other Roman women she would have found there in similar situation we cannot guess, probably a good few. Baiae's scandalous reputation was probably considerably exaggerated, and certainly people of every type