

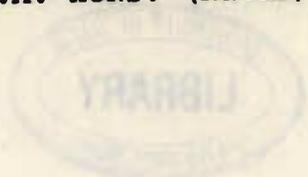
**A COMMENTARY ON SELECTED ELEGIES**

**OF PROPERTIUS**

**BY**

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DECLARATION

This thesis is my own original work and has not been submitted for a degree in any other university.

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PREFACE

Standard commentaries on the elegies of Propertius tend either to ignore or to pay curt lip service to literary criticism. Linguistic and textual problems are often discussed, translations of difficult passages and explanations of logical transitions are sometimes offered, parallel passages are frequently cited, allusions and *exempla* are usually explained and occasional reference is made to metrical and stylistic devices. The possible background situations to the elegies are often ignored or inadequately explored; *exempla* are rarely interpreted within the context of the poem as a whole, the rich resonance of Propertius' style, language and imagery is hardly ever appreciated and the technique of line-by-line commentary adopted by all standard commentaries tends to dismantle the poem into a number of component parts, a process which often obscures the overall 'message' or point of the poem and blunts its impact.

Consequently, I have chosen the running commentary format for this thesis, in the belief that this format (with extensive use of footnotes) more adequately enables the literary critic to interpret the multi-faceted complexity of Propertius' elegies without destroying the poem's coherence or losing sight of its overall point. Introductory essays are provided before each commentary: these deal with major problems raised by the poem, discuss other critical opinions without paying too much attention to the more lunatic theories, provide a general estimate of the poem and prepare the way for the running commentaries, which offer a detailed appreciation of the elegy.

Five elegies (1.2; 1.20; 2.2; 2.26A; 2.29A) have been selected for literary analysis. Each of these poems is characterised by a complex and varied use of mythology, and I have attempted to demonstrate that the *exempla* are not merely decorative baubles designed to show off the

poet's *doctrina* but are an integral part of the poem, reflecting the poem's central themes and issues. Furthermore, all the elegies reveal Propertius' imaginative, sophisticated, elegant, versatile and often witty approach to love.

For the purpose of this thesis, I have used the text of W.A. Camps (Cambridge, Book I 1961, Book II 1967). Textual problems have not been ignored but such are their number and complexity in Propertius that I decided that detailed textual criticism was beyond the scope of this commentary.

In addition to this, because of the highly subjective and often controversial nature of some aspects of literary criticism, I have frequently used tentative expressions such as 'might', 'perhaps' and 'seems'. Such expressions also avoid the pitfalls of the historical/documentary fallacy.

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ABBREVIATIONS

Periodicals are abbreviated as in *L'Année Philologique*. The following abbreviations are also used:

- Alfonsi L. Alfonsi *L'Elegia di Propertio* (New York and London, 1979, repr.).
- André J. André *Étude sur les termes de couleur dans la langue Latine* (Paris, 1949).
- Axelson B. Axelson *Unpoetische Wörter, ein Beitrag zur Kenntnis der lateinischen Dichtersprache* (Lund, 1945).
- Boucher J-P. Boucher *Études sur Propertius. Problèmes d'inspiration et d'art* (Paris, 1980, repr.).
- BB H.E. Butler and E.A. Barber *The Elegies of Propertius* (Hildesheim, 1969, repr.).
- Butler (Loeb) H.E. Butler *Propertius* (Cambridge, 1967, repr.).
- Camps W.A. Camps *Propertius Elegies Book I* (Cambridge, 1961).
- W.A. Camps *Propertius Elegies Book II* (Cambridge, 1967).
- DKP K. Ziegler and W. Sontheimer (ed.) *Der Kleine Pauly* (Stuttgart, 1964).
- Enk comm. crit. P.J. Enk *Ad Propertii Carmina Commentarius Criticus* (New York and London, 1978, repr.).
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- OLD *Oxford Latin Dictionary* (1968-1983)
- Paganelli (Budé) D. Paganelli *Properce Élégies* (Paris, 1980, repr.).
- Pauly Pauly-Wissowa *Real-Encyclopädie der classischen Altertumswissenschaft* (Stuttgart, 1893-).
- Pichon R. Pichon *Index Verborum Amatoriorum* (Hildesheim, 1966, repr.).

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- Roscher W.H. Roscher *Ausführliches Lexikon der griechischen und römischen Mythologie* (Leipzig, 1884-1937).
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- SB D.R. Shackleton Bailey *Propertiana* (Amsterdam, 1967, repr.).
- Swanson D.C. Swanson *The Names in Roman Verse* (Madison, 1967).
- TGL *Thesaurus Graecae Linguae* (Graz, 1954, rev.).
- TLL *Thesaurus Linguae Latinae* (Leipzig, 1900-).
- Tränkle H. Tränkle *Die Sprachkunst des Propertius und die Tradition der lateinischen Dichtersprache* (Wiesbaden, 1960).
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- L.C. Curran          'Nature to Advantage Dressed': Propertius 1.2 *Ramus* 4, 1975, 1-16.
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INTRODUCTORY ESSAY ON 1.2

In 1.2 Propertius objects to his mistress using artificial aids such as hair-dressing, Coan silk and perfume which, he maintains, spoil her natural beauty (1-8). He uses two sets of exempla, one from nature (9-14) and one from the mythological world (15-24), in order to illustrate his point that unadorned beauty is more attractive and winning. The mythological exempla end with the assertion that the unadorned heroines had no desire to pick up lovers because their pudicitia was beauty enough for them (23-24). After declaring that he is now aware of his importance in his mistress' eyes (25), Propertius then asserts that his mistress, who has numerous and various talents is culta enough if she pleases one man, i.e. him (25-30). He concludes his poem by assuring her that her talents will make her eternally attractive to him, provided that she renounces adornment (31-32).

Scholarly interpretations of 1.2 can be broadly divided into (i) interpretations which do not explicitly view the poem as a lecture to the poet's mistress with a message for her and (ii) those which do.

Under the first heading, BB summarise the poem's content as follows: 'Beauty unadorned is best adorned, and Cynthia is so charming as poetess and musician, that she has no need of rich attire' (p.156). On lines 25-26 (the text of which they consider unsound) BB suggest that Propertius here apologises for his criticisms. BB's summary of 1.2 would seem to imply that they consider the chief purpose of the poem to be simple flattery of Propertius' mistress' <sup>1</sup> intellectual and musical accomplishments, but they do not consider that the poet should be attempting this. Furthermore they do not clarify what criticisms the poet has levelled at his mistress or how these are connected with the poem's flattering references. These are serious omissions, in my opinion. In addition Propertius cannot possibly be apologising in lines 25-26: the tone of these lines is hardly apologetic, and there

seems little point in apologising for his criticisms in these lines and then being critical again in the last line of the poem.

Richardson believes that 'the poet plays with the notion that beauty is best at its most critical and most honest' until line 24, after which the poem becomes more complex (p.150). There are, he argues, two intentional lapses in the poet's argument that beauty unadorned is the more beautiful: firstly Propertius concludes the nature exempla with the 'untaught music of the birds - but no-one could say an uneducated voice sings best;' secondly he ends his mythological exempla '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.' These 'lapses', Richardson maintains, are intended 'to show the reader that the real reason the poet has no fear of being vilior 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 where fair do not succeed; and his mistress, though a hard-hearted realist about many things, is vulnerable to flattery.'

Richardson in no way elucidates what he means by 'playing' with the notion that beauty is best at its most natural and most honest. Neither does he explain wherein the complexity of the last eight lines lies, unless by complexity he is referring to the ambiguity which he claims exists in the connection between lines 27-30 and the preceding lines and in line 32<sup>2</sup>. The 'lapse' (and by this he presumably means a flaw in the logic of the argument) which he spots at the end of the natural exempla (14) is no lapse at all. In line 14 ars means acquired technical skill<sup>3</sup> with its connotations of contrivance and artificiality.<sup>4</sup> Propertius thus simply means that birds sing more sweetly naturally

than they would if an artificial skill - which would be an impossibility - were imposed on them. In like manner Propertius' mistress' natural beauty cannot be improved by imposing artificial aids on it. After dwelling on the superiority of natural beauty to artificial in the exempla, Propertius would surely not equate the two in lines 21-22. Thus it seems best to take the construction in facies.../qualis... color (21-22) as Camps (p.48) and SB (p.10) do: tali...colore must be supplied in line 21. On this interpretation the beautiful and natural complexion of the heroines is being compared to the complexion of the women in Apelles' paintings and the paradox involved in comparing natural facies with artificial color (paint) is thus avoided. Propertius could be suggesting that his mistress could only get a good idea of the natural complexion of these distant mythological figures by looking at the women in Apelles' paintings. A cultured and arts-loving mistress like Propertius' (27-30) would presumably have been familiar with the works of the greatest painter in antiquity<sup>7</sup>. Furthermore Apelles was famous for his lifelike portraits<sup>8</sup> one of which, according to Pliny, reputedly challenged nature herself<sup>9</sup>. Propertius thus carefully chooses an artist whose paintings were famous for the skilful accuracy of their reflection of nature. The non-existence of 'lapses' in the exempla thus invalidates Richardson's point about Propertius showing the reader that he can 'get round his mistress with glittering words and specious arguments'; in any case, if Propertius was so confident about this, he would not have ended the poem with the proviso 'taedia dum...luxuriae' (32). Furthermore, as there is no possible way in which we can assess the effect of 1.2 on Propertius' mistress, he cannot possibly be showing us how he can get round her 'with glittering words and specious arguments'. Finally Propertius nowhere suggests that his mistress has 'pretentions' to culture (Richardson seems to regard these pretentions in a different light in his note on lines 27-30), nor does Propertius

imply that he has the 'upper hand' (culturally speaking).

HB do not interpret 1.2 as a lecture with a message either. They regard 1.2 as a love poem which Propertius may have considered as 'his most interesting statement about his art' (p.72). Propertius, they believe, connects Cynthia's extravagances with rhetoric and plays an intricate 'game' (p.85) with Nature-Art oppositions, which he manages to combine with an appeal for fidelity. Like Richardson, HB perceive the same sort of apparent paradox in lines 9-12: in these lines the hexameter 'celebrates beauty of surface, the pentameter a more wayward beauty of form. Nature has both surface and form, art and spontaneity' (p.78). In lines 21-22 too, HB maintain that the comparison with Apelles 'prevents any simple opposition between Nature and Art, for it makes the painter's skill the measure against which the success of natural beauty is judged' (p.82).

As far as the mythological exempla are concerned, HB claim that the mythological stories all involve violent abduction and the suitors, climaxing in Oenomaus, show an increasing amount of duplicity (p.80). The motive behind the shift in emphasis from natural beauty to the beauty of pudicitia (24) is 'the fear that far from detracting from her natural beauty, Cynthia may be making herself dangerously attractive, that she is indicating her availability to all who have the money to pay' (p.80).

HB's interpretation of 1-2 is fanciful in the extreme and is at times both incomprehensible and incoherent. Why Propertius may have regarded the poem as 'his most interesting statement about his art' is never adequately or clearly explained. The connection of Cynthia's extravagances and rhetoric is manufactured by a number of obscure puns, none of which remotely succeeds<sup>10</sup>. The purpose of the so-called game between Nature and Art oppositions is not apparent. In this respect HB constantly confuse art and artifice: in lines 9-12 the opposition or

contrast is not between nature and art but between nature and the kind of artifice which Propertius' mistress employs. HB's analysis of lines 9-14 in terms of surface and form is very contrived - how line 14, for example, 'celebrates...a more wayward beauty of form' escapes me. In the Apelles analogy comparison, probably of complexion<sup>11</sup>, is descriptive rather than judgemental: furthermore facies is not being compared with the painter's skill but with complexions produced by that skill which, one could argue, was the outcome of natural talent anyway.

It is unclear why HB emphasise the violent abduction of the heroine and what they consider to be the increasing duplicity of their suitors in the mythological exempla in lines 15-20<sup>12</sup>. How this is connected with 'the moral that a girl should avoid unnatural adornment' (p.80) is also left unexplained. The fear that Propertius' mistress 'far from detracting from her natural beauty, may be making herself dangerously attractive' is not latent from the beginning of the poem, as HB claim (p.80): in line 23 Propertius implies that his mistress' self-adornment indicates a desire to pick up lovers at random rather than to be faithful to him alone. He never suggests that her adornment makes her attractive, a suggestion which would undermine the whole point of the poem. She may think that it does but he is at pains to emphasise the opposite.

Turning to the second main division of theories (with which I sympathise in essence), most scholars interpret 1.2 as a lecture to the poet's mistress. However, they differ over the exact nature of the lecture and point of the message.

Some scholars have considered that the intention of the lecture in 1.2 is humorous. Hubbard argues that 1.2 may serve as an example of the playful use of 'the categories of rhetoric' (by this she means parabolai and paradeigmata) 'to diversify a topic' (p.22). Propertius, she maintains, deliberately gives his language in the poem a colloquial flavour which reminds us of the fact that the subject matter is derived

from New Comedy and which 'is in piquant contrast with other phrases of a higher stylistic level' (p.22). In line 25, Hubbard notes that the poem becomes more lively and personal as Propertius asserts that his 'solemn stylised lecture' (p.23) has not been 'prompted by fear of rivals but by the reflexion that a girl who pleases one man is as well-dressed as she need be; and Cynthia's manifold charms especially will captivate Propertius throughout his life. The compliments are profuse, but once more cut across as the poet adds an entertaining condition: his devotion will be perpetual, provided his lecture is effective. Both lecture and compliments dissolve into laughter' (pp.23-24).

Hubbard does not make it clear why Propertius should adopt this playful attitude - if it is in fact so - to the 'categories of rhetoric' or why he should write a poem which 'mocks its own elegance'. Propertius would surely not treat the theme of his mistress' pudicitia lightly, and such jocularities would hardly ensure an effective lecture. In view furthermore of his deliberate link between pudicitia and lack of adornment in the poem, the final couplet can surely not be intended to be entertaining. Hubbard provides exactly one example of what she imagines to be the colloquial flavour of the poem's language ("the pleonastic nunc in 'I am not now afraid'" p.23) and for this she cites no evidence<sup>13</sup>. Because of the absence of convincing examples of colloquialisms, the subject matter's supposed derivation from New Comedy is impossible to assess properly: such a derivation would hardly be of much relevance to an understanding of the poem anyway. No examples of the phrases of a 'higher stylistic level' are cited and so the 'piquant contrast' between the colloquial and these phrases cannot really be appreciated. Even if there were a contrast, it is not clear how this would contribute to the humour. In line 25 Propertius does not assert that his lecture was not prompted by rivals: in fact the reference to istis suggests that it probably was.

Brooks Otis<sup>14</sup>, like Hubbard, finds 1.2 humorous. He suggests that the tone is 'unmistakably light and amusingly coy' (p.16) and maintains that the "nature similes and the mythology are exaggerated to an almost comic degree and the comparison of Cynthia with Phoebe and Hippodamia, and of Propertius himself with his actual rivals (with the implication in line 25: 'Surely I needn't fear comparison with them!') underlines the comedy. He humorously takes it for granted that such a mythological moral lesson will do the trick: non ego nunc vereor or 'now that I've warned you, I'm sure you'll treat me no less handsomely than those fine heroines did their men'" (p.16).

Otis does not specify exactly what makes the tone of the poem light and coy or why Propertius should have addressed his mistress in this particular tone of voice. The exempla are not unduly exaggerated<sup>15</sup>, and, even if they were, that need not necessarily be comic. Why comparison of Propertius' mistress with Phoebe and Hippodamia should 'underline the comedy' is mystifying. Otis appears to be confused about line 25: firstly he correctly interprets istis as referring to Propertius' mistress' other admirers (p.16) but then contradicts himself in implying that istis refers to the males in 15ff.

In contrast to Hubbard and Otis, most other scholars consider 1.2 to be serious in intent. Postgate regards it as 'simply a gentle expostulation with Cynthia on her love of dress' (p.52), but he does not consider why the poet should be indulging in this expostulation, a serious omission. Enk's paraphrase of the poem indicates that he too regards it as merely a lecture to Cynthia on her love of finery which is ruining her natural beauty: hac pulcherrima elegia poeta suadet Cynthiae quae vestium et margaritarum luxu delectatur, ne nimio formae cultui indulgeat (1-8)...Propertius a Cynthia petit ne formam suam quam natura tribuit mercato cultu perdat...' (pp.19-20). However Enk, like Postgate, does not explore the poet's reasons for issuing this lecture.

Camps remarks that the poem is 'in form' a lecture to Cynthia; he maintains that its principal motive 'resembles one that appears (in a different application) in Tib. 1.8 9-16' and is introduced again in 1.15 'another lecture to Cynthia' (p.46). Camps' unhelpfully vague comparison of the principal motive in 1.2 with Tib. 1.8 9-16 (he actually quotes 1.8 9-14) and with Prop. 1.15, neither of which is chiefly concerned with the superiority of natural beauty to artificial, suggests that he considers 1.2 simply to be an attack on adornment. Unfortunately he too overlooks the poem's background situation and its *raison d'être*.

Rothstein's comments on the poem reveal that he sees more in it than Postgate, Enk and (apparently) Camps, despite his remarks about its simplicity<sup>16</sup>. He regards the poem as a lecture (*Mahnung*) which is motivated by 'eine Regung der Eifersucht' hinted at towards the end of the poem (p.65): 1.2, he believes, culminates in flattery of the poet's mistress 'Vorzüge' and in the assurance of his eternal fidelity (*die Versicherung seiner ewigen Treue*) in order to ensure that Propertius' request gets a favourable hearing (p.71). Furthermore Rothstein's comments on line 23 indicate that he does not regard the poem as a straightforward lecture on finery: 'es ist nicht mehr von weiblichen Schmuckmittelndie Rede, sondern von weiblicher Keuschheit...' (p.71).

Rothstein does not clarify exactly what he means by 'eine Regung der Eifersucht'. He rightly draws attention to the flattery in lines 27-30 (which is not the only example of flattery in the poem), but Propertius nowhere gives an assurance of his eternal fidelity. In fact he assures his mistress in lines 31-32 that she, with her artistic gifts, will be eternally attractive<sup>17</sup> to him provided that she renounces adornment. It is her fidelity with which the poet is concerned not his own. Rothstein perceptively notices the change in the poem's thought in lines 23-24, which alters the focus of the exempla from physical to

moral beauty; however he does not adequately consider the poet's reasons for doing this.

In my view the poem's message is more complex than these critics have suggested. Other scholars, while regarding the poem as a lecture in essence, have offered more complicated interpretations of it, but have still failed to grasp the point.

D.N. Levin<sup>18</sup> argues that Propertius in 1.2 has deliberately created a disharmony between theme (his plea for simplicity) and the artificial and contrived manner of treatment in order to reinforce the former subtly. Propertius, he believes, ironically underlines the declaration that what is simple and natural is best 'by constructing an apparatus of proofs so extensive and so elaborate that it verges on the ludicrous. By so doing Propertius has both demonstrated what he openly claims to be saying for Cynthia's benefit - that is, that uncontrived beauty exercises the greater charm - and has indirectly shown the ridiculousness of artificiality and contrivance...'

Levin unfortunately oversimplifies when he considers the theme of the poem as a 'plea for simplicity'. Lines 23ff. indicate that there is more to the poem than a 'plea for simplicity' (see further below). Furthermore there are areas in which Propertius clearly does not expect his mistress to be simple: her accomplishments in poetry, music and speech (27-30) suggest a high degree of sophistication and artistry of which the poet clearly approves. Thus to claim that there is disharmony between theme and the artificial manner of treatment is to misread the poem. Furthermore the apparatus of proofs (as Levin calls it) is not nearly as extensive and elaborate as he thinks. The exempla occupy exactly half of the poem and, far from being ludicrously elaborate, they are directly relevant to the poem's theme<sup>19</sup>. In any case Propertius employs lengthy exempla elsewhere without the faintest hint of the ludicrous<sup>20</sup>.

Like Levin, J.H. Gaiser<sup>21</sup> sees a 'disharmony' in the poem as well. She argues that Propertius has deliberately used apparently incongruous exempla to create 'a tension between myth and context that runs as a kind of counterpoint to the apparent meaning of the elegy' (p.381). Gaiser examines the contents of the mythological exempla and argues that the Phoebe-Hilaira exemplum (15-16) is not merely a tale of 'simple feminine beauty that captivates even demi-gods, but also of multiple suitors, abduction and strife;' the tale of Marpessa in the second exemplum (17-18) is, she maintains, based on the same elements as the first. Abduction is to the fore again in the third exemplum (20). Gaiser then concludes that, as in each case it is the abductor (Castor and Pollux, Idas, Pelops) rather than the rightful suitor or father (Idas and Lynceus, Apollo and Evenus, Oenomaus) who wins the girl, 'unadorned beauty...leads to successful abduction.' This idea, she argues, conflicts with the ostensible message of the elegy for the heroines by no means illustrate 'uni si qua placet, culta puella sat est' (p.385). The apparent lesson in 1.2, Gaiser claims, is that natural beauty is to be associated with faithfulness; however the exempla undermine this and teach that natural beauty does not preclude the possibility of many lovers. Thus Propertius argues realistically (and more persuasively from Cynthia's point of view) that simplicity does not limit Cynthia to faithfulness: 'his plea is not that she be chaste but that she be less expensive' (p.385).

It is questionable whether the elements of abduction and strife are intended to be as much to the fore in the exempla as Gaiser imagines. The sons of Aphareus, Lynceus and Idas, are neither mentioned nor alluded to in lines 15-16; furthermore mythological tradition is not unanimously certain that the conflict between the Dioscuri and the sons of Aphareus was caused by the rape of the daughters of Leucippus<sup>22</sup>. Discordia in line 17 is the only overt reference to strife - to the

fight between Apollo and Idas who had abducted Marpessa. Pelops could hardly be said to have abducted Hippodamia<sup>23</sup>. Gaisser, then, does not have convincing grounds to conclude (from all three exempla) that 'unadorned beauty... leads to successful abduction.' Gaisser furthermore seems to think that lovers and admirers are synonymous: the heroines may have had a number of suitors (a point which Propertius explicitly refers to only in the case of Marpessa and then only to two suitors), but there is nothing in Propertius' poem to suggest that these heroines weren't faithful to their lovers once they had been won over by them. In fact Propertius makes the point that these heroines had no desire to seek out lovers (23) presumably because their pudicitia prevented them from doing so. To argue that 'his plea is not that she be chaste but that she be less expensive' is to ignore blatantly, even to contradict, the implications of lines 23 and 26: in any case Propertius would surely not suggest to his mistress that he would tolerate her infidelity. Finally Propertius nowhere implies that he has had to pay for her finery, so line 32 could hardly be interpreted as a plea that she be less expensive.

Like Gaisser, G. Williams<sup>24</sup> bases his argument on implications which he sees in the mythological exempla. He suggests that 1.2 seems to be a conventional lecture but argues that the myths go 'far beyond what the context warrants' (p.80). Discordia (17), he claims, makes explicit the surprising element of jealousy common to the three exempla. 'So the myths start with the idea that unadorned beauty is enough, but, as it were, get out of hand and end up by demonstrating that a beauty such as Cynthia's, even unadorned, is enough to cause murderous jealousy' (p.80).

Williams believes that the poet intended this 'movement of thought' because he 'leads out of the myths (23-24) with a new and surprising assertion: these mythical girls had no wish to procure lots of lovers

for themselves (the word vulgo comes close to implying prostitution, certainly wantonness)' (p.80). This assertion, Williams argues, gives point to muneribus (4) and mercato (5) and so indicates that the poet was not just lecturing Cynthia on make-up for her own good but because he was concerned about her reason for making-up i.e. her wish to be unfaithful to him. 'So he now (24) asserts that chastity was beauty enough for the mythical girls. Thus one thing the myths have done has been to enable him to substitute the concept of unchastity for 'make-up' in his argument. But they have also supplied the theme of jealousy: so the poet now denies that he feels any - here (25) istis 'you-know-who' is to be defined out of (23) vulgo conquirere amantes. It hardly needs saying that the reader does not need to believe the poet: jealousy is exactly what he does feel and is the originating motive of the poem' (p.81).

Williams does not adequately explain what he means by the suggestion that the myths 'go far beyond what the context warrants' or by his claim that they 'get out of hand': the latter expression implies lack of control on the poet's part, a lack of control which is only evident if one accepts the extraneous mythological material which Williams supplies. As was the case with Gaisser's argument, the allusion to discordia (17) is not enough to supply the theme of jealousy in the other two exempla<sup>25</sup>. Line 23 surely indicates that Propertius does not want the elements of jealousy and strife which may feature in some versions of these myths to come to the fore in this poem. Line 23 also makes it clear, as Rothstein observed,<sup>26</sup> that Propertius has used the myths to substitute the concept of unchastity for make-up in his argument but the myths do not demonstrate that 'a beauty such as Cynthia's even unadorned, is enough to cause murderous jealousy'<sup>27</sup>. Such a suggestion would undermine the purpose of the lecture: by adorning herself and so indicating her desire to attract other men, Propertius' **mistress** can be

supposed to have aroused his jealousy which in turn may have sparked off the lecture. Propertius, however, surely does not want to suggest that she would arouse murderous jealousy even if unadorned. If this were the case his mistress might well be imagined to retort: 'well what's the use of listening to this lecture? He'll be jealous of me even if I renounce adornment.' William's interpretation of line 25 is somewhat twisted: there seems to be no point in denying his jealousy here and his mistress would hardly have been duped by such a denial. In this line Propertius surely indicates that he has some grounds for jealousy. If his mistress had not assured him in some way of her affection for him, his lecture would run the risk of falling on deaf ears. Thus it is preferable to interpret line 25 as an assertion of his awareness of his importance in his mistress' eyes<sup>28</sup>.

L.C. Curran<sup>29</sup> interprets 1.2 as a lecture (he uses the terms 'sermon' and 'harangue' on p.14) in the course of which 'nature and artifice acquire new values, reprobation becomes compliment and Cynthia becomes a highly skilled artist' (p.14). Curran believes that Propertius is on the defensive in this poem in which he manages to patronise Cynthia through 'the display of his learning, his wit and his art.'

Like Gaiser and Williams, Curran concentrates on the exempla in the poem in order to show that the poem does not simply propound the superiority of unadorned beauty to artifice. Because of the paradoxes which he claims exist in the natural and mythological exempla,<sup>30</sup> he believes that the central theme of the poem is in fact artifice, the value of which is 'radically reinterpreted' (p.2). Lines 21-22 startlingly inform us (claims Curran) 'that a work of art is the ideal to which simple natural beauty should aspire' (p.8). This in turn, Curran believes, throws light on Propertius' reason for calling Cynthia a 'manufacturer of beauty' (formae artifex 8): 'it is to contrast her not only, as seems the case at first, with artless nature and artless

heroines, but also with a supreme artifex, or creator, of female beauty, Apelles' (p.9). Cynthia is rejected as an 'incompetent artist' (p.9) in order to show what true art is: the painted landscape (litora... picta could mean 'the painted shore, the shore in the picture') and the painted mythological subjects. The ideal then held up in the exempla is not natural beauty but beauty created by the artist. This implies, argues Curran, that Propertius wants the reader to realise that 'the Cynthia who counts is his creation and not the real woman' (p.10). And so in lines 27-30 the idealised Cynthia is a 'divinely inspired artist of another sort. Now she is permitted to challenge Apelles in a quality especially connected with his art' (p.11)<sup>31</sup>.

Curran's very fanciful and at times quite bizarre interpretation of 1.2 manages to contrive paradoxes in the exempla which simply do not exist<sup>32</sup>. Like Richardson and HB<sup>33</sup>, Curran seems to misunderstand or read far too much into lines 21-22. Qualis indicates quite clearly that comparison is the purpose of lines 21-22: 'aspire' suggests that the color (22) in Apelles' paintings is superior to that of the facies of the heroines in line 21. To make an erroneous interpretation of these lines the focal point of one's analysis of the poem distorts it completely. Furthermore to suggest that Apelles and Propertius' mistress are being contrasted as 'artists' is nonsense. Artifex in line 8 does not mean 'artist' but rather 'contriver (of something artificial)',<sup>34</sup>: in any case the practice of self-adornment is hardly comparable with the art of painting. Even if litora picta could mean 'the painted shore, the shore in the picture', it is absurd to extrapolate this to the rest of the natural exempla and to speak of the 'painted landscape'; nothing in lines 15-20 suggests that these mythological subjects are painted.

My interpretation of the lecture's message in 1.2 is somewhat different<sup>35</sup>. I believe that the theme of the lecture is a serious one although it is enlivened at times by witty and clever expression<sup>36</sup>.

Propertius pleads with his mistress to renounce artificial adornment because this adornment indicates that she desires to attract other men (23), and so is prepared to be unfaithful to Propertius whose relationship with his mistress must, in his view, be founded on her pudicitia. In addition to this Propertius claims that he now knows that he is more important to his mistress than her other admirers (25). This, if true, would be an important part of the lecture's message because Propertius' mistress would presumably realise that if she persisted with her adornment, she would lose the lover whom she values more than her other admirers (31-32).

Propertius tactfully delays the real reason for his lecture until lines 23ff. where criticism of his mistress is subtly, allusively and briefly expressed. He precedes this criticism with compliments on her physical beauty (5-6, 7), with exempla which flatter her and succeeds it with compliments on her intellectual cultus (27-30) in order to ensure his mistress' favourable attentiveness to his lecture. In addition to this, Propertius places his threat (31-32), which is indirect and very brief, in a very effective position at the end of the poem immediately after his final illustrious compliment (30). To mitigate a lecture (about a sensitive subject such as his mistress' appearance and pudicitia) with flattery reveals astute psychology: criticism sweetened by praise very often results in a positive reaction to the criticism. In addition to flattering his mistress, Propertius employs considerable technical skill and doctrina in order that his sophisticated and cultured mistress (27ff.) could find his lecture as memorably persuasive as possible.

It is in this respect that one should view the function of the mythological exempla. Firstly, Propertius flatters his mistress by implying that her beauty could be in the same class as that of the Leucippides, Marpessa and Hippodamia. The very names of the Leucippides

and their possible connection with Apollo<sup>37</sup> suggest that they must have been very striking; Homer refers to Marpessa as καλλίσφυρος Εὐνή-  
νινη<sup>38</sup> and Hippodamia was regarded as beautiful as well<sup>39</sup>. Secondly, the exempla forcefully depict the effect of the natural beauty of these heroines on demi-gods, a god and heroes. Propertius' cultured mistress could be supposed to be well acquainted with the famous myth of the rape of the Leucippides by the Dioscuri<sup>40</sup> and would thus have appreciated Propertius' point that even the illustrious semi-divine Dioscuri, who as brothers of the fabled Helen would have known something about beauty<sup>41</sup>, were aroused by the natural beauty of the Leucippides. Likewise the fact that the unadorned Marpessa provoked a quarrel between the god Phoebus, who must have been particularly dear to a docta puella (27), and a mighty hero like Idas could also be imagined to have made an impression on Propertius' mistress. Again it could be assumed that the myth of Hippodamia and Pelops<sup>42</sup> would have been well known to a learned elegiac mistress who would surely have appreciated Propertius' claim that Hippodamia's natural beauty could even sway a hero as famous and as handsome as Pelops<sup>43</sup>. It has already been suggested how the Apelles comparison (21-22) could also be supposed to have made a notable impression on a docta puella<sup>44</sup>. Thirdly, in all the exempla the heroine ends up in a relationship with one man alone, a relationship with which, as Propertius claims, all were happy (23). Thus in this respect the heroines are models of pudicitia which Propertius expects his mistress to emulate.

Lastly, discordia (17) introduces into the Marpessa exemplum the notion of rivalry: Phoebus would obviously have been the more glamorous rival for Marpessa's hand and yet Marpessa chose Idas<sup>45</sup>. If a beauty like Marpessa could resist the glamorous temptation of a rival who could have given her anything, and valued companionship and fidelity to one man more highly, Propertius could well be hinting to his mistress

that she should cease attracting rivals through physical cultus and should similarly choose one man as her lifetime companion.

Propertius thus uses the mythological exempla to flatter his mistress, to convey to her as graphically as possible the power of natural beauty, and to illustrate how pudicitia played an essential part, even in the romantic and elevated world of heroes, beautiful heroines and divinities.

RUNNING COMMENTARY ON 1.2

In lines 1-6 Propertius questions his mistress about the purpose of using artificial aids which, he claims, ruin her natural beauty.

In line 1 Propertius, by the emphatic positioning of quid iuvat at the beginning of the poem and the repetition of quid in line 3, forcefully confronts his mistress with the subject of his lecture. Quid iuvat, in the sense of 'in what way does it profit you?',<sup>46</sup> hints at the futility of her self-adornment precisely because she is naturally beautiful and Propertius loves her as she is; in addition to this quid iuvat in the sense of 'why does it please you?'<sup>47</sup> suggests that she delights in superficial promenading in her finery, in order presumably to attract the notice of other men when the real source of her delight should lie elsewhere (27-30). Quid iuvat, in contrast to 2.18c 1-2 which deals with a similar theme in the first three lines, does seem a mild way of beginning the lecture. Vita, furthermore, suggests an affectionate and conciliatory tone<sup>48</sup>. Thus at the very outset of the poem Propertius appears to be very careful not to tread on his mistress' toes as this might be supposed to precipitate angry rejection of the lecture before the full weight of its message sinks home. Propertius' criticism is going to be very tactful and subtle.

In lines 1-3 Propertius portrays his mistress as the epitome of artificial contrivance. She is depicted as walking - probably in the street<sup>49</sup> - in order to parade herself in her finery: ornato...capillo suggests an elaborately constructed coiffure<sup>50</sup> and tenuis...mouere sinus a seductively sensual walk<sup>51</sup>. The fact too that Coan silk was transparent<sup>52</sup> indicates that Propertius' mistress was intent on leaving very little to the imagination. The reference to Oronthea...murra directly after Coa veste in line 2 stresses the exotic rarity and foreignness of the beauty aids which his mistress uses<sup>53</sup>. Perfundere too suggests that Propertius' mistress has overdone things by drenching herself<sup>54</sup> in

expensive perfume, thus parading to the world that she has an endless supply of it, presumably coming in from rich admirers.

The poetic craft in lines 1-3 aptly complements the sartorial craft which Propertius is describing. The internal rhyme in lines 1 and 3, the balance of adjectives and nouns in line 2, the parallel positioning of the infinitives in lines 2-3 and the symmetrical arrangement of hair-clothes-hair (capillo/veste/crinis) reveal a high degree of poetic art which would contribute towards arousing and holding the addressee's and general reader's interest at the outset. The rare adjective Oron-teus<sup>55</sup> furthermore complements the exotic perfume which he is describing.

After the careful poetry of lines 2-3, line 4 is brusquely prosaic.

The basic meaning of teque...muneribus is 'to set yourself off (as if for sale) by means of foreign products'<sup>56</sup>: however as vendere can also mean 'to sell' and munus can refer to a lover's gift<sup>57</sup>, line 4 could be interpreted as 'to sell yourself for/by means of foreign gifts'. In this latter sense vendere has pejorative connotations<sup>58</sup>. Furthermore its juxtaposition with peregrinis which can also have disparaging overtones<sup>59</sup> gives the line a rather contemptuous edge. Peregrinis... muneribus could thus throw a new light on Coa veste (2) and Oron-tea... murra (3). Propertius would clearly not have given his mistress the silk or the exotic perfume: he could be suggesting that his mistress is deliberately wearing the expensive presents of another admirer or admirers in order to parade her desirability and her expensive taste and so indicate to prospective lovers what financial bracket she expects them to be in. In other words Propertius may be suggesting that his mistress is behaving like a classy prostitute, clad in transparent silk in order to advertise her wares to the bidder who could afford to satisfy her acquisitiveness. This implied criticism is placed at a point in the opening question where it is cleverly cushioned by flattery.

After the derogatory hints in line 4, Propertius immediately

sweetens the implication of these by flattering his mistress in line 5 (naturaeque decus). Naturae and cultu are emphatically placed at the beginning and end of the line, thus drawing attention to the contrast between his mistress' natural beauty and the purchased cultus which ruins it. Decus implies grace and splendour as well as beauty<sup>60</sup>: it can also mean an adornment or decoration<sup>61</sup> and Propertius could be suggesting, by means of clever word-play, that his mistress does not need artificial or purchased adornment as she is adorned with natural gifts. If muneribus (4) alludes to gifts, mercato (5) recalls the mercantile image in line 4 and perhaps brings to mind the figure of the rich admirer who can afford to buy Propertius' mistress the adornments she desires in return for her favours. The critical note of line 4 could thus be echoed amidst the flattery in line 5. The seriousness with which Propertius views his mistress' destruction of her natural beauty is perhaps conveyed by the four spondees in the line.

In line 6 Propertius flatters his mistress again thus ensuring that the opening question ends in triumphant praise of her natural beauty (...propriis...nitere bonis?). Nitere suggests a beauty radiant with the sheen of beauty, youth and good health<sup>62</sup> and reinforces the splendour implied by decus<sup>63</sup>. Propriis ...bonis, in the sense of natural possessions or properties<sup>64</sup>, recalls naturae and emphasises the fact that her natural beauty does not need purchased artificial cultus. The internal rhyme together with the assonance of i and e in line 6 complement in sound the beauty which Propertius is describing.

After the lengthy opening question, Propertius would make sure of his mistress' continued attention by addressing her directly again in line 7<sup>65</sup>. The colloquial touch in crede mihi<sup>66</sup>, together with the medical image in medicina which is probably colloquial as well<sup>67</sup>, are particularly striking and personal after the more elevated style of most of the opening question. In addition to this, non...tuae...figurae

is still a more direct and specific compliment than naturaeque decus and propriis...bonis and briefly and effectively summarises the main thrust of his argument in lines 1-6.

In line 8 Propertius rounds off the first section of the poem by introducing a new element into his argument which looks forward to the poem's real message (23ff.). He has flattered his mistress by appealing to her physical vanity in lines 5-6: he now tries another tack and subtly raises what should be of more concern to her - the survival of their love-affair.

On a superficial level the line means simply that Amor who is traditionally depicted as naked<sup>68</sup> and is thus natural and free of adornment<sup>69</sup> does not love and presumably will not favour the woman who contrives to look beautiful by means of artificial beauty aids. The very fact however that Propertius mentions Amor in this connection indicates that the god at the time of the lecture is presumed to be of some importance to his mistress: she must either be in love or on the brink of love and it is only later in the poem that it is clearly revealed that he is the object of her favour (25). Thus line 8 hints very allusively - and it is this allusiveness which the general reader would find intriguing - to his mistress that their love is in some danger because of her role as an artifex formae. In the light of this, crede mihi assumes considerable importance: if the man whom she values more highly than other admirers appreciates her without adornment and if she takes their relationship seriously, she will have to respond seriously to his lecture.

Propertius however does not want to lose his audience by sermonising early in the poem: consequently he is significantly brief and he enlivens what is revealed later to be a serious concern with witty and clever expression. The various implications of nudus (naked, devoid of adornments, and perhaps devoid of wealth<sup>70</sup>, which would suggest that

love has nothing to do with money and that the love purchased by her rich admirers is not real love), the pun on amor and amat, the framing of the line with the contrasting nudus and artificem, the alliterative pattern and the gnomic memorability of the line make line 8 an effective and lively contribution to his argument.

In lines 9-14 Propertius cites examples of natural beauty which illustrate his point that beauty - devoid of artificial adornment - is more attractive.

The imperative aspice at the beginning of line 9 forcefully draws his mistress' attention to the examples which are to follow. Furthermore directing her attention to examples about whose beauty there is universal agreement would make his argument more convincing. In addition to this, the contrast between the natural and artificial, throughout lines 9-14, is implied or partially expressed: Propertius thus keeps his mistress' and the reader's interest alive by stimulating them into supplying the other half of the comparison.

Formosa is often used in elegy of beautiful women<sup>71</sup>: using it of the earth in line 9 (and echoing it in line 11) sharpens the contrast between Propertius' mistress' contrived beauty and the earth's natural beauty which truly merits the epithet formosa. Colores which refers to the earth's flowers<sup>72</sup>, the colours of which are naturally gorgeous, is perhaps intended to contrast with Propertius' mistress' use of artificial colouring: Coan silk was often dyed crimson<sup>73</sup> and medicina could hint at use of cosmetics<sup>74</sup>. The fact that Propertius may well have Lucretius 1.7-8 in mind here<sup>75</sup> gives line 9 a somewhat lofty tone particularly after the colloquialisms in line 7: this could have suggested to a docta puella that Propertius deliberately adopts a more elevated tone in order to describe a beauty which is more elevated or superior to the artificial. Furthermore as a didactic poet would enliven his teaching with exempla, so Propertius, as praeceptor pulchritudinis, vivifies

his lecture with a natural exemplum which in its opening expression may wittily recall actual didactic.

In line 10 Propertius, appropriately for a poet's mistress with poetic talent (27), chooses ivy as the plant whose natural growth and beauty he extols<sup>76</sup>. Both sponte sua and melius provide pointed contrasts with the opening section. Sponte sua implies natural growth and the complete absence of external aids: this contrasts with the external aids employed by Propertius' mistress (4). Melius, effectively emphasised by its position at the end of the line, leaves the addressee and the reader to supply the other half of the comparison (i.e. better than when cultivated) and so subtly suggests the contrast between the cultus which his mistress employs and the absence of cultus in the world of natural beauty which he describes.

Like melius, the rare comparative formosius<sup>77</sup> (11) would presumably arrest the attention of both addressee and general reader and stimulate them into supplying the rest of the comparison. The arbutus grows more beautifully in its wild natural setting than it would if transplanted in a cultivated garden<sup>78</sup>. solis...antris draws attention<sup>79</sup> to the arbutus growing in lonely dells<sup>79</sup> away from the public gaze and away from human cultivation. Again an implicit contrast with Propertius' mistress is suggested. She seeks out the public gaze, contrives to look beautiful and is thus the complete antithesis of spontaneous natural beauty.

In line 12 Propertius continues to let the addressee and reader supply the rest of the comparison: one presumably has to understand something like Rothstein's 'schöner als in künstlich angelegten Wasserläufen' (p.68). Again there is a marked contrast between the natural world and Propertius' mistress: the verb of motion currere (12) contrasts with procedere (1) and movere (2). In the former case the motion is natural and unrestrained. In the case of Propertius' mistress her movement appears studied and designed for maximum effect as the juxta-

position of ornato and procedere suggests. In order to vary his expression and so make the exemplum more interesting and to draw attention to it, Propertius uses an unusual construction and vocabulary in line 12. The use of currere with an internal accusative is very rare and occurs here for the first time in Latin literature<sup>80</sup>; indocilis, in the sense of 'unrestrained'<sup>81</sup> is not used before Propertius<sup>82</sup> and occurs only once in his poetry. Lympha too is a highly poetic word for water<sup>83</sup>.

Propertius again leaves the terms of comparison to be supplied by the reader in line 13. What exactly these terms are is a subject of considerable controversy chiefly because of the disputed reading persuadent<sup>84</sup>. Nativis however emphasises the naturalness of the lapilli and recalls propriis (6), thus providing a further link between the exempla and the first section of the poem. Lapillis could also be an allusion to contrast between the natural beauty of pebbles on the shore and the artificiality of gems presumably worn by Propertius' mistress<sup>85</sup>. Lucretius uses pingere of sea shells in 2.375 - so there could possibly be another echo of didactic in this line.

In lines 9-13 Propertius appealed to sight (aspice 9) but he effectively rounds off his exempla by changing his appeal to hearing (14). Furthermore the exempla are completed by a more explicit statement of the comparison between the natural and the artificial (nulla dulcius arte 14), thus reinforcing its main points clearly. Nulla...arte echoes artificem at the end of the first section of the poem (8) and so sharpens the contrast between the contriver of beauty and the absence of contrivance.

Propertius employs considerable skill in making his exempla in lines 9-14 as interesting as possible. There is a striking variety in his list of natural beauties ranging as it does from plants to fresh water, the sea-shore and bird-song. This variety is complemented by a stylistic variatio. The first line of the exempla which has no compara-

tive adverb (9) contrasts with the last line which has (14): lines 10-11 which have comparative adverbs contrast with lines 12-13 which do not. In addition to this the position of the verb is varied in every line. Furthermore Propertius employs an impressive array of poetic effects in these lines. The assonance of o and the frequency of s-sounds in line 9, the alliteration of s in line 10, the s-sounds, the assonance of a,o,u, the internal rhyme and the emphatic position of surgat in line 11, the chiasmic interlacing of l and p-sounds in line 13 (if persuadent is accepted as the correct reading) together with the assonance of i, the internal rhyme and the chiasmic arrangement of nouns, adjective and participle in this line, and the assonance of u in line 14 contribute towards making the nature exempla highly effective.

Finally, suggesting that his mistress' natural beauty could even be compared with the beauty of nature is again in itself flattering and complimentary.

In lines 15-24 Propertius introduces mythological exempla which hold up for his mistress' emulation four mythological heroines who won and kept their lovers with their natural beauty and pudicitia.

Non sic (15) is again indicative of Propertius' allusive style. As it follows after line 14 one is tempted to supply arte before one comes across cultu in line 16: in this way the nature exempla, the mythological exempla and Propertius' mistress as artifex formae are subtly linked. The repetition of non with the addition of nec (all emphatically placed) furthermore stress the fact that the heroines had no recourse to self-adornment. The rare Greek patronymic Leucippis<sup>86</sup>, the Greek accusative Castora juxtaposed with the Greek nominative Phoebe, the build-up of proper names in Castora Phoebe/Pollucem and the rare Greek names Hilaira and Phoebe<sup>87</sup> give the opening couplet of the exempla an exotic foreign flavour: Propertius thus immediately transports both addressee and general reader into the distant world of heroines

and divinities and makes this world sound as glamorously dignified as possible, presumably especially in order to impress upon his mistress the fact that glamour and natural beauty are not mutually exclusive as she seems to think. Cultu (16) echoes cultu (5) thus providing a strong link between the mythological exempla and the first section of the poem.

The four spondees at the beginning of line 15 and the two at the beginning of line 16 introduce the exemplum with a weighty dignity befitting its subject matter. In line 15 lover and beloved are effectively juxtaposed at the end of the line and in line 16 proper nouns and nouns are symmetrically balanced. The c- sounds in line 15 combined with the l- sounds and the assonance of u in line 16 make the couplet effectively musical as well.

The exotic foreign flavour of lines 15-16 is continued in the next couplet with the very rare name Idae<sup>88</sup> and the infrequent Eveni<sup>89</sup>, emphatically placed at the beginning of line 18. Non at the beginning of line 17 provides another example of Propertian allusiveness: non sic succendit Idan et Phoebum must presumably be supplied from line 16. The emphatically positioned non echoes the double non in lines 15-16, thus keeping the main point of the exempla constantly before the eyes of his mistress and general reader but without overdoing it. The inclusion of details evoking the mythological background is presumably deliberately intended by Propertius in order to make some pertinent hints to his mistress<sup>90</sup>. An astute choice of words conjures up the background to the myth in an attractively controlled and succinct manner: cupido refers to Apollo's desire for Marpessa<sup>91</sup>; quondam evokes the myth's distant setting in time; discordia the fight between Idas and Apollo; Eveni Marpessa's father's pursuit of Idas; patriis... litoribus recalls his plunge into the river which was named after him<sup>92</sup>. In contrast to Phoebe and Hilaira, Marpessa is not explicitly

named: this variatio keeps interest alive and furthermore the periphrasis Eveni..filia gives her an heroic status befitting a heroine who is being held up for emulation.

Propertius again uses his considerable poetic skill to make lines 17-18 as interesting as possible: the d- sounds, the assonance of o and the internal rhyme (in o) in line 17 together with the significant juxtaposition of patris and filia in line 18 contribute towards the couplet's effectiveness. The four spondees in line 17 together with the three long syllables at the beginning of line 18 give the couplet a stately dignity, worthy of the clash between a god and hero.

In line 19 Propertius again varies his expression, perhaps in order to ensure an attentive response to his lecture. Nec...falso...candore echoes non sic ../...cultu (15-16) and in contrast to the general cultu probably specifically alludes to cosmetics<sup>93</sup>. The suitors were explicitly named in lines 17-18 whereas Marpessa was alluded to; in lines 19-20 Hippodamia is named but her lover is alluded to by a periphrasis (... Phrygium...maritum) which also conjures up the mystique of the East. Again pleasingly the background to the myth is subtly evoked. The juxtaposition of Phrygium and falso may perhaps allude to the trickery which enabled Pelops to win Hippodamia<sup>94</sup>. maritum focusses on the permanence of Pelops' and Hippodamia's relationship and so perhaps contains a hint for Propertius' mistress<sup>95</sup>. Avecta externis...rotis (20) brings to mind the chariot and thus the race in which Pelops had to participate in order to win Hippodamia: this famous contest accentuates Hippodamia's desirability (precisely because of her natural beauty) and so makes her a telling example for Propertius' mistress.

In addition to this externis, like Phrygium, draws attention to Pelops' foreignness and is perhaps intended to suggest to Propertius' mistress that Hippodamia's natural beauty was not a mere provincial prettiness but a famed beauty which attracted a distinguished foreign

suitors. Avecta also emphasises the fact that Pelops took Hippodamia away: away from her home and many other suitors. Propertius could possibly be suggesting that he too has this desire to remove his mistress from the presence of rivals and so enter into a lasting relationship with her<sup>96</sup>.

In contrast to lines 17-18, the main verb in line 19 (traxit)<sup>97</sup> is not omitted and recalls succendit. Both verbs suggest the force with which the heroines attracted their lovers, thus emphasising the power of their natural beauty. The golden line and the Ph/f alliteration in line 19 together with the balance and the internal rhyme in line 20 contribute to the impact of this carefully crafted couplet. The predominantly spondaic rhythm in line 19 together with the 2½ initial spondees in line 20 give this couplet a stately dignity as well. With similar skill, in lines 15-20 the number of lovers and girls mentioned in each couplet shows a significant decrease: 2 lovers and 2 heroines in lines 15-16, 2 lovers and 1 heroine in lines 17-18 and finally 1 lover and 1 heroine in lines 19-20. The three exempla thus climax in the kind of one-to-one relationship which Propertius hopes to have with his mistress.

In line 21 sed facies...gemmis provides an immediate contrast with falso...candore (19): furthermore the construction sed facies...obnoxia is an example of variatio from the non...succendit/nec...traxit model and is intended to keep the addressee's and general reader's interest alive. Adornment with jewels is, probably like candore, another reference to a specific aspect of Propertius' mistress' cultus, not referred to explicitly but perhaps hinted at in line 13. This use of the exempla to provide further information about his mistress' cultus sharpens the contrast between his mistress' reliance on artificial beauty aids and the complete absence of them in the world of the heroines: in addition obnoxia which can have pejorative connotations<sup>98</sup> reinforces Propertius' contempt for artificial adornment. The noun-adjective chiasmus in line

21, the internal rhyme and the assonance of e, a, and i complement the reference to the beauty of the mythological heroines. Similarly, in line 22, the frequency of l- sounds, the internal rhyme and the rare adjective Apelleus, which was probably invented by Propertius<sup>99</sup>, add to the effect of the striking analogy there<sup>100</sup>.

In lines 23-24 Propertius abruptly and interestingly alters the focus of his mythological exempla from natural to moral beauty. Lines 23-24 contain by implication the first criticism of his mistress since line 4 and finally the real grounds of complaint: expressing this criticism through the exempla and allowing his mistress to make the appropriate deductions from them is again indicative of Propertius' tact in this poem. Furthermore the fact that this criticism forms the climax of a list of exempla in which it is implied that Propertius' mistress' beauty could - without adornment - be on a par with that of the glamorous heroines of mythology is further evidence of his subtle amatory diplomacy.

The change in style in line 23 could be supposed to ensure that the addressee of the lecture pricked up her ears and took notice. So the use of the infinitive conquirere, which is the subject of the sentence and thus contrasts with the constructions in the rest of the exempla, and the diction are prosaic after lines 15-22<sup>101</sup>. Furthermore conquirere, which has mercenary connotations<sup>102</sup>, recalls vendere, whilst vulgo...amantis brings to mind Propertius' mistress' public display in lines 1-4.

Line 24 skilfully fuses the themes of beauty and of chastity and rounds off the mythological exempla on a positive note<sup>103</sup>. The repetition of illis (emphasized by the initial spondees) reinforces the implied contrast between the heroines and Propertius' mistress. Forma and pudicitia, emphatically positioned at the end of the pentameter, are effectively juxtaposed, thus contributing, together with the assonance of a and i, to the line's epigrammatic memorability.

In the final section of the poem Propertius asserts that he is now

aware of his mistress' preference for him. He redefines cultus in terms of fidelity, compliments her poetic, musical and intellectual talents lavishly and exhorts her once more to renounce mere physical cultus.

After the implicit criticism in lines 23-24, Propertius confronts his mistress directly in line 25 with a statement of his awareness of his worth in her eyes<sup>104</sup>. The nine-word hexameter, only two words of which are as much as trisyllabic, seems particularly striking after the pentasyllabic pudicitia: it seems as if Propertius deliberately chooses simple, prosaic words in order to make his message as direct as possible. The simple language which aptly suits the intimate nature of Propertius' declaration is also striking after the doctrina and allusive subtlety of the exempla. Nunc too has impact as it brings the addressee and reader back from the world of myth to the world of reality; furthermore the alliteration of n in non...nunc...ne suggests a determined conviction. Vilior recalls the mercenary image in conquirere(23) and vendere(4) and is a reminder to his mistress of the commercial terms with which she considers prospective lovers.

Line 26 is also simply expressed: as line 25 had the most number of words of any hexameter in the poem, so line 26 has the most number of words of any pentameter in the poem, only one of which is trisyllabic. In contrast however to the intimate nature of line 25 (...ego...tibi...) line 26 is general in its terms of reference (uni...puella...) and has a proverbial or gnomic ring. Propertius would obviously not wish to make his mistress feel uncomfortable by sermonising at length about the essence of a culta puella and applying this to their relationship; consequently he cleverly and briefly expresses his definition in general terms as if it were a commonplace truth with which his mistress should be familiar. Uni, emphatically positioned at the beginning of the line and forming an initial spondee, emphasises what Propertius understands by pudicitia and contrasts effectively with vulgo...amantis; culta recalls

(5) and cultu (16) and so sharpens the poem's chief contrast between Propertius' mistress as she is and as Propertius would like her to be; cultu also looks forward to Propertius' account of his mistress' intellectual cultus in lines 27-30. The puns on the meaning of cultu<sup>105</sup>, the chiasmic interweaving of p and q/c in qua/placet, culta puella, the enclosing alliteration of s (si and sat) and the monosyllabic line-ending (the only one in the poem)<sup>106</sup> combine to make this line memorable.

After the indirectness of line 26, Propertius addresses his mistress directly (tibi) in line 27 which introduces four lines of lavish flattery designed presumably to sweeten the implied criticism (albeit brief) in lines 23-24 (and perhaps in line 25) and to enhance the effectiveness of the lecture as a whole. Propertius has rejected physical cultus for moral (26) and now intellectual cultus, which he proceeds to define in lines 27-30.

Praesertim (27), which is more commonly found in prose than in poetry<sup>107</sup>, continues the prosaic style of lines 25-26: its usage in so 'poetic' a context draws emphatic attention to the reasons why Propertius' mistress is cultu...sat<sup>108</sup>. Phoebus is frequently mentioned in connection with Propertius' own poetry<sup>109</sup>: to suggest that Phoebus had personally given his mistress the gift of poetry elevates her poetry into the realm of the divinely-inspired vates and is from a poet the supreme compliment. Calliope is also often referred to by Propertius in association with his poetry<sup>110</sup> and the reference to her in line 28 is also highly flattering.

Libens too is complimentary as it implies that the god of poetry and one of the muses are actually glad to bestow poetic talents on Propertius' mistress because she has found favour with them as she is so apt a recipient of these talents. Donet, as HB suggest (p.81), brings muneribus (4) (and its connotations of 'presents') to mind and so contrasts divinely-bestowed talents with material gifts<sup>112</sup> from her admirers: the hollowness of such a contrast is presumably intended to inspire a change

of values in his mistress' acquisitive heart.

The references to poetry are enhanced by the poetic style of line 28: the evocatively musical alliteration of l's, the assonance of a, the balance of adjectives and nouns, the Greek proper adjective and noun, the framing of the line with Aoniamque...lyram, and the balance between Phoebus sua carmina (27) and Calliopae lyram (28) are reminiscent of the style of the mythological exempla and complement the talent which Propertius is extolling.

Unica at the beginning of line 29 emphasises the uniqueness<sup>113</sup> of Propertius' mistress' charming<sup>114</sup> speech; this, together with iucundis juxtaposed with gratia, builds up a picture of overwhelming delightfulness. Propertius may well have included this complimentary reference to his mistress' speech in order to defuse with flattery any possible retort she might want to make in reply. The four lines of flattery climax in the reference to Venus and Minerva<sup>115</sup>. Venus would obviously approve of love, charm and natural beauty: lest he give his mistress the impression that he desires her to be a scholarly bluestocking, Propertius assures her that she has, inter alia, the capacity to love and is in love. In this indirect way he alludes to her love for him (25) which he enshrines in this subtle compliment. As goddess of wisdom, learning and the arts<sup>116</sup>, Minerva would obviously approve of Propertius' mistress' intellectual and musical gifts (27-29). However Minerva was also associated with chastity<sup>117</sup> and with domestic duties such as spinning and weaving<sup>118</sup>: the mention of Minerva thus interestingly suggests that Propertius' mistress besides her exotic attractions has the requisite chastity which constitutes true pudicitia. This would seem to contradict the whole tenor of the poem i.e. that her self-adornment indicates a desire to be unchaste and unfaithful to him. However by this reference Propertius, in a supremely conciliatory manner, hints that he is confident that she has not actually been unfaithful to him: he interprets her self-adornment

as 'desire to be unfaithful' and this for Propertius is sufficient to warrant a lecture. On another level, the mention of Minerva could also be a witty reference to her domestic talents which should be keeping her indoors rather than patrolling the streets in her finery. The emphatically placed omnia suggests the wide range of his mistress' talents and her completeness as a person: furthermore the balance between the erotic and the intellectual, the voluptuous and the chaste which, Propertius claims, exists in his mistress' character is complemented by the balance in the line (quaeque Venus, quaeque Minerva...).

In the final couplet Propertius returns to the main theme of his lecture and rounds it off with added punch by issuing a warning to his mistress. But first line 31 tactfully assures his mistress of her eternal charm (...semper...gratissima...). Nostrae...vitae could simply be a periphrasis for viventi mihi<sup>119</sup> but it also suggests how inextricably his mistress is bound up with his very life and so emphasises his love for her<sup>120</sup>. Vitae also recalls vita (1) and the affectionate conciliatory tone with which the poem began. The superlative gratissima (the only example of the use of this superlative in Propertius) is skilfully flattering. The predominance of spondees in the line underlines the gravity of Propertius' words.

The compliment in line 31 is cut short and qualified by the proviso in line 32. The emphatically placed taedia (which occurs only here in Propertius) marks the change in tone from line 31 to line 32, thus ushering in the punchline of the poem. Miserae, meaning both contemptible<sup>121</sup> and distressing<sup>122</sup> (presumably to the poet) effectively summarises the poet's attitude to his mistress' physical cultus and crystallises its effect on him; tibi recalls tu at the beginning of the couplet and emphasises the fact that Propertius' mistress' eternal charms are conditional upon the renunciation of adornment. Luxuriae, emphatically placed at the poem's end, could be imagined to ring in the addressee's

ear at the end of the lecture; it and disapproval of it recall lines 1-4 (as vitae in line 31 echoes vita in line 1) and so draws together the beginning and end of the lecture. The internal rhyme in line 32 and the further rhyme in nostrae...vitae/taedia give the final couplet a memorable jingle as if Propertius were determined that the kernel of his lecture be well remembered.

FOOTNOTES ON 1.2

1. As the addressee in 1.2 is not named, one cannot be absolutely sure that Cynthia is the mistress addressed as vita in 1.2.1. Propertius does refer to Cynthia as vita in 1.8A.22; 2.5.18; 2.19.27 and 2.30B.14, but he refers to an unnamed mistress as vita in 2.3.23; 2.20.11. 17; 2.26A.1; perhaps in 2.24B.29 (although Cynthia is mentioned in 2.24A.2) and in 4.5.55 in which 1.2. 1-2 is quoted. The fact that the mistress in 1.2 is beautiful (vid. 2.26A. n.5) and accomplished (vid. 2.13.7,11), together with the position of the poem in the Monobiblos, suggests strongly that she is supposed to be Cynthia.
2. vid. comm. pp.43-44,46-47.
3. For ars in this sense, vid. OLD s.v. 1,5 (cf. Postgate p.55; Enk p.27).
4. vid. OLD s.v.2.
5. For facies (21) meaning beauty, vid. OLD s.v. 8a; TLL VI, 1.1, p.48.
6. For color (22) referring to complexion or colour of the skin, vid. OLD s.v. 3a; TLL III, VIII, p.1718.
7. vid. Pauly 1.2, p.2689, s.v. 13; cf. Rothstein p.71.
8. vid. Plin. H.N. 35.36.88; cf. Pauly 1.2, p.2691, s.v.13.
9. vid. H.N. 35.36.94-95. pinxit et herosa nudum eaque pictura naturam ipsam provocavit. cf. 35.36.95 in which Pliny gives an account of an incident when real horses began to neigh when they saw a horse painted by Apelles.
10. A typical example of one of these supposed puns is provided by HB's suggestion that there is a triple pun on sinus: folds, emotions, purses (pp.74,85). movere sinus thus means 'to arouse, stir up' the emotions or purses of Propertius' rivals. As movere

has this meaning in a rhetorical context, Cynthia's art of adornment is 'a kind of sartorial rhetoric...' (p.74); elsewhere HB speak of the first six lines of the poem as 'a finely rhetorical declamation against Cynthia's use of the rhetoric of appearances' (p.77). Tenuis compounds the insult in line 2: "qualifying 'sinus' as emotions it suggests shallowness, lack of force: with purses it suggests meagreness" (p.74).

However, if sinus refers to 'purses' here (vid. LS s.v. I1b), tenuis...sinus, as HB suggest, would mean 'meagre purses': but Propertius' mistress would obviously, if she were selling herself to the highest bidder, be interested not in 'meagre purses' but in well-filled ones. One wonders too how exactly purses are 'aroused' or 'stirred up'. Similarly sinus can, very rarely, refer to emotions within the breast (vid. perhaps Prop. 1.8B.38; cf. Pichon p.264 who cites Prop. 3.21.32, which is a doubtful reading anyway), and tenuis...sinus would then mean 'feeble, weak, trifling, (for tenuis used in this way, vid. LS s.v. I1B) emotions'. But if the emotions Propertius' mistress were arousing in his rivals were feeble or insignificant, Propertius would surely have nothing to fear. Sinus is best taken in the sense that tenuis, Coa...veste and movere imply it should be taken, i.e. as folds.

11. vid. introd. essay p.16.

12. Whether the suitors in fact exhibit increasing duplicity is questionable. If one carefully examines the versions of the myths followed by HB (vid. n.32,34; pp.80-81), it appears that Castor and Pollux bribed Leucippus with gifts (vid. Theoc. Id. 22.149-151) and that Hippodamia herself persuaded Myrtilus to help Pelops (vid. Apollod. Epit. 2.6-7). HB make much of

Pelops' murder of Myrtilus (p.81) but fail to add that he murdered him because Myrtilus tried to rape Hippodamia (vid. Apollod. Epit. 2.8). Idas too apparently carried off Marpessa in a winged chariot received from Poseidon (vid. Apollod. Epit. 1.7-8). Thus whether Pelops could be regarded as more deceptive than Idas or Castor and Pollux for that matter is very doubtful.

13. There seems to be no reason for regarding nunc as pleonastic here. Propertius may well be contrasting his present situation vis-à-vis his rivals with his past situation: nunc sharpens this contrast.
14. vid. Propertius' Single Book, HSPh 70, 1965, 16.
15. vid. introd. essay p.22.
16. vid. p.65. 'Das Gedicht gehört nach Inhalt und Gedankenentwicklung zu den einfachsten des Properz...'
17. For gratis in this sense, vid. OLD s.v. 3b, 4; TLL VI, 2, XII, p.2261.
18. vid. Concerning Propertius 1.2, CB 35, 1959, 69-70.
19. vid. introd. essay pp.28-30.
20. vid. Prop. 1.15 9ff., 2.2.6ff., 3.19.11ff.
21. vid. Mythological Exempla in Propertius 1.2 and 1.15 AJPh 98, 1977, 381-391.
22. Apollodorus (Epit. 3.11.2) attributes the conflict to an argument over dividing cattle spoils and not to amatory rivalry; Pindar too seems to have been acquainted with this version, for he speaks only of anger about cattle as the motive that made Idas attack Castor (Nem. 10.111-112).
23. Pelops won Hippodamia in a chariot race with Oenomaus - by means of a golden chariot in Pind. Ol. 1.65-89 or with the help of Myrtilus persuaded by Hippodamia herself in Apollod.

Epit 2.6-7 - and then, according to Apollodorus (Epit. 2.8-9), left Elis with Hippodamia in order to go to the Ocean to be cleansed by Hephaestus. Avecta (20), rather than referring to abduction, could refer to this journey or simply to Pelops taking his not unwilling bride off home with him.

24. vid. Figures of Thought in Roman Poetry (New Haven and London, 1980, pp.79-82).

25. The theme of jealousy may be present in the Marpessa exemplum but, because of differing versions of the myths, it is doubtful whether it can be assumed to be present in the other two.

It has already been shown that amatory jealousy does not occur in one version of the Leucippides myth (vid. Introd. essay p.23 , cf. n.22) and the chariot race of Oenomaus has been attributed not to his incestuous desire for his daughter (a version accepted by Williams and well attested: vid. Roscher s.v. Hippodameia, pp.2667-2668 and Apollod. Epit. 2.4-5) but to his fear of an oracle predicting that he would be killed by his son-in-law (vid. Apollod. Epit. 2.4; cf. (Loeb) Apollodorus vol. 2, transl. by J.G. Frazer, p. 158, n.4).

26. For a similar view, vid. A.W. Allen, Sunt Qui Propertium Malint in J.P. Sullivan (ed.) Critical Essays on Roman Literature Elegy and Lyric, (London, 1962, p.141).

27. Williams (op.cit.) also suggests that the myths anticipate the end of the poem. Phoebo (17) anticipates Phoebus (27); "what motivates the final declaration of lifelong devotion, linked to the chastity (lack of make-up) of Cynthia? Cynthia might well reply to the poet's lecture: 'Fine: but how can I be sure of you?' That theme, too, is anticipated in the myths; for, in the contest between Idas and Phoebus, Marpessa chose Idas in preference to Phoebus, fearing that the god

would desert her when she grew old...But that theme has in fact already begun to be raised in the poet's noting of Cynthia's particular qualities that he admires (27-30) - all are unharmed by the ageing process" (pp.81-82).

The thematic anticipation which Williams sees in the Marpessa exemplum (17-18) is somewhat over-imaginative and contrived.

One wonders how Williams can be so sure that the addressee shares Marpessa's concern about her lover's reaction to her when she grows old and that somehow Propertius has managed to sense this. Furthermore it is questionable whether all Propertius' mistress' qualities are unharmed by the ageing process: age would certainly seem capable of affecting the qualities referred to in lines 29-30.

28. vid. introd. essay p. 28.
29. vid. 'Nature to Advantage Dressed': Propertius 1.2 Ramus 4, 1975, 1-16.
30. In the natural exempla (9-14) the paradox, Curran argues, lies in the fact that the artifice of man (or woman) and the artless simplicity of nature is only apparently contrasted: the verbs in these lines (summittat, veniant, surgat, sciat currere, persuadent, currunt) which create an impression of personification, the use of formosa (9) and formosius (11) recalling Cynthia's forma (8), and the phrase picta lapillis (13), suggesting mosaics, imply that 'nature has adorned herself, like a woman, with the cultus of fashion and art' (p.6). As far as the mythological exempla are concerned, Curran maintains that the heroines are ostensibly paragons of naturalness but are (with the exception of Hippodamia) static, lifeless and artificial. Using these figures as types of the natural and artless gives the exempla 'an air of paradox'

(p.8).

In the natural exempla, sponte sua (10), solis (11), indocilis (12), nativis (13), nulla...arte (14) overwhelmingly emphasise the fact that nature does not 'adorn herself': natural beauty is innate, untaught, uncontrived and not designed to attract or influence anyone (solis). The verbs in lines 9-14 (of which persuadent is disputed) may suggest personification (and thus convey the impression that nature is a lively, sentient being) but they do not conjure up a self-adorning woman. Formosa (9) and formosius (11) obviously recall formae (8) but this is surely designed to sharpen the contrast between Propertius' mistress who is an artifex...formae and nature which is beautiful without artifice rather than implying that nature is like a self-adorning woman. Picta lapillis (13) could possibly suggest mosaics (vid. W.R. Smyth Interpretationes Propertianae CQ 43, 1949, 118; cf. H. Heubner Propertiana H 89, 1961, 382) but if so, there is then in line 13, as Smyth points out, an implicit comparison between natural and man-made mosaics: 'the sea-shore mosaicked with natural pebbles has a charm for us (sc. greater than that of mosaics made by human hand)' (p.118). In this respect nature does not adorn herself with art - she has an innate, unplanned art of her own.

Curran errs too as far as the mythological exempla are concerned. It is questionable whether the heroines can be classified as static, lifeless and artificial. In order to convey their effect on men Propertius chooses words (succendit 15, discordia 17, traxit 19) which are anything but static and lifeless. Avecta (20) too is hardly indicative of the stationary. Furthermore lifelessness or motionlessness does

not necessarily imply artifice.

31. Curran maintains that as gratia (29) seems to have been a 'cliché of Apellean art criticism', Propertius confers on his mistress 'a quality which is particularly associated with the name and works of the most famous painter in antiquity' (p.12).

To call gratia a cliché of Apellean art criticism is extremely far-fetched. Curran's references in this regard are far from convincing. Pliny (H.N. 35.79) uses χάρις of Apelles and translates this by venus; he uses venustas of Apelles' art in the same chapter. In H.N. 34.92 Pliny uses gratia but not of Apelles; in Dem 22, Plutarch, apparently quoting Apelles, refers to χαρίτας δι' ἃς οὐρανοῦ ψαύειν τὰ ὑπ' αὐτοῦ γαυρόμενα; Quintilian uses gratia of Apelles in Inst. 12.10.6, rather than in 12.10.2 cited by Curran. Finally, as there seems to be no consistency in authors as late as Pliny and Quintilian as regards the use of gratia with regard to Apelles' work and no evidence of its use in earlier authors, Propertius could hardly have been aware of this 'artistic cliché' when writing of his mistress' gratia.

32. vid. n.30.

33. Introd. essay pp.15-18.

34. vid. OLD s.v. 6b.

35. This interpretation of 1.2 is substantially the same as R.O.A.M. Lyne's (The Latin Love Poets From Catullus to Horace Oxford, 1980, pp.104-109), whose views I encountered after I had formulated mine. I disagree however with his analysis of the function of the mythological exempla. Lyne argues that Propertius 'holds up as models for Cynthia's conduct not boring paragons of chaste fidelity but romantic

women, indeed romantic femmes fatales, who were dangerously successful in their power to attract. And if these are the models he holds up, he is implying that Cynthia is or rather could be such a romantic femme fatale herself'. So, concludes Lyne, 'Propertius ends up implying that being chastely faithful is not incompatible with being glamorously fatale - unlikely but intriguing' (p.107). It seems however from the tenor of lines 1-8 and from lines 23-24 that the basis of Propertius' argument in 1.2 is that being chastely faithful and glamorously fatale are incompatible. Propertius would clearly not wish his mistress to be a romantic femme fatale, except in one person's eyes (his own), as this would involve the conscious attraction of rivals: the very behaviour which brings his mistress' pudicitia into question. The women in the myths may have been romantic but they were not femmes fatales (23): their natural beauty and their pudicitia ensured that they didn't have to be. This is surely the major point which Propertius hopes his mistress to extract from the mythological exempla.

36. vid. comm. pp.33, 35-36.
37. vid. Roscher 1.1, p.1161.
38. vid. Il. 9.557.
39. vid. Roscher 1.2, p.2667. cf. Pind. 01. 1.70 εὐδοξόν Ἰπποδάμειαν.
40. vid. Roscher 1.1, p.1160.
41. For the relationship of the Dioscuri and Helen of Troy, vid. Roscher 1.1, p.1159.
42. vid. Roscher 1.2, p.2268; 3.2 p.1872.
43. For the effect of Pelops' appearance on Poseidon vid. Pind. 01. 1.25-27. cf. 01. 1.67-68 for a description of his youthful-

- ness. For his beauty generally, vid. Apollod. Epit. 2.3.
44. vid. introd. essay p.16.
45. vid. Roscher 2.2, p.2384.
46. For iuvat in this sense vid. OLD S.V. 3c; TLL VII, 2,V, p.747. cf. Hubbard p.23, Lyne p.104, HB p.19, Butler (Loeb) p.5.
47. For iuvat in this sense vid. OLD s.v. 5; TLL VII, 2,V, p.746. cf. Postgate p.52, Musker p.47, Rothstein p.65 ('welche Freude macht es dir?'), Paganelli (Budé) p.7 (Quel plaisir, est-ce donc, ô ma vie...).
48. For vita used in a friendly context, vid. Prop. 1.8A.22, 2.19.27; 2.20.17.
49. vid. SB p.8: "procedere is often over-emphasized, as by Postgate ('move majestically') and Enk ('hoc verbum Cynthiae σεμνότητα significat'). It means no more than prodire, 'go forth', either from her bedroom (Ov. Her. 21.69) or, more probably, into the street." In the light of line 23, it seems that Propertius' mistress is parading herself in public. Consequently SB's latter suggestion seems more probable. (cf. Rothstein p.65: 'Die lebhafteste Phantasie des Dichters erfaßt das Bild seiner Geliebten in einem bestimmten Augenblick, wie sie nach Beendigung ihrer Toilette auf die Straße hinaustritt.')
- But as procedere can simply mean 'to go or move forward or onward, advance...' (vid. OLD s.v. 1) and as a parade in (rather than into) the street occurs elsewhere in elegy (vid. Tib. 2.3.51ff.), Propertius may well have imagined his mistress simply walking in the street.
50. vid. Camps p.46: "ornato here means '(elaborately) arranged.'" cf. Enk p.21, Richardson p.150.
51. HB (p.73) object to the usual interpretation of line 2 ('and

move the fine folds of your Coan dress'; vid. n.10): "...'Coa veste' would have to be a very unusual kind of ablative, perhaps an ablative of material, if such a thing exists. To make this even more awkward, 'vestis' never elsewhere refers to a material: it always means a garment, or by extension a cover. For this phrase to be attached loosely to 'sinus' creates a further strain. These usually refer to the folds over the breast: obviously these are part of the garment, not vice versa."

HB's objections to the usual interpretation are groundless. Coa veste is quite clearly an ablative of material (vid. Postgate p.52; Camps p.46; BB p.156; Rothstein p.66; Enk p.23): for the ablative of material vid. Kühner-Stegmann vol. 1, p.393.

LS (vid. HB p.73, n.7) do list the meanings of vestis as 'the covering for the body, clothes, clothing, attire...' but it can refer to any sort of covering (s.v. II) and LS do not cite Prop. 2.1.6, or 4.5.57 where vestis could quite easily mean 'material'. Pliny clearly uses vestis of material at H.N. 11.76. In any case whether vestis means 'garment' or 'material' makes little difference to the sense of the line. Sinus presumably means 'folds' here (vid. LS s.v. IIA) and there seems to be no strain involved in taking this with Coa veste. Sinus could possibly mean garment here (vid. LS s.v. I Ib.β) but then veste would have to mean 'material'.

52. vid. Camps p.46; Enk p.22. cf. Hor. Sat. 1.2.101 and K.F. Smith (ed.) The Elegies of Albius Tibullus (Darmstadt, 1964, repr.) on Tib. 2.3.53.

53. Oronteus, which occurs only once in Propertius and does not occur in earlier prose or poetry, presumably sounded extremely

foreign to a Roman ear.

54. vid. OLD s.v. 2.

55. vid. n.53.

56. For vendere in this sense, vid. LS s.v. IIB. (cf. Postgate p.53; Camps p.46; Rothstein p.66; Enk p.24; Richardson p.151).

For munus meaning 'a product, handiwork' vid. OLD s.v. 7.

57. For munus meaning 'gift' vid. OLD s.v. 5. TLL VIII, XI, p.1653. cf. Pichon p.210.

58. vid. Rothstein p.66. "Vendere hat die Bedeutung von commendare... aber hier mit einer verächtlichen Färbung..." Enk p.24

"commendare...sed nostro loco verbum cum contemptu adhibetur."

59. vid. Postgate p.53: "'foreign, outlandish', here in a disparaging sense; cf. Suet. Jul. 43..."vid. OLD s.v. 2c.

60. vid. OLD s.v. 5; TLL V,1,1, p.236.

61. vid. OLD s.v. 5b; TLL VI, 1, 1, p.237.

62. vid. OLD s.v. 3b, 4. (cf. OLD s.v. 3a; OLD nitor s.v. 3b). Propertius could be indulging in word-play similar to the play on decus and with the same intention.

63. cf. Verg. A. 4.150 egregio decus enitet ore.

64. vid. OLD s.v. 2,2b.

65. In line 7 some scholars read tua instead of tuae (Postgate p.53, BB p.157, HB pp. 18,77). For objections to tua vid. Enk p.26 and SB p.9, with which Camps p.47 should be contrasted.

Medicina here means 'a treatment applied to improve or remedy things' (vid. OLD s.v. 5; TLL VIII, IV, p.540) and figura

refers to Propertius' mistress' 'looks' (vid. OLD s.v. 3b; TLL VI, I, p.724): non ulla...figurae thus means 'nothing improves your looks', precisely because the poet regards them as perfect. (cf. Enk p.26: 'non est ulla ratio tuam figuram emendandi

nam iam perfecta est.' )

66. vid. Enk p.25: 'Ex omnibus exemplis collectis Schmalz cum Klotzio concludit crede mihi usurpatum esse in sermone cottidiano...' cf. Richardson p.151. cf. OLD s.v. 4b.
67. vid. Tränkle p.23. '...Der übertragene Gebrauch dieses Wortes in der Dichtung ist selten. Die Sprüche des Publ. Syrus zeigen die volkstümliche Herkunft des Bildes, so 19 oder 34 medicina calamitatis est aequanimitas.'
68. vid. Ov. Am. 1.10.15.
69. For nudus in this sense, vid. OLD s.v. 8.
70. For nudus in this sense, vid. OLD s.v. 10.
71. vid. Pichon p.153.
72. vid. Rothstein p.67: 'Die Farben, die die Erde in die Höhe schießen läßt (summittere häufig bei Lukrez) sind die der Blumen...' cf. Tränkle p.25: '...colores für die farbigen Blumen auch Cat. 64.90; Tib. 1.4.29; Ov. F. 4.429...;' Enk p.26: Richardson p.151.
73. vid. BB p.156:(on Coa veste) '...[Coan silks] were almost transparent and often dyed crimson (see on 2.1.15).'
74. cf. medicamentum. vid. OLD s.v. 4.
75. vid. HB p.78. "Line 9 is probably an imitation of Lucretius 1. line 7 'tibi suavis daedala tellus/summittit flores.'"
76. For ivy sacred to poets, vid. Prop. 2.5.26; Ov. Am. 3.9.61; A.A. 3.411; Tr. 1.7.2. For ivy and the muses, vid. Prop. 3.3.35; in particular, Calliope, vid. Ov. F. 5.79, Met. 5.338.
77. The comparative adverb formosius occurs only here in Propertius. It occurs once in the Corp. Tib., once in Ovid and once in Cicero's letters but is not found in Lucretius, Catullus, Horace, Vergil, Sallust or Livy.
78. cf. Rothstein p.67: 'Es entspricht dieser Vorstellung, daß

hier sein natürliches Wachstum ohne menschliche Pflege der künstlichen Baumzucht im Garten gegenübergestellt wird.'

79. For antrum meaning 'dell' or 'hollow' here, vid. OLD s.v. 2. vid. Postgate p.54: 'The arbutus of course does not grow in caves;' cf. Camps p.47; Enk p.27.

80. vid. Tränkle p.25: 'Der Gebrauch von currere mit dem Akk. des inneren Objekts ist höchst selten. Wir finden an dieser Stelle den ersten Beleg in der lateinischen Literatur...'

81. vid OLD s.v. 2; TLL VII, I, VIII, p.1217. The TLL interprets indocilis as an accusative agreeing with vias, with indocilis meaning 'novas, insuetas.' (vid. TLL VII, I, VIII, p.1217).

This does not make the contrast between the natural and artificial in the exempla as clear as interpreting indocilis as 'untrained' does. In this latter sense indocilis could either be nominative with lympa (untrained water) or accusative with vias (untrained or untaught (cf. LS s.v. B) paths or channels).

82. vid. Tränkle p.25: 'indocilis ist in ganz neuer und einzig dastehender Bedeutung gesetzt, nämlich = ungelernt.'

83. ibid. p.25: 'lympa stammt schon aus der altlateinischen Poesie.' vid. OLD s.v. 2; TLL VII, 2, XII, p.1942.

84. Camps (p.47) remarks that "The meaning required by the context is 'beaches made gay by nature's own mosaics are charming to the eye.' But it is much disputed whether the sense required can be extracted from persuadent." Camps is, in my opinion, correct to show caution and dagger the text.

For arguments in support of persuadent, none of which is especially convincing, vid. Tränkle p.26; Rothstein p.68; HB p.79; H. Heubner Propertiana H 89, 1961, 382; J.K. Newman Poetarum Latinorum Loci Quattuor Latinitas 17, 1969, 12-13;

- A.Thierfelder Zu Drei Versen des Propertius H 87, 1959, 470-471. For some of the proposed conjectures, vid. Enk comm. crit. p.11; Enk p.27 (pergaudent); Postgate p.55 (prae-lucent); BB p.157 (splendent sua); SB p.9 (sua gaudent); A. Allen Propertius' Pebbled Shores, H 102, 1974, 121-122 (se praebent); P. Frassinetti Note Properziane (Libro 1) RIL 97, 1963, 173 (percandent).
85. vid. 1.2.21 and comm. p.41. For lapillus meaning precious stone or gem, vid. OLD s.v. 2; TLL VII, 2, VI, p.947.
86. Leucippis is found only here in Propertius; it occurs once in Ovid (Her. 16.329) but does not occur in earlier prose and poetry. cf. Swanson p.184.
87. Hilaira is found only here in Propertius; it does not occur in earlier prose or poetry. cf. Swanson p.151.  
Phoebe (of Hilaira's sister) is also found only here in Propertius: it occurs once in Ovid (F. 5.699) but not in earlier prose or poetry. cf. Swanson p.260.
88. The name Idas occurs only here in Propertius. It is subsequently found five times in Ovid (M.5.90 Idan; 8.305 Idas; 14.504 Idas; F.5.701 Idas; 5.713 Idas), twice in Vergil (A.9.575 Idan; 10.351 Idas) and does not occur in earlier prose and poetry. cf. Swanson p.160.
89. Evenus is found only here in Propertius. It occurs twice in Ovid (M.9.104; Ib.513) but it is not found in earlier prose or poetry. cf. Swanson p.123.
90. vid. introd. essay pp. 28-30.
91. vid. Apollod. Epit. 1.7.8.
92. cf. D.O. Ross Background to Augustan Poetry: Gallus, Elegy and Rome (Cambridge, 1955), p.77, n.2: '...Eveni ... litoribus contains a neatly fashioned action - the stream in which her

father drowned took his name.'

93. vid. Rothstein p.70: 'An die Stelle des allgemein cultu tritt hier ein besonderes Mittel des cultus, und zwar ein bisher noch nicht genanntes, die Anwendung der Schminke, durch die der candor hergestellt wird, die weiße oder vielmehr aus weiß und rot gemischte (vgl. Hor. sat 2:6.102) Farbe der Haut und besonders des Gesichtes, von deren künstlicher Herstellung noch 3.24.7 die Rede ist.' cf. Enk p.29; Richardson p.152.
94. vid. Apollod. Epit. 2.6-7.
95. vid. introd. essay p.29.
96. vid. introd. essay p.29.
97. Trahere is used here in the sense of 'to attract, allure...': vid. LS s.v. II.A.1.
98. vid. OLD s.v. 2b, 5; TLL IX, 2, 1, p.127, s.v. B; p.128, s.v. 2a.
99. Apelleus occurs only here in Propertius. It does not occur in earlier prose or poetry. cf. OLD s.v; Swanson p.30.
100. vid. introd. essay pp.15-16.
101. vid. Tränkle p.133: 'Der Thes. bemerkt zu dem Verbum: vox orationis solutae. In gehobener Dichtung finden wir es nur noch bei Silius zweimal, bei Lukrez, in der Ciris und bei Manilius einmal...Von Menschen ist es oft sehr unfreundlich: Cic. Verr. 3.22. Bei Properz wirkt der auffallend derbe Ausdruck wie ein greller Mißton im Gedicht...'
102. vid. OLD s.v. 1b, TLL IV, II, p.355.
103. In line 24 pudicitia has been variously translated cf. Musker p.47 ('modest ways'); Butler (Loeb) p.7 ('chastity'); HB p.19 ('discretion and virtue'); Richardson p.152 ('womanly modesty'); Lyne p.106 ('modesty'); Paganelli p.8 ('la pudeur'). By pudicitia Propertius cannot mean 'chastity' in the literal

sense of the word as none of the heroines was sexually chaste; 'modesty' furthermore seems too bland and neutral a translation of pudicitia. In line 24 Propertius must mean that the heroines' fidelity to one man (which seems to be equivalent to chastity in the world of elegy) was sufficient beauty for them. For pudicitia in this sense, vid. A.W. Allen, Sunt Qui Propertium Malint in J.P. Sullivan (ed.) Critical Essays on Roman Literature Elegy and Lyric (London, 1962), p.141.

104. vid. introd. essay p.28.

105. HB believe that uni si qua placet is a strange definition of being culta (which they claim naturally means either a well-groomed girl or an accomplished one). They suggest that there is a pun on the meaning of culta: 'to pay court to someone' (p.83). Line 26 thus means that if Propertius' mistress is pleasing to one "'then she is sufficiently 'culta,' has admirers enough...' A serious point underlines this connection, which he will expand in what follows. A girl only wants to be 'culta' (well-dressed or refined) in order to be 'culta' (treated with high regard by her man)." HB correctly perceive some of the different implications of culta (for a similar interpretation, vid. M.W. Edwards Intensification of Meaning in Propertius and Others TAPHA 92, 1961, 135): it is doubtful however whether culta implies 'cultured' (i.e. intellectually accomplished) at this point in the poem. In line 26 the general drift of the poem so far (and as a whole) suggests that culta means 'adorned' (vid. OLD s.v. 5b, TLL III, VII, p.1679); its juxtaposition with placet suggests that it also means 'cherished' (vid. OLD s.v. 6d) or 'cultivated' (vid. OLD s.v. 7; TLL III, VII, p.1680). Propertius thus implies that a girl is adorned and cherished enough if

she finds favour with one man: it does not make much sense (in the light of lines 27-30) to imply that she is 'cultured' enough. Lines 27-30, which embody those qualities associated with culta in the sense of 'cultured', explain why his mistress (in addition to pleasing one man, i.e. him) is 'adorned and cherished enough'.

106. Pentameters ending in monosyllables are comparatively rare in the Monobiblos. Besides 1.2.26, other examples occur at 1.8A.24 (est); 1.8A.26 (est); 1.8B.44 (est); 1.9.26 (est); 1.15.34 est).
107. vid. Axelson p.95. Praesertim is found only here in Propertius. It does not occur in Tibullus or Ovid but occurs twice in Vergil, once in Catullus, and three times in Horace.
108. The meaning of line 27 is closely linked to that of line 26. Propertius, by remarking that a girl is adorned enough if she pleases one man, subtly connects cultus and pudicitia: he then addresses his mistress and applies this definition to their relationship. He implies that she would be sufficiently culta if she pleased him and him alone but cum tibi praesertim ... makes it clear that in her case her pudicitia (or moral cultus) would be enhanced because of her especial intellectual gifts which he finds particularly appealing.
109. vid. Prop. 3.3.13; 4.1.133; 4.6.69; 3.2.9.
110. vid. Prop. 3.2.16; 3.3.38; 3.3.51; 4.6.12.
111. For libens in this sense, vid. OLD s.v. 1. quasi-advl. force, 'pleased, willing, glad'.
112. For this interpretation of munus, vid. comm. p.32.
113. For unicus in this sense, vid. LS s.v. II.
114. For gratia in the sense of charm, vid. OLD s.v. 6c; TLL V1, 2, XI, p.2212.

115. It seems preferable to interpret omnia quaeque...probat (30) as omniaque quae...probat rather than interpreting omnia...probat as in apposition to lines 27-29 or to line 29 alone (vid. Camps p.48). Both Venus and Minerva obviously approve of far more than the contents of lines 27-29, which do not for example mention the one major quality of which Venus would approve, i.e. love.
116. vid. OLD s.v. 1c; cf. Roscher 11.2, p.2988.
117. vid. Ov. Am. 1.7.18; M. 8.664.
118. vid. OLD s.v. 1b; cf. Roscher 11.2, p.2988.
119. vid. Camps p.48 (on nostrae vitae) 'to me always'. cf. Richardson p.153.
120. vid. Pichon p.298 (on vita): 'Hoc verbum saepe quoque usurpant poetae in quibusdam consuetis dicendi generibus quibus magnitudinem amoris ostendere volunt.'
121. vid. OLD s.v.4.
122. vid. OLD s.v.2.  
cf. Rothstein pp.72-73 (on miseriae): '...solche Künste sind erbärmlich im Gegensatz zu der einfachen Schönheit der Natur, und sie sind zugleich traurig für den Dichter, der unter ihnen zu leiden hat.'

INTRODUCTORY ESSAY ON 1.20

Propertius addresses 1.20 to a certain Gallus<sup>1</sup> who is the lover of a youth as beautiful and perhaps of the same name<sup>2</sup> as the mythological Hylas, beloved of Hercules. Propertius warns Gallus to defend his boyfriend (11) against the Italian nymphs (12), i.e. the girls who frequent fashionable Italian resorts<sup>3</sup> (7-10), so that he should not suffer as Hercules did (13-16), when his Hylas was snatched away by the nymphs of the Bithynian spring. The exemplum, consisting of a narrative account of the rape of the mythological Hylas, then follows (17-50), and the poem is concluded by a couplet addressed to Gallus (51-52) which reiterates the poet's warning.

Although some of the mythological details in 1.20 are taken from Apollonius Rhodius' Argonautica 1.1172ff., clearly with regard to overall structure and most of the details in the Hylas-narrative Propertius' poem is closely modelled on Theocritus Idyll 13, in which Theocritus addresses a certain Nicias<sup>4</sup> and makes the point that they are not the only ones affected by love and not the first to appreciate beauty (1-4). The Hylas myth, in which the heroic Hercules loved the mortal Hylas, is then narrated by Theocritus in order to illustrate this point (5-75).

In Propertius' poem we see a refinement of and improvement on his model. Propertius' address to Gallus is much longer than Theocritus' address to Nicias (16 lines - plus 2 at the end - as opposed to 4 lines), although Propertius' poem is shorter overall. This ensures that there is more balance and thus more chance of relevance between the opening address and the narrative in Propertius' poem than there is in Theocritus'. Furthermore the absence of a definite concluding section in Theocritus' poem, applied to the addressee's situation, makes his poem less coherently pointed and neatly structured than Propertius'<sup>5</sup>.

Both poems are represented as having arisen out of actual situations<sup>6</sup>, but the situation is far clearer in Propertius' poem. Theocritus

does not clarify how his introductory four lines can justify the lengthy narrative which follows: by citing the example of a quasi-divine hero's love for a beautiful youth and his consequent suffering, Theocritus could possibly be offering consolation to a friend who is in or has been in a similar situation or who is generally susceptible to love and boys<sup>7</sup>. He does not, however, give enough information to enable one to work out more precise parallels between the 'actual' and the mythological situations. Propertius' introductory section makes it perfectly clear that Gallus is to be identified with Hercules (and may well suffer as the hero did) and his boyfriend with the mythological Hylas<sup>8</sup>; the Bithynian nymphs have their 'modern' counterparts (11-12) and the Bithynian spring with its attendant females has its parallel in Italian water-resorts with their attendant females (7-10). Thus the parallels in Propertius are clearer and fuller, and the justification for the mythological narrative seems far less tenuous.

Propertius' Hylas narrative itself, although broadly based on Theocritus' account, is nevertheless strikingly different from the account in Idyll 13 (and that in Apollonius Rhodius' Argonautica), and the same process of refinement and improvement is again in evidence.

(a) Propertius 1.20.17-20:

Propertius opens his account of the Hylas myth by spending four lines (17-20) on the Argonauts' point of departure, their destination, their journey through the Hellespont and their arrival at the shores of Mysia. One line is devoted to each of these features. Theocritus, after a great deal of introductory matter (5-28), spends 2 lines (29-30) describing the voyage to the Hellespont and the anchoring in the Propontis; he then spends one line alluding to the people of Cius (31). Elsewhere when describing the Argo, he refers to its journey through the Symplegades to Phasis (22-23). Thus Propertius omits Theocritus' introductory material,

begins his narrative with the voyage and packs all his information on this into four lines<sup>9</sup>.

(b) 1.20.21-22:

Propertius then spends one couplet (21-22) describing the arrival of the heroes on the shore and the fact that they covered it with leaves. Theocritus devotes 4 lines (32-35) to describing their arrival, their preparation for a meal and a resting place<sup>10</sup> for which they used βούτομον and κύπειρον from a nearby meadow.

As in lines 17-20, Propertius here reveals the succinct, suggestive brevity of his account: Theocritean details, such as κατὰ ζυγὰ δαῖτα πένοντο (32) and δειελινοί,<sup>11</sup> are omitted, while the details in πολλοὶ...χαμεύναν (33) and μέγα στυβάδεσσιν ὄνειρα (34) are compressed in mollia...fronde. The specification of leaves may well come from Apollonius' account<sup>12</sup>.

(c) 1.20.23-24:

After the preparations for nightfall, Apollonius interrupts his story by describing Hercules' uprooting of a pine in order to make an oar to fit his hand (1.1187-1206). Theocritus and Propertius immediately launch into their accounts of Hylas' search for water. In 3½ lines, Theocritus informs us that Hylas, carrying a χάλκεον ἄγγος, had gone to fetch water to be used by Hercules and Telamon ἐπι δόρπιον (36-39); at 39ff. he tells us that the boy soon spied a spring. After the Hercules interlude, Apollonius (1.1207-10) also mentions that Hylas with a bronze pitcher (χάλκη σὺν κάλπιδι) had gone to draw water for the evening meal (ποτιδόρπιον). Apollonius (1.1208) mentions that Hylas was looking for a spring (κρήνης ἕρδον ῥόδον) and that he was some distance from the others (νόσφιν ὁμίλου). In the couplet which Propertius devotes to this section of the narrative (23-24) neither the brazen vessel nor the

purpose of the search for water is referred to. In Propertius ultra and sepositi (23-24) convey the idea suggested by Apollonius' νόσφιν δμίλου, while Apollonius' κρήνης ἱερὸν ῥόον (1.1208) could have prompted Propertius' raram...fontis aquam (24). The epithet invicti could possibly have been suggested by Theocritus' χαλκεοκάρδιος (5) or ταλαεργὸς (19)<sup>13</sup>.

The omission of unnecessary detail (e.g. the bronze pail and the precise purpose of the journey) is again indicative of Propertius' condensed, allusive account, which in this couplet relies more heavily than usual on Apollonius for detail.

(d) 1.20.25-32:

Before Hylas reaches the spring Πηγαί (1.1221-1222), Apollonius digresses again and gives a brief account of Hercules' abduction of Hylas from the house of his father Theodamas, whom Hercules slew (1.1211-1220). Theocritus moves immediately into a description of the spring and its surroundings (39-42). In Propertius' poem, before Hylas reaches Pege (33), the poet devotes 8 lines to a description of the Boreads' attempts to kiss Hylas and to his success in warding them off. This incident in the Hylas narrative occurs in neither Apollonius nor Theocritus nor anywhere else in extant classical literature. Zetes and Calais are, however, mentioned in Apollonius<sup>14</sup>: they were on board the Argo (1.211) and Apollonius refers to the rape of their mother Ὠρείθυια by Boreas their father (1.212-213). Apollonius also gives an account of Hercules' revenge on the sons of Boreas due to the fact that when the Argonauts sailed away from Mysia, Boreas' sons prevented Telamon from persuading the others to return to search for the abandoned Hercules (1.1298-1309).

Propertius could have culled the Boreads episode from an account of the myth no longer extant or he could have composed it himself, bearing in mind the enmity between the Boreads and Hercules in Apollonius<sup>15</sup>. In an

account which has so far been more condensed than its models, Propertius must have had good reason for inserting this episode here. If he composed it himself, it represents a novel addition to a well-known narrative, and so infuses new life into a story which could have become hackneyed (as cui non dictus Hylas puer (Verg. G. 3.6) suggests); furthermore the Boreads episode heightens the tension of the narrative as it depicts Hylas as dangerously attractive and so vulnerable to surprise attack. This pictorial portrayal of Hylas' attractiveness is far more effective than, for example, the decorative epithet ὁ ξανθός (36) in Theocritus' Idyll. The Boreads episode also gives the narrative here a sort of dramatic irony: readers familiar with the myth would have realised that Hylas' escape from the attempted rape was in vain. Furthermore, I believe that this episode may well be intended to reinforce the relevance of the Hylas narrative to the warning to Gallus (see below).

(e) 1.20.33-42:

Apollonius does not describe the immediate surroundings of the spring, but he does name it (Πηγὰς, 1.1222), and Propertius' Arganthi and Pege (33) are probably adapted from Apollonius (1.1178; 1.1222). Theocritus devotes 3½ lines to his description of the spring, which he does not name (39-42). It is in a low-lying place and around grew thick rushes κυάνεον τε χελιδόνιον χλωρὸν τ' ἀδίαντον/καὶ θάλλοντα σέλινα καὶ εἴλιτε- νῆς ἄγρωσις (41-42). Propertius spends 6 lines on his description (33-8). His garden includes fruit-trees, lilies and poppies, none of which are found in Theocritus' Idyll<sup>16</sup>, although the colour contrast in candida purpureis (38) may have been suggested by Theocritus' κυάνεον...χλώρον (41). The Nymphs (34) occur in both Theocritus (Id. 13. 43ff.) and Apollonius (1.1222ff.).

Propertius here expands rather than condenses material found in Theocritus. The loneliness of the scene (desertis 36) heightens the boy's

vulnerability, as it removes him from any source of help; its beauty is an apt setting for the beautiful Hylas. Making the spring and its surroundings as alluringly beautiful as possible accounts partly for the boy's behaviour in lines 39-40. In Theocritus' Idyll Hylas, like an efficient servant, eagerly and immediately dips his pitcher into the spring (46-47); Apollonius' Hylas as well prepares to carry out his assigned task without any delay (1.1234). Propertius, however, makes Hylas dally for four lines (39-42). He seems more interested in the portrayal of Hylas as a character; he stresses his youthful tenderness (tenero pueriliter ungui 39), his irresponsibility (40), his unawareness of the threat (nescius 41) and his self-absorption (42). Furthermore this scene of static calm at the spring contrasts effectively with the motion in the Boreads episode. The threat to Hylas is kept at bay by this interlude of tranquil dawdling; however, line 32 with its suggestion of impending disaster imbues lines 39-42 with a quiet menace. In addition, it is my belief that, in the descriptions of the spring and Hylas' dawdling, Propertius is again stressing the relevance of the narrative to the warning (see below).

(f) 1.20.43-47:

In lines 43-47 Propertius' Hylas, leaning on his right shoulder, lowered his hands (presumably holding a vessel) into the stream and prepared to draw water; the Nymphs, aroused by his beauty, ceased their dancing and dragged him through the water after he had moved forward into it<sup>17</sup>. In both Theocritus' Idyll (43-45) and Apollonius (1.1222-1223), the dances of the Nymphs are described in greater detail, before Hylas dips his pitcher into the stream, a pitcher specifically mentioned in both Theocritus (46) and Apollonius (1.1234) but not in Propertius, although plena trahens (44) obviously suggests a vessel of sorts. Innixus (44) (and incumbens 41) may have been suggested by Apollonius' λέχρις ἐπιχρημφοῦ εἰς (1.1235), while dextro...umero (44) may just possibly have been inspir-

ed by the details about right and left in Apollonius 1.1237-9 (see below).

Theocritus relates that the Nymphs clung to Hylas' hand, for they had fallen in love with the boy (47-49); Hylas then falls into the pool (49). No mention is made of the boy's beauty at this point, although the flaming star simile (50ff.) certainly suggests it. Apollonius does mention the boy's beauty and grace (1.1230) but his account differs here: he has one water nymph falling in love with Hylas (1.1232-1233); she attempts to kiss him and then drags him into the stream (1.1236-1239). Apollonius specifies that the nymph placed her left arm on his neck and drew down his elbow with her right (1.1237-1239).

Propertius alludes to the boy's beauty with a word (candore 45) which recalls Theocritus' πυρσός...ἀστήρ (50). Accensae (45) suggestively compresses both Theocritus' ἔρωσ ἀπαλάσ φρένας ἐξεφόβησεν (48) and Apollonius' τὴν δὲ φρένας ἐπτοίησεν/κύπρις (1.1232-1233). Prolapsum (47) most probably recalls Theocritus' κατήριπε (49) and traxere (47) Apollonius' ἔσπασε and ἐνικάββαλε (1.1239). Finally, Propertius does not at this point mention the time of day, whereas Apollonius reminds us that it is night (1.1232), and Theocritus' Νύμφαι ἀκοίμητοι (44) probably recalls that it is eventide (33).

In lines 43-47 Propertius has thus clearly conflated the two earlier accounts. Again he reveals the conciseness of his narrative, uncluttered by excessive details (such as the pitcher and the time of day), yet including details which focus attention on Hylas (dextro...umero, 44; demissis...pal-mis 43). Furthermore, Propertius also ensures that the order of events emphasises Hylas' effect on the Nymphs. In Theocritus' poem, the Nymphs are preparing their dance for no particular reason before Hylas reaches into the pool (43-45); the same order of events occurs in Apollonius, although a reason for the Nymphs' dancing is given (1.1225). Propertius mentions the dancing after Hylas reaches into the pool; specifying that the dancing was ended by Hylas - a point made by neither of his models -

forcefully depicts the effect of Hylas' beauty.

(g) 1.20.48-50:

After the rape of Hylas (47), Propertius devotes one line to the boy's cry (48)<sup>18</sup>, to which Hercules replies (49). Most probably he concludes his account of the narrative with the calling of Hercules' name from the spring<sup>19</sup>. Apollonius records the boy's cry as well (1.1240), but in his account it was heard by Polyphemus, one of Hercules' comrades, who rushed furiously in search of Hylas' imagined attackers until he met Hercules returning to the ship (1.1240-1256); he related his fears to Hercules, who in great wrath ranged abroad searching for Hylas, uttering a loud cry from time to time (1.1257-1272). Theocritus relates that the Nymphs tried to comfort Hylas (53), that it was Hercules who first shouted for Hylas (3 times) and that then the boy replied thrice as well from the water (58-60). Theocritus too describes Hercules' raging over the countryside in search for the boy (64-65)<sup>20</sup>.

Propertius here again conflates and again eliminates extraneous narrative material, such as the Polyphemus interlude in Apollonius. His ending is far more abrupt and condensed than Theocritus': the comforting Nymphs, the number of times Hercules shouted for Hylas, Hercules' wanderings over the countryside and the aftermath (68ff.) are all details which are omitted. Propertius too does not inform us that Hercules was troubled about the boy and had presumably gone to look for him (55-56). Ending the narrative - in the air as it were - accentuates the futility of Hercules' cries and the finality of the loss of Hylas (a point relevant to Propertius' warning: see below).

From this comparison it seems clear that Propertius' account of the Hylas narrative is, on the whole, more condensed and concentrated than his models: his narrative, partly because the story was so familiar, often operates more by suggestion and implication than by explicit statement,

as is evident in the omission of many details found in his models. Yet his narrative also incorporates two scenes not found in either Theocritus or Apollonius Rhodius and expands on one found in Theocritus. These scenes focus attention on Hylas and highlight those qualities responsible for the tragedy, with a perception and insight not present in either of the Greek models, and also have relevance to the poet's warning to Gallus (see below).

It may thus appear, from the skill and doctrina which Propertius lavishes on the Hylas narrative, that recounting the myth is the main purpose of the poem. In fact many scholars, like Rothstein<sup>21</sup>, BB<sup>22</sup>, Enk<sup>23</sup>, Camps<sup>24</sup>, Wheeler<sup>25</sup>, Curran<sup>26</sup>, HB<sup>27</sup>, Quinn<sup>28</sup>, and Richardson<sup>29</sup> seem to believe or imply that Propertius' overriding concern in 1.20 is to produce a narrative for its own sake, rather than give a warning; even those scholars, like Hubbard<sup>30</sup> and Postgate<sup>31</sup>, who regard the Hylas narrative as genuinely performing the function of an exemplum to reinforce the warning to Gallus seem to imply that they consider that the narrative has been gratuitously expanded and has got out of hand.

In contrast to the above scholars, I do not believe that Propertius' main intention in 1.20 was simply to narrate the Hylas myth, nor do I believe that the warning to Gallus is an extraneous frame tacked on, without much relevance, to the narrative, nor that the narrative gets out of hand. As has been shown by the foregoing discussion, Propertius is obviously, in the narrative, competing with Theocritus (and Apollonius Rhodius) and obviously displaying his narrative skills, but the function assigned to the narrative in the poem is as an exemplum illustrating Propertius' warning, and it performs this function adequately, as it is relevant at enough points (more often than many scholars have accepted or perceived).

The opening of the narrative (17-20) operates almost like a flashback. Propertius has already informed us where the Hylas incident took place (4,16)<sup>32</sup> - the destination relevant to the myth is mentioned before the

point of departure or the journey. The characters involved are also mentioned or alluded to before we reach the narrative proper: Minyis (4); Theiodamanteo<sup>33</sup>...Hylae (6); Nympharum (11); Adryasin (12) and Herculis (16). The very fact, then, that Propertius anticipates the Hylas narrative by these references in the warning to Gallus clearly draws the two together.

Propertius' description of the spring and its surroundings (33-38) again reveals the link between the narrative and the warning. In lines 7-10 Propertius describes the settings in which the Italian nymphs, against whom Gallus has to defend his boyfriend, could operate. These settings are wooded or well-watered (umbrosae...silvae; flumina; Aniena...unda; Gigantea...litoris ora; vago fluminis hospitio 7-10); in order to balance this, Propertius describes the setting, moist (umida 34; irriguo 37) and wooded (36), in which the mythological Nymphs dwell. Flumina (43) recalls flumina (7) and fluminis (10), so linking the home of the Nymphs with the areas possibly frequented by the Italian girls. The actual rape of Hylas by the aroused Bithynian nymphs in lines 45 and 47-48 (rapto) is obviously connected with the possible rape of Gallus' beloved by the love-struck Italian 'nymphs' in lines 11-12 (rapinas 11). Nymphis (34) echoes Nympharum (11); Hamadryasin (32) recalls Adryasin (12). Propertius does not describe Hercules' grief-stricken wanderings after line 50 precisely because he has already done so in the warning to Gallus (14-16), thus indicating yet again that the warning and the narrative complement one another at this point. Lines 51-52 also serve to draw together Gallus' boyfriend and Hylas and the two sets of Nymphs.

There are also, however, points at which the narrative is not, at first sight, relevant to the warning, but may be on closer inspection.

The Boreads episode (25-32) has no precise parallel in the warning to Gallus and could simply have been introduced as a strikingly new and picturesque narrative detail. However, it could well conceal a hint to Gallus, in which case it would serve as part of the warning<sup>34</sup>. Propertius

has warned Gallus to defend his boy against the rapacious onslaughts of women (11); the poem ends as well with the suggestion that women are Gallus' problem (51-52). But the Zetes and Calais episode in the Hylas exemplum indicates that the danger to the mythological Hylas came from men as well as women. The male threat was effectively dealt with - the female threat not. Propertius could be hinting to Gallus that the male threat to his boy - a very likely threat for a beautiful youth - is not nearly as serious as the female threat. Gallus may be supposed to have been under the impression that he had to protect his boy from the ravages of lustful males<sup>35</sup>, whereas the danger lay in another direction. Then again, perhaps one should not stress the male aspect here so much: the Boreads episode could also simply be warning Gallus generally of the dangers inherent in his boyfriend's attractiveness and hence of the constant need for his vigilance.

Lines 39-42, again at first sight, have no obvious parallels in the warning. However Gallus could well be supposed to have recognised in this description a reference to the innocent recklessness of his own boy which might make him easy prey for the rapacious ladies of the resorts. Propertius depicts the mythological Hylas as an irresponsible youth easily led astray from the task (40) presumably assigned to him by his lover; this could also form part of the warning to Gallus, whose beloved may well be supposed to be equally as childishly thoughtless with regard to Gallus' demands. Furthermore Hylas may have escaped from the Boreads and may have thus displayed some ability to defend himself, but it is his unguarded naiveté which is the major source of danger to him. This could well have been supposed to alert Gallus as to those characteristics in his own boy which may be in most need of his watchful eye.

Similarly in lines 48-50 the sudden loss of Hylas and the futility of Hercules' shouts would have warned Gallus of the possible consequences of his imprudencia, consequences which are tragically irreversible.

Finally, there are points at which the narrative is not strictly relevant to the warning at all. Propertius could easily have cut down on lines 17-20 if he wanted simply to establish the locale of the Hylas incident. Lines 21-24 are not strictly relevant to the warning either, although there are background details perhaps relevant to these lines which we can supply from the warning to Gallus<sup>36</sup>. The balance between lines 7-10 and lines 33-38 is not quite exact - 4 lines in the warning as opposed to 6 in the narrative. Lines 43-44 and 46 (although miratae denotes the marvel of girls in love) have also no strict link with any incident in the warning.

These details are indicative of Propertius' desire to make his narrative as interesting and attractive as possible. A lengthy exemplum (rather than one occupying merely 2 or 4 lines) is more emphatic and memorable, but the poet would have to be careful not to bore Gallus - and there would be a possibility of this with a long exemplum - otherwise his warning could not have been very effectual. Furthermore, the narrative would have been too allusive and curt if he had not fleshed it out to a certain extent with narrative detail. Some of these details (e.g. lines 17-19) are necessary to bring out the exemplum's heroic context fully and so draw attention to the element of the mock-heroic in the poem (see below); others (e.g. lines 33-38, 43-44, 46) contribute colour, interest, suspense and drama to the narrative, and so help to ensure its success per se and its efficacy as an exemplum.

There is a further consideration in this connection worthy of mention. Propertius, very importantly, shifts the centre of emphasis in his narrative from Hercules and Hylas as characters to Hylas himself<sup>37</sup>. One might have expected the emphasis in the exemplum to have been on Hercules as the imprudens amans, not on Hylas as the imprudens amatus. Gallus' boy is referred to very briefly in the first section of the poem (5-6,7); focusing on Hercules' Hylas in the exemplum seems to add a further dimension

to the warning. Gallus could presumably see in the narrative oblique reference to the youthful carelessness of his boy. Propertius thus, in the first section of the poem, warns Gallus to guard against his own imprudencia or suffer the fate of Hercules - but in the exemplum he seems to warn against the imprudencia of his boyfriend as well. This use of the mythological exemplum not only to reinforce a warning but also to contain part of that warning<sup>38</sup>, albeit in an oblique form, seems to be a feature of Propertius' high degree of originality and imaginative subtlety in 1.20.

It remains to consider to what extent the warning to Gallus is seriously intended<sup>39</sup>. The very fact that Gallus and his boy are compared with Hercules and Hylas is mock-heroic. The privations too which Gallus will supposedly suffer are the exaggerated privations of a mythological swain<sup>40</sup> and would therefore hardly be taken seriously by a 'modern' Roman. Duri montes, frigida saxa, neque expertos semper adire lacus (13-14), miser, ignotis...oris, error, perpessus and fleverat (15-16) build up a rather ludicrously emphasised picture of suffering. Further exaggerated comparison and humorous equation occurs in line 12<sup>41</sup>, where Propertius equates the Italian girls with Nymphs and dignifies the girls with the epithet Ausoniis<sup>42</sup>, and there is wit in lines 8-9, where the Italian resorts are equated with the Bithynian spring. The periphrases Aquilonia proles (25) and the elaborate Pandioniae...genus Orithyiae (31) elevate the Boreads into the same heroic sphere as Hercules: if Propertius is here obliquely referring to the threat to Gallus' boy from males, Aquilonia proles<sup>43</sup> and Pandioniae...Orithyiae may well indicate that these gentlemen are being handled mock-heroically as well. Apart from this possibility, there is nothing in the narrative which is humorous per se. It is only in its application, in the wider context of the poem, that it becomes so.

Thus most of the humour in 1.20 seems to lie in the warning to Gallus and in the application of the heroic myth to his situation. This humour

is not the sort which elicits an outright guffaw, neither is it malicious. Rather it is as if the learned Propertius were teasing Gallus about his carelessness with regard to his boyfriend in an ingeniously witty and subtle manner<sup>44</sup>.

In conclusion, then, it thus appears that Propertius' intention in 1.20 was to issue a witty and aptly learned warning to Gallus reinforced by an elegant and skilful account of the Hylas myth which improved on his immediate model, Theocritus Idyll 13. Not only is his treatment of the myth apparently original but the poem itself seems to be the first of its kind in Latin poetry<sup>45</sup>.

RUNNING COMMENTARY ON 1.20

In lines 1-16 Propertius warns Gallus against the Italian 'nymphs' who may abduct his boyfriend, who is compared to the mythological Hylas, and so cause him as much suffering as the Bithynian nymphs caused Hercules.

In the opening line of this section, the ambiguity of pro continuo... amore ('so may your love continue'<sup>46</sup> or 'in virtue of our longstanding friendship'<sup>47</sup>) could well have been deliberately intended by Propertius in order to begin his poem in an allusively tantalising manner and so arouse the addressee's and general reader's interest at the outset.

If amor, as Bramble suggests, refers to Gallus' love for his boyfriend, as amores does in line 51, pro continuo...amore would imply that the warning is of paramount importance as it is concerned with the furtherance of his love: disregarding the warning, Propertius implies, would result in its termination. If, on the other hand, amor denotes friendship, then Propertius, by assuring his addressee that the warning which is to follow arises out of affectionate feelings of friendship, would naturally arouse a receptive attitude towards it. That the poet wants to emphasise the friendly nature of his warning may well be suggested by the effective juxtaposition of monemus and amore and by the sandwiching of te, Galle, monemus between pro continuo...amore. Furthermore, continuo focusses on the longstanding nature of their friendship and so almost prepares the addressee and general reader in advance for the humorous liberties which Propertius is to take in issuing this warning.

Line 2 urges Gallus not to forget the warning, thus underlining its importance. The ambiguous vacuo...animo<sup>48</sup> could also have been intended to sustain the interest aroused by line 1<sup>49</sup>. The pattern of rhyming o sounds in lines 1-2 (including internal rhyme in line 2) could have been designed to catch and charm the ear and so ensure the attention of the addressee and the general reader.

After the direct address in lines 1-2 (te, Galle,/tibi), Propertius

unexpectedly introduces his advice in line 3 in an indirect manner - a general statement in the third person, which provides variety and keeps interest alive after the opening couplet. Propertius does not inform Gallus that he is an imprudens amans<sup>50</sup>: line 3 would thus presumably stimulate or tease him and the general reader into asking questions about the possibility of Gallus' imprudencia vis-à-vis his amatus. Furthermore line 3, with its proverbial memorability<sup>51</sup>, would seem an ideal way of ensuring that the addressee would remember the pith of the warning. Saepe...amanti is also predominantly spondaic: the heavy metre, which attracts attention after the dactylic pentameter, seems to suit a ponderously didactic tone, which may well, in retrospect, actually be tongue-in-cheek, in the light of the mock-heroic nature of some of the poem's content<sup>52</sup>.

Line 4 immediately adds another dimension to the first three lines and succinctly alludes to the comparison between myth and reality which Propertius is to develop. Both Minyis, used of the Argonauts<sup>53</sup>, and Ascanius, which conjures up the setting in which Hercules lost Hylas<sup>54</sup>, are fairly abstruse references<sup>55</sup> which may well have been intended to elicit further interest and provoke some research. The reader should then associate imprudenti...amanti not only with Gallus but with Hercules as well, and the fortuna with the well-known story of the loss of Hylas. Thus the initial connection is made between Gallus and Hercules, his loss and wandering. Crudelis...Ascanius, then, serves as a specific mythological signpost to the comparative framework in which Propertius is to work<sup>56</sup>.

After the indirect, allusive nature of lines 3-4, Propertius becomes more direct in line 5 - the tibi of line 2 re-appears in the same position. Lines 3-4 hinted obliquely at the comparison between Gallus and Hercules (imprudenti...amanti) and at the figure of Hylas (fortuna...Ascanius); lines 5-6 openly assure Gallus that his boy closely resembles the mythological Hylas. In these lines Propertius displays a masterful array of stylistic effects which, together with the change from indirect to direct

address, play a considerable part in keeping interest alive. The varia-  
tio in line 5, resulting in a change in construction per feature compared,  
the double litotes with repeated non, the alliteration of n and the bal-  
ance of the two six-syllable phrases (non...dispar), the framing of line  
6 with Theiodamanteo...Hylae, and the positive proximus (in contrast to  
the double negatives in line 5) all contribute to this<sup>57</sup>. The patronymic  
Theiodamanteo, especially in view of its size and its rarity<sup>58</sup>, brings  
out Hylas' impressively distinguished 'heroic' pedigree: suggesting  
that Gallus' boy is like Hylas the son of Theiodamas, who was probably a  
king and probably of divine origin<sup>59</sup>, humorously elevates him into the  
same heroic sphere into which the comparison between Gallus and Hercules  
elevates Gallus.

In line 7 the use of tu (strictly unnecessary with defende) and its  
juxtaposition with huic<sup>60</sup> at the opening of the sentence emphasise  
Gallus' intimate involvement in the defence of his boy as recommended by  
Propertius.

Immediately after tu, Propertius begins his description of the  
places in which Gallus must be on the lookout for the lascivious Italian  
'nymphs'. The four lines (7-10) containing this description exhibit a  
charm of style and sound which complements the picture which Propertius  
paints of the resorts in which Gallus could be duped. All the lines  
contain sive; lines 7 and 10 are general in their reference<sup>61</sup>, lines 8  
and 9 specific. Lines 7 and 10, furthermore, contain an adjective followed  
by two nouns (in both lines the first of these nouns is flumen), whereas  
lines 8 and 9 contain a proper adjective followed by a verb and then two  
nouns. In line 7 the long vowel sounds (especially u and ae) and the  
mainly spondaic rhythm give the line a languid effect, perhaps evocative  
of Gallus' slow, leisurely walk along the river bank<sup>62</sup>. The l sounds in  
line 7 together with the internal rhyme in lines 9 and 10 add to the  
charm of these couplets.

The periphrasis Gigantea...ora, used to allude possibly to Baiae<sup>63</sup>, elevates the holiday resort which Gallus and his boyfriend may frequent into a world of quasi-epic proportion and may thus constitute part of the poem's mock-heroic humour. Spatiabere in line 9 suggests the stately pacing of a divinity<sup>64</sup> (a suggestion which is perhaps heightened by its juxtaposition with Gigantea and its allusion to the battle between the gods and the giants) and so imbues Gallus' walk with a divine-like stateliness, in keeping with the poem's mock-heroic humour. Line 10 extends the scope of the threat to any area watered by a river<sup>65</sup>. Hospitio in fact effectively sums up Propertius' intention in lines 7-10: to depict resorts whose friendly and watery charm could blind Gallus to the menace hiding beneath them.

To postpone the kernel of the warning to line 11 seems a very effective way of highlighting it. In this way the description of the places against which Gallus is being warned climaxes in the warning itself, and, also very effectively, the consequences of the warning succeed it (13ff.). Thus the warning is, as it were, a central fulcrum, balancing Gallus' pleasurable wanderings in places which clarify where he should not be imprudens with the type of grim trek resulting from imprudencia.

In addition lines 11-12 provide a further example of Propertius' allusive style in this poem, particularly evident so far in lines 3 and 4. The Nymphs of the Bithynian spring with whom Propertius is comparing the Italian girls are not directly mentioned: Nympharum (11) actually refers to the Italian girls but alludes to the Bithynian nymphs, and non minor leaves the other half of the comparison understood. If the conjecture Adryasin is correct, the Greek dative plural, extremely rare in Latin literature, contributes to the foreign sound effects in the poem<sup>66</sup>.

In lines 13-16 Propertius describes the bleak sufferings which

Gallus could, and Hercules did, experience. In contrast to lines 7-10, surrounding nature is depicted as hard, cold and cruel (duri, frigida, indomito); the uncomfortable and anxious search, presumably for the place of Hylas' and so of Gallus' boy's disappearance, contrasts with Gallus' comfortable, carefree stroll in line 7; neque expertos... lacus (14) and ignotis...in oris (15) suggest that Hercules did not know where his Hylas had vanished to, and line 16 implies that he did not find out either. The implicit suggestion that Gallus won't know or find out where his boy vanishes, together with the marked contrast between lines 7-10 and 13-16, make Propertius' warning all the more hard-hitting.

The periphrasis error...Herculis in lines 15-16 which emphasises error<sup>67</sup> could well be an imitation of an epic periphrasis<sup>68</sup> and so complementary of the mock-heroic humour in these lines. Depicting Hercules wretched and weeping<sup>69</sup> (presumably because he has lost Hylas and cannot find him) by the Ascanius seems an ideal way of rounding off the warning effectively: if the semi-divine Hercules could be reduced from strongman to lachrymose lover by his loss, what, implies Propertius, would such a loss do to the mere mortal Gallus?

Finally the first section of the poem is completed by echoes of the opening (Galle (14), Galle (1); indomito...Ascanio (16); crudelis...Ascanius (4) ). The warning began allusively; Gallus' case is now openly linked with that of Hercules and Hylas, and this leads naturally into Propertius' account of the narrative.

In lines 17-20 Propertius gives a very brief account of the departure of the Argonauts from Pagasae, their journey through the Hellespont and their arrival at the shores of Mysia.

Propertius opens his narrative with a formula (namque ferunt olim) which is used by Catullus of a flashback<sup>70</sup>; this learned reminiscence clearly distinguishes the beginning of the exemplum from the

end of the warning. From the first line the narrative is learnedly allusive, fully exploiting the foreign sounds and forms with which the myth could equip the narrative.

In lines 17-20 Propertius' succinctness and precise choice and positioning of words ensures that the background to the narrative is sketched in with a telling brevity. Pagasae, which, according to Strabo<sup>71</sup>, was derived from ναυπηγία τῆς Ἀργοῦς, may be, as Bramble suggests<sup>72</sup>, learnedly and perhaps playfully juxtaposed with the Latin navalibus (17); the distance involved to Colchis is conveyed by longe (18); the learned patronymic Athamantidos juxtaposed with undis conjures up the fate of Helle<sup>73</sup> and the background to the myth of the golden fleece, also brought to mind by Phasidos (18), the river in Colchis, home of the fleece<sup>74</sup>; scopulis alludes to the rocky coast of Mysia<sup>75</sup>. Furthermore the expression Argon...applicuisse ratem (17-20), which seems to personify the ship<sup>76</sup>, perhaps reflects its humanisation as recorded in Apollonius Rhodius<sup>77</sup>. The juxtaposition of the two participles praeteritis and labentem (one referring to the journey through the Hellespont as already completed, the other to the process of journeying smoothly and effortlessly) may possibly allude to the speed with which the journey through the Hellespont was accomplished.<sup>78</sup> Greek sounds in Pagasae (17), Argon (17)<sup>79</sup>, Phasidos (18) and Athamantidos (19) would perhaps have enhanced the mystique of a remote voyage to a Roman ear; the prevalence of s sounds in lines 17-20 seems suggestive of the sea's hiss as the ship passes through it.

In lines 21-22 Propertius describes the Argonauts covering the Mysian shore with leaves.

Manus heroum (21) draws attention to the heroic status of the Argonauts and reminds us of the extent to which Propertius, by comparing Gallus and his boy with members of such a band, is humorously elevating them. Heroum also continues the pattern of Greek sounds in the poem.

Placidis...oris (21) suggests a calm harbour<sup>80</sup>; this conveys a picture of threat-free tranquillity. Depicting the attack of the Boreads shortly after this placid scene throws it into relief and makes it, by contrast, more dramatic. The softness of the leaf-covered shore (if, as seems likely, mollia is to be taken proleptically) is perhaps evoked by the gentle assonance of o and a in mollia composita litora fronde (22).

Propertius, in lines 23-24, mentions that Hylas had set out in order to look for water from a remote spring.

After et (19) and hic (21), which smoothly continued the flow of the narrative, the adversative at (23) immediately contrasts the behaviour of Hylas with that of his fellow comrades and focusses attention on him. Referring to Hylas and Hercules not by their names but by comes and invicti iuvenis effectively sketches in background information about the main characters: comes can simply mean 'companion'<sup>81</sup> or 'servant'<sup>82</sup>, but it is used in an amatory context<sup>83</sup> and so could hint at the nature of the relationship between Hylas and Hercules. Invicti captures the essence of the heroic Hercules<sup>84</sup> but has ironic overtones in view of lines 15-16. Hercules is conquered by the Nymphs in this poem: if the 'invincible' Hercules could have been vanquished in this way, the epithet invicti could well have suggested to Gallus the dire need for vigilance on his part. After the present tegit (22), the pluperfect processerat (23)<sup>85</sup> - as it depicts Hylas' departure in search of water as a completed action - detaches Hylas as quickly as possible from his fellow comrades and so suits Propertius' intention to have Hylas alone, as it were, on the stage. Ultra (23) and sepositi (24, in the sense of 'secluded, remote')<sup>86</sup> emphasise this detachment from Hylas' only possible source of help and thus highlight his vulnerability.

In line 24 raram, in the sense of 'exquisite' or 'choice'<sup>87</sup>, looks

forward to formosis...undis (41); furthermore the rarity of sepositus, which occurs only once in Propertius and infrequently elsewhere<sup>88</sup>, together with the 'golden line' arrangement, involving rhyme between first and last words in the line, complement this picture of secluded beauty. The archaism and Graecism quaerere<sup>89</sup> well suits the archaic and foreign setting.

In lines 25-32 Propertius describes the attack of the Boreads, Zetes and Calais, whom Hylas beats off successfully.

After drawing attention to Hylas' solitariness, Propertius, in line 25, introduces the attack of the Boreads. Hunc at the beginning of the line and its repetition at the beginning of line 26 and immediately after the caesura there further focusses emphatic attention on Hylas, now as object of the attack. Sectari is used of constant following<sup>90</sup> and of hunting game<sup>91</sup>, and so is here aptly used of the predatory persistence of the Boreads, a persistence conveyed as well by the repetition of hunc and oscula in lines 25-28. The perfect balance in line 26 seems to suggest the twin brothers following Hylas in exactly the same position. The Greek names in the line add to the many foreign sounds in the poem.

In line 27 oscula...carpere, instabant (which has threatening connotations<sup>92</sup>) and suspensis...palmis<sup>93</sup> create a picture of amatory aggression, emphasized by the juxtaposition of the three verbs of aggression (suspensis instabant carpere). The imperfect instabant well conveys the continuous onslaught. The Boreads' versatile attacking movement is effectively brought out by the compressed picture of airborne acrobatics in line 28; the repetition of oscula in oscula...ferre<sup>94</sup> (which contrasts with oscula...carpere<sup>95</sup>) balances the repetition of hunc in lines 25-26 and emphasises the purpose of the attack. The frequency of s and p sounds in line 27 perhaps conveys the force of the

Boreads' sweep through the air as they attack Hylas; in addition, the assonance of a in line 27, the assonance of a and u in line 28 together with the internal rhyme in both lines make this a memorably musical couplet.

Propertius devotes a couplet to describing Hylas' defence against the attack (29-30). This defence is initially passive, reflected in the picture in line 29 of Hylas sheltering his face in his arm<sup>96</sup>, but then successfully active as Hylas beats off his attackers with a branch. The immediacy of Hylas' reaction to the attack is suggested by the vivid historic presents secluditur and summovet. The expression volucres...insidias (30) vividly and concisely captures what the swift alternative attacks must have been like for Hylas: the Boreads become rather depersonalised into a winged ambush in which neither, presumably because of their swiftness, can be distinguished as a separate personality.

In line 31 the spondeiazon seems to convey the slow, unwilling departure of the Boreads. Propertius closes his account of the actual ambush with a patronymic more learnedly allusive than the one with which the episode is introduced<sup>97</sup>. Pandionius (referring to the father of Erechtheus and grandfather of Orithyia) may obviously have been used metri gratia and for doctrina instead of an adjective derived from Erechtheus, the father of Orithyia<sup>98</sup>, but the use of the name Pandion seems richer in its connotations: Pandion was also the father of the ill-fated Procne and Philomela raped by the Thracian Tereus<sup>99</sup>, as his granddaughter Orithyia was raped by the Thracian Boreas<sup>100</sup>. Referring to the Boreads as Aquilonia proles (25) seems to call the latter rape to mind. The description of the actual ambush by the Boreads (25-31) thus appears to be framed by references to the raper (Aquila) and raped (Orithyia), with further connotations of rape in Pandioniae. Moreover,

these allusive hints, together with the attack of the Boreads, seem to foreshadow the actual rape of Hylas.

Hylas escaped one rape attempt in line 31 but Propertius reminds us of the futility of this escape in line 32<sup>101</sup>. A dolor! represents at a significant point the only intrusion of Propertius into the narrative, an intrusion which expresses the poet's sympathy for Hylas' fate and arouses the reader's. The repetition of ibat conveys the inevitability of Hylas' march into the arms of the Nymphs<sup>102</sup>, while the a, i, o and y sounds give the line a plaintive mournfulness.

In lines 33-42 Propertius describes the beautiful home of the Nymphs and the youthful Hylas dallying beside the spring.

After line 32, with its threat of impending disaster, one might expect Propertius to usher in the denouement rapidly. But in lines 33-42 the poet, with two descriptions, briefly postpones the narrative's climax, and thus actually heightens its tension. Nymphis (34) ominously reinforces Hamadryasin (32).

The first description, that of Pege and its surroundings (33-38), is one of calm and fecund loveliness in a remote and foreign setting. The learnedly obscure Arganthi (33)<sup>103</sup>, neatly juxtaposed with Pege, the spring at its foot, together with the epithet Thyniasin, prominently placed at the end of line 34, convey the remote and foreign locale of the Nymphs' home. Arganthus, Pege and Thynias all seem to occur here first in Latin and are very rare and would thus have been strikingly foreign to a Roman ear. Nullae...debita curae (35) and desertis (36) emphasise the remoteness of the Nymphs' home. The archaic and rare nullae<sup>104</sup>, together with the Greek dative plural Thyniasin<sup>105</sup>, aptly suit the description of this setting, distant in time and place. Its loveliness is stressed by the position of grata<sup>106</sup> at the beginning of line 34. Furthermore umida (34), picked up by roscida (36), which

suggests the fresh beauty of what is probably the evening's dew<sup>107</sup>, and irriguo (37) accentuate the moistness<sup>108</sup>, and thus the fertility of the Nymphs' home. Nullae...debita curae in line 35<sup>109</sup> conjures up a lovely Golden Age landscape, unspoiled and untouched by human cultivation<sup>110</sup> (desertis...sub arboribus). Poma (36), age-old symbols of love<sup>111</sup>, appropriately and ominously hang over the Nymphs' garden; in contrast to the hanging (pendebant 35) apples, surgebant (37) conveys the upward growth of the lilies in the fertile meadow, and the juxtaposition of candida and purpureis (38) evokes the delightfully colourful picture of white lilies mingled amongst red poppies<sup>112</sup>. Circum (37), together with supra in the same position in line 35, suggests the all-embracing beauty of Pege and its surroundings - like a lovely trap into which the unsuspecting Hylas is lured. The assonance of a, u, i in line 34, of e in line 35, of o and a in line 36, and of u and a in lines 37-38, together with the internal rhyme in lines 35 and 37 and the frequency of p and r in lines 37-38, complement this account of the Nymphs' beautiful home.

In lines 39-42 Propertius describes Hylas' dallying in reaction to his lovely surroundings. Modo (39) and modo (41), in the sense of 'at one time, at another' (i.e. first...then),<sup>113</sup> convey his indecisive flitting from flowers to spring as he succumbs to the beauty around him<sup>114</sup> while the juxtaposition tenero pueriliter (39) emphasises his boyish gentleness<sup>115</sup>. In this environment Hylas is easily diverted from the task assigned to him: preferring flowers to his task (40) is indicative of the youthful irresponsibility which the scene elicits. Hylas had already deviated from the task assigned to him by picking flowers (the alliterative p sounds in lines 39-40 perhaps convey the snap of the flowers as they are plucked); he now protracts<sup>116</sup> the deviation<sup>117</sup> further by looking at his reflection (blandis...imaginibus

could well be plural for singular) or a series of reflections of himself in the water. (The preponderance of spondees in lines 41-42 seems to reinforce the slow dallying at the pool.) In lines 41-42 Propertius increases the tension of the narrative further by depicting Hylas innocently absorbed by the charm of his reflection in the very water in which, as the reader knows, the Nymphs are lurking. Nescius, in the sense of 'not knowing, ignorant'<sup>118</sup>, underlines Hylas' innocent ignorance of the proximity of the Nymphs and because of this evokes sympathy for him<sup>119</sup>.

In lines 43-47, Propertius describes Hylas preparing to draw water from the spring; the Nymphs, aroused by his beauty, ceased their dancing and dragged him through the water.

Tandem, at the beginning of line 43, emphatically draws attention to the end of Hylas' charmed reaction to the home of the Nymphs and to the resumption of his task abandoned in line 39. Incumbens (41) prepared the reader for the figure of Hylas dangerously poised over the spring in which the Nymphs were concealed; demissis...palmis (43), implying actual contact with the water (flumina and palmis are effectively juxtaposed), and innixus...trahens (44), suggesting a rather precariously balanced effort<sup>120</sup>, increase this sense of danger. Hylas' physical features involved in the process of drawing water (which presumably played an important part in attracting the Nymphs) are prominently placed at the end of their lines (palmis 43; umero 44).

Propertius describes the Nymphs' initial reaction to Hylas' beauty in lines 45-46. Candor (45) here means whiteness of complexion<sup>121</sup> and implies beauty<sup>122</sup>. In response to Hylas' candor<sup>123</sup>, the Dryads<sup>124</sup> are accensae, set on fire with love: one would expect miratae (46) to have preceded accensae (45), but the hysteron proteron and the early position of the unexpected accensae vividly emphasise the suddenness of their

love, while the addition of miratae (at the beginning of its line) underlines its extent. Puellae (45), as Postgate suggests (p.101), draws attention to the Nymphs' youth, but puellae (especially when used by an elegist) also calls to mind the elegiac mistress<sup>125</sup>, and so sharpens the parallel between the Bithynian nymphs and Italian 'nymphs'.

Propertius compresses Hylas' disappearance into the spring into one line, thus conveying the rapidity of the event. Prolapsus, at the beginning of line 47, vividly dramatises his forward movement into the water. The use of prolapsus<sup>126</sup>, the fact that leviter can be taken both with prolapsus and traxere, the juxtaposition leviter facili (47) and the soft l and r sounds in the line<sup>127</sup> suggest a smooth, gentle movement into and through the water. The Nymphs here carry off Hylas gently and so treat him kindly - like Theocritus' nymphs<sup>128</sup>.

Hylas' reaction to the rape is represented in line 48, whose telling brevity well suits Hylas' inability, because of the suddenness of the rape, to do anything more than raise a cry<sup>129</sup>. The frequency of Hercules' replies to Hylas' cry is denoted by iterat responsa (49); the adversative sed which contrasts his shouts with the mere sound of a name (presumably Hercules')<sup>130</sup> carried back to him on the wind draws attention to their futility. The patronymic Alcides is common in epic and high-flown poetry<sup>131</sup> and is frequently used in elegy of Hercules at his mightiest, god-like and powerful<sup>132</sup>: using this especially dignified patronymic of Hercules when he is helpless and alone would surely have reminded Gallus, very effectively, of the extent to which he, a mere human, could suffer, if reduced to lonely helplessness by the Italian 'nymphs'.

After the lengthy exemplum with its swift denouement, whose abruptness and finality would move and thus alert the addressee effectively, Propertius ensures, in the final couplet, that the addressee would not

forget the reason for his narration. Line 51 carefully echoes line 1 - his (51) echoes hoc (1) in the same position; Galle (51), Galle (1); tuos (51), te (1); monitus (51), monemus (1); amores (51), amore (1) - and so reinforces the warning and rounds off the poem neatly. The fact too that Galle (51) and Hylan (52) occur so soon after Hylas (48) and Alcides (49) recalls the mock-heroic comparison being made in the poem and so perhaps is intended as a reminder that Propertius' tone is teasing<sup>133</sup>.

The final line has added punch. In lines 1-16 there is no indication that Gallus has actually entrusted his boy to the Italian 'nymphs' yet: visus in the sense of 'having been seen', denotes that Gallus' carelessness, far from being set in the future (7-9), has actually already been witnessed<sup>134</sup>. The implication of this (i.e. that Gallus has, perhaps unwittingly, already risked losing his boyfriend and has luckily got away with it), together with the reminder in formosum of his Hylas' beauty (menacingly juxtaposed with Nymphis), would heighten the efficacy of Propertius' warning<sup>135</sup>.

FOOTNOTES ON 1.20

1. Barbara Josefowicz (Die Vermeintlichen Adressaten der Elegie 1.20 des Properz Eos 55, 1965, 146-151) argues that, as Propertius addresses his friends in the Monobiblos with their real names (e.g. Bassus 1.4.1; Ponticus 1.7.1; Tullus 1.1.9; 1.14.20; 1.22.1; cf. J.P. Boucher *Propertius et ses amis* in M. Bigaroni and F. Santucci (ed.) Colloquium Propertianum Assisi, 1977, pp.53-71), Gallus is likely to be the real name of the addressee in 1.20. One cannot, however, be as definite as this. 'Gallus' could easily be simply a pseudonym, invented to parallel Theocritus' address to Nicias in Idyll 13.

It has been suggested that this 'Gallus' is: (i) Cornelius Gallus (vid. Josefowicz art. cit. p.151; D.O. Ross Backgrounds to Augustan Poetry: Gallus, Elegy and Rome Cambridge, 1975, pp.82-84); (ii) Aelius Gallus (vid. BB on 1.5 p.161; on 3.12 p.293); (iii) another Gallus, either the addressee of 1.5, 1.10 and 1.13 (vid. Camps on 1.5.31 p.57; Enk on 1.5 p.55; Hubbard p.25; Postgate pp.16,31; Rothstein on 1.5 p.89), or someone other than the Gallus addressed in 1.5; 1.10 and 1.13 (vid. Boucher art. cit. p.61). All of this is purely a matter of speculation, some of it idle (vid. Ross op. cit. p.83).

What is clear is that Propertius mentions the name Gallus in seven of his poems (1.5.31; 1.10.5; 1.13.2,4,16; 1.20 1,14,51; 1.21.7; 2.34.91; 4.1.95). Of these, two mentions occur outside the Monobiblos: one is a clear reference to Cornelius Gallus (2.34.91; cf. Verg. Ecl. 10), while in 4.1.95 Gallus, the son of Arria, was clearly a soldier (vid. BB ad loc.) and forms part of an exemplum, the historical truth of which is impossible to determine (vid. Camps on 4.1.89-102, p.66). In the Monobiblos itself, 1.21.7 seems

to refer to a soldier-kinsman of Propertius (cf. 1.22.3,7) who lost his life in the battle of Perusia (1.21.2,10; cf. 1.22.3,6) and who cannot be identified with the Gallus of 4.1.95, who lost his life in different circumstances (vid. BB on 1.21.7, p.187).

Thus the Galli of 2.34.91, 4.1.95 and 1.21.7 are apparently three different people. For chronological reasons, the dead Gallus of 1.21.7 cannot be the same as the living Gallus (or Galli) addressed in the remainder of the Monobiblos (1.5, 1.10, 1.13, 1.20). With regard to these four poems, all one can claim with any certainty is that the Gallus addressed in 1.5 was of noble birth (1.5. 23-24), which rules out Cornelius Gallus and Aelius Gallus, who were not (vid. Camps on 1.5.31 p.57; Enk on 1.5 p.55; BB p.161; Hubbard p.25; Boucher art.cit. p.61).

2. Many scholars interpret nomine (5) as 'fame' (vid. Enk p.178; BB p.183; Rothstein p.188; Richardson p.202). The mythological Hylas would be most famous for his rape and cui non dictus Hylas puer? (Verg. G. 3.6) indicates that he was very famous. It would be a great exaggeration (unless this is humorously intended) for Propertius to suggest that Gallus' boy is as famous. However, if Gallus' boy was called Hylas or something close to that, the poem as a whole would obviously cohere better; in addition to this the patronymic Theiodamanteo (6) would be partially explained (vid. n.33), in that it makes the distinction between Gallus' Hylas and Hercules'. In fact there seems to be no reason why non nomine dispar should not = eodem (or pari) nomine. (vid. SB p.56 and the references cited there; Hubbard p.36; J. Bramble Cui non dictus Hylas puer? in T. Woodman and D. West (ed.) Quality and Pleasure in Latin Poetry (Cambridge, 1974, p.151.n.10); H. Koch Die

Hylasgeschichte bei Apollonios Rhodios, Theokrit, Properz und Valerius Flaccus (diss. Kiel, 1955, p.92 n.1); A. La Penna L'Integrazione difficile. Un Profilo di Properzio Torino, 1977, p.27).

Josefowicz (art. cit. pp.148-151) argues that the images showing Hylas in constant motion (25-32; 39-42) suggest that Propertius was inspired by 'der pantomimischen Kunst', particularly as she thinks, along with Luck 1 (p.127), that 'the dance is one of the characteristic images for poetic creation in Propertius'. She thus suggests that Gallus' boy may well have been the Augustan dancer, Hylas, mentioned by Macrobius (Sat. 2.7.12-19) and Suetonius (Aug. 45), who, like Cornelius Gallus, fell foul of Augustus.

There is, however, no concrete evidence in 1.20 as to the identity of Gallus' boy - Josefowicz's claims are based on fancifully subjective speculation. Far more sensible are SB's views (p.56) on the name Hylas, if that is the name of Gallus' boyfriend: 'Passerat's suggested identification with the actor mentioned by Suetonius and Macrobius is not very plausible. The name could well be imaginary as presumably in Martial, who uses it of three separate persons, and in the epigrammatist Lucilius (A.P. 11.163)'.

3. Aniena...unda (8) refers to the Anio, a tributary of the Tiber (cf. Plin. 3.12), on the banks of which Tibur (vid. Prop. 4.7.85-86; 3.16.1-4; 3.22.23), site of many fashionable villas, was situated. Gigantea...ora (9) probably refers to the Phlegraean fields near Cumae, associated by Strabo (5.4.6) with the battle between the gods and the giants (vid. Prop. 2.1.39; Postgate p.93; Camps p.94; BB p.183; Enk p.179; Rothstein p.189).

Here was situated the fashionable resort of Baiae (vid. Hor. Od. 2.18.17-22; 3.4.24; Ep. 1.1.83. Tac. Ann. 12.21; 14.9). Ausoniis

...Adryasin (12) shows that in lines 8 and 10 too Propertius has in mind places in Italy.

4. For the identity of Nicias, vid. A.S.F. Gow (ed.) Theocritus Vol. 2 (Cambridge, 1973, repr., p.208) on Idyll XI.
5. Theoc. Id. 13. 72-75 is not obviously connected with lines 1-4 in the way that Prop. 1.20.51-52 is linked with 1.20.1-16.
6. Whether the situation involving Gallus was in fact an actual one or not is impossible to determine. Koch (op. cit. p.116), however, seems to think that it was: 'Die Rahmenerzählung, ist so sorgfältig durchdacht und im Tenor so leidenschaftlich, das eine Fiktion nicht vorliegen kann.' These are hardly sufficient grounds (particularly in elegy) for believing in the actuality of an occurrence. Many poems addressed to Cynthia are as thoughtfully constructed and as 'leidenschaftlich im Tenor' as 1.20, but one would not, on the basis of this, assert that the situation involving Cynthia in the poem was a real-life one.
7. For an alternative interpretation, vid. Wilamowitz in Gow op. cit., p.245. Wilamowitz's interpretation seems most unlikely as it, in Gow's words, reads 'a great deal too much into the single line' (75).
8. For a contradictory view, vid. HB pp.202-204. HB consider that:
  - (i) lines 5-6 seem to cast Gallus as Hercules, his boyfriend as Hylas, but over lines 7-10 Gallus becomes increasingly like Hylas. In lines 7-10 which, HB believe, describe Gallus' leisurely and aristocratic version of the voyages of the Argonauts, the hexameters cast Gallus 'in a more active, heroic rôle as a Hercules figure, while the pentameter sees him more as a Hylas' (p.204).
  - (ii) lines 8 and 10, which, HB maintain, contrast the passive Gallus with the active rivers, suggest that Gallus is thus threat-

ened with the fate of Hylas as well as Hercules: 'Was he Hylas to Propertius and Hercules to someone else?' (p.204).

To a large extent these arguments are patently absurd and have therefore been restricted to a footnote. In lines 5-6 Propertius obviously casts Gallus as Hercules and his boyfriend as Hylas.

Reference in the patronymic Theiodamanteo (to Hylas' father whom Hercules killed: vid. Apoll. Rhod. 1.1211-1220) brings the figure of Hercules to mind and so implies that Gallus is to be identified with him. It is furthermore quite possible that Gallus' boyfriend was named Hylas as well (vid. n.2).

It seems over-ingenious to refer to lines 7-10 as a description of Gallus' 'leisurely and aristocratic version of the voyages of the Argonauts.' There is no definite verb of voyaging in these lines (as there is in lines 17-20). Leges (7) need not necessarily refer to sailing and hence to a heroic voyage like that of the Argo, as HB suggest: vid. Camps (p.94), who interprets leges as 'walking along a river bank'; BB: 'skirt' p.183; Enk: secundum flumen ambulabis p.178; Rothstein...'Hier ist nicht ein Fahren auf dem Flusse, sondern ein Spaziergang am Ufer des Flusses gemeint' (p.189) cf. n.62.

It is also questionable to suggest that line 8 sees Gallus more as a Hylas than as a Hercules. Line 8 seems to do nothing more than pinpoint one of the places which may be visited by Gallus and his boyfriend and is frequented by the Ausonian nymphs against whom Propertius is issuing his warning. (vid. n.3.)

In line 9 Propertius again simply refers to another fashionable resort in which the modern nymphs could be at work (vid. n.3.).

If, as seems most likely, Baiae is alluded to in line 9, a causeway apparently built by Hercules was associated with it, as HB them-

selves point out (vid. p.204; cf. Strabo 5.4.6; Prop. 1.11.1-2; 3.18.4). If a reference to Tibur (vid. n.3) is intended in 1.20.8, Hercules was connected with this place as well (vid. Prop. 2.32.5). As the geographical references in lines 8-9 seem so overwhelmingly 'Herculean', it seems absurd to imagine that Propertius intended Gallus to be anything else but a Hercules figure in lines 7-10.

That Gallus is 'clearly threatened with the fate of Hylas' is a ludicrous idea and it renders the warning meaningless. One wonders what precisely the point of lines 13-16 would be if Gallus was threatened with seduction as well. Gallus cannot possibly be Hylas to Propertius: for this to work Propertius would have to be identified with Hercules somewhere in the poem and this does not occur. Furthermore HB have already suggested that Propertius may be identified with the Ascanius in this poem (vid. p.203).

9. In lines 17-20, details culled from Apollonius include Pagasae (1.238,241) and the Mysian rocks (1.1115; 1349). Athamantidos undis (19) could well be a version of Apollonius' κούρης 'Αθαμαντίδος αἰπὰ ῥέεθρα (1.927).
10. On the meaning of χαμεύναν, vid. Gow op. cit., p.238.
11. Apollonius refers to the time of day at some length in his account (1.1172-1178; 1186).
12. vid. Apoll. Rhod. 1. 1182ff.
13. At this point and elsewhere in Apollonius' account, it appears that Hylas is Hercules' servant (vid. Gow op. cit., p.231) or page (vid. 1.1209; cf. 1.132). No mention is made by him of the love between them. Theocritus, however, stresses the fact that Hercules loved Hylas (Id. 13.6 ἤρατο; 8 φίλον υἱόν; 66 οἱ

φιλέοντες; 71 χαλεπὸς γὰρ ἔσω θεὸς ἦπαρ ἄμυσσεν). Propertius refers to Hylas as comes invicti iuvenis (23) and certainly alludes to the love between them in line 3 and in line 6 (ardor).

14. Further details in this section which are found in Apollonius' account include Aquilonia proles (25), probably a translation of οὐρανὸς βορέας (1.1300), and Orithyiae (31) (1.212); Apollonius also depicts the Boreads as winged creatures (1.220; 2.273ff. cf. Propertius' volucres 30).
  15. Apollonius does not mention why Zetes and Calais restrained Telamon from persuading the other Argonauts to return for Hercules: the attempted rape of Hylas (whether an episode created by Propertius or not) seems to give an excellent reason for this (cf. Rothstein on line 25 p.164).
  16. vid. J.P. Boucher p.327. He suggests that Propertius transforms Theocritus' garden into a Roman one: '...de même à la prairie basse faite de joncs, d'herbes et de fleurs sauvages, Properce a substitué un paysage d'âge d'or qui est un jardin romain où les arbres fruitiers entourent la fontaine et sans doute une rocaille, où le mélange de lis et des pavots éclatants évoque les parterres des somptueuses villas.' This is an interesting idea, but nullae ...debita curae (35) seems to preserve the wild nature of Theocritus' garden and seems uncharacteristic of the (presumably) planned 'parterres des somptueuses villas.'
- Propertius could just possibly have drawn some of his inspiration for lines 35-36 from Apollonius: when the Argonauts sacrifice to Rhea (1.1132ff.) in order to propitiate her for the tempests which are delaying their progress (1.1078ff.), Apollonius records that signs appeared. The trees shed fruit (1.1142), of its own accord the earth put forth flowers (1.1143), Nullae...debita

- curae (35) may reflect αὐτομάτη (1.1143), but this type of detail is common elsewhere too (e.g. Tibullus 1.3.61).
17. For the meaning of prolapsum (47) vid. n.126.
  18. For this interpretation of sonitum, vid. n.129.
  19. Notice too over minor details that procul (49) may be reminiscent of Theocritus' πόρρω (60) and ab extremis fontibus (50) a version of his ἐξ ὕδατος (60). vid. n.130.
  20. Theocritus' οὄρεα (Id.13.67) over which Hercules wandered could well have prompted Propertius' montes (13); so too error (15) may possibly be a translation of ἀλώμενος (66) and perpessus (15) of ἐμόγησεν (66).
  21. vid. p.186. Rothstein considers the relationship between 'Sage und Wirklichkeit' in the poem but nonetheless believes that the poem is 'in seinem Kern...eine in dem Stimmungscharakter der erotischen Dichtung gehaltene Erzählung...'
  22. vid. pp.XII; 183. They maintain that the warning to Gallus serves as a frame or pretext for the introduction of a 'beautiful account of the rape of Hylas'.
  23. On p.175 he cites Krokowski's and Ribbeck's views (vid. n.44) on the intention of 1.20 without contradiction, and so suggests that the telling of the Hylas myth is not the main purpose of the poem. However, he seems to imply that it is when he says: 'Simulans se Gallum amicum monere velle, ne puerum quendam a se amatum Nympharum insidiis obiciat, fabulam Hylae narrat...'
  24. vid. p.93. Camps considers the poem to be 'an essay in a Hellenistic genre, the brief elegiac narrative of an episode from mythology...'
  25. vid. A.L. Wheeler Propertius as Praeceptor Amoris CPh 5, 1910, 34. He believes that the warning seems to be introduced merely

to give an elegiac setting to the story of Hylas.

26. vid. L.C. Curran *Greek Words and Myth in Propertius 1.20* GRBS 5, 1964, 282, 285. Curran argues that 1.20 is an experiment in the use of Greek myth which Propertius relates 'largely for its own sake, exploring in detail all of its imaginative and suggestive implications'; he regards the whole poem as being enclosed within a highly artificial frame.
27. vid. pp. 202, 209. They consider that the centre of the poem is 'not this dramatic situation (i.e. involving Gallus) but the mythic narrative, or more exactly, certain poetic effects the young Propertius wanted to explore through the narrative descriptions' (p.202).
28. vid. p.254. Quinn regards 1.20 as a cautionary tale but suggests that it and 3.15 be compared with Greek love elegy, in some examples of which it is assumed that 'the mythological story was grafted on to a contemporary erotic situation which it pretended to illustrate'.
29. vid. p.201. 'The poem is a set piece, the story of the rape of Hylas by the Nymphs cast as a cautionary tale to a certain Gallus... But Gallus and his beloved are merely a pretext for recounting the myth...'
30. vid. pp.37,39. Hubbard regards 1.20 as 'an exemplum for something in contemporary life' and writes of the 'lush retelling of the story of the mythical Hylas'. She believes that the Boreads episode and the ecphrasis of the scene at the spring are 'uncharacteristically self-indulgent;' on the spring scene, she comments that Propertius' landscapes 'do not normally exhibit features so lacking in point' (p.39). This suggests that the relationship between the warning and the mythological narrative is not clearly

worked out and that such descriptions were introduced for their intrinsic or narrative interest alone. cf. W.J. McCarthy Propertius 1.20: Ἰλας εἰς ἠχώ Η, 109, 1981, 203: 'the structure of 1.20 shows the preponderance of the narrative of the myth over the erotodidactic thesis...the mythological element moves to the fore'.

31. vid. p.90. He sees the narrative as an enforcement of the cautionary tale to Gallus but seems to have misgivings about the efficacy of the exemplum '...though it is the object of the poet to inculcate a lesson of caution to Gallus and to enforce it by bringing home to him the woe of Hercules, that woe is hardly touched upon in the story. It seems as though Propertius has himself fallen under the spell of the fairy picture he has called up...'
32. The Ascanius, mentioned in neither Theocritus' nor Apollonius' accounts, is so unusual a name for a river or lake that Propertius almost forces us into looking for its location (cf. Hubbard pp.38-39). According to Strabo, the Ascanius is a lake or marsh (12.3.42) below Cius (12.4.5) and a lake so-named is found only in Bithynia (12.4.8). Above Prusias (formerly Cius: 12.4.3) lies Arganthonium, the scene of the rape of Hylas. Pliny (H.N.5.40.144) and A. Liberalis (Met. 16.3) record that the Ascanius is a river (vid. BB p.183). Whether river or marsh or lake (Propertius could have a lake in mind: cf. 1.20.14 lacus and vid. Enk p.177, Postgate p.92) or both river and lake (vid. Rothstein p.188), it is clear that the Ascanius is in the immediate area where the rape of Hylas took place. The fact that it is not the precise location of the disappearance as recorded in Strabo, Apollonius and Propertius should not be a matter of concern: Propertius' geography (like that of many other poets) is not always pedantically precise (vid. 1.9.5 where Chaonia is confused

with Dodona).

33. For the Minyae, vid. Apoll. Rhod. 1.229, 709, 1055; for Theiodamas vid. Apoll. Rhod. 1. 1213, 1216, 1355. Here again Propertius reveals his dependence on Apollonius' account for extra details.
34. cf. Koch (op.cit. p.102 n.1), who perceptively questions whether the Boreads episode contains a warning for Gallus but, unfortunately, does not hazard any answers to the queries he poses: '...Ist das vielleicht eine Anspielung auf die Freunde des Gallus, auf ihre Eifersucht? Sind diese für Hylas - neben der Gefahr, die dem Liebesverhältnis von den Mädchen (= Nymphen) droht - eine zusätzliche Gefahr?'
35. cf. Krokowski's interpretation, n.39.
36. Hylas may not be mentioned by name at this point - even though it is the first time he appears in the narrative - because we have already been introduced to him in the warning to Gallus (6). The fact too that Hercules loved Hylas is perhaps not referred to here because it has also been alluded to in the first section.
37. Hercules is in fact mentioned only twice in Propertius' narrative - he is alluded to as invicti iuvenis (23) and referred to as Alcides (49), whereas in Theocritus' Idyll he is referred to by name four times (37,64,70,73), by patronymic twice (5,55) and alluded to once (19).
38. cf. P.L. Thomas Sound and Structure: Propertius 1.20 Latomus 36, 1977, 32. "...when the poem is considered as a whole, 'the story' is as much of an admonition as 'the warning' ". Although this is clearly not true of the whole narrative, it does seem to be the case at certain moments (25-32; 39-42).
39. Some interpretations of the humorous content of 1.20 are somewhat fanciful. vid. Enk (pp.175-176) who, with apparent approval,

quotes G. Krokowski who suggests that the boy was not to be defended from the nymphs but rather from the companions of Gallus 'qui insidias ei struebant et, quomodo amasium ei auferrent, mente agitabant. Et profecto facile nobis in animo repraesentare possumus elegiam a Propertio in amicorum circulo recitatam cachinnos excitasse audientium, qui optime intellegentes, quid poeta significare voluisset, iam ipsi Gallum spectare sibi videbantur amasio erepto lamentantem pectusque plangentem et imprudentiae temeritatisque sero se accusantem'.

These ideas are sheer fantasy and cannot be supported by the contents of the poem, and so actually contradict what Propertius himself says. The male companions of Gallus, if they feature anywhere in the poem, might feature obliquely in the Zetes and Calais episode (vid. D.M. Jones Three Notes on Propertius CR 11, 1961, 197 and vid. introd. essay p.76 ). Line 12 clearly refers to women and cannot possibly allude to the male friends of Gallus.

D.O. Ross (op. cit. p.81) believes that there are many possible echoes of Cornelius Gallus in 1.20 (cf. Hubbard p.40: 'More than any other poem in the book it suggests pastiche and, very likely, pastiche in the manner of Cornelius Gallus...'), which are 'not without poetic humour'; the poem is not, he suggests, a parody of a Gallan elegy but 'a full-scale Gallan production'. We cannot tell whether Propertius' Gallus is the poet (vid. n.1); note also that the fragments recently discovered and attributed to Cornelius Gallus in no way resemble 1.20 (vid. R. Anderson, P. Parsons and R. Nisbet Elegiacs of Gallus from Qasr I Brim JRS 69, 1979, 125-155).

Curran's ideas (vid. art. cit. pp.287ff.) about the humour in the poem are rather contrived. He believes that the warning is

animated with sly, affectionate humour directed at Propertius' friend 'and perhaps at Cynthia who may well be one of the predatory Ausonian Adryads Propertius has in mind' (p.293). Curran argues that Propertius uses the name Hylas (which he believes is the name of Gallus' beloved) in order to make 'witty puns, learned allusions and imaginative associations' (p.287): the Greek root ὕλα-, meaning howl or shout, is alluded to in the shouting of the name by Hercules in 49; the etymological connection between Hylas and ὕλη (ὕλα : woods) accounts for the appearance of wood nymphs in a story which calls for water nymphs; line 16 provides another example of witty allusion ('the epithet indomito belongs grammatically with Ascanio, but its juxtaposition with Herculis intensifies the ironic contrast between the Hercules of heroic legends who is indomitus, and the Hercules of this poem, weeping over frustrated love. The juxtaposition of Herculis and indomito also constitutes a witty allusion to Hercules' familiar titles, Victor and invictus, the latter of which he is in fact given in 23 (p.289)' ).

It seems highly unlikely that Cynthia may be one of the Ausonian nymphs. She is not mentioned or clearly alluded to and Propertius would hardly depict Cynthia as a nymph preying on other men or show sly affectionate humour at such a situation.

Curran's ideas about the witty puns on Hylas' name are very far-fetched. Such puns would hardly be very witty anyway: they seem, to me at any rate, laboured and rather obvious. It is not likely that Hylas' name is responsible for the appearance of wood-nymphs in the poem. Trees grew in the vicinity of the spring (36) and this fact, coupled with metrical convenience, is sufficient to account for the presence of wood-nymphs in the poem.

(cf. J.P. Postgate On the Alleged Confusion of Nymph Names with Especial Reference to Prop. 1.20 and 2.32.40 AJPh 17, 1896, 30-44: '...the Greek and Latin literatures afford no evidence of any confusion in the use of the names of the different kinds of Nymphs: Dryads, Hamadryads, Naiads. The three are the names - the Dryads, of wood and woodland in general; the Hamadryads, of particular trees whose existence they are often supposed to share; the Naiads, of running water, especially at its source. But the trees which grow at such a place (possibly at other points in the stream) and from the water are under the charge of Nymphs who may be regarded either as Naiads or as Hamadryads, and where a Naiad is mentioned among the Hamadryads, such a tree-nymph is meant.' pp.43-44 ).

The juxtaposition of Herculis and indomito may well be an ironic contrast in this particular context, but I fail to see how this also constitutes a witty allusion to victor and invictus.

40. cf. also the sufferings of Orpheus on the loss of Eurydice: Verg. G. 4.507-520.
41. Camps, quoting Lee, (p.93) also finds the equation of the Italian girls with Nymphae and Ausoniae Adryades amusing. HB (p.205) indicate that the joke in line 12 is about 'the sexiness of Italian girls... The joke is that the girls of Italy are as promiscuous as the nymphs of the myth.' This is inaccurate: the Nymphs are not depicted as being promiscuous. Non minor...amor (12) simply indicates that the Italian girls are as susceptible to the attractions of love as the nymphs. Bramble (art.cit. p.88) comments as follows on lines 11-12: 'Contemporary Italy is equated with mythological Greece, partly with flippant nationalism - irony at expense of the fact that Rome wished to boast the annexation of as many things Greek as possible - partly to presage the fate of the new Hylas ...' This is not, strictly

speaking, true either: contemporary Italian girls are equated with mythological Bithynian (34) nymphs.

42. For Ausonius, a predominantly poetical word, used in heroic, 'dignified' contexts, vid. OLD s.v.2 and concordances to Vergil and Statius.
43. Proles had a solemn and poetic tone (vid. P. Murgatroyd Tibullus 1: A Commentary on the First Book of the Elegies of Albius Tibullus (Pietermaritzburg, 1980, on 1.4.7-8, p.134) and may here be mock-solemn, thus complementing the possible mock-heroic humour.
44. cf. the views of Ribbeck (Enk p.176): "Iam Ribbeckius...indicabat Propertium hac elegia Gallum suaviter ludibrio habere ( ,in anmutig neckischem Tone')." "
45. Catullus 68 provides an earlier example of an elegy featuring a lengthy mythological exemplum enclosed within a frame (or frames), although, viewed as a whole, the poem is really quite different to Prop. 1.20. Furthermore in Catullus the exemplum has much less narrative detail, does not occupy such a large proportion of the poem and is itself broken up (at 87-104); in addition, the exemplum is relevant to the poet's own situation and is not supposed to issue a warning to a friend.
46. vid. Bramble op.cit. p.87; cf. Richardson p.202; OLD s.v. pro 4.
47. vid. Camps on 1.22.2 p.100. cf. OLD s.v. pro 16.
48. In vacuo...ex animo, vacuo could be taken proleptically (vid. Koch op.cit. p.90, n.3 'vacuo in v.2 ist offenbar proleptisch zu nehmen cf. Ov. Rem. Am. 752.' cf. Hubbard's translation (p.37) of line 2 'let it not slip from your mind and leave it empty'). However vacuo...ex animo could also mean 'your empty or idle mind' (vid. HB p.202: Postgate p.91): this sort of jibe seems typical of the teasing banter which could be swapped between close friends. A third alternative is offered by Enk (p.176) who suggests that 'vacuo here means

'nihil insidiarum timenti, securo': vacuus can have this meaning, even though it is rarely so used of persons (vid. LS s.v. 2A). All these undercurrents of meaning could be present in vacuo...ex animo: the latter two seem particularly apt of a lover who may be planning an idle and carefree holiday in the company of his boyfriend.

49. To suggest, as Curran does (art. cit. p.290), that defluere aptly anticipates the movement of the Argo and of Hylas or, as HB suggest (p.202), that it prepares for the images of watery enervation later in the poem, is ludicrous. Defluere ex animo was a proverbial expression (vid. TLL V,I,II, p.364) along the same lines as effluere ex animo (vid. Cat. 65.18; Cic. Fam 7.14.1 dabo operam ut istuc veniam ante quam plane ex animo tuo effluo).

50. imprudens here means 'foolish, lacking in judgement or discretion, incautious' (vid. Enk p.176; OLD s.v. 4) rather than 'unawares' (vid. OLD s.v. 3), which Postgate prefers because of the 'proverbial character of the saying and the consideration that Hercules had not shewn imprudence' (p.91). Hercules had shown some imprudence (i.e. incautiousness) by allowing the unattended Hylas to set off on a search for water in a foreign land. Line 52 suggests that Gallus has been imprudent as well, so that the former sense of imprudens seems more to the point here.

51. cf. Postgate who refers to the 'proverbial character of the saying' (p.91).

52. vid. introd. essay p.78.

53. Most Argonauts traced their descent from King Minyas of Thessaly; consequently the Argonauts were referred to as Minyae (vid. Apoll. Rhod. 1.229-33 ).

HB take Minyis as an indirect object with dixerat, an alternative Mss. reading. There are no grounds for believing that the Ascanius spoke

to the Argonauts (the Ascanius is silent in line 16), and if it did speak to them, the epithet crudelis seems pointless. Propertius is addressing Gallus and it is far more likely that tibi (i.e. Gallus) - if anything - is to be understood as the indirect object here. Thus dixerat is meaningless, and dixerit seems the preferable reading.

It must be considered why the Ascanius is described as crudelis Minyis, if Minyis is to be taken with crudelis. As the Ascanius and its environs was the scene of Hylas' rape, it was cruel to the Argonauts in that they consequently lost both Hylas and in particular Hercules, who failed to rejoin the voyage because he spent his time in a grief-stricken search (vid. Rothstein p.188; Postgate p.92; Enk p.177; Koch op.cit. p.91).

Postgate (p.92) and Enk (p.178) interpret dixerit as εἴποι ἄν; Hubbard translates it as 'shall say so' (p.37) and Rothstein argues that it is 'zweites Futurum, in der Bedeutung vom ersten nicht wesentlich unterschieden, nur bestimmter---' (p.188; cf. Koch op.cit. p.91 n.3). Although the future perfect can be used in place of the simple future, as Hubbard and Rothstein imply, this usage is not very common in classical Latin (cf. Kühner-Stegmann pp.147-148). The potential use of the perfect subjunctive, normally referring to the future, is much more common (vid. Woodcock p.90; cf. Kühner-Stegmann pp.176ff.). Dixerit is thus more likely to be a potential subjunctive and is to be translated as 'would say so/tell you' (i.e. if asked).

54. vid. n.32.

55. Minyae does not occur in Lucretius, Livy, Cicero, Catullus, Tibullus, Horace and Vergil. Propertius uses it only here and Ovid uses it a mere three times in his elegy (vid. Swanson p.213). Besides Propertius, only Vergil (G. 3.270) and Pliny (H.N. 5.40.144) use Ascanius of the Bithynian river. On the obscurity of Ascanius, vid. Hubbard pp.37-38 and R.M. Ogilvie Roman Literature and Society (Brighton 1999 p.130)

56. Pace HB, p.203.

57. HB regard the language of lines 5-6 as "so tortured that it may even be a kind of joke at Gallus' expense. In line 5 the accusative speciem is left in the air by the change to an ablative, in the apparently parallel phrase 'non nomine dispar'. Line 6 is even odder. Proximus slightly undercuts the exact equation established by the previous line, since it indicates that Gallus' love is only the nearest thing to Hylas. The whole construction also relates uneasily to the previous line. 'Ardor' is used unusally for 'amor' as the object of love" (p.203).

The fact that the language in line 5 may seem 'tortured' is no reason to suspect that it may be 'a kind of joke at Gallus' expense'. One wonders what exactly the joke could be. In any case the change in construction from a prepositional phrase modifying ardor (non infra speciem: for this use of infra, vid. OLD s.v. infra<sup>2</sup> 4; TLL VII,I,X, p.1484) to the ablative of respect with adjective qualifying ardor (non nomine dispar) does not seem unusually tortured for Propertius: sudden change in construction is a regular feature of his style (vid. Postgate Introd. p.cxxv cf. 1.5.19ff., 2.1.19ff., 3.11.37-38; 3.13.27-29) and is not generally intended for humorous effect. Proximus does not undercut the equation established in line 5, which is not exact anyway: proximus here, which in Postgate's words (pp.92-93), means 'very close to' or 'rivalling' is a generalisation after the two specific references in line 5. (vid. Enk p.178; Rothstein p.188; cf. OLD s.v. proximus 10a; 11 a and b). The use of ardor for amatus puer is not that unusual either. On Propertian style, Postgate (Introd. p.XCV) remarks:

"As in other writers, a feeling or state is put for its cause; discordia 'source of discord' 1.12.17..." (vid. BB p.183; Enk p.178;

Postgate p.93). Ardor seems to be used in the same way here (cf. OLD s.v. ardor 6b).

58. Theiodamanteus occurs nowhere else in extant Latin poetry (vid. Swanson p.322). Furthermore a proper adjective occupying 2½ feet at the beginning of the pentameter only occurs again at Prop. 3.14.14 (Thermodontiacis).

59. vid. Roscher V, p.557 (Theiodamas 1. Die dryopische Theiodamassage 20-30); Pauly VA<sup>2</sup>, p.1610. s.v.3. cf. Apoll. Rhod. 1.1213 δῖου θειοδάμαντος.

60. Huic (read by Camps p.93; B.B. p.183; Enk p.178, Postgate p.93, Richardson p.52) is a conjecture for the mss.' nunc and hunc. The latter has been defended unconvincingly by Rothstein (p.190) and by HB (p.204), and nunc looks like a misreading or an attempt to make sense out of hunc.

61. Line 7 has worried Enk (pp. 178-179), who would like to see a specific reference in this line as well. He thus accepts Hoeffft's emendation of the line to Huic tu, sive leges Umbrae sacra flumina silvae and agrees with Bonazzi that this is a reference to the Clitumnus sometimes described as sacrum flumen (vid. Enk for references).

Similarly Postgate (p.93), followed by Hanslik in the Teubner (p.32), reads Silae for silvae. However, as BB rightly point out, Gallus would hardly take a holiday in the wild hills and forests of Bruttium where the Sila district is situated. Italian 'nymphs' would hardly feature there either.

In any case a general reference does not seem out of place in line 7: having two specific references framed by two general seems to achieve a fine balance in lines 7-10 and fits in with the numerous other examples of balance there.

62. Legere can mean 'to sail close by', i.e. to skirt the edge of a shore

in a boat (vid. OLD s.v. 7b; TLL VII, 2, VIII, p.1127 s.v. 2 lego (1) C). The TLL does however cite two late instances of legere used of walking along a shore (Luc. 5.513; Val. Fl. 2.452). Enk furthermore quotes Minuc. Fel. 3.4 oram curvi molliter litoris...legebamus in order to support his interpretation of leges as secundum flumen ambulabis.

Although the sense 'skirt' seems generally confined to ships in classical Latin, leges in 1.20.7 looks like an extension of this nautical image to one on foot. As Gallus seems to be walking in lines 8-9 and in line 10 where one presumably has to understand spatiabere, it seems likely that he is also walking along the river bank in line 7 (cf. Camps p.94).

63. vid. n.3.

64. vid. Prop. 2.2.7.

65. In line 10 vago is a transferred epithet and hospitio a local ablative governed by spatiabere, understood from line 9. For the sense of hospitium, vid. TLL VI, 3, XVII, p.3041).

66. vid. Curran (art. cit. p.283) who draws attention to the number of Greek sounds (e.g. th/ph in many proper names) and Greek inflectional endings in the poem which give the language a foreign flavour: 'Three pentameters end in a kind of refrain formed by a Greek dative plural found nowhere else in Propertius' work and extremely rare in the rest of Latin literature; Adryasin, Hamadryasin and Thyniasin'.

67. vid. Richardson p.204 '...among other things, by making the action more important than the actor, it (error) serves to emphasise a detail the poet wishes to draw our attention to.'

68. For periphrases in epic vid. Hom. Il. 2.658; 5.638; 11.690; Od. 11.601 (βίη Ἡρακλεΐη); Od. 2.409 (ἰερὴ ἕς Τηλεμάχοιο); Apoll.Rhod.1.122 (βίην κρατερόφρονος Ἡρακλῆος); 1.531 (σθένος Ἡρακλῆος).

69. As often in elegy, the pluperfect fleverat is used for the perfect (vid. Platnauer p.113, 2b).

Propertius may well have invented this detail precisely in order to round off the warning more forcefully. Hercules was mad with anger in Theocritus Id. 13.70-71 and wrathfully frenzied in Apollonius 1.1263ff., but the hero did not weep in either of the earlier accounts.

70. vid. Cat. 64.212 (namque ferunt olim); cf. 64.76 (nam perhibent olim). cf. E. Fraenkel's remarks in Horace (Oxford, 1957, pp.185-6) on the function of namque to introduce a παράδειγμα. cf. Ross (op. cit. p.77). "...olim (or quondam) is a common feature of Alexandrian (= ποτέ) and neoteric poetry equivalent to the fairy tale formula 'once upon a time'."

71. 9.436.

72. op.cit., p.89.

73. vid. 2.26A n.38.

74. vid. Apoll. Rhod. 2.401; Theoc. Id. 13.75.

75. vid. Apoll. Rhod. 1.1114-1115. κολῶναί/Μουσῖαι.

76. For the expression Argon/egressam...applicuisse ratem, where applicare is used transitively, vid. Camps' note on p.95 and Housman's notes on Manil. 1.539; 4.644. BB's suggestion (p.184) that applicuisse may be intransitive and that ratem is the subject is possible, but the position of ratem at the end of line 20 does not make this clear: furthermore the intransitive use of applicare (especially of ships) seems rather uncommon (OLD s.v.46; cf. BB p.184).

Ellis (vid. BB p.184; Postgate p.95) suggested that Argon (17) refers to Argus, the ship's builder, which would involve emending egressam (18) to egressum. Argus would then be the subject of applicuisse ratem (20) and the supposedly awkward Argon/egressam...applicuisse ratem would be removed. Especially in view of the Argo's human

qualities (vid. n.77) there seems nothing unusual in Argon/egressam...  
applicuisse ratem. Furthermore, as Enk (p.182) and BB (p.184) point  
out, Propertius would surely have used Argum and not Argon if he  
wanted to refer to Argus, which seems unlikely anyway in view of the  
fact that Tiphys and not Argus was the Argo's helmsman (vid. Apoll.  
Rhod. 1.105; 401; 561-2).

77. vid. Apoll. Rhod. 1.524-525; 4.580ff.
78. For the swift movement of the Argo, vid. Theoc. Id. 13.22-23; Apoll.  
Rhod. 1.544-545.
79. vid. Curran, art. cit., p.283 for his remarks on the accusative  
Argon, rare even in Greek.
80. vid. Postgate (p.96) and Enk (p.183) who compare placidis with εὐόρμος.  
If the coastline of Mysia were so rocky, there is the possibility that  
Propertius (as SB suggests, p.57) may have a rocky creek rather than  
a harbour in mind - a creek such as Vergil describes in A. 1.159 ff.  
(cf. Vergil's scopuli in A.1.163).
81. vid. OLD s.v. 1; 2. TLL III, VIII, p.1769.
82. vid. OLD s.v. 3, 4b. TLL III, VIII, p.1774.
83. vid. Ov. Am 3.11.18; 2.16.43; A.A. 1.127.
84. Invicti may well be an allusion to Hercules Invictus (vid. Rothstein  
p.193; Enk p.184) and iuvenis to what Rothstein calls 'das kräftige  
Mannesalter des Kriegers'. For iuvenis used of heroic figures vid.  
Ov. F. 2.305; 5.391 (Hercules); Prop. 2.21.13 (Odysseus); 2.1.63  
(Telephus).
85. Pace Richardson (p.204), the pluperfect is not particularly harsh for  
Propertius (vid. n.69).
86. vid. OLD s.v. 1. The meaning 'choice, select' (vid. OLD s.v. 3)  
would be tautologous here because of the probable sense of raram  
(vid. n.87), but Propertius may be playing on this second meaning in

view of the juxtaposition raram sepositi.

87. vid. OLD s.v. 6. Enk (p.184) believes that raram indicates that water in that region was scarce (for rarus in this sense vid. OLD s.v. 5): this is purely speculative and would seem unlikely in a region dominated by the Ascanius, particularly if it was a lake (vid. 1.20,14 cf. n. 32) which was apparently about 10 miles long and 4 miles wide, (vid. W. Smith, Dictionary of Greek and Roman Geography vol. 1 London, 1854, p.230). Propertius is anyway a poet and not a geographer.

Furthermore 'scarce' seems less pointed than 'choice' - the water was presumably to be used in the evening meal, as in Apollonius Rhodius and Theocritus, and so Hylas, as an excellent comes, looks not for any water but for really good water, which would naturally be found in a secluded, non-public spring (sepositi...fontis) unsullied by common public use (vid. Camps p.95).

88. As an adjective, sepositus is not used by Lucretius, Catullus, Vergil or Ovid. It is used once by Tibullus and once by Horace.

Other words in this poem which occur only once in the Propertian corpus include the following: (asterisked words occur only once in elegy).

<u>continuus</u>	(1)	* <u>Pagasa</u>	(17)
<u>occurrere</u>	(3)	<u>egredi</u>	(18)
<u>Minyae</u>	(4)	<u>applicare</u>	(20)
<u>Ascanius</u>	(4,16)	<u>sepositus</u>	(24)
<u>dispar</u>	(5)	* <u>Aquilonius</u>	(25)
* <u>Theiodamanteus</u>	(6)	* <u>Zetes</u>	(26)
<u>Giganteus</u>	(9)	* <u>Calais</u>	(26)
* <u>Adryas</u>	(12)	* <u>secludere</u>	(29)
<u>indomitus</u>	(16)	<u>volucer</u>	(30)

<u>Pandionius</u>	(31)	<u>papaver</u>	(38)
<u>Hylas</u>	(6,32,48,52)	* <u>pueriliter</u>	(39)
* <u>Arganthus</u>	(33)	<u>haurire</u>	(43)
* <u>Pege</u>	(33)	<u>inniti</u>	(44)
* <u>Thynias</u>	(34)	<u>Dryades</u>	(45)
<u>roscidus</u>	(36)	<u>destituere</u>	(46)
<u>irriguus</u>	(37)	<u>responsum</u>	(49)

89. vid. Tränkle pp.14-15: 'Der Infinitiv nach Verba der Bewegung, wie wir ihn Vers 12 (1.1) finden, bezeichnet Hofmann mit vollem Recht als Archaismus...Die übrigen Stellen bei Properz (1.20.23ff. und 3.1.3ff.) stehen beide in ganz besonders künstlich geformten Gedichten ...' cf. Postgate on 1.1.12 (p.48): 'The infinitive is a Graecism for the supine, Roby 1362.'
90. vid. OLD s.v. 1.
91. vid. OLD s.v. 2b.
92. vid. OLD s.v. 5 (cf. Ov. F 2.805 where instare is used of the ravisher Tarquin; cf. OLD s.v. 7). vid. TLL VII, I, XIII, p.2002.
93. Camps (p.95), Postgate (p.97), BB (p.185), Richardson (p.205), Enk (p.185), Curran (art. cit. p.292) and Koch (op. cit. p.99) all interpret suspensis...palmis (27) as referring to the hands of the Boreads. HB (p.207) suggest that palmis could refer to the hands of Hylas, put up to ward off the assault. This is perhaps possible, but, as lines 25-28 seem to refer overwhelmingly to the Boreads and as the emphatically positioned ille (29) seems designed to contrast the defender's behaviour with that of the attackers, it seems more natural to take suspensis...palmis as referring to the Boreads.
- The precise meaning of suspensis...palmis constitutes a further problem. Camps (p.95) comments that 'as they hover, their hands are held ready to pounce'; Richardson (p.205) suggests that this may

mean that they stretch their arms down from overhead, in contrast to oscula...supina in line 28; BB (p.185) interpret this as 'with hovering hands'; Koch (op. cit. p.99 n.1) believes that the Boreads stretch out their arms towards Hylas: 'Der Ausdruck suspensis palmis scheint also inhaltlich eine Art Enallage zu sein, verwoben darin die Vorstellung, das sich die Boreaden schwebend in der Luft halten, und die Art, wie sie Hylas direkt zusetzen'; Rothstein (p.195) believes that with their first attack 'die von oben herabfliegenden Boreaden die Hände oder Arme mit den an ihnen befestigten Flügeln noch wie in der Flugbewegung ausgestreckt halten'; Heubner interprets suspensis...palmis as 'mit ausgebreiten Schwingen' (Propertiana H 89, 1961, 383); Enk (p.185) interprets it as 'in aëre se sustinentibus manibus and Postgate (p.97) suggests that the Boreads are raising their hands to hold the boy's face while they kiss it.

Camps' vague paraphrase suggests that he interprets suspensis...palmis in the same way as BB. Suspensus can mean 'hovering' in the sense of 'uncertain' or 'wavering' (vid. LS s.v. suspensus B.1 cf. OLD s.v. 7) but it is doubtful whether it can mean physically 'hovering'. Suspensus, according to LS and the OLD, cannot, as Koch argues, mean 'stretch-ed out'. Rothstein seems to assume that the Boreads' wings are attached to their arms which are in turn stretched out in flight. This seems unlikely: Apollonius Rhodius (1.219-220), whom one would expect Propertius to follow over this detail too, records that the Boreads' wings were attached to their ankles (cf. BB on 1.20.31 (p.185) 'Hyginus says that their hair was blue and their wings attached to their feet and heads' and various artistic representations of Boreas and the Boreads (vid. Roscher 1.1 (Boreas) pp.800, 806-807, 810-811) which indicate that these artists at least did not imagine the wings to be attached to their arms). Rothstein cites no evidence

for the presence of wings on the Boreads' arms and there appears to be none. Palmis cannot, as Heubner suggests, refer to wings (vid. OLD; TLL s.v.) and Enk's mysterious paraphrase of suspensis...palmis is no explanation at all.

Suspensis...palmis is in fact an imprecise phrase capable of several interpretations. Part of the problem seems to lie in the fact that it is not clear at this point whether the Boreads are operating from above Hylas or below him or on the same level. In addition suspensus can mean 'raised' or 'elevated' (vid. LS s.v. A.1; OLD s.v.4) and suspensis...palmis could thus mean that the Boreads raised their hands to lift the boy's face and pluck kisses from it or simply to grab hold of him and prevent him from running away. Palmis could also literally mean 'palms' (vid. OLD s.v. 1) and could perhaps refer to the Boreads raising their palms to lift Hylas' chin and so kiss him. Suspensus can also mean 'hanging' or 'suspended' (vid. LS s.v. suspendere IA, cf. OLD s.v. 1) and thus suspensis...palmis could mean, as Richardson suggests, 'with hands hanging/stretched down', again for either of the purposes suggested above. This interpretation, however, assumes that the Boreads are still above Hylas, which might not necessarily be the case.

94. It is highly likely that oscula ferre means oscula dare (vid. Camps p.95; Richardson p.205; J.L. Butrica Hylas and the Boreads: Propertius 1.20.25-30 Phoenix 34,1980, p.71; D. Shackleton Bailey Interpretations of Propertius CQ 41, 1947, p.89 and SB p.58) rather than oscula auferre (φέρεσθαι: Enk p.185; Rothstein p.195; Postgate p.98; F. Scheidweiler Schwierige Properzstellen H 88, 1960, p.75). Out of the 22 examples of oscula ferre cited by Shackleton Bailey in CQ, 18 definitely mean oscula dare. In addition, with the change of verb one naturally expects a change of meaning, and the repetition of a

phrase denoting the action of snatching kisses would seem rather pointless.

HB (p.207) suggest that supina could refer to Hylas and so convey his passivity as he looks upwards and receives kisses on his upturned mouth (for supina referring to Hylas' upturned face cf. Rothstein p.195; Koch op. cit. p.99; Enk p.185). If, as seems most probable, oscula ferre = oscula dare, supina must in fact refer to the Boreads' kisses (vid. Shackleton Bailey art. cit. p.89). Line 30 makes it clear that Hylas' reaction to the attack was not a passive one and the nature of the assault (alterna...fuga 28) certainly suggests that the victim was not a willing one. Confronted by such an attack, Hylas would hardly stand there with patiently upturned face.

Certainty however about the exact situation in line 28 is impossible. The oscula...supina may have been delivered on Hylas' mouth or anywhere on exposed parts of his body. Perhaps the winged assailant began to move upwards after the dive of a prior attack (vid. Camps p.95), presumably from above. During the attack the Boreads may have been proni but in retreat they would be supini : as nixa in Prop. 1.16.42 is transferred from the lover to the kisses, so supina is here transferred from the Boreads to their kisses. Alternatively the oscula...supina may have been delivered in retreat after or as part of an attack in which the Boreads were supini: this attack could have been made from above or below or at right angles to Hylas. Furthermore as alterna...fuga indicates that retreat and thus presumably attack took place at different moments, one need not assume that the oscula...supina were delivered by both Boreads after the same sort of attack. One could have indulged in the prone dive from above followed by a supine retreat while the other attempted a supine attack and retreat from below or one could have tried a supine attack and retreat from

above while the other indulged in a supine attack and retreat at right angles. Oscula...supina could thus refer to any of these possibilities. The expression may of course be deliberately vague, precisely in order to convey this confusing variety of attacks.

95. The contrast, as Camps (p.95) and Butrica (art. cit. p.71) point out, lies in the fact that oscula...carpere refers to the snatching of kisses from Hylas' mouth whereas oscula...ferre refers to planting the kisses wherever the Boreads can.

96. Considerable scholarly controversy has raged over the precise meaning of line 29. Many critics maintain that the ala belongs to one of the Boreads. Some scholars have taken sub extrema...ala (29) to refer to the wing of one of the Boreads (vid Postgate p. 98; Enk pp. 185-6; Rothstein p.196; Scheidweiler art. cit. p.76; Heubner art. cit. p.383): pendens has been interpreted as referring to the figure of Hylas hanging beneath the wing behind which he conceals himself (secluditur) in self-defence (Postgate, Enk) or from which he frees himself (secluditur) after a brief flight (Scheidweiler). The latter interpretation of secluditur has also been offered by Koch (op.cit. p.100 n.1), who imagines that one of the Boreads grabs Hylas and lifts him up into the air where he hangs (pendens) beneath the innermost part (extrema) of the upper part of the arm (ala) of this Boread, from whom he then frees himself.

Others, notably Wratislaw (vid. Postgate p.98), Camps (p.96) and Richardson (p.205) have taken ala to refer to Hylas' arm. Camps, followed by Richardson, interprets pendens as 'leaning forward'; Hylas ducks his head as far down as he can towards his armpit and thus shelters himself (secluditur) from the Boreads' attacks.

Some scholars (e.g. Butrica art.cit. p.72ff. and Scheidweiler art.cit.p.76) suggest that there is something amiss with the text, but the line does make sense as it stands and their suspicions seem groundless.

The picture of Hylas hanging from the Boreads' wing and thus shielding himself from attack seems rather an absurd one. In addition, if he were suspended beneath the wing of one Boread, he would clearly be to some extent subject to attacks from the other and so could hardly protect himself well in this way. It would be a surprising and somewhat comic feat of acrobatics if he were to clasp the wing of one Boread and ward off the other with a bough at the same time, as BB seem to suggest (p.185). Furthermore, if the Boreads' wings were attached to their ankles as in Apollonius Rhodius, or to their feet and heads (vid. n.93), the picture of Hylas dangling from them becomes even more absurd, and the (presumably) small size of the wing would make it still more difficult for the boy to protect himself behind it. Koch's and Scheidweiler's interpretations both founder on the fact that secludere apparently cannot mean 'to free oneself from' (vid. OLD s.v.).

The most natural reaction of a young and gentle boy (cf. 39-40), attacked by two male adults from the air, would surely not be to grasp immediately the wings of one of his larger and more powerful attackers. He would more naturally duck or cower first, and only afterwards go on the offensive, especially if this proved ineffective. Wratislaw's, Richardson's and Camps' interpretation of this line thus seems to me to accord with what one would most obviously expect from such a boy in this situation. In order to shield himself (secluditur: vid. OLD s.v. 1) from the kisses of

the Boreads, Hylas ducks his head down and in doing this bends forward from the waist (pendens) and raises his arm as protection over his face (and in particular his mouth). In this way his face would be pressed against the innermost part of the upper arm almost where it is linked to the shoulder (for ala in the sense of 'upper arm' vid. OLD s.v.2; TLL I, VII, p.1467; for extremus meaning 'the end or tip of' (vid. OLD s.v. 1b).

Butrica (art. cit. p.73) objects to Camps' interpretation on the grounds that such behaviour would not protect Hylas: '...according to one of Camps' own interpretations of supina, the Boreads kissed him as they came up from a dive and to such an attack his face would still be vulnerable'. He finds pendens awkward if Hylas remains on the ground and rejects Camps' examples (Prop. 4.8.21; Verg. Ecl. 1.76; A. 10.586) as inapposite 'since they all refer to leaning over an edge, which can readily be understood as hanging...crouching with the head defended as Camps suggests would protect Hylas but pendens cannot describe crouching'.

Camps does not state categorically that Hylas' ducking action would protect him completely. 'The boy bends forward and shelters his face as well as he can under his arm...' (p.96). Hylas' face may well have still been partially vulnerable to the Boreads' oscula...supina (whatever that expression means: vid. n.94), and this is probably precisely why Hylas abandoned this mode of defence and resorted to an attack (30). (It seems highly unlikely that the actions in 29 and 30 are simultaneous, i.e. that Hylas managed to beat off the Boreads successfully while his head was still tucked into his arm so that he could not see. He presumably had to abandon the posture conveyed by pendens, take aim with the branch and beat off the Boreads.)

Pendere at Verg. Ecl. 1.76 could possibly be understood as 'hang' but not at Prop. 4.8.21 (where Cynthia bends over the yoke, probably of a chariot) or at Verg. A. 10.586 (where a charioteer bends forward to the lash). Camps nowhere interprets pendens as 'crouching' but as 'leaning forward', i.e. adopting a similar posture to the Vergilian charioteer. Accepting Camps' interpretation also provides a neat antithesis in lines 27-30. Two different modes of kissing from the air (27-28) contrast with two different modes of defence on the ground (29-30).

97. This learned allusion is perhaps given a ponderous dignity by the Graecising spondeiazon in line 31 which complements the Greek names in the line (cf. Platnauer p.38-39).
98. vid. BB on line 31, p.185.
99. vid. Ov. Met. 6.436ff; 6.682. cf. Roscher 111.1, p.1517.
100. vid. Apoll. Rhod. 1.211-218; cf. Prop. 3.7.13.
101. J.A. Richmond Hylas Going to the Well: Prop. 1.20, 23-32 Mn 27, 1974, 180-182 objects to the emphasis given to the verb (32) by its repetition 'as it is surely the destination of Hylas, rather than the mere fact of his movement, that should disturb the narrator. It seems strange too that the journey of Hylas should evoke both the interjection a dolor! and the solemn repetition of ibat in 32 when in fact Hylas has been on his way to the well since v.24...' Consequently he proposes that the line be emended to a dolor! ibat Hylas solus Hamadryasin.

There is no need for this emendation. Hylas' destination (Hamadryasin) is emphasised enough by its size and position. Hylas probably stopped in his tracks in lines 29-30 in order to cope with the onslaught of the Boreads. He thus begins his journey anew in line 32 and in order to emphasize this movement to his

fate Propertius repeats ibat (vid. comm. p.89). In lines 23-24 processerat.../quaerere is very different from ibat...Hamadryasin. One does not allude to the end of Hylas, the other does, and so Propertius heightens the pathos by a dolor! and the repetition of ibat.

102. There may be a kind of irony in the fact that Hylas' mother was a nymph (vid. Roscher V, p.558. Des Theiodamas Gemahlin ist Menodike, die Tochter des Orion, vgl. Hyg. fab. 14. p.46,8. Sohn. Hylas, Theiodamantis et Menodices nymphae, Orionis filiae, filius).
103. Arganthi (33) may be a learned allusion to the so-called Orphic Argonautica in which 'Αργανθος rather than 'Αργανθώνειον ὄρος (Apoll. Rhod. 1.1178) or 'Αργανθώνιον (Strabo 12.563.3) or 'Αργανθώνη (Anton. Lib. 26) occurs (vid. Rothstein p.197; Postgate p.99; BB p.185; Enk p.186; Richardson p.205). However, it may simply reflect, as Postgate suggests (p.99), a Propertian tendency to cut down his proper names, presumably metri gratia.
104. vid. Tränkle pp.36-37 (cf. Camps p.97; Enk p.187; Ross op.cit. p.79).
105. vid. n.66 for the rarity of the Greek dative plural. The Thyni and Bithyni inhabited the province of Bithynia (vid. Postgate p.99; BB p.185; Enk p.186). Propertius most probably used Thyniasin (instead of Bithynis/Bithȳnicis/Bithȳniis) metri gratia, but the fact that he could have used Thȳniācīs (vid. LS s.v.) does suggest that the form Thyniasin was also chosen to complement Adryasin (12) and Hamadryasin (32) (if these are the correct readings) and so add to the foreign flavour of the language.
106. vid. OLD s.v. 4 for grata meaning 'pleasant, attractive, charming'; TLL V1,2, p.2261.
107. Propertius, like Apollonius Rhodius (1.1225; 1232; cf. introd.

essay p.72), probably imagined the scene (i.e. of Hylas at the spring) taking place in the evening.

108. HB (p.208) argue that water, by this stage in the poem, has an erotic value. The images of lines 37-38, they suggest, are heavy with the distinctive eroticism of the poem. 'Moistness by now has strong sexual connotations, so irriguo...prato, a meadow drenched with water, swamped, suggests almost total enervation. But this is juxtaposed with surgebant, the lilies thrusting up, as active as the Nymphs'.

Water may have some sort of erotic value in the poem only in so far as the Nymphs operate either in or near it. To claim (without support) that moistness per se has strong sexual connotations is ludicrous - there is surely nothing sexual about the voyage through the Hellespont (undis, 19).

109. Bramble (op.cit. pp.91-92) comments on the supposedly ominous nature of nullae...curae. Cura, he suggests, can denote the lover's object of concern (Ov. Am. 1.3.15-16; Hor. Od. 2.8.8); since the apples have no obligation to any object of affection, they can confer their 'uncommitted allegiance on Hylas'. The landscape is thus, he claims, transformed into a garden of temptation (through the pathetic fallacy) and a warning to Gallus ('Beware, Hylas is wandering into the abode of the Nymphs, a place where even the fruit on the trees is seductive.') is incorporated into the description.

It seems absurd to interpret nullae...debita curae (used of fruit) in an amatory sense. Furthermore Bramble does not make it clear what he means by a 'garden of temptation'. The poma do not actually tempt Hylas in any way: he picks flowers, not the fruit. It seems best simply to take cura as the OLD does (s.v.

4b): 'the rearing or tending of animals or plants'.

110. vid. n.16.

111. vid. Verg. Ecl. 2.51 and B.O. Foster Note on the Symbolism of the Apple in Classical Antiquity HSPh 10, 1899, 39-55.

112. I cannot accept Thomas' suggestion (art. cit. p.35 n.19) that the lilies and poppies, as well as their colours white and red, have a well-attested usage in Latin poetry as tokens of imminent death and so foreshadow Hylas' death here (a detail which Propertius never actually mentions). His references in this respect are not very convincing. Verg. A. 4.484-486 (soporiferum papaver) refers to the manner in which a dragon is lulled to sleep by a priestess and is not a token of imminent death. In A. 5.75-79 purpureos... flores could refer to any bright flowers (vid. T.E. Page (ed.) The Aeneid of Virgil Books I-VI London, 1970, repr., ad loc.) rather than red ones; furthermore Aeneas is at this point pouring libations to his dead father whose death is hardly imminent. In A. 6.708-9 candida...lilia figure in a simile used of dead souls where imminent death is completely irrelevant. In Ov. Met. 5.392 (candida lilia) Proserpina, who picks the flowers, does not die as such (cf. 506ff.); in F. 4.442 (liliaque alba) Proserpina does not die either and the white lilies here could well symbolise her connection with Ceres (cf. F. 4.619-620 alba decent Cererem) rather than anything else. Again in F. 4.531-532 (soporiferum papaver) the poppy is picked by Ceres who then enters a house in which she saves a child from death (541-542)! M.C. Putnam (Hor. Carm 1.5, Love and Death C Ph 65, 1970, 253) remarks on the use of roses for funerals but not on the use of 'other red flowers'. Thomas in fact seems unaware of the distinction between death and imminent death. Finally there are many instances in Latin poetry of lilies

and poppies used where there is no hint of death at all (for lilies vid. eg. Prop. 2.3.10; 3.13.30; Corp. Tib. 3.4.34; Ov. Am. 2.5.37; for poppies vid. e.g. Ov. F. 4.151; Am. 2.6.31; I. 5.2.24).

113. vid. OLD s.v.6; TLL. VIII, IX, p.1313.

114. Formosis (41) well suits the home (grata domus 34) of the Nymphs.

Interpreting formosis as 'beautified, by reflecting his features' (as Postgate does, p.100) renders blandis...imaginibus (42) rather tautologous.

115. vid. Postgate p.100: 'Soft tender nails are characteristic of youth'. Furthermore tener itself can mean 'young' (vid. L S s.v. 1B).

Thomas (art. cit. p.35) suggests that Hylas 'leaves the homosexual relationship with Hercules, rejects the proffered advances by the Boreads, and ends up finally with the nymphs. The flower picking scene may contain the notion of Hylas' maturation from youth to manhood, a parallel to his movement from homosexuality to heterosexuality. Hylas is described as a youth (39), the color of the flowers he picks are red and white, the colors of the toga praetexta, the garment of young boys. Picking these flowers destroys them, and Hylas moves into the adult phase of his life.'

This is a ludicrous notion, seemingly ignoring the contents of the poem. Hylas does not willingly leave the homosexual relationship with Hercules nor does he willingly opt for heterosexuality with the Nymphs: he is sent to fetch water and is raped by them. The flower-picking scene actually accentuates Hylas' youthfulness, if anything - pueriliter (39) surely contradicts

the idea of maturation from youth to manhood. Imagining the toга praetexta to lurk behind lines 37-38 is beyond comprehension. In any case the toга praetexta had a purple and not a red border (vid. OLD s.v. praetexta 1B).

116. For this sense of tardat, vid. Postgate p.100.

117. For this (figurative) sense of error, vid. OLD s.v.3; TLL V,2,V1, pp.814-815. Error could also mean 'roaming' here (vid. OLD s.v.1). By gazing into the water (rather than drawing some), Hylas protracts his roaming search.

I cannot accept Bramble's suggestion (op. cit. p.91) that error here has the connotation of mental derangement (vid. OLD s.v.4) induced by love. He suggests that Hylas' interest in his own beauty is a sexual deviation in which he too readily indulges. Gazing at one's reflection in water can hardly be classified as sexual deviation. In any case Hylas is not like Narcissus, of whom Ovid uses error: he, unlike Narcissus, actually thrusts his hands into the stream to draw water and so ruins the image. Someone perversely obsessed with himself would not forget himself so quickly (cf. n.119).

118. vid. OLD s.v.1.

Nescius cannot apparently mean 'absorbed' or 'wondering' as Camps suggests (p.97 (citing inscius); cf. Postgate p.100): vid. OLD s.v..

119. It has been suggested by many scholars (Rothstein pp.197-198; Koch op. cit. p.104 n.2; Bramble op.cit. p.91; W.H. Friedrich Europa und der Stier Angewandte Mythologie bei Horaz und Propertius Nachrichten der Akad.der Wiss. Göttingen 5, 1959, 81-100) that Hylas in lines 41-42 behaves like Narcissus. There is certainly the possibility that Ovid in Met. 3. 407-493 and Propertius in

1.20 drew on a similar source for their portrayals of Narcissus and Hylas at the water, or that Ovid imitated Propertius: there are in Ovid's account some slight verbal reminiscences of 1.20 (Ov. Met. 3.416-Prop. 1.20.42; 3.423-1.20.45; 3.430-1.20.41; 3.431,447-1.20.42). However, as Koch rightly points out (op.cit. p.104 n.2), there is considerable difference between the childlike behaviour of Hylas and the obsessive self-love of Narcissus.

120. In lines 43-44 Postgate (p.101) imagines that Hylas 'lay down on the ground, his weight thrown on to the right shoulder, which rested on the edge of the spring, and his hands holding the urn while he let it down into the water.' Rothstein (p.198) suggests that, as the full vessel is heavy, 'Hylas muß sich, um ihn zu heben, mit dem linken Knie aufstützen, während er ihn mit dem rechten Arm, mit, dem er ihn ins Wasser getaucht hat, wieder an sich zieht.' Richardson (p.206) maintains that 'the boy made ready to draw water from the spring by lying prone at the overhanging edge, and after stretching as far as possible with both hands to get the vessel to the water, doubled his right arm up under his shoulder to get leverage as he tried to draw the full vessel up with his left.'

Postgate's explanation seems clumsy and awkward. Hylas could not throw his weight on to the right shoulder (which would surely restrict the use of the right hand) and at the same time hold the urn with both hands while he let it down into the water. Rothstein seems to take dextro...umero which he translates as 'right arm' with plena trahens, while he supplies 'left knee' with innixus: in none of the passages cited by LS need umerus mean 'arm' rather than 'upper arm' or 'shoulder' (cf.

OLD s.v. 1,1c) and it seems far more natural to take dextro...  
umero with innixus rather than supply 'left knee'. Richardson's  
interpretation seems the most likely. Hylas, presumably lying  
at the edge of the spring holding the vessel (vid. introd.essay  
p.71),plunged both hands into the spring (demissis...palmis 43)  
and then supported himself on his right shoulder or arm as he  
drew up the full vessel(plena trahens 44) with the left hand.  
Using one arm to raise a full (and presumably heavy) vessel of  
water while supporting oneself on the other would seem to be a  
rather precarious and dangerous position to adopt, particularly  
above a spring inhabited by Nymphs.

121. vid. OLD s.v. 3; TLL III, 11, p.247.
122. vid. TLL III, 11, p.248; OLD s.v. candidus 5.
123. Cuius...candore (45) must refer to more than just his shoulder  
(vid. Postgate p.101 on cuius: 'the shoulder or Hylas?'), which  
would hardly on its own kindle love in a horde of Nymphs. They  
presumably saw at least his face while drawing the water (41-  
42), and perhaps too his hands (43), besides his shoulder (44).
124. For the occurrence of Dryads in a spring vid. n.39. Dryades  
in line 45 and choros in line 46 add to the Greek sounds in the  
poem.
125. For puella used of the elegiac mistress vid. Pichon p.245.
126. Postgate (p.101) remarks on the fact that Propertius does not  
expressly say that Hylas was pulled down into the water: 'it  
was so gently done that you might have supposed it an accident'.  
Enk (p.190) and Richardson (p.206) take this a step further and  
suggest that line 47 implies that an accident could have befallen  
Hylas. Rothstein (p.199) excludes the possibility of an accident  
and takes prolapsum proleptically: in this he is strongly

supported by Koch (op. cit. p.106 n.2).

Postgate rightly draws attention to Propertius' use of prolapsum which does not actually state that Hylas was pulled into the water. His movement into the water was so gentle that it may have appeared like an accident but that an actual accident befell Hylas (as Enk and Richardson suggest) seems unlikely.

In Id. 13 Theocritus (like Propertius) does not explicitly state (49-50) that Hylas was dragged into the water by them but clearly implies, in line 47, that this was the case. So too the nymph pulled Hylas into the water in Apollonius' account (1.1239). In view of this, it seems highly likely that Propertius imagined Hylas being pulled into the water by the Nymphs.

Furthermore the Nymphs were accensae (45) and would hardly wait for Hylas to topple by accident into the spring. As traxere (47) refers to the Nymphs dragging Hylas through the water, prolapsum cannot be taken proleptically unless it too refers to Hylas' forward movement through the water rather than into it - a specification which Rothstein and Koch do not make.

The OLD includes this usage of prolabi under 'to move gradually forwards, slide or slip forward or forth...' (s.v.1). However prolapsum here could also mean 'to slip from a place or position, drop' (s.v.3) or 'to overbalance' (s.v.5). As Hylas was balanced rather precariously at the edge of the pool, the Nymphs could have easily caused him to slip forward or overbalance into the water.

127. For labials with a similar effect, vid. Verg. G. 4.364.

128. vid. Theoc.Id. 13. 53-54.

129. There is some controversy as to whether sonitum denotes a splash (Wratislaw (vid. Postgate p.101), Rothstein p.199), a

cry (Postgate p.101; Enk pp. 190-191; Koch op.cit. p.106 n.3; W.J. McCarthy art. cit. p.199 n.13), perhaps the cry and splash (Camps p.97), or whether it refers to the sound of the boy's struggles as well as his cries for help (SB p.58).

Postgate and Enk rightly argue that line 47 precludes a loud splash; furthermore, as BB pungently remark (p.185) in reference to Hercules' reply: 'one does not answer a splash!' (particularly as Hercules was some distance (procul 49) from the scene of the crime and could not, as Postgate points out (p.102), infer that the splash involved Hylas). Furthermore as there is no indication of either a splash or struggles in Theocritus' or Apollonius' account, it is unlikely that Propertius imagined them occurring here. SB argues that sonitus never means simply a human cry: but it can refer, even if rarely, to the sound of the human voice (vid OLD s.v. e.g. Pl. St., 88; Acc. Trag. 640; Cic. de Orat 1.51; Att. 1.14.4), and I take sonitum here to refer to the sound of Hylas' cry (possibly for help), a cry also mentioned by Apollonius Rhodius(1.1240).

130. Whether nomen (50) refers to Hylas' name (called repeatedly by Hercules and echoed back to him) or to Hercules' name (called by Hylas from the spring) has caused commentators some difficulty.

A tradition of the echo of Hylas' name seems to have existed. Both Verg. Ecl. 6.43 and Val. Flacc.1.596 refer to the echo of the name Hylas (cf. Antoninus Liberalis' account of the metamorphosis of Hylas into an echo; vid. Rothstein p.200, BB pp.185-186; Enk. p.191, Mc.Carthy art. cit. pp.200,206). Furthermore aura refert, suggest BB (p.185) and Enk (p.191), seems to imply the echo of Hylas' name (cf. Verg. G. 4.527). However Theoc. Id. 13.59, a far more likely model for Propertius' poem, records

that Hylas replied (presumably by calling Hercules) from the pool and it would thus seem more probable that nomen here refers to Hercules' name. If Hercules were far off calling Hylas' name, the echo would presumably resound not from the fountain itself (a highly unlikely occurrence) but rather from the surrounding mountains, forests etc. The specification ab extremis fontibus (50) must therefore mean that Propertius intended us to think of Hercules' name. There is no reason why aura refert should necessarily imply an echo of Hylas' name.

The exact meaning of ab extremis fontibus has also been disputed. Rothstein (p.200), Postgate (p.102), Richardson (p.206), and Camps (p.97) take ab extremis fontibus to refer to the depths of the spring. However SB (p.58) argues that ab extremis fontibus would naturally mean 'from the fountain's edge' (cf. HB p.209): he thus proposes that Heinsius' montibus be accepted in line 50 (as it is in Hanslik's Teubner text).

Extremus can mean 'innermost' (vid. TLL V,2,XIII p.1998) and Hylas here could be shouting 'from the depths of the spring' (vid. n.129. The Nymphs may well have lived in a cave at the bottom of the spring. cf. the nymph Cyrene's thalamus at the bottom of the river in Verg. G. 4.321,332).

Extremus can also mean 'uttermost' (vid. OLD s.v. 1c; TLL V,2,XIII, p.2000) and translating ab extremis fontibus as 'from the far distant spring' would be in keeping with procul (49).

Extremus can mean 'the edge of' as well (vid. OLD s.v. 2; TLL V,2,XIII p.1997) but it is unlikely that ab extremis fontibus means 'from the fountain's edge' here: as Hylas seems to be underwater in 48, one presumes he is still there in line 50 and so the nomen could hardly be carried 'from the fountain's

edge'. There is no need to emend the text to montibus as SB suggests: sense can be made out of fontibus and it is far more relevant to the narrative than montibus.

Finally there is the possibility that Propertius is intending his ab extremis fontibus to be deliberately vague. The vagueness of the phrase with all its connotations seems to suggest the bewildering effect of this distant yet unlocated shout on the distraught Hercules. The shout from the distant spring or from its depths was presumably faint and, as Hylas only shouted Hercules (and gave no details of where and by whom he was raped), sed.../...refert (49-50) highlights Hercules' vulnerability and sharpens the point of the warning to Gallus.

131. vid. OLD s.v.; TLL I,VIII, p.1515.

132. vid. Prop. 4.9.16; 4.9.38; Corp. Tib. 3.7.12; Ov. F. 1.5.75; 5.387; Am. 3.8.52; P. 4.8.62.

133. vid. introd. essay p.79.

134. Visus ('having been seen to' cf. Enk p.151, Camps p.98) is more definite than visus ('having seemed to' cf. Richardson p.207; BB p.186), although both imply that negligence has already taken place.

135. On Hertzberg's paraphrase of line 52 ('nunc tu servabis amorem, cum hucusque nymphis puerum tuum credere visus sis), Housman, accepting Palmer's 'formosum ni vis perdere rursus Hylam' but altering rursus to rusus (op. cit. p.330) comments as follows: 'but if the poet had meant this he would have made more of it: we should have heard of Gallus' negligence at the beginning of the poem, not in the very last verse, where it takes us quite by surprise.' Propertius may well have intended this surprise for Gallus.

Tum in line 48 seems to indicate that Hylas was shouting from beneath the water (while being dragged by the Nymphs or after that): cf. Theoc. Id. 13. 59ff., where the fact that Hylas is beneath the water presumably explains why his voice is ἀραῖα and παρῶν δέ etc. This is odd, but we are in the world of myth and poetry (cf. Hom. Il. 21.213).

INTRODUCTORY ESSAY ON 2.2

In 2.2 Propertius, who had thought that he was free, has been deceived by Love although he had made a truce with him (1-2). Because of his mistress' charms which are presumably responsible for the end of his truce with Love, Propertius wonders why his mistress has not been deified; he pardons Jupiter for his love-affairs with mortal women as he now sees how beautiful they can be (3-4). He then describes his mistress' overpowering attractiveness and compares her to heroines and goddesses whose attractiveness she equals or surpasses (5-14). The poem ends with a wish that her beauty remain unaltered by age even should she grow as old as the Cumaean Sibyl (15-16).

Scholars have either ignored or failed to clarify the poem's possible background situations, an understanding of which is crucial for an interpretation of the poem.

BB (p.193), Enk (p.47), Giardina (p.108), Rothstein (pp.225-226) and Hanslik<sup>1</sup> think that Cynthia is the subject of the poem's praises: consequently they imply, with varying degrees of certainty, that lines 1-2 refer to a break in the poet's relationship with Cynthia<sup>2</sup>, a break which has now been healed by the renewal of Propertius' love for her. With more clarity, Boucher<sup>3</sup> believes that lines 1-2 hark back to the period before Propertius fell in love with Cynthia and that the poem is thus a record of his affair from its early stages, aptly placed at the beginning of a new book of love elegies.

Cynthia is not mentioned by name in the poem, so one cannot be absolutely certain that she is the subject of the poet's praises<sup>4</sup>. Thus it seems futile either to imply that lines 1-2 refer to a break in the poet's relationship with Cynthia or to suggest that the poem is a record of his love-affair with her.

Both Camps (p.78) and Richardson (p.219) show more caution and

refer to the 'woman' or to the poet's 'mistress'. Camps however is non-committal when it comes to a discussion of the poem's background situation. Furthermore his comment on lines 1-2 ('There is evidently some relationship between this couplet and Tib. 1.5.1-2 asper eram et...at mihi...') is tantalisingly vague as he does not clarify whether he has a situational or simply a verbal relationship in mind. On lines 1-4 Richardson (p.218) remarks that 'as the situation is set for us here and developed through the poem, it appears the poet is embarking on a new love affair, not resuming an old liaison'. There is nothing in 2.2 to confirm that the poet is embarking on a new love affair: line 2 could quite easily refer to the resumption of an old one.

It is in fact impossible to pinpoint the precise nature of the background situation which Propertius reflects in 2.2. He could either be desirous of resuming an affair with an old mistress or trying to embark on an affair with a new one or promote the growth of an affair just started. Whatever the precise situation, Propertius presents himself as being in love again after a respite (1-2) because he is overwhelmed by his mistress' beauty and general attractiveness which he elevates into the realm of goddesses and heroines.

Several scholars<sup>5</sup> consider that praise of Propertius' mistress' beauty is the main purpose of the poem, but, as will become clear later, this seems an unhelpful and rather simplistic interpretation. However two scholars take a different line, but in my opinion they too are misguided. Richardson, who follows Scaliger in considering 2.2 and 2.3 to be one poem, believes that 'this is an archetypal poem, the first of a number in the second book in which P. experiments with thought processes, their lack of logical neatness, their failure to maintain a constant point of view, their way of building to rushes

of intensity only to relapse into the wayward and aimless...the central theme is his return to the servitude of love and elegy after having once got free of it and a justification of this return, but, because he cannot argue the case logically, he dispenses with logic. Half the time he is a free agent who deliberately chooses to love; the other half he is a prisoner of love content in captivity. Love is full of contradictions, and these are his subject...'

Richardson's remarks about 2.2 and 2.3 contain a number of inaccurate generalisations. It is unclear how or why Propertius is 'experimenting with thought processes' in the poem: he seems chiefly concerned with his emotional reaction to his mistress, with his inability to resist her charms which inspire or renew his love for her. This is a far cry from the abstract surgicality of experimentation 'with thought processes'. Return to the servitude of love is a central theme of the poem but then equally central is the lavish praise of his mistress' attractiveness. Return however to the servitude of elegy (as Richardson implies) is not the theme of this poem. If 2.2 and 2.3 are to be regarded as one poem<sup>6</sup>, 2.3.3-4 perhaps suggests a cessation in the writing of elegy while Propertius was liber (2.2.1). However there is nothing in 2.2 or 2.3 to suggest that Propertius regarded this return to elegy as servitude. Furthermore the connotations of 'servitude' are inappropriate in a poem directly after a recusatio in which Propertius has embraced love elegy as his poetic genre (2.1. 45-46). Propertius does not at any time consider himself to be a 'free agent who deliberately chooses to love': throughout his elegy Propertius regards freedom and love as mutually incompatible as the first line of 2.2 seems to imply<sup>7</sup>. In addition to this, whether he is 'content in captivity' half the time is also questionable<sup>8</sup>. Furthermore the dividing line between being

'a free agent who deliberately chooses to love' and 'a prisoner of love content in captivity' is a tenuous one.

Like Richardson, Rothstein also believes that 2.2 signifies the poet's return to love elegy. 'Das Bekenntnis, daß die Schönheit seiner Geliebten den Dichter nicht zu dem ruhigen Leben kommen läßt, auf das er gehofft hat, soll, wie die erste Elegie, seine Rückkehr zur erotischen Poesie motivieren...' (p.225). On line 1 Rothstein comments 'mit dem Abschluß des ersten Gedichtbuches war für den Dichter auch die Liebe zu Ende. Aber er hat sich getäuscht; er liebt wieder und muß auch wieder Liebesgedichte verfassen' (pp. 225-226). Rothstein's remarks suggest that there is a causal connection between the poet's direct love experience and the composition of his elegies: this constitutes a fundamental misunderstanding of the nature of Roman love poetry<sup>9</sup>. There is no direct evidence that 2.2 or any other of Propertius' love poems reflect his actual experience nor is there any evidence that Propertius actually stopped writing elegy when he was not in love. 4.7, for example, is supposedly written after Cynthia's death.

The purpose of 2.2 must surely be linked with the poem's possible background situations. If Propertius is asking the reader to imagine that he is trying to resume an affair with an old mistress, the poem could well be intended to record why his feelings towards her have changed and why he no longer wants to be estranged from her. For various reasons, for example a quarrel, Propertius and his mistress could be supposed to have been estranged from each other: he presumably felt that he was no longer in love and thus initiated a period of separation from her. This period of separation then constituted his peace treaty with Amor. However he perhaps wants us to believe that, on thinking of her or seeing her again and being confronted with

her beauty, his former feelings of love surged back, so ending the treaty (fefellit Amor 2). In lines 3-14 Propertius describes the extent of his mistress' attractiveness and so graphically provides the reasons for the return of his love for her. This description elevates his mistress into the realm of goddesses and heroines. Propertius may simply be writing a poem on this situation for the general reader with no ulterior motive. However, although not addressed to her, it could be supposed that the poem might come to the attention of the girl, and a docta puella would obviously appreciate, be deeply flattered and perhaps warmed by the mythological exempla, which are rich in implication, so that the poem would have more point. Perhaps the poem is not directly addressed to his mistress because Propertius may want the reader to suppose that his relationship has not reached the level of intimacy which would permit a direct address: his mistress may well not share his enthusiasm for a reconciliation and may have to be coaxed back into the relationship with flattery which is subtle and rich in innuendo rather than with the casanova's sledgehammer. Such a poem, because of the idealisation of his mistress, could be imagined to contribute to Propertius' reconciliation with her.

As stated above, it is also possible that the background situation is that Propertius is about to embark on an affair with a new woman or has just started one. In this case he may again be simply writing a poem on this situation for the general reader; but again the flattery in the poem could be intended to arouse the girl's initial interest or conciliate her further, which would give it more point. The poem, which might be expected to come to her attention, may again not be directly addressed to her for reasons similar to the above. Furthermore the poem could in this case be intended to be a 'feeler'. As such, it is a declaration of love (2), it states (5-6) and hints (7-14) at the

qualities which attract Propertius to his mistress; it reveals Propertius' humour (4) and the extent of his doctrina which would test the literary resources of any mistress. She could then respond to the sort of person Propertius presents himself as being, as she would have some idea of what a relationship with him would demand.

Close investigation reveals that the mythological references are rich in implications, as one would expect from the subtle and learned Propertius, and that they connote more than beauty alone. Propertius begins the idealisation and possibly flattery of his mistress in line 3 where he suggests that her mortal beauty is so extraordinary that she is worthy of deification<sup>10</sup>, thus anticipating the comparisons with divinities which follow. This suggestion leads into Propertius' direct address to Jupiter in line 4 in which he amusingly pardons<sup>11</sup> the king of the gods for his affairs<sup>12</sup> with mortal women, thereby implying that the surpassing beauty of his mistress has made him understand why Jupiter showed interest in these women. This allusive, witty manner of referring to his mistress' divine-like beauty is presumably intended to arouse the interest of the general reader and perhaps of the poet's mistress right from the start.

In the following couplet (5-6) Propertius moves from the general to the particular and specifies features of her beauty, all of which lead him into his next mythological allusion. Juno, the queen of the goddesses<sup>13</sup>, was surpassingly beautiful<sup>14</sup>; similarly it is here implied that Propertius' mistress has the same surpassing beauty and is queen amongst mortal women. The main emphasis however is on his mistress' height (maxima toto/corpore...), stately walk (incedit) and bearing which are reminiscent of no less a goddess than the sister of Jupiter himself. Propertius thus shifts the focus of attention from the beauty of her appearance to the Junoesque stateliness of her

movement in order to avoid being boringly repetitious and in order to present a full picture of his mistress' various qualities. A goddess too would have a commanding powerful presence capable of arousing awe and respect: in similar vein one gathers Propertius is in awe of his mistress' authoritative presence. He interestingly uses the word soror of Juno and so focusses on the non-sexual aspect of her relationship with Jupiter. As his sister Juno is Jupiter's equal; as his wife she is supposed to be subordinate to him. Propertius thus pays his mistress a supreme compliment by putting her on the same level as the king of the gods. Furthermore, if Propertius were starting an old relationship afresh or embarking on a new one, he would presumably not wish to risk alienating the affections of his mistress by suggesting that it is simply her physical beauty which has renewed or aroused his love for her: concentrating on her awe-inspiring presence implies that his love has more than one dimension.

The stately movement (spatiatur) and bearing of Propertius' mistress is also to the fore in the following exemplum (7-8) although beauty too plays a part in the comparison. Dulichias...ad aras (7) naturally brings the Odyssey to mind<sup>15</sup> and Pallas Athene's role in it. Propertius thus suggests that his mistress' stateliness evokes an epic goddess in a religious or ceremonial context (ad aras): she inspires in him an awe approaching that of the horror religiosus of a devotee of a religious cult. The Gorgon's head on Athene's aegis (8) could turn people into stone<sup>16</sup>: Propertius may thus imply that his mistress is as formidable as Athene and in a sense the very sight of her has turned him into stone, assuring the reader and possibly his mistress as well that he is the epitome of the rapt lover, overawed and stunned into adoration. Athene was also a virgin goddess<sup>17</sup>: the exemplum thus continues the non-sexual emphasis present in soror (6).

Furthermore Athene was also the goddess of the intellect and the understanding<sup>18</sup>: Propertius could thus be hinting at the intellectual features of his mistress' character which contribute to her attractiveness. Finally Dulichias...ad aras displays the poet's doctrina which gives the exemplum interest and colour.

The Ischomache exemplum (9-10) contrasts with the Juno and Pallas exempla. Ischomache was not a goddess but a mortal woman raped by the Centaurs either at her own wedding-celebration or at that of a fellow Lapith Hippodamia<sup>19</sup>. Propertius here seems aware of his mistress' humanity after all, but if she is a human being she is similar to a heroine and rare and unique like the name Ischomache<sup>20</sup>.

Lapithae...Centauris conjures up the epic struggle between the Centaurs and the Lapiths; Propertius suggests that his mistress has those qualities which would have made her an epic heroine over whom famous mythological figures like the Centaurs would fight. Again these suggestions would be highly complimentary and could be imagined to contribute to furthering his relationship with his mistress. Unlike the two previous exempla Propertius here stresses the physical desirability (grata rapina) of his mistress so that there is no descent involved in moving from goddesses to a heroine: he does not do so however in a crass or boorish way but he alludes to her sexual attractiveness with a colourful, dramatic myth which features figures like the Centaurs whose lust was proverbial. This would keep the interest of the reader and presumably of his mistress alive and would also convince a docta puella of the range of his doctrina.

In the fourth exemplum Brimo, like Pallas, was a goddess and virgin<sup>21</sup> and, as is the case with the Ischomache exemplum, the mythological allusion is very obscure. Propertius thus idealises and possibly flatters his mistress again by suggesting that she is as rare and perhaps as mysterious and exotic as Brimo who must have had

a special charm to attract a god like Mercury<sup>22</sup>. In the exemplum Brimo, the subject of fertur.../...composuisse (11-12), gives herself willingly to Mercury in contrast to Ischomache and the Centaurs (rapina 10). Propertius could perhaps be suggesting that his mistress has the capacity to love and give as well, in, of course, a glamorously romantic setting worthy of her beauty and charm.

Whatever the poem's background situation, virgineum (12) is highly complimentary too, as it suggests a fresh innocence, purity and maidenly youthfulness. Furthermore if Propertius is referring to an old mistress with whom he is resuming an affair, virgineum (12) could imply a fresh beginning to their relationship after Propertius' spell of libertas and their possible estrangement.

In the final exemplum Propertius' flattery and praise of his mistress' beauty climax in his reference to the very famous Judgement of Paris. In the previous exempla his mistress has been compared to goddesses or heroines: in lines 13-14 Propertius suggests that his mistress actually surpasses in beauty Juno, Pallas Athene and Venus, which suggestion is the highest compliment of all. Furthermore the final exemplum is the most explicitly physical of all. Although beauty features in the previous exempla, non-sexual aspects of Propertius' mistress' character are more to the fore in the Juno and Pallas exempla. Propertius' mistress' walk and stately bearing may be like Juno's or Pallas Athene's but the suggestion that his mistress' naked body is superior to that of the three naked goddesses stresses its supreme beauty and the overwhelming effect of her physical attractiveness on Propertius.

In the final couplet Propertius wishes that his mistress could live for a very long time without losing her beauty. As a symbol of long life Propertius chooses the Cumaean Sibyl who was destined to

live for 1,000 years. The Sibyl however was not granted eternal youthfulness because she refused to yield her virginity to Apollo<sup>23</sup>. Although Propertius does not compare his mistress directly with the Sibyl, the implicit contrast between the Sibyl's fate and his wish for his mistress in line 15 and the very mention of the Sibyl at the end of the poem bring to mind further comparisons between the two. The Sibyl was a beautiful mortal woman to whom a god like Apollo was powerfully attracted; in similar vein Propertius has implied that his mistress' beauty is the sort of mortal beauty which would attract a god (3-4, 11-12). The reference to the Sibyl of Cumae thus neatly recalls implications present in earlier exempla. Furthermore the Sibyl was, like Pallas Athene and Brimo, a virgin: she remained one however and lost her beauty because she refused to yield to a god. Propertius could perhaps be playfully suggesting that his mistress' acceptance of him as a lover might preserve her youthfulness and beauty.

Utinam and nolit however suggest that Propertius is well aware of the futility of his wish. Propertius' mistress may have a great deal in common with goddesses and she may even surpass them in one respect but she cannot possess immortality and eternal youthfulness. Propertius thus ends his poem, after his attempt to deify his mistress, with the realisation that she is humana after all. This does not undercut the implications about her attractiveness in the exempla but, in reminding us of her humanity, Propertius makes her beauty seem even more remarkable.

In 2.2 it is thus evident that Propertius uses mythological exempla in order to praise his mistress' attractiveness and to convey the rapt, adoring nature of his response to it. The fact that he does so in a mere eight couplets all of which refer to a mythological

figure or figures in different ways with different intentions not only displays his doctrina but also his ability to use it in a succinct, imaginative and subtly suggestive manner. In this way the interest, possibly of Propertius' mistress and certainly of the general reader, is never allowed to flag.

RUNNING COMMENTARY ON 2.2

In lines 1-2 Propertius succinctly refers to the poem's background situation: he was free of love and planned to live without it but, although he had made peace with Love, Love deceived him by making him fall in love again.

The position of liber at the beginning of the poem<sup>24</sup> dramatically focusses on Propertius' situation, clarified by vacuo...lecto. Propertius does not clearly indicate whether this libertas was a desirable state of affairs or not<sup>25</sup>. However there may be subtle hints in line 1 that Propertius was not entirely happy with his situation. Vacuo...lecto is never used in Propertius except with pejorative and/or unhappy connotations<sup>26</sup>; in addition to this the juxtaposition of vacuo and meditabar<sup>27</sup> suggests a life of mundane inactivity. At the beginning of line 2, the rare spondaic monosyllables at me<sup>28</sup> forcefully convey the contrast between Propertius' libertas and the absence of it caused by love. Again Propertius gives no indication whether the pax he made with love was desirable or not. The fact that he makes no objection to Love's deception here - in contrast, for example, to his obvious resentment at Love's oppression in 1.1.1-4 - would suggest that his peace treaty with Love was one which he did not particularly welcome.

If Propertius intends us to imagine that he is referring to the resumption of an affair with an old mistress and if the poem were designed to come to the attention of a docta puella<sup>29</sup>, these suggestions could tactfully assure her that Propertius was not happy with his period of libertas and separation from her. Such an assurance would greatly contribute to a reconciliation with his mistress right at the outset of the poem. If, on the other hand, Propertius wants us to imagine that he is embarking on an affair with a new mistress or promoting an

affair just started<sup>30</sup>, the implication that his mistress ended his boring period of libertas would be a suitably flattering note on which to begin the poem.

The opening couplet's striking expression certainly arouses interest at the outset. The vividness of vacuo...vivere lecto<sup>31</sup>, the internal rhyme in line 1, the militia amoris in line 2<sup>32</sup>, combined unusually and so strikingly with servitium amoris (liber) in line 1, the personification of Amor and the unusual application of fallere<sup>33</sup> together with the framing of the couplet by liber...Amor, the two opposing states, contribute towards an arresting opening to the poem.

In lines 3-14 Propertius idealises the beauty of his mistress by suggesting that she is worthy of deification and by comparing her beauty and other aspects of her personality with those of Juno, Pallas, Ischomache and Brimo; this section of the poem climaxes in Propertius' claim that the beauty of his mistress surpasses that of the three goddesses present at the Judgement of Paris.

After his subtle profession of love in line 2, Propertius, with further subtlety, alludes to his mistress and her beauty in line 3. Instead of referring to her beauty directly and connecting this with the reason for his love, Propertius uses a rhetorical question which implies that his mistress' beauty is too good for this earth and that she is thus worthy of removal to heaven and presumably deification. The reader is required to supply the link between this question and the acknowledgement of his love in line 2: it is his mistress' divine-like beauty which has aroused or renewed his love. The three initial monosyllables and 2½ spondees at the beginning of line 3 give the question added impact.

In line 4 the address to Jupiter, a connoisseur of mortal beauty, and renowned abductor of beautiful mortal women, confirms that Proper-

tius feels that his mistress' beauty warrants abduction by a god. This subtle and humorous reference to his mistress' beauty paves the way for the comparisons with the mythological figures which follow and would be extremely flattering and complimentary, were the poem to come to the attention of his mistress. The unusually impudent ignosco<sup>34</sup>, the rare and so stressful adjective pristina<sup>35</sup> and the assonance of a in the second half of the pentameter are evidence of the imaginative liveliness and poetic craftsmanship Propertius reveals, perhaps in tribute to the woman, throughout this poem.

Propertius begins describing his mistress' beauty with a reference to her hair (5). Enk (p.49) records that Servius at Verg. A. 10.562 (fulvumque Camertem) noted that 'fulvum: ξανθόν'<sup>36</sup>. Homer uses ξανθός of the golden hair of gods and goddesses, heroes and heroines<sup>37</sup> and there are frequent references in the Homeric Hymns to the hair of goddesses and heroines<sup>38</sup>. The Hymn to Demeter, interestingly, begins with

Δήμητρ' ἠΰκομον... ἄρχομ' αἰδέειν

In similar vein, Propertius begins with a reference to his mistress' hair and draws attention to its godlike colour by placing fulva<sup>39</sup> (which occurs only here in his poetry and so draws the attention) in an emphatic position. Longae manus were regarded as a sign of beauty in women<sup>40</sup> and tallness was admired<sup>41</sup>. These two god-like features together with the juxtaposition of maxima and (at the end of the line) toto and the emphatic position of corpore in line 16 suggest a majestic Olympian imperiousness<sup>42</sup>. The spondaic incedit is used by Vergil<sup>43</sup> of the stately walk of Juno. Hanslik aptly remarks that 'Götter erkennt man vor allem an ihrem Gang. Als Venus ihrem Sohn Aeneas in Virgils Aeneas 1 in Gestalt einer Jägerin entgegentritt, erkennt er sie erst beim Weggehen am Schritt:', et vera incessu patuit

dea 1.405'<sup>44</sup>.

Golden hair, tallness and therefore presumably long hands, and a stately walk were thus especially associated with divinities: hence Propertius highlights these features of his mistress' divine-like beauty. The variatio in lines 5-6, in which each feature is expressed in a different way, draws attention to the distinctive aspects of her beauty and avoids listing them in a monotonously repetitive fashion. Furthermore the brevitas in incedit...soror<sup>45</sup>, the largest member of a tetracolon crescendo, serves to conflate Propertius' mistress and Juno, as if he wanted to suggest that he cannot really tell the difference between them.

In line 7 the fact that Propertius' mistress' walk is being compared with that of Pallas Athene's is blurred by the omission of a word such as qualis<sup>46</sup>: as in line 6 goddess and mistress are apparently conflated, thereby heightening the effect of Propertius' compliment to his mistress' beauty. The juxtaposition of Dulichias Pallas suggests an heroic grandeur: furthermore the internal rhyme in line 7 and the assonance of a<sup>47</sup>, mostly in long syllables (Dulichiās Pällās spatiātur ad ārās), gives the line a stately, measured sound which complements spatiatur<sup>48</sup>, suggestive of the goddess' dignified tread. As with incedit, the present tense of spatiatur gives the exemplum a vivid immediacy. The emphatically positioned aras conveys the ceremonial formality of Pallas Athene's movement<sup>49</sup>.

Unlike the allusion to Juno, Propertius, in line 8, subtly and succinctly sketches in some background to the Pallas exemplum, thereby giving it a suggestive resonance<sup>50</sup>. The emphatic position of Gorgonis with its apotropaic connotations<sup>51</sup> and its juxtaposition with the rare anguiferae<sup>52</sup> make Pallas Athene's aegis formidable and strange<sup>53</sup>. The frequency of harsh g and p sounds perhaps complements the descrip-

tion of this weapon.

Propertius displays further variatio in the Ischomache exemplum in lines 9-10<sup>54</sup>, which is, unlike the Pallas exemplum, introduced by qualis. However the brevitas present in the Pallas exemplum is again evident. The verb of the comparison is not supplied and one has to furnish something like Camps' talis est forma qualis fuit (p.79). Because of this brevitas the fact that sexual attractiveness and not movement is the focus of this exemplum only becomes clear in line 10, in which Propertius again fleshes out his exemplum in a vivid and imaginative manner. In the Pallas exemplum the prime focus of comparison is immediately conveyed by spatiatur; in the Ischomache exemplum the focus has to be deduced from the incident to which Propertius alludes<sup>55</sup>. By making the reader deduce the focus of the exemplum from Centauris...mero, Propertius draws attention to it and so makes Ischomache and, by implication, Propertius' mistress, all the more exotic and powerfully attractive.

A romantic and mysterious rarity is conveyed by the juxtaposition of the two oddities Ischomache and Lapithae<sup>56</sup>; the heroic expression Lapithae genus<sup>57</sup>, the spondeiazon in the line<sup>58</sup>, the quadrisyllabic Greek ending and the internal rhyme (in the Greek ē) contribute towards evoking an heroic, foreign atmosphere, befitting the mystique Propertius wishes to weave around his mistress. The spondeiazon also draws attention to the word heroine, thus emphasising the distinguished pedigree of the only mortal amongst a list of goddesses. The spondaic Centauris is emphatically placed in line 10 and effectively highlights the renowned mythological figures on whom Ischomache had so devastating an effect. The chiasmus and balance between the adjectives and nouns in the remainder of the line, the internal rhyme and the assonance of a highlight the reference (gratā rapina) to Ischomache's and Propertius'

mistress' physical desirability.

In the Brimo exemplum in lines 11-12<sup>59</sup>, Propertius again reveals his ingenious use of variatio : aut cum and qualis et at the beginning of lines 7 and 9 are replaced by aut qualis fertur in the middle of the line. The order of events in the previous two exempla is reversed: the mythological figure for comparison is named not in the hexameter but in the pentameter, whereas the background is depicted in the hexameter. This reversal of events enables Propertius to place Mercurio in an emphatic position in the hexameter, thus stressing the extent of Brimo's and thus of his mistress' attractiveness<sup>60</sup>. Framing line 12 with virgineum...latus emphasises the innocence and fresh purity of Brimo and this allusion may well have a bearing on Propertius' relationship with his mistress<sup>61</sup>.

As in the previous exemplum, a romantic rarity is conveyed by the very unusual choice of proper names in Boebeis<sup>62</sup> and Brimo<sup>63</sup>. The frequency of m and s in line 12 seems to complement the romantic beauty of the scene.

In the final exemplum in lines 13-14, Propertius alters his technique completely. In the exempla in lines 7-12 Propertius uses three proper names in each exemplum: in lines 13-14 he uses one and omits any word suggestive of a comparison. In contrast to the previous exemplum the background setting is referred to in the pentameter. Propertius thus again uses the imaginative variatio which helps to sustain the interest of the reader throughout the poem. As he addressed Jupiter in line 4, so Propertius here directly addresses the goddesses involved in the Judgement of Paris. The emphatically placed ædite (13) is as humorously impudent as ignosco (4), and iam, in contrast to olim, suggests that at last a beauty has appeared to oust the three goddesses who have been regarded as quintessentially beautiful for so

long. In line 6 Propertius gave the impression that he could not differentiate between Juno and his mistress with regard to stateliness: in lines 13-14 he is quite certain that his mistress' beauty surpasses that of Juno, Pallas Athene and Venus. The middle section of the poem thus climaxes in this supreme compliment.

The use of pastor to designate Paris and the emphatically placed Idaeis...verticibus highlight the fact that the Judgement of Paris took place in as romantically natural a setting as Brimo and Mercury's tryst. In their settings too - Dulichian altars, a wedding-feast, the shores of Lake Boebeïs and the heights of Mount Ida - Propertius' exempla reveal a rich and colourful variatio. By implication these settings contribute towards the romantic idealisation of Propertius' mistress.

In lines 15-16 Propertius effectively rounds off the poem by wishing that his mistress could live as long as the Sibyl of Cumae and without losing her beauty.

Hanc...faciem (15), which echoes haec...facies in line 3, focusses directly on Propertius' mistress' beauty which, together with other facets of her personality, has been indirectly alluded to in lines 6-14. The fact that hanc...faciem immediately follows Idaeis...verticibus suggests, on the one hand, the sort of conflation of the mythological and real worlds achieved in line 6 and yet stresses, on the other, the ultimate superiority of the beauty of Propertius' mistress in the real world to that of the three goddesses in the mythological world. The emphatic position of senectus also highlights Propertius' awareness of his mistress' humanity<sup>64</sup>, and his wish for a long life for her.

Using in 16 the symbol of the Sibyl in a wish for long life for his mistress without loss of beauty makes his wish in contrast all

the more vivid and dramatic<sup>65</sup>. The assonance of ae, the chiasmic arrangement of u and ae and the repetition of c in Cumaeae saecula together with the 2½ spondees at the beginning of line 16 bring the poem to an emphatic and striking close<sup>66</sup>. Thus Propertius' imaginative use of variatio, brevitas and doctrina in 2.2, its structural neatness and its effective length make it an elegant, sophisticated poem, the style of which superbly matches its content.

FOOTNOTES ON 2.2

1. vid. R. Hanslik Interpretation des Properz gedichtes II 2, ein Liebesgedicht aus augusteischer Zeit Anz. d. Öst. Akad. d. Wiss., Phil-Hist. Kl. 107, 1970, 163-172.
2. vid. BB on composita pace (p.193): '...And it was for the moment a real peace, so that the suggestion of a feint is out of place.' cf. Enk p.47 vid. Rothstein (pp.225-226): 'Mit dem Abschluß des ersten Gedichtbuches war für den Dichter auch die Liebe zu Ende. Aber er hat sich getäuscht; er liebt wieder und muß auch wieder der Liebesgedichte verfassen.' cf. Hanslik art. cit. p.169: 'Aus dem 2. Vers von 2.2 wissen wir, daß Properz wieder an Cynthia gekettét ist.'
3. vid. Boucher p.432: "...Il n'y a pas là d'allusion à quelque incident des amours du poète, à une rupture suivie de reconciliation; c'est la reprise complète de l'histoire d'amour dès son début, depuis le temps où Properce n'aimait pas encore Cynthia. Commencant un nouveau livre d'amour, le poète reprend les choses par le commencement, et le distique 11, 2, 1-2 est en fait l'équivalent des trois premiers distiques de la Monobiblos et signifie seulement: 'je suis devenu amoureux'."
4. cf. 1.2 n.1.
5. vid. J-P. Boucher Properce II 2, 9-12 RPh 37, 1963, 224. 'L'élégie 11,2 de Properce célèbre la beauté de Cynthia...' cf. BB p.193: 'A natural introduction to the main theme, the triumph of Cynthia's beauty'.  
Rothstein p.225. 'Das kurze Gedicht enthält im wesentlichen nur eine Schilderung der Geliebten, die mit berühmten mythologischen Schönheiten verglichen wird...'
6. On the unity of 2.2 and 2.3, Richardson (p.218) comments as

follows: 'Scaliger's original acute observation has gone by the board, but it was surely right; the two poems belong together as a single unit. On the other hand, there is no reason to reshuffle the couplets'. The very fact that Scaliger deemed it necessary to reshuffle the couplets suggests that 2.2 and 2.3 do not form a coherent whole. In fact 2.3 does not follow 2.2 naturally and, if taken as a whole, the poem seems clumsily repetitive and the thought connections needlessly obscure. It is no wonder that Richardson interprets the poem as an 'experimentation with thought processes, their lack of logical neatness...' BB's comment on lines 1-2 seems sensibly suspicious: 'There is no good reason to suspect the couplet, but a tribute of admiration is due to Scaliger's ingenious re-arrangement of this and the following elegy...though the difficulty of accounting for such a dislocation precludes its acceptance' (p.193).

7. vid. 1.1.28, 2.23.23-24; 1.10.29-30; 2.8.15; 1.9.2; 2.30A.8.
8. vid. e.g. 1.1.1 (Cynthia prima suis miserum me cepit ocellis), 1.5.etc.
9. vid. A. Allen, Sunt Qui Propertium Malint in J.P. Sullivan (ed.) Critical Essays on Roman Literature Elegy and Lyric (London, 1962, pp.118-120). cf. Hanslik, art. cit. p.169. 'Hinter den beiden ersten Zeilen steht demnach kein Liebeserlebnis des Properz, sie sind ein Topos der Liebeselegie'.
10. In line 3 Propertius means that his mistress' mortal beauty is so extraordinary that she should be carried off to heaven and made immortal, like other favourites of Jupiter's (4). Camps' suggestion that the underlying idea may simply be the old commonplace exemplified in Plaut. Bacch. 816-17 (quem di diligunt adulescens moritur ) is inappropriate in view of lines 15-16.

Line 3 is furthermore not a wish for the poet's mistress' death but simply an hyperbolic way of expressing her divine-like beauty. Giardina thinks that line 3 is non sine quadam εἰρωνεία because the poet is thinking about his mistress 'iisdem fere temporibus, cum et Horatius (cf. ex. gr. carm. 1,2,45 sqq.) et Vergilius (cf. ex. gr. georg. 1, 503 sq.) Octavianum principem quasi deum ad tempus inter homines morantem praedicabant' (p.108). The suggestion that this sort of irony is present in line 3 seems entirely out of place in a love elegy about the beauty of the poet's mistress. In addition to this, Propertius focusses on his mistress' facies humana - a mortal who should be immortal rather than an immortal amongst mortals.

11. At this point the text is uncertain and many scholars read ignoro instead of ignosco. vid. Gow, J. PCPhS II, 1881, 157; Havet pp.33-34; Alfonsi L. Topica Erotico-Elegiaca in Petronio Aevum 34, 1960, 254; Paganelli (Budé) p.38; Rothstein p.226; Hanslik (Teubner) p.40.
12. For furtum in this sense, vid. OLD s.v. 2b; TLL VI, 1, VIII, p.1649. cf. Pichon p.158; Rothstein p.226 'Furta ist der den Erotikern geläufige Ausdruck für Liebesabenteuer jeder Art'.
13. vid. Roscher 1.2, p.2089 (Hera); 2.1, p.600 (Juno).
14. vid. Roscher 1.2, p.2097; cf. H.H. 12. 1-5.
15. vid. Hom. Od. 1.245-247; 9.21-24; 16.123,247; 19.131,292.
16. vid. Roscher 1.2, p.1696.
17. vid. Roscher 1.1, p.678.
18. vid. Roscher 1.1, p.682.
19. Some scholars(e.g. Giardina p.110; Rothstein p.228) believe that Ischomache and Hippodamia, wife of Pirithous, are one and the same person. Enk reasonably argues that, as it appears from

Hyginus (Fab. 33.3) that the Centaurs raped other women besides Hippodamia, Ischomache may not be the same person as Hippodamia (pp.51-52): BB (p.194) hold the same view. In Ov. Met. 12.210ff. Eurytus, the drunken centaur, seizes Hippodamia whilst the other Centaurs seize Lapith women as well: all are apparently raped (224-225).

20. vid. Camps on line 9 (p.79): 'the name occurs only here...' cf. Swanson p.167.
21. vid. Roscher 1.1, p.678; p.820.
22. Propertius may well be hinting at the fact that his mistress' charm has a literary facet as well (cf. e.g. 2.3.21ff.). For Mercury associated with literature vid. Mercuriales viri Hor. Od. 2.17. 29-30.
23. vid. Ov. Met. 14. 140-142.
24. This is the only instance in Propertius where the adjective liber occurs at the beginning of an hexameter line and at the opening of a poem.
25. Propertius seems to regard freedom from love as a desirable state elsewhere: vid. 1.1.28; 2.23.23-24; 2.30A.8. cf. 1.9.2; 2.21.6.
26. vid. 3.6. 23,33. cf. 1.15.18 (vacuo...in thalamo); 2.33.22 (vacui); 3.17.11 (vacuos...amantes).
27. meditari in this sense (vid. OLD s.v. 2; TLL VIII, IV, p.557) occurs once more in Propertius in a prosaically military context: vid. 3.4.1.
28. These two monosyllables at the beginning of a pentameter occur only here in Propertius. at tu (2.29.14) is the only other example of at plus another monosyllable at the beginning of a pentameter.

29. vid. introd. essay pp.141,144.
30. introd. essay pp. 138,141.
31. vid. J.P. Elder, Tibullus: Tersus Atque Elegans in J.P. Sullivan (ed.) Critical Essays on Roman Literature Elegy and Lyric (London, 1962, p.76).

Elder compares the opening of Tibullus 1.5 and Propertius 2.2 and aptly comments: "Liber eram is as simple as Tibullus' Asper eram but after that Propertius packs a good deal more into his lines. Tibullus' plain statement 'I was saying that I could bear our separation well' now is changed to 'I was thinking of living in an empty bed'. The result is a stronger more vivid line, achieved through the verb 'to love' and the figure of the 'vacant bed'."

32. Composita pace does not occur elsewhere in elegy. cf. posita pace at Prop. 2.1.36.
33. Fallere used of Amor occurs only here in Propertius: furthermore this is the only instance in Propertius of the perfect fefelli. Fallere in conjunction with Amor does not occur in Tibullus but occurs twice in Ovid: vid. Rem.Am. 42 (fefellit amor); Am. 3.4.20 (fefellit Amor). cf. Pichon p.141, n.1.
34. Jupiter is directly addressed elsewhere in Propertius (vid. 2.16.16; 2.28A.1; 3.15.19; 4.6.14; 4.10.15), but this is the only example of the first person verb used in such an address. vid. n.11.

35. Pristinus does not occur elsewhere in Propertius: it is not used in Tibullus and Ovid uses it once (M. 3.203). It occurs infrequently in other poets as well. Lucretius uses it twice, Catullus once, Vergil three times and Horace not at all. Pristinus occurs frequently in Caesar, Livy and Cicero.
36. Enk does not agree with Servius but accepts Wagner's description of fulva as "potius ὑπόπυρρον, medium inter flavum, i.e. ξανθόν, et rufum πυρρόν;" Anglice 'reddish yellow'. " cf. Richardson p.219 ('tawny'); Camps p.78 ('tawny golden'); Giardina p.108 ('Equidem nihil addubito, quin de puellae comis dictum fulvus idem fere significet ac rufus. cf. J. André, Les termes de couleur dans la langue Latine, Paris 1949, 132 sqq...'). In fact fulvus, which is used of sand, animals, the golden eagle, and gold or bronze (vid. OLD s.v.; TLL VI,1, VII, pp.1534-1535) covers a spectrum of colour ranging from dull yellow to reddish-brown. Thus Servius' ξανθός is not inaccurate. For the colour of ξανθός, . vid. H. Liddell and R. Scott Greek-English Lexicon (Oxford, 1864) s.v.: 'In Hom. it seems always to be used of fair, golden hair, which was rare in those regions and belonged to the ideal of youthful beauty...for it is also applied to women, as to Agamede in Il. II.740 and to Ariadne in Hes. Th. 947; even ξανθή Δημήτηρ probably refers to her hair, which was of the colour of golden corn.'
37. vid. A.S. Pease's exhaustive note on blond hair in antiquity at Verg. A. 4.590 in Publi Vergili Maronis Aeneidos Liber Quartus (Darmstadt, 1967, repr.).
38. vid. 1.14; 2.25; 4.4; 7.4-5; 26.3; 31.6.
39. Fulvus occurs twice in Tibullus, once in the Tibullan corpus and frequently in Ovid. Lucretius uses it twice, Catullus not at

all, Horace three times and Vergil frequently. It does not occur in Caesar or Livy but Cicero uses it once.

40. vid. Rothstein p.226: 'Lange und schlanke Arme sind ein Schönheitszeichen (3.7.60 attulimus...manus), ebenso auch entsprechende Finger (Cat.43 salve, nec minimo puella naso...nec longis digitis).'  
cf. Enk p.49, Giardina p.108, Quinn p.67.
41. vid. Enk p.49: 'Antiqui admirabantur longas feminas, cf. Hom. Odyss. 15. 417 sqq...18.248...Catull. 86...Ovid. Amor. 3.3.8...'
42. cf. H.H. 5. 84-85 (Hymn to Aphrodite)  
'Αγχίσης δ' ὀροῶν ἐφράζετο θαύμαινέν τε  
εἶδος τε μέγεθος τε καὶ εἴματα σιγαλόεντα  
μέγεθος can be equated with maxima toto corpore. For the stature of goddesses vid. H.H. 11. 188-189; 275; Hom. Od. 1.217; 6.152.
43. vid. A. 1.46.
44. vid. R. Hanslik Interpretation des Properz gedichtes II.2, ein Liebesgedicht aus augusteischer Zeit Anz. d. Öst. Akad. d. Wiss., Phil-Hist. K1. 107, 1970, 170.
45. Because of the apparent difficulty involved in interpreting et incedit vel Iove digna soror, many scholars have questioned the text and have suggested alternatives: e.g. Giardina pp.108-109 (cum incedit ut Iove digna soror) and BB p.31 (ut incedit vel Iove digna soror). Enk suggests ceu Iovis ipsa soror in his Comm. Crit. (p.78) but changes his mind in his commentary and retains the text. ('nihil igitur mutandum' p.50).  
However SB (p.64) aptly remarks: "Iove digna soror for digna quae sit soror Iovis is a remarkable brachyology, apparently unparalleled; but it can hardly be called unintelligible and had better stand, at least until a satisfactory substitute is forthcoming. ut for et gives Latin no less awkward than BB.'s

English 'as walks the sister worthy even of Jove.'" vid. Camps (p.78) for an accurate translation of the line: 'she bears herself (as) a sister worthy of Jove himself'. cf. Enk (p.50) 'she moves along worthy even of Jove as his sister'.

46. vid. SB (pp.64-65): 'aut cum Pallas spatiatur in 7 = aut qualis Pallas cum spatiatur as though qualis Iuno had preceded (cf. Virg. Aen. 7.718 quam multi Libyco volvuntur marmore fluctus...vel cum sole novo densae torrentur aristae). Again a precise parallel to the construction is not forthcoming and the singularity ought perhaps to be removed by adding ceu, though this adds a word to Propertius' vocabulary. In such cases instinct must guide, and mine is here conservative.'
47. cf. N.I. Herescu La poésie Latine (Paris 1960, p.112) quoted by Enk p.50: 'Une accumulation de a peut évoquer la démarche majestueuse de Cynthie, comparable à celle de Pallas elle-même, lorsqu'elle s'avance vers les autels de Dulichium'.
48. cf. Verg. A. 4.62: aut ante ora deum pinguis spatiatur ad aras.
49. vid. introd. essay, p.143.
50. vid. introd. essay, p.143.
51. vid Roscher 1.2, p.1696.
52. Anguifer occurs only here in Propertius. It does not occur in Lucretius, Catullus, Horace, Vergil, Tibullus, Caesar, Cicero and Livy but it is found once in Ovid (at M. 4.741).
53. The formidable aspect of Pallas Athene's aegis is perhaps complemented by the size of Gorgonis anguiferae as well, a fairly bulky collocation. Gorgonis anguiferae constitutes 7 syllables before the caesura: all other 2½ foot units before the caesura in the pentameter in this poem comprise 6 syllables or less.
54. On lines 9-12 Richardson comments as follows: "the two couplets that appear here in the Mss. interrupt the thought ('as glorious

as Juno, as Pallas,...' we expect, if anything, 'as Venus herself') by the intrusion of the mortal Ischomache, about whom we know very little. Moreover the Latin of these verses is difficult in the context, and the connexion with what precedes awkward. If the lines are not spurious, they must have strayed here from another poem and been mangled in the process. I have set them to follow 2.29.28, where they are appropriate".

As has been demonstrated in the introductory essay (p.144), the inclusion of the mortal Ischomache is not intrusive and there is no descent involved in moving from goddesses to a heroine. Notwithstanding the textual problems in lines 11-12, the Latin of lines 9-12 is no more difficult than the Latin of line 6, for example, which Richardson accepts without complaint. The connexion with what precedes (i.e. a comparison with a goddess) is not at all awkward for Propertius, who is well known for his abrupt transitions. Inserting these lines after 2.29.28 is not particularly appropriate: the implications of lines 10 and 12 conflict with those of 2.29.27 (*ibat et hinc castae narratum somnia Vestae*).

55. vid. introd. essay p. 144.

56. vid. introd. essay p.144 and n.20. Lapithae, as the genitive singular of Lapithes (vid. OLD s.v.), occurs only here in Propertius and is not found in Lucretius, Catullus, Horace, Vergil and Tibullus. It occurs once in Ovid (at M. 12.250). The plural forms occur more frequently: twice in Horace, three times in Ovid and six times in Vergil. It does not occur in Caesar, Cicero and Livy.

57. vid. Giardina p.110: 'Ut animadvertunt Nisbet-Hubbard ad. Hor. carm. 1,3,27, genus pro filius «grandiloquent» est; non sine

causa adhibetur a poeta hoc loco, cum omnia ab illo adlata  
dearum vel heroidum formae exempla, ut apud Propertium fieri  
solet, ad stilum attollendum et autobiographicam (ut hoc verbo  
utar) poesin sollemni aura circumfundendam valent...'

58. vid. Platnauer p.39: 'Such endings, effective and beautiful as they are, are at any rate seldom used by the poets under consideration, and when used almost always take the form of Greek words...'
59. At this point there is much textual controversy. The Ms. tradition offers Mercurio satis, Mercurioque satis, Mercurio qualis and Mercurio et sacris. Scholars have proposed or adopted the following conjectures: Mercurio aut qualis (Camps p.14); Mercurio Ossaeis (Richardson p.85 and Paganelli (Budé) p.38); <sup>†</sup>Mercurio satis<sup>†</sup> (Giardina p.7 and BB pp.31,194); Mercurio <et> sacris (Enk p.52); Mercurio et siccis (Havet p.35); Mercurio talis (Rothstein p.228); Mercurio <et> qualis (Winbolt, Hanslik p.41); Euryto ab Ossaeis (J-P Boucher Properce 2.2.9-12. RPh 37, 1963, 224-233). With some hesitation I accept Camps' conjecture. Boucher prints O's primo in line 12 as does Richardson (p.85) and BB (with daggers, p.31). Brimo seems to me a neat and easy correction.
60. vid. introd. essay pp.144-145.
61. vid. introd. essay p. 145.
62. Boebeis occurs only here in Propertius and is not found in Tibullus, Ovid, Horace, Vergil, Catullus and Lucretius. cf. Swanson p.56. It does not occur in Caesar, Cicero or Livy.
63. Brimo occurs only here in Propertius. Elsewhere in Latin it is found only in Statius. vid. Swanson p.57.
64. vid. introd. essay p. 146.

65. vid. introd. essay pp. 145-146.
66. Camps (p.14), Giardina (p.8), BB (p.31), Paganelli (Budé p.38) and Rothstein read aget in line 16 but Richardson (p.57), Hanslik (p.41) and Enk (pp.54-55) read agat. vid. Camps p.79: 'for the indicative, though the poet must know that the condition cannot be fulfilled, cf. 2.25.10 sive ego Tithonus sive ego Nestor ero.'

INTRODUCTORY ESSAY ON 2.26A

In attempting an interpretation of 2.26A it is extremely important to consider whether the poem is simply an account of a dream or has any underlying 'message' for the poet's mistress.

Several scholars seem to favour the former view. Postgate (p.136) sees no deeper meaning in 2.26A and believes that the dream was a real occurrence because of its 'vividness and truth'<sup>1</sup>. By 'truth' Postgate probably means that the dream is so startlingly realistic and the feelings in it so 'sincere' that it could not have been contrived. Camps (p.176) does not seem to commit himself and regards the poem as a 'dream' in which the scene is described with the poet's 'own emotions as commentary'. Hubbard (pp. 166, 168) describes the dream as 'inconsequential'. By this she presumably means that the poem was not written with any underlying purpose<sup>2</sup>. Giardina (p.171) does not probe beneath the poem's surface either.

The vividness and 'truth' of a description of a dream are, pace Postgate, surely no guarantee that it actually happened<sup>3</sup> or that it has no message. Furthermore there are signs in 2.26A that it may not be simply an inconsequential account of a dream. The purely visual content of the dream seems to occupy only half of the poem (1-4; 11-12; 17-19); the emotions felt during the dream are expressed in lines 7-10 and in line 20. The simile in lines 5-6 and the reference to Glaucus and the Nereides in lines 13-16 could possibly have been part of the dream's content which is rather loosely reported in the poem, but it is more likely that they were not part of the dream, especially since it seems improbable that even a love poet and a doctus poeta would dream of Helle, Glaucus and the Nereides, in addition to his drowning mistress. It is impossible to decide whether the poem is based on actuality or not but it is possible that the dream was suitably embellished when it was translated into poetry, precisely because it was

designed to contain a message for the poet's mistress.

Moreover, since other dreams in elegy seem to have been composed for definite reasons, one can reasonably suspect a message or ulterior motive here too. In 3.3 Propertius confirms his rôle as a love poet and not as a writer of epic. Apollo and Calliope give him a message and the poem serves as a recusatio. In Ov. Am. 3.5 the mysterious dream is interpreted by an augur who prophesies that the lover would be deserted (42) and that his mistress has been unfaithful. In Corp. Tib. 3.4 Lygdamus is warned by a beautiful youth that his mistress Neaera has been false to him (62). Lines 83ff. confirm that this dream contains a 'message'.

If the dream in 2.26A did contain a 'message', that 'message' would have great impact. Elegiac mistresses in general are depicted as being superstitious<sup>4</sup>. Cynthia, if in fact she is the addressee in the poem<sup>5</sup>, appears to have taken dreams seriously<sup>6</sup>, to have taken customary precautions against them<sup>7</sup> and to have believed that dreams have a prophetic rôle<sup>8</sup>. In any case, even an elegiac mistress who was not superstitious would presumably have been greatly perturbed by the vivid picture of her dangers and possible death.

Several other scholars have seen more in the poem than Postgate, Camps, Hubbard and Giardina. Rothstein (p.374) believes that 'Die Erzählung eines Traumes...gibt den Anlaß zu einer Verherrlichung der Geliebten durch Vergleichung mit den göttlichen Wesen...'. On Ionio (2), BB (p.234) comment that Cynthia was presumably contemplating a voyage to Greece<sup>9</sup>. This seems to imply that the poem was written in order to dissuade Cynthia from embarking on such a voyage<sup>10</sup>. Enk (p.329) believes that lines 3 and 12 indicate that 'Cynthiam cum poeta in gratiam rediisse;' he suggests that lines 13-18 praise the beauty of Cynthia in order to strengthen a renewed love and that vita in line 1 has the same function. Quinn suggests both that 2.26A may be a propemptikon (p.240) and that the poem 'is an exercise in ingenious irony, mainly at his mistress'

expense' (p.188)<sup>11</sup>. He seems to suggest that the tone of the poem is malicious and that Propertius rather enjoys the plight of his mistress atoning for her falsehoods.

Rothstein does not consider why the poet should deem such 'Verherrlichung' necessary. BB's idea is interesting but a voyage to Greece, or even from Greece, cannot be deduced from Ionio alone. Furthermore if this poem is intended to dissuade Cynthia from a voyage, it would not be wholly effective, as there is some hope of rescue in lines 17-19. Lines 13-16 are not totally discouraging either: Propertius could surely have painted a more gruesome picture of the dangers of the deep.

Nor does Enk's interpretation seem likely. In line 3 he firstly assumes that Cynthia is the addressee in the poem and secondly he does not make it clear why, if Cynthia had actually returned into the poet's favour, the poet sees fit to remind her of her past deceit in so dire a situation. Similarly, in line 12, Enk does not explain why Propertius should be recounting this particularly unpleasant detail (iam peritura) to a mistress who was supposed cum poeta in gratiam rediisse. Enk rightly suggests that lines 13-16 praise the beauty of the poet's mistress but there are surely more congenial settings for a laudatio of her beauty in order to strengthen the poet's relationship with her. Furthermore Propertius does not employ vita only when he is in a tender frame of mind<sup>12</sup>. Finally it is not directly comprehensible how lines 17-18 'Cynthiae pulchritudinem laudant'.

Quinn's interpretation of the poem's intention is both fanciful and bizarre. It also seems inconsistent to suggest both that 2.26A may 'perhaps' be a propemptikon and that it is a maliciously ironic jibe at Cynthia. Quinn's arguments are detailed and are based on a close examination of the text.

Quinn thinks that line 3, which contrasts with the 'grand manner' (p.189) of the opening couplet reveals a lack of sympathy for Cynthia in

her plight: 'this one restrained outburst of bitterness must sustain and justify the tone of malicious irony that permeates the rest of the poem'<sup>13</sup> (p.189). Quinn does not make it clear how the 'contrast' in lines 1-3 works but presumably the abrupt change in style and tone from the 'grand manner' of the first two lines to the less poetic outburst of malice in line 3 should make the reader sense how his mistress' treatment of him 'rankles' (p.189) and that he 'does not feel so very sorry for Cynthia in her danger' (p.189). The change in style and tone in line 3 is thus supposed to stress the message in the line and to make it more hard-hitting. But the change in style and tone in lines 1-3 is not as marked as Quinn thinks. The language in 1f. is not necessarily 'grand'<sup>14</sup>, while vidi te and mea vita suggest the private tone of elegy rather than the public tone of epic<sup>15</sup>. Accusing one's mistress of falsehoods is common in elegy<sup>16</sup>. Thus the tone of lines 1-3 is consistently 'elegiac'. Furthermore there is certainly evidence in the poem to suggest that Propertius felt a great deal of sympathy for Cynthia in her danger. Lines 7-10 and 19-20 have more impact than the 'one restrained outburst of bitterness'. Line 3 is not particularly bitter anyway; it is mild in tone compared with the opening of 3.24 or with 3.25. Finally it is dangerous to justify an all-pervading tone of malicious irony from line 3 alone<sup>17</sup>.

Quinn suggests that Propertius intends us to feel in line 4 that Cynthia's posture is appropriate, i.e. that she hangs her head in shame because of the lies which she has told Propertius. The position of fateri, the echoes in line 4 of phrases such as attollere caput (a gesture of pride or defiance) and its opposite demittere caput (a gesture of shame), and the syntactical ambiguity of umore ('true' ablative with tollere or instrumental with gravis) are supposed to convey this. However, to read into tollere comas echoes of attollere caput and demittere caput is exceedingly over-imaginative. From the word-order in line 4 it is more natural to take umore

with gravis than it is to take umore with tollere and it makes little difference to the sense which word umore is taken with. Even if the line were ambiguous, one wonders why such ambiguity should be ironical and what the point of such irony would be.

Quinn (p.190) suggests that the heroic Helle exemplum is undercut by the bantering tone of ovis: its feminine gender (it should have been aries)<sup>18</sup> and its prominent anticlimactic position in his view convey this. There is no reason why ovis should detract from the 'poetic' tone of the simile. Ovid for example is not being ironic or bantering at F. 3. 852<sup>19</sup>; neither is he being so at Her. 18. 144 where ovis is used of Phrixus' ram or at Am. 2.11.4 where ovis is used of the golden fleece.

Quinn (p.191) further suggests that 'the words quam timui are urgent and direct but the fear turns out to be neither. Instead it is indirect, prompted not by the scene of the opening line but by a pattern of poetic reflection'. Quinn feels that line 7, in its slight-ridiculousness, continues the note of bantering irony: Propertius cannot feel any real sympathy for her. He also suggests that the word-order in this line is ambiguous (tuum mare nomen 7), an ambiguity explained by tua...aqua in line 8. In line 8 the sailor, he claims, could be in tears simply because he is afraid of the water: 'Roman sailors were prone to timorousness. But if we assume that he is grieving for Cynthia, the hyperbole, inherent anyway in the conceit, becomes even more plainly ironical' (p.192).

Quinn's reasoning is very contorted here. Propertius may have, under the influence of the Helle exemplum, used poetic periphrasis to express his fear but it is nevertheless urgent and direct because it is so vivid. Furthermore to suggest that the sea would be named after his mistress is to pay her a compliment. Quinn does not make it clear what function the ambiguity in lines 7-8 has. Presumably this ambiguity helps to contribute towards the 'note of elaborately bantering irony' (p.192) which pervades

lines 7-8. If this is the case, it is inconceivable why such ambiguity should be ironical. Quinn's idea that the sailor could be in tears because he is afraid of the water reduces Propertius to the level of ludicrous bathos. By 'But if we assume...ironical', Quinn presumably means that Propertius' fear that a passing sailor would weep for Cynthia is an instance of the malicious irony in the poem. Line 8 conveys the moving power of Cynthia's plight: even a strange sailor could be reduced to tears, if she died. This again compliments Cynthia rather than jibes maliciously at her.

Quinn also (p.193) finds the appeal to Leucothoe suspicious and he feels that it obliquely suggests that Cynthia is beyond rescue and that she is destined for the 'posthumous salvation' accorded Leucothoe. However, the poet prays to Leucothoe for help and there should be nothing suspicious in this. Leucothoe is capable of giving aid: she comforted and helped Odysseus<sup>20</sup> and she was regarded as a benevolent help to mariners<sup>21</sup>. The appeal was surely made to Leucothoe iam dea because she, as an ex-mortal, would have responded sympathetically to the plight of the drowning mortal<sup>22</sup>.

In lines 13-16 Quinn believes that Propertius lets 'his fancy play with thoughts of how nice it would have been for Cynthia, had she really drowned' (p.193) and that there are ironic hints in these lines: Glaucus, he says, had acquired a reputation as a lady-killer (p.194) and the word puella is significant in the context of Roman love poetry, while a note of realism is introduced by the use of the double-edged puella (mistress) and by the use of the word increpitarent of the Nereids which suggests a 'bunch of chattering demi-mondaines'. The serene line 16 sharply contrasts with this in his view and leaves behind this realism.

If Propertius maliciously wanted to see Cynthia suffer and drown in his dream, it seems absurd to speculate on how 'nice' it would have been for her if she had really drowned. He would far prefer to watch her mauled by some marauding monster of the deep. One questions whether Glaucus

deserves the title of 'lady-killer': he seems to have been a connoisseur and lover of beautiful women<sup>23</sup> but very few of these amatory adventures were crowned with success<sup>24</sup>. In fact Glaucus appears to have been more successful with men<sup>25</sup>. Glaucus is also often described as old, ugly and considerably battered and so would hardly appeal to Propertius' mistress<sup>26</sup>. Increpitare is, furthermore, not used of demi-mondaines elsewhere<sup>27</sup>. Lines 13-16 surely compliment Cynthia's attractiveness: she reduces even the serene Nereids to jealousy. It is significant that Quinn ignores ob invidiam: there is no possible way in which this can be interpreted ironically, maliciously or ingeniously.

In line 18 Quinn (p.195) suggests that the word puto 'introduces an ironical assumption more often than something one really does suppose (for which the formula is ut puto)'. The final supposed ironical ambiguity in metus - we are not sure whether he is afraid for his mistress in danger or whether he was frightened at the thought of plunging from the rock - 'rounds off the poem more nicely because this time one edge of it is turned against Propertius himself' (p.196). Quinn provides no evidence at all for the irony inherent in puto<sup>28</sup>. Even if it were used ironically here, one wonders what the point of it would be. Quinn significantly ignores tibi subsidio: one wonders what rôle this apparently benevolent expression plays in the maliciously ironic tonal structure of the poem. Metus may be ambiguous but it is not because of that ironical. It could refer to fear for his own safety or fear for his mistress' safety or it could refer to a combination of both<sup>29</sup>. The latter interpretation would perhaps be more likely if 2.26A were a straightforward account of a dream, for in many dreams emotions do become confused, especially when the dreamer becomes a participant in a dream where there is more than one source of fear. But, as he has already expressed his fears for his mistress (7), as her plight has clearly worsened (12) and as lines 17-19 are involved with the rescue and hence the safety

of his mistress, metus could very likely refer only to fear for his mistress' safety. In addition since there are, as I will point out below, a number of compliments in the poem it would be fitting to end the poem with yet another compliment. For fear for her safety would reassure her of his love for her. To accept the interpretation of metus as a possible reference to fear for his own safety<sup>30</sup>, which thus turns 'one edge of the poem against himself'; is only feasible if one accepts Quinn's unlikely suggestion that the rest of the poem is 'turned against' his mistress.

Quinn's interpretation, then, relies far too heavily on the assumption that a malicious irony lurks behind most of the poem; this induces him to make suggestions which are too contrived to be credible.

My own interpretation of the possible 'message' in 2.26A is rather different. In line 3 Propertius makes it quite clear to his mistress that he is aware of her falsehoods, to which only something as catastrophic as drowning would make her confess. In lines 5-8 Propertius flatters her and so reassures her that, despite her falsehoods<sup>31</sup> and the rivals who are presumably responsible for them, he still loves her. This love is clearly evident in lines 7-10: the fear and concern which he feels for her in this dream is proof for her of the depth of his love, which, he suggests, extends even to his unconscious moments. In line 12 Propertius dreams that on the point of death his mistress calls frequently upon him. Propertius is perhaps suggesting that, despite her mendacia, he is confident enough in their relationship at this moment to assert that his name and no-one else's will be on her lips when she is in most need of help. He would thus in fact be suggesting that she really loves him. In lines 13-16 Propertius works in a compliment at a particularly tense moment in the dream. Significantly this follows saepe...vocas: after his mistress has called upon him and so admitted her need and love for him, he responds by complimenting her. He could thereby perhaps be suggesting too that he has forgiven her

for her falsehoods. In line 18 he flatters her again and in line 19 reveals, once more, his love and concern for her. The dream is broken off, I believe, by Propertius' fear for his mistress' safety, which is strong enough to shatter the dream at its most crucial stage. Propertius' mistress could be imagined to have been very flattered (and hopefully very touched) to perceive that Propertius' concern for her in his unconscious moments was so strong that it could end a scenario in which Propertius was about to play the rôle of the redeeming hero. In addition Propertius probably does not want to appear to suggest to his mistress that she should be eternally grateful or indebted to him: that would not be very subtle in a poem where the emphasis is on Propertius' mistress, his love for her and his awareness of her love for him.

The possible 'message' then in 2.26A is that Propertius, because of his love for his mistress, has forgiven her her past falsehoods. He also suggests that she in fact loves him. This dream might well have been intended to frighten Propertius' mistress into a fidelity in which the mendacia of line 3 have no part at all; if too, the woman were a Cynthia, superstitious about dreams and their prophetic rôle, this dream would have particular bite. Your past deceit is forgiven, hints Propertius: let there be no more in the future, especially since I am the one that you really love and I love you. The 'message' is probably delivered in so indirect a way because Propertius presumably feels that a more direct statement of this 'message' could be imagined to threaten the balance in their relationship at this moment. But, in any case, this account of a dream with its allusive compliments and hints could be assumed to have had far more effect on a sophisticated elegiac mistress than a reasoned harangue on the 'pros' of fidelity in their relationship.

2.26A may simply be an account of a dream after all, but it does have far more point if it contains this 'message'.

RUNNING COMMENTARY ON 2.26A

Vidi at the beginning of the poem emphasises the sharp clarity of Propertius' dream<sup>32</sup>. This clarity is evident in the detail in the opening couplet which succinctly and dramatically conveys the narrative substance of the dream (fracta...carina, Ionio...rore, lassas...manus). Ionio is typical of the type of precise detail which one associates with some dreams: it roots the dream in a real setting and not only heightens its vividness but makes it more ominous. If Propertius' mistress were superstitious and believed in the prophetic nature of dreams<sup>33</sup>, she would presumably have been frightened by the fact that the dream seemed so real that Propertius could actually name the sea in which she was shipwrecked<sup>34</sup>. Rore too is vivid as it, in Camps' words (p.176), suggests the foam and spray of the waves. The elements in conflict and contact, rore and manus, are effectively juxtaposed. The three initial spondees<sup>35</sup> in line 1 and the long vowel sounds in lines 1 and 2 could possibly convey weariness, thus aptly marrying sound and sense<sup>36</sup>.

In line 3 Propertius, for a moment, leaves behind the physical details of his mistress' drowning and focusses on her confession of falsehoods committed against him. Although accusing one's mistress of falsehoods is a familiar theme in elegy<sup>37</sup>, line 3 is strikingly original in that the accusation is implied and the confession seen in a dream. This is a far more subtle way of alluding to his mistress' falsehoods than, for example, the direct confrontation in 1.15 or 2.5: in a poem which compliments his mistress and hints at possible forgiveness for these falsehoods, Propertius, although making his point, has to be careful not to harp on it.

In line 4 Propertius returns to his description of the physical details of his mistress' drowning. In both lines 2 and 4, Propertius concentrates on her difficulties: lassas and gravis convey her vulnerability and the desperateness of her plight and arouse considerable sympathy for her.

This sympathy is furthermore gathered up in the simile in lines 5-6 which interrupts the narrative of the dream. Propertius extends the private experience of his dream by the use of a well-known myth in which all the sympathy is focussed on Helle. Sympathy for Helle's hopeless fate, a sympathy brought out by the contrast between the dangerous discomfort of agitata fluctibus and the comfortable softness of molli tergo, suggests sympathy for his mistress. The simile also elevates his mistress, by raising her plight above the level of a common drowning, and so compliments her. Helle was distinguished enough<sup>38</sup> and her case tragic enough to have a sea named after her<sup>39</sup> and she was connected with the famous myth of the golden fleece: Propertius hints that his mistress is as distinguished and her case as tragic. That this compliment, together with the sympathy aroused for his mistress, should follow so soon after et quaecumque...fateri suggests that he has forgiven her. However, in addition, Helle's fate was not a pleasant one: she was fleeing from the threat of her stepmother to the safety of Colchis when her means of escape failed her in a sudden and terrifying way. Comparison with Helle could then have filled Propertius' mistress with some dread and could perhaps, if she were superstitious, have contributed towards frightening her into fidelity<sup>40</sup>.

In the two lines devoted to the simile, Propertius vividly and dramatically depicts the fate of Helle. Purpureis is richly suggestive as it conveys both the gleaming shimmer of the sea's surface and the dark purple colour of its depths<sup>41</sup>. The golden line in line 5 and the balanced arrangement of adjectives and nouns in line 6 result in the effective juxtaposition fluctibus Hellen and in the framing of line 6 with aurea and ovis. With this framing, Propertius focusses emphatically on the golden ram and so sketches in the background to the Helle myth in a condensed but evocative manner. The colour-contrast in lines 5-6 is first found here in elegy and its application is strikingly original as it is usually used of the trappings

of wealth, royalty or military splendour<sup>42</sup>. The simile then also serves to dramatise in an even more vivid manner the fate of Propertius' mistress and so forms a fitting climax to the first section of the poem wherein her fate is raised from mundane anonymity to heroic grandeur.

Lines 7-10 (and line 20) comprise Propertius' emotional reaction in his dream. Line 7 continues the idea suggested by the Helle exemplum. Propertius expresses his fear that his mistress would, like Helle, drown and give her name to a sea. Again these lines are highly complimentary and, because of this, they again hint at forgiveness for past falsehoods: Propertius suggests that his mistress would merit the extraordinary tribute of having a sea named after her and that her drowning would be tragic and memorable enough to reduce a passing sailor to tears. Presumably his mistress would have this distinction because of her beauty and because of her fame, attained through the poetry which she has inspired<sup>43</sup>. The use of the periphrasis in line 7 to describe his mistress' death by drowning significantly avoids the actual mention of death: for she is meant to see that Propertius turns even his fear that she might drown into a subtle compliment.

Propertius' reaction to the woman's plight continues with his appeal to Neptune, to the Dioscuri and to Leucothoe, an appeal which expresses his care and concern for his mistress. These deities are best able to alleviate his mistress' plight as they are all connected with benevolence towards those in trouble on the seas<sup>44</sup>. The appeal to Roman and Greek deities suggests the wide range of his prayers<sup>45</sup>. Leucothoe, emphatically placed at the end of line 10 and the largest member of the tricolon crescendo, is, for Propertius' mistress, a particularly reassuring choice. Iam dea focusses on the fact that Leucothoe was once a mortal who drowned and then underwent metamorphosis at the hands of Neptune<sup>46</sup>. Leucothoe, perhaps because of her own drowning and the drowning of her stepdaughter Helle with whom Propertius

has already compared his mistress in line 5, is likely to have shown an especial interest in this case<sup>47</sup>. The alliteration (of t) in lines 7-8 and the repetition of quae in lines 9-10 picking up quam (7) emphasise the intensity of Propertius' emotional reaction<sup>48</sup>. The repetition of quae and the tricolon crescendo in lines 9-10 could also suggest a refrain-like prayer<sup>49</sup>.

After these prayers for help, Propertius dramatically presents, in lines 11-12, a picture of his mistress whose plight has worsened. In line 4 she could not raise (tollere) her head, in line 11 she can scarcely raise (extollens) the tips of her hands; the predominance of spondees in line 11 conveys this laboured struggle in the waves. The adversative at at the beginning of line 11 contrasts his prayers for help with her desperate situation and suggests that the gods did not respond (at least immediately) to them. In this line the three initial spondaic monosyllables, after the quadrisyllabic Leucothoe, bring one up short and focus emphatically on his mistress (tu) and her worsened plight (vix)<sup>50</sup>. On line 12 Enk (p.332) comments 'non ut auxilium petat sed quia culpae sibi conscia est'. Propertius' mistress would presumably be feeling guilty because of the falsehoods in line 3. But in Prop. 3.7. 17-18 the drowning Paetus does not call on his mother because he is guilty of anything: he calls on her presumably because he loves her and does not want to be separated from her, as one would expect in such a situation. It seems reasonable to suggest that Propertius' mistress calls upon him not because she feels guilty but because she loves him<sup>51</sup> and needs his help. Significantly she does not call on the gods or her mother or rivals but on Propertius. Saepe at the beginning of line 12 emphasises the frequency of her call and thus the urgency of her need of Propertius, an urgency made immediate, as Rothstein points out (p.376), by the present vocas.

Now that his mistress is on the point of drowning, Propertius transforms

her imminent death into further elaborate compliments. Glaucus, although largely a failure, seems to have been a good judge of beautiful women<sup>52</sup>. Propertius thus compliments his mistress' beauty and attractiveness and suggests that this is of so unusually striking a standard that she would be worthy of the singular honour of metamorphosis into an 'Ioni...puella maris'. In this guise her beauty would presumably be immortalised for Glaucus to enjoy. Ocellos<sup>53</sup> evokes the affectionate tone of the admiring lover, Propertius. The Nereids were lovely divinities<sup>54</sup> who seemed to have led lives of gentle serenity<sup>55</sup>. Propertius' mistress is so beautiful that she would shatter this serenity and reduce even them to the rarity of a vulgar, noisy jealousy. The rarity of this is perhaps suggested by the unusual pentasyllabic hexameter-ending incredibile<sup>56</sup>, the sound of which seems to convey the noise of their envious mutterings<sup>57</sup>. The two representatives of the Nereids are carefully chosen. The rare, beautiful-sounding names, Nesae and Cymothoe<sup>58</sup>, since they refer to goddesses who are to be surpassed by his mistress, stress the rarity and mystique of her beauty. The assonance (ae, e and o) the alliteration of c and the pattern of word-endings (including internal rhyme) contribute to, what Quinn calls, 'a serenely mellifluous line'<sup>59</sup> (p.195). The contrasting colour-adjectives and the interlacing of adjectives and proper nouns give the line a harmonious balance. Both in sound then and in balance, line 16 conveys the beauty and harmony of the world of the Nereides, a harmony which emphasises, by contrast, the unusual nature of 'invidiam...incredibile'. Candida is used in elegy of a gleaming whiteness and of beauty<sup>60</sup>. Here it strikingly conveys the white gleam<sup>61</sup> of Nesae in contrast to caerula<sup>62</sup> Cymothoe; as candida is also frequently used of the beautiful mistress in elegy, Propertius, by choosing this adjective and by placing it in an emphatic position, could be emphasising the extent to which his mistress' beauty is pre-eminent.

Lines 17-19 return to direct description of the dream's contents. A

dolphin, probably<sup>63</sup> the one which rescued Arion, was speeding to help his drowning mistress. This dolphin could have come of its own accord but it may well have been sent in response to Propertius' prayers to the sea-gods in lines 9-10, prayers which were apparently unanswered in lines 11-12. If one assumes that lines 13-16 were probably not part of the original dream's content<sup>64</sup>, then the action in line 17 follows on after her call upon his name in line 12. Propertius may be suggesting that, only when his mistress revealed her love and need for him, did the gods decide that she was worthy of rescue. So in response both to a poet's prayers and to his mistress' repeated calls on him, they appropriately sent to the rescue a dolphin, probably the poetic one with a record of success in the Ionian Sea. If, too, the woman was Cynthia or a normal elegiac mistress, then this dolphin would be a fitting choice for a docta puella<sup>65</sup>.

Propertius does not refer directly to the dolphin which probably rescued Arion but to the one which carried Arioniam...lyram<sup>66</sup>. In its technique this expression could be compared with aurea...ovis in line 6 in that it sketches in some of the background to this event in a compact, evocative way. It could possibly hint at hope of rescue in a situation of grave danger, as Arion performed on the lyre before he leapt to what he imagined was his death but in fact was rescue<sup>67</sup>. Arioniam...lyram could thus have suggested to his mistress that the possibility of rescue, as in Arion's case, was not far off. It must have been particularly comforting to know that the dream, although incomplete, did not end definitely with her death but with two rescue attempts which would have strengthened the chance of success. Arioniam...lyram is also complimentary: it was probably a special dolphin which came or was sent to rescue a special woman.

If a dolphin, probably one with a successful record, was speeding to his mistress' aid, one wonders why Propertius should be on the point of leaping down into the sea in line 19. This apparent inconsistency has been

the focus of much scholarly controversy<sup>68</sup>. If 2.26A is in fact an account of an actual dream, then Alfonsi (quoted by Enk p.332), BB (p.234), Camps (p.178) and Hubbard (p.168) quite rightly draw attention to the fact that a search for logical coherence in a dream is pointless. Attempts have however been made to offer logical explanations for the leap<sup>69</sup>. Enk (pp.331-332) accepts with caution Alfonsi's suggestion that Propertius wanted to leap in to save Cynthia because he was jealous of the dolphin and did not want to be second to it. Camps (p.178) cautiously remarks that 'there may be something in the thought that Propertius is shamed by the dolphin's greater promptitude or that he is actually jealous of the dolphin'.

That Propertius was jealous of the dolphin seems to ascribe a rather bizarre and trivial motive to Propertius' leap. If, too, the dolphin were the poetic dolphin, a poet would have nothing to fear. That Propertius was shamed by the dolphin's greater promptitude seems the most likely suggestion. The swimming dolphin was the first thing which moved in the dream apart from his mistress and the first thing which distracted the poet's attention from the drowning woman. This jolted him into action and he leapt in either to help the dolphin and so make sure that she was saved or to save her himself. Either of these actions would be convincing proof of his love for her, in fact a fitting response to her acknowledgement of her love for him (12). But why did he postpone the leap until the end? One need not assume that a great period of time had elapsed between vidi te (1) and sed tibi subsidio...vidi (17). Dreams can consist of rapid, instantaneous impressions. Propertius did not move before this presumably because he was paralysed with fear and panic.

In line 19 the predominance of spondees, and perhaps the alliterative m sounds convey the laboured effort involved in conabar...saxo. Then as Propertius strives to be an active participant in the dream, as he

prepares to share the dangers of the sea together with his mistress, the dream breaks off with that tantalising inconclusiveness common to many dreams. Metus would however have reassured her of his love for her and of his forgiveness of her past falsehoods<sup>70</sup>.

FOOTNOTES ON 2.26A

1. vid. W. Kerry An Echo of Euripides in Propertius CR 35, 1921, 65: 'The dream which Propertius describes so vividly may, as Dr. Postgate thinks, have been a real occurrence; but even assuming that it was, I should be disposed to find the genuine details only in lines 1-4 and 19-20. When the poet came to work up this incident, he would embroider his theme with his usual mythological allusions'. Kerry does not explain why he would not include lines 11-12 and line 17 among the 'genuine' details of the dream. Furthermore he does not explain why the poet would 'embroider' his theme with his 'usual' mythological allusions: 'embroider' and 'usual' suggest that Propertius used mythology in this poem in a purely decorative and mechanical way. There is however much to suggest (vid. introd. essay and commentary) that this was not the case at all.
2. Hubbard (pp.166-169) does however argue that details contained in the drowning of Cynthia - drenched hair, outstretched hands, the speeding dolphin and the crags from which Propertius wishes to leap - are derived from pictorial representations of the drowning of Helle. (cf. Rothstein p.374: 'Es ist gewiß ein Gemälde gewesen, das den Anstoß zur Entstehung dieser Elegie gegeben hat; das zeigt besonders der Versuch den Delphin zu erklären, der auf dem Bilde das Meer charakterisiert...p.377: ...Delphine finden sich auf campanischen Wandgemälden, auf denen das Meer dargestellt wird, häufig, auch gerade in Darstellungen der Sage von Phrixus und Helle'.) Propertius, she believes, is conscious of deriving his scene from a picture as he focusses on colour-contrasts in the poem (5-6, 16). She claims that the poem's order of development seems to her to be dictated by the order of perception

involved when looking at paintings of the drowning Helle.

These suggestions are interesting but they are very subjective and incapable of proof. Order of perception may vary from person to person. 'When we look at the paintings of the drowning of Helle, our attention is first concentrated on her as the central and powerfully emotional figure...' When I looked at the representations of the drowning of Helle (vid. Roscher 3.2 p.2466) I perceived the crags first, Phrixus and the ram second and Helle third.



5) Phrixos auf dem Widder reitend, Helle sinkend, pompejan. Wandgemälde  
(s. Bd. I Sp. 2027).



6) Phrixos auf dem Widder reitend, Helle sinkend, Mosaik in Neapolis  
(nach Ann. d. Inst. 39 Taf. A).

Furthermore pictorial vividness in poetry or colour-contrast does not have to be influenced by painting: there is no reason to believe that Tib. 1.7.12, Prop. 2.3.11ff. or Ov. Am. 3.3.5ff. are influenced by works of art. Furthermore drenched hair and outstretched hands are natural details in the account of a drowning and need not be derived from paintings. Hubbard refers both to 'crag's' (p.167) and 'cliffs' (p.168) which occur in pictorial representations of the drowning of Helle and which are like those from which Propertius wants to leap: saxo however need not necessarily refer to 'cliffs' or 'crag's' but could simply be a rock. (vid. OLD s.v. 1 and various translations of saxo: 'rock' Quinn p.195, P.J.F. Gantillon The Elegies of Propertius (London 1899 p.59); 'cliff' A.E. Watts The Poems of Propertius (Harmondsworth, 1966, repr., p.105); J.S. Phillimore Propertius (Oxford, 1906, p.74); Musker p.112; 'rocky height' Butler (Loeb) p.139; 'crag's top' Hubbard p.167; 'klip' M. d'Hane Scheltema Een angstdroom (Prop. II, 26, vert.) Hermeneus 42, 1970-72, 148.

Finally, the dolphin (or dolphins) in the Helle paintings of which Hubbard speaks appears to be speeding away from Helle rather than rushing to her aid.

Like Hubbard, Kerry (art. cit.) also suggests that 2.26A has a model - Euripides' Iph. Taur. lines 44, 259, 263-277 and 569. To make so ludicrous a suggestion is indeed, in Enk's polite words 'probabilitatis fines transire' (p.329). The whole situation in 2.26A is completely different. Kerry seizes on a few apparent coincidences between the two texts and twists significance out of them.

3. vid. N. Wiggers Variations on a Theme: Nightmare and Daydream in

Propertius 2.26 Latomus 39, 1980, 121-128, who seems to think that the dream was an actual occurrence triggered off by Propertius' emotional insecurity. The poet-lover, who cannot accept that he is responsible for the relationship's failure or that his mistress might choose to reject him, could perceive this rejection as physical threat from some external source (i.e. the sea) to the person rejecting him (p.123). cf. J. Sullivan Propertius A Critical Introduction (Cambridge, 1976, p.100). He too thinks that the dream could be a genuine one, revealing the (Freudian) desire to rescue the beloved from degradation.

As far as love elegy is concerned, it is obviously dangerous to psychologise in this way simply because it is impossible to assess to what extent the poem is autobiographical.

4. cf. Tib. 1.2. 43-56; 1.3. 11-12, 23-26; 1.5. 13-14. Ov. Am. 1.14. 39-42; 2.6.43; 2.13. 17-18.

5. Certainty is impossible since Cynthia is not mentioned by name in the poem, but it seems most likely that Propertius dreamt of her. One naturally thinks of her rather than anyone else, and the details of the poem do not conflict with this notion: Cynthia is referred to as vita elsewhere (1.8.22; 2.5.18; 2.19.27 2.30B.14); ocellos in line 13 recalls the charm of Cynthia's eyes (1.1.1) and the beauty of the shipwrecked woman in 2.26A. 13-15 recalls Cynthia's well-attested beauty (1.4.8; 1.4.11; 2.3.22; 2.5.28; 2.29.30; 3.24.1; 3.25.12. vid. n.38).

However, in the interests of strict accuracy, I have not referred to the woman as Cynthia.

6. vid. Prop. 4.7. 87-88.

7. vid. Prop. 2.29.27 cf. Tib. 1.5. 13-14; 3.4.10. For the custom vid. Soph. Electra 424 ff; Eur. Iph. Taur. 42ff.

8. vid. Prop. 4.7 87-88.
9. cf. Rothstein p.375: 'Die individuelle Bestimmung Ionio rore hat vielleicht darin ihren Grund, daß eine wirklich ausgeführte oder beabsichtigte Seereise in der Art der dem Gedicht 1.8 zugrunde liegenden den Anlaß zu dieser Elegie gegeben hat'.
10. cf. Prop. 1.8A.
11. Another ironic interpretation of the poem is offered by E. Lefèvre in Propertius Ludibundus (Heidelberg, 1966, pp.38-47). His interpretation is very similar to Quinn's in many respects but it differs in the sense that he regards the irony not as malicious but as deftly playful (vid. p.46: 'Es hat sich...zeigen lassen, daß 2.26A einen leicht spielerischen Charakter hat, da eine leise Ironie im Gebrauch gewöhnlich ernsthaft verwendeten Bestandteile der Liebesdichtung nicht zu verkennen ist'.)
12. cf. Prop. 1.2.1(unnamed addressee); 2.5.18 (Cynthia).
13. Quinn refers elsewhere (p.260) to the 'morbid malice' of the lover.
14. Quinn (p.189) also believes that Propertius in 1ff. chooses carina and ros which are characteristic of high style 'partly because his poem will contain more than a trace of flippancy and he is anxious to avoid an overall impression of mere persiflage.' Carina is used very frequently in poetry (vid. TLL III, II, p.457 s.v. b. de ipsa navi and OLD s.v. 2) and very often in poetry, whose style is consistently 'high' (e.g. Verg. A. 4.658; 4.46; 9.148; 11.328; Ov. M. 3.593; 6.444; 6.721; 12.37; 13.182; Stat. Theb. 1.194, 3.57; 5.342; 7.57; 7.88; 9.247). However the use of carina does not inevitably suggest high style: in elegy there are many examples of the occurrence of carina in lines which cannot be regarded as 'high style' (e.g.

, Am. 2.9.31; Her. 2.46; 5.63; 7.147; 13.101,125; 2.7.59; Tr. 1.4.10; 1.11.6). Of the 11 instances of carina in Propertius, at the most 5 (1.3.1; 2.16.39; 2.24B.45; 3.7.35; 4.6.17) could possibly be regarded as high style, despite Quinn's note (n.2. p.189) that carina is used in more 'poetic' contexts.

Considerations of sound and metre may also have played a part in Propertius' choice of carina. In three instances in Propertius (2.25.24; 2.26A.1; 3.7.15) carina is used in combination with fracta; in two other instances (3.7.35; 1.3.1), not counting fracta, it is used in c- alliterative combinations. There is thus the possibility that carina was used for its sound-value. The simplest explanation is that it was used metri gratia. Carina is always placed at the end of the hexameter in the Aeneid (vid. TLL 111, 11, p.457 apud poetas semper fere in fine hexametri...) and, in all but one of the instances of carina in Propertius, it occurs at the end of the hexameter line.

In a note on ros, Quinn (p.189) himself admits that Vergil does not use ros for 'sea' although he uses it to mean 'water'. It is in fact presumptuous to claim that ros is "also high style for 'sea' - a little precious even" as in none of the poets whose style could be described as high is ros used of the actual sea. Ros is not used in the old epic and tragic poets or in Catullus (in the longer poems) at all; Lucretius uses it of water and dew (1.771, 777; 2.61, 319; 5.461), Vergil uses ros of dew (G. 2.202; 3.326; 4.12; E. 8.15; 5.77; A. 6.230), of spray (G. 4.431; 1.385; Cir. 516), blood (A. 12.339) and of the dew of Lethe (A. 5.854). Ovid uses ros of water (M. 3.164); of drops of water (M. 5.635; 11.57); of tears (M. 10.360; 14.708)

and of dew (M. 4.263; F. 1.312; 3.880; 4.166; 4.778; 6.200; Am 1.6.55). Horace uses ros of water and of tears (Od. 3.4.61; 3.3.56). Furthermore Quinn himself (p.188) translates Ionio.. rore as 'Ionian spray' (cf. OLD s.v. 2a).

15. For mea vita in elegy, vid. Prop. 2.3.23; 2.20.11; Ov. Am. 2.15.21. For vita, vid. Ov. Am. 3.8.11,12. Prop. 1.2.1; 1.8.22; 2.5.18; 2.19.27; 2.20.17; 2.24.29; 2.30.14. For vidi, vid. n.32.
16. cf. Prop. 1.15; 2.5; 2.24A. Ov. Am. 3.3; 3.11.21; 3.14.30; Tib. 1.6.7.
17. Quinn seems to turn on the tap of irony at will: irony is, for example, absent in lines 11-12 the 'neat, crisp couplet with no tricks' (p.193). If the poem were maliciously ironic, lines 11-12 would surely have provided most enjoyment for the malicious poet.
18. cf. Wiggers art.cit. p.123: 'Helle's dignity is undercut (in the estimation of at least one male scholar and quite possibly in the poet's) by the transformation of her legendary ram into a lowly ewe (ovis), and Glaucus is portrayed as a lecherous potentate with a harem of nymphs'. vid. introd. essay p.173 for the refutation of this assumption about Glaucus.
19. hic here Phrixiae vellera pressit ovis. Ovid here uses ovis of Aries, the sign of the ram. Phrixiae is a clear reference to Helle's ram: there is no irony here. Ovid reverts to aries at F. 3.867 and 875.
20. vid. Hom. Od. 5.333ff.
21. cf. Apollod. Epit. 3.4.3; Paus. 1.42.7; 1.44.7; 2.2.1ff; 4.34.4; Prop. 2.28A.20; Ov. P. 3.6.20.
22. vid. comm. p.178.

23. vid. Athenaeus Deip. 7.296, 297. The women include Ariadne, Syme, the Nereids (cf. Val. Flacc. 2.607), Hydne, Scylla (cf. Ov. Met. 13.906; Vell. Pat. 2.83), Circe (cf. Ov. Met. 14.35ff., 69ff.).
24. vid. Roscher 1.2 p.1684. 'Seine Werbungen werden jedoch nicht immer mit Erfolg gekrönt...' He was unsuccessful with Ariadne and Scylla; Circe pursued him; Syme was raped and Hydne's fate is unknown. Roscher (p.1681) records that Glaukos was loved by Nereus and prophesied with the Nereides 'die ihm ihre Liebe nicht versagen.' Pauly 7.1 p.1411 records that he was a lover of the Nereids, especially of Nesae and Cymothoe. Both Roscher and Pauly appear to base this claim on Prop. 2.26A.16 but the Nereides could be jealous not because Glaukos might make Propertius' mistress a 'puella' of the Ionian sea but because the poet's mistress is more beautiful than they are. Thus it is not particularly clear whether Glaukos was successful with the Nereides or not; however he was repeatedly depicted as 'Insasse des Nereischen Hauses ' (Roscher p.1681).
25. He was loved by Nereus (Ath. Deip. 7.296) and was in turn the lover of Melicertes (Ath. Deip. 7.297), the son of Ino-Leucothoe.
26. vid. Verg. A. 5. 821-826; Plat. Rep. 10.611<sup>C</sup>. cf. DKP 2, p.810. 'Trotzdem wird er wie viele Meerdämonen als Greis aufgefaßt.' It is thus unlikely that Glaucus would arouse Propertius' jealousy despite Holleman's (Propertius' Cynthia-  
„Erlebnis" in nuce (Prop. II 26) Hermeneus 42, 1970-71, pp. 144-147) suggestion : 'Cynthia ziet in haar geliefde zelf haar lest best kans op behoud. Zoveel rouwmoedigheid zou zelfs het hart van een zee-god vermurwen 13/14. Deze gedachte wekt onmiddelijk Propertius' welbekende jaloersheid en associatie met de

wellustige Glaucus, amator feminarum...'.

27. vid TLL, OLD s.v.
28. The OLD does not include 2.26A.18 in its list of ironical uses of puto (OLD s.v. 8 iron.). Ut puto (OLD s.v. 9b) is used to introduce an example or illustration but there appears to be no fixed formula for expressing what 'one really does suppose' (OLD s.v. 6). Puto here (OLD s.v.8) means 'unless I am mistaken ...no doubt.' i.e. probably.
29. cf. Musker's translation (p.112) of metus as 'terrors'. Commentators either do not explain the cause of metus or ignore it. vid Camps p.178: 'The fright woke him up'; Enk. p.334: 'terror ille ipsa somnia et imagines nocturnas coepit evanescere'. BB, Giardina, Rothstein and Postgate do not comment on metus.
30. R.J. Baker Laus in Amore Mori: Love and Death in Propertius (Latomus 29, 1970, 670-698) interprets metus as referring only to Propertius' fear for his own safety. 'I would suggest that there is no ambiguity attached to the word metus at all; it simply denotes the dreamer's reaction to the suicide attempt in the preceding verse.' However vid. comm. pp.182-183.
31. In Prop. 1.15.35 mentita is used of falsehoods and is associated with perfidia (2,34), mores (23) and periuria (25). Propertius is probably ill (periculo 3) and Cynthia has not shown that she cares for him at all: this lack of caring prompts Propertius to accuse her of insincerity, superficiality and infidelity. (vid. Pichon, p.199. cf. Ov. Am. 3.3 10,44). In 2.17.1 mentiri is used of a broken promise: Propertius' mistress had promised to spend the night with him but had failed to keep her promise (vid. Pichon p.199; cf. Cat. 110.3). In 4.5. 27-8 the bawd, on whom Propertius heaps abuse, advises the poet's mistress (63)

to be unfaithful:

sperne fidem, provolve deos, mendacia vincant

frange et damnosae iura pudicitiae (27ff.).

Mentiri and mendacium are then used by Propertius in association with broken promises, insincerity and sexual infidelity. So here quaecumque...fueras mentita (3) probably refers to the lies which his mistress has told in order to be with another lover, or to conceal the fact that she has been with someone else or to provide an excuse for an unkept assignation or to all of these.

32. The elegists seem to use vidi, usually in a prominent position, in order to emphasise a feature of their personal experience or provide strong evidence for an assertion.

<u>First word</u>	<u>Last word</u>
vid. Prop. 1.13.14,15	Tib. 1.2. 43
4.5.61	Ov. <u>Am.</u> 1.5.19,23
4.2.53	1.7.53
4.5.67	1.8.11
Tib. 1.2.89	
1.4.33	
Ov. <u>Am.</u> 1.2.11	
2.2.47	
2.8.16	
2.12.25	
3.4.13	
3.11.13	

cf. the less vivid opening of Ov. Am. 3.5.

33. vid. introd. essay p. 168.
34. For frightening her into fidelity, vid. introd. essay p.175.
35. A comparatively rare hexameter opening in elegy: vid. Platnauer,

p.37.

36. For the importance of sound in classical poetry, vid. L.P. Wilkinson Golden Latin Artistry (Cambridge, 1970, pp.9-45, 62). For a more sceptical view, vid F.R.D. Goodyear (ed.) The Annals of Tacitus Volume I (Cambridge, 1972, Appendix 3).
37. vid. introd. essay p.170.
38. For the Helle myth, vid. Apollod. Epit. 1.9.1; 3.4.3. Ov. Met. 4.416ff; 11.195; Ov. F. 3.857ff. Although there is no evidence to suggest that Helle was beautiful, she probably was, like most mythological heroines, very good-looking. Propertius could thus be complimenting his mistress' beauty as well. If one could be sure that this poem was addressed to Cynthia, one could venture to suggest that Propertius seems aware of her physical beauty in lines 2 and 4. Cynthia's hair was beautiful (Prop. 2.2.5; 2.3.13; 3.10.4); so were her hands (Prop. 2.2.5; 3.6.12). Both manus and comas are emphatically placed at the end of their lines. This awareness could again be suggested by ocellos in lines 13 (cf. Prop. 1.1.1; 1.3.33; 1.15.3; 1.16.31). He compliments his mistress' beauty in line 15 as well.
39. cf. Ov. Met. 11.195; Tr. 1.10.15; Her. 1.8.141.
40. vid. introd. essay, p.175.
41. vid. T.E. Page (ed.) P. Vergili Maronis Bucolica et Georgica (London, 1972, repr.) on Verg. G. 4.373 and André p.101. 'Dans Virgile G. 4.373 Servius explique l'épithète par nigrum ex altitudine. Le sens est le même dans Properce 2,26,5. C'est la nuance du violet la plus proche du noir brillant.' This is the only example in elegy (vid. Pichon, p.247 and concordances to Propertius, Tibullus and Ovid) of purpureus used of the waves of the sea.

42. vid. Lucr. 5.1428; Verg. A. 4.139; 9.163. For contrast with ostrum, vid. Verg. G. 2. 506-507; A. 1. 639-640; 1. 697-700; 4.134; 5. 111-112; 7. 277-279; 11.72; 12.26. The aureus-purpureus colour-contrast only occurs again in elegy at Ov. F. 5.28, although colour-contrast involving purpureus and other adjectives (Prop. 1.20.38; Ov. F. 4.780; P.2.8.50; Corp. Tib. 3.4.30) and aureus and other adjectives (Ov. Am. 1.14.9; 3.13. 27-29; A.A. 1.214; F. 3. 874-876) is found.
43. cf. Prop. 2.1.4.
44. For Neptune's benevolence, vid. Verg. A. 1. 142-147; cf. Prop. 2.26c. 45ff. For the Dioscuri, cf. Theoc. Id. 22.6ff., Hor. Od. 1.12. 27-32; Od. 1.3.2. For Leucothoe as rescuer, cf. Hom. Od. 5. 333-353 and n.21.
45. Interestingly the list of sea deities begins with Neptune the changer and ends with Leucothoe the changed (vid. n.46).
46. vid. Ov. Met. 4. 539-542.
47. Almost all the mythological figures are, perhaps obviously in a poem in which the sea figures strongly, connected. Ino-Leucothoe, the stepmother of Helle, underwent metamorphosis at the hands of Neptune (vid. n. 46); Vergil couples Glaucus together with Ino's son and the Nereides (G. 1. 436-437; A. 5. 821-826). The Nereides received Ino and son when they leapt into the water (Ov. F. 6.501) and Pliny described a work of art in which Neptune is depicted with the Nereids and with dolphins (Plin. H.N. 36. 4.26).
48. A similar emotional climax is suggested by the repetition in Anchises' speech in Verg. A. 6. 692-695. quas egote terras et quanta per aequora vectum/accipio! quantis iactatum, nate, periclis!/quam metui...

49. For repetition in prayers, vid. Cat. 62.5; Verg. A. 2. 154-155; Hor. Od. 1.35. 5-9; 2.19. 17-21.
50. In the majority of examples of three initial monosyllables in the hexameter in Propertius, the personal pronoun (tu, te, me) is used, usually in an emphatic position. If at is used it is always found at the beginning of the line and is most often used in combination with tu. At tu then seems to be an emphatic way of stating a contrast. vid. Appendix I.
51. vid. introd. essay p. 174.
52. vid. introd. essay p.173 n. 23.
53. vid. n. 38.
54. vid. Hes. Theog. 240.
55. vid. DKP 4, p.68 'In den Tiefen des Meeres, der Silbernen Grotte ihrer Eltern wohnend - führen die N. ein heiteres Leben, singen, tanzen, reigen und spielen mit den andern Bewohnern der See. Eur. Ion. 1079ff, Iph. Taur 424ff; Iph. Aul. 1054ff.'
56. vid. Platnauer, p. 13. 'Hexameters rarely end with a five-syllable word: perhaps (besides Prop. 1.8.35 Hippodamiae and three proper nouns in Ovid) only Prop. 2.26.15 incredibilem'.
57. Enk (p.333) refers to Alfonsi's description of the onomatopoeic sounds in Nereides incredibilem as 'un mormorio maledico.' The consonants in incredibilem seem to me to be more onomatopoeic than Ner. incr.
58. For Nesaee and Cymothoe, vid. Hom. Il. 18. 40-41; Hes. Theog. 245, 249. For Nesaee, vid. Verg. A. 5.826; G. 4.338 (in Hirtzel's text, not in Mynors'); for Cymothoe, vid. Verg. A. 1.144.
59. Quinn suggests that this serene line contrasts with 'the clattering consonants of the second half of the preceding hexameter and their suggestion of female chatter'. The contrast however

between the clattering consonants in the latter half of line 15 (c,p,t,t) and line 16 (c,c,c,th) is not as marked as Quinn thinks.

60. vid. OLD s.v. 1,5 and Pichon, p.98.
61. Candida is not used of sea goddesses elsewhere in elegy, although it is used of Cupid and Bacchus (vid. OLD s.v. 5B). Sea goddesses however could be traditionally white and gleaming. vid. ἀργυρόπεζα ἑτίς (Hom. Il. 1.538; 9.410; 16.222; 18.369; Od. 24.92; Hes. Theog. 1006; A.P. 5.48.4; and Λευκοθέη (Hom. Od. 5.334).
62. Caerula is used elsewhere in elegy of Thetis (Prop. 2.9.15; Tib. 1.5.46), of Nereus (Ov. Her. 9.14) and of Neptune (Prop. 3.7.62).
63. For this meaning of puto, vid. n.28.
64. vid. introd. essay p.167.
65. For the docta puella, vid. Prop. 1.2. 27-30; 1.3.42; 1.7.11; 2.11.6; 2.13.11.
66. On Arioniam...lyram Postgate (p.139) comments that this was 'too bold a phrase for Ovid's stomach; Fast. 2.82 Lesbida cum domino seu tulit ille lyram'. Again at 5.6.36 (4.6.36) Postgate (p.215) remarks that lyrae is 'a somewhat bold use (for Latin) of the instrument for the performer'. On lyrae at 4.6.36 Camps (p.109), who reads deae, comments: "...Some however keep lyrae and suppose that it stands for Muses citing Prop. 2.26.18 Arioniam...lyram = 'the poet Arion'; but here the adjective imbelles does not contain a proper name as does Arioniam". Postgate then believes that the phrase Arioniam...lyram means Arion, the lyre player. Camps suggests that 'the poet Arion' is an acceptable translation of Arioniam...lyram but he translates Aganippaeae...lyrae at 2.3.20 as a 'Muse's lyre'. Other scholars

vary between 'Arion's lyre' (Phillimore p.74, Watts p.165, Butler (Loeb) p.139) and 'Arion and his lyre' (Hubbard p.167; Quinn p.195; Musker p.112). Gantillon (p.59) translates: 'the harper Arion'. Even though in the other examples in Propertius of lyra with a proper name (1.3.42; 1.9.10; 2.3.20; 1.2.28; 3.2.4) lyra clearly means lyre and not lyre player, Arioniam... lyram must, by metonymy, mean 'Arion the lyre-player'. Translating Arioniam...lyram as Arion's lyre would result in the curious and incorrect picture of the dolphin swimming along with merely a lyre on its back. vid. comm.p.181 for a discussion of the possible significance of lyram.

67. vid. Herod. 1.23,24. Ov. F. 2. 79-118. A.W.J. Holleman Notes on Ov. Am. 1.3; Hor. Carm. 1.14 and Prop. 2.26.18. CPh 65, 1970, 179 comments: 'it must be the very dolphin that rescued the lyre of Arion, which signifies that by now it is his poetry itself that is in danger'. A poet's mistress, the inspiration (cf. N. Wiggers (art. cit. p.124) who believes that in lines 17-18 we are reminded that Cynthia is as important to Propertius as the lyre was to Arion, that she is the catalyst necessary for the transformation of passion into poetry.') or perhaps the creation of a great deal of his poetry is in danger but not the poetry itself.

68. Some of this controversy has involved transposition of lines in the poem. Enk (p.331) originally accepted A. Baehrens' transposition of lines 11-12 after line 18 because this made it clear why Propertius wished to leap down into the sea when he saw the dolphin coming to aid Cynthia. BB (p.234) think that A. Baehrens' transposition may well be correct. Enk then rejected this and accepted W.A. Baehrens' idea that the trans-

position of lines 11-12 interfered with the coherence of lines 9-12 (as they were originally) and rendered the help of the dolphin pointless. This seems to be quite true: furthermore the transposition invalidates the point of Arioniam...lyram.

69. Some scholars have offered more ludicrous interpretations of this leap and so should be restricted to a footnote. R.J. Baker Laus in Amore Mori: Love and Death in Propertius Latomus 29, 1970, 670-98 rejects Enk's idea and suggests that Propertius' leap is a dream death-wish: Propertius wanted to commit suicide in order to perish with the doomed Cynthia who has, by her confession (3) and by calling on his name (12), restored the fides between them. He has forgiven her and expects to be reunited with her in love on the other side of death. Baker believes that Propertius may have resolved to leap before the dolphin began to feature in the dream. Like Quinn (p.195) he maintains that the dolphin is an element in a poet's dream, a characteristic of vivid dream detail. Baker's view is interesting but he seems to offer this interpretation without paying too much attention to the original Latin. The order of vidi (17) and conabar (19) strongly implies that the dolphin was sighted before the leap was contemplated or enacted. If Propertius had resolved to leap to his death before the dolphin began to feature, this resolution would have been made after peritura (12) (vid. Baker art. cit. p.684). It seems unlikely that Propertius would then have spent four lines (13-16) speculating on his mistress' metamorphosis at the hands of a sea god, if he himself was thinking of joining her under the sea anyway. Peritura does not furthermore imply that Propertius' mistress was doomed to die. Death, in the poem, is not an inevitability.

The dolphin is not simply a detail in a poet's dream. It has a specific purpose (tibi subsidio). Because of this and because of the reference in line 18, the dolphin, if it must be an image, is an image of life, of hope and rescue. Propertius' leap is an assertion of his desire to rescue his mistress from death and not of his wish to join her in it. This is surely stronger proof of his love for her, particularly as she did not want to die.

P. Grimal *Les intentions de Propertius et la composition du livre IV des Élégies* Latomus II, 1952, 441-442 suggests that the dolphin is here, as it is on some tombs, 'le symbole du voyage vers l'au-dela'. According to him, the dolphin does not symbolise rescue but impending death. The dreamer, realising that all is lost, responds with 'le saut dans le gouffre, qui est l'un des symboles de la mystique funéraire païenne'. Besides being a symbol of death, Grimal believes that the dolphin (art. cit. n.1. p.442) is also a symbol of the saving power of poetry. He also suggests that "Le dauphin et le 'saut de Leucade' ont beau apporter une promesse de vie éternelle et de salut..."

Baker agrees with Grimal's suggestion that neither the dolphin nor the leap implies a rescue attempt. Grimal's attempt to shroud these lines in symbolic mysticism results in hopeless confusion: the dolphin cannot both be a symbol of death, a symbol of the voyage to the world beyond and a symbol of the saving power of poetry (whatever that might mean). In the content of this poem, the dolphin is clearly not a symbol of death. One wonders what tibi subsidio in line 17 means if the dolphin is not engaged in a rescue attempt.

A.W.J. Holleman Notes on Ov. Am. 1.3; Hor. Carm. 1.14 and Prop.

2.26.18 CPh 65, 1970, 177-180 and Propertius' Cynthia-„Erlebnis“ in nuce (Prop. II. 26) Hermeneus 42, 1970-71, 144-147 believes that Propertius is being compared with the dolphin and that he himself leaps into the water 'like a dolphin'. 'I would read, therefore, a comma or no punctuation at all at the end of line 18 in order to bring out the comparative meaning by stressing the simultaneousness of iamque' (19). (CPh 65, 1970, pp.179-180). Holleman's notions ignore the Latin. Vidi and iamque conabar can hardly be simultaneous actions, despite Holleman's claim that lines 17-20 constitute an example of comparatio paratactica (Note 2. Hermeneus 42, 1970-71, p.147). Prop. 2.22.41-2 may be an expression of 'een vergelijking door parataxis' (art.cit. p.147) but at least defendunt and alit are in the same tense. To think of Propertius himself as the dolphin is so absurd that it defies both comprehension and comment.

70. vid. introd. essay p.175.

N. Wiggers (art.cit.) believes that Propertius' dream is shattered when he 'tries to leave the artist's safe vantage point for the dangers of the sea and thus for direct confrontation with the feelings (i.e. passion and jealousy) he so neatly objectified in the sea gods of 13-16. The vision becomes intolerable for Propertius at the point when he is about to commit himself totally to Cynthia. The fear he experiences at the end of the dream is not for her safety but for his own' (pp.124-125). The poem, argues Wiggers, contains suggestions of apotheosis (Ino, transformed from a cruel stepmother into Leucothoe, benevolent sea-goddess; the Dioscuri and Glaucus) which Propertius may have had in mind when composing lines 19-20. 'If so, it may be an admission that he, like Ino, has

been jealous and cruel and is in need of transformation...on the other hand, Propertius' inability to jump implies that he is unable to effect the changes within himself which would save his relationship with Cynthia ' (p.125).

Wiggers' symbolic interpretation of the poem is inconsistent and confused. Propertius seems to 'objectify' some feelings (e.g. his jealousy) but not others (e.g. his fear in line 7 which presumably remains subjective). Leaping into the sea cannot symbolise (i) direct confrontation with his passion and jealousy; (ii) total commitment to Cynthia and (iii) a possible admission that he is in need of transformation from jealousy and cruelty. Furthermore there is nothing in the poem to suggest that he is not totally committed to his mistress already. Conabar (19) does not imply that Propertius was unable to jump but simply that the dream ended before he did. If, as Wiggers believes (p.124), line 18 reminds us that Cynthia is vitally necessary as the inspiration for Propertius' poetry, he would hardly imply in the very next line that he is unable to save his relationship and thus his poetry.

APPENDIX 1

SURVEY OF 3 INITIAL MONOSYLLABLES IN THE HEXAMETER IN PROPERTIUS

at		tu		te		me		si		other	
*1.6.31	1	*1.6.31	2	2.6.22	2	1.4.3	2	1.1.37		2.2.3	
1.10.27	1	2.26A.11	2	2.14B.29	3	1.7.21	2	1.9.15		2.10.23	
1.15.9	1	2.5.15	2	2.20.27	2	1.8A.21	2	1.10.23		2.13.33	
*2.26A.11	1	*2.5.17	2	2.29B.13	2	1.16.39	2	2.1.65		2.13.45	
*2.5.17	1	2.8.2	2	2.30A.5	3	2.3.9	2	2.3.15		2.24A.3	
*2.9A.19	1	*2.9A.19	2	3.3.49	3	2.8.2	3	2.3.41		2.24A.7	
*2.16.13	1	*2.16.13	2	3.7.7	3	2.13.3	2	2.10.17		2.24C.31	
2.24C.33	1	2.32.25	2	4.6.47	2	2.19.29	2	2.20.19		2.28A.5	
2.25.39	1	2.32.61	3			2.20.29	2	2.22B.1		2.32A.19	
2.30A.11	1	*2.33A.21	2			2.24C.33	2	2.24B.5		3.10.27	
*2.33A.21	1	2.34.49	2			2.25.9	2	2.30A.5		3.14.31	
*3.15.43	1	*3.15.43	2			2.32.21	3	2.32.61		3.24.6	
		4.11.51	2			4.2.63	2	2.34.11		4.1.34	
								2.34.53		4.1B.2	
								3.8B.39		4.6.37	
								3.12.5			
								3.22.15			
								3.23.21			
								4.1B.105			
								4.3.5			
								4.11.19			

1 2 3 : Position of monosyllable in line

\* : Occurrence of at and tu

at	: 12	tu as second word	: 12
tu	: 13 )	tu as third word	: 1
te	: 8 ) 34	te as second word	: 4
me	: 13 )	te as third word	: 4
si	: 21	me as second word	: 11
other	: 15	me as third word	: 6

INTRODUCTORY ESSAY ON 2.29A

In attempting an overall interpretation of 2.29A, one must consider, as was the case with the dream in 2.26A<sup>1</sup>, whether the poem is simply an account of a fantasy or whether it has any message for the addressee, the poet's mistress (1).

BB (p.242) and Giardina (p.176) simply give résumés of the poem. As they do not even hint at any possible message in the elegy, one presumes that they consider it as nothing more than the description of a fantasy. Camps (p.194), in his summary of the poem's content, implies that it is merely the account of how the poet 'in his fancy' was arrested by a band of Cupids while he was straying drunk around the town. Reitzenstein (pp.36-38) believes the narration to be an end in itself and Tränkle (pp.172-174) views the poem simply as the account of a fantasy experience. Luck<sup>2</sup> and Cairns<sup>3</sup> have concerned themselves mainly with the nature of the rôle the Cupids are playing in this poem<sup>4</sup>. They consider the elegy as fantasy rooted in a real-life situation; however neither of these scholars considers the possibility of a 'message' in the poem either.

Several of these critics believe that the narrative in 2.29A is humorous and this suggests that they consider humour rather than any message to be the point of the poem. Reitzenstein considers that the poem 'ist als Scherz behandelt' (p.36). He refers as well to 'diese scherzhafte, spielerische Auffassung der Liebe...' (p.36) and to the 'scherzhaften Ton des Gedichts' (p.37). Reitzenstein argues that Propertius is not upbraided by the Cupids because of an infidelity in the sense of desire for another woman but because his pleasure-seeking wanderings at night - which should belong to Love - reveal that he doesn't take love seriously enough. This, he claims, is Propertius' crime to which the Cupids refer in line 12, in which Reitzenstein sees a 'gewisse humoristisch wirkende Pathetik' (p.36). The importance of Nachtzeit for love can also

be inferred, he suggests, from the final command in the poem which is not 'Geh und bleibe künftig bei deinem Liebchen!' but 'Lerne die Nächte daheim zu bleiben!' (pp.36-37). Reitzenstein refers again to humour in connection with lines 15-18, which reveal what unsurpassable pleasures wait for him with his mistress: 'es entspricht durchaus dem scherzhaften Ton des Gedichts daß dieser höchste Genuß in dem wunderbaren Duft besteht...' (p.37).

Apart from lines 12 and 15-18, the humour of which is highly doubtful, Reitzenstein does not explain why or how 'Das Ganze ist als Scherz behandelt...'. It is impossible, furthermore, to distinguish in this poem between infidelity on the one hand and not taking love seriously on the other. Propertius was not simply wandering through the streets enjoying himself. In line 14 the Cupids accuse Propertius of seeking other doors: Propertius does not deny this accusation, which is surely a reference to intended infidelity on his part. Fores is often used by Propertius in an amatory context<sup>5</sup> and its use here conjures up situations like that of the exclusus amator<sup>6</sup>. Iam certos spondet amores (19) also clearly implies that Propertius' love was incertus<sup>7</sup> before he was apprehended by the Cupids.

Luck 1 also finds 2.29A humorous. He regards Propertius' humour as 'peculiar' (p.15) and believes that 2.29A 'is full of self-irony but one has to understand the allusions in order to appreciate it' (p.16). If by his undefined allusions, Luck refers to the fact that he thinks that the Cupids are policemen and appear to know the errant Propertius well (p.16), it is not directly clear why this is ironical or peculiarly humorous.

Tränkle regards the poem as 'scherzend und leicht' (p.172). He believes that the tone of mea lux, which he regards as playful and amusing, makes one interpret the contents of the poem as nothing more than a happy drunken experience:...'schon mea lux Vers 1, das nicht wie sonst oft dient, alle überschwengliche Beseligung zusammenzufassen, hat diesen

Klang. Das Gedicht beginnt so, daß man annehmen muß, sein Inhalt sei nur ein etwas turbulentes, nicht weiter bedeutendes feucht - fröhliches Erlebnis' (p.172). Tränkle believes that the tone changes in lines 15-18: 'Das Scherzhafte, Spielerische ist hinweggewischt. Wir stehen in einer verwandelten Welt... schon mit Vers 19 parcite iam fratres ist das schöne, erhebende Bild hinweggeschwunden' (p.173). There are no parallels in which the tone of mea lux can be described as 'spielerisch' or 'scherzhaft' and there is no reason to suspect that the tone is playful here<sup>8</sup>. Nor does it seem likely that Propertius would address his mistress in a playful tone given the situation that she was angry with him the night before (9) and very probably would still be so. In lines 15-18 the style of the poem certainly changes as the Cupid describes the sensuous charms of the poet's mistress and the tone is perhaps not as abrupt as the rest of the Cupid's speech; however this change is not a change from a 'spielerisch' tone to a more serious one. There is nothing at all 'scherzend' or 'leicht' about lines 12-14; in fact these lines are, if anything, threatening and peremptory. Tränkle's interpretation of the humour in the poem is thus largely fanciful as it relies on a false assumption.

Rather than such humour, it seems more likely that there is a 'message' in 2.29A. Propertius could of course simply have written the poem in order to entertain, but a 'message' explains far more adequately why Propertius should have chosen to address this fantasy encounter with the Cupids to his mistress.

The poet often uses the image of the love god<sup>9</sup> and his weapons<sup>10</sup> not merely for narrative interest but to convey something about his emotional state vis-à-vis his mistress. So as Propertius' relationship with his mistress figures so prominently in 2.29A, it seems likely that it contains a message that would be clear enough to the addressee.

2.26A is a probable parallel. There seemed to be a number of details

in that poem which suggested why Propertius should have recounted that dream to his mistress<sup>11</sup>. Propertius tells her there that he saw her confessing her falsehoods, probably because of her infidelities, in the dream. It was argued that the compliments in the poem, most of which were expressed through mythological figures, imply that he had forgiven her her falsehoods. Propertius also, it was suggested, reveals his love for her in the poem and hints that she loves him and should be faithful to him in future. All this seemed to form a coherent 'message' to his mistress. Likewise, there are a number of details in 2.29A which seem best explained as having been included for a similar definite purpose. Here, I believe Propertius recounts a fantasy to a mistress in which he admits to his intended infidelity, reveals his love for her and promises fidelity for the future, again complimenting his mistress and again making the point through the medium of mythology (the Cupids). As in 2.26A, a 'message' is not indispensable to an interpretation of the poem but it does give the elegy more point.

Rothstein and Enk, more directly, have suggested what this 'message' might be. Rothstein refers to the contents of the elegy as 'eine anmutige Fiktion' (p.355) which Propertius relates to his mistress 'selbst am nächsten Tage'. He maintains that the words of the Cupid (presumably in lines 12-18) characterise the relationship between the poet and his mistress. 'Die Treue der wartenden Geliebten bildet, wie in der Elegie 1.3, den Gegensatz zu der Treulosigkeit des leichtfertigen Dichters, der sein Glück nicht zu würdigen weiß, bis er durch das Eingreifen der Erosen zur Vernunft gebracht wird, so daß nun eine dauernde Vereinigung der beiden liebenden erwartet werden kann.' The fact that Rothstein sees Propertius telling his mistress a 'Fiktion' in which the unfaithful Propertius is brought to his senses by the Cupids 'so daß nun...kann' would suggest that Rothstein perceives a message of some sort in this

poem. He seems to imply that the account of this fantasy promises a more faithful and responsible approach to their relationship which will result in 'eine dauernde Vereinigung'. If Rothstein's idea is such, it seems to me to be a good one, but his expression of it is rather cryptic.

Enk is marginally more explicit. 'Carmen ideo scriptum est, ut poeta per Cupidines (19) amorem suum erga Cynthiam testificaretur'. It is difficult to establish exactly what Enk means by this. Enk makes this statement with reference to line 19 and this implies that Propertius uses the Cupids in the poem solely as a means to an end, i.e. the promise of faithful love to his mistress. He interprets the blanda...vocabula, mea lux, in line 1 as indicating that the poet is preparing for return to Cynthia. By this he presumably means, as he does in his comment on lines 15-18, return into his mistress' favour. He praises her sweetness in lines 15-18 'cum in gratiam cum Cynthia redire velit' (p.369). This suggests that Enk believes that there has been a rupture in the relationship between Propertius and his mistress which this poem is intended to heal. Enk seems to me to be on the right track but his interpretation is not probing enough.

In the first couplet the poet admits to his mistress<sup>12</sup> that on the previous night he was drunk<sup>13</sup> and that he wandered through the streets without an escort<sup>14</sup>. Mea lux, which are indeed, in Enk's words, blanda vocabula<sup>15</sup> suggest the tone of a captatio benevolentiae and would ensure that the poet has his mistress' sympathy at the outset before he confesses, through the medium of the Cupids, to his intended infidelity. He was, he says, late for an assignation with her the night before (13) and because of this she was angry with him (9). This would presumably have strained the relationship between them and perhaps resulted in his exclusion from her presence. If one cares to pursue the question of why this poem might be supposed to be necessary, a number of explanations suggest themselves:

she might have refused to accept a verbal apology the night before or not have been fully satisfied by it, or he might have been too drunk to offer an adequate apology; thus he would have to resort to a flattering, apologetic poem in order to conciliate her.

In lines 3-6 Propertius relates that he was set upon by a group of Cupids who were armed with all the traditional trappings of love gods and with what appear to be the symbols of servitium amoris<sup>16</sup>. His mistress had made a contract with the Cupids to seize him and they escorted him to the house where she waited<sup>17</sup>. I agree with Enk that the Cupids are used by the poet to testify to his love for his mistress. More precisely, it seems significant here that the Cupids do not behave in their traditional manner, i.e. the torches, arrows and vincula, if these are not to be identified with the nodus (10)<sup>18</sup>, are not used against him. Propertius, I believe, thereby suggests that the Cupids did not have to inflame him, strike him down or bind him with love for his mistress, as he is in love with her already. By making one of the Cupids say 'iam bene nostis eum' (8) Propertius implies that he is no stranger to love. He is however, perhaps a stranger to fidelity; the placing of the nodus on his neck suggests that the Cupids had to remind him of the fact that he is bound in love to his mistress, a love which includes fidelity.

In line 9 Propertius' indirect compliment to his mistress suits well an effort to regain her favour. She would presumably only have had this power over the Cupids if she were particularly favoured by the deities of love and so elevated to a position where she, as a mortal, can issue instructions to divinities. In line 12 one of the Cupids proclaims that he who does not believe in the divinity of love-gods should perish. Because of his unfaithful intentions and because he had failed to keep the appointment with his faithful mistress, Propertius revealed a disregard for the serious nature and power of love<sup>19</sup>. Love includes fidelity, and,

in my opinion, Propertius thus admits that he disregarded the latter and that he is aware of the serious consequences of his act (intereat 12).

In the following couplet Propertius, in the words of the Cupid, contrasts his mistress' regard for fidelity, exemplified by the fact that she took the tryst seriously, and his disregard of it (14). He suggests too that he does not deserve her (13), and thereby flatters her, and, with the use of the word inepte (14), he condemns his behaviour as silly. After conceding his foolishness and unworthiness, Propertius, in what I feel to be another attempt to reinstate himself in his mistress' favour, elaborately compliments her erotic irresistibility (17-18). This compliment climaxes in the reference to Amor in line 18 where Propertius highlights the uniqueness of his mistress: the fact that one of the Cupids who presumably has 'inside' information can testify to Amor's special interest in his mistress (18) makes his statement indisputably authoritative. Immediately after this compliment which elevates his mistress, Propertius promises fidelity to her (19).

The poem's 'message' then would be as follows: Propertius, who is supposed to have been late for an appointment with his mistress because he was drunk and looking for other amatory adventures, an occurrence which he says aroused his mistress' anger (9), attempts in this poem to win over her favour again. He tries to achieve this by admitting his intended infidelity, by conceding his foolishness, by pointing out that he loves her and by promising that his love for her will now be as certus as her love for him; as part of winning back her favour and forgiveness, he flatters and compliments her (9,13,17-18).

To embody dramatically this love and promise of fidelity in this meeting with the Cupids would be very effective, suggesting that when he intended to be unfaithful to his mistress, his love for her intervened and made him regret his intended infidelity and promise fidelity to his

mistress. I believe that thus through the Cupids, Propertius testifies to his love for his mistress, and that he also thereby testifies to her love for him. For Propertius depicts his mistress as issuing an order to the Cupids (9) and one of the love gods gives evidence of her fidelity (13) and of Amor's interest in her (18). This highlights her especially close relationship with love.

The poem on this interpretation would also be refreshing in the context of Latin elegy. Criticism is usually heaped on the mistress for her infidelities<sup>20</sup>; it would be unusual to find Propertius criticising his own intended infidelity and apologising for it. Apologies often include a renunciation of one's self importance and the poet contrives, in this imagined meeting with the Cupids, to lose some of his. The rôle of lover and slave escort is reversed<sup>21</sup>; he is overpowered by naked little boys, albeit love gods, one of whom proceeds to lecture him on his vices in contrast to the virtues of his mistress. The Cupids treat him fairly roughly (10,21) and admonish him as if he were a delinquent adolescent, foolishly oblivious of the erotic possibilities of nights spent with a faithful mistress. All this would increase the effectiveness of an apology, if one is intended here.

One cannot of course be definite about the presence of this message in 2.29A, but I feel that the poem does have more point and purpose if it has the above message.

RUNNING COMMENTARY ON 2.29A

In line 1 Propertius, without any attempt at concealment, makes an open admission to his mistress concerning his failure to appear on time at their assignation the night before. The date and time (hesterna...nocte), his condition (potus)<sup>22</sup> and his behaviour (vagarer) are skilfully compressed into the opening line. Vagarer is, however, vague and imprecise: what he was doing on these wanderings is revealed only in line 14. If this poem is supposed to be an apology, the element of direct honesty in line 1, combined with the flattering mea lux, could be expected to make, at the outset, a favourable impression on his mistress and thus to increase the chances of the apology's success. Furthermore, delaying the confession of his intended infidelity until line 14 - immediately after an admission of unworthiness (13) and before an elaborate compliment (15-18) - seems an ideally subtle and diplomatic way of introducing into an apology the one point which would rankle his mistress most.

Interestingly, Propertius does not dwell on the facts given in line 1 in a main clause but confines them to a subordinate clause: by this he may well imply that the main point of the opening sentence (as indeed of the whole poem) will not be what he personally did hesterna...nocte but what happened to him to prevent him from his intended infidelity. In other words I believe he thus gives an early indication that his apology will not be a 'negative' one, simply dwelling on his misdemeanours and repentance, but a 'positive' one, admitting his wrongdoing, but, more importantly, also testifying to what rescued him from infidelity.

In line 2 Propertius sketches in some more of the background to his nocturnal adventure. The mention of the absence of the slave escort<sup>23</sup> would perhaps have reassured his mistress that his misbehaviour was not planned or perpetrated in front of or with the connivance of his slaves. It might well have upset his mistress if anyone else were in the know, as

there would then be a danger of gossip spreading from the slaves. The inclusion, then, of this detail could well be an indication of Propertius' tact, another ideal ingredient for a successful apology.

Line 2 has a dramatic function within the fantasy as well. The fact that the poet is alone clears the stage as it were and so increases the impact of the sudden, unexpected entrance of the crowd of small boys. The speed of this attack is underlined by the rush of dactyls in line 3-5. Nescio quot pueri, along with the parenthesis in line 4, shows the confusion and surprise in the poet's mind as his fear prevents him from clarifying, with any precision, the number of his attackers. Mihi, sandwiched between pueri and turba, gives me the impression that the poet felt hemmed in by his imagined attackers. Tränkle (p.172) suggests that Propertius' account of his experience in lines 3-4 is not a well-ordered one: 'Der Bericht schreitet nicht wohlgeordnet, sondern stoßweise und lässig voran, durch Einschübe unterbrochen. obvia...turba wird nicht durch einen Genitiv, sondern durch die dazwischengeschobene Apposition nescio quot pueri erläutert; schon im nächsten Vers drängt sich eine Parenthese in dem Satz und hemmt seinen Fluß. Sie bezieht sich nicht auf das näherliegende turba, sondern auf pueri und macht nescio quot verständlich.' Tränkle does not question whether this effect could be intentional; that it is so seems likely, in view of the fact that lines 3-4 convey so successfully the poet's dislocated state of mind, as it were, in reaction to a fantasy experience which, he suggests, was so immediate and realistic that it confused and frightened him.

After the confusion and surprise of lines 3-4, Propertius, in lines 5-6, identifies the instruments which the band of boys is carrying and so suggests that they could be Cupids. Faculae, sagittae and vincla are traditionally associated in Roman elegy with love-gods<sup>24</sup>. The shock of the realisation that the boys were preparing chains for the poet seems to

be conveyed by the emphatic and dramatic position of mihi at the end of the third and largest member of a tricolon crescendo. But all this is not taking place in real life, however vivid Propertius' description may be: visa est (6) reminds the reader that this is an account of a fantasy.

The opening description of the boys' appearance ends in line 7. After describing their weapons, Propertius focusses, briefly and fairly abruptly after the lengthy opening sentence, on the fact that they were naked. Sed, which seems to be adversative here<sup>25</sup>, contrasts the nakedness of the boys with the menace of their attitude in line 5. Nakedness is unusual and surprising in an armed and threatening context, but it is this feature which is the Cupids' distinguishing characteristic<sup>26</sup>. Propertius' description of these figures in his fantasy thus climaxes in the mention of a fact which establishes indisputably that the boys are love-gods.

Several scholars have suggested that these love-gods play real-life rôles in this poem. Rothstein (pp.395-396) believed that they were Sträß-enräuber<sup>27</sup>; Luck believes that they are vigiles<sup>28</sup> and Cairns maintains that Propertius represents himself as a fugitivus and the Cupids as fugitivarii in the poem<sup>29</sup>. However none of these 'allegorical' interpretations can be shown to be consistently true. Furthermore it seems idle to speculate on what real-life rôles the Cupids could be playing when they do nothing that is particularly inconsistent with the behaviour of love-deities<sup>30</sup>, and the fact that they are Cupids - which is obviously what Propertius intended the boys to be - is of quintessential importance for an interpretation of the poem. It seems to me that the Cupids are the embodiment and enactment of Propertius' thoughts and feelings of love for his mistress which are strong enough to restrain him from infidelity<sup>31</sup>. These thoughts and emotions seem to undergo two different stages which correspond to the speeches made by the two Cupids.

After the description of the Cupids, one of them described as lascivior begins to speak. Rothstein (p.396) believes that lascivior 'gibt dem ganzen Vorfall die Bedeutung eines harmlosen Kinderscherzes...' Lascivus in fact seems generally to have both 'pejorative' and 'neutral' connotations<sup>32</sup>. In the former case it seems to imply lack of restraint, lewdness or audacity<sup>33</sup>; in the latter it implies a sportive playfulness<sup>34</sup>. Lascivior cannot here be used in its 'neutral' sense as the Cupid is neither being sportive nor harmlessly mischievous as Rothstein would suggest. The context in which the word is being used, after the menace of line 6 and in light of the content of lines 8-9, implies that Propertius is using the word in its pejorative sense, meaning 'audacious', 'forward'. Lascivior then suggests Propertius' indignant surprise at the content of the short speech that follows and at the forceful manner in which it was delivered.

The first Cupid's speech begins in line 8 with an imperative which in combination with the subsequent elision makes his opening words sound tersely abrupt. Some scholars have remarked on the equally terse iam bene nostis eum, which may well be a variation of the colloquial si bene te novi<sup>35</sup>. The rare position of eum<sup>36</sup> may perhaps, as Camps suggests (p.195), have an intentionally brusque effect. The colloquial element of this speech is continued in the next line (9). Tränkle (p.134) comments on the colloquial nature of the sentence-structure evident in the repetition of the demonstrative pronoun. Apart from the colloquialisms, the language is prosaic and matter of fact. So mulier is the more prosaic word for woman<sup>37</sup> and locavit, which ends the speech, is in this sense more common in prose than in poetry<sup>38</sup>. The speeches of other gods or goddesses in Propertius are usually couched in more 'poetic' language as they dispense serious advice or grandiose prophecy<sup>39</sup>. Elevated language befits an elevated setting such as a Castalian grove<sup>40</sup>; a drunk in the

streets who is out of favour with the gods is spoken of in a suitably direct and brisk fashion<sup>41</sup>.

The combination then of colloquial and prosaic expression in lines 8-9 gives the Cupid's speech, in the context of a poem, a direct and abrupt effect. Propertius is perhaps suggesting that when his love for his mistress intervened it did so in a forcefully direct way. The sudden realisation, then, of his love for his mistress and of her anger marks the first stage of Propertius' reaction to his intended infidelity.

After this speech Propertius in line 10 finds a nodus placed on his neck<sup>42</sup>. The briskness of the Cupid's speech in lines 8-9 is matched by the briskness of the action. We are not told how the Cupids achieved this nor how Propertius responded to it: part of the ingenuity of the poem's narrative lies in the fact that so much is left to the reader's imagination<sup>43</sup>. The poet does not appear to offer any resistance or protest here (or elsewhere), and this too seems to suggest his readiness to acknowledge his guilt and his love.

In line 11 the quick movement of the narrative is again evident as the carrying out of the order is not referred to in this line<sup>44</sup>.

In line 12, the second Cupid, who opens his speech with a forceful jussive subjunctive<sup>45</sup>, testifies to the power of the Amores, asserts the divinity of himself and his fellows and threatens the poet. The second Cupid makes it quite clear that the angry mistress' cause is the Cupids' cause as well. They are not merely efficient workers carrying out a contract as the first Cupid implies. Propertius' mistress is in the right as far as the love gods are concerned; the poet has, by his intended infidelity, revealed contempt for their divinity<sup>46</sup>. This contrast (i.e. between the errant lover and righteous mistress) is brought out very clearly in line 13. Haec (the injured mistress) is emphatically placed at the beginning of line 13 in order to contrast more forcefully with at

tu<sup>47</sup> in line 14 and is juxtaposed with te; non meritum clearly indicates that the Cupid is on Propertius' mistress' side and that the poet is in the wrong. No such value-judgement is present in the speech of the first Cupid. This seems to indicate a development in Propertius' reaction to his intended infidelity; at first the sudden impact of his love and her anger but now a fuller realisation of her love and fidelity and an acknowledgement of his guilt. This is evident in line 14 as well, in which the Cupid contrasts the patient wait of Propertius' mistress with the amorous wanderings of the poet. Nescio quas conveys the Cupid's contempt<sup>48</sup> (perhaps reinforced by the sound of nescio quas quaeris) and thereby Propertius' own contempt for his action in seeking out the residence of another woman<sup>49</sup> when his mistress was waiting faithfully for him. Inepta is also contemptuous<sup>50</sup>.

After threatening and insulting Propertius, the Cupid in lines 15-18 embarks on an evocative description of Propertius' mistress. It is difficult to establish exactly what the Cupid depicts her as doing in lines 15-18. In line 16 her eyes will presumably be heavy with sleep<sup>51</sup>; no doubt the long hours of waiting (13) will have taken their toll of her and she will, like Cynthia in 1.3, have fallen asleep. On being awakened by her errant lover and seeing who it is, she will, to receive him, loosen the strings of her mitra, which will have been tied while she slept<sup>52</sup>. Since odores in 17 almost certainly refers to a perfume<sup>53</sup>, line 16 will be a hysteron proteron (after seeing who it is she takes off her mitra). The mitra here is presumably a cap (in view of ligamina), which, especially if it were made of wool<sup>54</sup>, would have concealed the scent until removed (doubtless the mistress put the perfume on her hair to prepare for the assignation). Once the cap is removed Propertius will be able to smell the scent, but this is no ordinary man-made perfume - it is a very special one, made for her by Amor.

Propertius thus makes his aimless nocturnal wanderings appear even more ineptus. The perfume on her hair will not be the most exotic and the best that man could make (for Arabum suggests the priceless merchandise of the East<sup>55</sup>): it will be made by the god of love himself. The perfume will thus excite and increase his feelings of love for her and this confirms Amor's especial interest in her. Lines 15-18 climax in this supreme compliment which would play a vital part if this poem is meant to be an apology.

These lines are indeed, in Tränkle's words (p.174), 'das ganz und gar poetische Herzstück des Gedichtes', particularly after the comparatively mundane and prosaic utterances in lines 8-14. 'Wir stehen', Tränkle aptly remarks (p.173) 'in einer verwandelten Welt - überrascht...'. Sidoniae suggests the rich luxury of the East and the wealth of royalty<sup>56</sup>. Ligamen seems to have been invented by Propertius and is used only here in elegy<sup>57</sup>. Nocturna is a (poetical) transferred epithet<sup>58</sup>. Mitra probably complements Sidoniae, as it may also be intended to conjure up the East with its luxurious associations<sup>59</sup>. The sound (assonance, alliteration and sonorous polysyllabic words) and balanced arrangement in line 15 are aptly beautiful<sup>60</sup>. The wafting of fragrant perfume from his mistress' hair is beautifully conveyed by afflabunt<sup>61</sup>, a word which is also used (significantly) of inspiring love<sup>62</sup> and of the breath of Amor and Venus<sup>63</sup>. Line 17 is furthermore framed by afflabunt and odores - the movement of the perfume through the air and the smell itself - which seems to convey the perfume's pervasive presence. Finally gramen, claims Tränkle, 'ist seit Lukrez und Virgil vorwiegend dichterisch'<sup>64</sup>. Thus in these lines Propertius (albeit in the mouth of the Cupid) at several points skilfully employs language, style and sound to complement this picture of beauty and rare exotic allure. No clichéd description suffices. Hereby too Propertius suggests well the increasing impact on him at the time of the

thought of his mistress' attractiveness.

After the lush poetry of lines 15-18, the peremptory tone of the first Cupid is returned to with the imperative parcite in line 19<sup>65</sup>. The quick-moving narrative is again evident in the fact that Propertius' actual words after line 18 are not reported<sup>66</sup>. The triple repetition of iam in lines 19-20 perhaps conveys the rapidity of the events. Spondet (perhaps significantly the only reported reaction by Propertius since line 4) with its associations of betrothal<sup>67</sup> suggests the seriousness of Propertius' promise and could well be intended to convince his mistress of the new permanency in their relationship. Certos...amores too may be to reassure her that the poet's actual love for her was never really in question but from now on, he promises, his love will be characterised by fidelity<sup>68</sup>. In line 20 the second Cupid concludes his speech by announcing that they have arrived at the house to which they were ordered to bring him<sup>69</sup>. Through the second Cupid Propertius thus, I believe, assures his mistress that it was his love that brought him (although late) to his assignation. In the final couplet the Cupids fling his cloak back on him and address him collectively. As the first Cupid began with an imperative, so the Cupids close with two. The poem thus ends in my opinion with an assurance that his love counselled him to spend his nights at home in future. The forcefulness with which his love gave his counsel is perhaps conveyed by the n/d alliteration in line 22. Disce suggests that he had a lesson to learn and it seems from the humble position which he adopts in the poem that he has learnt it. Such a suggestion would indeed be a fitting end to any apology.

From all the above it seems clear that 2.29A is a tour-de-force of imaginative and ingenious poetic composition. Propertius achieves, in a mere 22 lines, a variety of tone and style ranging from the colloquial and prosaic style of lines 8-14 to the rich poetry of lines 15-18. The

ingenuity of the narrative is evident in the economy (10,11,19) and in the wealth of suggestion and implication which Propertius can pack into one line (18,19,22). Above all, Propertian ingenuity is evident in his use of mythology in this poem. Propertius actually imagines that he himself is involved in a fantasy encounter with the Cupids who proceed to speak to him about his relationship with his mistress. In other words, the poet enters the mythological world in order to say something about the real world and to add an extra dimension to his poetry. He uses familiar mythological figures to enliven his thoughts and emotions and so make them as vivid and as direct as possible - in my opinion precisely because he has a message for his mistress and he wants that message to be as aesthetically pleasing, as subtle and yet as efficacious as he can make it.

FOOTNOTES ON 2.29A

1. vid. introd. essay to 2.26A pp.167-168.
2. vid. G. Luck's review of E. Lefèvre, Propertius ludibundus Gnomon 39, 1967, 700-701 and Luck 1 pp.15-16.
3. vid. F. Cairns Propertius II 29a CQ 65, 1971, 455-460.
4. vid. comm. p.213 and n.27-29 for a discussion of this.
5. vid. Prop. 1.3.36; 1.10.16; 2.6.2; 3.7.72.
6. vid. Prop. 1.16.18; 2.5.22; 2.17.16.
7. For certus ('faithful') and incertus ('unfaithful') in elegy, vid. Pichon, pp.103,166.
8. cf. introd. essay p. 207.
9. vid. Prop. 1.1.4; 1.13.14; 2.2.2; 2.3.24; 2.8.40; 3.1.11; 2.30A.
10. vid. Prop. 2.9.38; 2.12.13; 2.13.2. 2.13 seems similar in concept to 2.29A. Cynthia is angry with Propertius (15) and he resorts to flattery (9-14), perhaps in order to conciliate her. The image of Amor and his spicula is used to convey the intensity of his love for her. Similarly in 2.29A Propertius, I believe, uses the Cupids to express his love for his mistress.
11. vid. introd. essay to 2.26A pp. 174-175.
12. It is not certain that Propertius refers to Cynthia in this poem as Enk, Cairns, Giardina, SB and BB think. In the two other instances in Propertius, in which mea lux is used of a mistress (2.14.29; 2.28.59), Cynthia is not mentioned by name (vid. 2.26A, n.5).
13. Cairns (art.cit.p.455)maintains that '...it is fairly clear that the poet is giving dramatic embodiment to the erotic commonplace (A.P. 5.93; A.P. 12.118) that the lover fired by wine is unable to stay away from his mistress but is dragged back to her perforce by love.'  
It is in fact doubtful, in view of the few references Cairns cites, that this is an erotic commonplace. The suggestion that Eros, in

league with Bacchus, will prove too strong for the rational defense of the poet-lover is present in A.P. 5.93 but there is no indication that he is unable to stay away from his mistress and is dragged back to her perforce by love. In A.P. 12.118 the lover is, under the influence of wine and love, unable to stay away from his beloved, but Archinus is not a mistress. The contrary view i.e. that wine quells the anguish of love seems to be more of a commonplace: cf. A.P. 12.49,50. Tib. 1.2.1ff; Corp. Tib. 3.6; Prop. 3.17.

14. Cf. Camps, p.194 'does this mean that none of his servants was with him to lead him by the hand? Or that no company of attendant slaves walked before him (carrying torches etc.)? The latter seems more likely, and to give a more likely value to the plural servorum'. The fact too that no servile reaction is referred to in the rest of the poem seems to indicate that Propertius had neither a single slave nor a group of slaves in attendance.
15. For mea lux in a flattering context, vid. Prop. 2.28.59; Ov. Am. 1.4.25; 2.17.23; Corp. Tib. 3.18.1.
16. i.e. chains. vid. S. Lilja The Roman Elegists' Attitude to Women (Helsinki, 1965, p.85) and F.O Copley, Servitium Amoris in the Roman Elegists TAPHA 78, 1947, 285-300.
17. 2.29.A.15ff. clearly imply that Propertius' mistress is at the house referred to in line 20. It also seems likely, in the context of the poem, that domum (20) and domi (22) refer to the same house. Cairns (art.cit. p.458) believes that domum refers to Propertius' mistress' house but as R.E. White Dramatic Unity in Propertius CPh 56, 1961, 228 n.22 says: '...it is uncertain whether this means the home of Cynthia or that of Propertius in which she was waiting for him...' Propertius could have left this deliberately vague in order to suggest, and so flatter his mistress, that his *home* is wherever his

mistress is, regardless of who owns the house.

18. There is however the possibility that the vincla (6) and the nodus (10) are identical. In the context of servitium amoris, chains (vincla) of love are placed on the neck (cf. Prop. 3.15. 9-10). Nodus can furthermore be used of chains (cf. OLD s.v.2) 'Vincla parare' (6) could then refer to the process whereby the Cupids twist the chains into a nodus. Rothstein (p.396) believes that the nodus and vincla are connected but it is impossible to be as definite about this as he is: 'Der Nodus ist der Knoten, mit dem die in V.6 erwähnte Schlinge um den Hals des Opfers gebunden wird'.
19. For the power of Amor cf. Tib. 1.3.21-22.
20. vid. Prop. 1.15.23-24. 41-42; 1.16.9; 2.5; 3.25.
21. In 1.3.10 a band of torch-carrying boy slaves provided an escort for the drunken lover back to the home of his mistress. In 2.29A the escort does not consist of slaves (vid.n.14) but of love gods who lord it over him.
22. vid. G. Townend Propertius Among the Poets G & R 8, 1961, 41. In comparing Chenier's Amours 3.3 with Propertius 2.29A, Townend refers to potus as 'unromantic and even humorous'. Potus may be unromantic but there is no reason to suspect that it is humorous here. For other humorous interpretations of 2.29A, vid. introd. essay pp. 203-205.
23. vid. n.14.
24. For faces in connection with love-gods vid. Pichon, p.144. (Facula is extremely rare in Latin poetry (vid. TLL V1, 1,1,p.144). and does not occur elsewhere in elegy. Here it is uniquely used of Love's torch. Propertius thus enlivens an old theme by using a word which aptly conveys the stature of the turba minuta.)  
For sagittae vid. Pichon, p.258.

For vincla in connection with Amor vid. Tib. 2.2.18,19; 2.4.4. Ov. Am. 1.2. 19-20, 30.

For vincla in connection with Venus vid. Tib. 1.2.90; Corp. Tib. 3.11.13-14.

vid. introd. essay p.208 for the point that none of these weapons are used against Propertius.

25. On sed, the subject of much controversy, vid. Enk comm.crit.p.172. Camps (p.195) remarks: 'it is a question of whether sed here is (a) adversative as usual (they had torches etc. but no clothes) or (b) the additive sed favoured in narrative by Sallust and in description by Hyginus...' SB (p.122), Tränkle (p.172), Rothstein (p.396) and Enk (p.371) favour the latter view. However it seems to me that contrast is uppermost in Propertius' mind, as is usually conveyed by sed. Otto, whom Enk, oddly enough, quotes with approval in his comm. crit. (p.172) makes this point very well: '...diese kriegerische Ausrüstung contrastirte eigenthümlich mit ihrer Nacktheit. Es waren nicht menschliche Knaben, sondern Amoretten. Hätte die Dichter dieser Mangel an Kleidung nicht besonders erwähnt, so würde die Eigenschaft dieser Knaben als göttlichen nicht zu erkennen gewesen sein'.

26. For nudus Amor vid. eg. Prop. 1.2.8; Ov. Am. 1.10.15.

27. I have confined the refutation of these allegorical interpretations to footnotes 27,28,29 as they do not seem important enough to include in the text of the commentary.

As Luck rightly points out (vid. art.cit. p.700 n.7), Straßenräuber do not carry torches. Neither do they carry sagittae or vincla.

Furthermore the Cupids, quite obviously, do not behave like robbers: they take nothing from him (except his cloak which they return) and their speeches indicate that theft is not one of their concerns.

28. vid. G. Luck art.cit. pp.700-701 and Luck 1 pp.15ff. In his comment on line 8, Camps (p.195) also implies that he regards at least one of the Cupids as a policeman ('...this brusque speech of the sergeant Cupid.'). while on line 22 he comments: '...but it may have been normal police procedure...'. However he does not argue for a specific interpretation of the Cupids as vigiles. Neither does Reitzenstein, pp.36-38. However he implies a policing function in his description of the Cupids as '...seine kleinen Häscher...' (p.37).

Cairns (vid. art.cit. p.455) sensibly points out that if the Cupids are vigiles, they have no reason to arrest Propertius: he is not doing anything illegal. He also maintains that they cannot be vigiles because they have a personal contractual relationship with Cynthia inconsistent with their being public officials and that the procedure adopted by the Cupids, in arresting and releasing Propertius at the home of a private citizen on a promise of good behaviour, is not that of the vigiles. Cairns provides no evidence for these claims but vid. P.K. Baillie-Reynolds The Vigiles of Imperial Rome (Oxford, 1926). It is questionable whether Propertius would have been familiar with the existence or procedure of the vigiles. The imperial vigiles were officially instituted in AD6 (vid. Dio 55.26.4 and Baillie-Reynolds op.cit. p.18) after the establishment of a fire brigade, probably in 22BC (vid. Baillie-Reynolds op.cit. p.20). The contents of Book 2 belong roughly to the period 28-25 BC (vid. Camps p.1).

W.J. Slater Pueri, Turba Minuta BICS 21, 1974, 133-204 suggests that the pueri in 2.29A are Cynthia's delicia. '...We may now reasonably suppose that we are dealing with a playful representation of Cynthia's delicia, modified by the typological model of cupids...Why do the delicia of 2.29A know Propertius so well? It is now reasonable

to suppose that they belong to his mistress and that he is a frequent visitor, so frequent indeed that in the last line he is normally supposed to stay the night there...' (p.136). Regarding the pueri as Cupids rather than delicia gives the poem far more point (vid. introd. essay pp.209-210; comm. p.212-213 and n.24). Furthermore there is no evidence elsewhere that elegiac mistresses kept delicia.

29. vid. F. Cairns Propertius II 29a CQ 65, 1971, 455-460; Two Unidentified Komoi of Propertius I 3 and II 29 Emerita 45, 1977, 342-343 and Tibullus: A Hellenistic Poet in Rome (Cambridge 1979, p.184).

Cairns' arguments for this claim are detailed and lengthy; I have therefore summarised the major points below, and appended my reactions to them.

(i)

The images of the lover as his beloved's slave and amor as servitium are common in ancient erotic thought. 'The representation of the lover as a runaway slave is not so common but does appear (Plut. Alcib. 6, Marx on Lucilius 854)...More common is the image of the lover's soul as a runaway slave. (A.P. 12.73,82; Apul. Cupid and Psyche)...In some of these cases it is Cupid who is cast as the catcher of the runaway.'

(ii)

Line 2 destroys the assumption that 2.29A deals with 'the normal elegiac persona, i.e. a free man of enough substance to have slave attendants'. This prepares the reader to recognise Propertius as a fugitivus in this poem.

Against these suggestions I would make the following observations: the representation of the lover as a runaway slave seems to be extremely uncommon and Cairns' references in this respect (Plut. Alcib. 6, Marx on Lucilius 854) are too tenuous and few to form the basis for any really convincing argument. Moreover in Plutarch Alcib.

ΤΕΥΕΙΝ occurs, a word which there, as elsewhere, need not connote a runaway slave. (vid. H. Liddell and R. Scott A Greek-English Lexicon (Oxford, 1864) and TGL s.v.), and the Lucilian fragment is open to dispute (cf. B.H. Warmington Remains of Old Latin (Loeb) Vol. 111, p.297 (on Lucilius 917-8) n. b "...But I suggest reading catulum - 'like a runaway puppy'."). The image does not occur elsewhere in Latin elegy.

The image of the lover's soul as a runaway slave (which is not strictly relevant here anyway) does not seem to be particularly more common than the representation of the lover as a runaway slave: it seems to be as uncommon. Cairns' references in this case are inaccurate and not beyond question. In A.P. 12.73 the poet regards half of his soul as a runaway, and one cannot be absolutely certain that δρῆστις refers to a runaway slave (vid TGL s.v. δρᾶστης). In A.P. 12.82 it is the poet himself who is the runaway from love. His soul is not mentioned, neither is there any explicit servitium imagery in the poem. Apuleius refers to Psyche as fugitiva (vid. Apul. Met. 6.8), but the Cupid-Psyche episode is an obviously intended allegory (vid. J. Tatum Apuleius and the Golden Ass Ithaca and London, 1979, pp.51ff.) which features the ψυχῆ δραπέτης motif, whereas the same cannot be said of Propertius' poem. In Cairns' references, Cupid is cast as the catcher of the runaway only in A.P. 12.82, which does not contain servile imagery (Cupid is also the catcher in A.P. 12.80. 5-6, incidentally, but here again one cannot be certain that δραπέτις (cf. TGL. sv) refers to a runaway slave). This is an uncommon rôle for Cupid, while in Moschus 1 (Gow) Cupid himself is portrayed as a runaway (3. δραπετίδας). There are no examples of ψυχῆ δραπέτης or ἔρως δραπέτης in Latin elegy.

Line 2 does not necessarily destroy the assumption that 2.29A deals

with the 'normal elegiac persona i.e. a free man of enough substance to have slave attendants'. If anything it seems to imply that he normally would have slaves, but cf. n.14. Furthermore the band of slave attendants does not seem to have been an inevitable feature of 'the normal elegiac persona' (if it is possible to arrive at such a concept) and, in view of this, the absence of a manus servorum in 2.29A.2 is not unduly noteworthy. For instance, the lover has no slave escort in Prop. 3.16 (vid. esp. 15ff.), Ov. Am. 1.6 (vid. esp. 34ff.) and (probably) in Tib. 1.2.25-26.

(iii)

The vincla in line 6, Cairns argues, are not the proper equipment of love-gods but suit their character as fugitivarii. The nodus in line 10 is also apt as the binding of fugitivi by fugitivarii is standard practice (cf. Moschus 1.1; P. Oxy 1423; 1643; Dig. XI 4.1.7).

To this my reply is that vincla (6) do not only suit the character of love gods as fugitivarii. Vincla, like torches and arrows, are generally appropriate accoutrements of love-gods (vid. n.24), particularly in the context of servitium amoris. Nodus (vid. n.18) too occurs in the context of servitium amoris without necessarily referring to the binding of fugitivi by fugitivarii (vid. Pichon p.214 and Tib. 1.8.5ff.). Collum also often occurs in instances of servitium amoris not involving runaways (vid. Pichon p.105).

(iv)

Line 21 implies that Propertius was stripped by the Cupids. Stripping fugitivi was a characteristic action of fugitivarii (Cair.Zen. 59.474) as this would reveal notae, bodily marks by which the runaway slaves could be recognised. But the Cupids recognise Propertius

already (8) because 'he is a lover and a love-poet and therefore an old familiar of theirs' (art.cit. p.457). Cairns believes it likely that Cynthia appointed the Cupids as fugitivarii because they knew Propertius so well. This conforms with a type of slave catching (P.Oxy. 1643) where the fugitivarius was appointed precisely because he knew or could recognise the fugitivus. Here I would point out that line 21 need not necessarily imply that Propertius was completely stripped by the Cupid fugitivarii. Most commentators take amictu to refer to his cloak alone (vid. OLD s.v. amictus 1), which seems more likely (the cloak may well have slipped off or been ripped off as a result of the fairly rough treatment of Propertius by the Cupids). In addition, if indeed they already recognised Propertius (8), as Cairns suggests, there seems to be no point in stripping him to look for any notae.

(v)

In line 19, Cairns maintains, Propertius admits that he is Cynthia's slave 'since in terms of the characters' rôles amor = servitium (art.cit. p.458). When captured, fugitivi were questioned about their owners and fugitivi who 'tried to pretend to be free were treated differently from those who did not' (Dig. 11.4.2). As Propertius admits his status and owner, the Cupids 'cease to trouble him and, according to practice, deliver him at his mistress' house'.

With regard to this point, quite simply Propertius does not admit in line 19 that he is a slave or that Cynthia is his owner. Finally it seems unlikely that a fugitivus would be wandering the streets in a drunken state or that he would get off so lightly after a verbal promise. Furthermore in Dig. 21.1.17.14 a distinction is made between a fugitivus and a wandering slave. '...sed proprie errorem sic

definimus: qui non quidem fugit, sed frequenter sine causa vagatur et temporibus in res nugatorias consumptis serius domum redit'. If legal notions are to be entertained, which seems very doubtful, surely Propertius' situation could legally be that of the wandering slave and not that of the fugitivus at all. vid. n.67,69.

30. vid.n.24. cf. A.P. 5.25,213, Tib. 1.5.39ff., Ov. Am. 1.6.34ff.
31. vid. introd. essay pp. 209-210.
32. vid. LS s.v. for the distinction between 'good and bad sense'.
33. vid. TLL VII, 2, VII, p.983; OLD s.v. 4.
34. vid. OLD s.v. 1,2,3. Lascivus is used of love elsewhere in elegy; of these usages Tib. 1.10.57 seems to be pejorative but Ov. Am. 3.1.43, Ov. A.A. 2.497 and Ov. A.A. 3.27 (If Amores is read) appear to be neutral. Of the other instances of lascivus in Propertius 2.34.87 and 4.8.76 appear to be neutral whereas 4.5.8 seems pejorative. For lascivus used of love in the sense that Propertius uses it here. cf. esp. Ov. Met. 1.456.
35. vid. Enk p.371; Giardina p.176; Tränkle p.173. cf. E. Fraenkel Horace (Oxford, 1957, p.316. n.5) for his comments on si bene te novi (Horace Ep. 18.1) "This phrase obviously belongs to the 'Umgangssprache'..."
36. vid. Platnauer p.40. 'Rarer pronouns are the demonstratives eum (only Prop. 2.29.8)...' Is and most of its cases are generally rare in elegy (vid. Platnauer p.116ff.).
37. vid. Axelson p.56; Tränkle p.121; Enk p.372 cf. J.N. Adams Latin Words for 'Woman' and 'Wife' Glotta L,1972, 234-255; 'Mulier conversely, though it can sometimes have a complimentary epithet, is usually employed either with a pejorative epithet or as a neutral term designating a specific woman whose qualities need not necessarily be under discussion...' (p.235). Mulier here seems to be used in its

neutral sense despite the fact that 'in poetry femina is already preferred to mulier as the neutral term from the Augustan period onwards...' (p.239).

38. vid. Tränkle p.134; OLD s.v.5a.

Cairns (art.cit. p.459) sees an allusion to the legal contract locatio-conductio in locavit. The word in this sense (most often used of things) does imply some sort of legal contract and has an impersonal tone, as though Propertius were an object.

39. vid. Prop. 3.3. 15-24; 4.6. 37-54 (Phoebus); 3.3. 39-50 (Calliope).

40. vid. Prop. 3.3.13.

41. Interestingly other speeches by Amor in elegy (all in Ovid: Ov. Am. 1.1. 23-24; 1.6.12, Rem.Am. 1-2; 39-40; 557-574 (if Lethaeus Amor is to be included here), Pont. 3.3. 67-92) seem on the whole to exhibit a similar abruptness in tone (esp. Ov. Am. 1.1. 23-4; Rem.Am. 39-40; 557-574) and a similar prosaic style (e.g. Ov. Rem.Am. 557-558; Pont. 3.3. 69-70; 73-74; 85-86; 92). Perhaps generally Ovid (and Propertius) felt that an abrupt tone and prosaic style were in keeping with the utterances of a precocious boy-god.

42. vid. introd. essay p.208 and n.18.

43. After line 10, BB (p.67) and Giardina (p.70) print a lacuna in their texts of the poem on the grounds that at this point Propertius mentioned that he was stripped by his captors, a stripping which is implied in line 21 (iniecto...amictu). But it is surely reasonable to suggest that the stripping too is left to the imagination of the reader. Cf. V. Moggi Umorismo e mimo in Properzio GIF 3, 1950, 242 n.7 'Era proprio necessario che Pr. dicesse che gli fu tolto il mantello? Non è, invece, più efficace e più consono al fare properziano con iniecto...amictu lasciar immaginare al lettore quanto prima e avvenuto?'

44. vid. Rothstein, p.396: 'Die rasch fortschreitende Art der Erzählung zeigt sich auch darin, daß die Ausführung, des hier gegebenen Befehls gar nicht ausdrücklich berichtet wird...'
45. cf. the forceful commands in Verg. A. 4. 617-620.
46. vid. introd. essay p. 208-209.
47. vid. 2.26A n.50 and Appendix to 2.26A comm.
48. vid. Camps p.195, ad loc.
49. vid. introd. essay p.208-209.
50. For the amatory use of ineptus and ineptio, cf. Cat. 8.1; Tib. 1.4.24; Prop. 2.18B.24(28); Ov. Am. 1.14.36; A.A.1.306 (Pichon's reference, p.167, is incorrect here).
51. For gravis meaning heavy with sleep, vid. Giardina p.27, BB p.242, Camps p.196; Enk p.374; cf. OLD s.v. 7a.
52. For the mitra as a nightcap, cf. e.g. Cat. 64.63.
53. On Prop. 2.12.8 Quinn (p.176) comments as follows: 'aura is the breeze that keeps changing, but the word is also used by the Roman poets to represent the mysterious breath of fascination that emanates from an attractive woman...n.3. For aura in this sense cf. Hor. Odes 2.8.24 and 1.5.11 (used in a comparable ambiguity). The idea is found again in 4.13.19. The aura seems to have been regarded as a subtle, intoxicating emanation, such as divinities traditionally emitted... vid. Prop. 2.29. 15-18, and (probably) Cat. 13. 11-14'. At Cat. 13. 11-12 K. Quinn Catullus the Poems (London 1973, p.135) cites Prop. 2.29. 15-18 as a parallel and comments: 'a reference to the idea that a lovely woman, like a goddess, emitted a special characteristic fragrance which was her aura; see Latin Exp. 176, adding Virg. Aen 1. 403-4 to the examples quoted'.  
This is an interesting, if rather vaguely expressed, idea, but it is questionable whether Quinn can claim that aura is used by the Roman

poets in this specific sense. All the references he cites in connection with aura are not above question; the others not involving aura are debatable too.

At Hor. Od. 2.8.24 R.G.M. Nisbet and M. Hubbard A Commentary on Horace: Odes Book II (Oxford, 1978, pp.133-134) remark that aura "has a hint of 'emanation', 'influence', 'aura' (cf. 1.5.11f. aurae fallacis where there is a play on both senses of the word)...in particular Horace is conveying a suggestion of smell, not perfume but of a female animal in heat (as is shown by iuvencis)..." The smell of a female animal in heat is not quite synonymous with Quinn's 'mysterious breath of fascination...' However there is also the possibility that Horace may be referring not to a smell but to a radiant gleam of beauty (vid. T.E. Page (ed.) Q. Horatii Flacci Carminum Libri IV Epodon Liber (London, 1967, repr.) ad loc. for aura in the sense of gleam, and cf. Verg. A. 6.204 and OLD s.v. 7b). Aura in Hor. Od. 1.5.11 is primarily, perhaps solely, a reference to the fickle breeze of love (vid. R.G.M. Nisbet and M. Hubbard A Commentary on Horace: Odes Book I (Oxford, 1978, p.73), SB p.85 on Prop. 2.12.8 and OLD s.v. 2b) which continues the sea-imagery in line 7. Apart from these two doubtful references, no other Augustan poet appears to use 'aura' in this restricted sense. I fail to see how spirabat amores in Hor. Od. 4.13.9 could refer to this mysterious emanation (cf. Page op.cit. ad loc. 'What have you (left) of her, ah me, of her who breathed passion...?'). Quinn is right to preface Cat. 13. 11-14 with 'probably' - it is highly unlikely that unguentum refers to anything else but perfume. (For unguentum in this sense alone vid. Prop. 2.4.5; 3.16.23; Tib. 1.7.51; Ov. F. 3.561; Her. 21.161; Pont. 1.9.53; Cat. 66.78; 13.11; Hor. Od. 2.3.13; 2.7.23; 3.4.17.) Finally Verg. A. 1.403 (of Venus) is generally taken to

refer not to a mysterious 'aura' but to the smell of ambrosial perfume, perhaps ambergris: ambrosiaequae comae divinum vertice odorem/spiravere (cf. Page op.cit. ad. loc., Verg. G. 4.415; A. 12.419).

Nor can I find any other instances in which odor is certainly used of this mysterious quasi-divine emanation. Only at F.5.376 might odor be used in such a sense: mansit odor: posses scire fuisse deam. But, as the goddess is Flora, Ovid could be referring to the scent of flowers associated with her (cf. Ov. F. 5.194) or to ambrosial perfume and not to an 'aura' as such. The TLL and OLD offer no support for Quinn's interpretation of odor, and according to them the only possible sense of odor that would apply here is an actual 'smell'. odor is often used of the scent of perfume (vid. Tib. 1.3.7; Cat. 68.144; Verg. G. 4.415; 1.56; Ov. Met. 14.605; Hor. Ep. 2.1.269; Od. 1.5.2; Epod. 17.23), and since the odores here are manufactured (sed...suis fecit...manibus 18) it seems far more likely that Propertius is referring to the smell of perfume here (cf. Enk. p.375, Camps p.196, Giardina p.177 and SB p.122). For the practice of adorning the hair with perfume vid. Prop. 1.2.3 and Ov. Her. 15.76.

J.P. Sullivan Prop. 2.29.38 CQ 11, 1961, 1-2, in arguing that spiritus in 2.29.38 refers not to heavy breathing but to a smell which lingers after the sexual act (cf. Camps ad loc.), cites 2.29A. 17-18 as a parallel and comments: "not perhaps as 'poetical' as it appears, if we consider Ov. A.A. 3.804". It seems unlikely in the midst of this elaborate compliment that Propertius would refer to a sort of post-coital smell emanating from his mistress. Nowhere else in elegy (vid. elegiac concordances) is odor used to refer to this smell and one wonders with whom the woman is supposed to have had intercourse recently.

54. vid. BB ad loc., p.242.
55. For the wealth of Arabia, vid. Prop. 2.3.15; Tib. 2.2.4; Corp. Tib. 3.2.23-24; 3.8.18. Hor. Od. 1.29.1 (cf. Page op.cit. ad loc. 'Arabia Felix or Sabaea was celebrated for its rare and precious perfumes'); 2.12.24; 3.24.2; Ep. 1.7.36.
56. vid. Camps p.196 '...it is purple or crimson and the best dye came from Tyre...' and BB p.242. For the regal connotations, vid. Verg. A. 4.137 and André p.103.
57. vid. S. and R. Werner Zur Neubildung von Substantiven auf -men bei den Dichtern der augusteischen Zeit.  
MH 6, 1949, 29ff.
- '1. ligamen  
Erstmals belegt: Properz 2.29.15.  
ligamentum kommt erst bei Tacitus vor; ligamina ist also nicht ein Ersatzform für metrisch unbequemes ligamenta. Es scheint uns eine lateinische Wiedergabe des lukrezischen anademata mitra (Lukr. IV.1129, Versende) zu sein...' In Augustan poetry ligamen is only used elsewhere at Ov. Met. 14.230. It is more common in post-Augustan Latin. cf. TLL VII, 2,1X, p.1379.
58. Apart from nocturnam vestem in Hor. Sat. 1.5.85, this is the only instance in Augustan poetry of nocturnus used of an article (or part of an article) of clothing.
59. For mitra in an Eastern context cf. Prop. 3.17.30; 4.2.31; 4.7.62; Verg. A. 9.616; 4.216 (vid. Pease op.cit. ad loc. 'Though especially characteristic of Phrygia, this headgear was worn also by Arabs...'). In Prop. 4.5.72 a lena wears a mitra; anūs wear it at Ov. F. 3.669; 4.517. At Verg A. 4.216 and at A. 9.613, Servius comments that it was worn by meretrices (cf. Juv. 3.66 and perhaps Lucr. 4. 1129). Seneca (Suas. 2.21) remarks that it was worn by young matrons. It

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thus seems that the mitra, after having been imported from the East (vid. BB p.242) was gradually accepted by most sectors of Roman female society (vid. Enk p.374 and Giardina p.177). As SB wisely suggests (p.122): "Perhaps the evidence may be taken to suggest that this head - dress was publicly worn only 'a vilioribus vetulisque mulieribus' (Hertzberg) but quite generally in private" (as here).

60. Cf. Tränkle's comments on this line, p.173.

61. vid. OLD s.v. 7..

62. vid. OLD s.v.3.

63. vid. Tib. 2.1.80; 2.4.57.

64. vid. Tränkle p.173. Tränkle provides no evidence for this claim, but in the sense of 'herb', gramen does appear to be mainly confined to poetry and later poetry: cf. TLL VI, 2, XI, p.2168, OLD s.v.2.

65. vid. Tränkle p.173. 'Schon mit vers 19 parcite iam fratres ist das schöne, erhebende Bild hinweggeschwunden...'

66. vid. Rothstein p.396 (on line 11): 'Die rasch fortschreitende Art der Erzählung zeigt sich auch darin, daß die Ausführung des hier gegebenen Befehls gar nicht ausdrücklich berichtet wird; ebenso läßt der Dichter V.19 in iam certos spondet amores einen der Erogen von einer Handlung des Dichters sprechen, die selbst nicht ausdrücklich erzählt wird...'

67. vid. Cat. 65.19; 62.27, Ov. Am. 2.1.5; 2.5.36; Her 21.228. cf. Pichon, p.268.

Cairns (art.cit. p.459) argues that certos spondet in line 19 contains a legal pun on certos and a legal imprecision with the use of spondet.

Sponsio and certa are traditionally linked in legal vocabulary.

'Sponsio is the oldest form of stipulatio and stipulationes were originally for certa pecunia, then for certa res and only then for incerta and services' (p.459). But stipulationes could not be given by or to slaves and only Roman citizens could make the kind of

stipulatio which used the word spondeo. Thus Propertius, in aiming at a pun on certos commits 'the double legal solecism of a slave's sponsio' (p.459). Such a pun on certos seems rather involved and contrived. In any case, certos is a familiar word in elegy for constant fidelity (vid. Pichon p.103) and so need not be an intended legal pun. Spondet too need not be an allusion to actual sponsio : any legal connotations in the word could simply convey the serious commitment of the lover. Furthermore spondere is not always used in elegy with specifically legal connotations (vid. Prop. 1.14.13; 4.1.41; Tib. 2.6.27). That a fugitivus is supposed to be using the word spondere, restricted to Roman citizens, is surely not an indication of Propertian legal confusion but of the collapse of Cairns' theory.

68. vid. n.7.

69. mandatam...domum: Cairns (art.cit. p.459) sees a reference in line 20 to the legal contract mandatum (a contract between Cynthia and the fugitivarii for his own recapture). 'But whereas in line 9 he seems to imply that the contract was locatio-conductio, in line 20 it appears that it was mandatum. In strict legal terms a single contract could not be both locatio-conductio and mandatum. Therefore, since it appears that mandatum was the normal contract between slave owner and fugitivarius, the reference of line 20 will be correct and that of line 9 another Propertian legal confusion.' There seems to be no need to expect that mandatam refers to the legal contract mandatum, particularly when the word is applied to a house. In any case Cairns' fugitivus theory seems unlikely (vid. n.29) and this interpretation here represents Propertius as making yet another incorrect legal allusion.

On mandatam (20) Cairns (art.cit. p.459) comments further: 'It will

be observed that the discussion of mandatam as an allusion to the legal contract mandatum supports Passerat's interpretation of it (accepted by Enk ad loc.) against the interpretation of Phillimore favoured by Shackleton Bailey'. Passerat (vid. Enk. p.375) interpreted mandatam...domum as 'ad quam iussi sumus deducere' whereas Phillimore and SB interpreted it as 'ad domum quae nobis commissa erat' (vid. Enk p.375; SB p.123). I believe that the required sense of mando here is simply 'prescribe, specify' (vid. OLD s.v.8, which cites this line).