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Ovid, *Ars Amatoria Book 3*, Edited with Introduction and Commentary by Roy K. Gibson, Cambridge University Press, 2003, 446 pages.

From the point of view of literary form, the two most important contributions to the understanding of the *Ars Amatoria* are Giangrande's paper "Hellenistic Topoi in Ovid's *Amores*" and Kenney's impeccable study of the manuscript tradition of the text.

Roy Gibson, skilfully operating between these two models, has written a very informative monograph, chiefly devoted to *Realien*. I would now like to make the following observations concerning the text of the poem.

On page 17 Gibson discusses the figure of the *lena*. For the behaviour of the bawd cf. my *Studies in the Text of Propertius* (Athens 2002), page 147. Propertius states that the bawd goads and flatters a girl. He adds that persistent water wears away a stony path (*saxosamque terat sedula lympa viam*).

On page 18 G. comments on Tibullus I. 4. I have recently argued that Lachmann's alteration *tardueris*, in line 27, is not warranted. Priapus explains that the lover should not waste time on uncertainty as to the choice of a suitable boy: cf. *G.I.F. LV*, 2003, page 258.

On page 21 G. refers to women's cosmetics. For the use of cosmetics by an aged *hetaera* cf. my *Studies*, page 60.

On page 34 G. notes that in *Amores* 3. 1, "Elegy herself is given a female form". For personification cf. *Habis* 30, 1999, page 112 and my *Studies*, page 157.

On page 38 G. mentions the Parthians. At Propertius 4, 5, 26 the adjective *murrea* means "yellowish", "golden". Propertius contrasts golden cups from Parthia with native wooden cups: cf. my *Studies*, page 149.

On page 45 G. refers to Ovid's *recentiores*. For the fact that the *recentiores* often preserve the correct reading cf. *Myrtia* 18, 2003, page 373.

On page 116 G. discusses the noun *anus*. Cf. Propertius 4, 8, 58 where Teia is said to call out for help to the old women who lived nearby: *terrata vicinas Teia clamat anus*: cf. my *Studies*, page 161.

On page 120 G. notes that *Luna* "is prone to feeling *rubor*". Similarly Propertius states that the Moon blushed when she looked through the windows and saw a couple making love: cf. my *Studies*, page 19.

On page 146 G. notes that *lapillus* signifies "precious stone". According to Propertius, the shores gleam (*collucent*) with natural gems. It was commonly

believed that in the east the beaches were strewn with jewels and pearls cast up by the sea: cf. my *Studies*, page 11.

On the same page G. quotes Propertius 4. 3. 10 *ustus et Eoa decolor Indus aqua*. It should be noted that better sense can be obtained in this passage if we print line 10 as follows: *ustus et Eois decolor Indus equis*. The poet is alluding to the chariot of the Sun: cf. my *Studies*, page 135.

On page 228 G. comments on the words *Tartareosque lacus tergeminumque canem*. For the reading *tergeminumque canem* cf. Propertius 4, 9, 42 *oraque tergemini conticuisse canis*: cf. my *Studies*, page 165.

On page 256 G. mentions *Aqua Virgo*. For aqueducts cf. *G.I.F.* LV, 2003, page 261 and my *Studies*, page 71 f.

On page 260 G. refers to the “temple complex of Palatine Apollo”. According to the scholiast on Horace, *Epist.* I, 3, 17 there was a statue of Augustus in the guise of Apollo in the Palatine *bibliotheca*: cf. my *Studies*, page 70.

On page 267 G. mentions Ennius. Propertius states that he drank from the same fountain as Ennius, and sang of the Curian fathers and Horatian javelins: *et cecini Curios patres et Horatia pila*. For the variant reading *patres* cf. my *Studies*, page 85.

On page 274 G. notes that “Amatory hunting is an old image”. Propertius complains that a barbarian stalks Cynthia with excited loins (*excussis ...lumbis*): cf. my *Studies*, page 54. For another ithyphallic reference cf. *Fasti* I, 437, where Priapus is described as *deus obscena nimium quoque parte paratus*: cf. *Habis* 24, 1993, page 30.

On page 326 G. mentions the “sea of love”. For this metaphor cf. my *Studies*, page 17 and Nisbet-Hubbard on Horace, *Odes* I, 5, line 16.

On page 397 G. refers to the “oracle of Zeus-Ammon in Libya”. Propertius refers to *pater ...Africus*: cf. my *Studies*, page 137. For the close connection between the work of Ovid and Propertius cf. Gibson’s discussion on page 24.

Conclusion: This is an excellent edition. Roy Gibson has produced a useful and learned commentary, which makes a valuable addition to the study of Ovid’s poetry.

Heather White

