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OVID
THE ART OF LOVE
AND OTHER POEMS



Translated by
J. H. MOZLEY
Revised by G. P. Goold

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AND OTHER POEMS
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WITH AN ENGLISH TRANSLATION BY

J. MURLEY
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REVISED BY G. P. GOOLD



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PREFACE TO THE SECOND EDITION

SINCE this volume first saw the light half a century ago much that bears on its contents has been published, and the corrections and improvements now incorporated are sufficiently numerous to require that this be styled a second edition. As in my revisions of the first and third volumes of the Loeb Ovid I have in this made it my principal aim to present the best Latin text possible throughout and to accommodate the translation to it.

The necessity of preserving the original pagination has sometimes prevented the insertion of desirable critical notes and the transposition of verses (see notes on *Ars* 2.669 and *Ibis* 135, 203, 338, and 409), and has led to some inelegancies in the amendment of the index of names. I have, however, inverted the order of *Nux* and *Ibis*, so that the spurious poems may appear all together at the end; and I have equipped a recast introduction with appropriate bibliographical entries. The appendix, on the other hand, has been retained untouched.

UNIVERSITY COLLEGE LONDON

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G. P. GOOLD

INTRODUCTION

THE poems here translated consist of (i) the didactic poems on love, namely the fragment *Face Cosmetics*, the *Art of Love*, and the *Remedies for Love*; (ii) the *Ibis*; and (iii) the spurious poems: *Nux*; *Halieutica*; and the *Consolatio ad Liviam*.

I. *The Didactic Love-Poems.*

These mark the final stage of Ovid's first poetical period, his previous achievements in love-poetry being the *Amores*, which affect to describe his own experiences, and the *Letters of the Heroines*. It seems to have been an original idea of the poet's to include love-making among the subjects of didactic poetry, though he may have been led to it by Tibullus 1.4 and Propertius 4.5 and some of his own poems in the *Amores* (e.g. 1.4, in which he gives advice to his mistress how to behave in her husband's presence, and 2.2, in which a eunuch is instructed how to relax his watch over his charge).

First we have a fragment on cosmetics, the *Medicamina Faciei* (for this, cf. *Ars* 3.205, rather than the manuscripts' *De Medicamine Faciei Femineae* will have been the poet's title). This work (which even in its

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complete form was not long) contains a catalogue of recipes, preceded by a comparison of the smartness of modern times with the rude fashions of the past, which serves as an introduction and also to explain the importance of the subject. The manuscript tradition of the *Medicamina* is quite separate from that of the other didactic love-poems and is chiefly represented by the 11th-century Florentinus Marcianus 223 (*M*).

The *Art of Love* was written just at the turn of the eras (cf. 1.171 ff). In broad outline the scheme of the work is as follows: in Book 1 the poet gives advice as to where the lover may find a mistress to his taste and how she may be won; in Book 2 he gives a number of precepts for the retaining of her affections; Book 3 is devoted to women in their turn, and they too receive advice how to capture and how to retain a lover's affections. The *Ars* has enjoyed abiding popularity; Ovid's knowledge of human, particularly of feminine, nature, the brilliant picture of the social life of Rome, the studied artlessness of the comparisons he draws from animals and from pursuits such as hunting, farming or sailing, the narratives that he cannot resist interweaving with his teaching from time to time—all these elements, together with a considerable degree of humour, his cool flippancy and irresistible wit, have combined to give the work a unique attractiveness. It was a worthy product of the brilliant and reckless society of Augustan Rome, and it is hardly surprising that it became a contributory cause of the poet's banishment.

In the *Remedies for Love* precepts are given for falling out of love—Ovid never knew when to stop—and he cleverly reverses many of his former exhorta-

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tions. Technically speaking (cf. 49) his instruction is supposed to apply to both sexes, but the book is patently for men.

The *Ars Amatoria* and the *Remedia Amoris* survive in a large number of manuscripts, the oldest of which are the two 9th-century MSS *R* (Parisinus Latinus 7311, *Regius*) and *O* (Oxoniensis Bodl. Auct. F.4.32, containing *Ars* 1 only).

Critical edition: E. J. Kenney (*Med., Ars, Rem.*: OCT), 1961. Commentaries: A. Kunz (*Med.*), Vienna 1881; P. Brandt (*Ars*), Leipzig 1902; F. W. Lenz (*Schriften und Quellen der alten Welt*: text, apparatus, German translation, annotations), *Rem., Med.*, 1969; ² *Ars*, 1976; ² A. S. Hollis (*Ars* 1), Oxford 1977. Monograph: G. P. Goold, "Amatoria Critica," *HSCP* 69 (1965) 1-107. General: Hermann Fränkel, *Ovid: A Poet between Two Worlds*, Berkeley 1945; L. P. Wilkinson, *Ovid Recalled*, Cambridge 1955.

II. *The Ibis*.

Conceived and named after a poem (now lost) by Callimachus, this elegiac composition was written about A.D. 11 during Ovid's exile at Tomis. Just as Callimachus had attacked Apollonius Rhodius under the name Ibis, a bird of intolerable habits, so Ovid purports to attack an unnamed enemy of his at Rome, who, betraying their former friendship, had attempted to enrich himself from the poet's misfortune. Who this person was, whether he was identical with or a fanciful creation built on the anonymous villain or villains of *Tristia* 1.6; 3.11; and 4.9, even whether he ever existed at all, are questions not permitting sure answers. More obviously the central portion

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of the poem, a fantastic litany of maledictions wrapped up in the most obscure allusiveness, has been designed less as invective to wound the victim than as a kind of mythological crossword puzzle for solvers to enjoy. The text depends on some seven 13th-century manuscripts, which attest a tradition generally good though here and there tainted by the dislocation of verses.

Critical editions: R. Ellis (prolegomena, text, apparatus, scholia, commentary, appendices, index verborum), Oxford 1881; A. E. Housman (in Postgate's *Corpus Poetarum Latinorum*), London 1894 (note also his articles in *JP* 34 [1918] 222–238 and 35 [1920] 287–318); Antonio La Penna (prolegomena, text, apparatus, commentary), Florence 1957 (note also his edition of the scholia, Florence 1959).

III. *The Spurious Poems.*

(i) The *Nux*, a lamentation by a walnut-tree over its treatment at the hands of passers-by, is held by defenders of Ovidian authorship to be allegorical of the poet's hardships in exile. But there is no close parallel. More likely an anonymous exercise based on *Anth. Pal.* 9.3 has been, possibly through the reference to Pontus (166), blindly fathered on Ovid. At all events, the composition is conspicuously devoid of our poet's virtues and vices alike, and may be confidently excluded from the canon. The chief manuscript is *F* (= *M* in the *Med. Fac.*).

Critical edition: F. W. Lenz (Paravia), 1956.² Authenticity: A. G. Lee, *Ovidiana* (ed. N. I. Herescu, Paris 1958), 457–471.

(ii) The *Halieutica*, an incomplete hexameter poem on sea-fishing, was known under this name to Pliny the

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Elder, who in Book 32 paraphrases portions of it, ascribing it to Ovid and specifically to the poet's last years. Criteria of style and prosody, however, absolutely preclude the possibility of Ovidian authorship; we are forced to assume that Pliny has uncritically accepted a false ascription. Moreover, the poem leans heavily on a Greek source and possesses no special reference to the Black Sea. The text, uniquely preserved in the 9th-century *V* (Vindobonensis 277) and therein entitled *Versus Ovidi de Piscibus et Feris*, survives in a truly appalling condition.

Treatise: Theodor Birt, *De Halieuticis Ovidio poetae falso adscriptis*, Berlin 1878. Critical editions: F. W. Lenz (Paravia: conveniently includes the relevant testimonia from Pliny), 1956²; J. A. Richmond, London 1962; Filippo Capponi (volume 1 includes Italian translation and complete facsimiles of *V* and its apograph Parisinus Latinus 8071, volume 2 a copious commentary), Leiden 1972.

(iii) The *Consolatio ad Liviam* apostrophises Livia on the death of her son Drusus while campaigning in Germany in 9 B.C. The author claims to have been present at the funeral in Rome, whither the body was brought by Tiberius. Had the poem been Ovid's, he would assuredly have made some mention of it in his entreaties for recall from exile. But its poor style, metre, and taste constitute sufficient guarantee that the composition is another's, and since the epicedion (or poem of consolation) became a favourite genre in the Flavian age, many scholars incline to assign it to that date. The text reposes on a number of 15th-century manuscripts.

Critical edition: F. W. Lenz (Paravia), 1956.²

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FACE COSMETICS

MEDICAMINA FACIEI

DISCITE quae faciem commendet cura, puellae,
Et quo sit vobis forma tuenda modo.
Cultus humum sterilem Cerealia pendere iussit
Munera, mordaces interiere rubi.
Cultus et in pomis sucos emendat acerbos, 5
Fissaque adoptivas accipit arbor opes.
Culta placent. auro sublimia tecta linuntur,
Nigra sub imposito marmore terra latet:
Vellera saepe eadem Tyrio medicantur aëno: 10
Sectile deliciis India praebet ebur.
Forsitan antiquae Tatio sub rege Sabinae
Maluerint, quam se, rura paterna coli:
Cum matrona, premens altum rubicunda sedile,
Assiduum duro pollice nebat opus, 15
Ipsaque claudebat quos filia paverat agnos,
Ipsa dabat virgas caesaque ligna foco.
At vestrae matres teneras peperere puellas.
Vultis inaurata corpora veste tegi,
Vultis odoratos positu variare capillos, 20
Conspicuum gemmis vultis habere manum:
Induitis collo lapides oriente petitos,
Et quantos onus est aure tulisse duos.
Nec tamen indignum: sit vobis cura placendi,
Cum comptos habeant saecula nostra viros.

14 assiduum duro *edd.* : assiduo durum *M.*

FACE COSMETICS

LEARN, O women, what pains can enhance your looks, and how your beauty may be preserved. By cultivation was the sterile ground bidden render bounty of wheat, and the devouring briers slain. Cultivation improves the bitter juice of fruit, and the cleft¹ tree gains adopted richness. What is cultivated gives pleasure. Lofty halls are plated with gold, the black earth lies hid under marble buildings. The same fleeces are many times steeped in cauldrons of Tyrian dye: India gives its ivory to be carved into choice figures. The Sabine dames of old under king Tatius would perchance have wished to cultivate their paternal acres rather than themselves: when the matron, sitting rubicund in her high seat, span assiduously with hardened thumb, and herself penned up the lambs her daughter had pastured, herself set the twigs and cleft logs upon the hearth. But your mothers have borne delicate girls. You wish your bodies to be covered with gold-embroidered gowns, you wish to vary the dressing of your perfumed locks, you wish to have hands that shine with gems: you adorn your necks with stones sought from the East, and so large that the ear finds two a burden to bear. Nor is that a fault: you must be anxious to please, for men love elegance in

¹ *i.e.* for grafting.

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Feminea vestri poliuntur lege mariti, 25
 Et vix ad cultus nupta, quod addat, habet.
 Se sibi quaeque parant, nec quos venentur amores
 Refert; munditia crimina nulla merent.
 Rure latent finguntque comas; licet arduus illas
 Celet Athos, cultas altus habebit Athos. 30
 Est etiam placuisse sibi cuicumque voluptas;
 Virginibus cordi grataque forma sua est.
 Laudatas homini volucris Iunonia pennas
 Explicat, et forma multa superbit avis.
 Sic potius iungendus amor quam fortibus herbis, 35
 Quas maga terribili subsecat arte manus.
 Nec vos graminibus nec mixto credite suco,
 Nec temptate nocens virus amantis equae;
 Nec mediae Marsis finduntur cantibus angues,
 Nec redit in fontes unda supina suos; 40
 Et quamvis aliquis Temesaea removerit aera,
 Numquam Luna suis excutietur equis.

 Prima sit in vobis morum tutela, puellae.
 Ingenio facies conciliante placet.
 Certus amor morum est: formam populabitur aetas, 45
 Et placitus rugis vultus aratus erit.
 Tempus erit, quo vos speculum vidisse pigebit,
 Et veniet rugis altera causa dolor.
 Sufficit et longum probitas perdurat in aevum,
 Perque suos annos hinc bene pendet amor. 50

27 pro se quaeque . . . et quos venerentur *M: corr. Heins.*

31 cuicumque *Marius: quaecumque MSS.*

35 iungendus *Goold: vos urget MSS.*

FACE COSMETICS

these times of ours. In feminine wise are your husbands made trim, and the bride has scarce aught to add to her smartness. They all dress up to please themselves, no matter what lover may be the quarry; but by being spruce they will never be wrong. They bury themselves in the country, and yet are trimming their locks; though lofty Athos hid them, lofty Athos would find them smart. There is pleasure, too, in self-satisfaction, whoe'er one may be; dear to the heart of girls is their own beauty. The bird of Juno spreads out the feathers praised by man, and in its own beauty many a bird exults. Thus is love to be united rather than by strong herbs, which the hand of the sorceress gathers as she plies her terrible craft. Trust not to grasses nor to mixture of juices, nor attempt the noxious venom of an infatuated mare; snakes are not split in twain by Marsian spells,¹ nor does the wave stream backward to its fount; and though one has clashed the bronze of Temese,² the Moon will never be shaken from out her car.

Think first, ye women, to look to your behaviour. The face pleases when character commends. Love of character is lasting: beauty will be ravaged by age, and the face that charmed will be ploughed by wrinkles. The time will come, when it will vex you to look at a mirror, and grief will prove a second cause of wrinkles. Goodness endures and lasts for many a day, and throughout its years love securely rests thereon.

¹ The tribe of the Marsians, who lived in central Italy were famous for their witches, cf. *Ars. Amat.* 2.102.

² Temese was a town famous for copper-mines, on the west coast of Italy in Bruttii.

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Disce age, cum teneros somnus dimiserit artus,
Candida quo possint ora nitere modo.
Hordea, quae Libyci ratibus misere coloni,
Exue de palea tegminibusque suis.
Par ervi mensura decem made fiat ab ovis : 55
Sed cumulent libras hordea nuda duas.
Haec ubi ventosas fuerint siccata per auras,
Lenta iube scabra frangat asella mola :
Et quae prima cadent vivaci cornua cervo,
Contere in haec (solidi sexta fac assis eat). 60
Iamque ubi pulvereae fuerint confusa farinae,
Protinus in cumeris omnia cerne cavis.
Adice narcissi bis sex sine cortice bulbos,
Strenua quos puro marmore dextra terat.
Sextantemque trahat gummi cum semine Tusco : 65
Huc novies tanto plus tibi mellis eat.
Quaecumque afficiet tali medicamine vultum
Fulgebit speculo levior ipsa suo.
Nec tu pallentes dubita torrere lupinos,
Et simul inflantes corpora frige fabas ; 70
Utraque sex habeant aequo discrimine libras,
Utraque da nigris comminuenda molis.
Nec cerussa tibi nec nitri spuma rubentis
Desit et Illyrica quae venit iris humo.
Da validis iuvenum pariter subigenda lacertis : 75
Sed iustum tritis uncia pondus erit.
Addita de querulo volucrum medicamina nido
Ore fugant maculas : alcyonea vocant.

62 in cumeris *edd.* : innumeris *MSS.*

FACE COSMETICS

Learn now in what manner, when sleep has let go your tender limbs, your faces can shine bright and fair. Strip from its covering of chaff the barley which Libyan husbandmen have sent in ships. Let an equal measure of vetch be moistened in ten eggs, but let the skinned barley weigh two pounds. When this has dried in the blowing breezes, bid the slow she-ass break it on the rough millstone: grind therewith too the first horns that fall from a nimble stag (let the sixth part of a solid as¹ be added). And now when it is mixed with the dusty grain, sift it all straightway in hollow sieves. Add twelve narcissus-bulbs² without their skins, and let a strenuous hand pound them on pure marble. Let gum and Tuscan seed weigh a sixth part of a pound, and let nine times as much honey go to that. Whoever shall treat her face with such a prescription will shine smoother than her own mirror. Nor hesitate to roast pale lupin-seeds, and therewith fry beans that puff out the body; with fair discernment let each have six pounds' weight, give each to the black millstones to be pounded small. Nor let white lead nor foam of red nitre be lacking, nor the iris that comes from Illyrian soil.³ Give them all alike to be subdued by the strong arms of youths, but when ground their right weight will be one ounce. Spots on the face are banished by a remedy taken from the querulous nest of birds: halcyon-

¹ *i.e.* of a pound; it should be remembered that the Roman pound weighed only 12 oz. The scruple (l. 92) was $\frac{1}{24}$ th part of an ounce.

² *cf.* Pliny, *N.H.* 21, 75, where it is said to be good for removing blemishes and softening hardnesses.

³ *cf.* Pliny, *N.H.* 21, 19, *iris . . . unguentis et medicinae nascens. Laudatissima in Illyrico.*