M.A. Paper
December 15, 1994

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> [I]n writing his *Loves*, Ovid decided to amuse himself. He included a lot of mythology, so mythology must have been amusing. This mythology comes in waves, in bursts, like the proverbs of Sancho Panza, so it also has something to do with the pleasure of quotation. Legend served a joking kind of argumentation ..., and this argumentation turned on enumeration -- better to cite four heroes than three.
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> -- Paul Veyne, *Roman Erotic Elegy: Love, Poetry and the West* (Chicago 1988) 117

> νῦν δέ με λευγαλέῳ θανάτῳ εἵμαρτο ἁλῶναι
> ἐρχθέντ' ἐν μεγάλῳ ποταμῷ, ὡς παῖδα συφορβόν,
> ὅν ῥά τ' ἔναυλος ἀποέρσῃ χειμῶνι περῶντα.
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> -- Achilles at *Iliad* 21.281-83

Clearing (and Crossing?) the Waters: An Analysis and Interpretation of *Amores* 3.6

Ironically, the second-longest poem in Ovid's *Amores*,[1] 3.6(5) (henceforth referred to as "3.6")[2] has been consistently neglected by scholars. Worse still, some of the all-too-few recent references to 3.6 show little or no appreciation of the poem's design, finding fault with its length and/or execution.[3] In a

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[1] 1.8 just barely exceeds it, by eight lines.

[2] For the ordering and enumeration of the poems -- here significant because 3.5 is considered by some but not all to be spurious -- see J. C. McKeown, *Ovid: Amores, Text, Prolegomena and Commentary in Four Volumes (Volume I: Text and Prolegomena)* (Leeds 1989) 90-102.

[3] J. T. Davis, in his "*Amores* 1.4.45-58 and the Ovidian Aside" (*Hermes* 107 (1979) 1898-98), describes 3.6 as "interminable" (195), while A. G. Lee in his essay "Tenerorum Lusor Amorum" (which appears in *Critical Essays on Roman Literature: Elegy and Lyric*, ed. J. P. Sullivan (Cambridge 1962) 149-80) finds that Ovid's catalogue here "compares unfavorably with the ornate incantatory manner of Propertius in 1.20. Ovid is simpler and faster-moving, but he has

When the walls were finished, the two gods asked for their wages, and Laomedon refused to pay them.[1] Homer says that when they asked for their pay, Laomedon ordered them out of the city, telling them that if they did not leave he would tie their hands and feet together and sell them as slaves, first cutting off their ears.[2] The two gods, indignant at this treatment, decided to punish not only the king, but the entire Trojan race. Apollo sent a plague upon the land, and Poseidon sent a monster from the sea which snatched away and killed anyone it caught near the seashore.[3] Laomedon, desperate, applied to the oracle of Apollo for advice and was told that he must expose his daughter Hesione by the edge of the sea to be a victim for the sea monster.[4] Laomedon sadly performed this unwelcome task, but before the monster could claim its victim, Heracles and his companions arrived in Troy.

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[1] Apollodorus, Library 2.5.9. Vergil mentions the perjury of Laomedon at Troy (Georgics 1.502), as do Hyginus (Fabulae 89), the first-century B.C. Roman poet Horace (Odes 3.3.21-22), and Ovid (Metamorphoses 11.205-206).

[2] Homer, Iliad 21.453-455

[3] Apollodorus, Library 2.5.9, Diodorus 4.42.2-4

[4] This is Apollodorus's account of the oracle's answer to Laomedon. Diodorus, however, says that Laomedon was told that the people of Troy should select by lot one of their children to be a victim for the sea-monster. It just happened, says Diodorus, that the one upon whom the lot fell was Hesione, daughter of Laomedon (Diodorus 4.42.3).

genre founded on principles of lightness and delicacy of style and subject matter, so long a poem, loaded with detailed imagery and delivered in a self-consciously elaborate style, of necessity stands out -- because, I shall argue here, its author wished it to do so. This paper, then, will serve as an exploration and explication of the construction of *Amores* 3.6, examining the many devices employed by Ovid in a self-conscious manner in order to make a specific statement of poetic frustration, perhaps even paving the way for the official farewell to elegy which closes the collection.

I. Generic Devices

The better to set himself up for his eventual "fall" of sorts, Ovid chooses to employ all his Alexandrian techniques, making use of formal resources significant throughout the Roman poetic tradition as inherited from the likes of Callimachus. The setting Ovid provides in 3.6 turns out to resemble most that of the traditional *paraclausithuron* with its *exclusus amator*: the speaker, on his way to a rendezvous with a girlfriend, encounters (and remonstrates with) some barrier which threatens to impede the meeting.[4] An example of a slightly more conventional such poem in

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not yet acquired the necessary economy, and the general effect there is too mechanical" (168). The argument here will be that the effects of 3.6's size and style are crucial to the poem's intended message.

[4]This fact, at least, has not gone unnoticed. In passing, E. J. Kenney, whose commentary appears after A. D. Melville's translation *Ovid: The Love Poems* (Oxford 1990), mentions how "Ovid has ingeniously transposed the theme

Regardless of the circumstances that brought Heracles to Troy, all of our sources are agreed on what happened when he got there. As Heracles and his companions landed on the coast of Troy, they saw a young woman bound in chains on the seashore. When they asked the reason for this, they were told that Hesione, for that was her name, had been left there as a sacrificial victim for a sea-monster because of the anger of the god Poseidon. Upon further inquiry, they were told the entire story, a story which had its beginnings a year or so before this.

Poseidon and Apollo in Troy

Poseidon and Apollo had gone to Troy, where they remained for a year, and while there the two of them built the great walls that surrounded the city,[1] or Poseidon alone built the walls while Apollo tended the herds of cattle for King Laomedon.[2] The reason for their going to Troy is not clear. Apollodorus says that the two gods, hearing that Laomedon was not a man of honor, decided to go to Troy and put him to a test. They assumed the appearance of ordinary men and applied to Laomedon for work. He assigned them the task of building the walls of his city, and agreed to pay them a stipulated sum as wages upon completion of the work.

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[1] Homer, Iliad 7. 452-453, where Poseidon reminds Zeus of this feat of construction. Pindar mentions the building of Troy's walls by Apollo and Poseidon (Olympian Odes 8.31 ff.). Hyginus agrees (Fabulae 89).

[2] Homer, Iliad 21.441-449, where Poseidon reminds Apollo of their toil in Troy, when he, Poseidon, built the walls of the city while Apollo tended to the cattle. Pausanias mentions Apollo's tending Laomedon's cattle for pay and quotes lines 446-448 from book 21 of the Iliad mentioned above (Pausanias 7.20.4-5).

this very collection exists in *Amores* 1.6, in which the speaker entreats his beloved's doorkeeper to let him pass.[5] Here, however, the addressee is not a person *per se*, nor is there a door in sight; rather, before him lies an *amnis* which the speaker knows he cannot cross.

As the elder Seneca assures us,[6] Ovid's rhetorical training was hardly lacking; accordingly, as in 1.6, he elects to provide a *suasoria* for the occasion.[7] The contrast between the tone of the two poems is a striking one: the felt but, in the end, rather

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of the locked-out lover (i.6) to an open-air setting, with the river as the hard-hearted doorkeeper" (205). In "I: The *Amores*," his chapter of *Ovid* (ed. J. W. Binns (London 1973) 1-48), I. M. LeM. DuQuesnay similarly connects 1.6 (Ovid's own *paraclausithuron*) with 3.6 as two episodes whose humor lies in the fruitless attempts made by the *persona* to move the individual standing in his way (8). For other barriers in the *Amores*, see footnote 56, below.

[5]This traditional *topos* in the elegist's poetic repertoire finds detailed exploration elsewhere; cf. e.g. F. O. Copley, *Exclusus amator: A study in Latin love poetry* (Madison 1956/*APA Monogr.* 17), McKeown (*op. cit., Volume II: A Commentary on Book One*) re: *Amores* 1.6 (pages 121-3) and R. G. M. Nisbet and Margaret Hubbard, *A Commentary on Horace: Odes Book I* (Oxford 1970) re: *Carmina* 1.25 (page 290).

[6]Specifically at *Controversiae* 2.2.8-12. Seneca's comments in this passage are frequently revealing, as when he remarks at line 12 that *[Naso] libentius dicebat suasorias: molesta illi erat omnis argumentatio.*

[7]For the details of the formal rhetorical structure employed by Ovid in 3.6 I have looked to Ann Suter, whose intriguing article linking 1.8 with 3.6 ("Ovid, from Image to Narrative: *Amores* 1.8 and 3.6," in *Classical World* 83.1 (1989), 15-20) is one of the few exceptions to the above-lamented paucity of work done on the latter poem. It is also noteworthy that, as McKeown (*op. cit.*, 122) rightly points out in reference to 1.6, Ovid's *Amores* are full of instances in which the poet effectively degrades himself by directing such a *suasoria* to someone beneath him; 3.6 thereby becomes just the latest, most intriguing spin on this collection-wide trend. It matters not to *exclusi amatores* turned *suasores* if their addressees are inanimate; cf. e.g. Propertius 1.16 and Tibullus 1.2, wherein offending doors lend deaf ears to hapless, frustrated lovers.

Heracles and Laomedon

Now that the Labors were completed and his period of servitude to Omphale was over, Heracles decided to take care of some old business. At some time during the execution of the Labors he had had an encounter with Laomedon, king of Troy, an ancient city in the northwestern part of what is now Turkey, lying a little inland from the Aegean sea just south of the Hellespont. Although the nature of this encounter is well-documented in the ancient sources, it is not clear just when it took place.[1]

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[1] Diodorus says that it happened while Heracles was sailing with Jason and the Argonauts on their search for the Golden Fleece. A few days after they had set sail from Greece, says Diodorus, a storm drove their ship, the Argo, ashore near the city of Troy (Diodorus 4.42.1). Diodorus had said that Heracles joined this expedition right after getting the horses of Diomedes, the eighth Labor (Diodorus 4.15.4). Apollodorus tells us that Heracles' meeting with Laomedon took place just after he had gotten the belt of Hippolyta, the ninth Labor (Apollodorus, Library 2.5.9). Apollodorus says nothing about Heracles being with the Argonauts on this occasion, but Hyginus writes that Heracles was sailing with the Argonauts when they landed at Troy and had a confrontation with King Laomedon (Hyginus, Fabulae 89).

The matter is further complicated by Apollonius Rhodius, the author of the epic poem Argonautica, which chronicles the journey of Jason and the Argonauts. Apollonius writes that Heracles joined Jason and his companions just after he had captured the Erymanthian Boar, his fourth Labor (Argonautica 1.122-132). Heracles left Jason a few days after their ship, the Argo, set sail from Greece, and there is nothing in the Argonautica to indicate that Heracles had this confrontation with Laomedon.

light-hearted pleas of 1.6, unseasoned by the favorite Alexandrian technique of using mythological *exempla*, are nowhere to be found two books later. Instead, the much more formal rhetorical structure employed in the latter poem has its power amplified when the above-mentioned Alexandrian modes are chosen. These more desperate measures, harking back to the Greek sources of Roman elegy,[8] are enacted by a speaker who here confronts the very idea of an anti-Callimachean poem in its incarnation as a huge river[9] with all the elegiac virtuosity he can command. Established in this odd variation on the theme of the *paraclausithuron* and embarking upon the most elaborate possible *suasoria*, Ovid is off with a bang. He will directly complicate matters further by introducing a catalogue of recherché references from Greek myth and following that with the story of one of the most important women in Roman legend, a tale which in Ovid's telling somewhat

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[8]In the case of *Amores* 3.6, as I have already suggested, one can look to Callimachus, whose work was rife with brilliant catalogues rich in the sort of obscure mythological detail prized by the Roman elegists. W. Wimmel's *Kallimachos im Rom: Die Nachfolge seines apologetischen Dichtens in der Augusteerzeit* (Weisbaden 1960/*Hermes Einzelschr.* 16) is especially germane here. The point here will be that the attempt at loading a *paraclausithuron* down with remarkably Callimachean detail in fact proves destructive to Ovid's persona's aim.

[9]Suter (*op. cit.*) sees a direct connection between Ovid's *amnis* and the Callimachean conception of the oversized river. Just as *Amores* 2.19 (*quod licet et facile est quisquis cupit, arbore frondes / carpat et e magno flumine potet aquam*, 31-32) stands as "Ovid's declaration of allegiance to Callimachean poetic principles" (18), so too, she argues, "[t]he poem also acts out, in its narrative, Callimachus' image of a big river as a bad poem. ... In the end, the process doubles back on itself: the poem becomes its image -- *megas roos, magnum flumen*, a 'bad' poem" (19).

Heracles, Omphale, and Faunus

The Roman poet Ovid tells an interesting tale in the Fasti,[1] the purpose of which is to explain why those who worship the rites of Faunus[2] must do so unclothed.

As the story goes, on one occasion Omphale persuaded Heracles to change clothes with her, she putting on his lion's skin and taking up his club, while he put on her dress, shoes, and jewelry. That night, whan all was dark, Faunus, who had observed the two of them before the change of clothing, stole into the cave in which they were sleeping, still dressed in each other's clothes and sleeping on separate beds. He made his way through the dark cave to one of the beds and, touching its sleeping inhabitant, felt the bristles of the lion's skin. Quickly, he moved to the other bed, where he felt the soft dress of the one sleeping there. He climbed into the bed and embraced the occupant. Heracles awoke, pushed the intruder out of the bed and onto the floor and called for the attendants to bring lights. Then it was seen what had happened, and everyone had a good laugh at Faunus's expense. Thus, says Ovid, Faunus, once deceived by clothing, asks his worshippers to attend his rites naked.[3]

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[1] Ovid's Fasti is an unfinished work intended to explain the reason underlying certain rituals that were performed in the numerous Fasti, "holy days," in the Roman calendar.

[2] Faunus was a Roman woodland divinity, a counterpart to the Greek Pan.

[3] Ovid, Fasti 2.303 ff.

resembles an epyllion.[10]

II. Mucked-Up Rivers

The oversized river choked with all manner of things, a classic analogue for bad poetry, proves here to have been just as powerful an image for Augustan poets as it was for Callimachus, who practically originated it in his hymn to Apollo.[11] We shall see what Callimachus himself says on the matter in short order, but let us begin by examining how Augustan poets bring the image of the big, clogged-up river into play.

In his *Satires* (a genre directly styled for invective), Horace twice employs the image of the *lutulentus* (cf. *Amores* 3.6.95) river as a metaphor for the bad speech of which he greatly disapproves (1.6.11 and 1.9.50-51). Also in this vein belongs his attack on epic poet Marcus Furius Bibaculus at *Satire* 1.10.36-37 (*turgidus Alpinus iugulat dum Memnona dumque / defingit Rheni*

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[10]So suggests A.-F. Sabot in *Ovide, poète de l'amour: Dans ses œuvres de jeunesse* (Ophrys 1976): "La structure de ce poème est remarquablement équilibrée en trois mouvements. Le premier et le dernier se correspondent, formant un groupe de onze distiques chacun (v. 1-22 et v. 85-106). Entre les deux, le deuxième mouvement (trente et un distiques) se décompose lui-même en dux: le « catalogue » des amours fluviales (v. 22-44) et l'*epyllion* d'Ilia (v. 45-84)" (483). The absence of epic meter alone prevents the present instance from being a true epyllion, but other aspects -- most notably the emphasis on the heroine's lament, with touches of epic diction (on which see below) -- may relate it to that genre. See R. O. A. M. Lyne's introduction (32-6) in his edition of the *Ciris* (Cambridge 1978).

[11]In *Callimachus: Hymn to Apollo, A commentary* (Oxford 1978), Frederick Williams explains how Callimachus here refers to a Homeric passage "used in antiquity to express the relationship between Homer and all other poets" (88). The idea of using bodies of water for comparison, then, may or may not have been his, but this specific slant on such an idea seems to belong to him.

Heracles and Omphale

Heracles, in obedience to the oracle, was put up for sale and was bought by Omphale, queen of Lydia, a country in what is now Turkey.[1] The price that Omphale paid for him was given to the sons of Iphitus. Now freed of the disease that had plagued him, Heracles began to work out his period of servitude to the queen. His tasks seem to have been concerned only with ridding the land of Lydia of the robbers who had been attacking the inhabitants.

Heracles dealt with these miscreants in his customary way, putting some to death, bringing others to Omphale in chains, and even sacking an entire city and enslaving its inhabitants.[2] Omphale, pleased with Heracles's accomplishments, set him free, married him and bore him a son.[3] Heracles had already fathered one son on a slave woman while carrying out his tasks for the queen.[4]

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[1] Apollodorus says that Hermes sold him (Library 2.6.3), but Diodorus says that he was sold by one of his friends (Diodorus 4.31.5).

[2] Diodorus 4.31.5

[3] Diodorus 4.31.8, where this son's name is given as Lamus. He is otherwise unknown except by Ovid, who, in one of the Heroides, poems taking the form of letters as if from women to their lovers, has Deianira, Heracles' future wife, complain to him that she has been made a stepmother to Lydian Lamus (Ovid, Heroides 9.54).

[4] Diodorus 4.31.8

luteum caput ...) and his mockery of those who are greatly pleased with their ample granaries:

> ut tibi si sit opus liquidi non amplius urna
> vel cyatho, et dicas 'magno de flumine mallem,
> quam ex hoc fonticulo tantundem sumere.' eo fit,
> plenior ut si quos delectet copia iusto,
> cum ripa simul avolsos ferat Aufidus acer.
> at qui tantuli eget, quanto est opus, is neque limo
> turbatam haurit aquam neque vitam amittit in undis.
>
> -- *Satire* 1.54-60 [12]

In all four instances, Horace enlists the sort of device with which Ovid would later begin his poem: the hated obstacle and/or object of mockery as the big, dirty river (or vice versa). For both the chief precursor lies in Callimachean poetics. The Hellenistic poet ends his above-mentioned hymn to Apollo with a statement of poetics as remarkable for its surprise appearance as its striking, influential image:

> ὁ Φθόνος Ἀπόλλωνος ἐπ' οὔατα λάθριος εἶπεν·
> Οὐκ ἄγαμαι τὸν ἀοιδὸν ὅς οὐδ' ὅσα πόντος ἀείδει.
> τὸν Φθόνον ὠπόλλων ποδί τ' ἤλασεν ὧδέ τ' ἔειπεν·
> Ἀσσυρίου ποταμοῖο μέγας ῥόος, ἀλλὰ τὰ πολλὰ
> λύματα γῆς καὶ πολλὸν ἐφ' ὕδατι συρφετὸν ἕλκει.
> Δηοῖ δ' οὐκ ἀπὸ παντὸς ὕδωρ φορέουσι Μέλισσαι,
> ἀλλ' ἥτις καθαρή τε καὶ ἀχράαντος ἀνέρπει
> πίδακος ἐξ ἱερῆς ὀλίγη λιβὰς ἄκρον ἄωτον.
> χαῖρε ἄναξ· ὁ δὲ Μῶμος, ἵν' ὁ Φθόνος, ἔνθα νέοιτο.
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> (*Hymn* 2.105-114) [13]

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[12]Chapter Four of Kirk Freudenberg's *The Walking Muse: Horace on the Theory of Satire* (Princeton 1993) draws our attention to examples just like this one in exploring Callimachus' influence on Horace. "Only a fool, the satirist suggests, would prefer the hazardous currents of the Aufidus, muddy from tearing at its own banks, to the waters of a pure small spring" (189).

[13]See Williams (*op. cit.*) *ad loc.* for a concise yet thorough explanation of the poetic point Callimachus is making here (which might be summarized as "bigger is not necessarily better"). Williams' treatment takes ample account

FOOTNOTES TO PAGE 3

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[1] Apollodorus, Library 2.6.2, Diodorus 4.31.4, where this disease (Greek nosos) is not described. Both writers say that this was because he had murdered Iphitus.

[2] This is only one of many indications that Heracles lived one generation before the Trojan war, as the Neleus mentioned here was the father of Nestor, advisor to Agamemnon, commander-in-chief of the Greek forces at Troy.

[3] This Deiphobus, otherwise unknown, is not the Deiphobus who was a son of king Priam of Troy and, next to Hector, the outstanding Trojan fighter in that great war.

[4] Apollodorus says that Heracles, dissatisfied with the reception that had been accorded him by the priestess at the Oracle, determined to establish his own oracle and seized the tripod on which the Priestess of Apollo sat when she communicated with the god. When Heracles attempted to carry the tripod away, Apollo himself intervened, and a struggle ensued, which was terminated only when Zeus threw a thunderbolt between the two. It was then that Apollo gave Heracles the answer to his question (Apollodorus, Library 2.6.2). Diodorus says nothing about this fight but agrees with Apollodorus on the reply that Apollo gave to Heracles' question. The fight between Heracles and Apollo over the tripod is mentioned by Pausanias (10.13.8), Hyginus (Fabulae 32), and probably Pindar, in a problematic passage (Olympian Odes 9.30-32).

[5] Library 2.6.3

[6] Diodorus 4.31.5

The impact of this rejection of the big (and, often, muddied or cluttered) in these specific terms on Roman poets was extensive.

We have already begun to see as much with Horace and Ovid; Propertius similarly focuses on the big river as the exact opposite of what he pursues, a thing to be avoided, when he narrates a dream in poem 3.3.[14] Here the poet, having just begun to drink from *magni fontes* -- specifically the waters which inspired the great epic poet Ennius (6-12) -- with his *parva ora* (5), is warned off by Apollo in the most Callimachean manner:[15]

> quid tibi cum tali, demens, est flumine? quis te
> carminis heroi tangere iussit opus?
> non hinc ulla tibi sperandast fama, Properti:
> mollia sunt parvis prata terenda rotis ...
> cur tua praescriptos evectast pagina gyros?
> non est ingenii cumba gravanda tui.
> alter remus aquas alter tibi radat harenas,
> tutus eris: medio maxima turba marist.
>
> (3.3.15-18, 21-24)

The design is a subtle, clever one: Propertius first carefully

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of Callimachus' clear reference to *Iliad* 21.192-7 (q.v.). If the *pontos* (106) Envy mentions represents Homer, then Apollo rightly points out that Callimachus' craft surpasses that of petty imitators who match the dimensions but not the art of Homeric epic: "To write such poetry inspired by exact and deep knowledge of Homeric language, Apollo asserts, is to emulate and recreate Homer in a more meaningful and original way than merely to reproduce slavishly the external dimensions of his epics" (89).

[14]The very act of describing the matter as a dream can also be connected with Callimachus, who made use of a similar device near the beginning of his *Aetia*. (On this point cf. John F. Miller, "Ennius and the Elegists," *Illinois Classical Studies* VIII.2. (1983), particularly at 280f.) More specifically, Callimachus' invocation of a massively important predecessor (Hesiod) in the *Aetia* passage aligns nicely with Propertius' use of Ennius in 3.3.

[15]Indeed, this passage puts one in mind not only of the above-referenced conclusion of *Hymn* 2 but also of the *Aetia* prologue (23ff.), where Apollo (the same god, significantly, who dispensed significant advice in the other passage) talks of keeping one's wheels off the beaten path.

Regardless of the details of Iphitus' death, Heracles was responsible for it, and because of his crime he was punished. He became afflicted with a disease.[1] He went to Pylos, a city on the southern coast of the Peloponnesus, and sought to be purified of the taint of murder by Neleus, the king of Pylos.[2] Neleus cited his own friendship with Eurytus, father of the slain Iphitus, and refused to have anything to do with Heracles. The hero then went to another man, who was named Deiphobus,[3] who did perform the necessary rites of purification This did remove the stain of murder from Heracles, but the disease remained.

Heracles now went to the Oracle at Delphi and asked Apollo how he might rid himself of his affliction.[4] He was told that he had to sell himself into slavery for a period of three years to whoever would buy him. The purchase price was to be given to Eurytus[5] or, by another account, to the sons of Iphitus.[6]

FOOTNOTES ARE ON PAGE 3A

signals the passage's Callimachean origins (17-18) and then transfers the image from wheels on land (as in the *Aetia* prologue) to oars on the sea; two important Callimachean references are hereby integrated quite neatly. For our purposes, then, we mark two key things in this excerpt: (1) here again, as in our previous examples, the large body of water represents something to be avoided; and (2) the use of this type of imagery can be traced back to significant Callimachean models.

As a side note, we might also observe that, after creating this poem's *amnis harundinibus*[16] *limosas obsite ripas*, Ovid later enlisted similar imagery in the *Metamorphoses*. In Book 8 (lines 549-884), Theseus' path is blocked by the same Achelous of *Amores* 3.6.35-8 (about whom more directly), described as *imbre tumens* (550) and a dangerous *torrens* (556). Here again, the large river (with a big tale to tell his listeners) becomes a significant obstacle. As we shall discover in some detail, Ovid did not just entertain a passing interest in this sort of imagery.

In each instance mentioned above, however, the Augustan poets do more than fall neatly in line with a statement of poetics

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[16]The noun *harundinibus*, carefully placed as the poem's second, plays a key rôle in connecting "big river" with "bad poetry." The word means "reeds," to be sure, but it can also stand for things fashioned <u>from</u> reeds, most notably including several implements of poetry like reed pipes and even writing pens. The metaphor, then, conveys the idea of a poetic attempt which is excessive in some way: what better item with which to clog a similarly metaphorical river? As we look elsewhere in Ovid's œuvre, we can see the an interesting parallel in *Metamorphoses* 13. There, the lustful Polyphemus addresses Galatea with a hundred-reed pipe (*sumptaque harundinibus conpacta est fistula centum, / senserunt toti pastoria sibilia montes*, 13.784-5), and Ovid leaves no doubt but that the gargantuan Cyclops' endless, Theocritus-aping song is as unrefined as it is ineffective (870ff). The play on the meanings of *harundo* is as significant there as here.

FOOTNOTES TO PAGE 2

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[1] Sophocles, in his tragedy Trachiniae (Women of Trachis), which describes the final hours of Heracles' life, reminds the audience that Iphitus had met his death by being hurled from the high walls of Tiryns by Heracles (lines 289 ff.).

[2] Diodorus 4.31.1-4

[3] Homer adds an interesting bit of information here. He says that when Iphitus was looking for the lost mares, he had met Odysseus by chance at the home of a mutual friend and had given Odysseus the bow that he was carrying. This bow, says Homer, had been given to Eurytus, the father of Iphitus, by the god Apollo. Eurytus, at his own death, had left it to Iphitus. Homer continues the tale, saying that Odysseus now gave Iphitus a sword and a spear in return, signalling the beginning of a fast friendship (Homer, Odyssey 21.31-35). This is the bow that Odysseus later left at his home in Ithaca when he sailed for Troy with the Greek forces in that great war. When Odysseus returned home to Ithaca twenty years later, he used this same bow in the great climactic scene of the Odyssey.

[4] Homer, Odyssey 21.22-29

articulated by Callimachus; rather, each poet, taking his cue from this important model, expands on the useful image to make his own specific position clear. Many Hellenistic poets influenced their "successors" at Rome, and in some instances Callimachus in particular takes a back seat to others of his generation in this respect.[17] Still, I hope I have amply demonstrated that the particular phenomenon under consideration here derives chiefly from Callimachus; what remains now is to see what form it takes in *Amores* 3.6 -- and what Ovid seems to be saying with it.

III. Suasoria

With such suspicions of Ovid's poetic design in mind, let us return to our examination of the careful rhetorical construction of 3.6. The *exordium* (1-4) and the *captatio* (5-18) of the poem entreat the river to return to the more virtuous state of smallness (*parvus eras, memini* (5); *labere fine tuo* (20)) so that the lover's course can proceed; this, then, is the implied good which the river's very nature opposes. Also articulated, even more subtly, is the poet's concern that his poetry be able to have

[17]The remarks in this paragraph mark my agreement with Richard F. Thomas, "Callimachus Back in Rome," *Hell. Gran.* 1 (1993) 197-215. Here Thomas rightly cautions modern scholarship against overusing terms like "Alexandrian," "Hellenistic" and "Callimachean" (whether interchangeably for one another or for words like "clever") and joins David Ross (*Backgrounds to Augustan Poetry: Gallus, Elegy and Rome* (Cambridge 1975)) and G. O. Hutchinson (*Hellenistic Poetry* (Oxford 1988)) in finding that we must examine carefully how each poet incorporates Callimachus into his own aesthetic rubric. So doing entails considering phenomena like poetic self-consciousness, peculiar structural patterns, embedded learning and intertextuality -- each of which has its place in the present analysis of Ovid's Callimachean catalogue.

He then invited Iphitus into his house and later murdered him, throwing him from the city walls of Tiryns.[1] Apollodorus offers no reason for this act.

Diodorus gives a slightly different account of the foregoing.[2] He makes no mention of an archery contest, but says that Heracles, now divorced from Megara, came to Oechalia to ask Eurytus for the hand of Iole. Eurytus was hesitant, Diodorus says, and told Heracles that he wanted some time to think about it. Heracles, thinking that this was a rejection of his suit and angered at what he considered an insult, left, but when he went he drove away with him some of the mares from the herd of the king and took them to Tiryns.

Iphitus came to Tiryns seeking the mares, continues Diodorus,[3] and Heracles invited him to go with him to the top of a tall tower and, when they were there, asked Iphitus if he could see any mares in the neighboring fields. When Iphitus replied truthfully that he could not, Heracles pushed him off the tower to his death, saying that Iphitus had falsely accused him of theft. Homer agrees with this account, saying that the number of mares was twelve, and that Heracles, ignoring the duties of a host to a guest, killed Iphitus in his (Heracles') own house. Furthermore, says Homer, Heracles kept the mares after killing Iphitus, all of this without any fear of the anger of the gods.[4]

FOOTNOTES ON PAGE 2A

some effect in such realms -- why else speak in terms like *non datur artibus ullis / ulterior nostro ripa premenda pedi* (11-12)? On one level, the speaker contrives to pass this barrier physically, but on another the poet wants to extend the unit of his poetry (*pedi*) by means of his craft, if any (*artibus ullis*).

If the adjective *ullis* seems insufficient to convey a lack of total faith in the power of *carmina*, consider the derogatory *prodigiosa loquor veterum mendacia vatum* (17) which follows his wish for the implements of mythical heroes (13-16). This dismissal of "old poets' marvelous lies" plays an interesting part in a theme which Ovid has carefully woven throughout the *Amores* -- i.e., that a poet's *carmina* can offer eternal fame.[18] This *Leitmotif* is undeniably present here, given lines like *non eris invidiae, torrens, mihi crede, ferendae / si dicar per te forte retentus amans* (21-22), not to mention the parenthetical wish *sic aeternus eas* (20), bitterly regretted later (*quis dixit grata voce 'perennis eas'?* (98)). The speaker here in effect claims to offer the river exactly what the poet offers girls and gods alike in this collection.[19]

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[18]Other notable examples of other passages in the *Amores* in which Ovid expresses his claim that poetry offers eternal fame include 1.3.25-6 (*nos quoque per totum pariter cantabimur orbem / iunctaque semper erunt nomina nostra tuis*), 1.15.7-8 (*mortale est, quod quaeris, opus; mihi fama perennis / quaeritur, in toto semper ut orbe canar*) and 3.15.19-20 (*inbelles elegi, genialis Musa, valete, / post mea mansurum fata superstes opus*). Also in this vein cf. 1.10.59-62, 1.15.41-2, 2.6.59-62, 3.1.29-30.

[19]In fact, the motif can be seen to take a special twist in Book Three as Ovid prepares to leave elegy for other domains. Three times in this book, the sort of offer under discussion appears in connection with gods rather than girls; two such moments effectively frame the book -- the looking forward to

FOOTNOTE 3 TO PAGE 1

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[1] This Autolycus was known in antiquity for his success as a thief. Apollodorus, in listing the names of the Argonauts, the companions of Jason on his quest for the Golden Fleece, includes Autolycus, and says that his father was the god Hermes (Apollodorus, Library 1.9.16). This might account for Autolycus's unique ability, as Hermes himself had shown similar success at thievery when, on the first day of his life, he stole some cattle from Apollo (Homeric Hymn 5, To Hermes 69 ff.). Homer says that Autolycus was the father of Anticleia, mother of Odysseus (Homer, Odyssey 19.394-395).

The meat of the *suasoria* has its purpose articulated in the latter line of the *propositio* (23-24) -- *flumina senserunt ipsa, quid esset amor.* In a typically Roman synthesis of genres, the resultant *narratio/hortatio* takes the form of a quasi-Alexandrian catalogue of *exempla* meant to prove this proposition.[20] The first eight pass in quick succession, woven neatly together in a manner which might at first suggest a display more of the poet's facility than of much inherent significance; indeed, a key aspect of Alexandrian catalogue-poetry involves the demonstration of one's own literary learning for its own sake.[21] In the instant case, the first eight *exempla* concern rivers of other lands (Inachus, Xanthus, Peneus, Asopus, Achelous, the Nile and Enipeus) whose love for mortal women drove them to all manner of deeds, mostly without amatory success. The poet's expertise shows itself not simply in the sometimes exotic locations of these stories but, more importantly, in their relative obscurity; several of these

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muse of Roman tragedy (3.1.29-30) and farewell to the muse of elegy (3.15.19-20) -- and the third lies between them, here.

[20]"It is perhaps worth pointing out that Callimachus' own interest in rivers emerges strongly in his poetry; see, for example, *h.* I.18ff., 3.101, 4.76ff., 206ff., 5.49ff., *fr.* 384.27-34, 646. His pupil Philostephanus wrote on *paradoxoi potamoi* (Pfeiffer, *Hist. Class. Schol.* i.151, 288). In digressing on the Pontic rivers, Apollonius showed himself a true member of the Callimachean school" (Williams, *op. cit.*, 91).

[21]Richard Whitaker describes this sequence in similar terms on page 146 of his *Myth and Personal Experience in Roman Love-Elegy: A Study in Poetic Technique* (Göttingen 1983); for a capital discussion in more general terms of the Alexandrian predilection for argumentation by listing of *exempla* (the more obscure the better), see Veyne, 117ff.

Chapter Nine

Heracles and Eurytus

Heracles went to Oechalia confident of winning the archery contest with King Eurytus and his sons and then claiming his prize, Iole, the king's daughter.[1] He won the contest, of course, but Eurytus refused to allow him to marry Iole, fearing that he might again kill his children if he and Iole had any.[2] Iphitus, the eldest of the sons of Eurytus disagreed, saying that Heracles should be allowed to marry Iole since he had beaten them in a fair contest. Nevertheless, Eurytus was adamant, and Heracles departed and went back to Tiryns.

Not long after he had left, a man named Autolycus stole some of Eurytus's cattle, and the king supposed that Heracles was the thief.[3] Iphitus, still a supporter of Heracles, went to Tiryns to see Heracles and ask him about the cattle. Heracles denied having taken the cattle and promised to help Iphitus find them.

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[1] Several towns in ancient Greece were named Oechalia, and it cannot be determined with certainty which one is meant here; it seems most likely that it was the Oechalia in Euboea, a long, narrow island, the largest in the Aegean sea, lying off the eastern coast of Greece, north of Athens. It is located here in Sophocles' tragedy Trachiniae (Women of Trachis), line 74.

[2] The account of Apollodorus is followed here (Library 2.6.1 ff.).

[3] See page 1A for this footnote.

myths are attested only here.[22] Even if the river does not pull back, we are, at least, convinced of Ovid's *exempla*-cognizance.

All of the above said, however, there is more to Ovid's catalogue than a display of brilliance *per se*, a collection of recherché *exempla* sketched one after the other to contrast with a striking, familiar *exemplum*. We shall soon see (in Section VI, below) what more Ovid has in mind with his catalogue.[23] Closer investigation of the mythic traditions involved in this catalogue reveals the poet either (1) playing up an obscure association of a famous river (thereby placing big beside small, exactly as Callimachus so liked to do) or (2) creating something very much his own by interweaving multiple traditions. In the latter case, these traditions already overlap in some way or, more often, are made to overlap by some connection Ovid cleverly coaxes out. He carefully processes the myths, the better to focus on the exact points this poor, frustrated lover hopes to make. He pays due consideration to architecture; it would not be unrealistic to

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[22]Even Paul Brandt, whose commentary (*P. Ovidi Nasonis Amorum Libri Tres, Erste Abteilung: Text und Kommentar* (Hildesheim 1911)) consistently tracks Ovid's *exempla* with painstaking precision, must here repeatedly point out that "[ü]ber diesen Liebesbund ist sonst nichts überliefert." (Some version of this confession appears in his footnotes on the Xanthus, Asopus and Nile references in this poem.)

[23]Catalogue poetry has antecedents even earlier than the Hellenistic period, of course; the Alexandrian poets were taking their cue from Homer and Hesiod, and perhaps Ovid is doing so as well. (So Gesine Lörcher, *Der Aufbau der drei Bücher von Ovids Amores* (Amsterdam 1975), 79: "Dieser Mittelteil rückt das Gedicht stark in die Nähe des Epos; die Liste der verliebten Flußgötter erinnert sofort an den Schiffskatalog Homers oder den Nereidenkatalog aus der Theogonie Hesiods; die Sage von der geschändeten Vestalin und dem verlieben Gott würde gut in ein Epos passen.")

At the completion of his Labors, Heracles turned his attention to his marital affairs. The very first thing that he did was to go to Thebes and divorce Megara, the daughter of King Creon, whom he had married many years previously. Having done this, he gave Megara to Iolaus, the son of his half-brother Iphicles.[1] His reason for divorcing Megara was that he had lost the children that they had had together and thought that his marriage was ill-omened.[2] Also, he wanted a new wife with whom he might have children without fear of their welfare.[3]

When this was done, opportunity for another marriage was unexpectedly thrust upon him. Eurytus, who had been his archery teacher when he was growing up, had a daughter named Iole, and Eurytus now made it known that he offered Iole as a prize to anyone who could beat himself and his sons in an archery contest. This offer was made to order for Heracles, and he immediately set out for Oechalia, the land of which Eurytus was king.

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[1] Apollodorus, Library 2.6.1, Diodorus 4.31.1. The mother of both Heracles and Iphicles was Alcmene, but Heracles' father was Zeus, while Iphicles' father was Amphitryon, husband of Alcmene.

[2] Pausanias 10.29.7

[3] Heracles has conveniently forgotten that it was he who had killed his and Megara's children.

detect some degree of mounting intensity from one *exemplum* to the next, and indeed certain interconnections between the various *exempla* lie waiting for those whose Alexandrian spectacles have the prescription necessary to detect them.[24]

IV. Foreign Rivers

(i) INACHUS (25-26). The first river chosen for the catalogue is not in the least bit obscure. Ovid himself was later to recount the most famous tale associated with this figure -- the loss of his daughter Io -- in the *Metamorphoses* (1.568ff.). Other connections established in antiquity describe Inachus as someone from whom Greek kings could trace their descent[25] or as a semi-

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[24]Comparison with the catalogue in *Amores* 3.12 is instructive, especially in light of J. C. McKeown, "Ovid *Amores* 3.12," *Papers of the Liverpool Latin Seminar: Second Volume 1979* (Liverpool 1979) 163-177. McKeown's general remarks about the ordering of the later catalogue bear consideration regarding the one currently under study: "Although there is no systematic arrangement of the catalogue as a whole, the choice of myths for the beginning and for the end is significant" (169). Ovid's technique of conflating myths, which we shall presently see very much on display in 3.6, is put to further use in 3.12, as is his awareness of his predecessors and his use of various *exempla* to comment on the poem's subject proper.

[25]Cf. e.g. Euripides, *I.A.* 1088 (where the chorus points out how Iphigenia might one day have been a bride of one of Inachus' children) and Seneca, *Thy.* 337 (where Inachus is the source of the stock of the Mycenaeans). Connections of this variety help explain the reference to Inachus which begins Horace, *Carmina* 3.19, the river god equated with ancient history itself. (To push the point one step further, might one wonder whether Horace's contrast of old Inachus with the light concerns of him and his friends furnishes another example of the big river implicitly identified with that which the poet opposes?)

Heracles then went directly to Hades, king of the Underworld, and simply told him that he had come to get Cerberus and take him to the upper world. Hades told him that he was free to do so, provided that he could effect this with only his bare hands, without the use of any weapons. Heracles went to the entrance of the Underworld, found Cerberus there and picked him up in his arms, paying no heed to the dog's serpent-tail, which bit him, and carried him to the world above.[1] After he had shown Cerberus to Eurystheus, the king told him to take it back to the Underworld, which he promptly did, with no apparent difficulty.[2]

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[1] Pausanias remarks that in his travels he visited the place in Troezen, a town of Argos, where Heracles emerged from the Underworld with Cerberus. He notes that this was the same exit through which Dionysus had brought Semele, his mother, back from the realms of the dead and up to Olympus (Pausanias 2.31.2). But other places claim the distinction of being the exit through which Heracles came with Cerberus. Pausanias says that when he was in Boeotia, the land where Thebes was located, the natives there showed him such a place, which was on Mount Laphystius (9.34.5). And still another place, Taenarum, a promontory on the southern coast of the Peloponnesus, claims this honor, says Pausanias, but he expresses some doubt, as when he was there he did not see any road that led underground (3.25.5).

[2] Nothing is said in the ancient writers about this second trip to the Underworld to return Cerberus to Hades other than the fact that he did so.

divine creature to whom mortals sacrificed.[26] The river's place in ancient myth, then, is established; it is his connection with the Bithynian Melie which confuses the latter-day reader. Here is the first hint at the levels Ovid's learning possesses; though he chooses a well-known river to begin his catalogue, he demonstrates that he can either play up a lesser-known side of a given river's "history" -- or invent a new connection out of whole cloth.[27] Though we cannot establish a link between Inachus and Melie in our evidence, Ovid's use of the "Alexandrian footnote" *dicitur* (26) may well hint that in fact he has a source before him not known to us.

(ii) XANTHUS (27-28). The second *exemplum* also draws our attention to one of the best known rivers of legend, this one marked for its great size and specific connection to epic: Xanthus, a.k.a. Scamander. In the *Iliad*, Homer frequently describes this river with adjectives denoting depth and size,[28]

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[26]Cf. e.g. Aeschylus, *Choephoroe* 6 (where Orestes offers a lock to Inachus) and Euripides, *Electra* 1 (where Electra prays to the "streams of Inachus").

[27]Which of the two he has done here is not clear. As we lack anything resembling a complete understanding of what the established versions of myths were in those days, we can often do little more than hypothesize which of the two remarkable acts Ovid is performing: scholarly grandstanding or freestyle innovation. This problem will not surprisingly recur as we progress through the catalogue under consideration -- though, as I go on to suggest, occasionally Ovid uses language which may well point to a real source simply unavailable to modern scholarship.

[28]βαθυδίνης (20.73; 21.15, 146, 212 and 228) and μέγας (20.73), most memorably. Ovid clearly has the Homeric Xanthus in mind both here (*nondum Troia fuit lustris obsessa duobus, / cum rapuit vultus, Xanthe, Neaera tuos,* 27-28) and in a later reference to him at *Metamorphoses* 2.245 (*arsurusque iterum Xanthos flavusque Lycormas*).

Heracles went to Taenarum, on the southern coast of the Peloponnesus, where the entrance, or one of the entrances, to the Underworld was located.[1] When the shades of the dead saw Heracles they fled in terror, all except Meleager[2] and Medusa. Heracles drew his sword, but Hermes, who was there on business of his own, told him not to fear her, that Medusa was only an empty image.[3] He next saw Theseus and Pirithous. These two men were held fast to a rock on which they were sitting, and they now asked Heracles to release them and take them back to the upper world. He took Theseus by the hand and raised him from the rock which had held him fast, but when he tried to raise Pirithous, the entire earth shook, so he left him there.[4]

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[1] This entrance to the Underworld is confirmed by Euripides in The Madness of Heracles (23-24). Vergil says that this was the entrance through which Orpheus entered the Underworld to seek Eurydice, his wife (Georgics 4. 467).

[2] Meleager was a hero from Calydon who had died in an unusual manner. He will be discussed in chapter nine. Heracles later married Meleager's sister Deianira, who eventually became the unwitting cause of his death.

[3] This trip of Heracles to the Underworld follows the account of Apollodorus (Library 2.5.12), who does not tell us why Hermes was there.

[4] The unusual reason for the presence of Theseus and Pirithous in the Underworld will be given in chapter ten, when the exploits of the Athenian hero Theseus will be discussed. Diodorus, in his account of this Labor of Heracles, says that Heracles was welcomed "like a brother" by Persephone and that he returned to the upper world bringing both Theseus and Pirithous, as well as the dog Cerberus with him (Diodorus 4.26.1). Most of the ancients, however, agree with Apollodorus that Pirithous was made to remain among the dead.

most of them occurring when Xanthus, glutted with corpses and gore, comes into conflict with no less a hero than Achilles. As with Inachus, however, this river's amatory connection is much less well attested; in fact, Neaera herself has practically disappeared into the whirlpool that is our record of ancient mythology.[29]

(iii) ALPHEUS (29-30). This river too occupies great significance among the ancients, who seem to have reckoned him as very dear indeed to both gods[30] and mortals.[31] His attempt to seduce Arethusa (here given a typically oblique reference: *virginis Arcadiae* (30)) was of interest not just to Ovid[32] but to

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[29]Only the smallest tidbits exist, and whether they in fact refer to <u>this</u> Neaera is anything but sure. For the record, Hesychius the lexicographer lists:

(1) an Ὠκεανοῦ θυγάτηρ by this name;
(2) references to Νεαιρήϊδες ἵπποι;
(3) an entry reading νέαιραν γνάθον; and
(4) Neaera as a place in Lemnos.

[30]Cf. e.g. Pausanias 5.3.11 (where Alpheus is described as dearest to Zeus) and Pindar, *Olympian* 10.48 (where Alpheus is numbered μετὰ δώδεκ' ἀνάκτων θεῶν). A reference at *Iliad* 11.726 (ἱερὸν ῥόον Ἀλφειοῖο) may also factor into this part of the Alpheus picture.

[31]Cf. e.g. Pausanias 5.10.7 (where we find tell of how the Eleans honored Alpheus most of all).

[32]He was to give it fuller treatment at *Metamorphoses* 5.577ff., where the picture of the maiden at the river's bank trying to elude the body of water as it calls to her bears its own special similarity to the Ilia-Anio story which effectively concludes the catalogue at hand. Earlier in the epic, Ovid included Alpheus (and two of his fellows in the present listing) in a sequence of rivers who knew what it was to burn (*Met.* 241ff., Alpheus at 250)!

12. Cerberus

The twelfth and final Labor given to Heracles ⟵ was to descend into the kingdom of Hades and get Cerberus, the watchdog of the Underworld, and bring him back to Eurystheus.[1]

Cerberus was one of the monstrous children of Typhon and Echidna, themselves monsters who came into being early in Creation. Others of these children of this primitive couple include Orthus, the watchdog of Geryon, the Hydra of Lerna, both killed by Heracles, and the Chimaera, slain by Bellerophon. By one account Cerberus had fifty heads,[2] and by another, three heads, the tail of a serpent, and snakes growing out of his back.[3]

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[1] This is the only one of the twelve Labors mentioned by Homer. While Odysseus was in the Underworld on a mission of his own, he spoke with the shade of Heracles, who told him that once he had been sent there to get the dog of Hades (Homer, Odyssey 11.623 ff.). Homer does not mention the name Cerberus. In another passage, Athena mentions Heracles' going to the realms of Hades at the orders of Eurystheus to get the dog of Hades (Homer, Iliad 8.366-369).

[2] Hesiod, Theogony 311-312

[3] Apollodorus, Library 2.5.12

Virgil[33] as well. In invoking a river whose love affair was better known, Ovid also ups the urgency of the narrative: we note that here, for the first time in the catalogue, the river is not only mad with passion -- but also tries to do something about it!

(iv) PENEUS (31-32). The next *exemplum* truly illustrates Ovid's craft at its most arcane. Taking advantage of the fact that the name "Creusa" is a rather common one in myth, Ovid creates an remarkable[34] fusion of two tales: (1) the happy marriage of Peneus[35] and one Creusa, attested in Pindar,[36] and (2) the troubled marriage of another Creusa to the mortal man Xuthus, attested in Euripides' *Ion*.[37] This instance reveals that the art

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[33]*Aeneid* 3.694ff. reveals how Arethusa was changed into an Ortygian spring to escape Alpheus. Virgil's language here, like Ovid's several times in this catalogue, suggests an earlier tradition still: *Alpheum fama est huc Elidis amnem / occultas egisse vias subter mare ...*

[34]Though no parallel for Ovid's conflation exists, the presence of *ferunt* (32) at the end of the couplet may cloud the issue a bit -- if this is another "Alexandrian footnote" (as *dicitur* (26) and *fertur* (41) may also be), does it "cite" a pre-existing fusion of tales or just a version of the Peneus-and-Creusa tale which finds him ravishing her instead of making her his happy wife (as she is in Pindar).

[35]Other references to the river Peneus appear in Homer's catalogue of ships (*Iliad* 2.752ff.) and at *Metamorphoses* 2.568ff. (where all the rivers but Inachus come to console the huge, mighty, foamy Peneus on the loss of Daphne).

[36]*Pythian* 9.15-17 (where Peneus and Creusa's union is attested as part of the geneaology of Hypseus -- ὃν ποτε Πίνδου κλεεννᾶις ἐν πτυχαῖς / Ναΐς εὐφρανθεῖσα Πηνειοῦ λέχει Κρείοισ' ἔτικτεν, / Γαίας θυγάτηρ -- and we learn that Peneus has important parents, Oceanus and Tethys).

[37]Since the Euripides play would have been a key source for the Creusa-Xuthus tale, might one surmise that Ovid was encouraged to make this extraordinary link by the fact that Xuthus' Creusa was ravished by a god (Apollo)?

FOOTNOTES TO PAGE 41

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[2] There is a gap of a few lines at this place in the manuscripts of Apollodorus, Library 2.5.11, whose account of this Labor of Heracles is followed here. However, we know what was there, because an ancient commentator, unnamed and unknown, filled in the missing lines. This ancient scholar wrote the missing text in his comments on line 1396 of book 4 of the Argonautica of Apollonius Rhodius, where Apollonius mentions that Heracles got the Golden Apples. The restored text is printed here in italics. Such a gap in an ancient manuscript is called a lacuna, and the comments of ancient scholars are known as scholia. See the remarks of J.G. Frazer in his edition of Apollodorus, Harvard University Press, Cambridge, Massachusetts, 1954, volume one, page 231.

[3] One of the metopes from the fifth-century B.C. temple of Zeus in Olympia, in the Peloponnesus, now in the museum there, shows Atlas bringing the apples to Heracles, who is holding up the heavens. Athena, standing behind him, is lending a hand, and there is a pad on the top of his head. Metopes are large, square slabs of stone, either unadorned or sculptured, which are used as decorative motifs in the frieze--the area running along the sides of a temple just beneath the roof and over the tops of the columns--of Doric temples. Doric is the name given to one of the three orders of ancient Greek architecture, the other two being Ionian and Corinthian.

of the catalogue poet goes beyond digging up rare episodes; one must also show some ability to manipulate the tradition(s) in a clever manner. Ovid succeeds, using an aspect of the river myth to side-step into another category altogether, subtly hinting at the range of possibilities his knowledge permits him.

(v) ASOPUS (33-34). The location of this *exemplum* directly after the Peneus story may be significant; here too Ovid seems to be using the name of the girl in question to join two stories. The river Asopus is indeed sometimes linked with a "Thebe" -- but as her father, not her lover.[38] Though we lack ancient confirmation for a *Martia Thebe* (33)[39] and her *natarum ... quinque* (34),[40] I submit that Ovid knew of some reference to one and therefore decided to play the same game he did with Peneus and Creusa.

(vi) ACHELOUS (35-38). This story, destined (like some of

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[38]This is the clear implication of Pindar, *Isthmian* 8.39ff. Pausanias 2.5.3, on the other hand, suggests that the Thebans did not link the name of their city with any daughter of Asopus.

[39] The fact that this Thebe has a Mars connection could also in some way help in looking ahead to the *exemplum* which concludes the sequence, when Rhea Silvia, ravished by Mars, takes the stage. (If so, intriguing inversions abound: Ovid's Thebe, Asopus' lover though elsewhere she's his daughter, has Mars for a father -- the same Mars who in turn has raped the girl of our last *exemplum*.) The present *exemplum* looks forward in at least one other way too: Ovid numbers the Nile's beloved (41) among Asopus' many other children. (See the discussion of that *exemplum* below.)

[40]More conflation, perhaps? Legend consistently reports many children for Asopus.

Heracles did as Prometheus had advised and went to visit Atlas.[1] He relieved Atlas of the burden of the heavens, and Atlas departed and, a while later, returned holding in his hands three of the golden apples.[2] Atlas said that he himself would take the apples to Eurystheus and told Heracles to hold up the sky while he was gone. Heracles replied that he would do this, but tricked Atlas into resuming the burden of the heavens. Acting on the advice of Prometheus, Heracles asked Atlas to take the sky from him while he placed a pad on his head.[3] When Atlas heard this, he put the apples down on the ground and took the sky from Heracles, who grabbed the apples and ran. He took them to Eurystheus, who gave them back to Heracles, who gave them to Athena, who returned them to the Hesperides.[4]

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[1] Apollodorus places Atlas in the land of the Hyperboreans (Library 2.5.11), an obvious error, as the Hyperboreans live "over Boreas (the North Wind)." Atlas traditionally stands in the northwestern part of Africa, in the land now called Morocco. In antiquity, the area of North Africa west of Egypt was known as Libya.

[2] SEE PAGE 41A

[3] SEE PAGE 41A

[4] Nowhere in the extant text of Apollodorus is there an indication that Heracles killed the dragon/serpent that was standing guard over the golden apples. Apollonius Rhodius, Argonautica 4.1400 ff., and Diodorus 4.26.4 both say that he did, and Hyginus, Poetica Astronomica 2.3, says that Juno (sic) placed the dead serpent in the heavens as a constellation after it was slain by Heracles.

its fellows here) to be used again by Ovid later in his career,[41] naturally plays its rôle as another big, famous body of water after a woman (here, Deianira). Again, however, we see that Ovid always works another angle as well wherever he can. As Hercules appears here quite vividly as the human hero who taught the river a lesson,[42] the rhetoric may in fact bear special weight: rivers have known not only what it is to love but also what it is to be punished by humans in whose affairs they have meddled. Perhaps the speaker entertained a passing hope that the river might see in him a Hercules with whom one ought not toy (a lesson Achelous surely seems to have learned by the time he turns up in the *Metamorphoses*)? Again, here the better-known character of the tale is turned to the poet's advantage, adding spice to his *suasoria* and making it far more than a recitation of some random river tales.

(vii) NILE (39-42). That the ancients realized (as we do today) that the Nile was a huge, long river -- in the ancient Mediterranean world, in fact, it must have been considered the

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[41]We meet Achelous again at *Metamorphoses* 8.549ff. (where he, *imbre tumens* (550), entertains Theseus and his friends on their way back from the Calydonian boar hunt). There his size, very deliberately described (*nec te committe rapacibus undis* (551); *torrens* (556); *intumui, quantusque feror, cum plurimus umquam / tantus eram* ... (584-5)), is naturally of special interest to the present reading.

[42]Again the *Metamorphoses* version expands the picture nicely; cf. especially 9.115, where Heracles, about to cross the river, says *quandoquidem coepi, superentur flumina*.

FOOTNOTE 2 TO PAGE 40

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[2] This was in fulfillment of what took place when Heracles became involved with the Centaurs while on his way to capture the Erymanthian Boar, his fourth Labor. He had wounded Chiron, the leader of the Centaurs, with one of his poisoned arrows, but Chiron, being immortal because he was a son of the Titan Cronus, could not die. Zeus permitted Chiron to exchange his immortality with Prometheus, and now became mortal. This episode is difficult to understand, and the ancient writers simply state as a fact that Prometheus was released and that Chiron died. For the wounding of Chiron, see pages 14 ff. above.

longest -- needs little confirmation.[43] When one investigates this river's affair with a mortal, however, again the waters become clouded. It does not help matters that the name of the Nile's beloved, clearly meant to be Asopus' daughter (*Asopide* (41)), is part of an immense textual muddle. The two sensible names which have been submitted by editors are "Evadne"[44] and "Evanthe," but in either case connections with Asopus (about whom see above) or the Nile for that matter are unclear in the extreme. Given the precedent which seems to exist in the Peneus and Asopus *exempla*, here too a synthesis of myths may be occurring.

(viii) ENIPEUS (43-44). In this, the last of the foreign-river-*exempla*, Ovid continues to toy with the received tradition of his myth. While the *Amores* version finds Enipeus seething with lust for Tyro, the more usual accounts[45] have the passion flowing in the opposite direction. As such a situation did not completely

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[43]To select at random from the ancient references to the Nile, consider perhaps Callimachus, *Hymn* 4.206-8 (ἔζετο δ' Ἰνωποῖο παρὰ ῥόον, ὅντε βάθιστον / γαῖα τότ' ἐξανίησιν, ὅτε πλήθοντι ῥεέθρῳ / Νεῖλος ἀπὸ κρημνοῖο κατέρχεται Αἰθιοπῆος); the fact that one of the key things (here and elsewhere) associated with the river was flooding seems not out of place in the present investigation.

[44]*Ars Amatoria* 3.21ff., e.g., finds Ovid referring to an established Evadne, the daughter of Iphis who hurled herself on her husband Capaneus' pyre. If by any chance there is any connection here, this might be another interesting forecast of the Ilia story which is to end this catalogue; there too a woman chooses suicide to preserve her virtue.

[45]Cf. e.g. *Odyssey* 11.238ff., Propertius 3.19.13-14 (*testis Thessalico flagrans Salmonis Enipeo, / quae voluit liquido tota subire deo*) and Apollodorus 1.9.8. Also pertinent may have been one or both of Sophocles' tragedies entitled *Tyro* (*Tragicorum Graecorum Fragmenta*, pp. 272sqq.). A charming twist can be found at Lucian, *Dial. Marin.* 13, where Enipeus upbraids Poseidon for consummating an affair he might have wanted to pursue after all.

When Meleager grew to manhood he joined the expedition of Jason and the Argonauts in their search for the Golden Fleece and distinguished himself on that quest. When he returned to Calydon he married a woman named Cleopatra, a daughter of Idas and Marpessa.[1] At some time after this, Oeneus, his father, while making sacrifices to the gods and goddesses neglected Artemis. This goddess, vindictive when her divinity was overlooked, sent a huge boar to ravage the land of Calydon. This is the famous Calydonian Boar. Ovid says that his eyes glowed with fire; his bristles were like spears, and his tusks were as huge as those of an Indian elephant. Thinking that the conquest of this fierce creature demanded a major effort, Oeneus sent out the call for men of bravery from all over the Greek lands to come on the hunt, promising the hide of the boar to the one who killed it. The list of names of those who answered the call is impressive and includes Castor and Polydeuces (Pollux), sons of Leda; Telamon, whom Heracles was later to award with the hand of Hesione in marriage and who would be the father of Ajax, one of the Greek heroes in the Trojan War; Peleus, brother of Telamon and father-to-be of Achilles; Theseus, the Athenian hero, and his companion Pirithous, and many more.[2]

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[1] The story of the winning of Marpessa by Idas has been discussed in chapter three under the heading Apollo. Briefly, Marpessa had been wooed by both Idas and Apollo. Idas carried her off by force, and Apollo caught up with them and fought Idas over Marpessa. Zeus intervened and gave her the choice. She chose Idas, fearing, as she said, that Apollo would tire of her when she got old (Apollodorus, Library 1.7.8, Homer, Iliad 9.557-560).

[2] A listing of the names of these heroes is found in the accounts of Apollodorus, Ovid, and Hyginus already cited. Heracles' name is not found in any of these lists.

suit Ovid's special catalogue of rivers in love, the poet took advantage of the part of the story which finds Neptune, who did desire Tyro, disguising himself as Enipeus -- and removed the middle man, leaving Enipeus as the initiator after all.[46]

V. The Roman River

Having built one side of his argument from the resourcefully sketched detail of his first eight *exempla*, the poet draws a stark contrast with the ninth *exemplum*, set much closer to home in more ways than one.[47] Issues of locale and familiarity aside, the story stands out in comparison with its fellow *exempla* in much the same way as that in which the poem itself differs from its sibling *Amores* -- by its physical dimensions. Ovid devotes almost twice as many lines to *exemplum* number nine than he used to list the first eight; in so doing, he suggests an attempt at a climax with more to it than Alexandrian brilliance (though the concept of the asymmetric or unexpected twist has its own Alexandrian resonance). Earlier in the catalogue one senses Ovid building to something bigger -- the sixth and seventh *exempla* were two couplets in size

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[46]Clearly this was a myth with which Ovid felt particularly flexible; at *Metamorphoses* 6.116ff., where Neptune (disguised as Enipeus) fathers Otus and Ephialtes by Iphimedia, the poet effectively conflates "Neptune raping Iphimedia" with "Neptune-as-Enipeus deceiving Tyro."

[47]Cleverly enough, the poet assures his next river that *nec te praetereo* (45), employing a verb certainly common in rhetorical terms -- "nor do I pass you by" (OLD s.v. 5) -- but able to do double duty in an ironic way by enlisting the verb's literal, physical implication -- "nor do I pass/cross over you" (OLD s.v. 2(b) or even (f)).

Calydon

At this time, the king of Calydon was Oeneus, and his wife was Althaea. Althaea was the sister of Leda, later to become the mother of Helen and Clytemnestra and their two brothers, Castor and Polydeuces (Pollux). Among the children of Oeneus and Althaea was a son, Meleager, and a daughter, Deianira. Before the time of Heracles' arrival in Calydon, a strange fate had overtaken Meleager.

Meleager and the Calydonian Boar[1]

When Meleager was born or, as Apollodorus says, on the seventh day after his birth, the Fates[2] came to his mother Althaea and, pointing to a log that was burning in the hearth, told Althaea that her new-born son would die when that brand of wood was consumed by the fire. Althaea quickly doused the brand with water and put it away in a safe place, keeping in mind the dire prediction of the Fates.

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[1] The story of Meleager and the Calydonian Boar and the brand of wood upon which his life depended is found in full, in part, and in variations, in Homer, Iliad 9.533 ff., Ovid, Metamorphoses 8.271-525, Apollodorus, Library 1.8.2-3; Pausanias 10.31.3-4, Diodorus 4.34.2-7, Bacchylides, Epinicia (Victory Songs) 5.97 ff., Hyginus, Fabulae 171, 172, 173, and 174.

[2] These are Clotho, Atropos, and Lachesis, who determine the span of life for each mortal. They are usually portrayed as spinning, measuring, and cutting the thread of life for mortals. Hesiod says that they were born early in Creation to Night (Theogony 218). This would make them sisters of the Hesperides.

rather than one. After one last *exemplum* of one-couplet dimension, Ovid launches into this striking finale.

(ix) ANIO[48] ***(45-84).*** The story at hand concerns the fate of Ilia (a.k.a. Rhea Silvia) after her rape and the birth of her twins. The contrast of material between the new story and the eight which preceded it could not be stronger -- old Greek stories, several of them quite arcane, yield to a very Roman legend, told memorably in the first book of Ennius' *Annales*.[49]

Ovid's departure from the "established" Ilia story of Ennius shows the former emphasizing not the grand context of the tale -- he confines the whole background to one line (*illa gemens patruique nefas delictaque Martis* (49)) -- but the personal situation. In the *Annales*, Ilia gets thrown into the river as punishment for what she has "done";[50] here, she attempts suicide.

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[48]That the Anio follows right after the Enipeus in this catalogue seems especially fitting in light of the fact that these are the only two rivers mentioned here which turn up in Virgil's mini-catalogue at *Georgics* 4.365ff.

[49]Kenney (*op. cit.*, 206) emphasizes how Ilia's fate would have been "familiar to every Roman schoolboy, told by Ennius in his *Annales*." (Only shreds of the tale as Ennius recounted it survive; see fragments xxxiv-xxxix in Otto Skutsch, *The Annals of Q. Ennius* (Oxford 1985).) Ovid's knowledge of the story has its confirmation in *Tristia* 2.259-60 (*sumpserit Annales ... / facta sit unde parens Ilia, nempe leget*). Ilia gets more Ovidian press in *Fasti* 3, but the poet does not there discuss the fate of Ilia (= Rhea Silvia) after the exposure of her children.

[50]Porphyrio (at Horace, *Carmina* 1.2.18) gives this report: *Ilia auctore Ennio in amnem Tiberim iussu Amulii regis Albanorum praecipitata Antemnis Anieni matrimonio iuncta est. atqui hic loquitur quasi Tiberi potius nupserit.* On the confusion between Anio and Tiber as Ilia's husband and the identity of Ilia's father, see Skutsch, 212f, who also draws our attention to Servius (at *Aeneid* 1.273): *Remus et Romus: quos cum matre Amulius praecipitari iussit in Tiberim. tum ut quidam [sc. Ennius, Ovidius?] Iliam sibi Anien fecit uxorem, ut alii, inter quos Horatius, Tiberis.*

FOOTNOTES TO PAGE 13

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[1] Neleus was a son of Poseidon and a brother of Pelias (Apollodorus, Library 1.9.8). We shall meet Pelias, an uncle of Jason, in the next chapter in the discussion of the Argonauts in their search for the Golden Fleece.

[2] See page 3 above.

[3] Homer reports a conversation between the goddess Aphrodite and Dione, her mother, during which Dione reminds her daughter of incidents in which some of the immortals suffered wounds from mortals, including a brief account of the wounding of Hera and of Hades by Heracles during his battle at Pylos (Homer, Iliad 5.382 ff.). Pausanias 6.25.3 quotes Homer's description of the wounding of Hades.

[4] In the Hesiodic Shield of Heracles 359 ff., Heracles himself describes how he wounded Ares during the fighting at Pylos.

[5] It is not clear why Nestor, alone of his eleven brothers, was being raised in Gerenia. Homer frequently refers to Nestor as the Gerenian (Odyssey 3.411, for example).

[6] The sequence of events in Heracles' life following the completion of his Labors is not clear. For the account of his adventures after his battle with Neleus at Pylos, see Apollodorus, Library 2.7.3 to 2.7.5. Diodorus 4.33.1 to 4.34.1, in his account of this part of Heracles' life, is in disagreement with Apollodorus.

The river Anio's words upon seeing her emphasize the pitiable image the poet has thus constructed: *ille habet et silices et vivum in pectore ferrum, / qui tenero lacrimas lentus in ore videt* (59-60). The speaker hopes that there will be something *vivum* in the *pectus* of his addressee too.

The impact has obviously been carefully calculated on a larger scale as well -- the story reads like a dramatic scene, each speaker having her/his say in powerfully elevated language. (Note Anio's repeated *Ilia, pone metus* -- the two occurrences seizing pride-of-place poetic positions, respectively beginning[51] and ending the couplet they occupy (61-62) -- and Ilia's Lucretia-esque reply, beginning with a most tragic *o utinam* (73) and concluding with that all-important word *pudor* (78).)[52] Ovid

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[51]Also worth comparing here is Ovid's later treatment of the Lucretia story Book Two of his *Fasti*, specifically Collatinus' assurance of *pone metum, venio* (759) in response to his wife's worries. This statement similarly begins its couplet, as do many others like it (*pone metus* or *metum*, unless otherwise noted) throughout Ovid's corpus: *Metamorposes* 1.736 (Jupiter promising Juno that Io will not be a worry again), 3.635 (Proreus falsely swearing to help Liber sail to Naxos), 5.226 (Perseus to the grovelling Phineus just before turning him to stone), 14.110 (*pone tamen, Troiane, metum*, the Sibyl promising to show Aeneas the underworld), 15.658 (Aesculapius appearing in a dream to the Romans); *Fasti* 1.101 (*disce metu posito*, Janus to Ovid); *Ars Amatoria* 1.556 (Bacchus to Ariadne); *Heroides* 16.68 (*cum mihi "pone metum!" nuntius ales ait*, Paris summoned to be a judge), 20.1 (first words from Acontius to Cydippe; cf. here 20.179, *siste metum, virgo!*); *Epistulae ex Ponto* 3.3.83 (Ovid confident Caesar will pardon him); *Tristia* 3.7.29 (*pone, Perilla, metum*: "don't worry, Perilla; just don't write an *Ars Amatoria*"), 5.2.3 (Ovid assuring his wife he is well). Many times Ovid uses the expression under grim, foreboding circumstances, which may put an odd slant on Anio's usage of it here.

[52]Note too Suter's detection (*op. cit.*, 19) of Virgilian echoes here, specifically at lines 45, 46 and 69, as contributions to the "mock-heroic style" of this passage, which thereby (along with "the aetiological narrative of the Ilia story") plays its part in the process of the poem collecting "various forms and styles in its course."

There is still one more variation in this marvellous journey of Heracles and the cattle. Herodotus, the fifth-century B.C. Greek historian, in recounting the history of the Scythians, an ancient people living in an area in central Asia now called Kazakhstan, says that Heracles came to this land with the cattle of Geryon.[1] It was desert then, says Herodotus, but now the Scythians dwell there. It was winter, and Heracles drew his lion's skin over him and fell asleep; while he slept, his horses were stolen, still yoked to their chariot.

When Heracles awoke and found his horses and chariot gone, he went searching for them. After a while he came to a cave where there was a woman who was human from the waist up and, from the waist down, was a snake. He asked her if she had seen his horses, and she replied that she had them but would not give them back to him unless he lay with her. Heracles did this, and when he asked for the return of his horses, she refused to give them to him, wishing to keep him with her as long as possible.

Finally, after some time had passed, she agreed to return the horses, saying that she now had three sons by Heracles. He then left. From one of these sons of Heracles, Scythes by name, says Herodotus, the entire line of kings of Scythia is descended. Herodotus has no more to say here about Heracles.

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[1] Herodotus, Histories 4.8-11

underlines the shift from brief, obscure Greek myths to a native Roman legend quite distinctively by granting this river something not achieved by most of the others listed: the acquisition of its desired love-object. Through his poem, the poet gives Anio -- described as a *lubricus amnis* (81),[53] the kind of river the speaker implies the addressee ought to be -- that which the speaker hopes to gain by similar means.

VI. "Failure"

Having finished his story, Ovid devotes one couplet (83-84) to a suggestion that the river before him may well have a Silvia of his own (a fact perhaps underlined by the potential pun of *sed nemora et* ***silvae*** *crimina vestra tegunt* (84) [emphasis mine]), bringing the current line-count of the poem to exactly that of the longest one preceding it (1.8 aside), poem 3.2. Appropriately enough, it is at this point that the speaker breaks off his *suasoria*, complaining that the river seems to have widened as he delivered his speech (*dum loquor, increvit latis spatiosor undis* (85)). This line contains, I believe, the speaker's realization that, in attempting to employ his poetry against the Callimachean μέγας ῥόος, he has in fact fallen into the trap of creating an excess of his own. He, perhaps, thinks his foe's banks have

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[53]Brandt (*op. cit.*, 161) points to other instances of *lubricus* being used by Ovid as a positive river trait; of special interest is the description of the Almo in *Fasti* 4 which puts *lubricus* opposite the image of the m°gaw =Òow (*est locus, in Tiberim qua lubricus influit Almo / et nomen magno perdit in amne minor*, 337).

The accounts of Apollodorus and of Diodorus differ widely as to the route that Heracles took now. Diodorus says that he remained in Sicily for a considerable time, experiencing many adventures there, after which he crossed back over into Italy and drove his cattle to the east coast of the peninsula and north, around the Adriatic sea and down into Greece and the Peloponnesus.[1] His return journey as related by Apollodorus is by a different route. He writes that Heracles brought the bull back to Italy and put it with the rest of the herd and drove them across the southern part of the peninsula to the Ionian sea, the body of water that separates southern Italy from Greece. Hera now sent a stinging insect to plague the cattle, and they scattered among the foothills of the mountains of Thrace.[2] He eventually rounded up most of them and brought them to Tiryns and Eurystheus--not, however, before filling the Strymon river in Thrace[3] with rocks, making it impassable to boats, for, Apollodorus says, he blamed the river for his troubles with the cattle. Eurystheus, upon receiving the cattle, sacrificed them to Hera. Heracles had now spent eight years and one month in the performance of the Labors.[4]

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[1] Diodorus 4.23.4--4.25.1

[2] It is not clear from the account of Apollodorus how the cattle got from Italy to Thrace, the land which lies northeast of Greece, an area comprising what now is part of southern Bulgaria.

[3] This river, still called the Strymon, flows through what is now Macedonia and empties into the sea just west of the island of Thasos.

[4] Apollodorus, Library 2.5.11

overflown because (continuing the metaphor) so have his own. Even as he tries viciously to curse the unyielding, implacable *amnis*, the poet finds himself too caught up in the inflated style to which he has been building to escape it even in his fury. Ennius would have been proud of the obtrusive alliteration of *admissas alveus altus aquas* (86), nor ought less obvious such instances escape our notice.[54]

The whole mini-invective, in fact, takes on the distinct feel of a calculated philippic, entailing neat parallel constructions (*nec tibi ... nec tibi* (92); *quis ... / quis* (96-97); *damnosus ... damnosior / ... damna* (99-100)) and rhyme (*lutulentus ... / pulverulentus* (95-96), both nicely inflated yet obscure words). He anxiously withdraws any connection between the river before him and any rivers remembered in poetry -- this one, he insists, has no name, not even a source (90-91) -- and calls himself mad for having attempted to employ his *ars* at all in such a venture (*demens narrabam fluminum amores!* (101)). Fittingly, the curse that is the final couplet bears a strong resemblance to that directed against the *lena* of 1.8, a figure who proves to be an

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[54]Such instances include ***r**ustice, **r**umpis* (88), *si ... **f**lueres, si ... **f**lumen* (89), ***t**ibi per **t**erras maxima **f**ama **f**oret* (90) and ***n**omen habes **n**ullum, riuis **c**ollecte **c**aducis* (91) (all emphases mine). On Ovidian interest in Ennius, great even by comparison with that of his contemporaries, see Miller (*op. cit.*), 287ff., who investigates Ovid's expansion of the Propertian notion (which we have already encountered here) of Ennius as all that is Roman epic and therefore Callimachus' polar opposite.

Following this, Heracles drove his cattle through Italy toward the southern extremity. When he arrived at the toe of Italy he lay down to sleep, but the crickets there made such a noise that he prayed that they would cease. The gods heard his prayer and caused all of the crickets to disappear--not for just that time, but for all time, and there has never been a cricket seen or heard in that area since then.[1]

When he was rested he drove the cattle to Rhegium (modern Reggio, on the southwestern tip of Italy, opposite Sicily). Here, one of the bulls jumped into the sea and swam to Sicily, where it was captured by Eryx, the king there, who put it in with his herd of cattle. Heracles left his cattle in the care of the god Hephaestus and went to Sicily to find the bull. When he found out that King Eryx had put it in with his own cattle, he demanded its return. Eryx refused to hand it over unless Heracles could beat him in a wrestling match. Heracles not only beat him three times, but, in the course of the final match, killed him.[2]

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[1] Diodorus 4.22.5

[2] Apollodorus, Library 2.5.10.

The same story is told, with variations by Diodorus, who says that Heracles took the entire herd over the strait into Sicily while he swam along, holding on to the horn of a bull. When he got there, Eryx challenged him to a wrestling match. Heracles accepted the challenge, and it was agreed that if Heracles won he would get the land ruled over by Eryx; if Eryx won, he would get the cattle of Geryon. Heracles, of course, won, and he divided the land among the residents of the area (Diodorus 4.23.1-2). Pausanias tells substantially the same story (3.16.4-5).

equally effective impediment to the poet's designs.[55] The speaker, then, realizes how his very deep knowledge of elegy has this potential to be drawn into greater, more expansive things, even if here it was done in an ineffective manner. It seems, then, no coincidence that the characters who feature in several of the *exempla* here (like many of those elsewhere in the collection) resurface (pun intended) in the *Metamorphoses*, the epic venture at this point still to come.

VII. Success

How does this unique poem fit into the *Amores* as a whole? As was mentioned above, the version of the *Amores* which we have today is actually Ovid's second edition of some or all these poems. This fact, articulated in the epigram which prefixes the collection (*QUI modo Nasonis fueramus quinque libelli, / tres sumus: hoc illi praetulit auctor opus*), has given rise to all manner of discussion of the original ordering of the poems and the approximate individual dates of their composition, but we can only speak with certainty to the poems as they now stand. That said, whether or not 3.6 was actually an early composition,[56] it has, not surprisingly, been placed late in the present collection, where it

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[55]As I mentioned earlier, the connection between Dipsas (the *lena* of 1.8) and this anonymous *amnis* is the central concern of Suter's article; she too detects this similar talk of eternal dryness in the curse-couplets concluding the respective poems (*op. cit.*, 20).

[56]Whitaker (*op. cit.*, 146), for example, argues that 3.6 is "an early poem of Ovid's, and that in it he is imitating Hellenistic catalogue-elegy."

and, hesitant to drive away the entire herd in fear of waking the sleeping man, picked out a few of them and led them backward by their tails into a cave nearby, thinking that no one could find them, as their tracks went away in the opposite direction from the cave. When Heracles awoke he noted that some of his cattle were missing. Searching the area, he came to the cave where they had been hidden and asked Cacus, who was standing outside, if he could search the place. Cacus refused. Heracles then rounded up the rest of the herd and drove them up to the entrance of the cave; the stolen cattle inside heard and smelled their companions outside and began to low. Thus the theft was revealed. Heracles then killed the thief and buried him in the cave. When the residents of the area found out that Heracles had rid them of this well-known robber, they were pleased. King Evander, who was ruler of the region, finding out that this man was Heracles and remembering an oracle stating that this same Heracles was to become immortal, built an altar and made sacrifices to the future god.[1]

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[1] This account is from Dionysius of Halicarnassus (Roman Antiquities 1.39-40.2). The same tale is found in Vergil (Aeneid 8.190-279), Ovid (Fasti 1.543-586), the first-century B.C. Roman poet Propertius (Elegies 4.9.1-20), and Strabo (Geography, 5.3.3), who adds that sacrifices to Heracles at this place continue to his own day. Strabo died in A.D.19.

enjoys the company of other poems about frustrating barriers to success in love -- or, by metonymy, love-poetry.[57] These real-life items, standing (like our unnamed *amnis*) in the way of Ovid's physical success in love, may well represent the poet's difficulties as he prepares literally to close the book on love-elegy in favor of larger ventures.

Amores 3.6, then, stands as a μέγας ῥόος of a sort, a river so full of details that the very excess must be the point of its existence. As Ovid builds throughout Book 3 toward his eventual departure from this genre, he constantly hints at what else awaits him. The book opens with a contest of sorts between Elegy and tragedy for Ovid's poetic favors which seems decided only for the nonce -- for, at the end of Book 3, he bids the original winner farewell so that he might turn to the runner-up, who will require a grander scope of him (*corniger increpuit thyrso graviore Lyaeus: / pulsanda est magnis area maior equis* (3.15.17-18)). The comparatively staggering dimensions and wide-ranging territory of poem 3.6 become self-referential in Ovid's quest to come to terms with the range and other possibilities of his art.[58]

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[57]The range of these vexatious items is wide, encompassing an imposing *vir* (3.4), sexual impotence (3.7), a soldier who succeeds with Ovid's girl (3.8), the festival of Ceres (with its requirements of sexual abstinence) (3.10) and a girl's infidelity (3.14).

[58]I owe a great debt of gratitude to several members of the seminar for which the original version of this paper was composed. Classmates and instructor alike supplied truly insightful comments, some of which shaped my thoughts and others of which provided additional details which have been incorporated herein wholesale.

Tyrrhenia, in the mid-section of Italy. He now came to the Tiber river, where he made camp at the place where Rome now stands.[1] He was received with honor by men of the nobility, and Heracles told these men that after he had been received by the gods, whoever of them should dedicate a tenth of his fortune to Heracles would enjoy a happy and prosperous life.[2]

Leaving the site of the future Rome, he had another adventure. As he was driving his cattle down through Italy, finding a field with plentiful grass for pasturage, he sent the herd to graze while he, weary, lay down to rest. A local thief named Cacus saw the cattle grazing unguarded except by a single sleeping figure

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[1] Diodorus 4.21.1, where Diodorus mentions that many generations after this time, Romulus, a son of Ares, founded Rome on this site.

[2] Diodorus 4.21.2 tells us that this custom still existed in Rome in his own day, and that after Rome was built, the citizens erected a temple to Heracles on the bank of the Tiber river for the express purpose of providing a place for such dedications to the god Heracles. Diodorus lived in the first century B.C.

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From Tartessus, Heracles drove the cattle up through Abdera, a city on the southern coast of Spain,[1] and came to the land of the Ligurians, a people living on the coastal area of northwestern Italy. Here, a strange thing occurred, not mentioned by either Diodorus or Apollodorus, but known from other sources. As he entered Liguria, the people of the region attacked him in great numbers. Heracles fought back, but soon ran out of arrows. He looked about him for stones to throw but found none, as the surrounding land was all soft ground. At this moment Zeus intervened and sent a shower of stones upon the land, and Heracles, using these as missiles, was able to rout the Ligurians.[2]

All that ~~Xxxxxx~~ Apollodorus has to say about Heracles' journey through Liguria is that he was attacked by two sons of Poseidon who tried to steal his cattle. He killed both of them and continued in a southerly direction through

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[1] Thought to be the modern city of Almeria, halfway up the southern coast of Spain to Cartagena (A Dictionary of Greek and Roman Geography, William Smith, London 1878)

[2] This information comes from the Greek geographer Strabo (1st century B.C.-1st century A.D.), who says that he is quoting from Prometheus Unbound, a tragedy of Aeschylus now lost to us (Strabo, Geography 4.1.7). The same story is told, with the same reference to this lost tragedy of Aeschylus, by Dionysius of Halicarnassus, a first-century B.C. Greek historian who lived in Rome (Roman Antiquities 1.41), and the same account with the same reference to Aeschylus's tragedy is given by Hyginus (Poetica Astronomica 2.6). Strabo, in the ~~same~~ passage given above, wrote that he visited the place of this encounter and saw a large plain full of stones, and gives various theories as to the origin of these stones, ending with the one given above, that they were the gift of Zeus to Heracles. Strabo says that this stony plain lies between Massilia (modern Marseilles) and the Rhodanus (Rhone) river.

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At Tartessus, the heat of the sun bothered him so much that, in anger, he drew an arrow and shot it at the sun. The Sun-god, Helios, in admiration for his daring, gave him a golden vessel[1] in which to sail across the ocean.

Heracles reached Erythia with no difficulty, but when he arrived, the watch-dog Orthus attacked him, and Heracles killed it with his club. When the herdsman Eurytion came on the scene, Heracles killed him as well. It happened that Hades had a herd of cattle which was pastured in this same place, and the herdsman for Hades ran to Geryon and told him what had happened. Just as Heracles was about to begin to drive Geryon's cattle away, Geryon himself appeared and protested. Heracles shot him with one of his arrows and left. He led the cattle into the golden vessel and sailed with them back to Tartessus and returned the vessel to Helios, the Sun-god. He then commenced his return journey to Tiryns.[2]

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[1] The Greek word used . . . by Apollodorus is depas, which meant a goblet, bowl, or any large vessel. It is not clear exactly what is meant here.

[2] For the journey of Heracles from Tartessus back to Tiryns, the account of Apollodorus is followed here (Library 2.5.10). Diodorus offers a long and quite complicated account of the entire trip of Heracles, which is at variance with that of Apollodorus at several points (Diodorus 4.17.1--4.24.7).