

Ovid, *Fasti*, Book 2. Edited with Introduction and Commentary by MATTHEW ROBINSON, Oxford 2011, 572 pages.

Matthew Robinson points out in the preface that this book began life as a DPhil thesis. He thanks Stephen Heyworth and Gregory Hutchinson for their generous help and encouragement. Robinson has written an introduction, in which he discusses the literary background to the *Fasti*. The Latin text is then printed together with a brief apparatus criticus. Robinson explains that the text is based on the fourth edition of Alton, Wormell, and Courtney's Teubner (1997). He adds that the 1727 commentary of Burman still contains much of interest to the scholar. I would now like to make the following observations concerning the text of the poem.

On page 73 R. states that Heinsius suggested the alteration *tersis*. It should be noted that Heinsius used manuscripts in order to correct the text of Propertius: cf. my *Studies in the Text of Propertius* (Athens 2002), page 166 (note 1).

On page 120 R. mentions the owl. For the fact that the owl was considered to be ill-omened cf. my *Studies*, page 139. At Ovid, *Amores* 1, 12, 17 ff. a tree is said to be ill-omened because it provided a nest for an owl's young.

On page 124 R. notes that Burman suggests *et sibi*. Burman used manuscripts in order to correct the text of Propertius: cf. my *Studies*, page 10 (note 1), and page 16 (note 3).

On page 128 R. comments on the words *Tyrio bis tinctam murice*. It should be noted that the variant reading *distinctam* makes good sense. Ovid means that Arion's robe was decorated with a Tyrian purple-fish. Cf. Ovid, *Met.* 5, 266 *innumeris distinctas floribus herbas* ("grass adorned with countless flowers"). Cf. also Lewis-Short, s.v. *murex* (1): "The purple-fish." The shells of the purple-fish were used for adorning grottos: cf. Ovid, *Met.* 8, 563.

On page 130 R. discusses the reading *Threicius*. I would like to suggest that we should place a comma after *numeris*, in line 109, and translate as follows: "the string emitted sounds with sad measures, just as the Thracian swan celebrates its temples which are white with sad (*dura*) feather (*penna*)." Note the employment of adjectival enallage. The swan is sad because it is about to die. Cf. Lewis-Short, s.v. *durus* II, C and Virgil, *Aen.* 5, 5 *duri ... dolores*. For adjectival enallage cf. my *Studies*, page 164.

On page 143 R. discusses the words *alterno carmine*, *iding aeterno carmine* makes good sense. Ovid the fact that his poetry will be immortal: cf. Lucretius I.121 *aeternis ... versibus*. For Ovid's desire to achieve immortality cf. G. Giangrande, *Mus. Phil. Lond.*, 4, 1981, page 28.

On page 204 R. comments on the words *nigris ... unguibus*. Ovid is describing the raven. It is possible that *nigris* means here "ill-omened": cf. Lewis-Short, s.v. *niger* II, C. Cf. also line 576 *nigras* ("ill-omened") *fabas*.

On page 213 R. discusses the variants *equarum* and *aquarum*. At Propertius 3, 14, 14 we find the variants *lavatur aquis* and *levatur equis*. I have argued that the correct reading is *levatur equis*, and describes an Amazon: cf. my *Studies*, page 105.

On page 305 R. comments on the reading *a telo*. He notes that Barber suggested the alteration *bellicus et telo*. For the use of the preposition together with the ablative cf. Lewis-Short, s.v. *ab* B, 2, 1: "on account of ... *ab singulari amore scribo*". Cf. also Horace, *Odes* 3, 17, 1 *Aeli vetusto nobilis ab Lamo* ("Aelius, noble due to ancient Lamo").

On page 360 R. comments on the noun *anus*. I would like to point out that the variant reading *anus* was preserved for us by Burman at Propertius 4, 8, 58: *territa vicinas Teia clamat anus*. *Teia* is said to call for help to the old women who lived nearby: cf. my *Studies*, page 161.

On page 361 R. states that Ovid has employed etymological word-play, “reflecting the connection between *anus* and *annus*.” Propertius was also interested in etymologies: cf. my *Studies*, page 78, where I point out that Propertius was one of the first poets to use the form *erumna*. According to ancient grammarians, *erumna* was derived from *eruer* (*quod mentem eruat*).

On page 365 R. discusses the use of the rhombus in love magic. I have explained that at Propertius 2, 28, 35 the poet states that tormented men (*torti*) die (*deficiunt*) during the magic incantation of the wheel (*magico ... sub carmine rhombi*).

On page 501 R. discusses the use of underpants by the Romans. Propertius refers to underpants at 4, 3, 34. *Arethusa* states that she makes purple cloth for her husband’s underpants: *et Tyria in radios vellera secta tuos* (“and purple cloth which has been cult for your *membrum virile*”). Cf. *Myrtia* 24, 2009, page 358.

On page 518 R. refers to *Itys*. According to some ancient sources, *Itys* was changed into a pheasant. Thus Horace states at Odes 4, 12, 5 that *Itys* makes a nest: *nidum ponit Itys*. For the variant reading *Itys* cf. *Veleia* 27, 2010, page 370.

On page 532 R. mentions *Faunus*, *Hercules* and *Omphale*. According to Ovid, *Omphale* dressed herself in the clothes of *Hercules*, who was her lover: cf. my *Studies*, page 51. *Faunus* is mentioned by Propertius at 4, 2, 34: cf. my *Studies*, page 131. For the close connection between the work of Ovid and Propertius cf. Robinson’s comments on page 3.

On pages 525 ff. R. discusses Ovid, *Tristia* 2, 547-52. I would like to suggest that we should place comma after *saepe*, in line 548, and after *ego*, in line 549, and translate as follows: “So that you do not think that my work is often (*saepe*) trivial, I have given six (*sex*) great sails to my ship, and I have written the same number (*totidemque*) of books of the *Fasti*.” For the position of *que* cf. Lewis-Short, s.v. *que* VII, quoting Propertius 2, 20, 12.

In other words, each of the six books of the *Fasti* which Ovid has written is described by him as a sail for his ship of poetry. Ovid adds that he has violated a law which was made by Augustus. We should place a full stop after *rupit*, in line 552, and translate as follows: “and that law which recently was under your name, Caesar, and which was consecrated to you, my verse violated. And I have produced a regal work (*opus*) which was written for the tragic buskin.” Cf. Lewis-Short, s.v. *scriptum* B, 2: “a law.” Cf. also Lewis-Short, s.v. *sors* C, 2: “oracular sayings, verses”.

Conclusion.- This is an excellent commentary. Dr. Robinson should be congratulated on the production of a very learned and useful tool of research, which makes a valuable contribution to the study of Ovid’s poetry. We look forward eagerly to further research work of such high quality from the Latinists of Oxford.

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