

Heroides 5: class notes (RP)

Bibliography

Bebergal, Craig M. 2013. "A Student's Commentary on Heroides 5, 16, and 17" (diss., Florida State University).

Fulkerson, L., *The Ovidian heroine as author: reading, writing and community in the Heroides* (Cambridge, 2005), ch. 2: 55-66 (suggests Oenone writes with eye to rival, following Hypsipyle and Medea)

Knox, P. E., *Ovid Heroides: Select Epistles* (Cambridge, 1995)

Lindheim, Sara H., 'Omnia Vincit Amor. Or: Why Oenone Should Have Known It Would Never Work Out (*Eclogues* 10 and *Heroides* 5)', *MD* 44 (2000), 83-101 (pastoral Oenone enters the elegiac world to keep /re-kindle love of Paris: doomed; tries to assert herself as a sophisticated and proto-Helen, without success)

Pearson, Catherine S. "Simile and Imagery in Ovid *Heroides* 4 and 5." *Illinois Classical Studies* V (1980), 110-129

Notes:

Oenone to Paris. Complains that she deserves better from her husband and warns him about Helen. Unlike e.g. Phyllis, does not have wealth and power to offer. Strategy thus to play up her family background and to offer bucolic peace (but doesn't appreciate that Paris not interested). Generic play: elegy, epic, pastoral. Paris is more of an elegiac character with an epic (*Iliadic*) future ahead of him.

Read in conjunction with the letters of Paris and Helen (*Her.* 16 and 17)(written later by Ovid but with dramatic date of before Oenone's composition); see e.g. Fulkerson on similarities between Helen and Oenone; also cf. *Her.* 6 and 12 (Fulkerson p.59 on Oenone learning)

NB pastoral influence in Prop. 1.18, partic from *Eclogues* (see e.g. D. O. Ross, *Backgrounds to Augustan Poetry: Gallus, elegy and Rome* (1968), 71ff) - probably pastoral element in Gallus also See Fulkerson 56 and Knox p140f for sources (first sources for tradition in Hellenistic age; may be earlier); Parthenius in first century BC as primary source? (or *Cypria*?); likely that audience hearing figure already known to them in poetry. Knox notes that extant sources focus on death of Paris and Oenone's rejection of him: Ovid has letter at earlier point (Oenone just seen Paris bringing Helen to Troy). Tragic end of Paris = in play (Oenone won't save Paris' life by healing arts; sends son to fight on opposite side). NB Oenone not given prophetic powers, as usual (though does understand that war will follow): but attention drawn to change in tradition.

Nb timescale: 77-98 Hector appears to be alive and O refers to demand for Helen's return. Before Trojan war; Paris' future death evoked.

1f.: establishes epistolary context

1-4: Fulkerson p57 explores anxiety about written communication

1 *perlegis* (picked up by imperative: insistent) : idea of reading right through. New wife: now instead of suspicions about a rival, Oenone knows (Helen). Idea of rival (common in elegy) will be developed.

2: i.e. not a challenge from Agamemnon (scathing: as if coward); reference to writing in Greek hand is anachronistic

3 *Pegasis*: fountain nymph. Descent from Pegasus in sense that he created the Hippocrene (hoof) and Oenone has lineage from stream. Attempt to suggest distinguished lineage to keep up with Paris and Helen.

siluis: woods/pastoral key for Oenone's characterization (and significant in failure of relationship with Paris).

4: understand "I" and "you".

4 *queror*: typical language for heroines of the *Heroides*; *laesa* "injured": Knox suggests additional legal nuance (term for damage done to interests of another); *si sinis ipse*: "if you will allow yourself

to be called mine” (Knox).

5-32 Knox observes that O's application of pastoral bliss in love to a pair of shepherds is ironic since usually just impossible wish by poet.

4-6: personal pronouns. *Nostris* can be “royal we” (suggesting here previously Paris shared her prayers?). *Opposuit/obest* + acc and dative.

7 *patiare*: pres subjunctive regular with generalizing second person (gnomic statement).

8 dative of disadvantage.

9 “you were not so important” (Knox): Paris had not yet been recognized as royal. Tone suggests Oenone was in the position to be choosy

10 “though a nymph born of a great river” (Knox): Creben river not in fact great.

11 understand *es*. Now recognized (nb grand patronymic)

12 “though a nymph” (Knox); also play on Greek for “bride”; polyptoton of *servus* draws attention: baby Paris given to slave Agelaus (not himself a slave: that detail helps Oenone's self-aggrandisement).

12 *tuli* + infinitive: “deigned”.

13-32 pastoral/elegiac topoi: see Knox for details; Pearson p121 compares Tib. 1.1.45-8.

13 *greges*: dependent upon *inter*.

13 *tecti*: passive participle from *tego*.

13 *arbore*: ablative of means.

14: pastoral idea of lovers sleeping on grass.

15 “on straw and in a deep bed of hay” (Knox).

16: simple hut of a herdsman (would Paris be now interested?); *defensa est*: “was kept off” (Knox)

17-20: hunting an elegiac motif: cf. Atalanta in Prop. 1 (probably developed by Gallus - in Verg.

Ecl. 10 Gallus attempts to relieve passion by hunting (doesn't work): Verg. *Ecl.* 10.55-60 *non me ulla uetabunt / frigora Parthenios canibus circumdare saltus. / iam mihi per rupes uideor lucosque sonantis / ire, libet Partho torquere Cydonia cornu / spicula - tamquam haec sit nostri medicina furoris*; hunting motif in Prop. 1.1.9-16 Milanion hunted -11f. *nam modo Partheniis amens errabat in antris, / ibat et hirsutas saepe videre feras*).

“Oenone is constantly portrayed by O. as the betrayed lover of elegy, and the reversal of the standard roles of male and female is thereby emphasized by reference to the literary tradition” (Knox)

17-20: see Pearson (121-2) for suggestion of erotic theme of hunter-lover; sees Oenone in servile role of guardian of nets and master-hunter teaching art who ends up in typically male role of slave in *servitium amoris*.

17 *saltus*: “defiles” (Knox).

18 *qua rupe suos catulos fera tergeret*: relative clause of the characteristic, governed by *qua*.

19: handling nets = sign of lover's devotion: here *saepe* suggests timescale of O's love; *comes* “as your attendant” (Knox); *maculis* = “meshes”. *Distincta* participle from *distinguo*.

21-30: Paris had carved O's name (cf. Cynthia in Prop.) on beech trees and inscribed dedication of his love for her. Fulkerson (p.58) discusses in terms of Oenone believing what is written must be true. Pearson discusses p122f. Luc. 9.973: every rock of Mt Ida has Oenone's name carved on it. Callimachean influence- Acontius carved name of his beloved, Cydippe, on tree (Aet. fr. 73 Pf.). But may well have been in Gallus- cf. V. *Ecl.* 10 52-4 Gallus says *certum est in siluis inter spelaea ferarum / malle pati tenerisque meos incidere amores / arboribus: crescent illae, crescetis, amores*. (picked up at *Her.* 5.25)

+ Prop. 1.18.19f. *uos eritis testes, si quos habet arbor amores, / fagus et Arcadio pinus amica deo. / ah quotiens vestras resonant mea verba sub umbras, / scribitur et teneris Cynthia corticibus!* (May be Prop. just echoing Callim. and Vergil; tempting to think Prop alluding to Callim, Gallus and Vergil) Knox notes Theoc. *Epithalamium for Helen and Menelaus*, 18.47 (tree inscribed in Helen's honour) “letters will be written on bark”.

22 *notata*: nominative, agreeing with *Oenone*. Take *tua* with *falce*.

23-4: Knox regards as suspect; Berbegal defends.

25 cf. *Ecl.* 10.53-4 (above) and (*quantum... tantum*) Aet. fr. 73 Pf.

24 reference to reading...Remember her hope that Paris will read this letter through.

26 “grow straight to become my memorial” (Knox); *recta* used adverbially.

27 understand *es*.

28 *carmen*: “inscription” but we also think of this as poetry.

29f. Inscriptions common in *Heroides*, Here impossible conditions (*adynata*) that will have to occur before Paris will break vow of fidelity: Oenone reminding Paris of his previous pledges. NB as trees grow, curse grows bigger.

28 *hoc*: referring to next couplet.

29 from Eur. *Med* 410 “the springs of sacred rivers go backwards”. Knox notes pointed juxtaposition of PARIS OENONE. Fulkerson p58 notes that Oenone's trust in written word is misplaced: Xanthus runs backwards due to Achilles (*Il.* 21.305-84). See also Farrell 1998: “Paris like Ulysses is an archetypal deceiver; but his words contain the seeds of veracity. By writing down his insincere declaration of love for Oenone, Paris unwittingly proclaims an oracular truth; for by preferring Helen to Oenone he precipitates the Trojan War and makes possible, along with so much other woe, the memorable scene in *Iliad* 21 in which Achilles dams up the channel of the River Xanthus so that its waters actually do run back towards their source.”

30 Xanthus and Simois= famous rivers of Troy. *versa... aqua* =nominative.

32 *sustinet*: plus infinitive; perfect infinitive i.e., “he has deserted her and endures it” (Knox). *Oenonen* is Greek accusative.

33ff judgement of Paris scene, as e.g. in *Cypria* onwards (apple awarded to Aphrodite > Helen > war).

33 “pronounced my fate”; sense-pause after *dixit* emphasises repetition of *illa* (Knox). Understand *die*. Note that *dies* is fem when referring to a specific day (as here)/

34 “the awful storm of changed love” (Knox). Golden line.

35 *qua*: referring to *dies*.

35 Knox says adj and abl take place of an unreal condition: “who would have been more lovely if she had put on armour”. Bergerbal prefers to translate “proper”.

36 *venit*: singular as goes with Minerva, but others implied.

36 *arbitrium*: a legal term for the settlement of a dispute; Athena, Hera and Aphrodite all nude (cf. Prop. 3.13.38)

37 *micuere*: i.e. *micuerunt*.

37 “my heart fluttered in astonishment” (Knox)

38 *narrasti*: syncopated form (*narravisti*). Paris had told Oenone: some bits missing. How did Paris tell it?

39 *neque .. modice*: litotes; i.e. “greatly”.

39 *anus* = acc plu.

39 not prophetic here: instead consults sorceresses and seers (later refers to prophetic Cassandra). Worried and insecure...

40 “they all agreed it was an evil portent” (Knox)

41: no verb “to be”, possibly evoking speed.

41-76: dept (41-60) and return, with Helen (61-76)

41ff. felling of trees for ship (nb cf. Pearson, p123: trees previously for shade and writing). Possibly including some which had Oenone's name on them (> no permanence). Building of fleet in *Cypria* on and *Il.* 5.6203 Pherekleos built the ships that started the evil. Felling of trees also linked with doom in Eur. *Medea* 3.4 (trees on Pelion > Argo), also Ennius' *Medea* etc.

42 *ceratas* “caulked” with wax. Patterned line (Knox).

43 *flesti*: a syncopated perfect (*flevisti*); *parce negare*: instead of *noli negare* (“don't..”).

44 “Your present love [for Helen] is the one to make you blush rather than your past love [for me]” (Knox). Spurious?

45 *flentis*: take genitive with *nostros* (= *meos*) ... *ocellos*; diminutive: effect?

elm/vine comparison: found in elegy and wedding poetry and has pastoral resonances.

Paris more like female here. See Pearson p124 for feminine vine.

47 *vincitur*: from *vincio*.

48 *collo*: dative.

49: elegiac feel.

49 *quererere*: second person subjunctive (after *cum* clause): introduces indirect statement.

50: understand "ventus".

51 "How often did you send me away and then call me back for another kiss" (Knox). *Dimissae* (dative) refers to Oenone who is dismissed on two levels.

54 *remis eruta*: "churned by the sea" (Knox).

55 female looking out to sea/at departing ship: common in abandoned women. Knox observes that O. follows outline of *Cypria* events: judgement leads immediately to building fleet and journey. Traditionally, Aphrodite's promise of Helen is the reward: not mentioned here. "No motive is assigned for his journey. O. means to portray Paris as outrageously callous, concealing from Oenone the true reason for his departure" (Knox ad 41-76).

56 *qua licet*: "as long as I can" (Knox); Knox notes hyperbole in wetting wet sand with tears.

57 *celer*: i.e. take adverbially.

59 *ergo*: Knox notes this conveys indignation: suggests complaints unexpressed; *alii rediture redisti*: "expected to return in answer to my vows, have you returned for the sake of another" (Goold); *alii*= dative.

57 sympathetic/kin deities to pray to. However, Bergerbal notes that Thetis (whose failure to supply invite could be seen as an indirect cause of Trojan war) is a Nereid.

58 *scilicet*: ironic; *in mea damna* "to my loss" (Knox).

60 *dira* "dreadful" (Knox), and suggesting "ill-omened"; *blanda*: "persuasive" (Knox). Oenone here calls Helen the "mistress", possibly to belittle.

61 *aspicit* "faces" (Knox); *moles nativa* refers to a naturally formed breakwater. Oenone looking out to sea, as common with abandoned heroines.

62 *illa*: i.e. the *moles* of 61.

63 "I recognized the sails first" (Knox); adverbial use of *prima*.

64 *mihi ... impetus ... fuit*: "I had an impulse". Phyllis actually waded into the waters. Lover's impatience. *Mihi* = dative of reference.

65 *fulsit mihi purpura*: "a gleam of purple caught my eye" (Knox).

66 purple is associated with royalty: cf 88 (expensive to produce). Paris now recognized as Priam's son but Oenone, with her bucolic vision, doesn't associate it with him.

67-8: Oenone realizes Paris is returning with a woman... Clearly not been told the truth about judgement scene.

68 *genas*: synecdoche for *facies*.

69 *non satis id fuerat?* "was that not enough?" (Knox); *quid enim ... morabar*: "Why indeed was I hanging about to see this?" (Knox).

70 *haerebat gremio tuo* "was clinging to your breast", i.e. clearly a lover; *amica* i.e. girlfriend, as often in elegy. Helen like vine now: Paris more masculine (Pearson p125).

71-2 *rupique sinus* "I tore my dress"; signs of passion and sorrow (cf. beating breast and scratching cheeks, as if bereavement. Paris now dead to her?).

72 *ungue rigente*: ablative of means.

71-4 Oenone cries: replays Paris and Oenone's tears from happier days.

73-4 Oenone returns to Mt Ida, scene of happier days with Paris and also site of judgement. "Holy" as site of Cybele cult (normally *ululatus* of ritual worship, here of her grief).

74 *Iden*: Greek accusative; *mea saxa*: as Knox notes, refers to Oenone's proprietary interest in mountain and pronoun also works to associate landscape with grief.

75 *defectaque*: "abandoned" (Knox) (of *Helene*, nominative); + abl.

76 *quae*: neuter acc. Plu.

76 *nobis*: *infero* takes dative of object.

77-98: Oenone compares herself to Helen: cf. Knox. Reference to Greek expedition. We remember myth surrounding Paris' death.

77-8 “The sort of women who would follow you across the open sea suit your taste” (Knox); specifically refers to Helen but generalizing subjunctive.

78 *legitimos ... uiros* “lawfully-wedded husbands” (Knox). Oenone has Menelaus in mind.

79 *pastor*: “herdsman” (Knox).

79-80: repetition of *pauper* matches indignant tone. Again Oenone self-assertive about her own status (secretly worried about gap between country nymph and Trojan royalty? Now has a rival who came wearing purple, was Spartan queen and maybe born of Jupiter!).

81-2 Oenone not interested in Paris for his wealth and status: she loves him. Hint that Helen might be different?? Signs of Paris in urban environment: pastoral Oenone doesn't understand but Paris belongs to this urban (and elegiac) world (so Lindheim).

81 *tot*: understand *nuribus*. Priam's sons variously counted but typically numerous.

82 *dicar*: optative subjunctive.

83-6: of course, Oenone would fit in...

83: “not that” (Knox).

84 “or that I should have been ignored as a daughter-in-law by Hecuba” (Knox).

85 *matrona*: Lindheim (MD) suggests doesn't belong to eroto-elegiac world and shows signs of Oenone's incompetence in trying to enter that world.

85-6 “And I am worthy of becoming a great lord's wife; my hands might well adorn a sceptre” (Knox); Knox adopts Housman's *feri rerum*. *feri* takes nominative.

86 *mihi*: dative of possession.

87 *faginea ... fronde*: “a bed of beech-leaves” (Knox); for sex. Pastoral resonances.

89 *denique* “in short”; *tutus amor* “a risk-free affair” (contrast Helen, liason with whom will actually lead to his death- and Oenone will refuse to heal him..); *ibi* “therein”.

91 *Tyndaris ... fugitiua reposcitur* “the daughter of Tyndareus is reclaimed as a runaway” (Knox); grand patronymic contrasted with legal term for runaway slave. No sign here of Helen's divine parentage.

92 dowry of war: ironic; *superba* (noun, Helen): cf. arrogance of elegiac mistress.

93-6 leaders Oenone chooses = hostile or could be construed as hostile to Helen (for details see Knox ad loc.): all would advise Paris to send Helen back. Tradition of embassy of Greek asking for Helen back.

93 *quae*: looks back to *superba*.

93 *Hectora*: Greek accusative (like 94 *Polydamanta*). Helen does praise Hector in *Il.* 24 but possibly Ovid taking cue from reproachful words he utters to Paris at *Il.* 3.38-57 and 6.325-31.

94 Deiphobus: tradition that Helen helped Greeks take Troy and betrayed Deiphobus, whom she had married after Paris' death (cf. Verg. *A.* 6.494-534): could be thought that Helen's later actions had origins in Deiphobus previously urging her to be returned (though no tradition of this); tradition, which O may well have known, that priest Polydamas urged Helen to be returned

95 Antenor advocates return in *Il.* 7.347-50; no evidence that Priam urged her return (and friendly *Il.* 6) but as ruler of city imperilled he might be thought to play safe.

96 *consule*: governs indirect questions.

96 *quis = quibus* (archaic).

97: understand *est*.

97 *rudimentum*: “first essay” (Knox); contrast 96 *magistra*.

97 *praeponere*: takes acc and dat.

98 *uir*: husband (reminding Paris). “just” arms: Paris in the wrong.

99-134: Oenone denouncing her rival. Contemptuous dismissal of the “Spartan woman” (99).

99 *nec tibi, si sapias, fidam promitte*: “and take my advice, don't count on her fidelity” (Knox): *nec* + *promitte* > negative imperative. NB in tradition (Parthenius) later Oenone sent son by Paris, Corythus, to seduce Helen- who welcomed him.

100 *ut*: “as”.

100 causal subjunctive.

101 Menelaus: younger brother, son of Atreus; *temerati foedera lecti*: “the violation of the bond of

marriage” (Knox).

102 *clamat*: Knox says with the accusative almost “to complain about”; *externo*: “of an interloper”
103-4 gnomic utterance.

104: Berbergal suggests chastity meant in the sense of fidelity.

104 *semel* “once and for all”.

105 *amore*: ablative of cause.

105: sarcasm; *Menelaon*: Greek acc.

107 *certo ... marito* “a faithful husband” (Knox). Andromache/Hector. Andromache will be married off to Neoptolemus after the fall of Troy: pathos for reader who is aware of mythic future.

108 *uxor ... habenda fui*: “I should have been married” (Knox); *ad exemplum* “on the model of” (Knox).

109 *leuior foliis*: understand *es*; *foliis* is ablative of comparison; proverbial but here expanded in 110. For discussion see e.g. Pearson (p125) and Lindheim *MD* p93 (links to bucolic presentation). Note that previously Oenone lay on leaves with Paris.

111 *minus est in te ... pondus*: “there is less substance in you” (Knox); *quam* in comparison; etymological play on *arista*’s alleged origin from dry (Knox ad loc.).

112 “becomes light as it dries” (Knox).

113 *recolo* could act as marker of “poetic memory” (allusion to lost intertext) or not. Maybe Ovid’s own material. Oenone refers to a prophecy of Cassandra’s (who was fated to be unbelieving): delivered at a time when Paris and Oenone married and before judgement. Prophecy helps underline O’s unusual own lack of predictive powers (as usual in the tradition; possibly linked to her being in love). Nb typically ambiguous prophecy; animal imagery also typical (but resonates with Paris’ herdsman past?).

114: understand *est*.

115: proverbial idea of entrusting seeds to sand (wasting time). See Pearson (p126f.) e.g. Oenone in masculine role.

116 *bubus*: dative plu (from *bos*).

117-18: eg of *versus serpentinus* (Knox): i.e. first hemistich of hexameter repeated as second hemistich of pentameter.

117 Helen as heifer: “heifer/calf” could be used of unmarried girl/boy in antiquity (cf. e.g. Eur. *Helen* 1476, of Hermione); Ovid possibly looks to Alexandrian poet Lycophron 102 (Cassandra prophetically calls Paris “the wolf who seized the unwed heifer”, i.e. Helen).

117 *perdat*: final subjunctive.

118 *quae*: relative clause of purpose.

119 *obscenam*: Knox ad loc sees play with meanings of “ill-omened” and “immoral”. Oenone is keen to convey to Paris both of these aspects of the relationship in order to discourage him.

120 partitive genitive.

121 *uox erat in cursu*: “she was still speaking” (Knox); Knox adopts ms variant (Heinsius) in place of *dixerat*.

122 *mihi*: ethic dative “for my part” (Knox); *deriguere* (*deriguerunt*) “stood on end” (Knox). May be relevant that prophets’ hairs could rise in trance.

123 take *nimum* with *uera*. Cf, Cassandra, Aesch. *Ag.* 1240-1 “and you shall very soon call me too true a prophet”.

124 *saltus*: “pastures”. Picks up imagery of riddle and sign of O’s bucolic focalization.

125 “no matter how lovely she is” (Knox).

126 *socios ... deos* i.e. marriage gods; *hospite capta* “smitten with her guest” (Knox), of Helen. Paris abused position of guest. Here O. criticizes both of them.

127-32: tradition of Theseus (with Pirithous) abducting young Helen (to Aphdina in Attica or Athens); she was rescued by her brothers: cf. e.g. *Her.* 16.149-52; Isocrates 10.18-21; Plutarch *Thes.* 29. How does Oenone know? She feigns some ignorance to undermine Helen.

127 Oenone unsure (not Greek and also of bucolic background: unsophisticated).

129 *a iuvene et cupido*: “from a man both young and eager” (Knox); contrast literary tradition where usually older Theseus. Oenone casting slurs, speculating on Helen’s loss of virginity. Differing

accounts in antiquity: some say she remained a virgin; others speak of rape and sex (including Helen bearing a daughter, Iphigenia, given to Clytemenestra).

130 *amo*: emphasized by unusual sense pause (Knox ad loc). Is O's role as lover likely to make her reliable?

131-2: Oenone tries to get Paris suspicious, to undermine the relationship.

131: loaded echo of *Aen.* 4.172 (Dido) *coniugium uocat, hoc praetexit nomine culpam*.

132 *totiens*: an exaggeration!; *praebuit ipsa rapi*: "of her own accord exposed herself to rape" (Knox).

133-46: see Knox ad loc for strategy: encourage suspicions: Helen as faithless elegiac mistress (in Lindheim's reading, Oenone's problem is that she isn't an elegiac mistress); contrasts her own fidelity. Fulkerson argues O's discomfort and hesitancy place her outside of elegiac demi-monde.

133 *marito*: stresses marriage.

134 we could see Paris and Helen as well matched; *et* "and yet" (Knox); *legibus... tuis*: "on the terms you set" (Knox).

135-6 Satyrs traditional lustful.

135 *silvis*: ablative of place where.

139-44: tradition Oenone has power to heal Paris (refuses); Ovid traces power back to Apollo (compensation for rape) and has Apollo rape her (Oenone trying to make out she is like Helen...). Cf 131-3. Translated by Thorsen "The builder of the walls of Troy, conspicuous for his lyre, loved me: He possesses the spoils of my virginity. And that too with a fight; his hair was torn with my nail and his face was scratched by my fingers; and I did not demand compensation for rape in gems or gold: buying free-born bodies with gifts is disgraceful". "Oenone's logic is certainly one of double standards as she claims that Helen must blame herself for 'all' her 'rapes', at the same time as she tells of how she fought (*luctando*) her own rapist, and, when she lost, how she refrained from her right to have compensation for the rape (*pretium stupri*)."

(Thorsen 2014. *Ovid's early poetry : from his single Heroides to his Remedia amoris*)

139 *fide conspicuus* "resplendent with his lyre" (Knox); Apollo helped build walls of Troy.

140-5 deleted by some editors.

140 *spolium uirginitatis*: defining genitive.

141 *id quoque luctando*: "and that too by a struggle" (Knox).

142 *aspera*: "wounded" (Knox).

143 *stupri*: illicit sex: see Knox ad loc.

144 *turpiter ... emunt*: "it is shameful to purchase" (Knox).

145 *ratus dignam; sc. me*.

147 "capable of helping" (Knox); *medenti* (Heinsius' conj.: *medendi* mss)= *medico*.

149-50 cliché of love as incurable disease enhanced by idea of Oenone as healer who can't use healing powers: cf. *Met.* 1.523f. (healer Apollo can't be cured of love for Daphne).

14 *me miseram*: accusative of exclamation.

150 *prudens* "though skilled" (Knox).

151-2 story of Apollo's erotic infatuation with Admetus (Alexandrian): Knox argues out of place and sees as interpolated. Berbergal argues for retention. *Pheraeas*: i.e. Thessalian, from city of Pherae.

152 *fertur*: can be used to suggest literary tradition; *nostro ... igne*: "the fire I feel now" (Knox)

154 god i.e. Apollo; *auxilium* "cure" (Knox).

156 "I do not bring a bloody war with the Greeks" (Knox): Trojan war coming. Barchiesi (*Speaking Volumes: Narrative and Intertext in Ovid and other Latin Poets*, London, 2001) p109: cf *Aen.* 4.425-6 *non ego cum Danais Troianam exscindere gente, / Aulide iuravi classemve ad Pergama misi*: reassuring as Dido didn't take part of Greeks against Troy. "But Oenone's life history does not end with this letter: our sources, which draw material from the Trojan cycle and surely also from more recent poetry, tell us that Oenone will give important assistance to the Greek invaders in revenge for being abandoned. So, even with a bare outline of the main sources for this letter, we are in a position to understand that Paris' future is written in reverse to Ovid's Virgilian model" (Barchiesi).

158 *temporis*: partitive genitive; *precor*: + infinitive.

