

Prop. 1.1.17-30 Heyworth

Heyworth's Oxford Classical text (2007):
in me tardus Amor non ullas cogitat artes
nec meminit notas, ut prius, ire uias.
at uos, deductae quibus est fallacia lunae
20 et labor in magicis sacra piare focus,
en agedum, dominae mentem conuertite nostrae
et facite illa meo palleat ore magis.
tunc ego crediderim uobis et sidera et umbras
posse Cytinaeis ducere carminibus.
25 et uos, qui sero lapsum reuocatis, amici,
quaerite non sani pectoris auxilia.
fortiter et ferrum saeuos patiemur et ignes,
sit modo libertas quae uelit ira loqui.
ferre per extremas gentes et ferre per undas
30 qua non ulla meum femina norit iter.

Heyworth 2007. Cynthia: A Companion to the text of Propertius

17–18 in me tardus Amor non ullas cogitat artes

nec meminit notas, ut prius, ire uias.

The links between the Tenth Eclogue and various passages of elegy, especially this poem, make it almost certain that both Milanion and Acontius were used as *exempla* by Gallus (see e.g. Ross, *index* s.v. 'Gallus'; Strohm 1989, 52–62; and R.M. Rosen & J. Farrell, 'Acontius, Milanion and Gallus: Vergil, *ecl.* 10.52–61', *TAPhA* 116 (1986), 241–54; M. Pincus, *Arethusa* 37 (2004), 187–93); probably Gallus used the Milanion myth as a positive analogy for his own behaviour, or intended behaviour. In alluding to the passage, Propertius both acknowledges his predecessor and distances himself: Cynthia is not to be won in the hackneyed ways we know from earlier poetry (*notas uias*, 18). In Callimachus, *aetia* 3 (fr. 67.1–3) it is Love that teaches Acontius the trick by which he eventually wins Cydippe:⁴

- *Αὐτὸς Ἔρως ἐδίδαξεν Ἀκόντιον, ὁππότε καλῇ*
- *ἦθετο Κυδίππῃ παῖς ἐπὶ παρθενικῇ,*
- *τέχνην ...*⁵

Again Propertius alludes to an important model (also evoked by the very name *Cynthia*, for fr. 67.6 is one of the places where Callimachus uses his coinage Κύνθιος of Apollo: on this title, see W. Clausen, *AJPh* 97 (1976), 245–7 and 98 (1977), 362), but does so to invert it, to present himself as doing something new. Avoiding old paths, as Amor is described as doing in line 18, is a very Callimachean act: *aet.* fr. 1.25–8.

As has often been noted, we also find here an evocation of the story that (thanks to Ovid, *met.* 10.560–707) we associate with the name Hippomenes, the myth of Atalanta the winner of fatal races (so *uelocem*, 15, emphasized by *tardus* 17): it was an *ars*, a trick, that love (in Ovid, Venus) thought up in the case of Hippomenes. The description of Atalanta as *uelocem puellam* recalls Call. *h.* 3.215 ποδορρώρην Ἀταλάντην (n.b. Ἰασίοιο in 216):⁶ Callimachus

goes on to mention the Calydonian boarhunt, but in this virginal context omits any reference to Meleager, the third individual famous for loving Atalanta. In the Propertian text he is present through his namesake, the epigrammatist, whose words are translated in the opening couplets. The epigrammatist can be seen as standing for the huntsman, just as the homonymous huntsman is  put by Meleager on his tomb as a riddling symbol of his identity (A.P. 7.421.11 = *HE* 4018–19).⁷

- 19–24 at uos, deductae quibus est fallacia lunae
- 20 et labor in magicis sacra piare focis,
- en agedum, dominae mentem conuertite nostrae
- et facite illa meo palleat ore magis.
- tunc ego crediderim uobis et sidera et amnes
- posse cytalinis ducere carminibus.

19 pellacia *Fruterius, Palmerius*

20 sacra] fata *Fontein*

ciere *Liberman 2002*: litare *Giardina 2005*

23 amnes] umbras *Jeverus*

et manes et sidera uobis *Housman* (et¹ *del. Morgan 1990*)

24 cytalinis Ω (cytainis *N postea*): Cytinaeis uel Cytaeines *Hertzberg*: Cytaeiadis *Leo*

The magic art of drawing down the moon is used in 19 to define those to whom Propertius makes his prayer, and again in 23–4 to make the vow that he will fulfil if they grant his request—he will believe in their capacity to perform this trick. P.Bicknell (*Latomus* 32 (1973), 629) has pointed out that the brightness of the moon fades in eclipse, just as Propertius wants the witches to make Cynthia's face grow pale. It would be very satisfying if the other elements in this passage matched similarly. But *in magicis sacra piare focis* (20) appears to specify none of the deeds for which ancient witches were famous; and *amnes ducere* (23–4) is no inversion of nature, but, as Housman put it (*CP* 49), 'one of the commonest operations of Italian agriculture'. Emendation is called for;⁸ one might write *sistere* or *uertere* for *ducere*, but it seems better to assail *amnes*, which introduces a disconnected element; Housman excogitated *et manes et sidera uobis*; palaeographically simpler is Jeverus's *umbras*. Whichever, *psychagogia*; this is not only one of the great miracles of magic; it is also a metaphor for persuasion, for the transport of the living soul by means of art. And it is what Propertius hopes the so-called witches will do to his mistress (21). I am therefore inclined to look for a text and an interpretation of 20 that involves *psychagogia*. No explanation of *sacra piare* has been propounded that both carries linguistic conviction and stands beside 19 to signify the magic arts. Unlike Liberman's *ciere*, Giardina's *litare* produces a paralleled phrase (cf. e.g. Stat. *silu.* 3.3.213–14 *hic sacra litabit | manibus*), but nothing that relates to magic in particular. Fontein's *fata*, advocated by Housman, lacks firm parallels; it is used with the sense *Manes* at *CLE* 460.5, 965.3, 966.3, 995.20, but only with reference to an individual (all  bar the first have a personal pronoun attached). However, as Housman argued, the sense wanted is 'to propitiate the dead'—with the intention of getting support in further magic: in combination with such a phrase, comprehensible weight could be given to *in magicis ... focis*. He collected phrases (*CP* 51) where *piare* is used with nouns akin in sense to *manes*, including: *busta piare* (*IV vii* 34); *tua ... ossa piabunt* (*Verg. Aen.* 6.379); *busta piabat* (*Ov. fast.* 5.426); *busta*

piasti (Ov. *met.* 13.515). These suggest to me that *ossa* or *busta* might originally have stood where *sacra* is found now. I tentatively advocate *ossa*: (i) there is a plausible route of corruption—*os* omitted after *magicis*, and *sa* falsely expanded; (ii) it is one of Propertius's favourite words for conjuring up a picture of the dead; though he does not elsewhere use it generically, cf. Tibullus 1.2.47–8

- haec cantu finditque solum manesque sepulchris
- elicit et tepido deuocat ossa rogo.

These lines will then contain three expressions of *psychagogia* and three of *deductio*. The former had long been a concept of literary criticism (already at Plato, *Phaedrus* 261a and Aristotle, *Poetics* 1450a33; Eratosthenes *apud* Strabo 1.2.3; see also M. Wigodsky, in D. Obbink (ed.), *Philodemus and Poetry* (New York, 1995), 65–8); the latter came to be used of the miraculous powers of the poet in the generation prior to Propertius (e.g. Verg. *ecl.* 6.71; and see the discussion of Ross, 65–6, to which I am much indebted). The terms in which Propertius refers to the magicians and the request he makes of them are all appropriate to the poet himself; by beginning to write poetry he has found the powers necessary to allure and seduce Cynthia. Do we need then to think of magicians or witches at all? Yes: Propertius's own evocation of this passage at III xxiv 9–10 suggests he did:

- quod mihi non patrii poterant auertere amici,
- eluere aut uasto Thessala saga mari.

And the adjective that lies beneath the manuscripts' *Cytalinis* (presumably, given *Thessala*, Hertzberg's *Cytinaeis*⁹) has the same effect within I i. Moreover it would be conventional for a Roman to think of approaching a witch to free him from the *furor* of love (cf. II iv 7–8, 15–16; Tib. 1.2.42ff.; Hor. *epod.* 5.71–2; *carm.* 1.27.21–2; Verg. *Aen.* 4.478ff.). Propertius has  found a way of integrating this natural response to his situation with a programmatic revelation that he has found an alternative, that he will shepherd his love with poetry (note that *carminibus* is the word that closes the section, 24). Housman argued strongly for the *pellacia* of Fruterius and Palmerius in verse 19. This would fit with my interpretation of the passage; but the tautology with *deductae* is a little unattractive, and Shackleton Bailey (*CQ* 43 (1949), 22–3) has defended *fallacia* ably. See also Stahl, 43 and 318, n.70.

- 25–8 et uos, qui sero lapsum reuocatis, amici,
- quaerite non sani pectoris auxilia,
- fortiter et ferrum saeuos patiemur et ignes,
- sit modo libertas quae uelit ira loqui.

et, often changed to *aut* with Hemsterhusius, does not join the imperative *quaerite auxilia* to the *conuertite* and *facite* of 21 and 22 so much as add to the plea to the necromancers a plea to friends: it links the vocatives (cf. II xxxiii 31 *tuque*). None of the other examples of *aut uos* listed on the PHI disk is used to direct the discourse towards another set of addressees, whereas *et uos* does have this function (e.g. at Luc. 1.450, 463).

The four lines as a group have been usefully analysed by Cairns in his examination of the theme of *furor* in I i (*CQ* 24 (1974), 102–7). He argues (106) that *ira* in 28 is a virtual synonym of *furor*; it is hard to see how else it might be functioning. Propertius wishes to retain the right to speak what his frenzy demands (*quae uelit ira loqui*) at the very time when

he is undergoing treatment for madness; this paradox, as Cairns points out, contributes 'to the programmatic function of I i. Propertius's lunatic utterances are the poems ... in which his love-madness is expressed.' I should add that the terms Propertius uses to refer to his treatment (*ferrum saeuos patiemur et ignes*) apply equally to torture (which might be used to compel a slave to speak; cf. III xxiv 11) and more significantly to a love affair, for the girl may be as hard as iron (I xvi 30) and the lover regularly describes his passion as fire (e.g. I ix 17, II xxxiv 44, III viii 29). This is an ambiguity similar to that we have observed in verses 19–24: the *auxilia* he seeks for his insanity turn out to be endurance of the woes of love combined with freedom of speech. Whichever way he turns for help, his diction suggests poetry will be the answer.