

be justified: 'an hoc recte faciant et pia voluntate quaeritur.' Closer to Sulpicia's own time and writing in her genre, Ovid tells the prospective lover that he should sit at the girl's bedside to demonstrate his *pietas*: 'tunc amor et pietas tua sit manifesta puellae' (*AA* 2.321).

Finally, the actual expression *pia cura* occurs only twice elsewhere in Augustan poetry, and one of these is Ovid, *Am.* 2.16.<sup>7</sup> Significantly this is a poem which is built around the 'travelling-together' *beneficium* (see especially 17ff.) and Ovid is here complaining about Corinna's *failure* to keep her word and travel with him to Sirmio:

at mihi te comitem<sup>8</sup> iuraras usque futuram –  
per me perque oculos, sidera nostra, tuos.  
verba puellarum, foliis leviora caducis,  
irrita, qua visum est, ventus et unda ferunt.  
si qua mei tamen est in te *pia cura* relicti,  
incipi pollicitis addere facta tuis.

So the situation parallels what we find in Sulpicia.

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<sup>7</sup> The other is Ovid, *Her.* 8.15 where Hermione appeals to Orestes' sense of duty (cf. 16 'inice non timidas in tua iura manus').

<sup>8</sup> On *comes* in 'travelling-together' contexts, see *SO* 56 (1981), p. 64.

#### ALTERNAE VOCES – AGAIN

There is a persistent tradition of reading Propertius 1.10, according to which the Gallus addressed by the poem is the elegiac poet, and the poem itself is a description, not, or not only, of Gallus and his girl in bed but of Propertius reading Gallus' love elegy.<sup>1</sup> In *CQ* 39 (1989), 561–2, James O'Hara suggests that the phrase 'in alternis vocibus' in Prop. 1.10.10 is a hint at amoebean verse, and as such may refer to the amoebean elegiac experiments by Gallus which Fairweather argues are represented by the Qasr Ibrîm papyrus.<sup>2</sup> This may well be right. I suggest, however, that the primary metaphorical meaning of 'in alternis vocibus' is 'in your elegiac verse'. Oblique hints at such a reading can be found in Ross (above n. 1), who describes 9f as 'an extremely suggestive couplet', and Hinds,<sup>3</sup> in his discussion of *alternus* as a programmatic term in Ovid, *Fasti* 4.484.

On the primary level, the phrase 'in alternis vocibus' refers to the reciprocal conversation between the lovers, thus evoking a picture unusual in elegy, where the woman's voice is seldom heard.<sup>4</sup> At the metaphorical level, the 'voice' is the tenor of the poetic expression.

Examples of the use in elegiac poetry of the word *alternus* to refer to the poetry are

<sup>1</sup> F. Skutsch, *Gallus und Vergil* (Leipzig and Berlin, 1906), pp. 144–6, A. S. Benjamin, 'A Note on Propertius 1.10: *O iucunda quies*', *CP* 60 (1965), 178, D. O. Ross, *Backgrounds to Augustan Poetry. Gallus, Elegy, and Rome* (Cambridge, 1975), pp. 83–4, F. Cairns, 'Propertius 1.4 and 1.5 and the "Gallus" of the Monobiblos', *Papers of the Liverpool Latin Seminar*, Fourth Volume (Liverpool, 1984), p. 101 n. 73.

<sup>2</sup> J. Fairweather, 'The "Gallus Papyrus": a New Interpretation', *CQ* 34 (1984), 167–74.

<sup>3</sup> S. Hinds, *The Metamorphosis of Persephone: Ovid and the Self-Conscious Muse* (Cambridge, 1987), pp. 119–20, p. 162 n. 9.

<sup>4</sup> Propertius 1.13 is quite similar to the poem under consideration: again addressed to Gallus, again describing the poet's pleasure at 'watching Gallus in his mistress' arms'. In 1.3 Propertius says 'at non ipse tuas imitabor, perfide, voces'. If the identification of Gallus with the elegist is correct, *voces* here must refer to, or at least hint at, Gallus' own poetry.

as follows: Ovid, *Fast.* 2.121 'dum canimus sacras alterno carmine Nonas'; *Trist.* 3.1.11 'clauda quod alterno subsidunt carmina versu'; *Trist.* 3.1.56 (the elegiac book describes its terror) 'aspicis alternos intremuisse pedes?'; 3.7.10 'in alternos cogere verba pedes'; *Ep. Sapph.* 5f. 'forsitan et quare mea sint alterna requiras / carmina'. The image of the alternating unequal feet is brought most vividly to life by the description of Elegiac in *Am.* 3.1.8: 'pes illi longior alter erat.'

Alternation is symptomatic of elegy. The lover is involved in two reciprocal relationships which are integral to his self-image: one with his beloved, the other with his rival. This reciprocity is reflected in the basic structural unit of the poetry, the elegiac couplet, prone as it is to balance, anaphora, and many varieties of repetition and echo.<sup>5</sup> The programmatic use of alternation extends beyond literal to metaphoric allusions to the elegiac couplet. I offer two examples.

Propertius 3.3 is a poem in the tradition descended from the opening of Callimachus' *Aetia*, in which an epiphany warns the poet about the correct use of his poetic powers. When Apollo appears to Propertius in 3.3, the god uses the ship-image to recommend elegiac 'littleness' to the poet.

alter remus aquas alter tibi radat harenas,  
tutus eris: medio maxima turba mari est. (Prop. 3.3.23-4)

The high sea which Propertius is to avoid by staying close to the shore is epic poetry. Could it be that the image is quite precise? One line of his poetry (*alter remus*) touches the open sea (epic); the other touches the shore (elegy). One line (the hexameter) is 'epic', in that it is common to both epic and elegy; the other line (the pentameter) is peculiar to elegy and so is the element which defines the poetry's generic status.

The word *alternus* occurs four times in Ovid's *Metamorphoses*, out of a total of twenty-one instances in his whole *corpus*. One instance, I suggest, glances at the programmatic elegiac use of the word, and perhaps directly at the Propertian line with which I began. It occurs in the story of Echo and Narcissus. Narcissus, hearing Echo's echo of his words is 'alternae deceptus imagine vocis' (*Met.* 3.385). Analysis of the elegiac resonances of the Echo/Narcissus story has been initiated by Knox.<sup>6</sup> Could it be that the *alterna vox* is an elegiac voice?

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<sup>5</sup> See Hinds (above n. 3), pp. 119-20.

<sup>6</sup> P. E. Knox, *Ovid's Metamorphoses and the Traditions of Augustan Poetry*, Cambridge Philological Society Supplementary Volume no. 11 (1986), pp. 19-23. I am indebted here to personal communication with Stephen Hinds.

#### TIRESIAS THE JUDGE: OVID, *METAMORPHOSES* 3.322-38\*

Incongruity and anachronism characterize Ovid's treatment of the gods and mythological figures in the *Metamorphoses*; frequently the resulting discrepancy between the superhuman world of mythology and characteristic aspects of Roman society serves to pillory that society as well as to undermine the dignity of the traditional mythology. Linguistic parody is one of the tools Ovid uses to highlight these discrepancies. An example recently noted is that of the serenade delivered by

\* I am grateful to J. Blundell and the Editors for guidance. *VIR* stands for *Vocabularium Iurisprudentiae Romanae* (Berlin, 1903-); Hofmann-Szantyr for J. B. Hofmann (rev. A. Szantyr), *Lateinische Syntax und Stilistik* (Munich, 1965). For Ovid, *Epistulae* I have used the edition by H. Dörrie (Berlin and New York, 1971).