

## GAUDIA NOSTRA: A HEXAMETER-ENDING IN ELEGY\*

In an earlier article in *Classical Quarterly*,<sup>1</sup> S. J. Harrison explored the varying frequency of hexameter-endings of the type *discordia taetra*, where a noun that ends in short *a* is followed by its epithet with the same termination. It appears from this that while most pre-Augustan poets allow a fairly high frequency of such verse-endings (e.g. Lucretius 1: 130, Catullus 1: 204), some Augustan poets and their imitators show a distinct tendency to avoid them (e.g. Vergil, *Georgics* 1: 547), while some almost exclude them altogether (e.g. Ovid, *Metamorphoses* 1: 4999, Statius, *Thebaid* 1: 1948). The hexameters of elegiac poetry might be subject to the same restriction; the following are figures for elegy from Catullus to Martial.

In collecting these examples, I have included participles as well as adjectives. Harrison, perhaps rightly, excludes them.<sup>2</sup> Whether or not they were regarded as equally unacceptable, the general picture seems to be that where the verse-ending with noun followed by adjective is avoided, so is that with noun followed by participle.<sup>3</sup>

### *Amatory elegy, excluding Ovid*<sup>4</sup>

Catullus, *elegies*, three in 320 lines = 1:107

68.23 *gaudia nostra*

68.95 *gaudia nostra*

69.1 *femina nulla*

Tibullus, six in 619 lines = 1:103

1.2.11 *dementia nostra*

1.3.17 *omina dira*

\* Clearly this article could not have been written without the earlier work on the subject by Dr S. J. Harrison. My thanks to him and to my colleague Dr G. C. Hansen for answering many questions, to the referee and editors of *Classical Quarterly* for drawing my attention to a number of problems and errors in the article.

<sup>1</sup> S. J. Harrison, 'Discordia taetra: the history of a hexameter-ending', *CQ* 41 (1991), 138–49.

<sup>2</sup> S. E. Winbolt, *Latin Hexameter Verse* (London, 1903), pp. 153–4, includes participles in his examples when discussing such verse-endings.

<sup>3</sup> Supplementary to Harrison's data, the following are the examples for selected poets of *discordia taetra* verse-endings where the epithet is a participle or the noun is a substantival adjective or participle: Ennius, *Annales* 361 *purpura mixta*; Lucilius 487 *somnia ficta*; Cicero, *Aratea* 307 *sidera fulta*; Lucretius 1, 326 *saxa peresa*, 4, 40 *natura perempta*, 5, 965 *pira lecta*, 5, 999 *milia ducta*, 5, 1451 *signa polita*, 6, 88 *loca saepta*, 6, 540 *flumina tecta*, 6, 1062 *natura locata*; Vergil, *Eclogues* 1, 51 *flumina nota*, *Aeneid* 6, 221 *velamina nota*, 7, 237 *verba precantia* (*precantum* var. 1.), 7, 491 *limina nota*, 9, 379 *divortia nota*, 10, 445 *iussa superba*, 11, 195 *munera nota*, 12, 22 *oppida capta*, 12, 877 *iussa superba*; Horace, *Satires* 2, 8, 39 *vinaria tota*, *Epistles* 1, 2, 22 *aspera multa*, 1, 15, 10 *deversoria nota*; Lucan 3, 472 *corpora pressa*, 4, 566 *viscera lapsa*, 10, 471 *foedera sancta*; Statius, *Thebaid* 2, 96 *vellera nota*, 2, 583 *tegmina nota* (*-ne -to* var. 1.), 12, 333 *sceptra negata*. The most notable feature of these figures is their confirmation of the considerable difference noted by Harrison between the first and second half of the *Aeneid*; adjusting Harrison's figures gives: *Eclogues* 1:277, *Georgics* 1:547, *Aeneid* 1–6 1:1189, 7–12 1:245. Ovid's *Metamorphoses* provide no examples, unless one counts 6, 579 'illa rogata', which would bring the frequency of this verse-ending in the poem to 1:3333.

<sup>4</sup> Catullus is cited from the edition of R. Mynors (Oxford, 1958), Tibullus and Lygdamus from that of G. Luck (Stuttgart, 1988), Propertius from that of E. A. Barber ([ed. 2] Oxford, 1960).

1.7.59 *glarea dura*  
 1.10.5 *mala nostra*  
 2.1.85 *turba iocosa*  
 2.3.53 *femina Coa*

Lygdamus, one in 145 lines = 1:145  
 3, 6, 33 *gaudia falsa*

Propertius, two in 2005 lines = 1:1003  
 2.29.3 *turba minuta*<sup>5</sup>  
 2.34.29 *carmina lecta*<sup>6</sup>

Given the shortness of the texts involved, little can be said with confidence about the practice of Catullus and Lygdamus. At Catull. 68.95, the whole verse is repeated from 68.23; if this is not counted, Catullus will have a proportion of 1: 160. Lygd. 3.4.1 'nec sint insomnia vera / quae tulit ... quies' could be added to the figures, if 'vera' is taken as attributive, in which case the proportion of these verse-endings in his work will be 1: 73. Neither shows a demonstrable tendency to avoid this type of ending; and Tibullus is clearly either unaware of it or indifferent. It is not so with Propertius. I have excluded two possible examples from Book 4,<sup>7</sup> which could raise the figure to 1:501; that is still a low frequency. In addition, at 2.34.29 'carmina lecta' is scarcely of the same type as other noun+attribute expressions, since 'quid ... tibi prosunt carmina lecta?' is equivalent to 'quid prodest carmina legis?'

#### Ovid<sup>8</sup>

*Amores*, one in 1207 lines = 1:1207  
 3.4.29 *adultera cara*

*Ars Amatoria*, none in 1165 lines

*Remedia Amoris*, none in 407 lines

*Medicamina Faciei Femineae*, none in fifty lines

*Epistulae Heroidum*

1-14, none in 1097 lines

15, none in 110 lines

16-21, four in 785 lines = 1:196

16.323 *fiducia nostra*<sup>9</sup>

17.209 (211) *Achaia tota*

18.9 *littera nostra*

21.195 (197) *oscula rara*<sup>10</sup>

<sup>5</sup> 'obvia nescio quot pueri mihi turba minuta / venerat'; Heinsius conjectured 'minuti', which Goold accepts in his Loeb edition (Cambridge and London, 1990).

<sup>6</sup> Palmer's conjecture 'plectri' is accepted by many scholars.

<sup>7</sup> I have omitted as predicative 4, 2, 53 'vidi ego labentis acies et tela caduca / atque hostis turpi terga dedisse fugae'. At 4, 4, 13 'muris erant montes: ubi nunc est Curia saepta, / bellicus ex illo fonte bibebat equus', some take 'saepta' as predicative, some punctuate 'ubi nunc est Curia, saepta (sc. erant).'

<sup>8</sup> I use for the *Amores* the edition of J. McKeown (Liverpool, 1987), for the *Med. Fac.*, *Ars*, and *Rem.* that of E. Kenney (Oxford, 1961), for the *Epist. heroidum* that of H. Dörrie (Berlin and New York, 1971), for the *Fasti* that of E. H. Alton, D. E. W. Wormell and E. Courtney (ed. 3] Leipzig, 1988), for the *Tristia* that of G. Luck (Heidelberg, 1967), for the *Ex Ponto* that of J. A. Richmond (Leipzig, 1990), for the *Ibis* that of A. La Penna (Firenze, 1957).

<sup>9</sup> The variant 'nostri', printed in the Loeb edition of G. Showerman (Cambridge and London, 1977 [ed. 2 rev. G. P. Goold]), is said in older editions to be found in many or most of the later manuscripts. It is not in Dörrie's apparatus, but is in at least one manuscript for which he reports 'nostro'; see the review of his edition by M. D. Reeve, *CR* 24 (1974), 59.

<sup>10</sup> Cydippe's betrothed 'minus audacter blanditur et oscula rara / †accipit†' (appetit *sim. coni.*); 'rara' here might be regarded as predicative.

*Fasti*, one in 2486 lines = 1:2486

3.387 *nomina ducta*<sup>11</sup>

*Tristia*, five in 1766 lines = 1:353

2.61 *crimina nostra*

2.91 *gratia nulla*

3.7.29 *femina nulla*

4.4.23 *iniuria nostra*<sup>12</sup>

4.8.31 *tempora prima*

*Ex Ponto*, two in 1597 lines = 1:799

3.1.45 *praeconia nostra*<sup>13</sup>

4.2.9 *vina Falerna*<sup>14</sup>

*Ibis*, none in 322 lines

If we ignore for the moment the double letters of the *Heroides*, the picture seems to be fairly clear. Before his exile, Ovidian elegy shows an extreme aversion to verse-endings of this type, as great as that in the *Metamorphoses*; in all the elegies from this period the only examples are *am.* 3.4.29 and *fast.* 3.387. In the exile poetry, he allows more examples to appear; but even where they are most common, in the *Tristia*, the frequency is still recognizably lower than in poets indifferent to this feature. If we ask where the double letters of the *Heroides* fit into this picture, we find: (i) their usage does not resemble that of any part of the pre-exile poetry, including the *Fasti* and the *Metamorphoses*; (ii) they allow a greater frequency of this verse-ending than the certainly genuine exile poems. The simplest explanation of both these points is that the works are not by Ovid; but in themselves the figures would also be consistent with a view that Ovid wrote the poems in exile. Although the frequency of the verse-ending in the double letters is greater than in the *Tristia*, the numbers involved are small and in any case the frequency in the *Tristia* is itself more than twice as great as in the *Ex Ponto*.<sup>15</sup>

#### *Works ascribed to Ovid and Vergil*<sup>16</sup>

*Elegiae in Maecenatem*, none in 89 lines

*Consolatio ad Liviam*, one in 237 lines = 1:237

77 *saecula tota*

*Halieutica*, none in 134 lines

*Nux*, none in 91 lines

Given their length, no conclusions can be drawn from the rarity of *discordia taetra* verse-endings in these poems.

<sup>11</sup> 'iam dederat Saliis a saltu nomina ducta / armaque et ad certos verba canenda modos'. Some manuscripts have 'qui...ducunt' for 'a...ducta'; a parenthetic 'a saltu nomina ducunt' might be possible, although 'a saltu...ducta', standing for a relative clause, should in any case probably not count as a normal attribute.

<sup>12</sup> In a couplet deleted by Heinsius and Bentley.

<sup>13</sup> 'ut sint praeconia nostra / vera'; one late manuscript has 'vera / nostra'.

<sup>14</sup> 'quis Baccho vina Falerna...det?'; there is a variant 'Falerno'.

<sup>15</sup> The matter is complicated by the fact that one example (21, 195) is within the 210 verses transmitted only by the *ed. Parmensis*, which some have suspected as interpolations. If these verses are removed the frequency would be three in 680 lines, or 1:227.

<sup>16</sup> I use for the *Elegiae in Maecenatem*, E. J. Kenney's edition in the *OCT* of the *Appendix Vergiliana* (Oxford, 1966), for the *Consolatio ad Liviam* and *Nux*, the second volume of F. Vollmer's *Poetae Latini Minores* (Leipzig, 1923), for the *Halieutica*, the edition of J. A. Richmond (London, 1962).

*Martial*<sup>17</sup>

*Liber spectaculorum*, Books 13–14, two in 463 lines = 1:232

14.104.1 *lintea nostra*

14.145.1 *gratia tanta*<sup>18</sup>

Books 1–6, eight in 1230 lines = 1:154

1.76.13 *pulpita nostra*

1.110.1 *epigrammata longa*

2.77.1 *epigrammata nostra*

3.10.1 *milis bina*

3.65.5 *sucina trita*

5.17.1 *nomina magna*

6.48.1 *turba togata*

6.65.5 *epigrammata longa*

Books 7–12, two in 1619 lines = 1:810

9.3.5 *uncia tota*

11.26.5 *gaudia vera*

Like Vergil and Ovid, Martial's practice changes in the course of his writing. In his earlier epigrams he seems relatively tolerant of such verse-endings;<sup>19</sup> from the seventh book onward he is clearly trying hard to avoid them.

*Conclusions*

As in hexameter poetry, the verse-ending was a feature of which at least some poets were aware. No clear patterns of use within genre are shown:<sup>20</sup> love elegy includes very high frequencies like Tibullus, very low like Propertius and Ovid; the two different frequencies shown in Martial make it unlikely that there was an accepted view of their proper place in epigram. Ovid's usage is very similar in works of different genre and (with the *Metamorphoses*) metre; the higher frequency in the exile poetry presumably reflects a change in his general practice.

*Thesaurus Linguae Latinae*

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<sup>17</sup> Cited from the edition of W. M. Lindsay ([ed. 2] Oxford, 1929).

<sup>18</sup> 'Tanta est' var. 1., printed in the edition of D. R. Shackleton Bailey (Stuttgart, 1990).

<sup>19</sup> He shows more concern in the pentameter; see A. E. Housman, *Classical Papers* III, (Cambridge, 1972), p. 1101.

<sup>20</sup> Unlike e.g. didactic hexameters, which, with the exception of the *Georgics*, allow a high frequency of such verse-endings (see Harrison).