

ut amissum cum gemit ales Ityn,
perque vices modo 'Persephone!' modo 'filia!' clamat [sc. Ceres].

Ceres' reiteration of 'Persephone! filia!' is likened to an implicit 'Itys! Itys!'.¹⁴

With 'mater! mater!' Ovid adapted the tragic commonplace for Latin epic. An account of Procne's metamorphosis afforded him an opportunity to treat her lamentation, which had no shortage of literary precedents. Furthermore, the tragic gemination was appropriate for an episode with Sophoclean and Euripidean elements. Yet Latin authors seemed to have disdained directly writing a doubled 'Itys!', preferring their own inventive versions of the nightingale's song. Ovid's invention was to place a geminated cry in the mouth of Itys, not Procne.¹⁵ His 'mater! mater!' is a full-fledged literary transformation, combining the doubling of Greek tragedy with the ingenuity of the Latin poets.¹⁶

On the surface, the *Metamorphoses* is a collection of episodes about 'shapes changed into new bodies' (1.1f.). These episodes consist in transformations of earlier literature, which not only ensure novelty, but also serve as poetic analogues for the subject matter. The reader, while being entertained, witnesses a metamorphic dialogue between Ovid and his tradition. In the Tereus episode, the dying words of son to mother are the poet's response to the great tragedians. Yet in answering the motif 'Itys! Itys!', Ovid made the motif seem to answer him. In the chronology of the mythographic tradition, Itys' cry precedes that of Procne. His final words may be read aetiologically, as an invocation that colours her lament as an eternal reply. 'mater! mater!' thus becomes the putative source—the mother—of 'Itys! Itys!'.¹⁷

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¹⁴ Perhaps Seneca, *Ag.* 671f. ('cantat tristis aedon | Ityn in *varios* modulata *sonos*'), captures the tragic gemination as well.

¹⁵ Cf. M. S. Haywood, 'Ceyx, Alcyone and Ovidian Wit (*Metamorphoses* 11, 544–67)', *Eranos* 86 (1988), 172f., who argues that Ovid reverses the traditional call of the halcyon or kingfisher, 'Ceyx! Ceyx!', by making the drowning Ceyx call out the name of his wife Alcyone (544f., 562f., 566f.).

¹⁶ 'mater! mater!' might also clarify the ambiguity in the metamorphoses of the sisters (667ff.). In two of the Greek citations (*Ag.* 1145, *Phae.* 70), the bird crying 'Itys! Itys!' is identified as ἀηδών. The evocation of these passages in Itys' cry encourages the reader to follow Greek tradition and identify Procne with the nightingale.

¹⁷ My sincere thanks to Dr Stephen Hinds at the University of Washington for his insightful comments and advice, as well as to the editors for their practical criticism.

MARTIAL 14.100: *PANACA*

Si non ignota est docti tibi terra Catulli,
potasti testa Raetica vina mea.

The wine referred to in the second line of the epigram was produced near Verona, at the foot of the Rhaetian Alps. It was well regarded by most and was a favourite of the Emperor Augustus: for references see Mynors at *Verg. G.* 2.96 and my note at *Mart.* 14.100.2. It appears, however, to have undue prominence in this poem, supposedly about the earthenware drinking vessels which, presumably, were manufactured in the same area. There is also the question of why Martial refers to

Verona in such a circumlocutory way. Is he merely following a well established elegiac/epigrammatic convention in associating Verona with Catullus (cf. e.g. Ovid, *Am.* 3.15.7 and Mart. 1.7.2), or does his circumlocation here have any *particular* point?

In trying to address these issues it is worth referring to Servius' comment at Verg. *G.* 2.95: 'hanc uvam [sc. Rhaeticam] Cato praecipue laudat in libris quos scripsit ad filium; contra Catullus eam vituperat et dicit nulli rei esse aptam, miraturque cur eam laudaverit Cato' (= Catul. fr. 5 Mynors). Whether or not Martial knew the work¹ to which Servius refers there is no sure way of telling; but, in the light of Servius' remark, the juxtaposition of Catullus with Rhaetian wine is certainly ironic, and irony in Martial is usually deliberate. Could it be the epigram's intention, at least in part, to observe wryly that while patriotic locals proudly offered visitors to Verona the region's famous vintage, served in local earthenware, the region's most famous offspring thought the stuff was muck? In this case *doctus*, which was regularly applied to Catullus (see *TLL onomasticon* II.274.66–8; cf. e.g. Ovid, *Am.* 3.9.62, [Tib.] 3.6.41), might here be the epithet not only of a learned poet but also of a connoisseur; for this meaning, see *TLL* V.1756.48–75 noting Col. 8.16.4 *docta et erudita palata*.²

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¹ Poetry or prose? For the latter possibility, see T. P. Wiseman *Catullus and his World* (Cambridge 1985), p. 196, following Baehrens, *Catulli Veronensis liber II* (Leipzig, 1885), p. 613f. Baehrens's suggestion that Catullus' friend Calvus also wrote in prose can be compared with my note on Mart. 14.196.*le*.

² My thanks to Prof. K. M. Coleman and Dr S. J. Heyworth for their comments regarding this note. Although it is not of specific relevance to the note's concerns, Dr Heyworth observes that the phrasing of Mart. 14.100.1 might draw on Prop. 1.22.3—something I miss in my commentary.

INTERPOLATING AN ISTHMUS: JUVENAL 6.294–7¹

nullum crimen abest facinusque libidinis ex quo
paupertas Romana perit. hinc fluxit ad istos
et Sybaris colles, hinc et Rhodos et Miletos
atque coronatum et petulans madidumque Tarentum.

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295 istos *KU sicut coni. Nogarola*: istros *V*: ismos *Z*: indos *PR Arou*.

R. J. Tarrant has remarked that 'Latin poets from Ovid onward . . . felt an almost irresistible urge to mention the Isthmus of Corinth wherever possible',² and A. E. Housman admitted to a similar, though less urgent, inclination to introduce the city of Corinth into the passage quoted: 'inter 295 et 296 excidissee uidetur uersus cuius clausula fuerit *Corinthus*'. Corinth would, of course, be very much at home in this list of depraved and wealthy (or formerly wealthy) Greek cities, and would suitably head the list. If Corinth were named first, Sybaris would make an appropriate second,

¹ Text and apparatus are quoted from W. V. Clausen's Oxford text, *A. Persi Flacci et D. Iuni Iuuenalis Saturae* (Oxford, 1992²). Editors and commentators referred to by surname are C. A. Ruperti (Glasgow, 1825), A. E. Housman (Cambridge, 1931³), and J. Ferguson (London/New York, 1979). References to 'Courtney' are to E. Courtney, *A Commentary on the Satires of Juvenal* (London, 1980). When not further specified, all references are ad loc.

² R. J. Tarrant, 'The Reader as Author: Collaborative Interpolation in Latin Poetry', in J. N. Grant (ed.), *Editing Greek and Latin Texts* (New York, 1989), pp. 121–62, at 141–2.