

poetry. The *locus classicus* is, of course, Horace *AP* 268–269 *vos exemplaria Graeca / nocturna versate manu, versata diurna*, but see also Petronius 118.3 and Kroll on Catullus 68.33.

As a postscript it might be added that if *copia librorum* is, indeed, a technical expression for a library, this could help to explain the peculiar repetition of *copia* at 39–40, where some play on the word is obviously intended. In 39 it seems to be used zeugmatically to refer both to the “supply” of poetry and to the girl requested by Mallius (the *munera ... et Musarum ... et Veneris* of line 10⁷); i.e., Catullus is using the word both in its “straight” and its erotic sense (on which see D. R. Shackleton Bailey, *Propertiana* [Cambridge 1956] 26–27). The reader is also expected to remember the expression *scriptorum copia* in 33, and he will supply the genitive for himself in 40. Catullus is then saying to Mallius, playing yet again upon *copia* (but concentrating, as he has done in the previous lines, on the difficulty of supplying the poetry rather than the girl): “You would now have both the things you ask for if I had my library.”⁸

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⁷See Wiseman (above note 5) 93.

⁸Wiseman (91 note 17) suggests that in 40 *copia* means “supply, abundance” or “opportunity” or “eloquence, fluency.” Only the last of these seems to me possible (for the “rhetorical” *copia*, see *OLD* s.v. *copia* 6), though naturally I should prefer to see a reference back to *copia scriptorum*.

OVID'S *METAMORPHOSES* 3.442 ff. AND THE PROLOGUE TO MENANDER'S *MISOUMENOS*

GREGSON DAVIS

OVID'S TALE OF NARCISSUS in *Metamorphoses* 3.339–510 contains an extended allusion, in 353–355, to Catullus 62.42–44.¹ May it contain another, in 442–445, to the prologue of Menander's *Misoumenos*, as now known in *POxy* inv. 5 B 46/D (2), fr. A i?²

¹Discussed by J-M Frécaut, *L'Esprit et l'Humour chez Ovide* (Grenoble 1972) 118–119. Cf. the commentary of Haupt-Korn-Müller-Ehwald-von Albrecht (Dublin/Zurich 1966 —hereafter Haupt-Ehwald) *ad Met.* 3.353.

²First edited and discussed by E. G. Turner, *The Papyrologist at Work* (Durham, N.C. 1973 [*Greek Roman and Byzantine Monographs* 6]) 48–50. All quotations of the *Misoumenos* prologue are from this text, which supplements that of Sandbach's 1972 OCT deriving from Pap. IFAO 89 (1) and also discussed by Turner, 15–21. Citations of the *Metamorphoses* follow the text of H. Magnus (Berlin 1914).

ὦ Νύξ—σὺ γὰρ δὴ πλείστον Ἀφροδίτης μέρος
 μετέχεις θεῶν, ἐν σοὶ τε περὶ τούτων λόγοι
 πλείστοι λέγονται φροντίδες τ' ἐρωτικάι—
 ἄρ' ἄλλον ἀνθρώπων τιν' ἀθλιώτερον
 ἐόρακας; ἄρ' ἐρῶντα δυσποτμώτερον;

*'ecquis, io silvae, crudelius' inquit 'amavit?
 scitis enim et multis latebra opportuna fuistis.
 ecquem, cum vestrae tot agantur saecula vitae,
 qui sic tabuerit, longo meministis in aevo?'*

The significant parallels in diction and thought between the two passages are the following: (a) Each erotic complaint opens with an apostrophe to a part of Nature, addressed because it provides cover for lovers.³ The difference in emphasis—Menander stressing *logoi* and *phrontides*, Ovid suggesting deeds—does not destroy the parallel. One may object that Menander's clause is standard "hymnal form,"⁴ and Ovid's clause standard "parenthetical elaboration."⁵ There remains, however, the basic resemblance of content, reinforcing the formal parallels of apostrophe and explanation; (b) the anaphora ἄρ' ... ἄρ' (cp. πλείστον ... πλείστοι) is echoed in *ecquis ... ecquem*; (c) *meministis* answers to ἐόρακας; (d) Thrasonides' question (4–5) corresponds closely in sentiment to Narcissus' (444–445): "do you know anyone who has suffered more miserably in love than I?";⁶ (e) verbally, *ecquem* answers to ἄλλον ἀνθρώπων τιν', *crudelius* to ἀθλιώτερον and *dyspotmōteron*, *amavit* to ἐρῶντα.

Granted, Ovid's elaboration of the temporal dimension has no counterpart in the Menander. But the verbal, thematic, and rhetorical resemblances listed establish at least a probable case for deliberate allusion, rather than mere coincidence of *topoi*.

³The *querimonia* addressed to nature by the lover is a dramatic convention already alluded to as such by Plautus at *Mercator* 1–7, on which see E. W. Handley, "Plautus and his public: some thoughts on New Comedy in Latin," *Dioniso* 46 (1975) 117–120 (with literature cited therein). For examples of such invocations addressed specifically to Night, see Gomme-Sandbach *ad Mis.* Al-A16; J-M Jacques, "Le Début du *Misoumenos* et les Prologues de Ménandre," *Musa Iocosa: Festschrift A. Thierfelder* (Hildesheim/New York 1974) 73–74; L. Koenen, "Nochmals: Der Prolog des *Misoumenos* Menanders," *ZPE* 6 (1970) 99 *ad* 1. Perhaps the closest comic parallel to the *Misoumenos* passage is PAnt. 15 (= Menander OCT p. 327), which Austin believes is from Menander's *Apistos* (CR 81 [1967] 134). Cf. also T. B. L. Webster in *Essays presented to Franz Blatt* (Copenhagen 1973 [*Classica et Medievalia Dissertationes* 9]) 137–139.

⁴On standard features of hymnal style see E. Norden, *Agnostos Theos* (Leipzig/Berlin 1913).

⁵Consult M. von Albrecht, *Die Parenthese in Ovids Metamorphosen* (Diss. Tübingen 1959).

⁶For documentation of the *topos* see Austin on *Aspis* 287; Gomme-Sandbach *ad* 4–5a; Koenen (above, n.3) 101 *ad* 4; Leo, *Plautinische Forschungen*² (Berlin 1912) 151.

As the late T. B. L. Webster has shown,⁷ Thrasonides' lament manifests tragic-comic aspects in metre and diction. Such aspects are consonant with the mixed pathetic-comic modulations of the Narcissus tale. In this connection, it is worthwhile to make a comparison of the two erotic dilemmas which the apparent allusion brings together.

Thrasonides complains bitterly of the paradox of his position: he is an *exclusus amator* from his own house (6 f.):

πρὸς ταῖς ἐμαντοῦ νῦν θύραις ἔστηκ' ἐγώ
ἐν τῷ στενωπῷ περιπατῶ τ' ἄνω κάτω

He further laments the fact that his beloved is inside and inaccessible to him; and he asserts the authenticity and strength of his desire (10–12):

παρ' ἐμοὶ γάρ ἐστιν ἔνδον, ἔξεστίν τε μοι
καὶ βούλομαι τοῦθ' ὥς ἂν ἐμμανέστατα
ἔρῶν τις.

Narcissus is likewise tormented by the dilemma of "so near and yet so far away:"

quod cupio, mecum est: inopem me copia fecit (466)

*et placet et video, sed quod videoque placetque,
non tamen invenio: tantus tenet error amantem.
quoque magis doleam, nec nos mare separat ingens
nec via nec montes nec clausis moenia portis;
exigua prohibemur aqual* (446–450)

The lover's obstacle in Narcissus' case may well travesty similar obstacles in many erotic-comic situations:

posse putes tangi: minimum est, quod amantibus obstat. (453)

Did Ovid intend his readers to compare the unusually sympathetic⁸ soldier whom his girl hates with the forlorn Narcissus, who, though apparently "loved" in return, cannot succeed in making physical contact with his beloved? The question of whether we are faced with a common set of *topoi* or an intended allusion may only be resolved in terms of degree of probability. In assessing the case we should note Ovid's frequent extended allusions in *Metamorphoses* to well-known passages in earlier poets, his expressed admiration for Menander as a poet of love,⁹ and

⁷"Woman Hates Soldier: a Structural Approach to New Comedy," *GRBS* 14 (1973) 292–293.

⁸Webster, *loc. cit.*

⁹Cf. *Am.* 1.15. 17–18; *Ars Am.* 3.331–332; *Tr.* 2.369–370. On the general topic of Ovid's debt to Menander, see L. Alfonsi, "Ovidio e Menandro," *Aegyptus* 40 (1960) 73 f.

the extraordinary popularity of the *Misoumenos* in antiquity.¹⁰ The five surviving ancient quotations and nine papyrus fragments from the first fifteen lines of the prologue show that Thrasonides' plight was an *exemplum* of unrequited love, a "well-known anthology piece"¹¹ which Ovid surely knew and could expect his audience to recognize.¹²

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¹⁰E. W. Handley (above, n. 3) 120; E. G. Turner (above, n. 2) 18-19 and "New Fragments of the *Misoumenos* of Menander," *BICS Supplement* 17 (1965) 3; Gomme-Sandbach *ad loc.*

¹¹The phrase is Turner's ([above, n. 2] 18).

¹²Since Ovid's erotic monologues were often modelled on those of Euripides (cf. R. Heinze, "Ovids Elegische Erzählung," *SBLeipzig* 71 [1919] 7), we cannot rule out the possibility that the opening of Narcissus' speech may be dependent on Euripidean drama. On the other hand, Greek drama apparently regarded the motif of a man in love as a comic convention, while accepting love as an adequate motivation for women in tragedy (Medea, Phaedra).

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